Direction of the Play: Frankenstein

Ryan William Landmann
Central Washington University

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Direction of the Play: Frankenstein

A Project Report
Presented to
the Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Ryan William Landmann
April 15, 2009
This project entailed the selection, background research and documentation, casting, direction, and post-production analysis of Desert Hot Springs High School’s production of *Frankenstein*. Documentation includes research and analysis of the play and an evaluation of the play as a production vehicle for the department of Theatre Arts at Central Washington University.
Central Washington University
Graduate Studies

Final Examination of
Ryan William Landmann
B.A. University of La Verne, 2000
for the Degree of
Master of Arts
Theatre Production

Committee in Charge
Professor Elise Forier
Professor George Bellah III
Professor Christina Barrigan

McConnell Hall
Room 113
Day of Orals, April 15, 2009
7:00 PM
Ryan William Landmann

Courses presented for the Master’s degree

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Total Credit Requirements - 55
BIOGRAPHICAL INFORMATION

Ryan William Landmann

Undergraduate Study:
University of La Verne, 1998-2000
California State University, Los Angeles, 2002-2004

Graduate Study:
Central Washington University, 2006-2009

Professional Experience:
High School Teacher: 2004-Present
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MASTER'S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE: Frankenstein

PLAYWRIGHT(S) [If musical, list lyricist/composer]: Victor Gialanella

NUMBER OF ACTS: 2
APPROXIMATE TOTAL PLAYING TIME: 2 HOURS 0 MIN.

CAST (fill in with the appropriate numbers)

MEN: 8
WOMEN: 3
CHILDREN: 1
OVER 40: 2

ROLES REQUIRING PEOPLE OF COLOR: 0
ROLES COULD DOUBLE: 4

TOTAL NUMBER OF CAST: 12

OTHER CASTING CONCERNS:

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR
DANCE CHOREOGRAPHER
FIGHT CHOREOGRAPHER
DIACET COACH
SPECIALTY HIRE
(specify what kind)
ORCHESTRA/BAND
(specify what size)

Will you be fulfilling any of the above? If so, which?

No.

Will a guest artist be fulfilling any of the above? If so, which?

No.

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET: YES NO (CIRCLE ONE)
NUMBER OF SETTINGS: 7
HISTORICAL PERIOD: 1850's
GEOGRAPHICAL LOCATION: Switzerland

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:
Extensive laboratory equipment and many sets to build and students’ ability to change and work with sets.

APPROXIMATE NUMBER OF PROPS: 30
PERIOD: 15

DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE)

DESCRIBE:

In addition to all the props for the lab, the dead body for the first scene may be difficult.

WEAPONS OR FIREARMS? HOW MANY: 0

DESCRIBE:

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER: 2 to 3
HISTORICAL PERIOD: 1850's
SEASON: Fall/Winter

SPECIAL REQUIREMENTS:
JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

Yes. In my second year of high school. I played the role of Alphonse, Victor's father. This was a minor role and is hardly memorable.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

This play will suit my community well, as I teach high school in a low income area where the community and students will be therefore familiar with the story. It will also challenge my students' abilities with acting and the large technical responsibilities.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

The major drawback would be the lack of a real budget to purchase/build what would be required for the production.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Ryan Landman (Signature) Date Submitted: 7/18/07

Thesis Chair Approval: Elise Forier Date Approved: 9/21/07

Thesis Committee Members Approval: Christina Barrigan Date Approved: 4/15/09

George Bellah Date Approved: 10/18/07

Graduate Coordinator Approval: George Bellah

Please note:
The signatures have been redacted due to security reasons.
In the stage adaptation of Mary Shelly's *Frankenstein*, written by Victor Gialanella, Victor Frankenstein searches for a way to create life. Victor begins by collecting corpses and uses the best parts of these dead bodies to create a life form. Victor, with the help of his assistant and long time friend, Henry, manages to reanimate life. After long hours of work they are successful with their creation; however the Creature that they create is scared, violent, and strong. The Creature runs away from his creators and disappears. Victor is forced to question his own scientific research and creation and whether it was something that he should have created in the first place.

The Creature stumbles upon a blind man who lives alone. The blind man, DeLacey, welcomes the Creature into his small cabin as a guest. DeLacey teaches the Creature how to read, write and speak. The Creature returns to the cabin after getting firewood to find that DeLacey has been murdered. After seeing DeLacey dead, the Creature vows revenge. He kills the two men responsible for DeLacey's death and in the process learns about Victor from the killers.

The Creature then decides to go after Victor for his revenge on him. The Creature is upset that he was ever made, as he is so different from other people. The revenge that the Creature seeks is attacking Victor's loved ones. The Creature goes on to kill Victor's little brother William, his fiancée Elizabeth, and his friend Henry. The Creature killed all of these acquaintances of Victor, because he refused to create another life for the Creature to love.

Finally, with the Creature feeling like nobody will ever love him or understand who he is, he decides to kill Victor. After breaking Victor's back, the Creature turns his rage on himself and sets himself on fire. Ultimately no one in the play is spared from the Creature’s revenge. The play ends with most the characters dead, including the Creature himself.
Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit the original and three copies to the Office of Graduate Studies in Barge 305.

Name: Ryan William Landmann
Birth Date: 4/09/2009

Check option:

- [ ] Written Exam*
- [ ] Project
- [X] Creative Project
- [ ] Studio Project
- [ ] Portfolio Review
- [ ] Thesis

Indicate credits to be received for the thesis or option:

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*Students taking written exam option may omit items 1-5 below.

1. Proposed Title:

Frankenstein

2. Purpose of Study:

The direction of the theatre production of Frankenstein serves as the culminating experience in theatre arts graduate studies.

3. Scope of Study:

Documentation of pre-production research, post production evaluation, analysis of script and direction of production (including planning, casting, rehearsal process, coordination of design).

4. Procedure to be used:

Three phases of study: 1) Pre-production research, thesis documentation and script analysis 2) Rehearsal and direction of production 3) Post production evaluation and documentation.

5. Does the procedure involve collection of data obtained from

- Human Subjects (including use of surveys)? Yes** □ No ∧
- Use of Animals? Yes** □ No ∧

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Elise Forier
Committee Chair (typed or printed)

George Bellah, III
Committee Member (typed or printed)

Christina Barrigan
Committee Member (typed or printed)

Approved by:
George Bellah
Dept Chair Designee (signature)

Roger S. Fouts
Dean of Graduate Studies

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tape, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Please note:
The signatures have been redacted due to security reasons.
May 5, 2008

To Whom It May Concern:

Ryan Landmann has administrative approval to continue with his planned production of Frankenstein on November 20-22, 2008. I am aware that this production is part of his Master’s Thesis Project for Central Washington University, and he has permission to use the facilities at DHSHS to complete this endeavor. Furthermore, Mr. Landmann has permission to include activities for this project within the curriculum of his theatre classes at Desert Hot Springs High School.

Respectfully,

Milton Jones Ed.D.
Principal
Desert Hot Springs High School

Please note:
This signature has been redacted due to security reasons.

VISION STATEMENT
EQUITY THROUGH EMPOWERMENT • DIGNITY THROUGH ACCOMPLISHMENT • EDUCATION FOR LIFE
Production Parameters

The performance of *Frankenstein* will be within the last two weeks of November. This is Desert Hot Springs High School’s fall production and usually is performed somewhere in November or December, depending on scheduling. This schedule will give the director and technical crew ample time to create the production and overcome technical challenges that are anticipated with this caliber of show. The budget for this show will not exceed $6,000. This amount should be enough to cover sets, lighting, sound, costumes, and make-up, in addition to other expenses, such as publicity and other unforeseen expenses. The school has enough actors and technical support to be able to achieve the goals of this production. The school also has a small contingent of parents and other teachers who assist the program in other ways, such as box office support.

An excellent venue is available at Desert Hot Springs High School for the theatre program’s use. The venue is a three hundred seat proscenium stage, with an electric fly system and full sets of curtains. There are four sets of electrics, three on stage and one above the house; all these are used for lighting or special effects equipment. The stage is large enough to accommodate the massive set requirement for the show. We will be re-using flats that have already been built to help minimize costs. The stage will be segmented using lighting and sets to represent specific areas, such as the laboratory, main living room, bedroom, cabin, or graveyard scene. Designing all the sets for this show and constructing them in a realistic and appropriate manner will be the most challenging aspect of the production.

The venue is used by the entire school for assemblies, lectures and other activities; however when the production date nears, the school sets the space aside for the production only. Because the building is in use until the last minute, many of the set pieces and technical issues will not be finalized until the end of rehearsals. This is to keep sets from being tampered with by
other groups, but it may add some stress toward the end of rehearsal. The venue is in the center
of campus and is reached by two entrances from two separate parking lots. The entrances are
located at the front of the school and the rear of the school. There is a ticket booth, located in the
front of the theatre, with entrance doors to the venue to the left of the ticket booth. Ticket prices
will range from $5.00 for students to $7.00 for adults and non-students.

Production Schedule

September 15 – Auditions in Black Box
September 16 – Auditions in Black Box
September 17 – Auditions in Black Box
September 18 – Call Backs in Black Box
September 19 – Post Cast List
September 22 – Introductions, read through of script, contracts, etc.
September 23 – Blocking – Prologue, Act I sc.1- 3:00-6:00PM
September 24 – Blocking – Act I sc.2
September 25 – Blocking – Act I sc.2
September 26 – Blocking – Act I sc 3
September 29 – Blocking – Act I sc 4 and 5
September 30 – Blocking – Act I sc 4 and 5
October 1 – Blocking – Act II sc 1
October 2 – Blocking Act II sc 2
October 3 – Blocking Act II sc 2
October 6 – Blocking Act II sc 3
October 7 – Blocking Act II sc 4
October 8 – Blocking Act II sc 4
October 9 – Blocking Act II sc 5
October 10 – Blocking Act II sc 5
October 13 – NO REHEARSAL – Holiday
October 14 – Prologue, Act I sc 1 and 2
October 15 – Act I sc 3, 4, and 5
October 16 – Act II sc 1 and 2
October 17 – Act II sc 1 and 2
October 20 – Act II sc 3, 4 and 5
October 21 – Act I sc 1, 2, and 3
October 22 – Act I sc 3, 4 and 5
October 23 – Act II sc 1, 2, and 3 Set work completed
October 24 – Act II sc 3, 4 and 5
October 27 – All Act 1 – OFF BOOK 3:00-7:00PM from here.
October 28 – All Act 1 - All props and costumes in
October 29 – All Act 2
October 30 – All Act 2
October 31 – No Rehearsal – Halloween
November 3 – All Act 1 - Practice with make-up
November 4 – All Act 2
November 5 – All Act 1 - 3:00-8:00PM from here.
November 6 – All Act 2
November 7 – Full Run Through
November 10 – Holiday – No Rehearsal
November 11 – Full Run Through
Evaluation of Frankenstein as a Production Vehicle

The audience for the Desert Hot Springs High School Theatre consists primarily of students and teachers who work at the school. There are a few adults who come in to support the theatre arts program from the community, mostly retired citizens of Desert Hot Springs. Other adults in attendance will be family members of the cast and crew showing their support for their son, daughter, sibling, niece, nephew, or grandchild in the production.

This stage adaptation of the classic novel by Mary Shelley, Frankenstein, uses many of the same themes and literary elements as the original text. This adaptation by Gialanella was a major flop on Broadway, opening and closing the same night. Most critics cited the clumsy language as the reason for the flop. However, with all this said, this show can still be a viable piece of theatre and entertainment for high school audiences. This production will have the ability to focus on a few themes, thus maintaining the integrity of the original story of
Frankenstein. We will focus on the idea of Victor Frankenstein playing the role of God, as well as the Romantic Era's concerns with science and new discoveries.

One idea that this production must embrace is the Romantic ideals of the “sublime natural world” that all the characters live within (Hustis 848). Certainly Frankenstein can be set virtually anywhere, but wherever it is set, the Romantic ideals should still be present. These ideals are what made the story so captivating and frightening for the readers of the nineteenth century. The story of Frankenstein demonstrates the uncertainties of knowledge and how much knowledge one human should embrace. As a director it would be wise to incorporate those original fears that gave birth to the novel. Of course, modern fears could be incorporated into the storyline by changing the setting, but ultimately this would mean changing the meaning of the story.

The sublime setting of the forest and all the beauty that nature brings to this story must be shown within this production. Throughout the novel and play, there are very specific references to the natural beauty that lies around the characters, as this horrific monster is on the loose terrorizing people. The play opens with Victor speaking during a “raging snowstorm” (Gialanella 6), and the next scene is in a graveyard, described as “shrouded in fog” (7). These are just two examples of the nature ideal that must be present throughout the play in order to really capture the Romantic Ideal. This idea of nature should have a positive impact on the audience. The community of Desert Hot Springs is very fond of their own natural beauty and conservancy efforts to keep the desert area as beautiful as possible with groups. One example is the Groundwater Guardians, an environmental group leading the charge to protect the pristine groundwater of the community. The Groundwater Guardians is only one of many conservancy groups located in the desert of Southern California.
Another thematic element that will be crucial to the production and should have a positive impact on the audience is the idea of “dangerous knowledge” and how a thirst for this kind of knowledge can lead to destruction. As Victor learns the secrets of creating life, he also learns how dangerous this knowledge can be. This is not to say that seeking knowledge is necessarily dangerous, however, it can be that what is being sought can have potentially negative consequences. For example, a modern audience viewing Frankenstein might ask questions and draw parallels with current research in the field of cloning and Victor Frankenstein’s quest to bring life from death. It might seem like current events are imitating literature with regards to the story of Frankenstein and this thirst for knowledge and how to create life. This will probably spark conversation in many classes across the campus, not only in English classes but also science classes, discussing the ideas and politics behind cloning.

Staging the play in a realistic fashion will be critical to elicit the full effect of the fear, excitement, terror, and beauty that is in the original novel. Properly executed, this spectacle will have mass appeal to an audience, especially an audience that is predominantly adolescent high school students. The use of special effects, constant set changes for virtually every scene, elegant costuming, a monster, and a little bit of violence will all contribute to a show that a young audience will enjoy. Many of the students at Desert Hot Springs High School watch films and television and incorporate many of these elements into their own storylines in creative writing. Many of the students in the audience and cast will already have an idea of what Frankenstein is about, since the myth or story of Frankenstein is alive and well in so many films, television shows, Broadway musicals (Young Frankenstein), and commercials. However, very few students will have read the novel, and by watching the play it is the goal of the theatre department at Desert Hot Springs High School to encourage student learning and curiosity. After watching a live performance of Frankenstein, it is quite possible many students may want
to read the original text. Then the students will be able to compare and contrast what is in the novel with what they viewed on stage.

