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A Directorial Approach: Victor Gialanella's Adaptation of Mary Shelley's Frankenstein

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A DIRECTORIAL APPROACH:

Victor Gialanella's Adaptation of Mary Shelley's

FRANKENSTEIN

A Master's Thesis

By Tina L. Croghan

MFA Theatre: Directing

Fall 1997

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The Department of Performing Arts
of
Lindenwood University

Upon the recommendation of the Department of Performing Arts, this thesis is hereby accepted in partial fulfillment of the requirements of the degree of Master of Fine Arts.

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Prospectus

In deciding upon a project for my Master's Thesis, I weighed several options. I wanted my project to be challenging but not daunting. I wanted it to be educational but not overwhelming. I wanted it to be fun but not flippant. I immediately thought of the classics. Challenging? Yes. Perhaps verging on the daunting. Educational? No question there. Fun? Well, definitely challenging! I felt contemporary theatre to be a bit too flippant and remember, I am a high school drama teacher. I must think of my actors and my audience. I chose instead a Victorian thriller, *Frankenstein* by Mary Shelley.

I saw the first production of the Victor Gialanella adaptation at the Loretto-Hilton Repertory Theatre, in St. Louis, Missouri, March, 1979. I was in awe. I remember reading (or rather attempting to read) Mary Shelley's novel afterward. I remembered why I had never read it before. It reads like a Victorian novel. No offense, but the average theatre-goer today needs much more action. This "need for speed" is exactly what prompted me to choose this for my thesis. It is definitely challenging. The script lends itself to all sorts of special effects and special needs design-wise. Victor Gialanella's script, while a much simpler text, is still quite difficult. As a teacher, there are all kinds of cross-curricular opportunities involved here. And it'll be fun. An anonymous saying that I quote to my students often is, "What we learn with pleasure, we never will forget."

In Chapter One of this thesis, I will examine Mary Shelley's life and work, as it pertains to the creation of *Frankenstein* and the criticisms following its creation. I want to explore the entire myth surrounding the story of *Frankenstein*. I want to track its evolution through time and media.

Chapter Two involves a script analysis of the show based on the style established by Francis Hodge. This analysis will be beneficial in the rehearsing and production of the completed show.

Chapter Three will contain a journal of rehearsals. It will explore the rehearsal process from the first read-through to opening night.

Chapter Four will contain a comparative analysis of three directors' interpretation of the same adaptation. I chose for this analysis the adaptation written by Victor Gialanella.

Finally, the appendix will contain all of the supporting items, such as posters, programs, and photos, to supplement the rest of the text.

Chapter One:
The Creation of the Gothic Novel and Mary Shelley

The genre of the Victorian Gothic Novel and the name Mary Shelley are synonymous. The term "gothic" is used to designate narrative prose or poetry of which the principal elements are violence, horror, and the supernatural. The "gothic novel" is a type of romantic fiction that dominated English literature in the last third of the Eighteenth Century and the first two decades of the Nineteenth. The gothic novels during this period share similar characteristics. The setting was usually a ruined gothic castle or abbey filled with ghost-haunted rooms, underground passages, and secret stairways. The gothic novel, or romance, emphasized mystery and horror and was also the forerunner of the modern mystery novel ("gothic novel," *Encarta*). It is impossible to discuss the Victorian Gothic novel without mentioning one of the principal writers of this genre, Mary Wollstonecraft Shelley.

Mary Wollstonecraft Shelley was predetermined for greatness at birth. She was the daughter of the British philosopher William Godwin and the British authoress and feminist Mary Wollstonecraft. Mary was born in 1797 and shortly after, her mother died from puerperal fever. Mary Wollstonecraft met the young poet Percy Bysshe Shelley in May, 1814, and married him two years later when his first wife died. At the tender age of twenty, Mary Shelley penned *Frankenstein* (Spark 3).

How was this strange monster of a novel created? According to Pierre Biner author of *The Living Theatre*, Mary Wollstonecraft Shelley spent some time in 1816 with Lord Byron, Percy Bysshe Shelley and others at Lake Leman in Switzerland. The weather had been uncooperative and led to many afternoons of their whiling away the hours at the library in Geneva. The group came across a book entitled, *Fantasmagoriana*. "The evenings were long, and the three decided that each should write a Gothic tale to pass the

time. [Percy] Shelley gave up on it quickly. Byron wrote *Vampire*, and Mary wrote *Frankenstein, or the Modern Prometheus*, which was to be published in London in 1818" (Biner 112).

In the introduction to Mary Shelley's novel, *Frankenstein or the Modern Prometheus*, Shelley writes,

> In the summer of 1816 we [she and her husband] visited Switzerland and became the neighbors of Lord Byron. At first we spent our pleasant hours on the lake, or wandering on its shores; and Lord Byron, who was writing the third canto of *Childe Harold*, was the only one among us who put his thoughts upon paper. . . . But it proved a wet, ungenial summer, and incessant rain often confined us for days to the house. Some volumes of ghost stories, translated from the German in French, fell into our hands. . . .'We will each write a ghost story,' said Lord Byron; and his proposition was aceded [sic] to. . . . There were four of us. . . . the noble author [Lord Byron], . . . [Percy Bysshe] Shelley (who attempted to write in poetic verse rather than in narrative) . . . and Polidori . . . who wrote some terrible idea about a skull-headed lady, who was so punished for peeping through a keyhole. . . . I busied myself to think of a story -- a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature, and awaken thrilling horror -- one to make the reader dread to look round, to curdle the blood and quicken the beating of the heart. If I did not accomplish these things, my ghost story would be unworthy of its name. . . . I was asked each

> morning [if I had thought of a story], and each morning I was forced to reply with a mortifying negative. . . . Many and long were the conversations between Lord Byron and [Percy Bysshe] Shelley, to which I was a devout but nearly silent listener. During one of these various philosophical doctrines were discussed, and among others the nature of the principle of life, and whether there was any probability of its ever being discovered and communicated" (Shelley vi - x).

This proved to be just the creative spark Mary needed.

Mary Shelley contends that, "Frightful must it [her story] be; for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world" (Biner 112).

Mary began writing her story in June of 1816 and completed it a mere eleven months later. Lord Byron suggested that the two of them publish the story together. Mary agreed to this proposition. This was an unusual arrangement which was most likely prompted by her running away form home at the age of 16 to live with the older married man, Percy Bysshe Shelley. Her father and the rest of society shunned Mary judging her as a woman of ill-repute. Perhaps it was this stigma that led to the unorthodox publication arrangement with Byron.

Both Shelley's publisher, Charles Ollier and Byron's publisher, John Murray, declined to publish the novel. It was finally anonymously released in three volumes by a London publishing firm: Lackington, Hughes, Harding, Mavor and Jones in January, 1818 (Wilson 2). According to Shanon Wilson of the University of Delaware in her Chronology of Mary Wollstonecraft Shelley, all of her works were thereafter published anonymously. The title page will often attribute the work to "the Author of *Frankenstein*" when describing her later works (Wilson *Appendix* 1).

While the work was an immediate popular success, critical acclaim was slow in coming.

> This novel is a feeble imitation of one that was very popular in its day, --the St. Leon of Mr. Godwin. It exhibits many characteristics of the school whence it proceeds; and occasionally puts forth indications of talent; but we have been very much disappointed in the perusal of it, from our expectations having been raised too high beforehand by injudicious praises; and it exhibits a strong tendency towards *materialism.*
>
> The main idea on which the story of *Frankenstein* rests, undoubtedly affords scope for the display of imagination and fancy, as well as knowledge of the human heart; and the anonymous author has not wholly neglected the opportunities which it presented to him: but the work seems to have been written in great haste, and on a very crude and ill-digested plan; and the detail is, in consequence, frequently filled the most gross and obvious inconsistencies (*The Literary Panorama and National Register*, n.s., 8; 1 June 1818).

Another reviewer claimed:

> Such is a sketch of this singular performance, in which there is much power and beauty, both of thought and expression, though, in many parts, the execution is imperfect, and bearing the marks of an unpracticed hand. It is one of those works, however, which when we have read, we do not well see why it should have been written; . . . --it is somewhat too long, grave, and laborious, and some of our highest and most reverential feelings receive a shock from the conception on which it turns, so as to produce a

> painful and bewildered state of mind while we peruse it (*The Edinburgh Magazine and Literary Miscellany* 2; March 1818).

Critics were unsure how to treat the themes Shelley explored. They were unaccustomed to having life created in any other way than by the grace of an Almighty God.

> We are accustomed, happily, to look upon the creation of a living and intelligent being as a work that is fitted only to inspire a religious emotion and there is an impropriety, to say no worse, in placing it in any other light. It might, indeed, be the author's view to shew [sic] that the powers of man have been wisely limited, and that misery would follow their extension, --but still the expression 'Creator,' applied to a mere human being, gives us the same sort of shock with the phrase, "the Man Almighty, and others of the same kind, in Mr. Southey's 'Curse of Kehama' (*The Edinburgh Magazine and Literary Miscellany* 2; March 1818).

Many readers believed that anyone who could write something of this nature would have to be either a viscous and evil person or simply an inexperienced novice writer.

> All these monstrous conceptions are the consequences of the wild and irregular theories of the age; though we do not at all mean to infer that the authors who give into such freedoms have done so with any bad intentions. This incongruity, however, with our established and most sacred notion, is the chief fault in such fiction, regarding them merely in a critical point of view (*The Edinburgh Magazine and Literary Miscellany* 2; March 1818).

Perhaps the closest review that nears critical acclaim was written by the *Edinburgh Magazine* in 1818.

> . . . the character of our monster is in good keeping; --there is a grandeur, too, in the scenery in which he makes his appearances, --the ice-mountains of the Pole, or the glaciers of the Alps; --his natural tendency to kind feelings, and manner in which they were blighted, --and all the domestic picture of the cottage, are very interesting and beautiful. We hope yet to have more productions, both from this author and his great model, Mr. Godwin; but they would make a great improvement in their writings, if they would rather study the established order of nature as it appears, both in the world of matter and of mind, than continue to revolt our feelings by hazardous innovations in either of these departments (*The Edinburgh Magazine and Literary Miscellany*, March 1818).

Most critics were less tactful in their responses.

> We scarcely say, that these volumes have neither principle, object, nor moral; the horror which abounds in them is too grotesque and bizarre ever to approach near the sublime, and when we did not hurry over the pages in disgust, we sometimes paused to laugh outright; and yet we suspect, that the diseased and wandering imagination, which has stepped out of all legitimate bounds, to frame these disjointed combinations and unnatural adventures, might be disciplined into something better (*The British Critic* n.s.,9; April 1818).

Critics had a difficult time dealing with the fact that a woman wrote this incredible work. One must remember the patriarchal times. Mary's mother was an anachronistic woman. Mary, herself, was exactly like her mother in that respect. One must wonder if the rejection her novel received was gender biased.

> The writer of it is, we understand, a female; this is an aggravation of that which is the prevailing fault of the novel; but if our authoress can forget the gentleness of her sex, it is no reason why we should; and we shall therefore dismiss the novel without further comment (*The British Critic*, April 1818).

Another critic opined:

> We have heard that this work is written by Mr. Shelley; but should be disposed to attribute it to even a less experienced writer than he is. In fact we have some idea that it is the production of a daughter of a celebrated living novelist (*The Literary Panorama and National Register*, n.s., 8; 1 June 1818).

The rest is history. Inspite of almost universal condemnation, *Frankenstein* has endured through the ages. What makes this unique work so popular still? What has happened to the evolution of Shelley's Creature?

"It was Hollywood that gave us the most powerful and lasting image of the Frankenstein Monster, a fact recognized by the creator of that image, Universal Studio's top make-up man, Jack Pierce, who had his ingenious make-up copyrighted. The monster was no longer common-property, even if the story still belonged to the masses, for the monster we all came to know was now owned by Universal" ("Frankenstein," *Encarta* 2).The story surrounding the monster's creation is as much a legend as the character himself. There is not a school-aged child who has not at least heard of the Halloween

monster. Unfortunately, it is this mind's vision of the green-skinned, neck-bolted monster that everyone remembers. This image is due to the 1931 Hollywood version of *Frankenstein* starring Boris Karloff (Sklar 231).

The real truth of the matter is that the idea of the gift of life wasn't even an original idea by Mary Shelley. In fact, Shelley got the idea from the Greek myth about Prometheus and his creation of mankind. Mary Shelley admits the creature's origin in her title, *Frankenstein, or the Modern Prometheus*. According to Greek mythology, Epimetheus and Prometheus were supposed to handle the task of creation. When Epimetheus ran out of materials to create humans, Prometheus decided that humans needed to be superior to animals. Along with bestowing upon them the ability to walk upright, he also gave them a torch lit by the sun. This gift of fire that Prometheus bestowed upon humanity was more valuable than any of the gifts the animals had received. Because of his actions, Prometheus incurred the wrath of Zeus. Zeus had Prometheus chained to a rock where he was constantly preyed upon by an eagle that ate at his liver. He was finally freed by Hercules who slew the eagle ("prometheus," *Encarta*). The theme as to the responsibility of the creation of humanity has been addressed a hundredfold in the times since the Greek myth.

The story of *Frankenstein* was adapted as a play decades prior to the Universal film. "Theatre directors of the day immediately saw the money-making potential of *Frankenstein* as a story providing all the horror and excitement the theatre-going public adored" (Sellars 1). *Frankenstein* was the perfect text for adaption. It was an action-packed and spectacular story. However, the lengthy speeches and philosophical passages had to be cut if any adaption was to prove profitable.

A critic in the *London Morning Post* of July 29, 1823, believed that the play would have been better served had the Creature been allowed to speak.

> There are other parts in which a very powerful impression is produced on the spectators, but have made the most of the idea [sic]

> a greater interest ought early in the drama to have been excited for *Frankenstein* and the destined victims of the non-descript, and he himself would have been an object of greater attention if speech had been vouchsafed. (*London Morning Post*: Tuesday, July 29, 1823).

In Stephen Wischusen's introduction to his book *The Hour of One, Six Gothic Melodramas*, he states that Gothic theatre was at its peak during the time when Mary Shelley was writing her ghost story. The time was perfect for the publication of *Frankenstein*. The main aim of the Gothic play was to create an immediate response from the audience. Wischusen goes on to say that the intent was to stress the " . . . action and spectacle, not the dialogue" (Wischusen 7).

Catharine Sellars contends in her research of the early dramatizations of *Frankenstein*, " . . . early stage adaptions therefore saw a commercialization of the Frankenstein story" (Sellars 4). Brinsley Peake, who wrote *Presumption or the Fate of Frankenstein* (1823), and Henry Milner, who wrote *Frankenstein or the Man or the Monster* (1826), were both panned by the critics because of their reputations for prolificacy. No writer worth anything would dare tackle such a mountain of gibberish and try to create a work of art. Instead, they knew their market. They knew what the people wanted and what people would demand to see. More importantly, they knew what would sell. As a result *Frankenstein* became a box office smash in Britain and in Europe. Mary Shelley was now taken directly to the masses (Sellars 4).

The first theatrical production of *Frankenstein* was produced by Richard Brinsley Peake. His *Presumption* opened in August of 1823 at the English Opera House, Drury Lane. However, the Shelley novel had to be considerably scaled back. How do you put a ship on stage crossing the frozen ice cap? (Not to mention the rest of the panorama). Even more importantly, what would this monster of a show cost?

John Stoker in his *The Illustrated Frankenstein* (1980) describes how the scale of the novel must have been cut down to fit the stage, since, " . . . representing the panorama of the novel would not have been feasible with the average budget of the day" (Stoker 15).

"The play however made the most of all the spectacle the theatre could allow" (Sellars 1). One reviewer mentions that the set and the special effects of the production were particularly realistic when the show appeared at the Theatre de la Porte Saint-Martin in June of 1826 (Bennett 522).

> At the Theatre last night, *Presumption, or the Fate of Frankenstein*, was again performed. Whatever may be thought of Frankenstein as a novel, or of the principles of those who could indite such a novel, there can be but one opinion of it as a drama. The representation of this piece upon the stage is of astonishing, of enchaining, interest. . . Nothing but what can please, astonish, and delight, is there suffered to appear . . . T. P. Cooke [the actor who portrayed the Creature] well pourtrays what indeed it is a proof of his extraordinary genius so well to pourtray--an unhappy being without the pale of nature--a monster--a nondescript--a horror to himself and others; --yet the leaning, the bias, the nature, if one may so say, of the creature is good. . . . Too much cannot be said in praise of T. P. Cooke, his development of first impressions, and naturally perceptions, is given with a fidelity to nature truly admirable. . . .The acting of Wallack, the unhappy *Frankenstein*, is painfully interesting; he looks, he seems to feel the very character he assumes, so abstracted, so wretched, so care-worn. Upon the whole, though from diversity of taste this Piece may meet with some opposition, it cannot fail to stand its ground in ultimate conjunction with other pieces. The applause

predominated in a more marked degree last night (*London Morning Post*: Wednesday, July 30, 1823).

Mary Shelley noted her own surprise at the sudden interest her creation had spawned in her letter to her friend, Leigh Hunt. "But lo and behold! I found myself famous! *Frankenstein* had prodigious success as a drama and was about to be repeated for the twenty-third night at the English Opera House" (Bennett 378).

A standard concern whenever a novel is translated to the stage or film is whether the moral remains intact. Would Mary Shelley have agreed with the interpretations of her creation? Despite Richard Brinsley Peake's obvious commercialization of *Frankenstein*, the production still advertised itself as a play with a moral. Even Peake's title reveals that. He printed on the playbill for the opening night audience, " . . . This evening Monday July 28th 1823, will be produced (for the first time) an entirely new Romance of a peculiar interest, entitled *Presumption or the Fate of Frankenstein!* . . . The striking moral exhibited in this story is the fatal consequence of that presumption which attempts to penetrate beyond prescribed depths, into the mysteries" (Wischusen 120).

What was Mary Shelley's moral? According to David Seed's article "The Parable of Spectacle," Percy Bysshe Shelley believed that the moral of the tale was " . . . treat a person ill and he will become wicked" (Seed 336). Catharine Sellars believes that the story loses its power when the novel is simplified for commercial appeal, " . . . for all preaching by the monster is removed" (Sellars 2).

Henry Milner's production received the same acclaim. The public adored the excitement and thrills. The critics were curious, at best. Henry Milner took the commercialization process even further. He produced the show at the Royal Coburg Theatre which was apparently on the "wrong" side of the river, attended by a lower class audience. It received the derogatory label of being lurid and sensationalistic (Sellars 3).

In Henry Milner's version of the story of Frankenstein entitled *The Man and the Monster*, Milner obviously felt that a spectacular finale to his version would put a far more

popular finish to the play than Mary Shelley's ambiguous open ending. "Milner actually built a volcano on stage complete with flames into which creature and creator would plummet to a fiery grave" (Sellars 4).

The play made the most of all the spectacle the theatre could allow. A review in, *Le Globe: Journal Litteraire* 17, June 1826, ". . . praised the set and the special effects of the production when it appeared at the Theatre de la Porte Saint-Martin, with particularly realistic sea and storm scenes" (Bennet 522).

Print and live theatre were only two forms in which Mary Shelley's creature took shape. Film became the next media to try to amplify this moral dilemma. Surprisingly enough, Boris Karloff was not the first filmed Frankenstein. As early as 1910, the young film industry saw the suitability of the novel for adaptation and Charles Ogle appeared in the Thomas Edison one-reeler, *Frankenstein*.

"This is where the verbal and literary was transformed into a purely visual experience. Being a silent film the question of a talking monster was irrelevant, and as well as it being unprofitable to include his long speeches, which would bore an audience visiting the cinema for the spectacle it could provide, it was also impractical to attempt to squeeze such lengthy subtitles onto a screen. The creature was therefore dumb, having to express himself visually" (Sellars 1).

This short, very flickery adaptation, marked the beginning of the confusion of identities between Frankenstein and his monster. The memorable image of the creature appears beside the name of his creator, just as it did in the playbill for Henry Milner's stage version of 1826 (Sellars 1).

Shelley's monster has two sides to him -- and is, therefore, a character of complexity. Mary Shelley juxtaposed his eloquent speeches with the vulgarity of his looks. On one hand he had to be a demon that could murder Elizabeth Lavenza, Victor's fiancee', and yet, a romantic who marvels at the moon.

> Soon a gentle light stole over the heavens, and gave me a sensation of pleasure. I started up, and beheld a radiant form (the moon) rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path (Shelley 105).

The conflicting interpretations of the creature prove that readers cannot agree on whether to see him as malevolent or just misunderstood (Sellars 4). The most common interpretation coincides with the latter.

The cinema was only one avenue that exploited Shelley's Creature. "Universal [Studios] successfully turned the creature into a marketable product, which could periodically be repackaged and remarked as the 'new improved' version" (Sellars 4).

Universal Studios owns the royalties to the image we associate with the name "Frankenstein." "Frankenstein had become a household word, the monster immediately recognizable by his heavy shoes, under-size suit, flat head and of course the bolts (actually electrodes) in his neck" (Sellars 4).

Mary Shelley never intended her Creature to acquire such notoriety. Her dilemma was a moral one. Her central character was the doctor -- the Creator -- the God -- *Victor* Frankenstein, *not* the creature he had created. Mary Shelley proposed the questions, "Who shall determine the beginning of life? Who has the right to play God?" Do these questions sound familiar? That is why this novel, this play and these characters have lasted over time. Her theme is timeless.

Today, we are faced with the same scientific dilemmas. Scientists are capable of fertilizing a human egg, determining its sex, hair and eye color, its level of intelligence and then implanting it in a uterus where it will mature and subsequently be birthed. Cloning, which was once left to the realm of science fiction, is now a regularly featured article in medical journals around the world.

Mankind possesses the ability and knowledge, but when do we possess the moral responsibility that accompanies this gift? Who has the right to play God? Whether a

person believes in a Supreme Being, the God of the Old Testament or nothing at all, there is still a moral question that must accompany all advances in science. Mary Shelley never intended to force upon her readers an answer to these questions. She simply asked them of us. We are left to wrestle with these nightmares on our own. We will continue to wrestle with these questions as long as Mankind is left upon this Earth, as long as Mankind continues to search for his or her beginning and as long as Mankind threatens his own ending.

Authors have explored the Shelley theme time and again, including Stanley Kubrick's *2001: A Space Odyssey* (1972) and Ridley Scott's *Alien* (1976) along with Stephen Spielberg's more recent box office smash *Jurassic Park* (1995). These films are just a few of those exploring the " . . . dangers which arise when man loses control of his technology and take a look at the moral implications of tampering with human life" (Sellars 2). They will not be the last.

"The trend toward escapism and fantasy was strong throughout the 1930s. A cycle of classic horror film, including *Dracula* (1931), *Frankenstein* (1931), and *The Mummy* (1932), emerged from Universal Studios, spawning a series of sequels and spin-offs lasting throughout the decade" ("escapist films," *Encarta*).

"Frankenstein is as popular as ever, but in the 90s we see a new approach, for now the emphasis has shifted back towards the literary and onto Mary Shelley herself. We have come full circle, the monster is once again the property of Mary Shelley. Modern media have given the creature back to the creator, popular culture returning him back to the realms of high art" (Sellars 1).

Mary Shelley's Frankenstein (1994), directed by Kenneth Branagh and produced by Francis Ford Coppola, is the most legitimate horror flick in recent times. The fact that Branagh used notable actors added to the artistic acceptance of the film. Robert DeNiro played the "creature" as opposed to the "monster" along with other well known celebrities that are, " . . . more accustomed to Shakespeare and award ceremonies than horror films"

(Sellars 2).

Film, however, has left the most lasting image emblazoned on our memories. It is this fact that will become my two-edged sword in producing this play. I, as well as every director, must overcome this fact. The audience will enter with a preconceived notion as to how the Creature will look and behave. How does one stay true to Mary Shelley and her original character? The story must be told and the themes explored without the audience falling asleep at the pages and pages of philosophical mumbo-jumbo.

Peter Brook said it best in his book *The Empty Space* when he describes "the rough theatre." He feels, like Bertolt Brecht, that the audience must be tricked into the play. They must be dazzled by its spectacle and willingly part their knees while being kicked in the groin with the subliminal message (Brook 72). The director must shock and alienate the audience with one hand while stroking and soothing the audience with the other.

Chapter Two:
Analyzing *Frankenstein*

The script analysis which follows is based upon Francis Hodge's play analysis found in chapters three through six of his book *Play Directing: Analysis, Communication and Style*. All references from the script are cited from Victor Gialanella's adaptation, *Frankenstein.*

I. Given Circumstances

A. Environmental Facts

1. Geographic Location, including Climate

a. Location, Climate

The action of the play takes place in and around the Frankenstein Estate in Geneva, Switzerland, during the mid-1800's. In the opening scene, Henry Clerval happens upon two villagers Schmidt and Metz in a graveyard. We are given an indication as to the approximate location of the play in Henry's line when he asks the villagers for directions. " . . . My destination is the Chateau Frankenstein. . . . Do you know it?" (8-9). Further directions are given by Metz. "Follow the road north to Geneva for perhaps, oh, two kilometers. There is a fork to your right. Take it and you will come to the Chateau" (9). Now the audience is told that these directions are incorrect; however, one may accept the approximation as being close by. "Hopefully it will delay him long enough. . ." (9).

The rest of the action takes place at the Chateau and in Dr. Frankenstein's tower laboratory. We know that the laboratory is in

a tower because it must be in a remote section of the Chateau. It cannot be in, say, a basement area because Victor opens doors to observe the storm. Elizabeth tells William, " . . . I shall be up to hear your prayers . . ." (12). He also mentions observing the rushing stream from the storm. This must be done from a window. " . . . The stream is rushing from the storm . . ." (23). The Creature must fall from the window. " . . . we assumed he landed in the stream and was taken by the storm . . ." (28). This would rule out any window space in a basement. Herr Mueller indicates the location of the laboratory in his line on page 17. " . . . enormous wheel in the stream beneath the tower." Looking at pictures of a Swiss Chateau, I was able to locate one that has several towers or spires (see Appendix H).

The Chateau is large enough to contain a parlor and a dining room. The parlor is where Act I, scene two must take place. Herr Mueller's line, " . . . Here they are. Found them in the parlor" (12). Once again he places the time as late evening. "William off to bed?" (12).

Along with the odd word choices and phrases, which I will mention later, it would be impossible to remove this play and reposit it in any other location. The atmosphere that the out-of-the-way brings. " . . . in a region uninhabited by man . . . " (6) " . . . he leads me daily farther and farther into the everlasting ices of the north . . ." (6). Where would the ghost story be without the proverbial night storm with the flashes of lightning and crack of

thunder, the fluttering of the lights and a shrill scream and a stranger's sudden appearance at a window? "I think we may be in for quite a storm" (17). The storm will peak soon" (22). Aside from the tell-tale map-like direction to Chateau, the play could take place somewhere in the spooky Swiss Alps, Transylvania perhaps. The title alone indicates that play must be somewhere where German is spoken.

Other indications as to the location of the play are seen mostly in the villagers Hans Metz and Peter Schmidt. I have chosen to give them a cockney dialect even though cockney would be spoken by the lower class citizens of London. There are a few other turns of phrases and odd use of words that definitely bespeak a different place and time from 1990's America:

"... lay him down ..." (9) instead of bury him

"... before the rot sets in ..." (9) before the body decomposes

Metz and Schmidt always refer to others with the formal "sir." This indicates that Metz and Schmidt are of a lower class to the other males in the play. They also use "herr" to refer to most of the males. This not only indicates that they are of a lower class, but it also helps to locate where the play must be taking place. It must be somewhere where German is spoken. In looking at a map, I narrowed down the field where this play must be located. It needs to be somewhere German, out of the way, yet close to Geneva and Inglestadt.

The play is woven together by the pages of Victor Frankenstein's journal which he reads in a voice-over. The voice-overs establish why we are viewing this point of time of his life. It is usually indicative of a Victor's missed opportunity to change the course of events. " . . . William was fast becoming a young man with a mind of his own, much to Justine's consternation . . .We were all to be affected. You, Justine, Clerval, Elizabeth. And may God forgive me, William . . ." (36 - 37).

b. Date, Year, Season, Time of Day

The opening scene is in a graveyard. Two villagers Hans and Metz are attempting to sell a body or parts thereof to Victor Frankenstein. We know the time of day is in the evening because Victor explains that he must, " . . . spend the evening with my family . . ." (8). Later in that same scene the two villagers are joined by Henry Clerval. Another indication of the time of day is given by Henry. " . . . I have come a long way. Night came upon us and my driver found himself lost" (8). Henry continues with, " . . . We saw your light . . ." and " . . . Good night" (8)

Later at the Chateau Frankenstein, Justine tells William that it is time for his bath (11). Herr Mueller demands of Metz and Schmidt when they show up at the Chateau, " . . .What business have you here at this time of night?" (15).

The play opens with an excerpt from Victor Frankenstein journal. ". . . Many months have passed since that dreadful night of terror . . ." (6). "The next few months passed quickly. . ." (31) Again, the audience is made aware of the rapid passage of time. This will prove to be one of the more weaker elements in the play's adaptation. What one can accomplish in a lengthy novel, must be sliced and diced into under ninety minutes.

It isn't until Act II, scene one do we have a clearer picture of the season in Victor's voice-over. " . . . Winter passed before I knew it . . ."

Nowhere in the script are we given a date or year when these events took place. However, with doing some deductive reasoning, I have been able to discern that with all of the clues in the text, the script must be taking place in the mid Nineteenth Century. These clues are:

referring to Herr Mueller as " . . . magistrate . . ." (16).

death by hanging (6, 50).

Henry Clerval claims that nowhere in modern sciences is Victor's theories mentioned. "Victor, there is no basis for this procedure anywhere in modern science" (21). Victor drops names of probable contemporary thinkers and philosophers of his time. They are regarded as pioneers of the time; however, when they lived they were thought buffoons and evil magicians and alchemists (19, 22).

c. Economic Environment

We know that the Frankensteins must be wealthy enough to live in a chateau. I have found that a chateau is much like a castle and therefore contains many rooms. The Frankensteins employ servants, indicative again of wealth. The original adaptation that Victor Gialanella wrote for the St. Louis Repertory Theatre of St. Louis in 1979 included two more servants besides William's nanny, Justine.

The Chateau is large enough to contain a dining room and a parlor according to Herr Mueller in Act I, scene two. Frau Mueller confides what was served for dinner. ". . . I thought the leg of lamb, especially, was excellent, though I thought that the potatoes could have used a bit more . . ." (14). After the dinner party with the Muellers, Alphonse offers his guest sherry and brandy. These are relatively expensive after-dinner liqueurs and would be befitting someone in the upper class. " . . . may I offer you some brandy? . . . sherry? . . ." (14). Herr Mueller offers a toast to congratulate the Frankensteins on the upcoming marriage of Elizabeth and Victor (15).

The dinner guests that night were the Muellers. Herr Mueller is the town's magistrate. The magistrate would have had judicial powers much like a judge according to Webster's *New World Dictionary*, 1988. That implies the Frankensteins were a notable family to have garnered the attention of the magistrate.

Henry Clerval must come from some means because he mentions he was at the University at Inglestadt. If we are to look at education in the mid-19th Century, we would find that only the most wealthy were educated in the universities. Barons, baronesses and the like were among those found at the university. Apparently, Henry and Victor were at the university together for a time. That, once again, reflects on the Frankenstein household.

Victor Frankenstein shows no means of livelihood to support his notions and theories. In the play, Victor resorts to "body snatching" from the local cemetery. However, I believe it is due to his unorthodox experiments rather than a lack of money.

d. Social Environment

The relations of the characters to one another are complicated at first glance. Elizabeth was raised in the Frankenstein household because she was without a family and became a ward of Alphonse Frankenstein. She was raised alongside Victor. Apparently, a very beautiful girl, Victor fell in love with her and became engaged to marry her. Although not schooled in the university herself, she seems to be of average intelligence and possesses a lady-like poise befitting someone of the upper class. The Muellers are friends with Alphonse since he is more their age, and of Alphonse's wife, the late Mrs. Frankenstein (15).

Victor refers to William as his, " . . . little brother . . ." (11). We know that William is seven years old because of his line to the Creature in Act II, scene one:

" . . . You are very small."

"I'm not! I'm almost eight"(38).

Justine is obviously the nanny to William. She takes care of him, reminding him of bath time and nap time (11, 36).

DeLacey is responsible for the teaching of the Creature. After speaking with another director, I discovered other ways and scenes for the Creature to learn. DeLacey teaches the Creature the meaning of the word "friend" (30). The Creature tries to understand this concept and compare it to William (38). DeLacey is ultimately killed by Metz and Schmidt who try to rob the poor blind woman (33).

Metz and Schmidt are the lowest class citizens in the play. They are the manual laborers. They dig up and steal the dead bodies for Victor Frankenstein. They taunt an old, blind person to steal her belongings probably to sell later. All of the males in the play that must have dialogue with them are all referred to as "sir" or "herr."

e. Political Environment

Aside from the obvious formal "sir" and "herr" given by Metz and Schmidt, grave-robbing is a common arrangement between Victor and the two villagers. " . . . Leave it in the usual place. The money will be waiting. . ." (8).

Herr Mueller is the magistrate or judge for the town. With the evidence of William's locket found in the folds of her skirt, Herr Mueller has Justine sentenced to death by hanging in the public square.

It is the men who do the action in the play. The women are only acted upon. Victor causes things to happen. " . . . We found it on the person of the murderer. . . . We found the locket hidden in her skirt. . . . I think that they will find it sufficient to convict her. And if they do, I'm afraid that she will be condemned" (46-47). ". . . I am sorry to have to do this, but I have no other choice" (47). Elizabeth and Justine are victims dominated by the males in the play. "Oh, Henry. We know nothing of the nature of his work" (16). "As you can see, Henry, he leaves us in the dark" (17). The fact the Justine pleads for her life in vain is representative of her inability to aggressively clear her name and save herself from execution. " No! No! Victor, please! Help me! You must know that I am innocent. I could not have injured William! You cannot believe that I am guilty! Please, Victor. Say something!" (47).

f. Religious Environment

In analyzing Gialanella's script, I found the most clues under the heading of religious environment. Mary Shelley was originally toying with the initial notion of the creation of life and the responsibility life brings with it. Gialanella echoes this same message in his script. In one scene Victor is blinded by the possibilities of his theories. " . . . I succeeded in discovering the very cause of life itself! . . . Not eternal life, but rather the re-creation of life. . . . Think! To have control of life and death . . . " (19). " . . . Do you aspire then to be a god? . . ." (20).

There are several occasions where different character will swear.

" . . . Good lord . . ." (19)

" . . . Good God man!" (19)

" . . .Where the devil . . ." (12)

" . . . Lord only knows . . ." (16)

Metz asks Henry if he is a religious man because Metz feels someone ought to say a few words over the body in the graveyard scene. ". . . I thought perhaps, sir, you might say a few words before we lay him down . . ." (9). Metz alludes to the belief that the Archangel will blow his trumpet to announce the arrival of a soul into Heaven. " . . . But, sir. Should any man have to go to heaven unannounced?" (9).

Herr Mueller, on two occasions, lets the audience know that the original Mrs. Frankenstein is deceased.

". . .His mother, rest her soul, would be well pleased. . ." (12).

". . .The loving memory of [his] mother . . ." (15).

In Act I, scene two, Victor tries to convince Henry Clerval to understand, if not join with him, his theories and experiments into the creation of life from death. Henry brings up the fabled Greek myth about Prometheus and how he was punished by the gods for bringing fire down to man (20) (see Appendix G).

B. Previous Action

1. Act One

The previous action of the play is divided into two sections -- that which has taken place before the play begins and that which is told to us by means of Victor's journal and the events proceed to unfold for us. Both of these types of action Francis Hodge would label as previous.

The action in the play *Frankenstein* is interwoven with excerpts from Victor Frankenstein's journal. Like any scientist, Victor kept a daily diary of his experiments, thoughts and feelings and chronicled them there. Each act begins with another selection from his journal. Act One begins by telling of his journey to the Arctic North in search of the Creature responsible for killing everyone and thing he ever loved (6).

Victor has been purchasing the favors of two lowly characters, Hans Metz and Peter Schmidt. They have been supplying Dr. Frankenstein

with his necessary fodder for his unorthodox experiments. Metz and Schmidt are gravediggers and are able to get first hand fresh supplies for Victor. " . . . It will be the same as always. . ." (8). A convict had been executed just that day. He suffered death by hanging. Apparently, Herr Mueller was responsible for tying the knot on the noose. He had not tied it well enough and instead of the knot slipping into to place and breaking the neck, the noose merely slowly strangled its victim to death (14).

Victor had been studying in Inglestadt. We aren't for certain what his major course of study was, but Victor has a keen knowledge of the sciences and seems to spend most of his time with his passion. Apparently, Henry Clerval studied with Victor at Inglestadt. Henry mentions at the dinner party that Victor and he were at the university together. Henry must have studied the same things as Victor, because when Victor finally gets Henry to agree to join him in his laboratory, Henry seems at ease with the apparatus. Henry and Victor discuss at length the technical aspects of the experiments (21-27).

Elizabeth was raised by Victor's parents. Victor's mother has died and the raising of her youngest child, William, has been left to Elizabeth. Elizabeth and Victor are love interests from before but only at the dinner party in Act one do they announce their engagement to be married (15).

Alphonse Frankenstein and the Muellers are apparently old friends. The Frankensteins have invited the Muellers for dinner for leg of lamb and potatoes. Frau Mueller seems to be a bit of a "busy body" (14).

Since Victor's return from studying at the university, he has begun constructing something bizarre up in his workshop. He spends more and more time away from his family and Elizabeth to work on his experiments. He orders machinery and equipment that is delivered to him at the oddest hours of the day and night (16). He is begun to be seen in the company of some of the lowest characters in particular Hans Metz and Peter Schmidt (16). The townspeople whisper that the doctor is mad (16). Elizabeth is concerned by Victor's increasing change from the man she fell in love with and has written a letter to Henry Clerval as a plea for help. She has begged him to come to the Chateau to see Victor and speak with him about his strange behavior (16).

Victor admits to Henry his preoccupation with his experiments have to do with the reanimation of life.

In Act I, scene four where we meet DeLacey, we only know that she is an old, blind hermit who lives alone. She was at one time a learned woman because he knows the Bible. He has books and apparently knows how to read. He is bothered by troublesome children who tease and taunt her because she is old and blind (28).

2. Act Two

The Creature explains to Victor how he has been hunted like an animal these past few months since the night of his "birth" (44).

William wears a locket given to him by his mother before she died. " . . . My mother gave it to me. It has her picture in it. She was very beautiful, wasn't she? . . .I don't remember her much. But I remember when she gave me this" (38).

Victor teaches William lessons. We are unclear as to the topic, yet we do know the seriousness with which Victor treats William's education (42).

3. Polar Attitude

Finding the polar attitude shift in *Frankenstein* helped me to realize as much as the rest of the free world that I was focusing on the Creature and not Victor Frankenstein. Ever since the very first nickelodeon of *Frankenstein*, the public has confused the Creature with the doctor's name and thus call the monster Frankenstein. Then why shouldn't the central character be the Creature? Had Mary Shelley simply written a cheap horror story, such would be the case. In the novel and in the play, Victor Frankenstein must decide between the excitement and challenge his experiments pose and the responsibilities associated with them. In the beginning of the play, Victor is intrigued by the notion of science and its ability to help man. He believes that through the help of science, he can figure out how to regenerate life from lifelessness.

> I decided to study nature, to inquire into its secrets through its very structures. I saw how the fine form of man was wasted and degraded; I watched the

> corruption of death succeed to the bloom of life; I saw how the worm inherited the wonders of the eye and brain and heart. I examined and analyzed every detail of the change from life to death until, finally, I succeeded in discovering the very cause of life itself. I have in my laboratory the intelligent brain of one man and healthy heart of another, kept alive by means of induction through chemicals for well beyond and week . . . I have only been awaiting a proper vessel in which they are to be implanted (19).

In Act I, scene two, Victor states to Henry Clerval, "I am no atheist, no blasphemer, but merely a scientist desiring to understand the secrets of life and perhaps, therefore, of God" (20). I believe this line, above all others, typifies Victor's attitude at the beginning of the play.

As the play progresses, Victor realizes that the Creature has gotten out of hand and that it has begun to kill. Even though Victor is told of these deaths, he tries to deny any responsibility for them by denying philosophically the meaning and responsibility of "Creator" (43-44).

> Victor: Oh my God. What have you done?
>
> Creature: What have we done, oh Creator?
>
> Victor: I am not responsible for you! (44).

The one death Victor could have stopped was Justine's. That is why it was so important to me to make sure the blocking for that scene was perfect. Victor turned his back of Justine's pleas for her life.

Ultimately, though, he can never rid himself of the guilt for the death of William, Elizabeth, Justine, and his father Alphonse. I am reminded of King Creon's tragic flaw in *Antigone*, especially of Creon's last line when he is faced with the deaths of his wife, his son and his niece. " . . . My folly slew my wife, my son. I know not where to turn my eyes. All my misdeeds before me rise . . ." (Sophocles 23). In the end, Victor's guilt is evident at last. " . . . Do you think that I am free of guilt? Of pain? Of responsibility?" (60). The irony is, like Creon, Victor learns all too late. His life is ended by the same Creature he created from death.

II. Dialogue

A. Choice of Words

The words that Mary Shelley has chosen really gives Victor Frankenstein and Henry Clerval's characters a very clear image. The very technical language the two scientists use depict how intensely intelligent the men are and how wrapped up in their experiments they are.

> The temporary motion of a paralytic limb is likewise caused by passing the electric shock through it; which would seem to indicate some analogy between the electric fluid and the nervous fluid, which is separated from the blood by the brain; and thence diffused along the nerves for the purpose of motion and sensation (22).

Victor lists names of scientists and philosophers that he had studied. Only a highly learned person would have been exposed to these writings. "At school I came across the works of Bolos the Egyptian, the Moslem Jabir, Albert Magnus, Roger Bacon, Paracelsus . . ." (19).

It is evident that the rest of the characters are not as well-versed in the matters of science as Victor and Henry. " . . . And then he hired villagers to construct that enormous wheel in the stream beneath the tower. . ." "A dynamo? . . . The wheel. It is a technique for producing. . . electricity" (17).

It is the exact opposite impression that Hans Metz and Peter Schmidt give when their characters are juxtaposed against Victor and Henry. Their speeches are much shorter than anyone else's in the play. They usually include the word, "sir," somewhere in their line. "But, sir. This one is so fresh. And healthy" (8).

B. Choice of Phrases and Sentence Structure

Once again, the degree of schooling and social status is quite evident by observing the phraseology and sentence structure of the characters in *Frankenstein.* Victor and Henry are obviously the more schooled and Metz and Schmidt are the least. I found, however, this to be the most enlightening when I looked at the character of DeLacey. DeLacey is described as being the "old, blind, hermit" yet I was able to get

a deeper grasp of the character instead of the obvious caricature of a hermit as being homeless, poor and unclean. DeLacey was not always blind. She knew how to read. What's more, she knew the *Bible*. That leads me to believe that at one time she was taught the scriptures. She even has several passages memorized. When the Creature has trouble reading one part, DeLacey completes the verse for him. ". . . Therefore the Lord God sent him forth from the garden of Eden to till the ground from whe. . .whe. ." "Whence" (31).

C. Choice of Images

1. The Creation

Mary Shelley subtlely poses the question of the creation of life. We are never forced to choose by the end of the story if Victor was right or wrong. We are in fact only voyeurs into Victor's life. Shelley uses the characters of DeLacey and William to reiterate this moral theme. It is not coincidence that DeLacey is teaching the Creature to read the very passage in the Bible that depicts the creation of Adam and Eve. God made man in his own image. So did Victor create the Creature. Shelley uses the character of William to show the innocence of a child. A child who knows no wrong. The Creature snuffs out the life of this small child. At one moment the Creature is reading the Bible and endearing himself with the audience and at the next moment he is killing an innocent child without so much as a thought.

2. The Garden of Eden / The Abyss

Shelley uses the image of the Garden of Eden as being the sanctuary for Adam and Eve until they are cast out by God. Victor speaks in his journal of the time when he believed the Creature to be dead as being the happiest time he ever knew. Later, he describes tracking the Creature to outer limits of the frozen north. He describes the terrain as being desolate and uninhabited by man.

3. "Father" / Jesus

In the passages from Victor's journal, he is talking directly to his father. This is not unlike the image of Jesus in the Garden of Gethsemane begging his father to " . . . let this cup pass from me" (Matt. 26:36-39). The whole passage reads as if he is admitting to his sins in a confessional to a priest or to God the Holy Father while he begs for the forgiveness of man as he is being symbolically executed on the cross.

4. Lightning

Mary Shelley uses the stormy weather not unlike the night that she first put pen to paper to write the horror story of *Frankenstein,* to emphasize the horror of the creation Victor has made. Mary uses this lightning, in fact, to create this monster--to give it life. It is the storm that creates the rushing water for the stream that generates the dynamo which

creates the necessary electrical current to power the induction coil. We need the storm to create the Creature. The storm with its lightning is the omen to warn us that something unnatural is taking place.

The Creature falls back through the window of the tower laboratory as he flees from Henry's torch. This crashing through the window symbolizes the violence of his unnatural birth. He crashed into existence like the lightning crashes around them.

5. Prometheus

It is not at all surprising that Mary Shelley uses Greek mythology to accentuate the moral dilemma she poses to her characters. The story of Prometheus deals with the creation of man and Prometheus' taking it upon himself to make man greater than the animals or other creatures of the earth by giving him the gift of fire. This Greek myth deals with the same dilemmas that Victor experiences: Who shall be responsible for the creation of life?

D. Choice of Peculiar Characteristics

Aside from the obvious mentions of Europe and the distinct German characteristic of the names and other odd words and phrases, it would still be impossible to produce this play in any other place or time. Victor Gialanella realized this in his adaptation and felt it would be best to

stay as accurate to Shelley's original story as possible. Other adaptations have tried to "update" the story and have failed miserably. One needs the Victorian flavor of the time and the remoteness of the Swiss Alps to add the needed believability to this absurd horror story. It could not take place in familiar surroundings.

E. Sound of Dialogue

Victor's dialogue must be very verbose, technical beyond comprehension to common man. The Creature's dialogue in comparison is quite simple. He uses short, simple sentences with very little in the way of using adjectives and adverbs much less more complex sentence structure with the use of metaphors and similes which would require a higher level of thinking. The same is somewhat true for Metz and Schmidt. However, they have a much more colorful language. Their use of the simple sentence structure is determined by their social class and education.

F. Structure of Lines and Speech

The dialogue is divided by excerpts from Victor's scientific journal. The scenes are flashbacks of his journal played out for the audience to examine. Like scientists we are examining Victor's life under a microscope. It is necessary for Victor and Henry's lines to be littered with jargon and technical phraseology in order to get a clearer glimpse into the

life of the man who could be so preoccupied with science that he forgot about the consequences his experiments brought with them.

We need to have the Creature be simple-minded. The audience needs to picture this creature as childlike. We need to sympathize with the character and be horrified when he kills William and Fritz.

III. Dramatic Action

Breakdown of Units

A. Act I

"The Confession"

-Victor confesses

"The Graveyard Inspection"

-Victor inspects

- Metz deals

-Schmidt negotiates

"Lost in the Night"

-Henry inquires

-Metz misleads

-Schmidt deceives

"Story Time"

-Elizabeth reads

-Justine enacts

-William pouts

-Victor guides

"A Stolen Kiss"

-Elizabeth teases

-Victor excites

"Foiled Again!"

-Mueller interrupts

-Elizabeth stutters

-Victor stammers

"The Announcement"

-Frau congratulates

-Mueller toasts

-Alphonse announces

-Victor embraces

-Henry enters

-Elizabeth confides

"Intruders"

-Metz and Schmidt deliver and collect

-Mueller demands

-Victor leaves

-Henry recognizes

-Alphonse queries

"What's wrong with Victor"

-Mueller consoles

-Elizabeth confides

-Alphonse complains

-Frau excuses

-Henry clarifies

"All's Well"

-Victor returns

-Henry covers

-Elizabeth blushes

"I've Got Your Number"

-Henry accuses

-Victor persuades

"The Laboratory"

-Henry follows

-Victor leads

-Elizabeth calls

"The Creation"

-Creature lives

-Henry chases

-Victor searches

"The Cottage"

-Creature learns

-DeLacey teaches

"Outside the Cottage"

-Creature reads

-DeLacey cooks

"Intruders Again"

-Metz steals

-Schmidt kills

-DeLacey dies

-Creature defends

B. Act II

"The Picnic"

-William plays

-Justine admires

"Where's My Dog"

-William searches

-Creature kills

"The Parlour"

-Creature threatens

-Victor shrinks

"How About Some Fresh Air"

-Elizabeth opens

-Victor faints

-Alphonse spies

"The Proposal"

-Creature proposes

-Victor agrees

"The Horrible News"

-Henry relays

-Victor confesses

"Here Come Da Judge"

-Mueller arrests

-Victor pleads

-Henry covers

"Stop the Wheel I Want To Get Off"

-Victor refuses

-Elizabeth cries

-Justine pleads

-Mueller arrests

-Henry pleads

"The Creation of the Companion"

-Creature questions

-Victor instructs

"Justine's Execution"

-Henry accuses

-Victor remembers

"The Destruction of the Companion"

-Creature kills

-Henry dies

-Victor destroys

"The Wedding Day Jitters"

-Frau muses

-Elizabeth fears

"Let's Run Away Together"

-Elizabeth blushes

-Frau scolds

-Victor confesses

"Let's Get the Show on the Road"

-Alphonse corrals

-Victor assures

-Elizabeth covers

"Behind the Armoire--Surprise!"

-Creature surprises

-Elizabeth resists

-Victor discovers

"Farewell!"

-Alphonse questions

-Victor stalks

-Creature promises

IV. Character Analysis

A. Victor Frankenstein

1. Desire

Victor desires more than anything to discover the secret of life so as to rid mankind of disease so people may live longer, healthier lives. He desires to make the "ideal person." The dilemmas Victor travels through in his attainment of this goal is the plot of the story. I believe that Victor's mother died of some disease not yet treatable by common medical knowledge. Because of the great age difference between Victor and William, I feel certain that there was another child between them. This child also must have died from an incurable ailment. Later on, I suggested scarlet fever, polio or even the plague. Victor believes that by somehow finding a cure for all illness and stemming off death (a bizarre twist on cryogenics), he can somehow rid himself of the guilt he feels toward the deaths that have occurred in his family.

As a friend, lover and brother, Victor seemingly turns his back on others in pursuit of his desires. He is blind to the fact that he has placed his goal before others. Victor truly does not realize he possesses the power to alter the events around him. He feels powerless and reactionary when he should and could stop the "death" from happening.

I don't believe him to be "crazy." He knows what he is talking about; he just can't seem to get other people to understand the magnitude

of it all. He talks above people. Victor gets flustered easily if people don't understand things that he does or says. Sometimes he comes across as being too harsh, which he is, but he is a kind, compassionate person. He genuinely cares for people, which is the reason he is obsessed with death. He just wants to "heal the world," but goes about it all wrong. I believe there to be a darker more intense side to Victor. Somewhere deep down inside of him he wants the power associated with the ability to not only create but to control life. I believe this is a side of him that even Victor would deny himself. He gets extremely excited about his work. He is incredibly intelligent and is a dedicated scientist. He can, at times, be forgetful about what he considers small things, like Elizabeth or his family.

2. Will

Victor's will is quite strong. However, I don't believe Victor is aware just how strong. Victor is willing to put all aside in order to achieve his goal. He is willing to risk losing those he loves for the sake of the "common good." He believes that what he is trying to achieve is ground breaking. Victor feels that his theories and experiments, while a bit unorthodox, are sound. "Everyone will understand when I figure it all out."

3. Moral Stance

Victor's moral stance would be high in his own mind. However, he lets himself be associated with the lowest of low-life characters, Metz and Schmidt, who rob graves for him. He sacrifices the "souls" of the dead in order to use their body parts for his experiments. He believes his experiments will help all mankind for the better.

4. Decorum

Victor Frankenstein is twenty-four years old. Support for this is based on the fact that he has attended and graduated the university. That would place him at about twenty-two years old. In Act II, Frau Mueller mentions the fact that he spent a year traveling in the North. He has been away from school long enough to have set up his laboratory and has begun researching for his experiments. He must be young enough to have a little brother of seven. He must be fairly attractive, yet he would never have taken the time to address his own physical needs. He goes without sleep or food at times. He sacrifices his own body's needs for his work. Keeping in mind the styles of the Victorian times, his hair would be long, curly and unkempt.

5. Summary List of Adjectives

Eccentric

Idealistic

Excitable

Aggressive

Over-bearing

Experimentalist

Scientist

Observer

Intelligent

Naive

Impulsive

B. The Creature

1. Desire

The Creature desires only to understand why he exists. He has entered this world as an innocent child. He "learns" injustice. He "learns" death, fear and pain. These are all man-made feelings. Since he is man-made, it is only fitting that these are the very things which are his undoing. Even in Act II when he returns to Victor requesting a "companion," it is his reaction to a man-made conception of "friend." He is naive and is searching and grasping at anything like a small child exploring his surroundings.

2. Will

The Creature is willing to end his own life so that he may understand and control his own existence. He inadvertently kills in order to learn and understand his own existence.

3. Moral Stance

The Creature has no morals. What he has, he has learned by example much like a young child. If he had been treated with kindness and gentleness, he would have exuded it. Instead, he was treated with fear and pain. The Creature does not possess a soul or a conscience; these are man-made sensations created by guilt.

4. Decorum

Since 1931, people have possessed a preconceived notion as to how the Creature must look. The Creature is a composite of different body parts hastily sewn together by Victor Frankenstein. Victor admits that he is merely waiting for a vessel in which to place the brain that he has been keeping alive in his laboratory.

We know that William and Victor say the Creature is ugly. With this in mind, and taking into consideration that all Victor was doing surgically was transplanting the brain, the Creature's face shouldn't look scarred. There must be some physical side-effect from the transplanting. I believe there to be extensive nerve damage. This would explain his

inability to control his strength as well as a deformity perhaps of the face. We do know that he would have had the mark on his neck from the hanging. His size is intimidating because he is exceedingly large. Victor has misproportioned the Creature.

The script calls for the Creature to be shirtless. His clothes should be ragged yet of the Victorian time period and of a lower social class. He was a criminal that was hanged. His clothes must show some distress.

5. Summary List of Adjectives

Intimidating
Uncontrollable
Strong
Naive
Explosive
Innocent
Ugly
Imposing
Threatening

C. Henry Clerval

1. Desire

Henry's biggest desire is to help. The only reason why he gets involved with Victor is he believes that he can help Victor to not go too far. He believes he can save Victor from himself. He comes to the aid of Elizabeth in order to help her. He drops everything in order to stay with her and with Victor until their wedding.

2. Will

Henry is willing to put his own life on "hold" for his friends. Never does the script speak of Henry's family or of Henry's commitments. Henry makes Victor Frankenstein his number one responsibility.

3. Moral Stance

This explains Henry Clerval's presence in the play. Henry represents the ethical side of Victor. Henry is Victor's conscience. Victor does not possess this (or chooses not to listen to) on his own. Henry is there to remind Victor of the consequences of his actions. There is one time in the play where it seems that Henry forgoes his moral conscience in favor of Victor's innocence. In Act II, scene two, Henry stops Victor from telling Herr Mueller about the Creature and doesn't confess himself that he knows of Justine's innocence. At first glance, this seems out of character for Henry. This scene can be taken two ways. One, it could be a character flaw in Henry. He has a momentary lapse of morality in favor of science. Two, (and I believe this one to be correct), Henry is a passive character. He can only react to his surroundings -- he cannot change them. Victor,

being the central character here, has that sole responsibility. Henry, is helping to protect Victor in this case.

4. Decorum

Henry Clerval is approximately the same age as Victor Frankenstein. They were at the university together at the same time -- perhaps roommates. Henry is somewhat younger than Victor by only a year. Henry is still in school pursuing a graduate degree in science.

Like Victor, Henry is lean and attractive. While Victor has moments of losing all track of time and forgetting to take care of himself, Henry is more conscious of the fact that his body has certain physical needs such as eating and sleeping.

Henry should have warm eyes and a friendly smile. He must be one that exudes confidence.

5. Summary List of Adjectives

Caring
Inquisitive
Intelligent
Intuitive
Helping

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D. Elizabeth Lavenza

1. Desire

Elizabeth desires to save Victor Frankenstein from outside forces. She has grown up in the same household with Victor and has had to play second fiddle to his experiments. She has accepted this role for many reasons. One, she is a product of the patriarchal times. She believes that the best place for her to care for Victor is in his shadow. Finally, the females or "mothers" in her life have all died and deserted her. She has been left to emotionally care for herself and is accustomed to this role and only resists when she feels helpless at saving Victor.

She doesn't understand fully what it is Victor has done. She blindly follows him, trusting that she can keep all harm from him.

2. Will

Elizabeth is willing to give her life for that of Victor's. She refuses to scream when the Creature threatens her before the wedding, even though every fiber of her being wants to. By not screaming, she is protecting Victor from the Creature.

3. Moral Stance

Elizabeth is brought as close to a disgusted rage as she can get toward Victor when he seemingly does not try to help Justine. She believes with all of her heart that Justine is telling the truth when she says she would have never hurt William. I believe Elizabeth loved William as if he were her own; however, she feels a greater injustice is being done by arresting Justine for William's death.

4. Decorum

Elizabeth Lavenza is Victor Frankenstein's eighteen year old adopted "cousin." Elizabeth did not attend the university and has sufficed herself to matters of tending William and the Frankenstein home. She is fair-skinned ,almost pale, but not wan which depicts her ladylike status. She is beautiful and pure with a generous smile and loving eyes which give away her innocence.

5. Summary List of Adjectives

Beautiful

Chaste

Trusting

Naive

Innocent

Caring

Accepting

Protective

Youthful

Delicate

E. Justine Moritz

1. Desire

Justine desires to take care of William Frankenstein. She is hired to be his "nanny" and care-giver. She relishes the time she has with the young child because she knows that all too soon he will be grown and she will no longer be needed. She is as much concerned with one day being out of a job as much as realizing that one day this little boy will no longer need her love and attention.