According to Harold Bloom, in an afterword found in of a version of the novel, *Frankenstein* has intrigued audiences and readers since it was originally published in 1812 (Bloom 212). This interest has presented itself to the general public through films, plays, musicals, television shows, and other writings. Due to this mass interest, one can assume that the audience for *Frankenstein* will be fascinated with the concept of creating life. The audience may also be interested in how to control life after it is created, along with other elements of the story such as the visual spectacle that is in most every *Frankenstein* adaptation. With this said, it is important that young people go to see live performances of theatre, music, concerts, and other forms of live entertainment. In the community of Desert Hot Springs, it is not uncommon to encounter many students, including theatre students, who have never seen live theatre before. This is a tragedy on many levels. This is the tragedy of many young Americans; they do not take the time to appreciate live theatre. If presenting a production that interests the modern young adolescent, gets them to experience a live performance and possibly leads them to a life long love for live theatre, then that is all the justification one needs to mount this type of a production.

In order for this production to be successful, the Desert Hot Springs High School Theatre Department will have to overcome many challenges. The first and foremost challenge is staging the show. In Victor Gialanella’s stage adaptation of *Frankenstein* the setting changes after every scene, sometimes after only a few pages of dialogue. This requires a total of seven different settings that must be staged in order to present the show in a realistic manner while staying true to the original novel. This will require large amounts of construction to build the sets appropriate to the story and a large enough crew to both construct and move it around on stage. The sets for *Frankenstein* include a graveyard, a sitting room, the laboratory, the interior and
exterior of a cottage, and a bedroom. With the amount of sets needed for this production the
scenic design will be a challenge and may need modifications as we continue to progress into the
show. The largest concern is making sure there is enough room to build and move scenery on
stage, while still maintaining the integrity of the production.

The show is set in the 1800’s in Switzerland, so the look of the show must match this
setting. With that said, costuming the show could be a specific challenge. With a limited budget
and with much of that budget going towards set concerns, the costumes will have to be rented.
Unfortunately, Desert Hot Springs High School does not have a costume shop of its own. The
era of the 1800’s will prove to be interesting as our theatre department has yet to do a production
in anything other than a modern setting. This is all a challenge to accomplish with a limited
budget.

Producing this show also has other concerns that will have to be worked out as the show
is rehearsed. First and foremost is managing all the technical elements of this show. The
production will require the use of special effects like fog machines, strobe lights, and various
sound effects, such as thunder crashes. All of this will require training and many hours of
rehearsal practice for the students that will be involved with technical aspects of the show. As
long as we have the crew for this, there should be few setbacks. It is a matter of getting the right
amount of fog, the right amount of lightning flashes, and the correct color gels for proper
illumination and the right look for the show. The look should be creepy, scary, natural, and
cause some kind of trepidation on the part of the audience.

The last big challenge that will need to be addressed for this production is acting. There
are certain roles, especially the large roles, which will possibly be difficult for students to portray
realistically. Casting this show will be part of that challenge, to ensure that all the actors not
only act well, but also assume the look of the parts they are playing. Type casting will definitely
be used. For example, the Creature role must be played by an actor who is male and must have a 
large build. The character must be justifiably feared by everyone in the play. Therefore, a small 
boy is not going to have the right effect. After the show is cast, there are more specific 
challenges that will be addressed as we rehearse and work through the play. Actors must achieve 
believable fear in many of the scenes. If they cannot, then we will not have an effective show. 
Rehearsals for this production must devote an extensive amount of time to ensure that we show 
fear realistically, as if this is the first time the characters are seeing and experiencing what is 
happening on stage. The other possible difficulty for this cast will be the small amount of 
vioence that occurs in the play, such as the strangling, throwing other actors around, and other 
violent acts done by the Creature. With the techniques learned in Professor George Bellah’s 
Stage Combat class, I should be able to direct the actors into safe and realistic fighting for the 
relevant scenes.

Director’s Concept Statement

The world that Mary Shelley has created in Frankenstein is one of intensity, darkness, 
and dread. The images and feelings associated with the horror are crucial to the telling of this 
story and must come across visually to the audience. This production must be able to 
demonstrate the stark darkness of the graveyard and the laboratory, yet still maintain the warm 
family feeling of the sitting room. Each scene will have its own mood and overall look so that it 
separates itself from the other scenes.

As director, I plan on using the sets, costumes, sound, lighting and scenic elements to 
create the feel and look for this production. I plan on dividing the stage into six sections in 
which all the scenes will be staged. Upstage will be the laboratory, downstage, the sitting room, 
stage right will be Elizabeth’s bedroom and stage left will be DeLacey’s cottage. In front of the 
main curtain will be the prologue and the “woods” and finally, house right, near the apron of the
stage, will be the graveyard. Every one of these scenes will look entirely different and will be able to stand on their own if need be.

As the audience enters the theatre the main curtain will be closed and the graveyard set will be visible at house right. The graveyard will have a glow to it, as it will be on the pre-show setting for lighting. The house will open roughly twenty minutes prior to the start of the show to allow for the audience to find their seats and review the program. The glow from the graveyard set will offer the audience a bit of foreshadowing of what is to come. When the show begins, we will go to a blackout and use a hot white spotlight to shine on Victor Frankenstein for the prologue. This area will represent the Arctic; however nothing will be visible other than Victor.

After the prologue the play will then commence to various settings on stage starting with the graveyard, which will have fog, and a cold look using blue and green lighting. We will then proceed to a warm setting of the sitting room, where we find many characters coming and going throughout the scene. The lighting will consist of ambers, pinks, light yellows, and light blues for front lighting and darker purples and blues to be used for down light.

Visually the most important scene will be the laboratory. This scene will use smoke and mood lighting with greens, blues, and violets. The mood will be further enhanced with the use of sound effects including wind, thunder, and dramatic music. Lightning and strobe light effects will further enhance the atmosphere of the scene. All of the other scenes in the play will be mostly warm, interior settings that will only differ slightly from the sitting room. However, there will be smaller half-stage sets that will utilize area lighting while the rest of the stage remains dark.

Rented costumes will be necessary to capture the feel of nineteenth century upper class Europe. The costumes should unify the entire production, as every character should be wearing accurate clothing. The lower class characters, such as Metz and Schmidt will wear costumes that
would follow the appropriate trends during the era.

The color palette will overall be fairly dark and grim, using blues, lavenders, green, and dark purples for the laboratory and graveyard. For other more “friendly” sets, the interior of the sitting room for example, I will use a lighter color, such as a tan or light red.

Props and scenery are crucial to the authenticity of this play. We will need to make, borrow, and purchase as many pieces of antique looking electrical laboratory equipment as possible. We will also need to find furnishings for the houses that appear to be authentic.

Sound will be essential to creating the mood of this dramatic play. We will use sound effects such as thunder, wind, electricity crackling, and fire burning. Not only will sound be used for effects, but also to enhance a dramatic situation on stage and to help advance the story. Music will also be playing during the pre-show, intermission, curtain call, and after the performance. Selections will include classical pieces composed by Austrian Franz Schubert. These selections will add to an atmosphere of refinement, intrigue and mystery while also emphasizing the cultural context of Switzerland in the 1800’s.

The publicity and the program for the play will follow the theme of the production. The cover will be black with a design of a man looking up as if begging for survival or understanding of who he is. Students will design the art and layout for the program. To enhance believability, I anticipate recruiting a younger actor, either in middle school or elementary school, for the role of William, Victor’s younger brother.

Given Circumstances

Geographical Location and Climate

There are two locations for Frankenstein, the Arctic Circle and Switzerland. The Arctic Circle is the location for the prologue and the rest of the play is set in Geneva, Switzerland.

In the Arctic Circle there would have been complete isolation from human interaction.
Frozen tundra, ice, and cold wind would be abundant in this area of the world. The winters in the Arctic are long and cold and the summers are short and cool. The temperatures are extreme, the coldest being -90 Fahrenheit and maximum temperature of 36 Fahrenheit. Not only is it extremely cold in this part of the world, but it is also barren. There would be no trees or greenery of any kind. The landscape would be white, from the ice and snow, with plenty of snow drifts.

This location for the prologue of *Frankenstein* has an immediate effect on a reader and a live audience. If done correctly, it can create the feeling of isolation that Victor feels by the end of the story. Most everything Victor loves in this world is lost by the time the play is over, and being in the Arctic retelling and writing his story for the world to bear witness to, seems to amplify this starkness and loneliness. When writing about this area, Victor refers to the Arctic as, “... a region uninhabited by man ...” (Gialanella 6), this is important because Victor himself is admitting to the fact that he needs to share isolation with his creation. In sharing isolation and solitude and battling the cold, Victor is in turn suffering for those who suffered because of him.

The second location, the area in and around Geneva, Switzerland is predominant throughout the majority of the play. The climate for Switzerland can vary greatly from region to region, depending on climactic factors. Some regions get more sunlight and more rain than other parts of the country. Geneva, located near the French border in Southwestern Switzerland, is a fairly wet climate with most of its precipitation in the month of August with average temperatures of 67 Fahrenheit in the summer months. Geneva is the second largest city in Switzerland and is French speaking. According to *Frommer’s Travel Guide*, Geneva is isolated from the rest of Switzerland, which makes an ideal setting for *Frankenstein*. Geneva is only connected to Switzerland by a lake and a narrow corridor from the lake itself (2).

This cold wet climate with storms and rain is needed to move the story of *Frankenstein*
forward. Without the lightning from a very powerful storm, Victor would not have had the electric power needed to create the Creature. In addition, the climate plays a role in the play later after the Creature escapes and runs to DeLacey’s cabin in the woods. DeLacey, who is blind, lets the Creature inside of his cabin saying, “You are very cold, my friend. And wet. Here. Come with me.” (Gialanella 28). This climate and weather enables the Creature to befriend DeLacey and therefore allows his story to continue, with the Creature later killing DeLacey. This climate in general adds to the mood of the play with the dark, cold, and stormy environment.

Date

The Geneva portion of the play opens in 1815 in the evening hours, around 7:00 PM. This choice of time enhances the mood of unpredictability. Late in the night we are unsure of exactly what is happening in the graveyard, and also we are drawn into the story, wondering if Victor will be seen digging up a corpse. The night hours are a key part of the story, with Victor or the Creature able to conceal themselves in the darkness. The entire play, no matter the physical setting, takes place during the evening or night hours. The play spans the course of one and a half years, with each scene set in a different time and location. The scenes include a graveyard in Geneva in the middle of the night, a sitting room in the house of Frankenstein in the evening hours, the lab scene located upstairs of the sitting room which is even later in the night. Other scenes include the interior and exterior of a cottage in the woods about three months later, a clearing in the woods during a nice fall day, and then back to the sitting room a few hours after the woods scene. The remainder of the scenes are back and forth between the sitting room and laboratory and Elizabeth’s bedroom, all of those scenes happening one year later from the start of the play.

Economic Environment
The nineteenth century was a time of great exploration, with many countries setting out to explore various parts of the world. Many of the world’s largest nations, such as France and Britain, were taking part in these expeditions. Much of the nineteenth century in Switzerland is marked with industrialization, as it was the most industrialized country on the European continent (Carpanetto 26). These industries were textiles, watch making, banking, and export trade, with great interest growing in the Asian market. This was a great time of peace and prosperity for the Swiss people, with the exception of the last decade which saw the French Revolution.

Political Environment

The political structure of Switzerland in the nineteenth century was predominated by a feudal system between the regions known as cantons. There were five basic forms of government from the sixteenth to the eighteenth centuries. The Landsgemeinde cantons (this is mostly in rural areas, governed by free citizens), the guild towns of the Midlands (governed by guilds of artisans), the patrician localities (ruled by aristocrat families), the Unions of Communes (cooperative state, sovereign and peasants), and finally the monarch administration. In practically all areas of Switzerland, the small states were governed by the wealthy and well-educated. Much of the population of this time was working in industrialized jobs and living in cramped, rural conditions (Coordinating Committee for the Presence of Switzerland 32).

The last decade became tumultuous with the French Revolution spilling over into parts of Switzerland and later with Napoleon Bonaparte’s attempted invasion in 1798. This invasion did not last long, as France was unable to keep a hold of Switzerland and finally left in 1803. These politics serve as a catalyst for the setting and mood of the play. As the story takes place in a time of relative peace and prosperity, Victor has the opportunity to create his creature. The entire country busy with work and industrialization, and so is Victor.
Social Environment

Switzerland was created with the unification of many small cantons. Each area within the cantons had large cities; the population of the largest city during the eighteenth century was not more than 5,000 inhabitants. Citizens of Switzerland at the time spoke three languages: German, French and Italian. Geneva is located in the French speaking area of Switzerland.

This era in Swiss history is noted primarily for the industrialization age, which allowed for its banking and watch making industries to thrive, even to this day. The day to day life would have been hard but not terrible. Citizens would have been living with virtually no war or upheaval within their own country for many years.

Religious Environment

Christianity has a long tradition in Switzerland. Most of the Swiss population during the nineteenth century was Protestant or Catholic. The Protestant revival movement came in the seventeenth century and lasted through the nineteenth century. According to the Coordinating Committee for the Presence of Switzerland Abroad, the Catholics were mainly in the rural areas of the country and not well represented in government (Committee 22).

Living within a very religious region of Europe would have had an interesting effect on Victor Frankenstein. Creating life and digging up corpses would obviously be looked down upon by both major religions and he would face serious punishment if caught. This is possibly the reason why his experiments must happen in secret and during the middle of the night.