2. Will

Justine is willing to die to protect William and is beside herself with grief to know of William's death. She feels she has failed in her responsibilities. She begs Victor to listen to her pleas for mercy.

3. Moral Stance

Justine feels that her word should be enough proof. She pleads for Victor to believe her when she says she would never have hurt William. She gets down on her knees and begs for him to save her life. When Victor refuses to intervene, she confesses out of fear for her immortal soul.

4. Decorum

There is no indication as to Justine's age. She does not have a family of her own. She is referred to in the script by Victor as being, " . . . practically a member of the family" (46). She has lived in the Frankenstein Chateau since William's birth. Since Madame Frankenstein's death, she has had much more responsibility for William. Justine is a thin, petite woman. She looks as if she had a hard life before coming to live with the Frankensteins. She is loving , honest and hardworking. Her dress would depict that of her social status, Victorian time period and employment.

5. Summary List of Adjectives

Dependable

Trustworthy

Protective

Nurturing

Loving

Caring

Innocent

Hardworking

Honest

F. DeLacey

1. Desire

DeLacey wants companionship. "For whatever the reason, you have come to me and I am no longer here alone" (30). She befriends the Creature and attempts to teach him how to communicate. At first glance, the character of DeLacey is merely to teach the Creature; however, on further examination, DeLacey's true purpose is to show to the audience the gentleness and innocence of the Creature.

2. Will

DeLacey is willing to befriend perfect strangers in order to have companionship. DeLacey risks being teased by young children.

3. Moral Stance

DeLacey protects the Creature and takes care of this stranger when he burst into DeLacey's house. DeLacey put aside her fears and her own

safety by taking this unknown stranger into her home. She feeds, warms and teaches the creature. She gives him a place to stay and companionship for a time. The fact that DeLacey has the Creature read from the *Bible* is indicative of the level of her morals.

4. Decorum

DeLacey is, by her own admission, old and blind. We know she lives by herself in a cottage outside of town. DeLacey is fifty-nine years old. She is afraid of the cruel children who tease and taunt her. I believe that she was a teacher long ago until she lost her eyesight in an accident. " . . . you will stay here and become my student. My student and my friend" (30). She has lived alone ever since.

5. Summary List of Adjectives

Old

Blind

Intelligent

Kind

Thoughtful

Caring

Teacher

G. William Frankenstein

1. Desire

William wants to grow up to be like his brother, Victor Frankenstein. Because his brother teaches him science lessons in the afternoon, William wants to be just like Victor.

2. Will

William is willing to endure long lessons from his brother about the sciences even though he is only seven and is sometimes inclined to behave like a seven year old.

3. Moral Stance

William will disobey but not intentionally to hurt anyone, just to be more grown up and independent. This is a normal characteristic of a young child but is accentuated in William since his mother's death.

4. Decorum

William is a small, young boy of seven who needed to hop up and down in order to see over the bushes when he was searching for his lost

dog, Fritz. It is quite possible that the character is missing his front teeth since this is typical of a seven year old's development at this time.

5. Summary List of Adjectives

Small

Innocent

Friendly

Happy

Loving

Humorous

Childlike

Naive

H. Alphonse Frankenstein

1. Desire

Alphonse wishes to protect his children. He views Victor's recent eccentric behavior as harmful.

2. Will

Alphonse is willing to die for his children. He tries to fend off the Creature in the end and dies as a result. He is genuinely concerned for Victor's welfare when he announces the engagement between Victor and Elizabeth. He feels Elizabeth is a calming influence on Victor's life and would be good for him if he married her. He is willing to have his eldest son be married off in order to keep him safe and sound.

3. Moral Stance

Alphonse is from the "old school." He has a conservative appearance, yet he must be somewhat contemporary because of his son's liberal education. A father would have influence in his son's education; therefore he was quite aware of what his son was studying. At the same time, I don't believe that he encourages his son in his pursuits. Alphonse, like the other characters, seems to be a passive onlooker -- incapable of altering surrounding events.

4. Decorum

Alphonse is a sixty-four year old widower. He has at least two sons in the play; one is twenty-four and one is seven. There is quite a gap in the ages of the children which depicts a sudden change in the family's lifestyle for one reason or another. There was at least one other child between the current two sons, and this child died of a childhood disease (scarlet fever, polio, or even plague). Madame Frankenstein has died and

the family is still mourning that loss. The loss of the middle child along with the loss of his wife has left Alphonse a defeated man. This would be reflected in a somewhat slouched posture that is accentuated after the news of William's death. He tries to protect Victor and William the best he knows how.

5. Summary List of Adjectives

Old

Fatherly

Patriarchal

Defeated

Graying

Wrinkled

Weary

I. Lionel Mueller

1. Desire

Herr Mueller desires to rid the countryside of all crime. He feels it is his personal responsibility.

2. Will

Mueller is willing to act as Magistrate for Geneva and risk ending the friendship of his life-long relationship with the Frankensteins by arresting their maidservant, Justine for the murder of William Frankenstein.

3. Moral Stance

Herr Mueller believes that what he is doing is right and just by the law. He believes is doing what is right no matter what the consequences.

4. Decorum

The script indicates that the Muellers still have small children at home. They must be young enough to have small children, yet old enough to be believable as a magistrate and friends with the Frankensteins. Herr Mueller is sixty years old. He must be impressively large and strong, because he drags Justine away to jail with her pleading and resisting him all the way. Lionel drinks brandy. Because of his name, he would have a German dialect and perhaps even a swift temper to match.

5. Summary List of Adjectives

Big

Strong

Robust

Fair

Cold

Decisive

J. Frau Mueller

1. Desire

Frau Mueller desires to be privy to every detail. Although she feigns disgust at Lionel's descriptions of his executions, I believe she is excited by every tantalizing detail.

2. Will

Frau Mueller is willing to listen to all of the gory details of an execution in order to know every detail surrounding the execution.

3. Moral Stance

Frau Mueller is nowhere to be seen when her husband comes on business to the Frankensteins to arrest Justine Moritz. There are two possible reasons for this. First, Herr Mueller was on business and being a Victorian woman, would never have traveled with her husband on such an

errand. Secondly, she would have had to side against her husband on this occasion and comfort Elizabeth Frankenstein.

4. Decorum

Frau Mueller is much younger than her husband. Frau is forty-six years old. She is close friends with the Frankensteins. Madame Frankenstein was Frau's age. Frau Mueller is old enough to have that motherly quality about her when Elizabeth dresses for her wedding, yet young enough to still have small children at home. She is quite affluent and would depict her social stature in her Victorian dress.

5. Summary List of Adjectives

Embelisher

Proper

Witty

Graceful

Stout

K. Hans Metz and Peter Schmidt

1. Desire

These two men desire money only to buy them ale and loose women for a night or two.

2. Will

These two are willing to rob the graves of executed convicts and kill a poor, old, defenseless and blind hermit in order to take the few possessions he has in exchange for a trifling amount of money.

3. Moral Stance

These two men are the lowest characters in the play. They are frequently seen in the graveyard digging up bodies to deliver to Victor Frankenstein. Basically, these two would stop at nothing for money.

4. Decorum

Because of their jobs as gravediggers, their appearance would be quite dirty. They probably lack personal hygiene and are missing some teeth that would indicate someone of a lower social class.

5. Summary List of Adjectives

Dirty

Smelly

Conniving

Leering

Thievish

V. Idea

A. Meaning of the Title

The title of the play, *Frankenstein*, has become a buzz word in today's society. It has taken on a variety of meanings. If one was to use the word, Frankenstein, in conversation, one would automatically get a picture of a Halloween monster seven feet tall with a flat-topped head, green face and neck bolts. This image was emblazoned on the memories of the world in Universal Studio's version of *Frankenstein* in 1931. However, it is a universal misconception. The monster is not named Frankenstein. The creator of the monster is named Frankenstein. Even when I began directing this play, I had students asking to audition for the part of Frankenstein and being confused when they read for the part of Victor instead of the Creature. How ironically appropriate that the monster in Mary Shelley's eyes was the creator.

B. Philosophical Statements in the Play

" . . . The Body is but the keeper of the soul and death releases it to heaven" (20).

This line had tremendous symbolism and foreshadowing in the play. Victor became burdened by his guilt. It wasn't until his own death that he was released of the guilt. Even though Victor suffered from the remorse for creating the Creature, he refused to take the responsibility for the Creature's actions and put an end to the monster's destruction. Victor remained passive until the end and by that time, it was too late.

"He was bound to a rock, you know. Prometheus" (20).

Henry Clerval tries to reason with Victor and convince him that the creation of life is better left to a higher power. He reminds Victor of the Greek myth explaining the gods creation of man. Like Prometheus, Victor became bound to a rock. His rock was that of greed. Victor became greedy for power. He became chained to this "rock" and couldn't seem to break free. He wanted to be able not only to create life, but to control it as well. This "rock" weighted him down like the rock Prometheus was chained to for giving fire to man.

" . . . Do not bother to condemn me, for like the Titan who aspired to omnipotence, I am already chained in an eternal hell . . ." (6).

This line best describes Victor's tragic flaw. Victor was driven to find a way to create life from lifelessness. With this knowledge, he would be able to control life as well. This omnipotence he realized, all too late, would be his demise. Yet, Victor yields to fate. Even though he possessed the power to change the course of events, he chose not to. His feeling was

that of, "What's the use, I'm damned anyway." It was this thinking that led to the death of all those close to him and, finally, himself.

CHAPTER THREE:
JOURNAL OF REHEARSALS

Monday, March 4, 1996

It was determined that the opening date of our Fall show will be on October 31 -- Halloween. I don't really have any input into the scheduling of the District Auditorium for performance times. I immediately thought of performing *Frankenstein*. I had seen the show done at the Repertory Theatre of St. Louis back in 1979 and have been awaiting the right opportunity to do it myself. This will coincide nicely with my research for my MFA thesis. I will spend the summer doing the research for the show.

Tuesday, June 25, 1996

I visited the Magnolia Plantation in Charleston, South Carolina. I took a picture of a mausoleum or tomb that was covered in ivy. The aging of the stone will be perfect for the graveyard scene in *Frankenstein*. I am searching for pictures of a gate and gargoyles, also.

Wednesday, September 4, 1996

I held auditions today for *Frankenstein*. Casting was pretty much as I had expected it except for the creature. I had not expected Shawn Leigh to audition. I was disappointed that his volume wasn't any better. I was impressed more with Juston Parton. I ultimately selected him for the Creature. He is new to drama. I

feel he will be directable. I was able to get him to scream, "Friend!" like it is written at the end of Act I. He is definitely impressively large.

Thursday, September 5, 1996

I held "doggie auditions" for the role of Fritz in the play. Only two dogs auditioned for the part. I chose Tillie for two reasons: she is the pet of "Victor" (Lincoln Kumpula) in the show and she is much smaller than the cocker spaniel, Freckles. We will need to change the name of the dog in the show. I'm afraid Tillie will not answer to anything else.

Monday, September 9, 1996

I held a "read through" for the play *Frankenstein*. I issued copies of my expectations to the cast and crew. The run-time was two hours; I discussed themes, motivations and other character issues.

Wednesday, September 11, 1996

I pulled a wooden desk from stock and used it along with a 2' x 2' wooden table throughout rehearsals in the Chateau and Laboratory Scenes. I blocked Act I, scenes one and two. Lincoln is stiff. Heather is having trouble with volume. I am continually reminding her to speak up. I questioned Heather's objective in the scene and gave her a stronger one. The cast discussed their objectives and began verbing their scripts. I instructed them to write a character analysis for their character and turn it in to me the following week.

Thursday, September 12, 1996

We ran the scenes that we had blocked yesterday. I worked on some problems that I foresee happening. Stephanie Everson, while responding well to the written objectives and character analysis, is having difficulty verbalizing her character of Justine. Volume is a problem with her and still with Heather. I feel both of the actresses need stronger objectives. I discussed Justine's verbs. I have changed a few of them. I am trying to coax Stephanie to discover these verbs on her own. I challenged her to select a different verb for each line of her dialogue without repeating any. This seems to have ignited a spark in several of the actors. It has become a game for them to be able to think of a new verb for each line. Lincoln is showing improvement. I find he relaxes more with confidence in his lines.

Friday, September 13, 1996

I worked on dialects with Shawn, Ben, Crystall and Melanie for a while after school. Ben and Melanie are playing the Grave Diggers. I am giving their characters Cockney to represent that they are lower class. Shawn is German. He plays Herr Mueller, and Crystall is playing DeLacey who I will make Stage Standard--an educated yet nondescript origin. I am afraid that anything else would be too difficult for the actress and confuse her too much.

Monday, September 16, 1996

I blocked Act I, scenes three, four and five. This took much more time than I had anticipated. Juston requires much instruction. Because of his relative

newness to drama, he knows very little and is inhibited to try anything on his own. Perhaps he would benefit from improvisational games.

Wednesday, September 18, 1996

I collected the character analyses. I read them while the actors ran Act I, scenes three, four and five. I found that the actors' concentration was wandering. I had to repeat my blocking directions several times. I ended up blocking scene five a second time because of their memory lapses. Juston Parton is still having great difficulty in finding where the Creature lives within himself. My student director Jason Daunter took Juston into the theatre and worked on his voice while I worked in the rehearsal room with the rest of the cast. Victor is the central character here. Everyone else simply acts in his life -- as if Victor's life was the play.

Thursday, September 19, 1996

We ran all of Act I. I see much improvement in the Creature and Justine volumewise. Heather is still quiet and speaks very rapidly. Lincoln and Heather seem to lack the closeness necessary for Victor and Elizabeth. There is a kind of quality that I'm not sure how to explain that Heather displays that is Elizabeth. It is a kind of quiet fear that I am pleased is beginning to show in her performance. However, Elizabeth and Victor are more believable as brother and sister rather than fiancees. Jason will work with them privately. High school students sometimes have trouble with touching and being in someone else's "space." Shawn Leigh is having difficulty with the German dialect. He has scheduled another dialect rehearsal with me. Ben Fletcher is playing Metz in the show. He

has a tendency to "wander" all over the stage. I am going to need to choreograph his blocking. He needs me to be exceptionally explicit in my instruction. Juston Parton, while improving some verbally is having great difficulty with physicalizing. I have tried to discuss with him at great length his Time Weight and Space. He continues to move and walk like Juston Parton. I took a string and tied Juston's legs together with one foot of leeway. After several times breaking and retying the string, I think Juston is getting the idea. It seems that Juston's idea of "small steps" turned out to be much larger than the steps I was forcing him to take.

Monday, September 23, 1996

We ran all of Act I memorized. It was quite slow-going. Lincoln along with Stephanie Everson seemed to know most of their lines. Juston needed much prompting. I tied his feet together once again. This made him increasingly frustrated, but I have begun to see gradual improvement. Juston asked my how long he would have to wear the string. I told him as long as it would take for him to "feel" the Creature.

Wednesday, September 25, 1996

I blocked Act II, scenes one and two. Scene one is with William who will be played by two different boys on alternating nights. Today, we rehearsed with Bryan Daunter (my student director's younger brother who is thirteen-years-old. He is playing a character who is seven years old. He is quiet small in stature and I feel will be accepted by the audience as a seven-year-old. He came into rehearsal off book. It is much easier to work with an actor if he/she is memorized! The scene went very quickly. Unfortunately, scene two was quite slow. It is slow in

pace as well as being physically longer to block. There are six French scenes in scene two alone. I think that's the problem.

Thursday, September 26, 1996

I finished blocking Act II, scene two first before running any of the blocking. Once again, scene one goes much more smoothly. Scene two seems stuck in the mud. It lacks energy and spontaneity. I have decided to go over this scene again and not proceed on to the next rehearsal without first tightening this up. I went by Baskin Robbins of St. Peters and ordered 10 pounds of dry ice. It won't come in until October 31. We will have no time to rehearse with it, and we won't have it for the matinee on October 30.

Monday, September 30, 1996

I finished blocking Act II. I thought that I would have time to do this last week; however,, the actors needed to go back and work on Act II, scene two before going any further. I feel we have this as tight as can be expected now. Scene three is also plodding. I think I know what my trouble is. The Creature is speaking passages here instead of just one liners or phrases. I am hampered just as the actor is on 'How does this Creature gain intelligence enough to spout philosophy in two scenes?' I feel Mary Shelley, as well as Victor Gialanella, tries to accomplish this with the DeLacey scene. Why else would she write this? I must go back to my script analysis and try to discover another way the Creature learns.

Wednesday, October 2, 1996

We ran Act II, scenes three through five. I had more fixing and tightening to do in scene three. The Henry / Victor scene is coming along quite nicely. Justin Richter has brought something new to Henry that I had not anticipated. He has brought a passion to him. I like what he is doing now, but I am afraid he will not be able to sustain this for the performance. I will try to investigate his objectives and verbs in this scene so that I can assure he is on the right track.

Thursday, October 3, 1996

Today we ran Act II, scenes three, four and five. Juston broke the string I had tied for him. I let him continue the scene without the string. I could tell he was struggling at times with the movement yet was at the same time remembering to shorten his steps. I feel he is making progress with physicalizing the character. At first, I believed the character of the Creature to be secondary at most to Victor because Victor is the central character. He is the one who undergoes the polar attitude shift. However, the Creature is probably a much more difficult role to portray because of all of the traps that are set. There are so many preconceived expectations associated with the Creature.

Monday, October 7

We ran all of Act II. The first French scene of Act II, scene two, still runs slower than I would like it to, however, the rest of the act picks up nicely. The women actresses of the show seem to be the more one dimensional. Act II, scene two, the sixth French scene, is probably my favorite. I really like the staging when Justine pleads for Victor to have mercy on her, and he turns his back on her. It

was not necessary for him to speak a word. His blocking told Justine and the audience that he was "turning his back" on his conscience.

Wednesday, October 9, 1996

The tickets for *Frankenstein* arrived today from Ticket Craft. Each performance is a different color. The seating is reserved, so it is not general admission. The audience seems to really like that arrangement more even though it sends the people running the box office into a frenzy.

Thursday, October 10, 1996

We ran all of *Frankenstein*. There was still much polishing, but I was pleased to find everyone remembered several small blocking notations from Act I. The run time was still taking the full two hours of rehearsal even with the scripts! I am afraid to know how long it will be next week when they try it completely off book. I am sure some scenes will do much better once the actors get the books out of their hands, however, the long plodding scenes now are going to be even worse. I have had to re-block Act I scenes 4 and 5, three times now. The character of DeLacey is played by a girl who has a touch of Cerebral Palsy. While this helps her in Time, Weight and Space of an old, blind woman, the actress is difficult to work with physically and mentally. She is the epitome of the Method Actress. I told her she is to be an old, blind woman, so she runs into set pieces and has trouble maneuvering on stage. I gave her a staff to walk with. She ends up carrying it instead of using it. Jason will work with her separately tomorrow after school.

Friday, October 11, 1996

Jason worked with Crystall Hays on her DeLacey scene and with Joe Heitman who plays the other William in the show. I created a "dummy" for the grave diggers to rob at the opening of the show. It will be covered with white cloth and tied with rope to look like a body and will double as the Creature's "bride" that Victor destroys in Act II. I have designed a plastic bag with stage blood in it that Victor can smash with a mallet in that scene. The blood spurts will add to the expected spectacle of the show.

Wednesday, October 16, 1996

This is my last rehearsal with the actors exclusive of the technical crew. Tomorrow we will move into the theatre, and my focus changes to the physical aspects of the show. We did another full run of the show. This time the scripts had to be memorized in full. There was much prompting in Act I, scenes two and three and in Act II, scene three. We re-blocked the DeLacey death scene again! Crystall Hays is having great difficulty in falling. I have re-blocked it so that all she has to do is slump in the arms of Ben Fletcher, who plays Hans, while he lowers her to the floor. Melanie Hancock, who plays Metz, masks the "death" with her body. Crystall just has to remember to fall onto her right side so that the audience will not see her breathe. I am afraid that all of these blocking changes will confuse Crystall. Once again, Jason works with the "DeLacey Death Scene" people. It seems to be quite the ensemble. I am encouraged by their determination to "get it right."

Thursday, October 17, 1996

I moved the technical crews into the theatre. We began by laying, taping and painting a sub-floor of 1/4" luan plywood over the yellow pine stage floor. This will serve two purposes: it will allow us to roll wagons and other set pieces more easily while allowing for a better wash of color in the lighting design. We capped over the staircases into the house. This extends the stage apron and enables us to create a grave or hole DR next to the mausoleum which allows the actors to "climb out of." It also provides another acting area for the picnic scene. These two areas will remain exclusively for these purposes and cut off from the rest of the set only with light. This process will take up the entire rehearsal time. While we are laying the flooring, I worked with the sound technician on selecting the sound effects and labeling the sound cues. While the technical crews were working in the theatre, Jason Daunter led the actors in another memorized run through in the rehearsal space. I borrowed Scrooge's bed from Lindenwood University and painted it a white enamel and placed it on a wagon with casters. We took a bolt of tulle and stapled it around the top of the bedposts to simulate a canopy yet letting light through it so that the audience may see. We will need to get a white bedspread and pillow to finish the effect for Elizabeth's bedroom. I borrowed a red settee from Lindenwood University and placed it on a castered wagon, too. This will travel onstage for all of the Chateau scenes.

Friday, October 18, 1996

Jason ran Act I, scene two and Act II, scene two with the cast and Joe Heitman. While the dialogue is still somewhat stilted, it appears Joe Heitman has rehearsed his death scene on his own. He requires little direction for a ten-year-old child. This being Friday, I instructed Jason to let the cast go early after the scenes

were sufficiently rehearsed. Set construction continues. We will stay until the stairs are finished being capped.

Saturday, October 19, 1996

I borrowed a chifferobe from my mother-in-law's basement. We cleaned it up a bit and place it on a castered wagon, too. We needed to add a tall vase of flowers because our Creature needs to hide behind this in one scene. The door latches for the chifferobe stick a little. I will replace the hardware on this latch so that the actors will be able to manipulate it sufficiently on stage.

Monday, October 21, 1996

The actors rehearsed another full run through while the set build crew assembled the walkway. The walkway consisted of four six-foot long by thirty inches wide sections of slatted 1x material. I left gaps between the 1x slats to allow for light (and color) to shine through. These gaps were randomly placed. I did not want the appearance of something premeditated or measured. Once we assembled one six-foot section, raised six and a half feet into the air on 4x4 legs with carriage bolts, the next three went much faster. I then placed the four sections in a zigzag pattern to accentuate the slats and "ricketiness" of the walkway.

Tickets went on sale today. I will need to check with the financial secretary who handles the money for us to see how well the show is selling so far.

Tuesday, October 22, 1996

Several 4 x 8 sheets of cedar lattice were delivered. I fastened the latticework to the front lower sides of the walkways. Once again, I intend placing lights behind the latticework. I want to get away from the notion of a typical interior boxed set with solid flats. The paint crews went to work painting the latticework a combination of brown and black with touches of metallic silver and Rosco purple. We purchased 1/2 inch diameter electrical conduit to use as a railing along the walkway. That was painted flat black to avoid any glare. I mounted a practical 10'h x 9'w arched French door UC on the walkway. This will be the window that the Creature needs to crash through. I will be able to use the striplights on the cyclorama to add to the mood and show passage of time.
The actors had the day off. I am concerned that they take care of their health and school work. The crunch time of "tech week" will be here soon enough.

Wednesday, October 23, 1996

A load of used thick cedar wood was donated. It is perfect for the operating table! We quickly constructed a dandy 8' x 3-1/2' table on castors. We will not have to paint the table; the aged wood is perfect already. There is enough wood remaining in order to build another table with a shelf backed with left-over latticework. This is also put on casters and will come on in the laboratory scenes. It will carry test tubes, beakers of dry ice and color liquid and Victor's surgical books. The painting crew continues. Jason led the cast in another full run rehearsal. He noted that the Creature was improving along with DeLacey.

Thursday, October 24, 1996

The sound of thunder and rain is becoming harder to locate than I thought. I have tried in several locations, but I always find the same thing. Either I find thunder and rain laced with an ocean or a synthesizer or it creates the sudden urge for the entire audience to rush to the restroom! The sound track of the original production on Broadway in 1981 with the music that I purchased from Dramatists Play Service is quite good. A bit cheesy at times, but definitely scary stuff. We have designed sound monitors to be placed under the walkway along with the light fixtures that are to be focused upward. This will give the impression of sound coming from every where, and the lightning will add depth to the set. We added two box fans to be placed under this walkway to blow across strips of brightly-colored chiffon that I also added. This creates moving shadows and colors for under the walkway. Once again this just adds to the depth and eeriness of the set. I created two doorways in the latticework that will double as an egress for set changes and for two entrances in the chateau scenes.

The actors opted to rehearse the DeLacey scenes again. It is looking much better.

Friday, October 25, 1996

I have been brainstorming on what to do for the induction coil. I have looked for pictures, searched books, anything to get an idea of how to create this thing. I talked with the Science Department at the high school. They have agreed to donate a Jacob's Ladder, beakers, skulls and other props to add to the laboratory scenes. I took a breaker box and stripped all of the breakers out of it. I spray painted it a metallic copper and taped small, red Christmas lights to the interior. I took six feet of flexible metal tubing or conduit and attached it to the bottom of the breaker box. I created a six foot column and placed it on casters

and took a 30 foot garden hose and spray painted it a metallic gold color (the copper color looked too brown). I nailed it to the column and attached the end of the hose to the bottom of the column. Then we placed a metal-hooded work light on top of the column. The column together with the breaker box created the induction coil. I finally settled on ripping out the insides of a hard hat and combined that with copper wire and some metallic paint for the head of the Creature when Victor sends the electric shock through him. I took all kinds of spare electrical parts and pieces and tried to put things together keeping in mind the allowable time for a set change and how well will the item be "read" from the stage. I had several more yards of the flexible metal conduit, so I fastened it in loops around the table after spray painting it gold. I wanted to create some sort of strap for the Creature to break out of when he is strapped to the table. Metal bands would not be practical and too difficult for the actor. I tried cloth strips that the medical field uses to bind a patient that is thrashing about. I liked the idea of cloth, but once again, the actor had trouble untying himself. I took the slats from an old lawn chair and painted the straps dark brown. I had one of our Backstage Stars affix Velcro tabs to each of the straps so that the Creature can "break through" the binding. I left the cloth ties around the Creature's wrists. They served no purpose other than to add to the effect of his "breaking free." The lawn chair straps were attached to the table with a staple gun.

The cast is selling *Frankenstein* T-shirts at the home football game tonight. Costumes were delivered today from Robert Schmidt Costumes of St. Louis, Missouri.

Saturday, October 26, 1996

Last minute final touches are put on the set. I took pieces of the aisle runner from my wedding and shredded it with a utility knife to give it that old, ragged look and stapled it to the back side of the arched window. I did all kinds of last minute touch-up paint. I gave the material that was stapled to the window a gray wash. The foot thick gymnastic mat was delivered today. That will be in place UC for the Creature and for Alphonse to land on after being tossed out of the window on the raised platform. The cottage had to undergo major structural changes. We will no longer be able to wheel it DC. It will need to be UR at an angle so that it can be blocked in place. Sandbags are strategically placed in potato sacks and a wood pile added. This adds stability to the structure. We will not be able to simulate climbing on the roof, instead a working window with a piece of torn burlap for a curtain was added and Metz will climb into the window which gets "stuck" behind him. We can simulate the cottage burning by a light cue, sound cue and fogging behind the structure.

This being Saturday, the actors did not officially rehearse. Some of them came in the theatre to help us with the set and painting. It seems to be a bit of a tension release for them to do manual labor.

Monday, October 28, 1996

This is our first dress rehearsal. It is also our first technical rehearsal. Some costume notations and alterations were made. The Creature's make-up needs to be darker. I have discovered that our Creature does not own a pair of shoes other than his tennis shoes. He has a size 17 foot. I decided to Gaff tape his shoes black for the performance. I have also been alerted that our Creature is afraid of heights and is balking at jumping the five feet through the arched window. I have three adults backstage "spotting" him on the mat. I elect to allow peer

pressure to convince him to jump. The thunder and rain compact disc called Distant Thunder was located at the Nature Store at the Galleria Mall in St. Louis. My student teacher's husband drove there to pick it up for me. This is the first time we worked with the starter pistol. Tillie doesn't seem to like the noise. The timing of the gun shots to Lincoln's movements on stage need to be worked more.

Tickets went on sale in the cafeteria today. Pre-sales have been a bit sluggish. Most of the ticket activity has been from complimentary ticket sales from faculty.

Tuesday, October 29, 1996

Today we picked up the fog machines from Cine Services in St. Louis. We tried to run them but our rehearsal was cut short. Twenty minutes into our first run through, Tillie (the dog) ran away. It was an extremely windy night and our calls would not carry on the wind. The pressure of the matinee tomorrow and all of the loose ends still out there caused me to cancel the rest of the rehearsal for the night. My entire cast was out running through the fields until midnight anyway. We painted the floor black again (which is always the last thing I do before opening). We will use another dog, Freckles, to play the part. We will not change the name of the dog back to Fritz. I am afraid of confusing the cast.