Previous Action

Victor Frankenstein is damned. (Gialanella 6)

Victor writes a journal. (6)

The Creature is alive. (6)

Victor takes responsibility for his actions. (6)
A criminal was executed hours before. (7)

Metz and Schmidt are paid by Victor to collect bodies. (7)

Henry travels a long distance to visit Victor. (8)

Henry and Victor were students together at the University of Inglesadt. (9)

Elizabeth tells the children stories. (10)

Victor has been working often in his workshop. (12)

Victor is keeping his work a secret from everyone. (12)

William’s mother has passed away. (12)

William’s mother had great expectations for Victor to do great things. (12)

Victor has not seen Henry in a long time, since university. (13)

Victor spoke about Elizabeth often while away at university. (14)

Elizabeth must leave to tell the promised story to William. (14)

Lionel buried the executed criminal right after they hanged him. (14)

Lionel tied the knot himself for the noose. (14)

Alphonse has asked Henry to be there on this night. (15)

Victor has proposed to marry Elizabeth. (15)

Metz and Schmidt have been seen with Victor at their chateau before. (16)

Local villagers think that Victor is mad. (16)

Victor changed after he returned from university. (16)

He transformed the tower rooms into a laboratory. (16)

Victor ordered machinery for the laboratory and started producing his own electricity. (17-18)

Elizabeth wrote a letter to Henry telling him about Victor’s strange activities. (18)

Henry is the only one that understands Victor’s fascination with the sciences. (18)

Victor is working on reanimating life. (19)
Victor started to become interested in this study while in school. (19)
Victor has the brain of another corpse that he has kept for more than a week. (19)
Victor is convinced that he can successfully reanimate life. (19)
Victor has prepared the body for reanimation and has all the equipment already. (21)
Henry promised to help Elizabeth with Victor. (23)
Henry and Victor search for the Creature but are unable to find it. (28)
Children come to DeLacey’s cabin and harass him often. (28)
DeLacey has been alone for a long time. (30)
Three months pass by and Victor and Henry forget about their Creature. (31)
The Creature has learned to read during these three months. (32)
Metz and Schmidt decide to rob DeLacey. (33)
Metz and Schmidt remember the bodies they dug up for Victor. (34)
The winter passes and Victor and Elizabeth have been working on their wedding. (36)
William does not remember his mother much. (38)
Victor searched everywhere for the Creature when he left. (40)
People that see the Creature run away screaming. (41)
The Creature knows the Bible. (42)
William is taking lessons. (43)
The Creature has learned that man fears death above anything else. (44)
The Creature places William’s chain with Justine. (44)
Alphonse has been taken ill and is bed ridden. (45)
Lionel arrests the murderer of William. (45)
Justine is considered to be a part of the family. (46)
Lionel says that this is not the first servant to turn against the family. (46)
Victor gets another corpse to create a woman for the Creature. (48)

Victor brings books for the Creature to read and learn from. (49)

Henry tells Victor that Justine was hanged. (50)

One year has past and Victor has chased the monster north. He is certain The Creature has perished in the cold. (53)

Madame Frankenstein wanted Elizabeth to wear her dress for Elizabeth’s wedding. (53)

Since Victor returned from his travels he has had his “ups and downs”. (54)

Polar Attitudes

Victor Frankenstein: I am determined to be a creator. (Beginning)

I realize that I should have been honest from the beginning and realized that my quest for knowledge has hurt the ones that I love. (End)

Elizabeth Lavenza: I support my fiancé’s experiments and honor his privacy. (Beginning)

I realize that I should have asked more about Victor’s experiments, maybe there is something that I could have done to help. (End)

Alphonse Frankenstein: I am proud of my son and of all his accomplishments. (Beginning)

I realize now that my son was involved in a very dangerous experiment and it would have been best if he would have never started. (End)

Henry Clerval: I am eager to see what Victor has been working on since the last time I saw him. (Beginning)

I did not realize how deep I became involved with Victor’s experiment until it was all over and there was nowhere for me to go. (End)

The Creature: I was created by Victor, without asking to be created. (Beginning)

I must get my revenge on Victor Frankenstein. (End)
Significance of the Facts

The setting in Switzerland, the polar attitudes and changes of the characters throughout the course of the play all contribute to the world in which these characters live. The characters live in the 1850’s in Geneva, Switzerland, which is the perfect location for this play to be set. Geneva is a small and secluded city in Europe. It is secluded by Lake Geneva and by forests surrounding the city, creating the perfect setting for scenes that require forest sets. This setting allows for the eeriness that Frankenstein will instill upon the audience. Geneva was also the literary center of Europe during the Enlightenment era of literature and also the vacation home of Mary Wollstonecraft Shelley. Geneva is where Mary Shelley spent her time writing her first novel, Frankenstein, at the young age of nineteen (Bennett 32).

The other background information that is important to the final production is the understanding of the political world in which the play is set. The political structure of cantons that divided Switzerland into distinct regions may have contributed to the secluded feeling that is a critical aspect of this play. It would feel as if only a small region is watching over you, as opposed to the entire country keeping watch over its citizens. This could be a feeling that Victor would have, with the ability to practice with his experiments at his chateau away from another individual’s watchful eye. We already know that the Chateau Frankenstein is difficult to find, as Henry discovers that in the first scene of the play (Gialanella 9).

In addition to all this useful information, it is important that we note the use of religion in the play, especially in the beginning of the play. Religion is tied with the idea of Victor taking on the role of a creator, or “playing God”. He does not necessarily have the desire to play God, but he does want to be a creator, and many people see that as the same thing. Victor makes the distinction between the two names exclaiming, “... there is only one God. I am not God!” (Gialanella 42). Later he even refuses to believe that he is a creator responsible for life and death.
Finally in the end he takes full responsibility for what he has done and understands that he is “Damned” (6). This also tends to lend itself to the polar attitudes of the characters, especially Victor who does not accept his responsibility for creating human life, until the end of the play.

Analysis of Dialogue

Choice of Words

According to one review of the original production, “Gialanella’s dialogue for Frankenstein is ponderous, filled with clichés, and has little to recommend it” (Greer). While it is true that much of the dialogue is old fashioned, I believe it is in keeping with the play’s time period and the original novel. Gialanella seems to have taken pains to reflect the rigid class structure of the nineteenth century through speech, as well as reflect characters’ backgrounds and preferences through speech. For example, the lower class characters use the common ending of “Sir”, to each of their lines, at least when they are speaking with a higher class character and seem to speak more simply than that of the more educated characters of Victor and Henry.

- Victor is well educated, attended school at the University of Inglestadt. He studied nature and is well read, this is indicative of his choice of words throughout the play. (corruption, proctors, blasphemer, scientist, animated, analogy, fluid)

- Metz and Schmidt are put together in this analysis because they are always together in their scenes and speak the same lower class dialogue. (sir, hanged, money, hide, lost, borrow)

- Elizabeth Lavenza is Victor’s adopted cousin and fiancé; she is elegant and from the upper class. She is very loving, modest and beautiful; her dialogue is simple, yet sophisticated. (embarrass, story, thank you, hush)

- Alphonse Frankenstein is Victor’s father and thus is well educated and is the backbone of the Frankenstein estate. (fortuitous, distressing, protest, melancholy)
• Henry Clerval is Victor’s good friend from the university and is well educated just like Victor. His choices of words reflect his education, very similar to that of Victor. (Prometheus, delightful, alchemist, God, dignity, forewarn)

• William Frankenstein is the considerably younger brother to Victor as he is only eight years old. He is a young boy and is naïve of everything that is happening in the play. (Rumpulstiltskin, ohhhh, nooo, heeeere, Friiiiitz)

• DeLacey is a blind hermit who lives in the forest by himself. He eventually befriends the Creature that is so hated by everyone else in the play. He is a simple man of lower class standing, but is very compassionate and wants to help people in need. (hurt, sit, hungry, alone, friend)

• The Creature is the man-made human who is struggling to understand his place in the world and trying to learn how to speak. (HU-MAN, A L I . . . V . . ., Ssss-it, W A . . . R . . .)

Choice of Phrases and Sentence Structure

Since this play is adapted from the original novel written by Mary Shelley, Victor Gialanella has clearly taken great care to incorporate the original style of the dialogue into his version while making it accessible to modern audiences. He has chosen to make his dialogue audience friendly, by avoiding detail about medical or scientific terminology. Nor does he use dialogue that may be confusing to a high school audience. He uses language that any audience would be able to follow without the need to decipher the characters’ language. But within this dialogue, we are still able to distinguish between upper class, lower class and the young characters. This is especially useful for a production of this caliber produced at a high school, when the majority of the audience will be students.

The sentence structure depends on the character who is speaking and when in the play he
or she is speaking. Throughout the play Victor speaks with an advanced vocabulary and seems sophisticated. In contrast, the Creature can barely speak and uses incomplete sentences at the beginning, "Hungry. Hungry. More? More. Warm. Hungry" (Gialanella 29). However, by the end of the play and after one and half years have passed, the Creature's sentences have grown, "You shall be the instrument of my revenge. Your screams shall summon him here and he shall see that I have kept my word" (57). This shows an advancement of his character in becoming more adapted to living in the world. He is able to learn and teach himself survival skills. Language plays a crucial role in the development of the Creature character; demonstrating the Creature is able to understand more of his origin as he learns. The Creature is able to demonstrate increasing comprehension of himself and his world with gradual use of expanding dialogue.

Incomplete sentences are intentionally used throughout this play for specific reasons. The playwright, Gialanella, has chosen his sentence structure around who the characters are and what is happening to them at that moment in the action. For example, William uses very simple dialogue, "Fritz! Heeeere, Fritz! Well, help me! Friiiiitz!" (37). Elizabeth, when she is being threatened by the Creature, uses very similar incomplete sentences, "then why are you ..." (57). So it is common in this script when a character is under some kind of distress for their dialogue to be affected and change to reflect the distress.

Choice of Images

Like the original novel, Gialanella, uses language to create vivid imagery, such as: "The demon has survived", "... he leads me farther and farther into the everlasting ices of the north" and "We are in a region uninhabited by man and I know that he has brought me here to share his loneliness and isolation; but the emptiness and bitter cold are fitting complement to my moral resolution." and finally "I am already chained in an eternal hell ..." (6). These lines all come
Language that creates clear imagery is presented by other characters as well. For example, "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), "I should think the smell alone would have forewarned them of his coming." (9), "Thus do I relieve you of my ugliness" (43). As defined by X. J. Kennedy in *Literature: An Introduction to Fiction Poetry and Drama*, "the term image suggests a thing seen... we generally mean a word or sequence of words that refers to any sensory experience" (480). This imagery can be visual, auditory, or tactile (480). All of this imagery should allow the reader or audience member to become more interested and emotionally involved with the story. The images of Victor in the Arctic, for example, should elicit sympathy for him and for his story that he is about to explain to his audience. In theatre, as opposed to other forms of literature like a novel, the imagery is critical. That is not to say that imagery in a novel is not important, it is crucial to the story. However, it is often a different kind of imagery in a novel, poem, or short story; this is the kind of imagery that exists in the readers mind. In theatre the imagery should be present onstage so that the audience can actually visualize the image, or explained in a way that is so crystal clear to everyone, as the audience does not have the luxury of reading it on paper. The audience must listen for the imagery.

In addition to the dialogue there is also vast imagery that is within the stage directions. These are primarily used when describing the graveyard Act 1 scene 1, "Shrouded by fog, we can barely make out the façade of a church. There is a crumbling stone wall with a gate running offstage... a softly moaning wind" (7). There is also imagery within the stage directions of the laboratory scenes, "The laboratory is the topmost room of an old stone tower of the chateau. The
main entrance is a large wooden door. A table filled with multicolored, bubbling vials. Two enormous dangerous looking pieces of electrical machinery sit D.L.” (21). Some other uses of imagery in the same scene describe the natural setting vividly, “The thunderstorm continues to build outside, with rumblings of thunder and occasional flashes of lightning visible through windows and skylight” (21).

All the imagery within this text lends itself to the motifs and symbolism connected to understanding the play. The idea of tampering or interfering with nature appears in much of this imagery, with the thunder crashes, which build as Victor builds and creates his man. The natural order of life is being tampered with, thus nature itself is being abused. The thunder, lightning, and howling wind all become ominous symbols of the calamitous end being foreshadowed. This form of imagery is experienced by the audience as visual and auditory symbolism. It will help move the story along and help the audience become aware of the fact that something is about to happen that may be detrimental to the main characters.

Imagery also helps the audience to understand and be submerged into the setting of Switzerland. The setting is already described as a lush forest that surrounds the grounds of the Chateau Frankenstein (36). Therefore, the imagery is leading again back to that idea of isolation, as though this chateau is the only home for miles.

Choice of Peculiar Characteristics

In Frankenstein there is one underlying peculiarity throughout the text. This peculiarity is that the play is set in Switzerland, yet no one speaks German, Italian, or French. There is, however, one exception to this idea of no other language but English spoken throughout the play and that is the two minor characters in the play who are referred to by Victor and other characters as “Herr Mueller and Frau Mueller”. This is unusual because they are the only characters who are ever referred to with any European language. Herr and Frau mean “Mr.” and “Mrs.” in
German. In context, the references to these characters as “Herr” and “Frau” imply that they are the elders of the community. However with that said, they do not refer to the elder Alphonse, Victor’s father with Herr. This may indicate a difference between the elders of the community and the elders living in the Frankenstein household.

The dialect of the characters is otherwise consistent, for example the thieves use language that is simple and somewhat archaic, “He was hanged, sir” (7). These characters have generally short lines that are direct and to the point. Victor and other characters have long more sophisticated lines, “and proctors of this soul would have knowledge disregarded and truths pronounced miracles. Mysteries were made to be solved, my friend. You taught me that. And Henry, I would have to see this soul before I could include it in my studies” (20).

The Sound of the Dialogue

Gialanella uses dialogue that does not have dialect or reproduction of local idioms. As Francis Hodge states, “the dialect (sound quality) is thus left to the actor to supply” (26). The sound of scenes varies with what is happening within the scene.

Act 1 Scene 2

ALPHONSE. Victor. We have a surprise for you.

VICTOR. What is it, father? Henry!

HENRY. Victor!

VICTOR. Whatever are you doing here?

HENRY. I was simply passing by and . . .

VICTOR. Yes of course you were. My, but it is food to see you again. (13)

This is an example of dialogue within the play that is friendly and has an upbeat tempo to it. The dialogue is rather quick, familiar and the audience will feel comfortable with this scene. Henry has come for a surprise visit to see Victor; the dialogue reveals this friendship and
lightheartedness. The next example is that of dialogue that is much more dramatic and is
 Designed by Gialanella to put the audience on the edge of their seat.