Wednesday, October 30, 1996

After a long night for the entire cast and crew, we performed a 9:00am matinee for a select group of students brought in from North Middle School. We gave the students a tour of the set, backstage and in the dressing room and then answered questions after the performance. Aside from not using any fog nor dry

ice, technically, the performance went smoothly. The grave diggers were late for their curtain call. Victor expressed difficulty in hitting the blood pack with his mallet. I fastened the blood pack to a small piece of one-by material. This will cause the blood pack to spurt; however, it sounds like Victor is hitting a piece of wood rather than a body. I guess that's the trade-off. No added rehearsal was called for this evening. The set was swept and cleaned and last minute details are taken care of. A Backstage Star brought in a bag of cobwebs and spiders. We strung the fine "cobwebbing" over the latticework. The spiders were strategically placed all over the set. The actors will play the game of who can find the most spiders each night. The whole cast morale is very down because of Tillie. They need as much "fun stuff" as I can insert into this production.

Thursday, October 31, 1996

At 4:00pm I picked up the dry ice from Baskin Robbins. I will need to keep it in a tight Styrofoam cooler and handle it with leather gloves. I purchased red carnations for the cast and crew to be given out tonight in the dressing room.

While I was picking up the flowers, a call came into the booth that the Creature was, " . . . feeling ill and would not be able to perform. [We] would need to cancel the show and refund the money." Needless to say my student director nearly went bananas trying to reach me to find out what to do. I instructed him to go on as Herr Mueller and have Shawn Leigh go on as the Creature. By the time I arrived at the theatre a few moments later, the Creature had agreed to perform. I believe the rest of the cast and crew had something to do with his decision. Peer pressure is a powerful tool. I believe Juston Parton temporarily suffered from a severe case of stage fright. I don't think I was in much of a mood to coddle a temperamental actor at the time.

There were approximately 250 people in the audience tonight. Scene changes, while better than the matinee, still seemed to be taking longer than need be. Mr. Tim Croghan, the Special Effects Coordinator and Sound Engineer, covered each scene change with music and thunder. The stage is dimly lit for each scene change and the only light is coming from under the latticework and the cyc.

The show ran ninety minutes with an intermission. Joe Heitman's death scene was probably the most memorable to the audience. I'm sure the actor loved it, too. I am very proud of everyone's effort and how well they truly pulled together for the show. At the beginning of the show, tempers were at an all-time high. I didn't know what to expect; I just hoped the show would go on! I was pleasantly surprised with the results.

Friday, November 1, 1996

The crew call was at 5:00pm. Everyone is comfortable and relaxed as if they had performed the show a hundred times. With opening night jitters out of the way, the cast and crew are eager to perform again. The house is usually made up of out-of-town relatives and former graduates. All of the complicated scene changes ran smoothly. The show seemed tighter tonight, and the audience seemed to genuinely enjoy it. We had a house of, once again, approximately 250.

Saturday, November 2, 1996

Closing night. While this was perhaps our smallest house, we still had an audience of over 200 which is really good for a straight drama at Fort Zumwalt North High School. There are a few things that I will miss about this show. I really enjoyed the spectacle of the production. I found it a challenge for me. I will

miss the opening light cue on Lincoln on the upper walkway while Victor does his voice-over. I wish I had taken the time to block off the cyc above the arched French doors. I know that I am probably the only one who noticed this. I feel the Creature really came into his own during the run of the show. He took more time in the Creation Scene to discover how to walk. Much to my dismay and surprise, the audience laughed each night at the DeLacey Cottage Scene when the Creature meets the old, blind woman. I think they find it humorous when he learns to eat.

Monday, November 4, 1996

I was told strike took a little more than two hours. I did not attend; I began rehearsals for Lindenwood University's *A Christmas Carol* which I will direct.

Chapter Four:
A Comparative Analysis of Three Directors

I thought it would be interesting and enlightening to view three different directors' approach to the same adapted script. I wondered what would be different. I wondered what would be kept the same. I had doubted my own interpretations at times. What if what I thought was wrong? Does that make me a bad director? My inquisitiveness outweighed my fears. I chose to study Thomas Moore who directed *Frankenstein* on Broadway in January of 1981, Jim O'Connor who directed *Frankenstein* at the University of South Carolina, Columbia, in September, 1997, and compare and contrast their direction with that of my own in October of 1996 (see Appendices W, X and Y).

In order to analyze the Broadway production, one must first study the history of this adaptation's origin. Victor Gialanella was the Production Manager at the St. Louis Repertory Theatre (then called the Loretto-Hilton Repertory Theatre) from 1977 - 1979. When the '78 - '79 season opened, no show had been slated for the fifth slot. Normally, the fifth slot is reserved for a crowd-pleasing blockbuster in order to generate renewals of season ticket holders. David Frank, the Artistic Director of the theatre company, agreed to let Victor write an adaptation of Mary Shelley's *Frankenstein* to go in the fifth slot. The movie, *Poltergeist*, had just been released along with *Alien*, so horror was in and if it had a little science fiction to it, even better.

By January of 1979, a mere five months after the first sales pitch, Frank received the final rewrites of Gialanella's adaptation of Mary Shelley's *Frankenstein*. The show immediately went into rehearsal and opened two months later in March, 1979. The late Robert Darnell directed that production.

I saw the show that March as an eighteen-year-old senior in high school. I knew at the time that I would be attending Webster University's Conservatory of Theatre for the Fall semester. The conservatory shares the same theatre space with the Rep. That production of *Frankenstein* made such a lasting impression on me that I knew I wanted to someday direct this show.

On the day of the final performance of *Frankenstein's* run, a New York reviewer, had given a lecture at the Southern Illinois University in Edwardsville, which is just outside of St. Louis. He had a layover before his plane left for New York the next morning. A friend of his suggested he check out this new "world premiere" across the river in St. Louis. The next morning, the St. Louis, *Post-Dispatch* carried his glowing review. It was this review that caught the attention of New York producers, Casablanca, Inc. These producers weren't normally in the entertainment business. They had no real track record of producing shows, but then again Victor Gialanella had no real track record for writing blockbuster plays. It was decided *Frankenstein* would be presented on Broadway and open early 1981.

The producers chose Thomas Moore to direct the show because he had experience in directing for New York audiences and knew what the show would need. First, and perhaps maybe the worst decision of all, the producers decided that *Frankenstein* would play in the mammoth Palace Theatre which seats over 1700. The Loretto-Hilton Theatre seats 733.

There is a lot of truth in the belief that Midwesterners are laid-back and easy-going. The antithesis is also true of New York. Victor Gialanella found that New York wanted it bigger, louder and bolder. He began an eighteen month rewrite. Victor said, "The show in New York didn't look anything like the show in St. Louis when we had gotten done with it" (Telephone interview 8/97). Gene Wright, in his book *Horror Shows*, later criticized the hefty price tag the show

carried with it ending at somewhere close to $2 million dollars (Wright 82). By today's standards, that is merely a week's payroll for a show on Broadway, however, this was 1981 dollars. Remember Reagonomics?

Jonathan Lithgow was the producer's first choice for the Creature. He was a newcomer to the public eye with his films *Terms of Endearment* and *World According to Garp* just released. Lithgow turned down the Creature role because of his apparent unwillingness to get into the extensive makeup night after night. Lithgow is now experiencing a smashing successful third season on NBC's *Third Rock from the Sun*.

Keith Jochim, the only remnant from the St. Louis version, was then selected for the role of the Creature. Tom Moore said, "He blew everyone away with his audition. We never once doubted his capabilities as an actor on Broadway" (Moore "personal interview" 9/97).

Dianne Wiest was another newcomer to Broadway and was cast as Elizabeth Lavenza. John Glover, also, made his Broadway debut in the role of Henry Clerval. John Carradine performed his last Broadway show as DeLacey in *Frankenstein*. Originally, William Roberts was cast as Victor Frankenstein. Tom Moore was unhappy with the actor's apparent "stiffness" on stage.

> The role of Victor had to be recast right at the last minute. Willam Roberts is OK. I mean, in a smaller production or regional theatre, he would have been great, but by now, the show had cost the producers over 1.2 million dollars and this guy just couldn't act under the weight of that kind of responsibility (Gialanella "personal interview" 8/97).

With the mounting responsibility, William Roberts was subsequently replaced by David Dukes to play the role of Victor Frankenstein. Dukes required an additional two more weeks of previews.

All totaled, *Frankenstein* performed thirty preview engagements before its opening January 4, 1981. The audiences loved the show. Several times the cast received standing ovations from a packed house.

January 5, 1981, the *New York Times* ran a review of the show. While it wasn't a glowing review, " . . . it certainly wasn't enough to close the show down. Even when a Broadway show is a flop, the producers will give it at least a week. We never got the chance" (Moore "Telephone interview" 9/97).

> Certainly no expense has been spared in "Frankenstein," the new horror show that opened at the Palace last night. This extravaganza boasts enough good actors, colossal sets and rafter-shaking special effects to equip a Shakespearean repertory company. But money is a neutral factor in the theater, it alone cannot create fun. At *Frankenstein*, we're keenly aware of the cash, effort and talent that have been stirred into the brew, but we wait in vain for the final product to come to a boil. . . . This playwright has merged the most memorable scenes from James Whale's 1931 Hollywood version with random scraps from the 1816 Shelley novel only to end up with a talky, stilted mishmash that fails to capture either the gripping tone of the book or the humorous pleasure of the film. This *Frankenstein* has instead the plodding, preachy quality one associates with the lesser literary adaptations of public televisions. Even so, we feel nothing except the disappointment that comes from witnessing an evening of misspent energy. *Frankenstein* may be the last word in contemporary theatrical technology, but its modern inventions are nothing without the alchemy of plain,

old-fashioned drama (Rich, *New York Times* 1/5/81).

Bitterness still surrounds the 1981 Broadway production of *Frankenstein*. Some blame for the show's failure was tossed at the extravagance of the show, some toward the critics. All of the people interviewed who were connected with the show seem to agree on one vital aspect. The producers let the show down. "The play closed because of the show's producers, not because of the critics. I felt that way then and I do now. They never intended to run the show" (Moore "Telephone interview" 9/97).

The rumor at the time was the producers needed a quick tax write-off, hence the rapid closing after the holidays.

Victor Gialanella, while agreeing the producers didn't seem to back the show, says that the number one factor contributing to the failure of the show was the show's venue, the Palace Theatre.

> You have to understand, too, where the show was mounted. The producers decided on a musical house, The Palace, for the show. The producers swapped art for spectacle and commerce. Because of the palace being a musical house, union rules say that a minimum number of musicians must be paid each night even though an orchestra was not needed for this production (Gialanella, "Telephone interview" 8/97).

The Palace Theatre is a venue which normally houses large extravagant musicals like *Hello, Dolly!* and *Follies!* Currently, the Palace Theatre is owned by Disney where The Lion King is entertaining audiences every night. The intimacy and humanness that was predominant in the St. Louis version was lost in the huge house.

"The money was extravagant, yes, but you have to realize, we broke a lot of ground with this show" (Gialanella "Telephone interview" 8/97). This show inherently screams for special effects. Special effects are costly, especially if you are trying to do something that has never been done before.

Dolby Surround Sound had not yet been developed and Bran Ferren, the special effects coordinator for the movie *Altered States* created a sound system that was hooked into the floor of the house. "We wanted the audience to feel the vibrations from the organ music in the musical score by Richard Peaslee" (Gialanella "Telephone interview" 8/97).

Bran Ferren also devised a way for the lightning and the thunder to cue simultaneously by using a magnetically encoded sound track which triggered the pyrotechnics. Even Fritz, the dog, which cost the show $5,000, was hand-crafted yak fur with glass eyes.

For all the money lavished on the set, director Tom Moore still criticizes the handling of the publicity. Moore did not want the critics seated too close to the front. He wanted them to have the opportunity to see the entire set. Instead, the critics were seated in their usual front row section. "Several things added to the critics' comments. One thing, I had asked that the press seats be further back in the house so that they could see the whole picture. That was never done. So they never saw all that we were doing" (Moore "Telephone interview" 9/97).

In any case, the critics didn't give *Frankenstein* the favorable review everyone expected.

> The critics panned the show. They didn't know what it was they were looking at. Instead of viewing the play for what it was, Gothic Melodrama, they expected -- I don't know -- realism. In any case, they didn't get it. One critic in particular was damaging, John Simon. I suppose if he had critiqued the show for what it was

> and not comparing apples to oranges, I might not be so bitter about it. . . . (Gialanella "Telephone interview" 8/97).

Tom Moore explained why he felt the show received such bad press.

> I mean the critics questioned the production. At the time we were the biggest show in town. We had the biggest budget, the biggest set, we were the first huge show before *Cats*. We opened the gates for the flood of other big shows. We colored things to create awe. The critics were gunning for us. They had their expectations (Moore "Telephone interview 9/97).

Perhaps what Frank Rich said in his editorial review of *Frankenstein* had some truth to it. All spectacle doesn't make a show. However, every director knows that most audiences prefer spectacle and lots of it.

When the producers closed the show, it took Broadway by surprise. Apparently, patrons were still flocking to the box office to purchase tickets for the next evening's performance when they discovered the set was being struck.

> The audience was shocked. I mean, there were people who had come down to the theatre in order to buy tickets and just couldn't believe the show was closed. We were taking down the set and people were trying to get parts of it for souvenirs; [the show] had moved them in such a way they wanted to keep a piece of it to remember. It was sad (Moore "Telephone interview" 9/97).

There was so much at stake here. Not just money, but people's lives and livelihoods. When the show closed, it left several out of work.

> I had given four-and-a half years of my life to this and when the show closed, I couldn't even *buy* a ticket on

> Broadway. I was out of a job, broke and had no where to go. I had a friend of mine in Washington DC , a director at a theatre there, who gave me a couple of acting jobs then. I mean it was truly because he was a friend . . . (Gialanella "Telephone interview" 8/97).

One question that I had asked both Victor Gialanella and Thomas Moore, "Knowing what you know now, would you mount this production again?" Both men agree. That was then, this is now. It was a good ride, but the ride is over and life goes on.

> No. Not now. The show is too big to do it that way again. I mean it was a huge play. We tried things that were never done before. At that time they were extraordinarily complicated. I mean it took us weeks just to load the show in. . . . I still say that the work I did there was extremely satisfying and probably the best things I've ever done (Moore "Telephone interview" 9/97).

Jim O'Connor, faculty chair for the Department of Theatre, Speech and Dance at the University of South Carolina in Columbia mounted Gialanella's adaptation twice. The first time was ten years ago at Perdue University and most recently he directed it in September, 1997. I traveled to South Carolina to see this production and interview O'Connor.

One major aspect about USC's production that was completely different from the Broadway version was the level of concentration on the spectacle. Obviously, the amount of money budgeted for the production was nowhere near the amount spent on Broadway.

> $4,000 was spent on the set, another $3,000 on costumes, then you have to add on expenses for guest artists, travel, PR,

> mailing, etc., you're talking probably a $10,000 to $15,000 show. We have a budget of around $120,000 for our six show season. I look at it as $15,000 of the $120,000. I predicted pre-sales of $12,000. I was just told that we are already at $15,000 [as of September 22] and the show hasn't opened yet. After all is said and done, with future ticket sales for future shows, I feel this show will bring $70,000 to $80,000 back
> (O'Connor "personal interview" 9/97).

This is nowhere near the $2 million spent on Broadway. However, I felt Jim left the special effects to the bitter end and concentrated more on the acting.

> We ended up cutting the pyrotechnics. They came in late and we just couldn't get the timing right, so I cut them. I felt like I relied too heavily on the pyros and this layer of realism that ended up not being there. In St. Louis, the Creature lives. On Broadway, the Creature dies -- the whole lab is destroyed. I've tried to combine the two scenes. I don't know, we'll see if it works
> (O'Connor "personal interview" 9/97).

Admittedly, Jim said the actors came in unprepared. "We began rehearsing August 15. The show was cast last Spring. They were under-rehearsed. I wish we had more time. Wednesday night was the first time we had gone through the whole show without stopping" (O'Connor "personal interview" 9/97).

O'Connor spoke of his ideas of the show and the symbolism he incorporated into the production. South Carolina is a southern state and O'Connor took that into consideration when he was directing. First of all, he cast a very striking African-American man to play the part of the Creature. He dispensed with all of the grotesque disfigurement of the Creature and added yet

another line of subtext to the scene where the Creature enters the parlor for the first time.

> He should spend about fifteen seconds alone just taking the sheet down from his face. This gives the audience time to deal with the fact that I've cast an African-American man, a very striking African-American at that, as the Creature. I'm making a statement here -- because of where I am. There's the whole moral issue with "the creation of life," but then I've added to that "race." I'm walking a thin line here, I know. The scene where the Creature enters the study for the first time and he is looking around, I look at it like the field hand brought up from the fields and enters the master's house for the first time. I want him to look around the study with awe like '*This* is how you live? And I live out there in that shack!?' I know I'm walking a thin line here. But the Confederate Flag is still flying over the State House a few blocks away. The Governor wants to take it down and put it in a museum or something, but the people are all in an uproar over it. Maybe what I'm doing here is just one one-hundredth percent closer to getting that flag down. I don't know (O'Connor "personal interview" 9/97).

O'Connor spent a great deal of time showing the audience how the Creature learns in the Creation Scene. He left the DeLacey Scene for showing the audience the gentleness of the Creature.

> I feel the DeLacey scene is there to show the gentleness and the humanness of the Creature. Yes, he is learning in that scene, but I have him learning in the Creation scene as well. You can do

> much more with silence than you can with words. For instance, in the Creation scene, I have the Creature spend at least five minutes in silence "learning." At one point he tries to communicate and create a language with a machine apparatus, he runs into the corner of the operating table hitting his groin. He learns not to do that again. Then there is the whole dancing feet under the sheet thing [where the Creature discovers his feet] (O'Connor "personal interview" 9/97).

Obviously, O'Connor concentrated on the acting. However, another difference from the Broadway production was the venue and size of the house. The University of South Carolina's production of Gialanella's Frankenstein was performed in their Drayton Hall Theatre which has a proscenium stage and a house size of 400.

I asked Jim O'Connor the same question that I had asked Tom Moore. "Knowing what you do now, would you mount this production again and if so, what changes, if any, would you make?" His response was like Tom Moore's in that there is life after *Frankenstein.*

> No. It's not in my life now. Money made the decision this time. We needed a show that was recognizable and salable. Hopefully, we did that (O'Connor "personal interview" 9/97).

However, O'Connor made a surprising statement. If given another chance, he would rather dispense with ***all*** spectacle.

> If I had it to do over again, I just want a white raked stage. I think it would be really impressive if I had the Creature lying on a table in the middle of this giant white space. Then, I would light the hell out of it (O'Connor "personal interview" 9/97).

These were two completely different interpretations of the same script. Yes, money does play a major role here. The size of house and intimacy of the space dictates a lot. However, I feel I tried to incorporate both creative visions.

I am a high school drama teacher in a conservative Midwestern community. I am fortunate to have a multi-million dollar facility which lends itself nicely to adaptations of this magnitude.

I knew going into this production that there would be a drawback in producing this show. The audience, while recognizing the title and subsequently increasing my ticket sales because of it, would also come to the performance with certain preconceptions. The story is an old one. Everyone knows the story of Frankenstein and his creation. They would be expecting a lead-footed gargantuan monster grunting and groaning across the stage strangling Elizabeth and squishing the life out of a cute little boy and his dog.

I realized that with the story of Frankenstein, I was buying into the spectacle of it, too. The show, in my opinion, simply could not be done without it. There must be thunder and lightning. Audiences love thunder and lightning. And fog. Lots of fog. At the same time, I wanted to be true to Mary Shelley, her themes and her symbolism. I wanted to create an entertaining, thought-provoking, philosophical production. I kept thinking of the Peter Brook analogy and lulling the audience with a subliminal message.

I have to remember my purpose, too. I can't become so self-indulgent that I am blind to my students and my audience. No matter what show I choose to do, it must have an educational purpose to it. I believe strongly that what we learn with pleasure we will never forget. Therefore, I must be able to teach my students something while in rehearsal for this show.

Obviously, the literary history of the Victorian times was a prominent portion of the lesson; however, I try to enlist at least one production a season

which requires the use of dialects. This became an excellent study in the use of dialects and the international phonetic alphabet. The roles of Metz and Schmidt were performed in Cockney, indicating their lower class status. The Frankensteins all used an Upper British while the Muellers were German. DeLacey was a simple Stage Standard. Since DeLacey was responsible for teaching the Creature language, the Creature spoke Stage Standard as much as possible after Act One.

Physicalizing the character is needed and most helpful with the younger actor. I teach Time, Weight and Space which was especially helpful with the Creature. "Big", "Heavy" and "Slow" was his recipe for movement. As you will note in my journal, this was a difficult process for the actor playing the role of the Creature.

In any case, I modified and adapted both styles of directing in my production of Victor Gialanella's *Frankenstein*.

We used blood packs in the body of the Creature's mate which Victor destroys in Act Two. I purchased the Broadway musical sound track and incorporated that with a compact disc I found of a thunderstorm. I utilized only a minimum of realism. I wanted to include only those details which Victor would have remembered in his journal.

My interpretation of the DeLacey scenes were as O'Connor had interpreted. The cottage scenes, while providing the necessary exposure for the Creature to language, also provides the time to show the innocence and the humanness of the Creature.

The audience must at one moment sympathize with the Creature and at the same time feel remorse for William and Justine. The audience must mourn Elizabeth and feel sorrow for Victor when she dies; however, the audience must have a flash of repulsive hatred when Victor turns his back on Justine and lets her die.

I felt that I could uphold my position as teacher, director and entertainer. I felt that I could be true to Mary Shelley, Victor Gialanella and myself if I incorporated subtext along with spectacle.

In the end, I spent $1200 on the production. I took in close to $1300 in ticket revenue. Over 700 people came to see the show. I incorporated the use of 30 students which included actors and technicians. We spent close to 3000 man hours involved in the production of this play.

Would I do this show again? Maybe. Maybe in another place and time when the memory of this one has faded enough, yet the excitement still lingers and I wish to savor it once again. Maybe I will when the time is right for another, fresher look at a story that will live on; before the science fiction becomes science fact; before the philosophical messages spoken in the story are outdated. Then again, the story has lasted nearly 200 years. There's no reason to believe it wouldn't last another 200.

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AUDITION FORM

Name: _____ Date: _____

Show auditioning for: _____

Height: ____ Weight: ____ Age: ____ Hair Color: _____ Eyes: _____

Address: _____ Phone: _____

_____

Will you cut your hair and/or shave (as applicable)?	Y	N
Will you grow your hair?	Y	N
Will you temporarily change your hair color?	Y	N
Do you play any musical instruments?	Y	N
If "yes," what? _____		
What is you vocal range? (musical only)_____		
Will you accept any role?	Y	N

Is there a role in which you are particularly interested? _____

PERFORMANCE CREDITS / EXPERIENCE

_____

_____

_____

_____

(OVER)

TECHNICAL APPLICATION

NAME _____

GRADE _____

ARE YOU AVAILABLE FOR THE DATES OF PERFORMANCES STATED? YES NO

ARE YOU AVAILABLE FOR DATES OF THE TECHNICAL REHEARSALS? YES NO

ARE YOU AVAILABLE FOR THE STRIKE OF THE SHOW? YES NO

I AM INTERESTED IN:

_____ **LIGHTS: HANG, SET AND FOCUS** (REQUIRES ATTENDANCE AT 2 OR 3 REHEARSALS APPROXIMATELY 4 OR 5 DAYS BEFORE OPENING ***AND*** **SHOW STRIKE**.)

_____ **LIGHTS: RUN** (REQUIRES ATTENDANCE AT ***ALL*** PERFORMANCES, TECHNICAL REHEARSALS ***AND*** **SHOW STRIKE**. ASSISTANCE AT HANG, SET AND FOCUS **AND** PRIOR EXPERIENCE WITH RUNNING THE IMPRESSION LIGHTBOARD AND/OR FOLLOW SPOTLIGHT)

_____ **SET BUILD: BUILDING OF STAGE SET AND ANY LARGE PROPS NOT ACQUIRED BY PROP MASTER.** (REQUIRES KNOWLIDGE OF BASIC POWER TOOLS AND/OR PAINT. CREATIVE CAPABILITIES A PLUS. WILLINGNESS TO WORK HARD AND GET DIRTY. REQUIRES NO ATTENDANCE AT PERFORMANCE OR TECHNICAL REHEARSALS ***IF*** SET IS COMPLETED. SET BUILD ***USUALLY*** BEGINS AT THE START OF THE LAST MONTH OF REHEARSALS AND CONTINUES UNTIL SET IS COMPLETED. ***(ATTENDANCE AT SHOW STRIKE A MUST!)***

_____ **PROPERTIES: MOVING PROPS AND SET PIECES DURING SHOW.** (REQUIRES ATTENDANCE AT ***ALL*** TECHNICAL REHEARSALS, PERFORMANCES ***AND SHOW STRIKE!*** ABILITY TO WORK CLOSELY WITH THE ACTORS AND TAKE DIRECTION FROM THE ASSISTANT STAGE MANAGER. NO PRIOR KNOWLEDGE OF THEATRE NECESSARY BUT BASIC STAGE DIRECTIONS HELPFUL. ABILITY TO WORK QUICKLY AND QUIETLY IMPERATIVE! **MUST WEAR ALL BLACK AT ALL TECHNICAL REHEARSALS AND PERFORMANCES.**

_____ **COSTUMES: CLEANING, REPAIRING, KEEPING ORDER OF COSTUMES, DRESSING ACTORS AND ASSISTING COSTUME MISTRESS IN BUILDING COSTUMES WHEN NECESSARY.** (REQUIRES ATTENDANCE AT ***ALL*** TECHNICAL REHEARSALS, PERFORMANCES ***AND*** **SHOW STRIKE**! ABILITY TO WORK CLOSELY WITH ACTORS AND MAKEUP CREW IMPERATIVE!)

(OVER)

____ **MAKEUP: APPLICATION OF MAKEUP TO ACTORS, CLEANING OF BRUSHES, KITS AND MAKEUP AREA NECESSARY.** (REQUIRES ATTENDANCE AT ***ALL*** TECHNICAL REHEARSALS, PERFORMANCES **AND SHOW STRIKE!** ABILITY TO WORK CLOSELY WITH THE ACTORS AND COSTUME CREW PERSONNEL IMPERATIVE! PRIOR KNOWLEDGE OF STAGE MAKEUP APPLICATION NECESSARY.)

____ **CREW HEAD: WILLING TO TAKE DIRECTIONS FROM DIRECTOR AND/OR STUDENT DIRECTOR, SEE THAT INSTRUCTIONS ARE CARRIED OUT EFFICIENTLY BY YOUR CREW. PRIOR KNOWLEDGE IN CREW AREA NECESSARY. LEADERSHIP AND CONFLICT RESOLUTION SKILLS IMPERATIVE.** (REQUIRES ATTENDANCE AT ***ALL*** DATES THAT YOUR CREW IS CALLED FOR. KEEP ATTENDANCE RECORDS OF CREW PERSONNEL. RESPONSIBLE FOR CONTACTING CREW MEMBERS FOR CALLS AND/OR MEETINGS. WILL ATTEND *ALL* PRODUCTION MEETINGS SCHEDULED BY DIRECTOR AND/OR STUDENT DIRECTOR. **MUST ATTEND STRIKE OF SHOW!**)

____ **ASSISTANT STAGE MANAGER: REPORTS DIRECTLY TO STUDENT DIRECTOR AND/OR DIRECTOR. ABILITY TO COORDINATE ALL BACKSTAGE ACTIVITY EFFICIENTLY AND EFFECTIVELY.** (REQUIRES ATTENDANCE AT ***ALL*** REHEARSALS DEEMED NECESSARY BY DIRECTOR OR STUDENT DIRECTOR. **MUST ATTEND STRIKE OF SHOW!**

PLEASE SUBMIT AT THE BOTTOM OF THIS SHEET YOUR CURRENT SCHEDULE. INCLUDE ALL AFTERSCHOOL OBLIGATIONS YOU CURRENTLY HAVE OR PROJECTING YOU WILL HAVE. YOUR HOME TELEPHONE NUMBER IS IMPERATIVE!

FRANKENSTEIN
CAST LIST

Lincoln Kumpula	**Victor Frankenstein**
Justin Parton	**The Creature**
Justin Richter	**Henry Clerval**
Heather Moore	**Elizabeth Lavenza**
Stephanie Everson	**Justine Moritz**
Mark Schillinger	**Alphonse Frankenstein**
Joe Heitman	**William Frankenstein**
Bryan Daunter	**William Frankenstein**
Ben Fletcher	**Peter Schmidt**
Melanie Hancock	**Hans Metz**
Shawn Leigh	**Lionel Mueller**
Crystal Northcutt	**Frau Mueller**
Crystal Hays	**DeLacy**

Thank you to all who auditioned. Please initial next to your name acceptance of role. The first rehearsal will be Monday, September 6th at 2:45 PM in Room 106. You will receive your scripts at this time. Please contact Student Director, Jason Daunter, for your show shirts!

The Fort Zumwalt North Drama Club has grown and is full of talented actors! I am very pleased with the turn-out for this production. Remember...Auditions for the Reader's Theatre is this Friday at 2:45 PM in Room 106. Please show your support for this unique performance to be staged with the Jazz Band.

Thanks a lot!

Mrs. Croghan

EXPECTATIONS

1. Cast members shall be on time to ALL rehearsals. If you are to be late -- notify the director or stage manager. Repeated tardiness or unpreparedness will result in your part being recast at the discretion of the director.

2. Rehearsal time is a serious time -- a time to be prepared and in character. Remember -- rehearsal schedule of when lines and blocking are to be memorized. You should practice at home the scene and lines which will be covered in rehearsal.

3. Cast members shall bring a pencil (not a pen) to all rehearsals because blocking and other notes are subject to many changes.

4. Nothing is permitted to distract from rehearsing the play/musical; rehearsal time is for work, not social encounters and parties. This time is yours, as well as the director's.

5. Eating and drinking is not allowed during rehearsal. It is distracting to the process of rehearsing and creates trash.

6. No visitors are permitted at any rehearsal.

7. Be considerate of your fellow actors. No one wants to waste time.

8. Come to rehearsal early! Fifteen to twenty minutes is the standard amount of time usually expected by most directors. This is the time for you to focus your concentration and warm up (body AND voice--even if it isn't a musical).

9. Above all else --**BE PREPARED!**

_____ signed

_____ dated

FRANKENSTEIN
CREW LIST

Student Director	**Jason Daunter**
Assistant Stage Manager	**Jessica Sherman**
Assistant House Manager	**Stephanie Beinhorn**
Technical Director	**Jason Baker**
Props Master	**Jim Goodwin**

Props Run Crew
- **Justin Musgrove**
- **Brad Pierce**
- **Sarah Shaver**
- **Ben Briney**

Set Build Crew
- **Chris Heuman**
- **Jim Goodwin**
- **Rachel Perry**
- **Amanda Perry**
- **Ben Fletcher**
- **Melissa Allen**
- **Samantha Smith**

Makeup/Costume Crew
- **Allissa Botch**
- **Jennie Boyd**
- **Stephanie Cave**

Lights: Set, Hang & Focus
- **Jay Rolph**
- **Chris Heuman**

Assistant Sound Engineers
- **Jeff Coval**
- **Matt Waite**

Thanks to everyone who applied for a technical position. Please initial by your name acceptance of crew assignment. Please check door daily for crew calls and other important information. See Technical Director, Jason Baker, if you have any questions. Contact Student Director, Jason Daunter, for a show shirt! Thanks again for your contribution to this production.

September 1996

Frankenstein Rehearsal

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 No School	3	4 Auditions for Frankenstein	5 3:00pm "Doggie Auditions" & Call Backs	6 2:45pm Auditions -- Readers Theatre	7
8	9 Frankenstein Read Through 2:45 - 5:45	10	11 Block Act I, sc. i & ii 2:45 - 4:45	12 Run Act I, sc. i & ii 2:45 - 4:45	13	14 Drama Club Car Wash! 9:00 - 3:00
15	16 3:00pm Officer's Mtg. 2:35-3:00; Block Act I, sc., iii -v	17	18 3:00pm Drama Club Mtg. 2:40-3:00; Run Act I, sc. iii - v	19 Run Act I 2:45 - 4:45	20	21 Drama Club Car Wash 9:00 - 3:00
22	23 Act I MEMORIZED! 2:45 - 5:00	24	25 Block Act II, sc. i-ii 2:45 - 4:45	26 Run Act II, sc. i-ii 2:45 - 4:45	27	28
29	30					

Tina Croghan

October 1996

Frankenstein Rehearsal

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2 Auditions - A Christmas Carol 6:00 - ?	3 Run Act II 2:45 - 4:45	4	5
6	7 Run Act II MEMORIZED!	8	9 Full Run! 2:45 - 5:00	10 Full Run! 2:45 - 5:00	11	12 Homecoming
13	14 An Evening of Fine Arts Rehearsal	15 An Evening of Fine Arts - Performance 7:00	16 Full Run! 2:45 - 5:00	17 Move into Theatre! -- Full Run! 2:45 - 5:00	18	19
20	21 Full Run! 2:45 - 5:00	22	23 Full Run! 2:45 - 5:00	24 Full Run! 2:45 - 5:00	25	26
27	28 Dress Rehearsal 3:00 - 10:00	29 Dress Rehearsal 3:00 - 10:00	30 Dress Rehearsal 3:00 - 10:00	31 Opening Night! 6:00 - 10:00		

Tina Croghan

Induction (electricity), in electricity, the creation of an electric current in a conductor moving across a magnetic field (hence the full name, electromagnetic induction). The effect was discovered by the British physicist Michael Faraday and led directly to the development of the rotary electric generator, which converts mechanical motion into electric energy.

Electric Generator

When a conductor, such as a wire, moves through the gap between the poles of a magnet, the negatively charged electrons in the wire will experience a force along the length of the wire and will accumulate at one end of it, leaving positively charged atomic nuclei, partially stripped of electrons, at the other end. This creates a potential difference, or voltage, between the ends of the wire. If the ends of the wire are connected by a conductor, a current will flow around the circuit. This is the principle behind the rotary electric power generator, in which a loop of wire is spun through a magnetic field so as to produce a voltage and generate a current in a closed circuit.

Electric Transformer

Induction occurs only if the wire moves at right angles to the direction of the magnetic field. This motion is necessary for induction to occur, but it is a relative motion between the wire and the magnetic field. Thus, an expanding or collapsing magnetic field can induce a current in a stationary wire. Such a moving magnetic field can be created by a surge of current through a wire or electromagnet. As the current in the electromagnet rises and falls, its magnetic field grows and collapses (the lines of force move outward, then inward). The moving field can induce a current in a nearby stationary wire. Such induction without mechanical motion is the basis of the electric transformer.

A transformer usually consists of two adjacent coils of wire wound around a single core of magnetic material. It is used to couple two or more a-c circuits by employing the induction between the coils. *See* ELECTRIC POWER SYSTEMS.

Self-Induction

When the current in a conductor varies, the resulting changing magnetic field cuts across the conductor itself and induces a voltage in it. This self-induced voltage is opposite to the applied voltage and tends to limit or reverse the original current. Electric self-induction is thus analogous to mechanical inertia. An inductance coil, or choke, tends to smooth out a varying current, as a flywheel smooths out the rotation of an engine. The amount of self-induction of a coil, its inductance, is measured by the electrical unit called the henry, named after the American physicist Joseph Henry, who discovered the effect. The inductance is independent of current or voltage; it is determined only by the geometry of the coil and the magnetic properties of its core.

See ELECTRIC MOTORS AND GENERATORS.

Further Reading

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dy·na·mo

dy·na·mo (dī′nə-mō′) *noun*
plural **dy·na·mos**
1. A generator, especially one for producing direct current.
2. An extremely energetic and forceful person: *a vice president who was the real dynamo of the corporation.*

[Short for *dynamoelectric machine*.]

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induction coil

induction coil *noun*
A transformer, often used in automotive ignition systems, in which an interrupted, low-voltage direct current in the primary is converted into an intermittent, high-voltage current in the secondary.

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Theosophy (Greek *theos*, "god"; *sophos*, "wise"), designation for any religiophilosophical system purporting to furnish knowledge of God, and of the universe in relation to God, by means of direct mystical intuition, philosophical inquiry, or both.

Precursors of Theosophy

Early examples of theosophic thought are found in the Sanskrit metaphysical treatises known as the Upanishads. Hindu philosophy subsequent to the composition of the Upanishads (about the 8th century BC) has been predominantly theosophic in tone. Indian thought probably had some influence in Persia, where theosophic speculation became popular after the Arab conquest in the first half of the 7th century AD. In China, both the *I Ching* (Book of Changes), one of the so-called Five Classics of Confucianism, and the *Tao-te Ching* (Classic of the Way and Its Power), a major treatise of Taoism, contain theosophic elements. In the West such systems of thought as Neoplatonism and Gnosticism contain theosophic elements. Elements similar to those of Neoplatonism and Gnosticism reappear in the Cabala, a mystical interpretation of Scriptures current among the Jews of Europe between the 12th and 16th centuries. In the Middle Ages, theosophic teachings were expounded by the German mystics and preachers Meister Eckhart and Johannes Tauler and by the Swiss physician and alchemist Philippus Aureolus Paracelsus, and, in later periods, by the German mystic Jakob Boehme and the Flemish physician and chemist Jan Baptista van Helmont.

The Theosophical Society

The term *theosophy* has been employed with particular reference to a system of occult philosophy set forth by Helena Petrovna Blavatsky and her followers in the Theosophical Society, which she helped organize in New York City in 1875. She maintained that she had received her doctrines from Oriental religious teachers who had reached a higher plane of existence than that of other mortals. According to her teaching, God is infinite, absolute, and unknowable (an attribute apparently incompatible with the claim implicit in the term *theosophy*). The deity is also said to be the source of both spirit and matter. Through the operation of an immutable law, spirit is said to descend into matter, and matter to ascend into spirit, by cyclical action. In its psychological application, Blavatsky's doctrine represents all souls as being the same in essence, although differing in degrees of development. The more advanced souls are said to be the natural guardians of the less developed. Human beings are presented as complex, with both a higher and lower nature. The higher (comprising mind, soul, and spirit) has been polluted by the lower (physical and other) and must be purified before it can completely return to the divine. Purification is thought to take place through a series of incarnations.

Contributed by:
Morton Smith

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Prometheus, in Greek mythology, one of the Titans, known as the friend and benefactor of humanity, the son of the Titan Iapetus by the sea nymph Clymene or the Titaness Themis. Prometheus and his brother Epimetheus were given the task of creating humanity and providing humans and all the animals on earth with the endowments they would need to survive. Epimetheus (whose name means afterthought) accordingly proceeded to bestow on the various animals gifts of courage, strength, swiftness, and feathers, fur, and other protective coverings. When it came time to create a being who was to be superior to all other living creatures, Epimetheus found he had been so reckless with his resources that he had nothing left to bestow. He was forced to ask his brother's help, and Prometheus (whose name means forethought) took over the task of creation. To make humans superior to the animals, he fashioned them in nobler form and enabled them to walk upright. He then went up to heaven and lit a torch with fire from the sun. The gift of fire that Prometheus bestowed upon humanity was more valuable than any of the gifts the animals had received.

Because of his actions Prometheus incurred the wrath of the god Zeus. Not only did he steal the fire he gave to humans, but he also tricked the gods so that they should get the worst parts of any animal sacrificed to them, and human beings the best. In one pile, Prometheus arranged the edible parts of an ox in a hide and disguised them with a covering of entrails. In the other, he placed the bones, which he covered with fat. Zeus, asked to choose between the two, took the fat and was very angry when he discovered that it covered a pile of bones. Thereafter, only fat and bones were sacrificed to the gods; the good meat was kept for mortals. For Prometheus's transgressions, Zeus had him chained to a rock in the Caucasus, where he was constantly preyed upon by an eagle. Finally he was freed by the hero Hercules, who slew the eagle.

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Prometheus
/Culver Pictures, Inc.

Darwin, Erasmus (1731-1802), British physiologist and poet, born in Nottinghamshire, England, and educated at the universities of Cambridge and Edinburgh. He practiced medicine most of his life. His chief poetic work was *The Botanic Garden* (1789-92), a long poem, stilted in expression but showing enthusiasm for science and nature. His prose work *Zoonomia* (1794-96) anticipated some of the evolutionary theories of the French naturalist Jean Baptiste Lamarck but was intuitive and unscientific. Darwin was the grandfather of the British scientists Charles Darwin and Sir Francis Galton.

"Darwin, Erasmus," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation.

Davy, Sir Humphry (1778-1829), renowned British chemist, best known for his experiments in electrochemistry and for his invention of a miner's safety lamp.

Davy was born on December 17, 1778, in Penzance, Cornwall, England. In 1798 he began experiments on the medicinal properties of gases, during which he discovered the anesthetic effects of nitrous oxide (laughing gas). Davy was appointed assistant lecturer in chemistry at the newly founded Royal Institution in London in 1801 and the following year became professor of chemistry there.

During his early years at the Royal Institution, Davy started his investigations of the effects of electricity on chemical compounds. In 1807 he received the Napoleon Prize from the Institut de France for the theoretical and practical work begun the year before. He then constructed the largest battery ever built, with over 250 cells, and passed a strong electric current through solutions of various compounds suspected of containing undiscovered elements. Davy quickly isolated the elements potassium and sodium by this electrolytic method. He also prepared calcium by the same method. In later, unrelated experiments, he discovered boron and proved that the diamond is composed of carbon. Davy also showed that the so-called rare earths are oxides of metals rather than elements. His experiments with acids indicated that hydrogen, not oxygen, causes the characteristics of acids. Davy also made notable discoveries in heat.

In the field of applied science, Davy invented a safety lamp for miners in 1815. For this and for related research, he received the gold and the silver Rumford medals from the Royal Society. In 1823 he suggested a method of preventing the corrosion of the copper bottoms of ships by means of zinc and iron sheathing. He was knighted in 1812 and raised to a baronetcy in 1818. In 1820 he became president of the Royal Society. Davy died on May 29, 1829, in Geneva.

Among his writings are *Elements of Chemical Philosophy* (1812) and *Elements of Agricultural Chemistry* (1813).

"Davy, Sir Humphry," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation.

Sir Humphry Davy /Library of Congress

Siemens, Sir William (1842-83), brother of Werner von Siemens and inventor and founder of steel and electrical industries. Originally named Karl Wilhelm Siemens, he was born in Lenthe, Germany, immigrated to England in 1844, and thereafter directed the English branch of the firm of Siemens & Halske. He became a British citizen in 1859 and was knighted in 1883. Siemens is most famous for developing the open-hearth furnace, which he patented in 1856 and later applied to steel manufacture. He was also a pioneer in electrical power use and one of England's leading authorities on science and engineering.

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Siemens, Sir William

Siemens, Sir William, 1823–83, English electrical engineer; b. Germany. He went to Britain to introduce his and his brother Ernst's electroplating device and became a British citizen in 1859. He was head of the English branch of the Siemens firm, which made electrical apparatus. Siemens invented (1851) a water meter and developed, with his brother Frederick, a regenerative furnace that was the prototype for the open-hearth steelmaking process.

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Paracelsus, Philippus Aureolus, pseudonym of THEOPHRASTUS BOMBASTUS VON HOHENHEIM (1493?-1541), German physician and chemist. Quarrelsome and vitriolic, Paracelsus defied the medical tenets of his time, asserting that diseases were caused by agents that were external to the body and that they could be countered by chemical substances.

Born in Einsiedeln (now in Switzerland), Paracelsus received a degree in medicine, possibly from the University of Vienna, and traveled widely in search of alchemical knowledge, especially of mineralogy. He sharply criticized the cherished belief of the Scholastics, derived from the writings of the Greek physician Galen, that diseases were caused by an imbalance of bodily "humors" or fluids, and that they would be cured by bloodletting and purging. Believing instead that disease attacks from without, Paracelsus devised mineral remedies with which he thought the body could defend itself. He identified the characteristics of numerous diseases, such as goiter and syphilis, and used ingredients such as sulfur and mercury compounds to counter them. Many of his remedies were based on the belief that "like cures like," and in this respect he was a precursor of homeopathy. Although the writings of Paracelsus contained elements of magic, his revolt against ancient medical precepts freed medical thinking, enabling it to take a more scientific course.

"Paracelsus, Philippus Aureolus," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation.

Geber or **Jabir** (circa 721-c. 815), Arabian alchemist. Born Abu Musa Jabir ibn Hayyan, he is supposed to have lived in Kufah and Baghdad (both now in Iraq), and more than 500 treatises have been ascribed to him. Contemporary scholars, however, believe that most of these works date from the 9th to the 12th century. In addition, several works printed in Latin and ascribed to Geber, which is the Latin transcription of his Arabic name, probably date from the 14th century. These works give detailed descriptions of chemical processes, including experiments on the properties of metals. They develop the theory—of great importance to medieval and Renaissance scholars—that all metals are composed of mercury and sulfur and that it is possible to transmute base metals into gold.

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Frank·en·stein (frăng′kən-stīn′) *noun*

1. An agency or a creation that slips from the control of and ultimately destroys its creator.
2. A monster having the appearance of a man.

[From *Frankenstein, the creator of the artificial monster in Frankenstein* by Mary Wollstonecraft Shelley.]

Word History: The word *Frankenstein* has taken on a life of its own, somewhat like the monster created from parts of corpses by the Swiss student Frankenstein, whose name serves as the title of Mary Shelley's novel, published in 1818. People have persisted in calling the monster Frankenstein; in fact, the first recorded use of the name as a common noun in 1838 refers to mules as "Frankensteins." The word has gone on to refer to "a monster having the appearance of a man" and "an agency that slips from the control of and ultimately destroys its creator." Since most people have given the name of the novel's protagonist to his creation, Frankenstein's monster has, in a sense, destroyed its creator.

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Castle (Latin *castellum*, "small fortified place"), fortified residence of a feudal lord or monarch. Derived from the walled cities of ancient Rome and the fortified palaces of Byzantium, the castle became virtually ubiquitous in western Europe during the wars of the late Middle Ages.

At first the castle consisted of a simple wooden structure on top of a mound, surrounded by a ditch. If a lord's domains were flat, he constructed an artificial mound, or motte. As medieval siegecraft developed, a wall or series of walls or palisades was raised around the motte and at a distance from it; the open area within these walls became known as the bailey. By the 11th century the motte-and-bailey form of castle was widely prevalent. Outer walls gradually became thicker and were topped with wide battlemented parapets.

The next step in the development of the castle was the addition by the Normans of a towering masonry keep, or donjon, within the bailey. The keep, often some 12 to 15 m (some 40 to 50 ft) high, had thick walls and small windows. The White Tower within the Tower of London is an example of a Norman keep. Wide, deep moats replaced the crude ditches; ideally filled with water but often dry, these moats were crossed by drawbridges that could be raised from within the castle. At the castle end of the drawbridge was an opening in the wall, containing a portcullis, a thick, iron-plated wooden door that could be raised to clear the entrance. Within the Norman keep were private apartments, a well for water, and everything else necessary to sustain the inhabitants of the castle through a long siege. At first the keep was rectangular; later, it was learned that a round keep was easier to defend. In the 13th century the castle became increasingly sophisticated. Living and administrative quarters were moved from the keep into new buildings raised within the bailey. The keep, made smaller and stronger, became the final defensive position within a series of battlements.

A castle was often built on the edge of an impregnable cliff, ideally at a bend in the river where it could command a view of the surrounding countryside. The Château Gaillard, built by Richard I, King of England, in Les Andelys, France, is an example of a strategically located castle. The use of gunpowder in projectiles brought to an end the impregnability of the medieval castle. After 1500 the construction of castles was no longer feasible, and *castle* became a term for an imposing residence. *See also* FORTIFICATION AND SIEGE WARFARE.

Further Reading

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David Barnes


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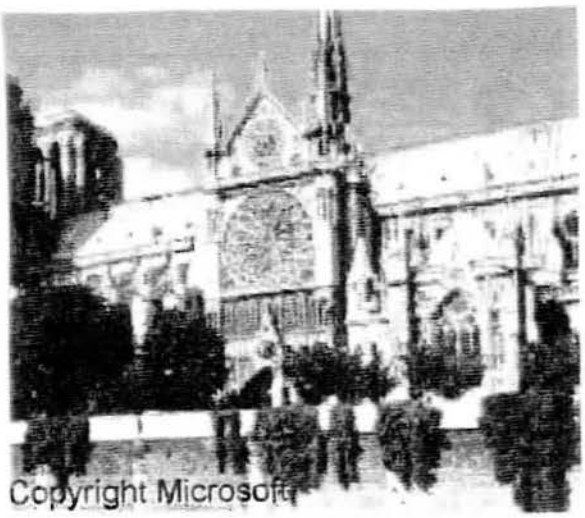
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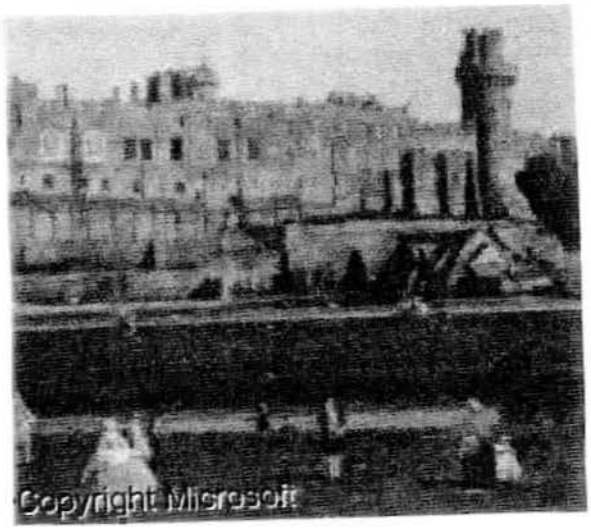
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Gothic Art and Architecture, religious and secular buildings, sculpture, stained glass, and illuminated manuscripts and other decorative arts from about 1140 to the end of the 16th century. Originally the word Gothic was used by Italian Renaissance writers as a derogatory term for all art and architecture of the Middle Ages, which they regarded as comparable to the works of barbarian Goths. Since then the term Gothic has been restricted to the last major medieval period, immediately following the Romanesque (*see* ROMANESQUE ART AND ARCHITECTURE); the Gothic Age is now considered one of Europe's outstanding artistic eras.

Architecture

Architecture was the dominant expression of the Gothic Age. Emerging in the first half of the 12th century from Romanesque antecedents, Gothic architecture continued well into the 16th century in Northern Europe, long after the other arts had embraced the Renaissance. Although a vast number of secular monuments were built in the Gothic style, it was in the service of the church, the most prolific builder of the Middle Ages, that the new architecture evolved and attained its fullest realization.

The aesthetic qualities of Gothic architecture depend on a structural development: the ribbed vault (*see* ARCH AND VAULT). Medieval churches had solid stone vaults (the structure that supports the ceiling or roof). These were extremely heavy structures and tended to push the walls outward, which could lead to the collapse of the building. In turn, walls had to be heavy and thick enough to bear the weight of the stone vaults. Early in the 12th century, masons developed the ribbed vault, which consists of thin arches of stone, running diagonally, transversely, and longitudinally. The new vault, which was thinner, lighter, and more versatile, allowed a number of architectural developments to take place.

Although the earliest Gothic churches assumed a wide variety of forms, the creation of a series of large cathedrals in northern France, beginning in the second half of the 12th century, took full advantage of the new Gothic vault. The architects of the cathedrals found that, since the outward thrusts of the vaults were concentrated in the small areas at the springing of the ribs and were also deflected downward by the pointed arches, the pressure could be counteracted readily by narrow buttresses and by external arches, called flying buttresses. Consequently, the thick walls of Romanesque architecture could be largely replaced by thinner walls with glass windows, and the interiors could reach unprecedented heights. A revolution in building techniques thus occurred.

With the Gothic vault, a ground plan could take on a variety of shapes. The general plan of the cathedrals, however, consisting of a long three-aisled nave intercepted by a transept and followed by a shorter choir and sanctuary, differs little from that of Romanesque churches. The cathedrals also retained and expanded the loveliest creation of French Romanesque architecture, the chevet—the complex of forms at the east end of the church that includes the semicircular aisle known as the ambulatory, the chapels that radiate from it, and the lofty polygonal apse encircling the end of the sanctuary. The major divisions of the interior elevation of the Gothic nave and choir are likewise derived from Romanesque precedents. On the other hand, the tall attenuated piers of the ground-story arcade, the pencil-thin vaulting shafts rising through the clerestory to the springing of the ribs, and the use of the pointed arch throughout the whole edifice all contribute to those unique soaring effects that constitute Gothic architecture's most dynamic expression.

With the exception of the western facade, the exterior of the Gothic cathedral, with its towering buttresses and batteries of winglike fliers, is essentially an exoskeleton designed for the support of the vaults. The west front, on the other hand, was independently composed. The large parallelogram of the Gothic harmonic facade, surmounted by twin towers, reiterates in its triple portals and in its

threefold vertical divisions the three aisles of the interior, and the large rose window above the central portal provides a magnified focus for the whole design.

Early Gothic Period

In France, during the first half of the 12th century, Gothic rib vaulting appears sporadically in a number of churches. The particular phase of Gothic architecture that was to lead to the creation of the northern cathedrals, however, was initiated in the early 1140s in the construction of the chevet of the royal abbey church of Saint-Denis, the burial church of the French kings and queens near the outskirts of Paris. In the ambulatory of Saint-Denis, the slim columns supporting the vaults and the elimination of the dividing walls separating the radiating chapels result in a new sense of flowing space presaging the expanded spaciousness of the later interiors.

Saint-Denis led in the 1160s to the first of the great cathedrals, Notre Dame (begun 1163) in Paris, and to a period of experimentation in voiding the walls and in reducing the size of the internal supports. The addition of an extra story to the traditional three-story elevation of the interior increased the height dramatically. This additional story, known as the triforium, consists of a narrow passageway inserted in the wall beneath the windows of the clerestory (upper part of the nave of a church, containing windows) and above the large gallery over the side aisles. The triforium opens out into the interior through its own miniature arcade.

High Gothic Period

The complexities and experiments of this early Gothic period were finally resolved in the new cathedral of Chartres (begun 1194). By omitting the second-story gallery derived from Romanesque churches but retaining the triforium, a simplified three-story elevation was reestablished. Additional height was now gained by means of a lofty clerestory that was almost as high as the ground-story arcade. The clerestory itself was now lighted in each bay or division by two very tall lancet windows surmounted by a rose window. At one stroke the architect of Chartres established the major divisions of the interior that were to become standard in all later Gothic churches.

The High Gothic period, inaugurated at Chartres, culminates in the Cathedral of Reims (begun 1210). Rather cold and overpowering in its perfectly balanced proportions, Reims represents the classical moment of serenity and repose in the evolution of the Gothic cathedrals. Bar tracery, that characteristic feature of later Gothic architecture, was an invention of the first architect of Reims. In the earlier plate tracery, as in the clerestory at Chartres, a solid masonry wall is pierced by a series of openings. In bar tracery, however, a single window is subdivided into two or more lancets by means of long thin monoliths, known as mullions. The head of the window is filled with a tracery design that has the effect of a cutout.

Reims follows the general scheme of Chartres. But another equally successful High Gothic solution to the problems of interior design occurs in the great five-aisled cathedral at Bourges (begun 1195). Instead of an enlarged clerestory, as at Chartres, the architect of Bourges created an immensely tall ground-story arcade and reduced the height of the clerestory to that of the triforium. The brief interval of the High Gothic period is followed in the 1220s by the nave of Amiens Cathedral. The soaring effects, muted at Chartres and Reims, were taken up again at Amiens in the emphasis on verticality and in the attenuation of the supports. Amiens thus provided a transition to the loftiest of the French Gothic cathedrals, that of Beauvais. By superimposing on a giant ground-story arcade (derived from Bourges) an almost equally tall clerestory, the architect of Beauvais reached the unprecedented

interior height of 48 m (157 ft).

Rayonnant Gothic Period

Beauvais was begun in 1225, the year before Louis IX, king of France, ascended the throne. During his long reign, from 1226 to 1270, Gothic architecture entered a new phase, known as the Rayonnant. The word Rayonnant is derived from the radiating spokes, like those of a wheel, of the enormous rose windows that are one of the features of the style. Height was no longer the prime objective. Rather, the architects further reduced the masonry frame of the churches, expanded the window areas, and replaced the external wall of the triforium with traceried glass. Instead of the massive effects of the High Gothic cathedrals, both the interior and the exterior of the typical Rayonnant church now more nearly assumed the character of a diaphanous shell.

All these features of the Rayonnant were incorporated in the first major undertaking in the new style, the rebuilding (begun 1232) of the royal abbey church of Saint-Denis. Of the earlier structure only the ambulatory and the west facade were preserved. The spirit of the Rayonnant, however, is perhaps best represented by the Sainte-Chapelle, the spacious palace chapel built by Louis IX between 1242 and 1248 on the Ile-de-la-Cité in the center of Paris. Immense windows, rising from near the pavement to the arches of the vaults, occupy the entire area between the vaulting shafts, thus transforming the whole chapel into a sturdy stone armature for the radiant stained-glass windows.

In the evolution of Gothic architecture the progressive enlargement of the windows was not intended to shed more light into the interiors, but rather to provide an ever-increasing area for the stained glass. As can still be appreciated in the Sainte-Chapelle and in the cathedrals of Chartres and Bourges, Gothic interiors with their full complement of stained glass were as dark as those of Romanesque churches. It was, however, a luminous darkness, vibrant with the radiance of the windows. The dominant colors were a dark saturated blue and a brilliant ruby red. Small stained-glass medallions illustrating episodes from the Bible and from the lives of the saints were reserved for the windows of the chapels and the side aisles. Their closeness to the observer made their details easily distinguishable. Each of the lofty windows of the clerestory, on the other hand, was occupied by single monumental figures. Because of their often colossal size, they were also readily visible from below. Beginning in the 1270s the mystic darkness was gradually dispelled as grisaille glass—white glass decorated with designs in gray—was more often employed in conjunction with colored panels, while the colors themselves grew progressively lighter in tone.

Dissemination of Gothic Architecture

The influence of French Gothic architecture on much of the rest of Europe was profound. In France the scheme of Bourges, with its giant arcade and short clerestory, met with little response, but in Spain it was taken up again and again, beginning in 1221 with the Cathedral of Toledo and continuing into the early 14th century with the cathedrals of Palma de Majorca, Barcelona, and Gerona. In Germany the impact of all phases of French Gothic architecture was decisive, from the early Gothic four-story elevation of the Cathedral of Limburg-an-der-Lahn (1225?) to the choir of Cologne Cathedral (begun 1248). Modeled on the Rayonnant choir of Amiens, the interior of Cologne exceeds in height even that of Beauvais.