 VICTOR. Elizabeth! We must get away from here tonight!

 ELIZABETH. Yes. We'd always planned to . . .

 VICTOR. No! We mustn't even wait for that! We must leave immediately after
 we are married.

 ELIZABETH. But the guests, they . . .

 VICTOR. I don't care a thing about the guests! I only care that you and I,
 together, are well away from here. 'T'll me it's all right? (56)

 This section is building suspense within the scene, using the dialogue. The tempo is even
 faster – characters interrupt one another giving it even more of a frantic feeling. Victor is
 desperately trying to get out of the area before the Creature comes back to find him and possibly
 harms Elizabeth. Of course the attempted escape is too late, and by the end of this scene,
 Elizabeth is killed by the Creature. The dialogue noted above is a forewarning of the danger to
 come for Elizabeth. With Victor so desperate to get her out of the house, one can only imagine
 that there is a real threat coming soon. This is also showing the audience more about the
 character of Victor who desperately wants to leave and forget about his creation. At this point in
 the play, Victor is not taking responsibility for his actions; however, by the end of this scene,
 Elizabeth's death forces Victor to acknowledge responsibility for everything that has happened.
 So this exchange prior to Elizabeth's death is Victor's last chance of escape without having to
 face the reality of his creation, and the consequences of his actions.

 Structure of Lines and Speeches

 In this version of Frankenstein, Gialanella does not have many long speeches or
 monologues. There are a few however; with the longest, most important speech being the
Prologue, presented by Victor. The monologue is extremely powerful; it is the telling of the story before all of the action occurs on stage for the audience to witness. This speech is also powerful because it is only Victor on stage with just the sound of howling wind under his speech. The monologue visually is roughly half of the page, with very few stage directions within the text. Other lines throughout the play do not fit into a monologue, as they are not long enough. Most of the lines throughout the entire script are short, one or two sentences in length.

Many of the shorter lines are riddled with stage directions throughout. For better or for worse, Gialanella has written stage directions all throughout the play. Often times Gialanella is giving the reader exactly how he imagines the stage should look and sound. The following example is actually very little dialogue, mostly stage directions.

CREATURE. So not scream! Please! (In his confusion, the Creature hugs William to him, envelops him in his arms. William’s muffled screams continue.) Stop! Please! (He squeezes him again and again. The screams stop, the body goes limp. Pleased, the Creature holds him out to talk to him.) William. (There is something wrong.) William? (He lays him on the ground, shakes him.) William? Wake up, William. Please. (He places Fritz’s body next to William’s body.) Fritz! (Looks at them. Thinks.) Fritz is dead. (He shakes William’s body.) William. Dead. (He pulls the locket off.) Mother. Dead. (Thinks. Remembers.) DeLacey. Dead. They called me dead. (Confused, frightened.) I am not dead. (He looks at the bodies again. Reflects upon himself. Tensely, fiercely.) I AM NOT DEAD! (He sits back, reaches down to William as the lights fade.) (39)

The stage directions here are important at times, but they can also be a distraction and limit the actors’ and director’s choices and creativity. Much of the action throughout the play is
given for the reader via stage directions. These are not set in stone. Some of the directions
would be impossible in smaller venues thus allowing more creativity on the producer’s part.

Dramatic Action

Titles of the Units

Unit One: Confessions From the Diary
Unit Two: The Body
Unit Three: The Friend From Out of Town
Unit Four: Storytelling
Unit Five: The Gathering
Unit Six: A Grave Problem
Unit Seven: Henry Worries
Unit Eight: Victor Tells All
Unit Nine: The Creation of Life
Unit Ten: The Storm
Unit Eleven: Life
Unit Twelve: Creature’s Friend
Unit Thirteen: The Creature’s Knowledge
Unit Fourteen: The Creature Defends DeLacey

Detailed Breakdown of Action

Unit 1:

Beat 1: V explains
Beat 2: V confesses
Beat 3: V admits
Beat 4: V debases himself
Unit 2:

Beat 1: V asks
   M answers
   S agrees

Beat 2: V questions
   S replies
   V distrusts
   M states
   V determines
   M disagrees
   V demands

Beat 3: S questions
   M suggests
   V muses
   M agrees
   V commands
   M mocks
   V cautions

Beat 4: M clarifies
   V utters
   S pleads
   V discounts
   M demands

Beat 5: V hides
M covers up
V runs away
M dives for cover

Unit 3:

Beat 1: H seeks
   M inquires
   H introduces
   M fabricates
   H identifies
   M instructs
   H gags

Beat 2: H sees
   S acknowledges
   H misstates

Beat 3: H requests
   S interjects
   H queries
   M notes

Beat 4: S Quizzes
   H clarifies
   H questions further
   M misguides
   H thanks

Beat 5: M ruminates
H ponders
M expands
H denies
M pleads
H jokes
M calls
Beat 6: M sighs
S interrogates
M explains

Unit 4:
Beat 1: E narrates
W immerses
J surprises
Beat 2: J performs
W shouts
J impersonates
E depicts
E plays
W exclaims
J continues
E pantomimes
Beat 3: W inquires
V teaches
W learns
J informs
E asks
W replies
V sends off
V coerces
V plays
E exclaims
V tickles
E laughs
V sets down
W pleads
E assures
J assumes
W exits
E voices
J exits

Beat 4: E declares
V states
E pries
V teases
E snoops
V flirts
E asserts
V kisses
Beat 5: M finds
   M compliments
   E thanks
   M interrupts
   V agrees
   M seeks
   M suggests

Unit 5:

Beat 1: F denies
   M appeases
Beat 2: A professes
   V responds
Beat 3: H exclaims
   V wonders
   H jokes
   V greats
   H approaches
   E proclaims
   V agrees
Beat 4: A interjects
   V stupefies
   H stammers
   E helps
   H brags
E jokes
V denies
F bewilders
V gives in
M advises

Beat 5: A offers
F accepts
A offers
M accepts
F praises
E apologizes
F bates
M disagrees

Beat 6: M declares
H clarifies
M explains
F interjects
V confirms
M relives
F interjects
M apologizes

Beat 7: A announces
H cheers
M congratulates
Unit 6:

Beat 1: M interrogates
  S defends
  M interrupts
  Me Convinces
  V stumbles
  H greets
  M probes
  H gives in
  Me continues
  M pries
  Me hints
  A disregards
  Me insists
  M interferes

Beat 2: V dodges
  A snarls
  V apologizes
  M/S exit

Beat 3: M pries
  A distrusts
F condemns
M covers
A affirms
H ponders
Beat 4: E dismisses
H protests
E answers
Beat 5: E informs
H pursues
A responds
E continues
Beat 6: M informs
H befuddles
M demands
H enlightens
Beat 7: M demands
A reacts
H gasps
Beat 8: E jests
A chastises
Beat 9: F states
M agrees
E begs
M decides
F explains
M complies
A apologizes
M dismisses
E thanks
M salutes
H redirects
F offers
A fosters
M jokes
E/M call

Unit 7:

Beat 1: H worries
E confides
H promises

Beat 2: V rushes in
H compliments
E gives in
H muses
E plays
H reassures
E adorns

Beat 3: H affects
V repeats
H waits
V baffles
H states
V covers
Beat 4: H asserts
V confides
H appalls
V commands
H swears
V hounds
H relinquishes
V begs
H exasperates

Unit 8
Beat 1: V states
H argues
V denies
H baffles
Beat 2: V interjects
H discounts
V defends
H retorts
V expresses
Beat 3: H demands
V proclaims
H challenges
V excites
H emits
V clarifies

Beat 4: V specifies
H denounces
V persuades
H interrupts
V considers
H concurs
V overlooks

Beat 5: H defines
V transgresses

Beat 6: H announces
V confounds
H educates
V disregards

Beat 7: H gives in
V assures
H surveys
V hurries
H quizzes
V asserts
Beat 8: H jokes

V boasts

Unit 9

Beat 1: H confirms

V agrees

V asserts

Beat 2: H inspects

V hurries

H inquires

V informs

H perplexes

V teaches

Beat 3: V stupefies

H responds

V explores

H acknowledges

V finds

H reads

V hopes

H declines

V reiterates

H understands

V leads

H lightbulbs
V affirms
Beat 4: H astounds
V proclaims
H agrees

Unit 10:
Beat 1: V demands
H confers
V excites
Beat 2: E calls out
H astonishes
V solicits
E pleads
H begs
V averts
E demands
V denies
E henpecks
Beat 3: V instructs
Beat 4: E suspects
Beat 5: V commands
Beat 6: E implores
V dismisses
Beat 7: V hales
H worries
V interrupts

Beat 8: V announces
H listens
V exclaims
H warns
V instructs
H repeats
V hurries
H pleads
V demands
H begs
V chastises
H struggles

Beat 9: V ruminates
H sympathizes
V acknowledges
H appeals
V encourages
H discounts
V examines
H rationalizes
V agrees
H questions

Beat 10: V ruminates
H emphasizes
V pleads
H interrupts
V agrees
Beat 11: H leads
V realizes
H concurs
V jokes
H accepts
V encourages

Unit 11:
Beat 1: V rushes
H jolts
V excites
H astonishes
V understands
Beat 2: H warns
V grasps
Beat 3: C speaks
V bewilders
H reasons
V rejects
H reminds
C repeats
V excites

Beat 4: H informs

V questions

H states

V explains

H demands

V clasps

C reacts

H begs

V reports

Beat 5: H cautions

V flies

H protects

V warns

H commands

C escapes

V chases

H exclaims

V shouts

H calls

Unit 12:

Beat 1: V confides

Beat 2: D questions

C moves
D pleads
C mimics
D frets
C struggles
D considers
C moans
D comforts
C sits
D instructs

Beat 3: C mimics
    D discerns
    C parrots
    D worries

Beat 4: C attempts
    D respects
    C mimics
    D affirms
    C reaches
    D figures
    C imitates
    D finds
    C parodies
    Dfeeds

Beat 5: D stops
C waits
D demonstrates
C mimics
D offers
C eats

Beat 6: D compliments
C chuckles
D teaches
C respects
D commends
C eats
D pries
C begs
D sympathizes
C affirms
D explains
C repeats
D realizes

Beat 7:
C parrots
D informs
C mimics
D agrees
C repeats
D agrees
C repeats

Unit 13:
Beat 1: V explains
Beat 2: C reads
D admires
C reads
D corrects
C Reasons
D understands
C wonders
D clarifies
C implores
D moves on
C rises
D whispers

Unit 14:
Beat 1: M points
S worries
M announces
Beat 2: D responds
M greets
D introduces
S covers
M quiets
S enters
M lies
D thinks
M bates
D offers
S falls
D reacts
S gathers
D demands

Beat 2: M denies
D feels
D declares
S takes
D pleads
M antagonizes
S snatches
D denies
S grabs
M discredits

Beat 3: S taunts
D pleads
M mimics
S strikes
M teases
S baits
M heckles
D begs
M commands
D calls out
M demands
M strangles
S yells
D pleads
M chokes
D dies

Beat 4: S observes
C threatens
M covers
S recognizes
M lies
C perplexes
S watches
C screams
S remembers

Beat 5: S despairs
M dumbfounds
C agonizes
S fears
C puzzles
S mystifies
M agitates

Beat 6: M discovers
S appeals
C pries
S beseeches
C demands
S babbles
C forces
M helps
S pleads
C forces
M assists
S begs
M beckons
C implores
M stabs
C falls
M dies
S dies
C pursues

Summary of Action
Unit 1:
V debases himself

Unit 2:
V commands M, M mocks V, and V cautions.

Unit 3:
M inquires to H, H introduces to M, M fabricates to H, and H gags.

Unit 4:
E narrates to W, W immerses and J surprises.

Unit 5:
M declares and H clarifies, M explains to H, F interjects, and V confirms to M, M relives and F interjects and M apologizes.

Unit 6:

Unit 7:
H relinquishes to V, V begs H, and H exasperates.

Unit 8:
V specifies to H, H denounces V, V persuades H, and H interrupts.

Unit 9:
H inspects and V hurries H, H inquires to V, V informs H, H perplexes and V teaches.

Unit 10:
V demands H, H confers to V and V excites.

Unit 11:
V rushes, H jolts, V excites H, H astonishes, and V understands.

Unit 12:
Character Analysis

The characters of Frankenstein are troublesome when one analyzes the protagonist and antagonist. According to most readers, Victor Frankenstein is considered to be the protagonist. The protagonist is defined as, “the hero or central character of a literary work. In accomplishing his or her objective, the protagonist is hindered by some opposing force either human, animal, or natural” (All American Glossary of Literary Terms). Antagonist is defined in the same resource as, “a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way. The antagonist does not necessarily have to be a person. It could be death, the devil, an illness, or any challenge that prevents the main character from living “happily ever after” (All American Glossary of Literary Terms). The problem is that Victor has both protagonistic and antagonistic characteristics. One can view Victor as the protagonist because he is one of the main characters in the story, the story is named for him, and he is also the character with the most change or reversal by the end of the play. However, Victor has antagonistic qualities as well, for example he is not the “hero”; he does not offer to save Justine when she is sentenced to death for the murder of William, even though he knows the truth.

The Creature is viewed as the antagonist of the story. He is the character that “antagonizes” or creates the struggles for the main character Victor. One may see a change within the Creature as well, which shows him as more learned, more responsible for his actions, and more remorseful by the end of the play. This, however, does not mean that the Creature can be considered the protagonist, as the Creature is never “hindered” by an opposing force. Victor on the other hand, is constantly having to battle with the Creature. The Creature becomes...
Victor’s own self made antagonist that will eventually bring upon Victor’s downfall and the deaths of Victor’s loved ones. So for this production the protagonist is Victor and the antagonist is the Creature.

Victor Frankenstein

Desire – Victor desires to be a great scientist. He has a huge passion to learn more about life. Equally important are Victor’s desires to please his father and the love of his life Elizabeth.

Will – Victor is an incredibly strong character. He is able to accomplish his goal of creating human life from dead tissue. Victor also succeeds with love and friendships, most importantly with Elizabeth.

Moral Stance – Victor has a problem with his morals, and he does not want to lie, yet he knows that he cannot tell the truth about his experiments. This is very problematic for Victor as he is trying very hard to be “good”, yet finds himself as being the cause for many deaths. In the end, Victor’s high moral standing comes through and he is able to realize his own faults and accept responsibility for them.

Decorum – Victor hails from an upper class background. He is educated and well liked. These traits will come out in his physical appearance, dress, and manner of speaking. Victor would be dressed in appropriate 1800’s style clothing for an upper class individual. He would be well groomed and well maintained. His vocal details with his speaking will portray him as someone who is well educated, no stammering, changes in dialect or misuses of language would be tolerated by Victor.

Summary list of adjectives – brilliant, driven, romantic, conflicted, and remorseful.

Elizabeth Lavenza

Desire – Elizabeth desires to be loved, and she wants to get married to Victor. Elizabeth longs to know what Victor is doing all the time in laboratory and gets frustrated when he does not tell her.
She will do virtually anything that Victor asks of her.

Will – Elizabeth is very strong willed. She is engaged to Victor and loves him dearly. She is so strong willed that when the Creature commands her to scream so that it will summon Victor, she refuses.

Moral Stance – Elizabeth is a woman of high class. She has well developed morals and does not like the idea of running away with Victor without telling the guests and her family.

Decorum – Elizabeth is very proper, hence she will speak properly and dress accordingly. She would have been educated and would never be seen as someone who is not proper at all times.

Summary list of adjectives – Strong, determined, loyal, caring, and devoted

Hans Metz and Peter Schmidt

Desire – These two characters are virtually the same, in that they both desire to be wealthy. They do not care about how they get their money and who they have to hurt to accomplish this goal.

Will – Both Metz and Schmidt are strong willed, they are ruthless killers. They are not concerned with compromise; they will be pushed to their limits. When confronted by the Creature they do not give up, both of these characters fight. They are finally both killed by the Creature, but they fight with vigor.

Moral stance – These two characters have no morals or scruples. They are thieves and common criminals. The only time they show a moral side is when they are digging up the body at the graveyard and they ask Henry to say some final words before they lay the body down to rest.

Note, however, Metz and Schmidt only asked Henry to say these last rights because they are covering for the fact that they are actually stealing the body.

Decorum – These two characters convey lower class. Their dress would be shabby, tattered clothing and most likely be dirty. They speak with short lines and a dialect that depicts low
status and low education.

Summary list of adjectives – liars, criminals, desperate, and low class

Henry Clerval

Desire – Henry is a friend to Victor. He desires to be a part of Victor’s experiment, although he is skeptical. Later in the play, he desires to stop Victor from doing more harm and creating a companion for the Creature.

Will – Henry is a relatively weak character. He is not successful in getting Victor to see that his experiments are harming the ones that he loves. Henry is thrilled to see his old friend Victor again, but is manipulated into helping Victor create another life.

Moral stance – Henry has very high morals and wishes that Victor would stop and listen to him. He believes that Victor should not be creating life and he feels sorry for the Creature. Henry is a good person who looks out for the well-being of others.

Decorum – Henry is going to be very similar to Victor. He is educated and from an upper class background. He will speak well and with some passion at times. He is honest and will hold himself with class and dignity.

Summary list of adjectives – dignified, concerned, caring, and understanding

William Frankenstein

Desire – William is just a boy, and he desires to play and to spend time with his family. He enjoys Elizabeth very much and loves to play with his dog. William enjoys Elizabeth and Justine’s stories.

Will – William is a weak character. He is easily manipulated by the Creature in the middle of the play and is killed. He is only eight years old so his will has not yet been tested.

Moral stance – William is a good boy and wants to help others. When he is confronted by the Creature, William wants to help him, even though he is looking for his dog.
Decorum – William would be speaking like a young boy, and would dress like a boy. He would wear possibly shorts or other casual clothing; this would enable him to play easily.

Summary list of adjectives – young, naïve, playful, trusting

Justine Moritz

Desire – Justine loves William and takes care of him on a daily basis. She wants the best for William at all times.

Will – Justine is a strong with weak tendencies. When she is finally confronted with the fact that she is suspected of killing William, she completely breaks down. She begs and pleads for someone to save her life.

Moral stance – Justine takes good care of William and knows that she would never do anything to harm him or anyone else for that matter. She is a good character as she is nothing but kind throughout the play.

Decorum – Justine is not well educated, but she has been around the upper class as a servant. She would know how to dress and speak. She would speak very softly and lovingly to William, and when she is begging for her life, it would be with great passion and emotion.

Summary list of adjectives – loving, caring, sweet, and innocent

Alphonse Frankenstein

Desire – Alphonse wants to see his son, Victor get married and live a successful life. He loves his family and is content.

Will – Alphonse is unaware of all the events going on within his own house. He is naïve and is a very flat character as he never shows the reader other sides of his personality.

Moral stance – Alphonse comes from a high moral standing, he is wealthy and educated. He is religious, believes strongly in marriage, and believes in Victor.

Decorum – Alphonse is Victor’s father so he is certain to reflect the upper class of society. He
dresses well always and speaks with dignity and grace.

Summary list of adjectives – dignified, honorable, naïve, successful

DeLacey

Desire – DeLacey is a man of integrity. He wants to help the Creature; he assumes he is a man in need of help. He teaches the Creature how to read, speak and behave civilly. He desires companionship, as he is lonely.

Will – DeLacey by his character is a weak willed individual. He is blind and elderly and therefore physically weak. He is passionate about teaching the Creature the things which he will need to survive on his own.

Moral stance – Religion and the Holy Bible are important to DeLacey. He is a good character with a good moral stance.

Decorum – Living as a hermit, DeLacey will be dressed in very poor clothing, possibly rags. He will speak well, but will be dirty in appearance.

Summary list of adjectives – religious, helpful, accommodating, hermit

The Creature

Desire – Being that the Creature is man made, he desires to be accepted. He wants to be looked at without people cowering away in fear. He desires to learn and finally longs for companionship.

Will – The Creature is very strong willed and tries to get what he wants by brute force. He will physically overpower anyone that gets in his way.

Moral stance – At the beginning of the play the Creature has no morals, he does not even know what they are, nor does he care. In the end he becomes more moralistic and cares much more about the lives of people and realizes what he has done.

Decorum – The Creature would wear tattered clothing, possibly clothes that do not match or
have rips and tears. He would speak very slowly, crudely, and as though he has never spoken before. The character must be believable with his voice, or a lot of the Creature is lost, that is to say the Creature must really act as though he does not know how to speak and incrementally gets better by the end. The end of the play the Creature, still wearing the same clothing, will speak much better and have a bit more eloquence to his speech.

Summary list of adjectives – noble, savage, loving, driven, innocent, intelligent

Idea of the Play

Meaning of the Title

The novel has two titles and consequently offers more ways to look at the meaning of the title. The full title is Frankenstein or, the Modern Prometheus. If one first looks at the entire story of Frankenstein, one will discover that it is not difficult to understand why this title is appropriate and also why most people refer to this novel or play as just Frankenstein. Many people mistake the Creature as being Frankenstein, according to Harold Bloom, the name “‘Frankenstein’ . . . is the name of a monster rather than of a monster’s creator” (213), this creates confusion for many readers and audiences alike; especially if they have never read the novel or seen a production of it. The title Frankenstein comes from the monster’s creator and his family. The story after all, is about Victor and his creation and what happens to both of them. In fact, many scholars regard the relationship between Victor and his Creature as a “complex one and can be described more fully in the larger context of Romantic literature” (213). According to Harold Bloom, the Romantic ideals of “shadows” and “double of the self” are constant themes or elements ever present in Romantic literature (214). Therefore, Victor and the Creature are mirror images, each having elements of the other.

The story of Prometheus, a mythic figure, comes from Ancient Greek myths and Aeschylus’s Prometheus Bound and many others as the story was a verbal story passed down
through generations. This story was also later rewritten by Mary Shelley’s husband, Percy, with his own version, a play, Prometheus Unbound. The story of Prometheus is that he steals fire, which Zeus has hidden, gives it to mortals, and then hides this act from Zeus. Prometheus is inspired to do so based on pity for the mortals. Prometheus is punished in the end for helping mortals and bound to a rock on a mountain peak. Everyday an eagle tore at Prometheus’s body and ate his liver, and every night the liver grew back. Because Prometheus was immortal he suffered endlessly.

Prometheus's audacity manifests itself not only in a solitary gesture of defiant compassion, but also in the willing assumption of a creator's responsibility for his helpless progeny: he subsequently nurtures human community by instructing Zeus's abandoned creatures in the arts necessary for their survival, long-term happiness, and cultural evolution as a species (Hustis 847).

Alternatively Victor literally creates life then abandons this life because it does not embody his ideals of what he wanted to create; the Creature is ugly and violent.

The secondary title acts like a commentary on Victor’s actions and behavior. The Creature is noble and caring until he is driven to murder by the cruelty of the humans that he encounters. Victor, the scientist, who represents many of the values of his culture, emerges as a selfish and irresponsible individual, the very essence of a failed modern “Prometheus”. Victor’s own obsessive quest for power leads to his own and his creature’s demise.

Philosophical Statements

Act I

VICTOR. I am no atheist, no blasphemer, but merely a scientist desiring to understand the secrets of life and perhaps, therefore, of God. (Gialanella 20)

HENRY. Prometheus was punished by the gods for bringing fire down to man. (20)
VICTOR. Prometheus was a fool. The gods were jealous, greedy and possessive. (20)

HENRY. My God!

VICTOR. Perhaps it is everyman’s God. (22)

VICTOR. This is the supreme instant. The culmination of my work. We stand at the threshold of a new age of man. The dawn of a new species who will bless us as their creators. (23)

CREATURE. ... Therefore the Lord God said, behold, the man has become as one of us, to know good and evil: and now, lest he put forth his hand and take also of the tree of life, and eat for ever. (31)

CREATURE. ... Therefore the Lord God sent him forth from the Garden of Eden to the ground from whe ... whe ... (31)

DeLACEY. Yes. Adam was the first man. God created him from dust. Then God created Eve to be Adam’s companion. (31)

Act II

CREATURE. I know of the Creator. You are my Creator, and thus ... my GOD! (42)

VICTOR. And what of that? You are, by admission, hideous and ugly. (43)

CREATURE. I am alone in the world of man, where each and everyone shall hate me. (43)

CREATURE. Do not betray me, oh Creator. For we are bound by ties that can never be undone. (44)

CREATURE. If I am damned for being alive, how damned are those that brought about my being? (49)

HENRY. There is no reason to proceed in this alone. Together we created him and together we will bring him to an end. (51)
CREATURE. I have endured pain, and misery, and loneliness. Shall each man find a wife and each beast a mate, and I be alone? (52)

CREATURE. You will give me my revenge. (58)

CREATURE. If it is revenge you seek, Frankenstein, it would be better served in my life than in my death. (59)

CREATURE. Do you think her death has brought me pleasure? My crimes have degraded me beneath the meanest animal. Even my revenge has left me with a bitter taste. (59-60)

CREATURE. Farewell, Frankenstein. I have destroyed you and everything you ever loved. I shall die as you are dead who called me into being and, when you are gone, the memory of us both shall quickly vanish. But we will at last be bound together, forever alone. And thus the instruments of life become the instruments of death.

FAREWELL! (60)

How Does the Action Lead Directly to the Idea?

The play opens with Victor Frankenstein and two grave robbers stealing a dead body. Victor plans on taking the body immediately back to his laboratory to use for his experiment. For the grave robbers, this is merely another job; they could care less what Victor intends to do with the body. They are only concerned with payment. For Victor however, this is his life's work, he is absolutely obsessed with the idea of creating life. He is so obsessed that when his conquest turns horribly wrong for him and his family, and innocent lives are taken in his quest to be a creator of life, he still continues to experiment with generating life.

For other characters in the play, Victor's experiments to create life are not as important and some of the characters do not even know about Victor's experiments. Alphonse, Victor's father, does not know anything about Victor's toils in the laboratory. Alphonse is merely proud
of his son’s accomplishments in life. He is caught off guard at the end of the play when he enters in the laboratory to find the threatening monster which immediately throws Alphonse off stage.

For Henry, the Creature is a much clearer set of circumstances. Henry helps Victor create this Creature, therefore he knows all about it and in the end the Creature kills Henry for getting in the way of creating a companion for the Creature. Henry does not want to be a part of Victor’s experiments from the beginning but does indeed help Victor out of friendship. Henry is the unfortunate character who gets wrapped up in Victor’s obsession and consequently pays the ultimate price for the loyalty.

The Creature himself is much more of a sympathetic character than one would imagine. The reader or audience feels for him and the injustice that he has experienced throughout his life, being hideous, friendless, companionless, and being mocked and scoffed at. All the Creature wants in the end is to die, so that he can put himself out of the misery of his wretched life. The Creature represents everything negative in civilization, our quest for knowledge and the danger that this quest can impose on human life.

Elizabeth, Victor’s fiancée, loves Victor so deeply that she does not even care about his creation. She does not care that this creation was the one that killed William and framed Justine for the death of William. Elizabeth is saddened by the deaths, but continues to still love Victor and desperately desires to be with him as his wife. She only wants to be with Victor and is willing to go anywhere with him. She is always curious about what is going on upstairs in the laboratory but never pries or questions Victor about it beyond simple questions. She eventually is killed by the Creature in his successful attempt to take revenge on Victor. She is also killed in one of the most violent and brutal ways in the entire play. This can be seen symbolically as the Creature’s anger grows more with Victor and Victor’s unwillingness to fully meet his demands.
This demand is that Victor create a female companion for the Creature so that he too can enjoy the feeling of love.

Moods

List of Mood Adjectives With One For Each of the Senses

Unit 1
1. Taste: gritty
2. Touch: cold and rough
3. Hear: loud and constant
4. Smell: ice
5. See: whiteness

The mood image for this unit is like a car driving through the snow.

Unit 2
1. Taste: bitter
2. Touch: slimy
3. Hear: muted and soft
4. Smell: pungent
5. See: anxious

The mood image for this unit is like a tractor tearing through mud.

Unit 3
1. Taste: bittersweet
2. Touch: cold
3. Hear: constant
4. Smell: overpowering
5. **See:** uneasy

The mood image for this unit is like a thief hiding his loot from the eyes of a potential witness.