Italy and England, however, are the exceptions to this pervasive French influence. The peculiarly Italianate idiom of the Gothic churches of Florence and the superficial reminiscences of the French Gothic facades on the cathedrals of Siena and Orvieto are but transitory phases in a development that leads from the Italian Romanesque to Filippo Brunelleschi and the beginnings of the Renaissance.

In England, French Gothic architecture intrudes itself only twice, once in the 1170s in the eastern extension of Canterbury Cathedral and again in Henry III's Westminster Abbey (begun 1245), patterned on the general scheme of Reims, with Parisian Rayonnant modifications. Otherwise the English architects developed their own highly successful Gothic idiom. Rejecting the aspiring verticality and the functional logic of the French cathedrals, the English churches emphasize length and horizontality, replacing the French polygonal apse with a square east end that is sometimes further prolonged by a rectangular Lady chapel (a chapel devoted to the Virgin Mary, characteristic of English cathedrals). This extreme elongation often includes two separate transepts. The multiplication in the number of ribs, some of which are of a purely ornamental nature, is also characteristically English.

The first major phase of this insular architecture, the early English period, is well represented (except for the 15th-century tower and spire) by the Cathedral of Salisbury (begun 1220). The introduction of bar tracery in Westminster Abbey led to an astonishing variety in tracery design. This Decorated period, with its lavish ornamentation, also produced such poetic creations as the lovely Angel Choir (begun 1256) of Lincoln Cathedral, and was responsible as well for that unique masterpiece of medieval architecture, the astounding octagon (begun 1322) of Ely Cathedral, with its wooden lantern and tower soaring over the crossing.

Sculpture

Following a Romanesque precedent, a multitude of carved figures proclaiming the dogmas and beliefs of the church adorn the vast cavernous portals of French Gothic cathedrals. Gothic sculpture in the 12th and early 13th centuries was predominantly architectural in character. The largest and most important of the figures are the over-life-size statues in the embrasures on either side of the doorways. Because they are attached to the colonnettes by which they are supported, they are known as statue-columns. Eventually the statue-column was to lead to the freestanding monumental statue, a form of art unknown in western Europe since Roman times.

The earliest surviving statue-columns are those of the west portals of Chartres that stem from the older pre-Gothic cathedral and that date from about 1155. The tall, cylindrical figures repeat the form of the colonnettes to which they are bound. They are rendered in a severe, linear Romanesque style that nevertheless lends to the figures an impressive air of aspiring spirituality. During the next few decades the west portals of Chartres inspired a number of other French portals with statue-columns. They were also influential in the creation of that sculptural ensemble on the Cathedral of Santiago de Compostela, fittingly known as the Portico de la Gloria (completed 1188), one of the outstanding artistic achievements of medieval Spain.

All these proto-Gothic monuments, however, still retain a distinct Romanesque character. In the 1180s the Romanesque stylization gives way to a period of transition in which the statue begins to assume a feeling of grace, sinuosity, and freedom of movement. This so-called classicizing style culminates in the first decade of the 13th century in the great series of sculptures on the north and south transept portals of Chartres.

The term *classicizing,* however, must be qualified, for a fundamental difference exists between the Gothic figure of any period and the truly classical figure style. In the classical figure, whether statue or relief, a completely articulated body can be sensed beneath, and separate from, the drapery. In the Gothic figure no such differentiation exists. What can be discerned of the body is inseparable from the folds of the garment by which it is enveloped. Even where the nude is portrayed, as in the statues of

Adam and Eve (before 1237) on the German Cathedral of Bamberg, the body is largely reduced to an abstraction.

Emergence of Naturalism

Beginning about 1210 on the Coronation Portal of Nôtre Dame and continuing after 1225 on the west portals of Amiens Cathedral, the rippling surface treatment of the classicizing drapery was replaced by more solid volumes. In the 1240s, on the west facade of Reims and in the statues of the apostles in the Sainte-Chapelle, the drapery assumes those sharp, angular forms and deeply carved tubular folds that are characteristic of almost all later Gothic sculpture. At the same time the statues are finally liberated from their architectural bondage.

In the statues at Reims and in the interior of the Sainte-Chapelle the exaggerated smile, almond-shaped eyes, and clustered curls of the small heads and the mannered poses result in a paradoxical synthesis of naturalistic forms, courtly affectations, and a delicate spirituality. Along with these manneristic tendencies and the increased naturalism, a more maternal type of the cult statue of the Virgin Mary playfully balancing the Christ Child on the outward thrust of her hip made its first appearance on the lower portal of the Sainte-Chapelle—an image that in the ensuing centuries was disseminated in infinite variations throughout Europe.

Diffusion of Gothic Sculpture

Although northern France was the creative heartland of Gothic sculpture, as it was of Gothic architecture, some of the outstanding sculptural monuments were produced in Germany. Expanding on the French Gothic style, German Gothic sculpture ranges from an expressionistic exaggeration, sometimes verging on caricature, to a lyrical beauty and nobility of the forms. The largest assemblage of German 13th-century sculpture, that of the Cathedral of Bamberg, created under the influence of Reims, culminates about 1240 in the *Bamberg Rider,* the first equestrian statue in Western art since the 6th century. Although the identity of the regal horseman remains unknown, no other work so impressively embodies the heroic ideal of medieval kingship.

The influence of French Gothic sculpture in Italy was, like the architecture, more superficial and transitory than in Germany. This influence can indeed be aptly described as Gothicizing trends in the larger framework of the Italian proto-Renaissance that in sculpture begins in 1260 with Nicola Pisano's marble pulpit in the Pisa Baptistry. Giovanni Pisano, the son of Nicola, was the first to adopt the full repertory of French Gothic mannerisms. Of great inner intensity and power, the statues of prophets and Greek philosophers he created about 1290 for the facade of the Cathedral of Siena are also the masterpieces of this entire Italian period.

Although during the later decades of the 14th century an ever-increasing number of Italian sculptors assumed the French Gothic mannerisms, again and again their works show the study of the classical nude and differentiate between body and drapery in a way that is the mark of the classical style. This Gothicizing phase had ended about 1400 with the advent of Lorenzo Ghiberti in Florence and the beginnings in sculpture of the full Italian Renaissance.

Decorative Arts

In France throughout the 13th century the decorative arts were largely dominated by church art. The medallions that form the illustrations in the *Bibles moralisées* (Moralized Bibles) of the second quarter of the century frankly emulate the designs of stained glass. In Louis IX's *Psalter* (composed after 1255), the gables with rose windows that frame the miniatures were patterned after the ornamental gables surmounting the exterior of the Sainte-Chapelle. Beginning about 1250, the same courtly style

informs both monumental statues and small ivory figurines. The elegant ivory statuette of the Virgin Mary and Child (1265?, Louvre, Paris) from the Sainte-Chapelle was modeled after the monumental statue from the chapel's lower portal. The colossal group of Christ crowning the Virgin Mary in the central gable of the west facade of Reims possesses all the intimate grace of the same subject depicted in two contemporary statuettes, also in the Louvre. Beginning in the 1260s the large metal reliquary shrines take the form of diminutive Rayonnant churches, complete with transepts, rose windows, and gabled facades (*see* METALWORK).

About 1300 the decorative arts begin to assume a more independent role. In the Rhineland, German expressionism gave rise to works of a marked emotional character, ranging from the statuettes of the school of Lake Constance, such as that of the youthful seated Saint John tenderly laying his head on the shoulder of Christ, to the harrowing evocation of the suffering Christ in the plague crosses of the Middle Rhine. Later in the century the German sculptors were responsible for a new type of the mourning Virgin Mary, seated and holding on her lap the dead body of Christ, the so-called *Pietà*. In the second quarter of the century Parisian manuscript illumination was given a new direction by Jean Pucelle. In his *Belleville Breviary* (1325?, Bibliothèque Nationale, Paris), the lettering, the illustrations, and the leafy borders all contribute to the totally integrated effect of the decorated page, thereby establishing an enduring precedent for later illuminators. Of still greater significance for future developments is the new sense of space imparted to the interior scenes in his illustrations through the use of linear perspective; Pucelle had learned this technique from the contemporary painters of the Italian proto-Renaissance (*see* ILLUMINATED MANUSCRIPTS).

Late Gothic Period

Paris had been the leading artistic center of northern Europe since the 1230s. After the ravages of the Plague and the outbreak of the Hundred Years' War in the 1350s, however, Paris became only one among many artistic centers.

Painting

As a result of this diffusion of artistic currents, a new pictorial synthesis emerged, known as the International Gothic style, in which, as foreshadowed by Pucelle, Gothic elements were combined with the illusionistic art of the Italian painters. Beginning in Paris in the 1370s and continuing until about 1400 at the court of Jean de France, duc de Berry, the manuscript illuminators of the International Gothic style progressively developed the spatial dimensions of their illustrations, until the picture became a veritable window opening on an actual world. This process led eventually to the realistic painting of Jan van Eyck and the northern Renaissance and away from the conceptual point of view of the Middle Ages. Thus, even though the International style is sometimes described as Gothic, it nevertheless lies beyond the boundaries of the Gothic period itself, which by definition is also medieval.

Sculpture

Gothic sculpture, however, remained unaffected by the Italian proto-Renaissance. About 1400 Claus Sluter executed at Dijon for Philip the Bold, Duke of Burgundy, some of the most memorable sculptural works of the late Gothic period. Eschewing the slender willowy figure style and aristocratic affectations of the 14th century, Sluter enveloped his figures in vast voluminous robes. In the mourners on the tomb (begun 1385, Musée des Beaux-Arts, Dijon) of Philip the Bold, Sluter created out of drapery alone eloquent images of sorrow; in the statues surrounding the *Well of Moses* (1395-1404, Chartreuse de Champmol, Dijon) he transformed the Old Testament heroes into earthy Flemish patriarchs, whose realistic depiction nevertheless conveys a feeling of spiritual grandeur.

After Sluter's death in 1406, his influence spread from Burgundy to the south of France, to Spain, and later to Germany. By 1500, however, with Michel Colombe and the Mannerists of the school of Troyes in France and with Tilman Riemenschneider, Veit Stoss, and Adam Kraft in Germany, the era of Gothic sculpture drew to its close.

Architecture

In France late Gothic architecture is known as "flamboyant," from the flamelike forms of its intricate curvilinear tracery. The ebullient ornamentation of the flamboyant style was largely reserved for the exteriors of the churches. The interiors underwent a drastic simplification by eliminating the capitals of all the piers and reducing them to plain masonry supports. All architectural ornamentation was concentrated in the vaults, the ribs of which formed an intricate network of even more complicated patterns.

Flamboyant Style

Flamboyant architecture originated in the 1380s with the French court architect Guy de Dammartin. The great surge in building activity, however, came only with the conclusion of the Hundred Years' War, when throughout France churches were being rebuilt in the new style. The last flowering of flamboyant architecture occurred between the end of the 15th century and the 1530s in the work of Martin Chambiges and his son Pierre, who were responsible for a series of grand cathedral facades, including the west front of Troyes Cathedral and the transept facades of Senlis and Beauvais cathedrals. Disseminated over much of the Continent, flamboyant architecture produced its most extravagant intricacies in Spain. In Portugal, during the reign of King Emanuel I, from 1495 to 1521, it developed into a national idiom known as the Manueline style, marked by a profusion of exotic motifs.

Perpendicular Style

Spurning the flamboyant style altogether, the English builders devised their own late Gothic architecture, the Perpendicular style. The use of a standard module consisting of an upright traceried rectangle, which could be used for wall paneling and window tracery alike, resulted in an extraordinary unity of design in church interiors. The masterpiece of the style, the chapel of King's College (begun 1443), Cambridge, achieves a majestic homogeneity through the use of the new fan vaulting, the fan-shaped spreading panels of which are in complete accord with the rectangular panels of the walls and windows.

Secular Buildings

The list of important secular monuments in the late Gothic period is long. In Belgium the series of grand civic halls, some with tall belfried towers, begins very early with the great Cloth Hall (completed 1380, destroyed 1915) of Ypres and continues with such later town halls as those of Louvain (1448-1463) and Oudenaarde (1526-1530). In England and France the austere castles of the 12th and 13th centuries had been little affected by the ecclesiastical architecture. In the last quarter of the 14th century, however, the grim fortresses were gradually replaced by graceful châteaux and impressive palaces that sometimes were the source of important architectural innovations. The earliest monument in the flamboyant style, the large screen (1388) with traceried gables that surmounts the triple fireplace in the ancient Palais des Comtes at Poitiers, foreshadows the pieced decorative gables on the exteriors of the flamboyant-style churches. In about 1390 the largest of all medieval halls, that of London's Westminster Palace, was provided with a magnificent oaken hammer beam roof that furnished the prototype for numerous similar roofs in the parish churches of English towns.

In France from the late 15th century to the 1520s new châteaux in the flamboyant style were being

built extensively, from Amboise (1483-1501) and Blois (1498-1515) on the Loire to Josselin (early 16th century) in Brittany. The crowning features of their exteriors are those magnified versions of dormer windows, the *lucarnes*. Sometimes, as on the facade added in 1508 to the Palais de Justice at Rouen, the ornate *lucarnes* are each flanked by their own diminutive flying buttresses. Other regional styles of secular architecture also flourished, from the Venetian Gothic of the Doges' Palace (begun 1345?) and the Ca d'Oro (1430?) to the Tudor Gothic of Hampton Court (1515-1536) on the Thames and the

Stained glass

Arch and Vault, a fundamental construction system in architecture used to span the space between walls, piers, or other supports and to create a roof or a ceiling. Until the 19th century the arch and vault were the only alternative to the far more limited and simpler post-and-lintel system supporting a flat or peaked beamed roof.

Arch

An arch, in construction, is a rigid span curving upward between two points of support. It appears in a variety of structures, such as an arcade, formed by a row of arches, supported by load-bearing arches or a roof or a bridge, or as a single, freestanding triumphal or memorial arch. The traditional stone or brick arch, formed of many segments held in place by lateral thrust, was developed to connect a greater distance between two supports than a single horizontal beam, or lintel, could bridge. Since the 19th century, arches have also been made of single, curved spans of iron, steel, or reinforced concrete.

The masonry arch has many elements. Its supports may be walls, piers, or columns, and the capstones from which it springs are known as imposts. The upper part of the arch is the crown, the portions near the impost are the haunches, its wedge-shaped segments are voussoirs, and the central or crowning voussoir is the keystone. The inner edge of the arch is the intrados; the outer edge, the extrados; and the undersurface, the soffit. The molded band that often is found around the opening of the arch is the archivolt. The wall spaces on either side of an arch, or between adjacent arches, are spandrels. If the space between the arch and the lintel is filled in, the resulting flat surface is the tympanum.

Arches have been built since prehistoric times. Rude prototypes were made by leaning two slabs of rock together or by constructing a stepped, or corbeled, arch in which projecting elements from a wall rise in steps from the supports to meet in the center. The Egyptians, Babylonians, and Greeks used the arch, generally for secular structures, such as storerooms and sewers. The Assyrians built palaces with arched ceilings, and the Etruscans used arches in bridges, passageways, and gates. The Romans, however, were the first to develop the arch on a massive scale. They used the semicircular arch freely in secular structures such as amphitheaters, palaces, and aqueducts, but their temples usually had the post-and-lintel construction of Greek temples. The few vaulted exceptions, however, include the Pantheon in Rome.

During the Middle Ages, Byzantine architecture in the East and Romanesque architecture in the West retained the characteristic round Roman arch. Islamic architects developed a rich variety of pointed, scalloped, horseshoe, and ogee (S-curve) arches for mosques and palaces. In Moorish Spain, horseshoe arches were set on delicate columns, giving a characteristic airy effect. Gothic architecture in Western Europe was characterized by the pointed arch, which minimized outward thrust and thus made possible higher, thinner, window-filled walls, creating the lofty, spacious interiors of Gothic cathedrals. In the 20th century, arches of molded reinforced concrete based on the curve of a parabola have been used in all sorts of public structures.

Vault

A vault, in architecture, is an arch-shaped structure, usually of masonry, used as the ceiling of a room or other enclosed space, as the roof of a building, or as the support for a ceiling or roof. Masonry vaults are usually composed of wedge-shaped pieces called voussoirs, which are held in place, like the stones of an arch, by the pressure of the neighboring pieces. Because of the combined pressure of its components, any arch exerts an outward pressure at its base, and the base, therefore, must be so

constructed as to withstand the outward as well as the downward thrust of the arch. This construction can be accomplished by using strong, heavy walls to support the arch or by supporting the walls with exterior structures, or buttresses. A temporary supporting structure must be erected within the vaulted area during construction, because a masonry vault does not become self-supporting until the central voussoirs or keystones are put in place.

A number of different types of vaults are used architecturally. The simplest of these is the barrel, or tunnel, vault, the roof of which is shaped like half a cylinder and is supported by straight walls. The annular vault is similar to the barrel vault, except that the passage within it is not straight but curved, giving the entire structure the appearance of a portion of a ring. A groined vault is formed by the intersection of two vaults of the barrel type, usually at right angles to each other. The junctures at which the two vaults meet are elliptical ridges, called groins. In the simplest form of groined vault, the two conjoined vaults are of the same size and the floor of the vault is square; if the vaults are of different sizes, however, the floor of the vault is rectangular and the two areas of the ceiling between the groins are of unequal shape and size.

A dome is a spherical vault resting on a circular base wall. Pendentives are portions of spherical vaults, or spherical triangles, placed in the corners of square or other polygonal structures to form a circular base for a dome above. More complicated vaults include ribbed vaults, in which the inner vault surface is subdivided by a number of independent supporting arches, or ribs. A further refinement is the fan vault, most common in English late Gothic structures, in which the ribs are multiplied and grouped in the shape of an open fan.

See also ARCHITECTURE; GOTHIC ART AND ARCHITECTURE; ISLAMIC ART AND ARCHITECTURE; ROMAN ART AND ARCHITECTURE; ROMANESQUE ART AND ARCHITECTURE.

"Arch and Vault," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation.

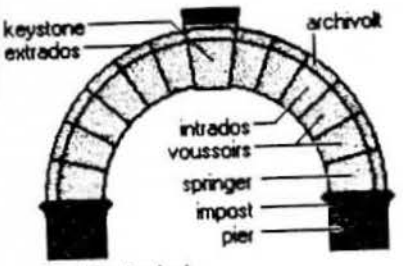
tunnel (barrel)

cross

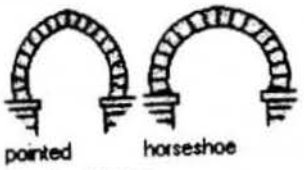
ribbed

Vaults

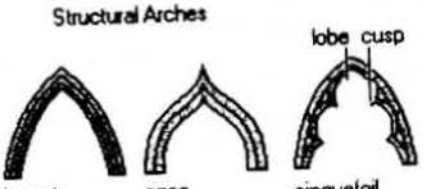
Microsoft Illustration



Semicircular Arch



Structural Arches

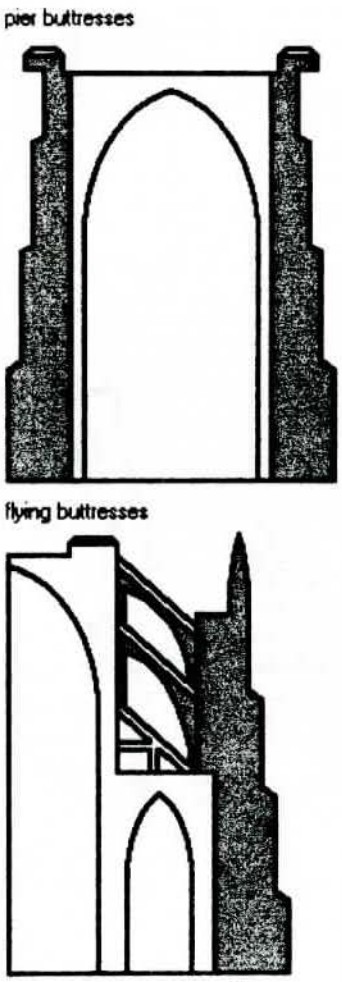


Window Arches

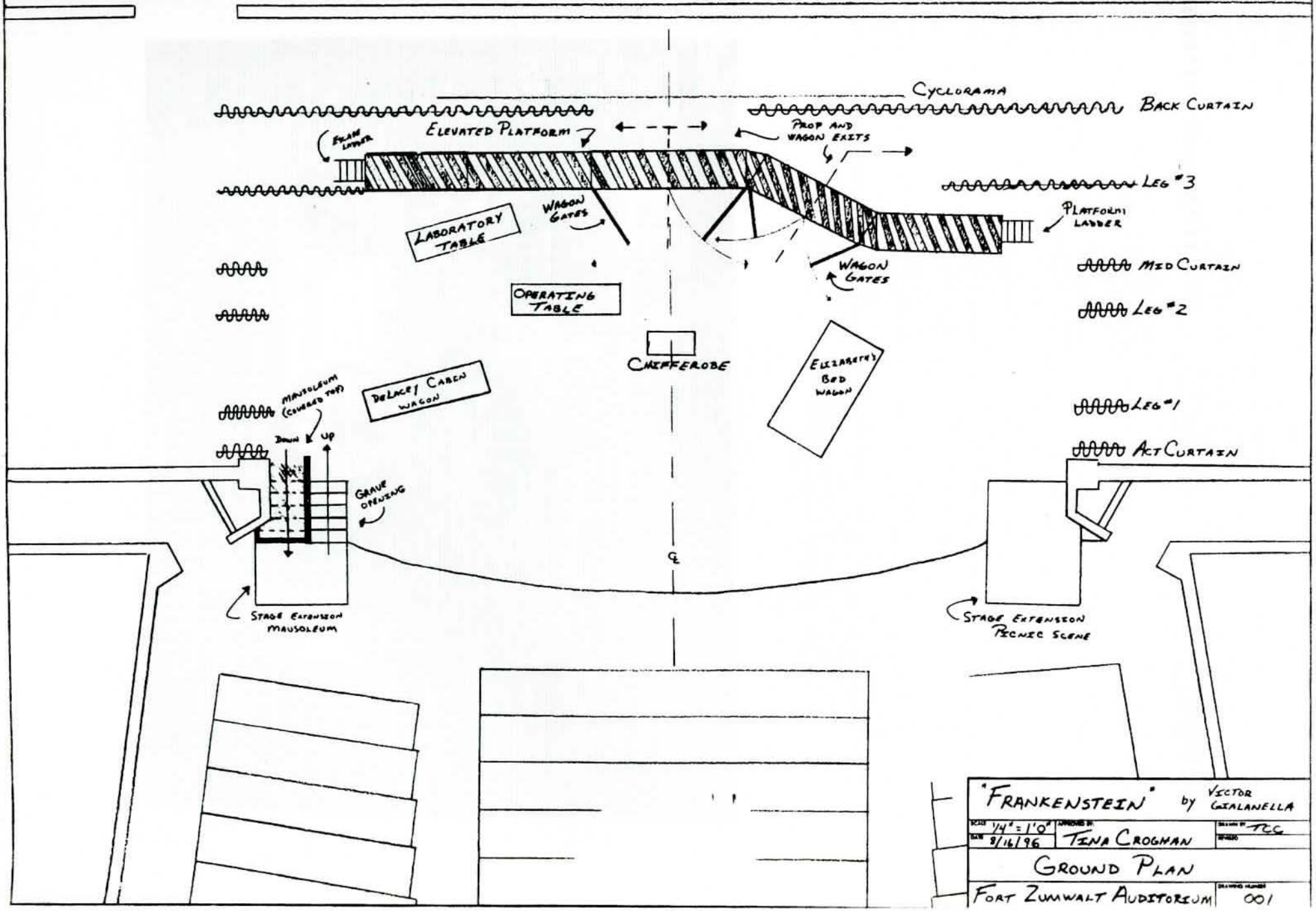
Arches

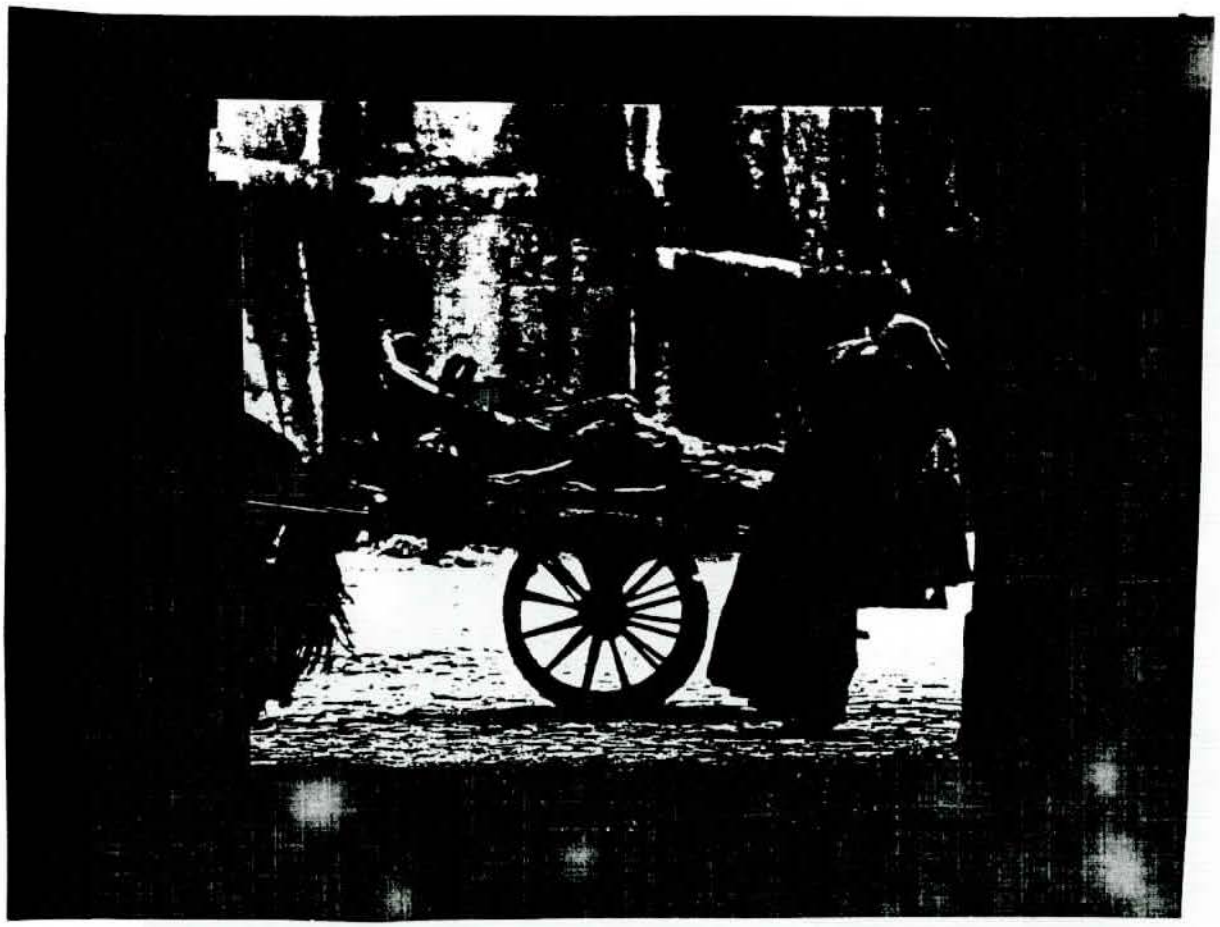
Buttress, pile of masonry built up against a wall to strengthen it, especially against lateral pressure, or thrust, from an arch or vault. Buttresses were used in ancient Mesopotamia and by the Romans, who built them against outside walls as piles of stone or against inside walls of vaulted buildings to serve as partitions. Vaulted Romanesque cathedrals in early medieval Europe had buttresses in the form of shallow projecting piers. Beginning in the 12th century, as Gothic cathedrals developed thinner walls and higher vaulted ceilings, with greater lateral thrust, additional support was needed. As buttresses projected farther from the walls, flying buttresses were devised, consisting of a wall buttress and a parallel detached buttress connected to it by an arc. The detached buttress was topped with a pinnacle or finial for added weight. Rows of carved pinnacled flying buttresses gave a delicate silhouette to such Gothic masterpieces as Notre Dame de Paris, Amiens, and Beauvais.

"Buttress," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation.