**Unit 4**

1. **Taste:** sugary
2. **Touch:** soft and cuddly
3. **Hear:** laughter
4. **Smell:** baby lotion
5. **See:** pleasurable

The mood image for this unit is like an infant walking for the first time.

**Unit 5**

1. **Taste:** saccharine
2. **Touch:** malleable
3. **Hear:** crowd of voices
4. **Smell:** women’s perfume
5. **See:** cheer

The mood image for this unit is like a swarm of bees feeding on the nectar of a flower.

**Unit 6**

1. **Taste:** syrupy
2. **Touch:** light
3. **Hear:** happy voices
4. **Smell:** champagne
5. **See:** bubbles

The mood image for this unit is like a child amazed by the bubbles that she is blowing.

**Unit 7**
1. Taste: gritty
2. Touch: rough
3. Hear: squeaky
4. Smell: pungent
5. See: nervous
The mood image for this unit is like a screeching engine on the verge of exploding.

Unit 8
1. Taste: spicy
2. Touch: jagged
3. Hear: noisy
4. Smell: overpowering
5. See: tense
The mood image for this unit is like a rock being thrown through a glass window.

Unit 9
1. Taste: tart
2. Touch: serrated
3. Hear: deafening
4. Smell: consuming
5. See: uptight
The mood image for this unit is like a wind storm toppling a large tree.

Unit 10
1. Taste: sharp
2. Touch: ragged
3. Hear: thunderous
4. Smell: overshadowing
5. See: bad-tempered

The mood image for this unit is like a dark thunder cloud rumbling through the sky ready to strike with a powerful lightening bolt.

Unit 11
1. Taste: sweet
2. Touch: supple
3. Hear: calm
4. Smell: musty
5. See: still

The mood image for this unit is like a new born baby quietly reaching for the finger of her mother.

Unit 12
1. Taste: rustic
2. Touch: splintery
3. Hear: nature
4. Smell: fresh
5. See: tranquil

The mood image for this unit is like a fresh breeze blowing through the trees in the woods.

Unit 13
1. Taste: luscious
2. Touch: sinuous
3. Hear: life
4. Smell: clean
5. See: accomplished

The mood image for this unit is like a child taking her first steps into her mother’s waiting arms.

Unit 14
1. Taste: vinegary
2. Touch: uneven
3. Hear: quarrel
4. Smell: polluted
5. See: apprehension

The mood image for this unit is like hunter standing face-to-face with a grizzly bear with the hunter’s gun jamming.

Tempos

Unit 1 – Slow
Unit 2 – Medium slow
Unit 3 – Medium slow
Unit 4 – Medium
Unit 5 – Medium fast
Unit 6 – Medium slow
Unit 7 – Fast
Unit 8 – Fast
Unit 9 – Medium fast
Unit 10 – Fast
Unit 11 – Slow
Unit 12 – Slow
Unit 13 – Medium slow
Figure 1 shows the tempos for the entire Act I of Frankenstein, broken down by units.

Tone

The play can be summed up by Victor's living in eternal damnation for his experiments and creation.

Previous Reviews

Since the publication of the original novel, Frankenstein has seen countless adaptations written or produced for the stage or screen. The first stage production of the original story was in 1823, less than five years after the first publication of the novel. The production was in London, and the production featured "melodramatic acting, grand gestures, exaggerated staging, and an emphasis on special effects" (The Making of the Monster). A few years later, 1826, The Man and the Monster was produced on a London stage to sold-out audiences. Frankenstein became incredibly successful and popular. The novel and story were so popular that there were
two dozen theatrical adaptations by 1900. The first film version aptly titled, *Frankenstein*, was produced as a silent film in 1910. It was a total of sixteen minutes in length. There have been many versions and adaptations including the 1931 film version with Boris Karloff. Among other adaptations and television and commercial appearances, the story of *Frankenstein* is alive and well.

There have been several more modern adaptations to the classic tale, including the Gialanella adaptation. The Gialanella version opened and closed at the Palace Theater on Broadway on January 4, 1981. The show, a tremendous flop, was one of the most expensive productions ever produced on Broadway. The reviews for the production were dismal at best, this version is, “. . . talky, stilted mishmash that fails to capture either the gripping tone of the book or the humorous pleasure of the film” (Rich). *The New York Times* Theatre Critic, Frank Rich, continues by stating, “What Mr. Gialanella fails to understand is that murders and messages become compelling only when they are harnessed to a thrilling story.” He goes on to state that the spectacle of the show is amusing and delightful with all the scene changes, lighting and sound.

In another review from a more recent production of Gialanella’s script, critic Shamrock McShane from *Moon Magazine*, begins the review by stating, “Aristotle ranked spectacle at the bottom of his hierarchy of dramatic elements, but he conceded its force as primal.” Shamrock continues her review by stating that, “the script by Victor Gialenella [sic] cannot escape the narrative clumsiness of Mary Shelley’s novel.” This review along with most other reviews, found the language clumsy, and characters not developed enough to care about them. However, in the end, most reviews found the play to be worthwhile and actually recommend seeing it. It appears the main aspect that saves this show is actually the spectacle elements of the play; those are the elements that are actually written into the play to form the overall look and atmosphere of
the production.

Research on Playwright

Mary Shelley was born in August 1797, to William Goldwin, an intellectual and author and to Mary Wollstonecraft, author of *A Vindication of the Rights of Women*. Unfortunately, Shelley never knew her mother, as she died ten days after Mary was born. In an effort to try and learn more about her mother, Mary turned to reading her mother’s books. Mary was never given any formal schooling. Mary later met her father’s friend, Percy Shelley, another major literary figure. Mary eventually moved to France with Percy in July 1814. In 1816, Mary now married to Percy, with a son, William, met Lord Byron at his home in Lake Geneva, Switzerland. This year 1816 would prove tragic for Mary, as she would lose two of her stepsisters to suicides, only weeks apart. Mary also lost her son, William and daughter Clara within a year of each other. This loss spiraled Mary into depression further amplified by the death of Percy in 1822. Mary spent the remainder of her days with her only son, Percy. Mary died from complications of a brain tumor in 1851 (Bennett 4-10).

In the tragic year of 1816, Mary gave birth to her first novel, *Frankenstein*. She was only nineteen when she began writing her novel. While visiting Lord Byron in Lake Geneva, he challenged his guests to write ghost stories. She sat around a fire and began writing, with stormy weather outside as inspiration for her novel. The story was turned into a novel and was first published in March of 1818. Readers were instantly enthralled by the story and the novel became a macabre classic (6-8).

Victor Gialanella, born October 29, 1941, is a playwright and American television soap opera writer. He is currently co-head writer for the soap opera *Days of Our Lives*. Gialanella has been a writer for the soap opera for twelve years. Prior to writing for soap operas, Gialanella started as a playwright, and wrote plays that were produced in his neighborhood while he
attended high school. He majored in theater at Catholic University but left after his sophomore year to join an Equity theatre company. Frustrated and broke when Frankenstein flopped, he once again turned to writing for television.

Student Learning Goals

When working with student actors and actresses, I have the unique opportunity to teach the students something new in a way that is different from a lecture. The students are able to dive into the world of Frankenstein and truly begin to understand all of the story’s complexities. Theatre in general allows students to analyze text, be creative, and think creatively, among other useful skills. Participation in Frankenstein will be a cumulative learning environment for student actors, as they will learn from not only trying new things, but also from each other, and from me. It is my goal that all students leave this production with new insights and knowledge about technical aspects, creative aspects, analysis, acting, and overall tonality of the play.

Student learning goals for Frankenstein:

- To use and understand the vocabulary and terminology of theatre.
- Identify and understand the use of subtext throughout the play.
- Do their own research on their character, setting, story, and environment.
- Make acting choices along with the director.
- Demonstrate the ability to stay focused and be present at all rehearsals.
- Demonstrate the ability to understand acting areas.
- Design and use the technology needed to produce this show.
- Collaborate with the technical crew with construction and technical cues, such as sound cues.
- Gain acting skills, using movement, voice and gestures.
- Understand their character and how they fit into the world of the play.
• Understand the complications/problems that arise with novel adapted plays.
• Collaborate with all actors during scenes while on stage to create a final product that is received well by an audience.
• Contributes to an environment of trust and comfort.
• Students will work with levels, creating triangles on stage with other actors or objects, and stage pictures to have an overall great look for the show.
• Students will understand the importance of technical theatre, especially with this show.
• Students will be able to express ideas and concepts based on their own performance in order to improve skills and develop critical thinking for future roles or involvement with theatre.
• Students will understand the story of Frankenstein. They will have a better understanding of the complexities of this story.
• Students will understand the overall themes of Frankenstein.
Production Journal

September 12, 2008 – The past three days were auditions and call-backs for Frankenstein. There were a total of eighty-six students that auditioned for a role, of those two-thirds were female. This play only has three female roles, so it was not easy casting this show with the turnout. I called back thirty four students on Thursday. All thirty four came back for call-backs; this is when I took the time to explain to them about the roles for this play. They knew that the space was limited and if they did not do their absolute best during the audition that they would not get a role.

After sitting through all of the auditions I was able to cast the show. However, due to the lack of males that auditioned, I did make a choice to have one of the grave robbers played by a female. She will play it still as a male, so the male character name will not change. I was able to add more actors to the production, especially new faces to my program by understudying the female characters. This added an extra four actors to the cast, which will help if any of the female actors decides to drop out or cannot keep their commitments to the production. The understudies will have the chance to perform in the Saturday matinee show, so they are guaranteed one show and the rest of the cast will have three shows.

September 15, 2008 – This is the first day of rehearsals, however it turns out to be more introductions and business orientated, than a rehearsal. The entire cast and some of the crew showed up for this first rehearsal. They received their production schedule so they all know when to show up for rehearsals and we answered any questions about the schedule. The cast also received their contracts, which the actor signs and their parent or guardian sign as well. This ensures they understand that they cannot skip rehearsals, they must be present at school daily, and it also states times of rehearsals so parents know where their child is after school. We also started a contact sheet with all actors and crew involved in this show. So there will be no excuse
for anyone not calling someone if they will be absent or tardy. Finally, on this first day we did a read through with the entire cast reading there own parts.

September 16, 2008 – This is what I would consider to be the first real day of rehearsals. We edged into it slowly and did not stay too long, only until 4:30 pm. We began with the prologue, with just blocking the scene. Eric, the actor playing the role of Victor, understands blocking well and takes direction well. Eric will be stage right for the prologue and will remain still with just a spotlight on him throughout the scene. We quickly moved to Act I scene 1, this is the graveyard scene with the grave robbers and Victor. We blocked this out in the house right area, just below and to the right of the apron of the stage. This was slightly more complicated, as the actors are new to theatre, so we took more time with the blocking. I know for sure that I will be working on character and understanding of who their characters are with these actors. We ran this scene a few times with primary actors and the understudies as well. The scene is short so we were finished early.

September 17, 2008 – Act I scene 2 is the sitting room scene. A much longer scene with many actors on stage at once and many of these actors have little to do onstage but merely be there. This was a challenge to block this scene without a set and only a few pieces of furniture on stage. The actors did well though and we were able to get through about half the scene of only blocking. We stayed till 6 o’clock, I was not concerned as I had scheduled the last half to be on the next day of rehearsals.

September 18, 2008 – We blocked the last half of Act I scene 2 on this day. We were able to finish the last half of the scene quickly as everyone else exits the stage during this last half. After they exit there are only a few actors onstage which makes it tremendously faster to work. We were able to finish the scene and start from the beginning of the scene and run the blocking
in its entirety. It is still rough, but again I am not concerned with this scene as it will come
together as students get off script and the set is up for them to work with.

September 19, 2008 – One of the most important scenes in the play is the laboratory scene. This
is the scene where Victor creates his creature. This is a very difficult scene to work without any
set. The actors are forced to pantomime throwing levers, pushing buttons, jumping out of a
window, among other tasks. In the end of the rehearsal I believe that the actors were able to
follow my direction and understand where this scene needs to be. Again this is a scene that will
fully come together in time, but the basic blocking is down and will need to be tweaked after the
set is up and decorated.

September 22, 2008 – This rehearsal went well. We blocked very slowly, but still got through
what was important for this day. We blocked Act I scene 3 which is a very important scene.
This is the laboratory scene with Victor creating the monster. It was a bit cumbersome to block
this scene without the walls or prop pieces. But we got the basic blocking down and the actors
will continue to work on this scene, especially when the set goes up. We will start construction
and work on the set next week. We will work upstage to downstage with the set, so that the
upstage area will be completed first. That area will be the laboratory.

September 23, 2008 – We ran the blocking of Act I scene 3 again today, just to quickly review it.
This went so well and we also worked more on the combat elements of the scene. More
specifically we worked on the Creature being afraid of the lantern and then throwing Victor over
a table. This was a crucial part of the scene that we were able to work out and it looks nice for
now. We blocked Act I scene 4 today as well. This is DeLacey’s Cabin scene, where the
Creature first goes to DeLacey, the old blind man. It is a fairly straight forward scene, not too
difficult for the actors. The stage is now spiked today for all the sets with different colors of tape
so that the actors have an idea of where their particular set will fall onstage.
September 24, 2008 – Today was the final scene in Act I. Scene 5 takes place in the exterior of DeLacey’s Cabin and is the scene where he is killed by the two robbers, Metz and Schmidt. This scene was very challenging and will need much more work. But we did block out the basics for this scene and it will change as soon as we have more props for actors to use. We staged the fight scenes, where the Creature kills Metz and Schmidt, but also DeLacey is killed. Each has to be killed in a certain way; in the script the way these characters die is not possible for us to perform onstage. In the script it says one of the robbers is supposed to fall through the burning roof of the cabin and die in that manner. This is not possible, so alternatively he has his neck broken by the Creature. The other robber is killed by the Creature stabbing him, as the robber stabs the Creature first and takes the knife away and kills him. Finally DeLacey himself is strangled by the two robbers in this scene. So I went very slow with the actors to ensure safety and taught them how to show all this onstage in a safe manner.

September 25, 2008 – This was a review day. We just went back over the same first three scenes of the play to review with the actors and understudies. It seemed to go much smoother this day, but I also had very little tolerance for blunders today. I was in a sour mood and therefore got done with what we needed to do and left early. I was tired and cranky from things going on in my personal life. So that all for this day as there was little to report.

September 26, 2008 – This was an off day for the cast that I scheduled into the rehearsal schedule. The actors were supposed to work on lines this day on their own. I enjoyed being home early and enjoyed my day.

September 28 – We ran Act II scene 1 today, this is the scene with William, the boy being killed accidentally by the Creature. This is a crucial scene for the play, it is not only right after intermission, but it is one of the most shocking scenes in the play. So we worked hard just on blocking today to get the movement correct. The scene is set in the woods, so I have decided to
stage this scene in front of the main curtain. We will decorate the stage with a few trees to
denote a forest like atmosphere. The rehearsal went well in general and the cast was very
responsive on this day.

September 29 – This is a pick up rehearsal of the same scene, finishing the blocking and running
it a few more times. We really worked out the details of not having a dog on stage, like the
script asks for, but it is very simple to do without a real live dog onstage. There are very minor
staging adjustments that were made, so that the dog is always offstage during the play, but still
referenced. So today went well and the actors all know what to do with their respective roles.

September 30 – No rehearsal today. This was a minimum day for the school, so rather than
having students come back three hours later, I went ahead and cancelled rehearsal.

October 1 – We moved on to Act II scene 2 today. This is the scene were Justine is framed by
the Creature for the murder of William. This is an extremely powerful scene in the play and a
real turning point for Victor. It is ultimately the point of no return for Victor’s character. So this
was all explained to the cast while we blocked this scene. The blocking went well, and it really
appears that the students understand how important this scene is to the play. One important thing
to note here is that I do have understudies for some characters; one of those is Justine’s character.
The main actress, Taylor seems to be doing alright at this point in rehearsals, but the understudy
does not understand how to break out of herself and get into her character more. So I will have
to work more with her to ensure that she understands what is expected and required of her.

Today we also got in our fundraiser for the cast. So the cast is required to sell two
advertisements for the show, which in turn pay for the program. The fundraiser pays for other
things, such as sets costs. The fundraiser for this year is selling beef jerky, which actually is
selling quite well and we will make a profit of $1,200.
October 2 – I got a call today from my scenic artist friend who has worked on my past shows and will work on this show. He said that he did not receive his check as of yet will leave on Monday from New Mexico to come out to Desert Hot Springs. He is a scenic painter by trade, and will help with painting and decoration. He will also work with the student tech crew, giving them various tasks to complete and to teach them new techniques for scenic art. We also ran the blocking for Act II scene 3 today. This is the laboratory scene with Henry’s death and is also where Victor begins to create a companion for the Creature. This scene went a little smoother, as we have put up the walls for the laboratory set. So it was a bit easier to block the movements of the actors with walls up that they can now use.

October 6 – This was a relatively easy rehearsal as I had scheduled the same as Friday, Act II scene 3. The scene is relatively short and is not too complicated. We ran through the scene four times, worked a few things with actors, like slowing down. We ended up leaving early for the day as I was tired and not feeling my best.

October 7 – Elizabeth’s death scene is something that I desperately want to make very dramatic and touching at the same time. We worked her death scene for the entire rehearsal and spent much of the time on how she will die. The Creature will lift her by her neck, all completely safe, and throw her to the bed. Then he will proceed to choke her and ultimately kill her. Rebecca the main actress and Joanna, the understudy for the part of Elizabeth, both handled the death scene brilliantly. I really think we have a great moment here in the play with her death. Victor then comes in and finds the Creature finishing the job of strangling Elizabeth. The Creature runs off, and Victor goes straight to Elizabeth’s body.

October 8 – We started rehearsal with taking measurements, my friend Michelle Graff came down today to help with showing some tech students how to take measurements. While this was happening, Joanna the understudy for Elizabeth, was taking head shots for display in the theatre
during the run of the show. Joanna is in the photography class and will major in photography in college so she wanted more practice and more photos to add to her portfolio. I was looking for someone to take photos as it was, so this worked out perfectly. After all this was finished we proceeded to begin rehearsal around 4:45 pm. We rehearsed Elizabeth’s death scene again and really worked out the strangulation part. We were able to slow it down and add more into the scene so the death and fight lasts a bit longer.

October 9 – This will mark the day that the entire play has been blocked and worked through in a very rough manner. The final scene is the scene back in the laboratory with the Creature and Victor. The Creature kills Victor in a very brutal fashion in this scene. We ran this scene all day, trying to get the death scene looking right. I brought my stage combat book to rehearsal today to work through some of the fighting, as described in the book. Ultimately we have decided on the Creature giving Victor an upper-cut punch to the face, then slamming his face on a table and finally lifting Victor up and bringing down his body on his knee. This makes Victor go limp and fall to the floor, dead from his back being broken.

October 10 – This was the last of short rehearsals for this cast. We were finished today at about 4:00 pm, after rehearsing only for about an hour. We ran the final scene of the play again, which is very short, only one and a half pages long. The scene looks great and I am happy with the look of it so far.

October 13 – My friend, Dionisio Tafoya, started working today on the set. He worked during the day. The cast and I took the time to watch the most recent film version, Mary Shelly’s Frankenstein, with Robert DeNiro and Kenneth Branagh. This version I feel is a great style and closest to the actual novel. We watched the entire movie, not for the actors to mimic the style, but rather to see how the production was done. I made it very clear to the actors that it does not matter how different that production is or how the actors accomplish certain scenes. We are only
concerned with watching a film and enjoying it. This is actually the first time I have watched the film of a production that we are producing with a cast. I will see how this changes rehearsals. My goal is for the actors to be even more excited about the play.

I also spoke today with a woman, J'amie Andrade Gonzalez who will be helping with makeup for the show. She will come later in the week to do a demo and work with some of the makeup crew. I also ordered a few things needed for the show, a stage knife, some makeup, and some cable adapters so that I can use Edison plugs on stage to work into the stage pin circuits. I hung two chandeliers and using three other lights that will all need these adapters, so I ordered five of them. The other smaller lights are deck lights and will be used in the laboratory.

October 14 – We ran the final scene of the play today. This is a short scene, but we were able to focus on character and delivery of lines as opposed to just doing blocking. My friend Dionisio arrived on Sunday and started his first work day today. He basically just was looking over my designs for the set and we discussed some problematic scenes that I was worried about. These scenes are the sitting room, Elizabeth’s bedroom and both cabin scenes. These scenes need to be removed from the stage and will sit in front of the laboratory. So now that everything has been discussed we will be able to work tomorrow and really begin to finish up this set.

October 15 – This marks the first day that we restarted the play from the beginning and really focused on character development. We ran the Prologue, Act I scene 1 and 2. These are not terribly difficult scenes, but they are extremely important scenes as they set up the entire play and establish almost every character in the play. The set is looking better, more things are happening. The “wild” wall for the sitting room and Elizabeth’s bedroom has started construction and will take some time to finish. There were several stage crew students and actors helping with the set, as they will be all week. I will say that I am very happy with the response from students wanting to be a part of the crew and work on the set, costumes and make-
up. This is very promising for me as I lost so many seniors last year, so this is a rebuilding year for me.

October 16 – We ran the same scenes as yesterday. The actors are really getting to a good point that we are not stopping with every line to discuss it. They have taken direction well and we are moving along at a steady pace now. It almost looked as though nothing was done with the set today, but I know that there was work done. It is just taking time making this “wild” wall. The wall will be built on a 2x4 frame with ½ inch plywood top, with casters on the underside to roll the wall on and off stage. Today I met with J’ami Andrade Gonzalez, she is a make-up artist and daughter of a teacher on campus. She is very interested in working with special effects make-up. She took about thirty minutes to look at my inventory for make-up and decide on what else we will need to do the show. She told me she will go out and buy all the stuff needed and will come back next week Thursday. She will give me about three looks and we will decide on what is the best look that I am intending for this show. We talked a bit while she was there at the theatre about my intentions for the look of the Creature. She is on board and will be able to accommodate these needs. The look that I want is a dead corpse look, with various scars, but also his hands done, neck, and possibly arms as well. Anything part of the actors’ body that is exposed will have make-up on it.

October 17 – The cast and I moved on to the next scenes in Act I to finish up running the first half of the show. These scenes are a bit more complex and require more from the tech crew and the actors. We will have to start running sound cues soon, so the actors know when the thunder claps will explode along with other effects. The rehearsal itself went well, but seemed a little raw today. I think it is just the amount of work involved with these scenes, and really only running these scenes one time before. Again the set did not look like there was much progress
made, but the "wild" wall is coming along, and there was a base coat on the lab scene as well applied today.

October 20 – I got an email today from another teacher on campus that wants to use the theatre for some kind of a little show on November 4th. I asked him if he could wait, because the set will be up and there is no way for me to move anything around to that he will be able to use the entire stage. He did not want this; he must use the theatre in November. So I told him that will be fine, but he cannot use the entire stage and will have to work around my set on stage. The rehearsal today was pretty good, we actually spent much of the time working on the set and getting things done, like painting and light construction.

October 21, 2008 – We ran the last part of Act I today. The rehearsal went well, with the exception of some attitude by one of the actors. The attitude came from Taylor Harrington playing the part of Justine in the play. She was upset because she did not realize that we were running her scene today, even though it was on the schedule. In the end she was sent home due to her attitude. I will not tolerate bad attitude from these actors, especially when she has an understudy. Many of the rest of the cast went to her and told her she was wrong and should apologize to me. Anyway, rehearsals went fine and the set is coming along nicely. I moved the one "wild" wall, which is Elizabeth’s bedroom on one side and the sitting room on the other side. The wall moves so smooth and excellent. It is really quite nice.

October 22, 2008 – We had to run Act I again, just a few scenes and trouble areas today. We were having problems with rehearsing around the set as well, so I sent the cast in to just run lines while the crew worked on the set for about two hours. We finally did rehearse, but ended working on only Act I scene 5, which is DeLacey’s death scene. This scene is difficult because three actors are dead on stage by the end of the scene. Each one dying in a different way, so the
choreography of the stage combat is taking plenty of time to complete. It is going right on schedule though, roughly one hour for a minute of the combat.

October 23, 2008 – The make-up artist was at rehearsal today, so we ran Act II scene 1 before she arrived. She did not arrive until 4:00pm, so it gave us time to work on scene 1. When she did arrive we worked on the set for a bit, while she worked on the Creature trying to get some looks. She was not able to come up with any looks in the amount of time that she had to work, so she cleaned up and went home and will be back again on Tuesday of next week. She was not finished until a little after 6:00pm, so rehearsal was finished and we only ran all of Act II scene 1 and a bit of scene 2. I was not concerned though, the play is looking well, and we still have time before opening.

October 24 – We ran Act I today. It went very well, and got out even a little early from rehearsals. It was Homecoming for the school today, so many of the kids wanted to get out early and go to the game and socialize. So I let this happen, because on Halloween I went ahead and scheduled rehearsal. Originally this was a day off, but it will now be a stage combat rehearsal day. We will only rehearse with actors that must fight or be killed in interesting ways on stage.

The set looks great today, it is almost finished. The last touches to finishing the set are painting the sitting room and the cabin interior and exterior. There is very little to be done with the set anymore, other than decorating and bringing in props and furniture. The lighting will have to start soon.

October 27, 2008 – Today we started with Act I. The goal was to run all of it and off book for actors. Almost every actor is off book, there are a few stumbling moments in certain scenes where the actors forget lines. However, surprisingly enough the actors are all doing very well with their lines. The one scene that seems to be giving actor’s the most trouble at the moment in Act I is scene 2. So we ran this scene three times today and will run it more tomorrow. This is
the longest scene in the play and sets up everything and all the characters. So this will be a very important scene. The rehearsal went great and Dionisio is almost finished with the set, his goal will be to finish by Thursday of this week. Dionisio was out in Los Angeles for the weekend so he will be back tomorrow to finish up the set.

October 28, 2008 – We ran all of Act I again a few times and went back to hit scenes that are problematic. Scene 2 is still being very problematic for these actors. So we ran it several times today and we will have to run it more later when we come back to it. The actor’s know the blocking and their characters are coming across nicely, there are just quirks with the lines. I am confident though that they will get their lines down soon. Dionisio came back today and worked on the set. He should be finished by Thursday. There is very little left to do with the set at this point.

October 29, 2008 – Scheduled for today was all of Act II. So we ran as much as we could today, but because the set was of high priority I had several actors helping with the set. We ended up running only a few scenes and got a lot of work done on the set. This was a very productive day with regards to the set. We only ran three scenes from Act II, but I am not worried about that at the moment. I need to make sure the set is finished and I can then move on to lighting and other special effects.

October 30, 2008 – This turned into another productive tech day. Dionisio finished the set and it looks absolutely wonderful. Also J’amie Andrade Gonzalez came today to give me a look with make-up for the Creature. She arrived at about 4 pm and worked with the actor, Arren, for about two hours. She came up with a great pale looking face with scars and various bruising and blood stains on the Creature’s face. I told her this is the look that I want for the Creature. She will come back later closer to the show for dress rehearsals and for the run of the show to do the
make-up. She will be working with students from my program that are interested in learning more about make-up.

October 31, 2008 – Halloween. Originally this was an off day, as it was Friday and Halloween. Most actors wanted this day off, so I granted it to them. But instead of taking the day off completely we ran the combat scenes. So any actor that has to fight or die on stage was required to be at rehearsal. We stayed only a few hours, till 5 pm and ran all the death scenes. We were able to fix a few of the minor problems, but for the most part the deaths are looking great and I am very happy with the commitment and open-mindedness of these actors.

November 3, 2008 - This is the last week of just running acts of the play. So today we ran Act I only. We were able to run this act twice through. Everything is coming along nicely; I just have some concerns with a few actors in a few of the scenes. Much of my concern will be alleviated after actors stop calling for lines. Act I scene two is still a problematic scene, it is a longer scene and there are a lot of actors on stage in this scene. So it is a matter of the actors just working through their lines for this scene. I also worked on the lighting today and was able to get many lights focused and gelled today. Tomorrow I will finish the rest of the lights that still need to be focused and gelled. Then next week I can work on some lighting effects and sound issues.