Types of buttresses


CYCLORAMA
BACK CURTAIN
ELEVATED PLATFORM
PROP AND WAGON EXITS
FLASH LADDER
LEG #3
PLATFORM LADDER
LABORATORY TABLE
WAGON GATES
MID CURTAIN
OPERATING TABLE
WAGON GATES
LEG #2
CHIFFEROBE
ELIZABETH'S BED WAGON
DELACEY CABEN WAGON
MAUSOLEUM (COVERED TOP)
DOWN
UP
LEG #1
ACT CURTAIN
GRAVE OPENING
STAGE EXTENSION MAUSOLEUM
STAGE EXTENSION PICNIC SCENE
"FRANKENSTEIN" by VICTOR GIALANELLA
SCALE 1/4" = 1'0"
DRAWN BY TINA CROGHAN
DRAWN BY TCC
DATE 9/16/96
GROUND PLAN
FORT ZUMWALT AUDITORIUM
DRAWING NUMBER 001



Appendix L: Picture of Mausoleum Detail

FRANKENSTEIN
PROP LIST

Hand Props

Pickaxe, Shovel & Pitchfork
Locket
3 Lanterns (Battery Operated)
Frankenstein Family Crest
Cast Iron Pot
Scalpel
Forceps
Hand Mirror
5 cans Dinty Moore Beef Stew
Loaf of Bread (Round)
Human Body
Mallet

Furniture

Settee (Loveseat - Queen Anne Style)
Bed
Chifforobe (Large)
Operating Table (period piece)
Dressing Table with Seat

ACT I

Scene 1-----Cemetery
(pickax, shovels, tombstones)

Scene 2-----Chateau
(sofa, fireplace, desk, magazine rack, drinks table, glasses, chair)

Scene 3-----Lab
(metal box, induction coil, lab table with beakers, lab table with Creature, table, books)

Scene 4-----Cottage (interior)
(cottage, fireplace, bench, bread, bowl, spoon)

Scene 5-----Cottage (exterior)
(turn cottage, scarf, bowl, pitchfork, spoons, woodpile)

ACT II

Scene 1-----Picnic
(picnic basket, bread, apples, blanket)

Scene 2-----Chateau
(sofa, desk, fireplace, magazine rack, drinks table, chair, mirror, NO GLASSES!)

Scene 3-----Lab
(metal box, induction coil, table with beakers, table with fake body, table, books, mallet)

Scene 4-----Elizabeth's Bedroom
(bed, chifferobe, dressing table, stool, hand mirror)

Scene 5-----Lab
(metal box, induction coil, table with beakers, table, books, table with NO CREATURE!)

CURTAIN CALL!

Please come and join us as the ....

Ft. Zumwalt North High School Drama Club

Presents

Frankenstein

by Victor Gialanella

On Stage at the:

Ft. Zumwalt District Auditorium
1230 Tom Ginnever O'Fallon, MO

Oct. 31st, and Nov. 1st & 2nd
Starting at 8pm each evening

Ticket Price: $4.00

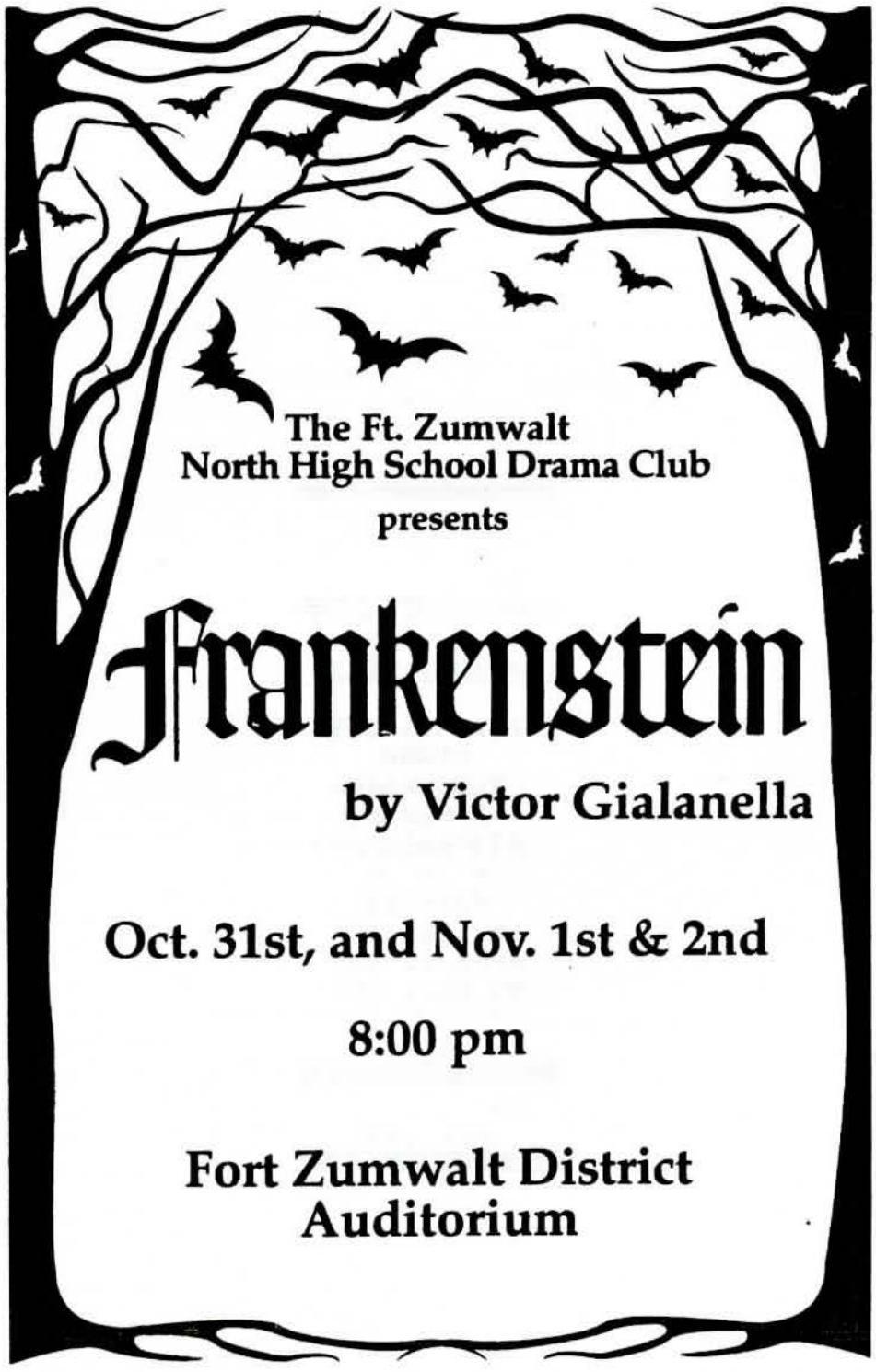
Advance Ticket Price: $3.00

Raffle Tickets will be on sale each night for many great prizes!
1997 Cardinal Baseball tickets, Dinners, Six Flags tickets
PLUS Much More!

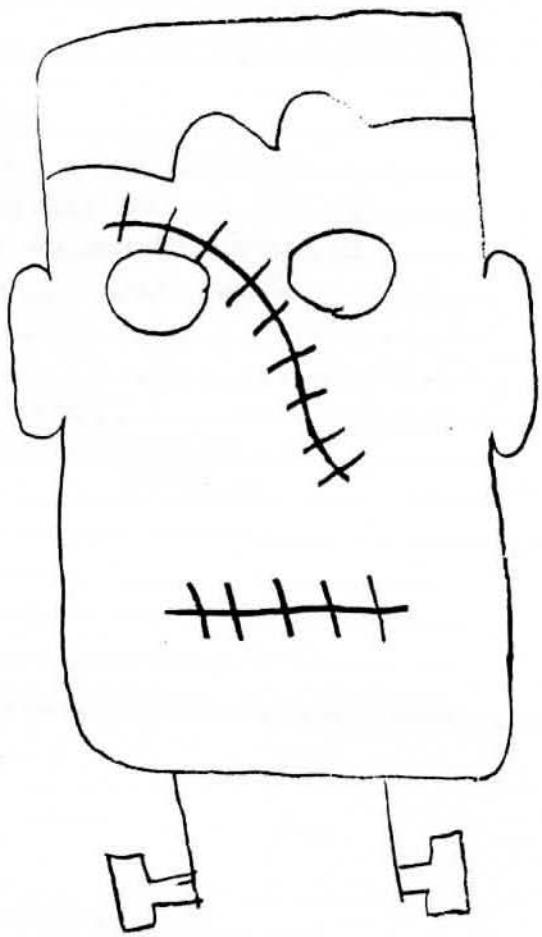
$1 For 1 Chance / $5 For 6 Chances

Raffle Tickets may be purchased in advance from Drama Club Members.

Produced by special arrangement with Dramatists Play Service, Inc.

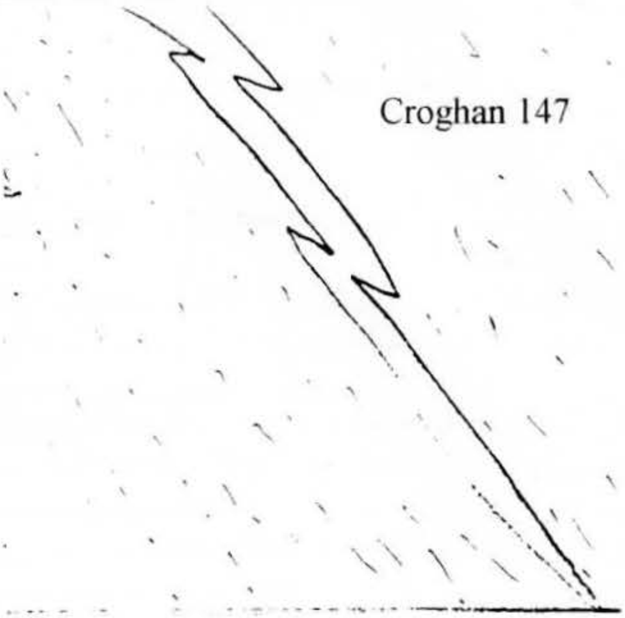

The Ft. Zumwalt
North High School Drama Club
presents
Frankenstein
by Victor Gialanella
Oct. 31st, and Nov. 1st & 2nd
8:00 pm
Fort Zumwalt District
Auditorium

Appendix P: Copy of Ticket



I [illegible] ys
[illegible] Bryan [illegible] a good
[illegible] playing the eight year old
[illegible] and it [illegible] great. Frankenst[illegible]
[illegible] he did [illegible]
[illegible] people [illegible] off
[illegible] to walk [illegible]
[illegible] awesome effect. The lighti[illegible]
[illegible] worked pretty good. It
[illegible] felt like [illegible]
[illegible] It got never [illegible]
[illegible] was [illegible]

Sincerely, [illegible]



[Dea]r Mr. & Mrs. Crogan & Cast,

I really enjoyed the play of "Frankenstein". [I] liked the sound effects and costume designs. [My] favorite part was when the monster learned to [t]alk. It was kind of funny. Thank you for [inv]iting us to see the play.

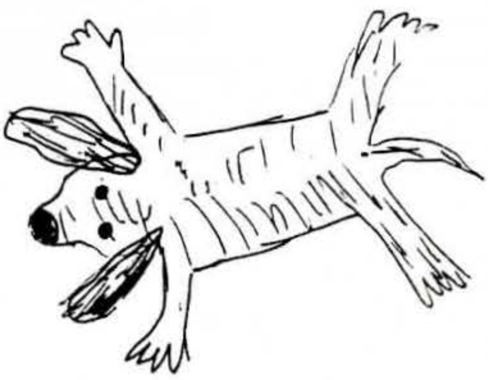
Sincerely,
Eric Pflughaupt
8th Grade

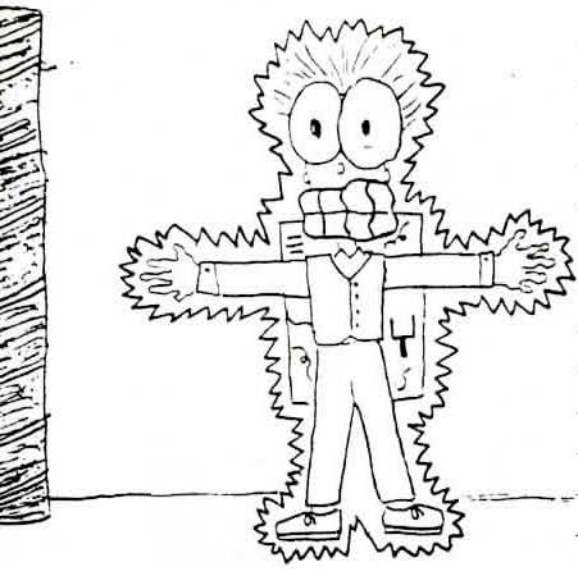
Tilly, Flattened

Dear Mr. and Mrs. Crogan + cast,

Thank you for inviting us to come see your [pro]duction. I truly enjoyed the entire thing. I hope to take Drama I next year.

Sincerely,
[illegible]





Dear Mr. and Mrs. Cregan + Cast

Thank you for inviting us to see Frankenstein. I very much enjoye it.

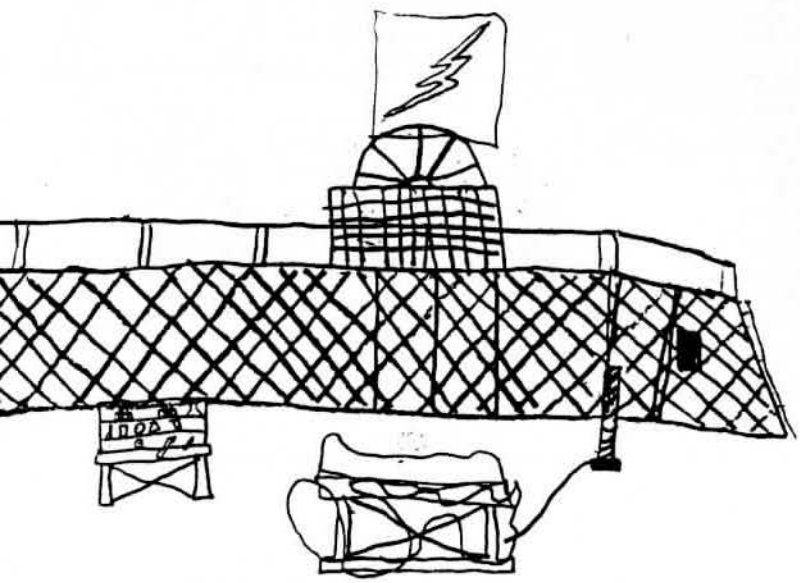
(on the front is the scene where Henry was electr

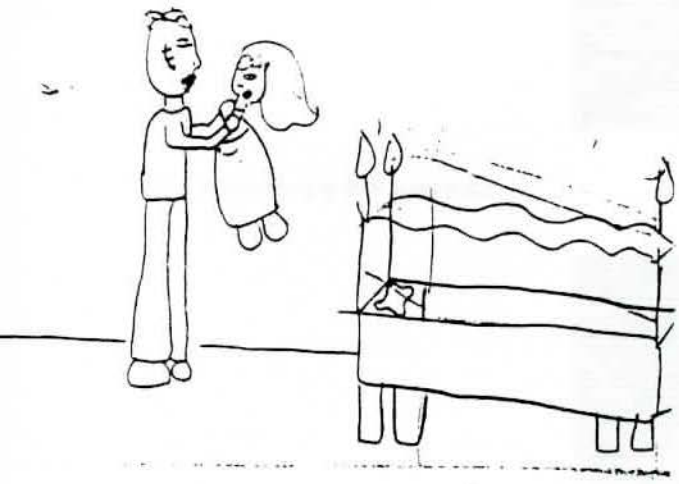
Mark Luddert

Dear Mr. + Mrs. Cregan and Cast,

Thankyou for inviting us to the play. I enjoyed it alot. It was the only real play I ever saw. I would like to see it again this weekend.

Sincerly,
Tommy Behrendt





Dear Mr. & Mrs. Crogun & Cast,
Thank you for inviting us to see your play. I enjoyed it very much. Your special effects caught our attention at first, but when the actors and actresses came out we were awestruck. Thanks again for such a great play!

Thanks,
Julie Mor...
Grade 6

Dear Mr. & Ms. Krogen & cast,
I liked the part where the gravedigger fell throug the window at Delacy's shack. It was one of the funniest parts. I am tring to get my parents to come back on saturda The play was really, really good. There were some great actors.

Tosha Woodard

Photo 1:

Victor writes in his journal.

Photo 2:

Victor examines the body that Metz and Schmidt have for him.

Photo 3:

Victor's laboratory.

Photo 4:

The Frankenstein parlor.

Photo 5:

William dies.

Photo 6:

DeLacey's cottage (exterior).

Photo 7:

Henry electrocuted.

Photo 8:

Justine pleads.

Photo 9:

Elizabeth dies.

Photo 10:

Victor kills the Creature's mate.

Photo 11:

Victor and Elizabeth

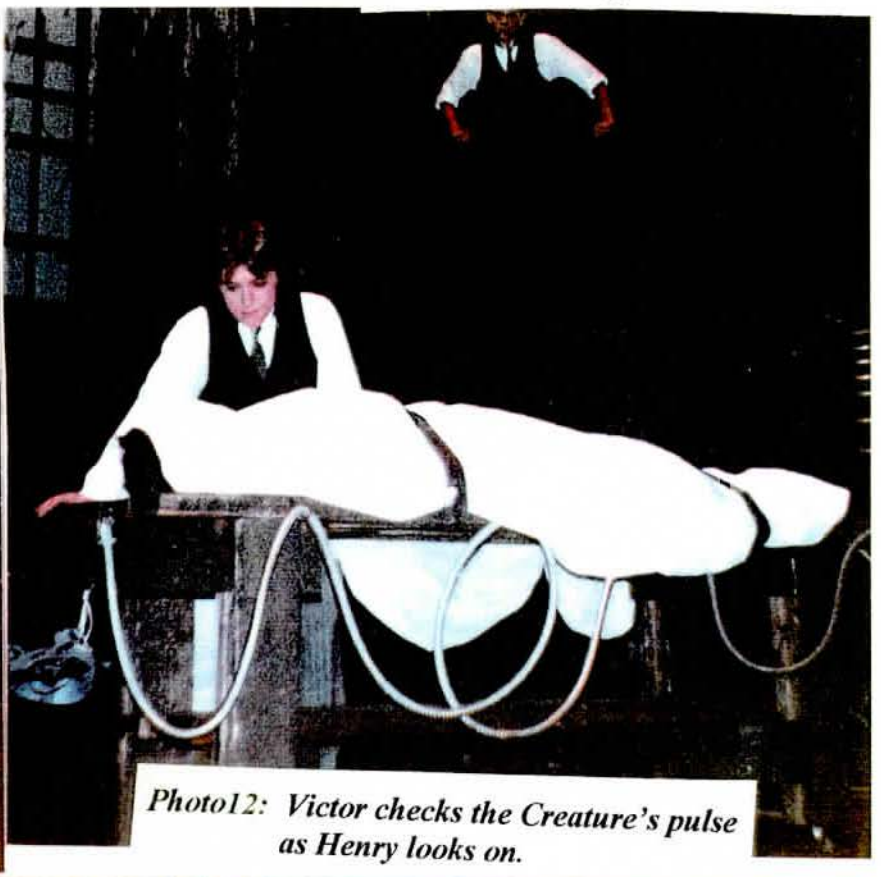


Photo12: Victor checks the Creature's pulse as Henry looks on.

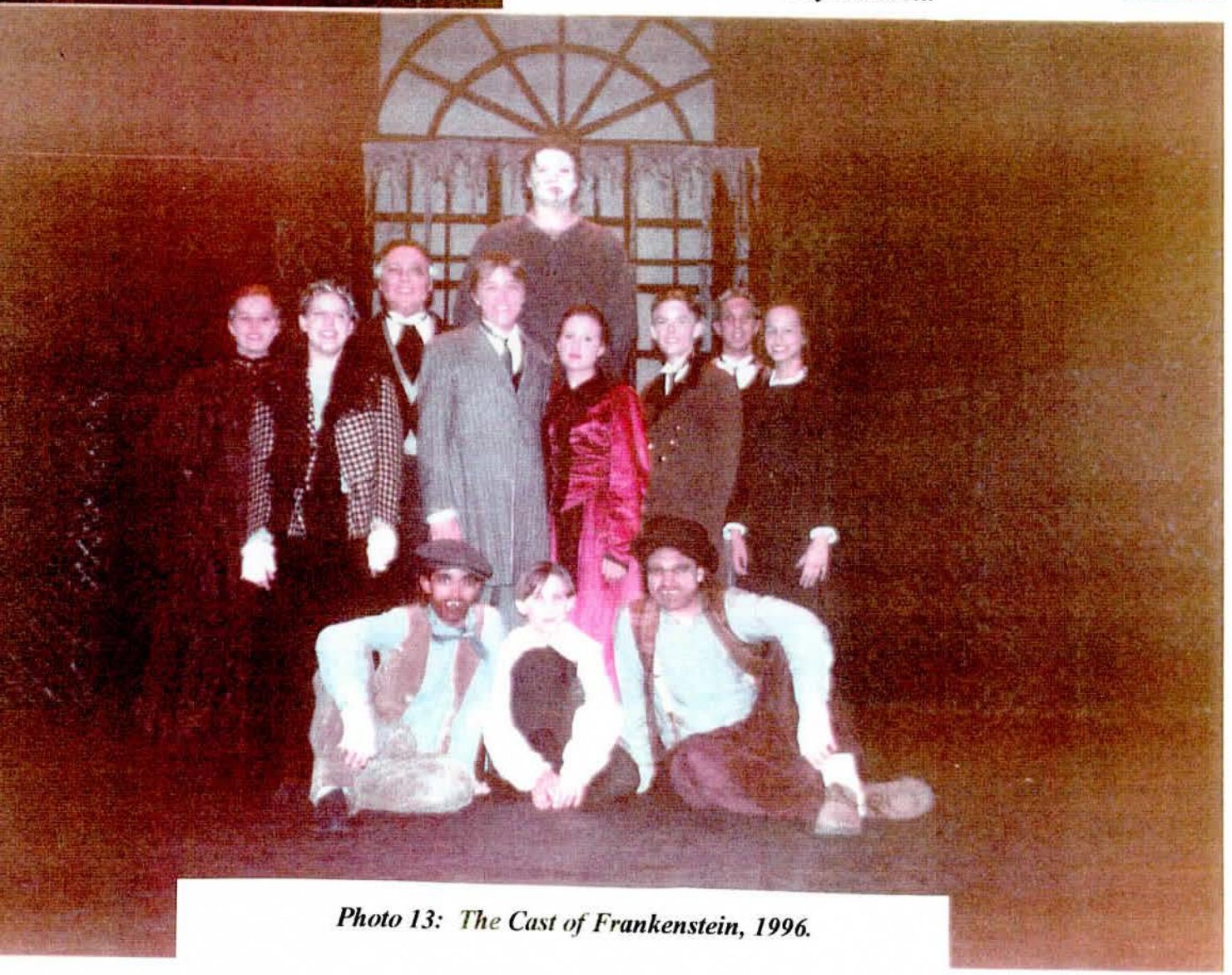


Photo 13: The Cast of Frankenstein, 1996.

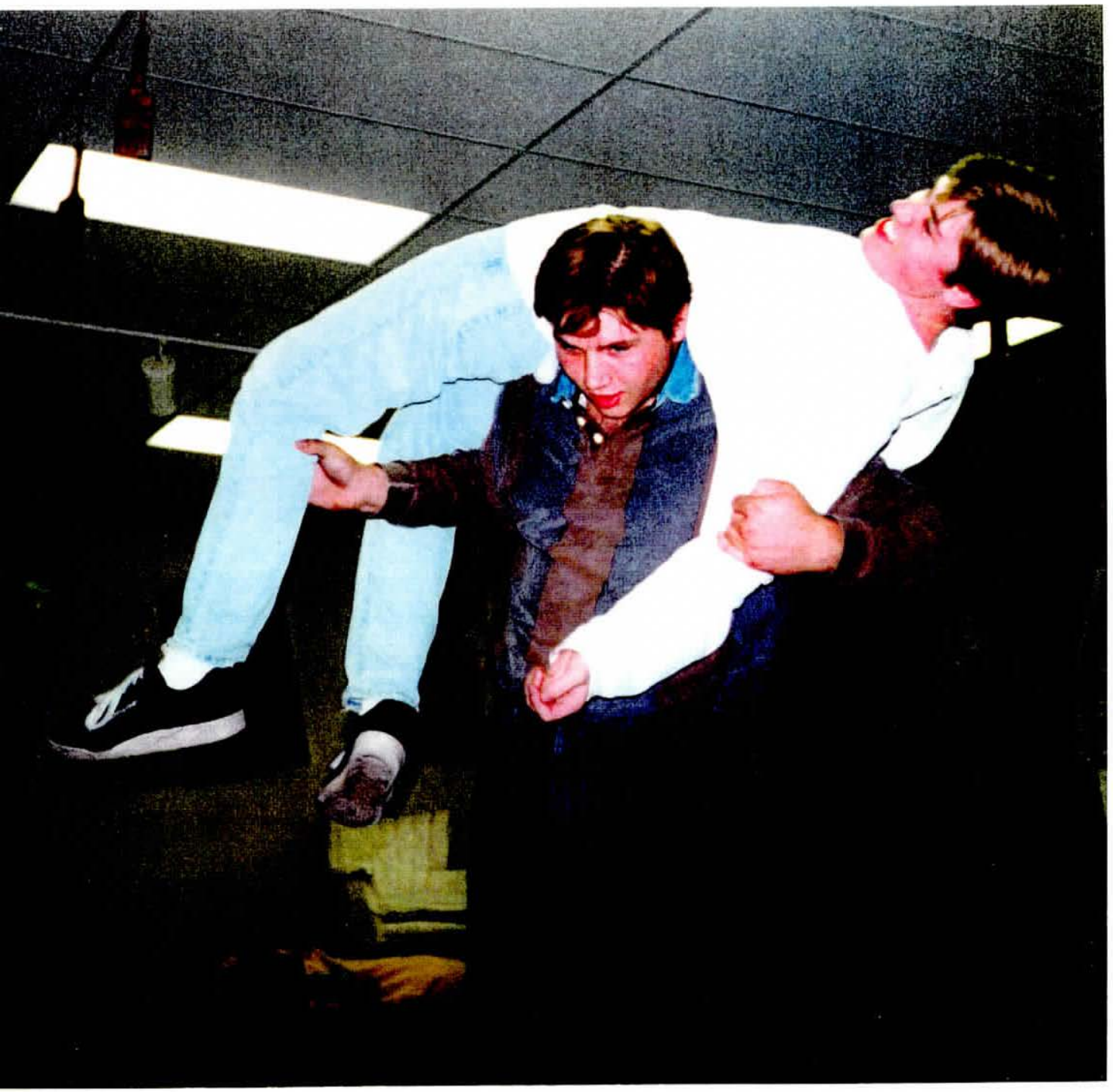


Photo 14: The Creature rehearses Victor's death.

Photo 15: Henry Clerval arrives at the Chateau Frankenstein as the Muellers look on.

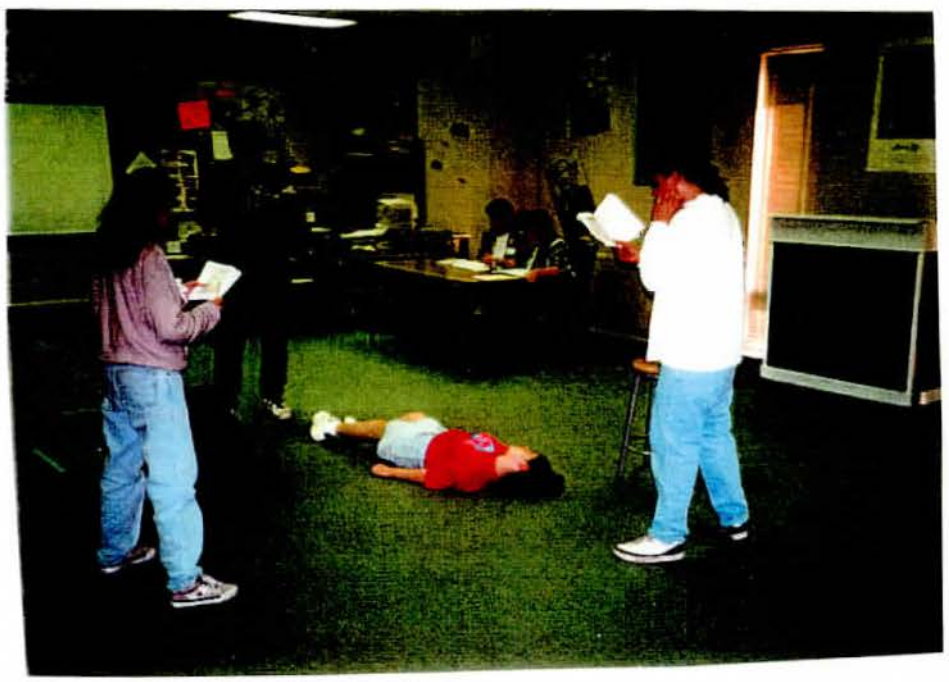


Photo 16: Blocking "The DeLacey Scene" (Act I, sc.v)

Appendix S: Copy of Letter to Victor Gialanella

Tina L. Croghan
12 Gateswood Court
Saint Peters, Missouri 63376
Home Phone (314) 397-6901

July 21, 1997

Dramatists Play Service, Inc.
440 Park Avenue South
New York, NY 10016

Dear Sherry,

In March, 1979, I saw the world premier of *Frankenstein* by Victor Gialanella at the Repertory Theatre of St. Louis. Since this time, I have become a drama teacher at the Fort Zumwalt School District in O'Fallon, Missouri. Last October, I produced the same adaptation in our theatre. I am currently finishing my MFA degree in directing and I have chosen to do my thesis on *Frankenstein*. I am basing my thesis on Victor Gialanella's adaptation. It would be greatly beneficial if I could speak directly with Mr. Gialanella and discuss his play with him. I would like to know his views on Gothic Drama and what guided him to create this version of a masterful story.

Please forward my request on to Mr. Gialanella. Thank you for your time and consideration of this matter. If you have any questions, please do not hesitate to call me.

Sincerely,

Tina L. Croghan

Appendix T: Copy of Letter to Thomas Moore

Tina L. Croghan
12 Gateswood Court
Saint Peters, Missouri 63376
Home Phone (314) 397-6901

August 18, 1997

William Morris Agency
Attn: Biff Liff
1325 Avenue of the Americas
New York, NY 10019

Dear Mr. Liff,

In March, 1979, I saw the world premier of *Frankenstein* by Victor Gialanella at the Repertory Theatre of St. Louis. Since this time, I have become a drama teacher at the Fort Zumwalt School District in O'Fallon, Missouri, and produced the same adaptation in our theatre last October. I am currently finishing my MFA degree in directing and have chosen to do my thesis on Victor Gialanella's adaptation of *Frankenstein*. I have discussed the play at length with Mr. Gialanella and with Mr. Jim O'Connor of the University of South Carolina. Both of them suggest that my next step would be to interview Mr. Thomas Moore, the director of *Frankenstein* on Broadway in 1981. It would be greatly beneficial if you would forward my request to contact Mr. Moore so that I may have another director's perspective of the same adaptation.

Thank you for your time and consideration in helping me with my research. If you have any questions, please do not hesitate to call me.

Sincerely,

Tina L. Croghan

THE NEW YORK TIMES, MONDAY, JAN

'heater: 'Frankenstein' Has Premiere at Palace

By FRANK RICH

CERTAINLY no expense has been spared in "Frankenstein," the new horror show that opened at the Palace last ht. This extravaganza boasts ugh good actors, colossal sets and ter shaking special effects to equip hakespearean repertory company. money is a neutral factor in the ater; it alone cannot create fun. At rankenstein," we're keenly aware of cash, effort and talent that have n stirred into the brew, but we wait vain for the final product to come to ml.

o many show biz adapters have had ir way with Mary Shelley's classic mantic horror tale that one might ume it to be foolproof. Alas, Victor alanella, the author of the evening, ms determined to prove that it is . This playwright has merged the st memorable scenes from James ale's 1931 Hollywood version with dom scraps from the 1816 Shelley el only to end up with a talky, stilted shmash that fails to capture either gripping tone of the book or the norous pleasure of the film. This rankenstein" has instead the plodg, preachy quality one associates h the lesser literary adaptations of lic television.

or what it's worth, Mr. Gialanella s appear to be in earnest. His script only includes the expected set ces — the stormy laboratory sences and various murders — but it regurgitates the Prometheus-inred themes that underlined the Sheloriginal. This show's monster, like one in the book, learns to talk — and e he does, he refuses to shut up. If hing else, one leaves the Palace nly convinced that man should not rp God's role as creator of the unise.

hat Mr. Gialanella fails to underid is that murders and messages bee compelling only bwhen they are nessed to a thrilling story. As narra-

The Monster Revived

FRANKENSTEIN, a play by Victor Gialanella. Directed by Tom Moore; setting by Douglas W. Schmidt; costumes and puppets conceived by Carrie F. Robbins; lighting by Jules Fisher and Robby Monk; special effects and sound by Bran Ferren; music by Richard Peaslee; fight coordinator, B. H. Barry; casting by Johnson-Liff Associates; production stage manager, Michael Martorella. Presented by Terry Allen Kramer, Joseph Kipness, James M. Nederlander and Stewart F. Lane, in association with 20th Century-Fox Productions. Marvin A. Krauss, associate producer. At the Palace Theater, Broadway at West 47th Street.

Victor Frankenstein	David Dukes
Hans Metz	John Seitz
Peter Schmidt	Dennis Bacigalupi
Henry Clerval	John Glover
Elizabeth Lavenza	Dianne Wiest
William Frankenstein	Scott Schwartz
Justine Moritz	Jill P. Rose
Lionel Mueller	Richard Kneeland
Frau Mueller	Kate Wilkinson
Alphonse Frankenstein	Douglas Seale
The Creature	Keith Jochim
DeLacey	John Carradine

tive, his "Frankenstein" is lead-footed. Much of the evening is given over to gabby scenes involving the many supporting characters who have been sketchily appropriated from the novel. It's impossible to tell who these nondescript people are without consulting either Shelley or the Playbill. When each of them is murdered in turn, the violence is simply too impersonal to be either scary or affecting. There isn't one death in "Frankenstein" that's remotely as horrifying as the most minor throat-slitting in "Sweeney Todd."

•

The story's principal antagonists are meanwhile left to languish. As written here, Dr. Frankenstein is more an abstracted worry-wart than a man possessed, and not even that estimable actor David Dukes can bring him to fiery life. The monster is equally bland. Keith Jochim, who plays this potentially rich role, is not a campy tragedian like Boris Karloff, and he isn't witty like Frank Langella's Dracula or Peter Boyle's creature in Mel Brooks's "Young Frankenstein." Though elaborately made up with the requisite cranial fissures, Mr. Jochim lacks a commanding physical or vocal presence. He's just a beery lout in a Halloween costume.

At least the scenes are plentiful, which allows for a large number of amusing set changes. The show's designers — Douglas W. Schmidt (scenery), Carrie F. Robbins (costumes and puppets), Jules Fisher and Robby Monk (lighting) — are all first-rate. Working on the Palace's huge stage, which has been masked by tent-sized black curtains, they have created a creepy graveyard, a snowy Swiss landscape, Gothic interiors and a gargantuan laboratory full of Rube Goldberg-style contraptions. Tom Moore, the quick-witted director, has choreographed the sweeping movement of scenery and cast with a sure pictorial sense. It's not his fault that such worthy secondary players as John Glover, Dianne Wiest and Douglas Seale hardly register against all the smoke and fog.

Bran Ferren's special audio-visual effects are also impressive by theatrical standards, though they cannot rival the wizardry he's brought to the current film "Altered States." He's at his best with blizzards, lightning bolts and laboratory electrocutions. The elaborate conflagrations that close each act, however, look fake; they don't deliver nearly enough voltage to justify the work that has undoubtedly gone into them.

This is probably not Mr. Ferren's fault. If special effects aren't tied to action and characters, the audience sees them as hardware rather than magic. Presumably someone involved with "Frankenstein" recognized this problem: A B-movie mus Richard Peaslee) has top of the show's oth nounce the desired em each scene. There are riffs for the ostensibly s throbbing chords for " even a mushy sentime the monster's friendly e a blind hermit played by John Carradine.

•

Even so, we feel noth disappointment that co nessing an evening of m "Frankenstein" may be in contemporary theatric but its modern inventior without the alchemy of p ioned drama.

David Dukes, left, and Keith Jochim in a scene from "Fran

econstructed 'Napoleon' 3 Music Hall Showings

Napoleon," the classic 1927 film dited by Abel Gance, will be shown at Radio City Music Hall on Jan. 23, 24 25, accompanied by the the Ameri Symphony Orchestra conducted by mine Coppola.

Napoleon" will be shown in 35 mileter, with the final section in 70-mileter Triptych Polyvision. It is eduled to last 4 hours 15 minutes h an intermission. Tickets are $10 to . Performances will be 7:30 P.M. on . 23 and 24 and 2:30 P.M. Jan. 25. information, call 246-4600.

Keith Jochim as the Creature in Victor Gialanella's *Frankenstein* (1981). Photo: Martha Swope.

Appendix W: Telephone Interview with Victor Gialanella

Questions Answered by Victor Gialanella
in Pittsburg 8/14/97 @ 9:00pm EST
Playwright of *Frankenstein*

Tina: How is writing a play different from writing on a "Soap?"

Victor: You're a part of a team and it's not even you're own creation. 90% is skill. There are usually 3 story lines running concurrently. The "break-down" writer, which I am, will write in prose narrative. There are usually 7 acts with 1-5 scenes per act. There are all sorts of false moments or "tags" that are created to keep the audience tuned in to each day. We read each other's days of prose in order to make sure the story lines are intact. This is called "tracking." Once the story lines are checked and justified, it is sent to the staff writers who put it in dialog for the first time. The script is then sent to the director and actors on the west coast and we just have to trust in our writing, the direction and the acting that what we intended will be what the audience sees.

Tina: Was it your idea to have Marlene become "possessed" by the devil?

Victor: (hearty laugh) No. I wish it was! It was really Jimmy's idea--our head writer. You see this all happened during the O.J. Simpson Trial. Ratings for everyone was plummeting because of the trial. Other soaps were playing the traditional storylines praying to retain their viewers once the trial was over. Jimmy made a very gutsy decision. He said that since no one was watching anyway, what have we got to lose? Let's do something totally outrageous. And it worked. The Simpson Trial got really boring. The other soaps were still running their same boring plots and we had Marlene possessed! We went from being #5 of the daytime television soaps to #1 and we've been there ever since. If you look at it, it was really a love story between two of the characters that have been on the show for over 10 years. Oh, sure, we got some negative mail, but most of it was positive. In any case, it got people to watch which is what it was supposed to do. I only wish I had the idea. I did a lot of the consulting though for the storyline after she got possessed.

Tina: How much time did you put into the entire writing process of *Frankenstein*?

Victor: You have to understand a little bit about how it came about. First of all, I was 30 years old working at the Repertory Theatre of St. Louis at the

time. I had been there a couple of years. I start there as an ASM on a show and performed a variety of positions after that. Then in 1979, I was Production Manager for David Frank the Artistic Director. For some reason we went ahead and started the '79 season without a 5th show. The 5th show is normally the "renewal show," you know, where you normally get subscribers to renew their season tickets for the next year. Typically, the 5th slot is reserved for a real audience pleaser--you know, something really schmaltzy. We had no clue what to do! This was also during the time of *Poltergeist* and *Alien*, I think. Anyway, Horror was "in." I pitched the idea of doing a modernized version of *Frankenstein*. I submitted to David Frank in January the final script for approval and the show was performed then in March. It ran for 5 weeks and at the closing night a big time critic from New York was lecturing in East St. Louis for some reason, and he came to see the show before he flew back to New York. He loved it. He gave us a rave review that subsequently was the reason we were sent to New York. Because we were to play on Broadway, we were told that we needed to make certain changes. You know, things that would play well in the Midwest are simply unacceptable for New York audiences. They insist on being dazzled. So I put in another year and a half in rewrites and changes. We needed an experienced Broadway director. We got Thomas Moore to direct. The cast all changed. We convinced Dianne Wiest and John Glover to join the cast. It was their first Broadway show. It was John Carradine's last Broadway show. The Creature still eluded us. Our first choice for The Creature was John Lithgow. Now you have to understand, this was before John Lithgow was John Lithgow. He turned down the role, though; he didn't want to have to get into makeup every night. I don't know. I think he would have brought a real humanness to the role. We auditioned several. . . The producers decided they would give Keith Jochim (The Creature in St. Louis) an audition. . . They were so impressed with him. Keith was cast and he was never in question after that. He was perfect. The role of Victor had to be recast right at the last minute. William Roberts was O.K. I mean in a smaller production or regional theatre he would have been great, but by now, the show had cost the producers 1.2 million dollars and this guy just couldn't act under the weight of that kind of responsibility. David Dukes ended up getting the part, and he was great. Audiences loved him. Audiences seemed to love the show. We did 30 preview nights and then opened and closed on the same night. The critics panned the show. They didn't know what it was they were looking at. Instead of viewing the play for what it was, Gothic Melodrama, they expected --I don't know--realism. In any case, they didn't get it. One critic in particular was very damaging, John Simon. I suppose if he had critiqued the show for what it was and not comparing apples to oranges, I might not be so bitter about it. The producers didn't want to be in the entertainment business anyway so they stopped the production right then.

It was a shame. I had given 4 and 1/2 years of my life to this and when the show closed, I couldn't even *buy* a ticket on Broadway. I was out of a job, broke and had no where to go. I had a friend of mine in Washington DC who was a director at a theatre there give me a couple of acting jobs then. I mean it was truly because he was a friend! Shortly after that I started writing for the soaps and here I am. I mean your priorities change. I now have a wife a baby two houses. It's the only job I know where a writer can work for 52 weeks a year! I like to know that when I turn my computer off at night, I've completely left my job. It used to be my career was all important. Not anymore. I'm more in to the visual media.

Tina: Did you research first before writing? Have you ever read the Mary Shelley version?

Victor: I had seen one of the movies when I was 12 years old and it really made an impression on me. I had tried reading the novel when I was younger and was really disappointed. It was nothing like the movie! It was too wordy and the plot line was so convoluted--I mean, it was awful to try to understand--especially for a kid. I read it again when I was in my 20's, I guess. I feel there are only three really classic horror novels out there: *Dracula*, *Frankenstein* and *Dr. Jekyl and Mr. Hyde*.

Tina: What is your concept of the creature?

Victor: The Creature must maintain the audience's sympathy even though he kills. It is paramount that he must be tortured and sympathetic to the audience. Victor, his creator, must also be tortured with the moral Delia of creating this creature. There is the Elizabeth dilemma. Everyone dies! I mean, poor Victor! But the only death that he could have stopped and prevented was Justine's, and he *chose* not to! That is very important.

Tina: Do you feel this is in keeping with Mary Shelley's?

Victor: Absolutely! If you read the book, you find that the dialog is very lengthy and wordy. But I feel that I have maintained Shelley's intent. Who is God? and Who has the right to create and subsequently end life? I think I've done that.

Tina: Which scenes were written primarily for the stage rather than the imagination?

Victor: There are only 3 really important scenes or "moments." One, is the creation, the essential speeches between Victor and the Creature when he first sees himself in the mirror and then the Creature's "farewell" which

is imperative. Clerval was Victor's embodied conscience which died when Clerval was killed.

Tina: Which scenes were eliminated because of the stage?

Victor: Obviously, the enormous amount of scene changes which needed to be accomplished quite rapidly were altered. Especially in St. Louis. There was absolutely no way to go back to the laboratory scene again after Elizabeth was killed and still maintain that intensity. So, the Creature killed Victor in Elizabeth's bedroom after he kills Elizabeth and then Keith [The Creature] walked directly into an ellipsoidal light hanging in the vom, literally pressing his chest up against the light so that gradually, the creature's shadow envelops the entire theatre and the lights black out. There was always a very long beat before the audience would react in St. Louis. There was always that moment of wondering. It was great. Well, that idea would just have *not* gone over in New York. We, literally, tore the place apart. Everything started crumbling down. The laboratory exploded after the creature screamed "Farewell . . .". In St. Louis, it was almost a whisper. A good deal of the dialog was condensed or cut when the show left St. Louis.

Tina: Did you include specific stage directions?

Victor: No. You just have to believe in what you have written that the staging will become a natural extension of your words. Sometimes you just know that the character really needs to be powerful here. So you give that character really powerful words. Sometimes the director senses the need to alter the blocking. You just have to trust your writing and your relationship with the director.

Tina: How much money was budgeted for the St. Louis Premiere?

Victor: I'm not really sure. Not a lot. Less than 1/10th of the Broadway budget, I guess.

Tina: How much money was budgeted for the Broadway Premiere?

Victor: (laugh) There wasn't really a budget per se but I know that we spent at least 1.2 million on the production. It was probably 750,000--800,000 before the expended previews. We added more preview night because of the new Victor and problems with the Fire Marshall, etc.

Tina: How long did the production last?

Victor: There were 30 preview nights and then the show opened and closed on the same night, January 4, 1981. Casablanca owned the rights to the show first. They were its first producers . . .and subsequently lost interest in the entertainment industry. You have to understand, too, where the show was mounted. The producers decided on a musical house The Palace for the show. The producers swapped art for spectacle and commerce. Because of the Palace being a musical house, union rules say that a minimum number of musicians must be paid each night.

Tina: In your opinion, what is the hardest obstacle to overcome in this adaptation?

Victor: The text. I tried to preserve the essence of Shelley's creature and yet not distance the audience with the dialog. Her words were talky beyond belief.

Appendix X: Telephone Interview with Thomas Moore

Questions Answered by Thomas Moore
in Los Angeles 9/19/97 @ 8:00am PST
Director for *Frankenstein* on Broadway

Tina: How much time was put into the rehearsal process of this production?

Tom: It was a rather long process. I was picked for the production and then spent probably close to 4-5 months with Vic on the rewrites before we began actually rehearsing.

Tina: How was it that *you* were selected to direct this premiere?

Tom: I was picked for the production. I knew it was to be highly theatrical. We always knew it going to be extraordinarily large.

Tina: Did you research first before directing?

Tom: Of course. I always do some sort of research first. I read the novel and/or the other plays written if there are any, etc.

Tina: Have you ever read the Mary Shelley version?

Tom: Yes, years before, and then I re-read it again.

Tina: Who was responsible for the casting? Did you have any say?

Tom: I did. The director, sometimes in collaboration with the producers will decide, but I had the ultimate choice.

Tina: I understand Jonathan Lithgow was your first choice for the creature.

Tom: He was? I had forgotten about that. It stands to reason. That would have been early on (in his career). Did Vic tell you about Keith Jochim's audition? He came into an empty theatre in full makeup doing the Creature (from St. Louis). I mean, this was set up special; it wasn't like a cattle call or anything. He was pretty amazing!

Tina: What is your concept of the Creature?

Tom: An innocent caught in circumstances in which he can't easily survive.

Tina: Do you feel this is in keeping with Mary Shelley's?

Tom: Yes--but he takes on a kind of theatricality.

Tina: Which scenes turned out to be the most difficult to stage?

Tom: Oh, well, it was a *huge* play, but if I had to pick specific scenes it would be:

"The Creation of the Creature Scene"
"The Destruction of the Lab Scene"

But if you are talking about the hardest scene to keep the audience's interest it would have to be the "Hermit Scene."

Tina: You mean the DeLacey Scene?

Tom: Yes.

Tina: Were you successful in staging these scenes?

Tom: I like to think so. The audience felt it was most exciting. The audience was quite shocked when it closed. As was everyone else.

Tina: How much money was budgeted for the Broadway Premiere?

Tom: Oh, gee, to tell you the truth I don't remember the exact number. I know we were at 2 point something million when we opened.

Tina: Did the production stay within budget?

Tom: Like I said, I don't remember the exact figures but I know we were over.

Tina: How long did the show play on Broadway?

Tom: It opened and closed on the same night.

Tina: In your opinion, what was the hardest obstacle to overcome in this adaptation?

Tom: I don't know. Everything went extremely smoothly. Technically it was very difficult.

Tina: a.) Knowing what you do now, would you mount this production again?

Tom: No. Not now. The show is too big to do it that way again. I mean it was a huge play. We tried things that were never done before. At that time they were extraordinarily complicated. I mean it took us weeks just to load the show in. We had speakers in the floor so that the audience would *feel* the rumble. We pioneered surround sound! Now, that's taken for granted. There were many things pioneered in this show. You need to talk to Doug or Bran who did the designing. They could be much more specific for you.

Tina: b.) On Broadway?

Tom: No. Never. It's just not in my life now. The play closed because of the show's producers, not because of the critics. I felt that way then and I do now. The rumor that was circulating then was that the show's closing was a huge tax write-off for the producers. I mean the critics questioned the production. At the time we were the biggest show in town. We had the biggest budget, the biggest set, we were the first huge show before *Cats*. We opened the gates for the flood of other big shows. We colored things to create awe. The critics were gunning for us. They had their expectations. Several things added to the critics' comments. One thing, I had asked that the press seats be further back in the house so that they could see the whole picture. That was never done. So they never saw all that we were doing. I still say that the work I did there was extremely satisfying and probably the best things I've ever done. The show didn't fail because of the critics, it failed because of the Producers. They didn't even give us a week. They never intended to run the show. Like I said before, the audience was shocked. I mean, there were people who had come down to the theatre in order to buy tickets and just couldn't believe the show was closed. We were taking down the set and people were trying to get parts of the set for souvenirs; it had moved them in such a way they wanted to keep a piece of it to remember. It was sad.

Tina: What do you feel was the overriding message or theme in Gialanella's *Frankenstein*?

Tom: I think Vic was trying to capture Mary Shelley's idea with his adaptation of the same work. The innocence and humanness.

Tina: Do you have any other credits to your name?

Tom: Well, I was just nominated for my third Emmy for E.R. I've done other sitcoms. I've been back to Broadway with *'Night Mother* and *Moon over Buffalo* with Carol Burnett.

Tina: Would you give a brief description of your educational background?

Tom: Well, let's see. I got my MA from the Yale School of Drama, and then I received an Honorary Doctorate from Perdue two years ago.

Appendix Y: Personal Interview with James O'Connor

Questions Answered by James O'Connor
at the University of South Carolina, Columbia,
September 19, 1997
Director of *Frankenstein*

Tina: How much time was put into the rehearsal process of this production?

Jim: We began rehearsing August 15. The show was cast last Spring.

Tina: Did you want them off book?

Jim: Oh, no--I never expected that, but I think that the actors had no clue as to my style. They were all concerned with, "What does Jim want," rather than bringing to rehearsal a palette to work with. They were just unprepared. They were under-rehearsed. I wish we had more time. Wednesday night was the first time we had gone through the whole show without stopping. It was just so technically difficult.

Tina: How was it that you decided on this production?

Jim: There are a number of reasons. I intentionally got a lot of attention on myself. My intent here (at the University of South Carolina) is to redefine the role of the audience. Before I came here, the audience was used to viewing questionable theatre at best. The production value for the shows was sparse because of it. I intend to change all of that.

Tina: Did you research first before directing?

Jim: Oh, of course. Since I did the show ten years ago in Perdue, naturally most of my research was done then. I re-read the novel, though, over the summer.

Tina: Have you ever read the Mary Shelley novel?

Jim: Yes-- and again before this production.

Tina: Who was responsible for the casting? Did you have any say?

Jim: I got here in January. We knew we were doing this show. We cast in the Spring for *Verge* and for *Frankenstein*. It just saves a lot of time that way.

Tina: I noticed in the playbill that most of the technical staff are either professionals or faculty. In my experiences with college theatre, this is usually left to students under the supervision of faculty. Why did you go this route?

Jim: This was a way that I could get to know the other faculty, and they could get to know me and what I expect. This way, they can take it back to the classroom and teach their students my expectations. Besides, I am pretty strong-willed. I know what I want. I have this kind of Kamikaze approach to directing. I'm the kind of person who puts all of their money in a pile in Monopoly. I can tell you the person who keeps their money in neat little stacks under the board, they're the ones who'll lose. I believe in investing. If you land on one of my hotels, then, I win! If not, oh well, but I had a hell of time anyway! The scope of this production was such that it could be overwhelming to students. I have found that students draft first rather than design. And I wanted designers.
I write notes to all of my designers. I have found, over the years, that this is the best way of communicating my thoughts. I have a tendency to ramble--and no one wants to hear me talk on and on. It's just more efficient this way. Here--here are copies of my notes so you can see what it is I talk about. These are my thoughts. I'm just such a damned visual person. I've found I have to communicate this way. (See attached)

Tina: What is your concept of the Creature?

Jim: The creature is human first. Together with the growth of a human.

Tina: Speaking of this growth, in Gialanella's adaptation, you are given one scene in which the creature is taught--the DeLacey Scene. In the novel, Shelley gives the creature what--a year? How can you do this scene?

Jim: I feel the DeLacey scene is there to show the gentleness and the humanness of the Creature. Yes, he is learning in that scene, but I have him learning in the Creation scene as well. You can do much more with silence than you can with words. For instance, in the creation scene, I have the creature spend at least 5 minutes in silence "learning." At one point he tries to communicate and create a language with a machine apparatus, he runs into the corner of the operating table hitting his groin. He learns not to do that. Then there is the whole dancing feet under the

sheet thing. If all goes well, the creature sits up and his face is still covered. He should spend about 15 seconds alone just taking the sheet down from his face. This gives the audience time to deal with the fact that I've cast an African-American man, a very striking African-American at that, as the creature. I'm making a statement here--because of where I am. There's the whole moral issue with the creation of life, but then I've added to that race. I'm walking a thin line here, I know. The scene where the creature enters the study for the first time and he is looking around, I look at it like the field hand brought up from the fields and enters the master's house for the first time. I want him to look around the study with awe like *"This* is how you live? And I live out there in that shack!?" I know I'm walking a thin line here. But the confederate flag is still flying over the State House. The Governor wants to take it down and put it in a museum or something, but the people are all in an uproar over it. Maybe what I'm doing here is just one one-hundredth percent closer to getting that flag down. I don't know.

Tina: Do you feel that this concept of the Creature is in keeping with Mary Shelley's?

Jim: Oh, I don't know. I mean my job as a director is structuring time. The d irector is sometimes in collaboration with the playwright, but the novelist is so much removed. This is theatre. The show runs an hour and 45 minutes. My job is to structure that 1:45 minutes of the audience's life. I am furnishing a peak experience in their lives. Theatre is fakery. I am reminding them this at every turn. I've painted a curtain that goes up and down after certain scenes to remind the audience that this is theatre. This is melodrama. The vocal coach was at perhaps 95% of the rehearsals working with the actors. This show demanded a heightened style that the actors were not used to. The elevated nature of the language and the scope of their emotions were precise. They needed to have, not only, this heightened sense of their characters, but also vocally. This elevated speech needed to be rooted. Therefore the need for the vocal coach. This is not realism. Realism and Naturalism damn near killed the theatre. If you don't want to use your imagination, don't come to the theatre! I'll tell you what I tell my students. Theatre is like a really terrible car accident that you pass on the highway. There is a part of you that wants to look, but then there is another part of you that says you mustn't, it's just too horrible. My job, in the theatre, is to tell the audience, "It's okay to look, it's not real. This is what suffering really is." All that is left is pain. I am showing them pain of loss as a theatrical event.

Tina: Was there ever a turning point for you when you knew, "This was it, this is what I want to say or do!"?

Jim: Oh, hell no! I never knew what I wanted to do with my life until I was in my thirties. At first, I thought I was going to be a painter, then a sculptor, an actor and then finally, a director. I want to structure time. That's probably the artist in me. I want to structure time. But it was in 1969 when I saw *Dionysus*. There was all kinds of blood on the stage and wailing. This was to represent the birth of Dionysus. You have to remember this was the sixties. Anyway, the actor playing Dionysus crawls through this blood and emerges and stands up there in this light and says, "My name is Dionysus and I am a god!" And there is this silence. Then he says, "Actually my name is blah, blah and I'm from Omaha," or whatever, ". . . and if you can't believe me, you'll never understand the show," or something like that, and I just knew. This--*this* was what theatre was. It was fakery!

Tina: Which scenes turned out to be the most difficult to stage?

Jim: The technical demands of the lab scenes. Another difficult scene to stage was that damn last scene with Victor and Elizabeth.

Tina: Were you successful in staging these scenes?

Jim: We ended up cutting the pyros. (pyrotechnics) They came in late and we just couldn't get the timing right, so I cut them. I felt like I relied too heavily on the pyros and this layer of realism that ended up not being there. In St. Louis, the Creature lives. On Broadway, the Creature dies--the whole lab is destroyed. I've tried to combine the two scenes. I don't know, we'll see if it works.
Have you ever seen a copy of the St. Louis script?

Tina: No.

Jim: Here--Here is a manuscript from that show. All I ask is that when you're done with it, I get it back.

Tina: How much money was budgeted for the production?

Jim: Well, like I had told you before, $4,000 was spent on the set, another $3,000 on costumes, then you have to add on expenses for guest artists, travel, PR, mailing, etc. you're talking probably a 10 to $15,000 show. We have a budget of around $120,000 for six shows. I look at it as $15,000 of the 120,000. After all is said and done, with future ticket sales for future shows, I feel this show will bring 70 to $80,000 back. I predicted a presales of $12,000. I was just told that we are already at $15,000 and the show hasn't opened yet.

Tina: Did the production stay within budget?

Jim: Yes.

Tina: How long will the production run?

Jim: Through the 28th. 10 performances.

Tina: In your opinion, what was the hardest obstacle to overcome in this adaptation?

Jim: The damn pyros.

Tina: Knowing what you do now, would you mount this production again?

Jim: No. It's not in my life now. Money made the decision this time. We needed a show that was recognizable and salable. Hopefully we did that.

Tina: Would you make any changes to the production? If so, what would they be?

Jim: Well, if I *had* it to do over again, I just want a white raked stage. I think it would be really impressive if I had the creature lying on a table in the middle of this giant white space. Then, I would light the hell out of it. I learned this not too long ago from a lighting designer when I was directing The Crucible. I think it was Betsy who was in the bed. I was trying to tell him what I wanted as far as lights in that scene. He told me, "Jim, I can light it that way, but if you ask me, let's just throw out the textbook here and light what's important. The only reason we have this scene is because of Betsy. Let's throw all the light we can on her. Have it seem like the light is actually emanating from her." So we put a white sheet on her and lit the hell out of her. That's what I do here, too, in the creation scene. The only reason why we even have that scene is because of the Creature. So we put a white sheet on him and light the hell out of him.

Tina: What do you feel was the overriding message or theme in Gialanella's *Frankenstein*?

Jim: I think Vic was trying to make the Creature incredibly gentle and innocent. He did that with Keith Jochim. If you know him (Keith), you know he is an incredibly gentle man.