November 4, 2008 – All of Act II scheduled for today. This was a pretty good rehearsal. The actors seem to be doing well with Act II, but as with everything there are still areas and moments that still need to be worked out. This will happen over the next few days. I also received confirmation today that the costumes will be shipped out soon from Norcostco, a costume rental house out of Los Angeles. One of the biggest problem scenes at the moment in Act II is Elizabeth’s death scene, Act II scene four. The scene itself is fine so far, but the actual death needs work and I am still not sure really how to fix it at this point. So I plan on spending some time just on this scene in the coming days.
I was able to finish the lighting today and everything is gelled. The lab set looks absolutely phenomenal lit with the dark colors that I have chosen.

November 5, 2008 – This was a pick up rehearsal, back to Act I. We were able to run it twice through again, with running just scene 2 several times as well. However, I am getting frustrated with the little mistakes the cast is making. Most mistakes seem to be when the actors simply do not know their lines. I will not be happy if this does not improve for next week. I was able get together a stage crew from my Theatre I classes. I found several students interested in helping with the show, so they are now coming after school to learn their parts of the play. My former student Nate Carr, is helping backstage as well and has taken charge of the crew. This is a huge challenge moving everything on and off stage in a timely and quiet manner. This stage crew maybe the one part of the show that will need much more rehearsal time in the end.

November 6, 2008 - I received an email last week from a counselor on campus stating that two of my actors would not be present for rehearsal on Thursday as they had some kind of a field trip. The two actors were Arren, playing the Creature and Myra playing Schmidt. In the end this was perfect as it enabled me to work with just the crew for roughly two hours just moving sets around and learning where everything needs to be placed on stage. After this long rehearsal of just moving set pieces around, I feel slightly better about the crew, but there is still major work to get done. While I was working with the stage crew I told the cast to run lines in the greenroom. Many of them were working well on their lines.

November 7, 2008 – Today marks the first day that we ran the entire play through. We almost ran it two times straight through, but had to stop due to the time. Today also marks the day when we stay till 8:00pm in rehearsals. This rehearsal went well, with the exceptions still of a few of the scenes that have already been noted in this paper. I am confident that next week we will be able to get these scenes down well. I also decided today that I will be doing Act II scene two for
teasers. On opening night, during the school day I invite classes to come into the theatre to watch a teaser of the play. It is also my chance to plug the play and get the audience interested in coming back to see more of it. I look forward to the teasers and I look forward to opening night and being able to rest. I am getting worn down.

November 10, 2008 - A week and a half to go till the show opens and I feel like we are behind. Some of the actors are still not off book, the lighting and sound effects are still not completed, and the set changes are taking too long. We are now running the show twice a day and trying to get it done as without stopping to prepare the actors for the runs of the show. We did do a lot with our lighting and sound today, but it is still not yet completed. The strobe light and all the lights are now focused and most cues are in the board. However, as luck would have it, our light board’s back-up battery died, so it is not holding any cues or sub-masters. So we have ordered a new one, but it will take a fair amount of time before we get it, possibly after the show. So we are saving the show to a disk inside the light board, but this disk like all the others continue to be corrupt in some way. So it is becoming a daunting task to save light cues.

November 11, 2008 – This is President’s Day and there is no rehearsal.

November 12, 2008 – We ran the entire play again today twice through. The cast and crew are still having tremendous problems with moving the sets around for set changes. There are just entirely way too many set changes for this play. Some of them are not difficult, but there are at least three that are causing major problems and time for the crew to set. I think with practice they will get them down faster, but I do not think we will get the changes down to under a minute. The longer set changes look like they will be taking close to two minutes. The lighting is coming along nicely, even with the light board problem. We have all the sound effects and are cueing them with the lights, so that way when the thunder goes the lights with flicker on stage simultaneously. The other problem I seem to be having now is that the crew is picking and
choosing when they want to show up for rehearsal. This is a major concern, as they already are moving slowly on stage and not being there at rehearsal practicing their set changes could be detrimental to the show.

November 13, 2008 – I have been putting in long hours working on this show and I am starting to really feel it now. I have been just exhausted trying to put this show together. All I keep telling myself is that we are almost at the end. This was seriously one of the worst days I have ever had working at Desert Hot Springs High School. I am already tired and exhausted, but then to add to all this, the school goes into lockdown today. We had multiple large fights break out on campus and the school feared a riot could occur. Not only all that, but there was also a student with a gun on campus and a massive police presence. Then I had the vice principal come into my room later in the day saying that all after school activities have been cancelled with the exception of theatre rehearsals. This was a relief; it just meant getting the word out to students that we still had rehearsal. This message did not get out to all of them, so we had some students missing rehearsal.

November 14, 2008 – We open now in less than a week. The acting is much better, all actors are off book and very excited. All the costumes are in from Norcostco Costumes and they all fit the actors. The make-up looks great on the actors and the lighting and sound are all finished for the most part. We just need to go back and clean up a few lighting and sound cues. I am also borrowing five trees from Home Depot to use for the forest scene. All the actors at rehearsals daily and doing fine, but I am still missing some crew members. The set changes are therefore still going slow. This could be our Achilles Heel if we can not improve upon our scene change times.

November 15, 2008 – This is our one and only Saturday rehearsal. We ran the show all day and got through it two times. We ran it with full costumes and make-up and tech. The rehearsal
went well, but as usual we were missing stage crew members and this made it difficult to get sets changed. My hope is that all next week the crew will be present and we can really knock down these set changes.

November 17, 2008 – Three days to go till opening night. Things were nerve-racking on Saturday with absences and things just not coming together. This rehearsal went so smooth that I really believe that we finally have a show. Today went so well, costumes, make-up, lighting, sound, and the set changes all looked so much better. We ran through the show once completely and then I gave the actors and crew notes. Then after a short break for dinner we resumed running the show with understudies. We got through Act I and then we had to stop rehearsal due to time restraints. This was truly the first rehearsal in which the show was actually looking like something that everyone can be proud of in the end.

November 18, 2008 – Two days until opening night. The show is already looking very good, and it would simply be too late to make any major changes. We started today with Act II understudies. After we went over any notes we then ran it from the beginning of the play with the primary actors. This rehearsal really went well. Tomorrow we will rehearse starting at 1:00 pm, as we have minimum day. I have been excused from the meeting so I can continue rehearsal with my students and get a few extra hours in with the actors. We will also get dry ice for the graveyard scene tomorrow.

November 19, 2008 – Opening night is tomorrow. I think that everyone is feeling really good about this show. I sent the choir teacher out to purchase thirty pounds of dry ice for the run of the show. When he got back we tried setting up the dry ice in the graveyard scene. The dry ice was not working well enough to actually use during the show. We tried to make it work, but we were unsuccessful. So we consequently decided to drop the dry ice idea, which was just going to make the graveyard scene a little creepier. Other than the dry ice not working today’s rehearsal
went well, no major issues. We ran it twice through and then I called rehearsal so the actors could rest well. We also got the programs in today from the printer and they look fantastic. Tomorrow during the day we will be doing teasers for the school, during second, third, and fourth periods. This will allow actors to get prepared during first period.

November 20, 2008 – Opening night! Today was spent in the theatre with roughly 1,000 students coming in the theatre to watch Act II scene 2 teasers. The teasers went great and the student audience was perfect, very respectful. The show tonight went great, from what I was able to see of it. I was busy when the show started taking care of money and multiple other issues. The audience was genuinely blown away by the show and I got very positive responses from various members of the audience. We had roughly 175 in attendance for opening night. This is a very good size crowd for Desert Hot Springs High School Theatre.

November 21, 2008 – This is the second night of the show. This is also the night that Elise Forier will be in attendance. The show went well and we were basically sold out with only a few seats available. Again I was not able to watch most of the show due to all the money outside in the ticket booth that had to be counted and placed in a safe location. After meeting with Elise and discussing the show I felt as though the show was not as good as I was thinking to be. This was a bit discouraging, but also in the end the audience was still blown away and absolutely loved the show. The actors were also very happy with this show. So in the end I realize that I must do certain things for this Masters program, but also I need to remain true to my community.

November 22, 2008 – Finally closing night! We ran two shows today a matinee with understudies and the evening show with primary actors. The matinee was not so crowded; we had roughly 125 people in attendance to watch this show. The show still got great reviews from the audience, just a smaller crowd. The evening show had roughly 200 in attendance with many adults from the community coming out to show their support.
November 24, 2008 – Strike. We took down the entire set today. I had students working throughout the day and after school to strike the set. Everything was finished by 5pm and we put all the set pieces back in storage. I was able to go on to parent teacher conferences at 5:45. This show took weeks to put up and stage and only took a few hours to completely strike.
CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM

THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT- Ryan Landmann

UNDER CONSIDERATION IS THESIS PRODUCTION: “Frankenstein”

EVALUATOR’S NAME: Elise Forier TITLE: Assistant Professor

PLACE OF PERFORMANCE: Desert Hot Springs High School, Desert Hot Springs, CA

DATE OF VIEWING: Friday, November 21, 2008

DESCRIPTION OF PERFORMANCE VENUE:

Part of Palm Springs Unified School District, Desert Hot Springs High School (DHSHS), appears to serve primarily the offspring of Palm Springs’ considerable resort service staff (janitors, maids, hotel clerks, groundskeepers, many of them recent immigrants from Mexico). The sprawling school—designed in the outdoor, plaza-like architecture typical of southern California high schools—serves more than two thousand students. Given the socio-economic standing (poor) and the ethnic makeup (diverse) of most of the student body, it came as a delightful surprise to find the theatre facilities for DHSHS very well equipped, even enviably lavish. “Frankenstein” was performed in a very new, clean theatre/auditorium, with three hundred comfortable seats, silent climate controls, a large proscenium stage appointed with technologically current sound and light equipment. Backstage were new, brightly lit, well equipped dressing rooms. At the front of the theatre was a box office/concession stand. A short walk across the plaza stood a glittering and fully equipped scene shop, a lovely adjacent classroom/studio (which, with the addition of light and sound equipment, could function as a perfect black box theatre), and a small/conference storage/music space, all of which constituted a really wonderful, very neat and complete “performing arts complex.”

DESCRIPTION OF CONCEPT:

Ryan’s initial director’s concept focused on the exciting technological challenges inherent in “Frankenstein” (multiple sets, creepy special effects, sound and light environments), and their potential to enthrall and engage his high school and community audience, many of whom have never seen a live play before. His main concern seemed to be with serving the story in an appropriately realistic way, so that a movie-nurtured audience and student actors, unfamiliar with literature and live theatre, would become interested in and even excited by the production.

DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:

Upon sitting in my seat, amidst a sold out crowd of boisterous, overly excited high school students, resigned, perfume-doused retirees and families with very small children, I immediately noticed a small collection of headstones placed downstage left (very realistically rendered and with excellent paint treatment), juxtaposed with a leafy
grouping of small trees immediately downstage right. I thought these visibly and thoughtfully expressed the dual tensions of the Romantic ideals of nature, and the inevitability of death, which Ryan had mentioned in his concept statement and research. Majestic music thundered from the large speakers hanging over the stage. Suddenly, the music gave way to loud noises, syncopated perfectly with the dousing of house lights, startling the audience. Girls screamed and boys laughed nervously as an eerie light trembled on the gravestones and Victor Frankenstein took his place in front of the curtains for his opening monologue. It appeared, right from the start, I was in for a rare treat.

In general, Ryan’s set, properties, costumes, lighting and sound were well rendered and designed. His original concept had described a stage divided into seven different areas to portray the seven different settings (house, forest, laboratory, interior of hermit hut, exterior of hermit hut, the North Pole and Elizabeth’s bed chamber), but I was pleased to see he had scrapped this idea somewhere along the way, wisely hired a professional set designer, and opted instead for a series of revolving, wheeled flats, steered by a veritable army of well-trained students. The sets were massive and detailed, but they moved quickly and effortlessly.

The sets themselves were mostly well done. The laboratory—a centerpiece of this play, and something even the author mentions as being crucial to the success of any production of “Frankenstein”—was really gorgeous. Delightfully creepy, lavish in detail, well built, well painted, with plenty of mysterious, moving machinery, hidden smoke and fog effects and large electrical cables dangling from the ceiling, the laboratory was a triumph. Special mention should also be made of the hermit’s hut—both interior and exterior—which was appropriately humble, and with its authentic looking, Tudor-style paint treatment, stone fireplace and beautiful, antique barrel, seemed very appropriate to the time and place (central Europe in the 1800’s). I also appreciated some of the detail work in Elizabeth’s bedroom—the paint job on the woodwork, as well as the ornate, “iron” headboard were really quite fine, amazingly good for a high school production.

Unfortunately, masking for some of the sets was nonexistent. As a result, whenever a character entered or exited the Frankenstein family room, for example, I could clearly see the dark laboratory set behind them. Rather than preserving the illusion of characters entering and exiting from one area of the house to another, the audience was always aware they were entering and exiting from another set on stage. Needless to say, this detail was not in keeping with Ryan’s intention to create a realistic setting.

Some of the properties were also not realistic. The authentic rusticity of the hermit’s hut was marred, for example, by the presence of a thoroughly modern red percolator on the mantelpiece. The very 1990’s overstuffed couch—upholstered in blue and white, mattress-like stripes—which dominated the Frankenstein living room was utterly wrong for the period (and a bizarre contrast to the black marble wainscoting painted on the walls. Marble and mattress ticking? What lunatic decorator thought that was okay?) The pictures hanging on the walls in the Frankenstein estate were also unlike anything that might be found in a normal Swiss home in the mid-1800’s. But I believe these items stand out as being inappropriate because so much in the sets and props really were thoughtful, detailed and precise. (I tend to think, as well, that perhaps those horrendous paintings were done by students for the play, in which case, Ryan’s choice to include them in the production was probably a good one, although ultimately they looked quite poor).

The lighting was very good. I was particularly impressed with how well Ryan managed
to keep everything, including actors’ faces, visible and well lit, even in the very dark laboratory. Each environment had its own lighting—greens and purples for the lab, rosy, warm tones for the living areas, stark, blinding white for the Arctic. One really simple, fine effect was achieved at the very beginning of the play, when the grave robbers entered from the house, carrying a lantern. I also liked the way the chandeliers dimmed and plunged the stage into darkness during the thunderstorm.

For the most part, the sound design was appropriate and supported the production, with a few glaring exceptions. Most excellent were the bird songs in the forest scene and the off stage murder of William’s dog (which chilled the audience thoroughly and evoked more than a few audible expressions of horror and sympathy). The ballet sound tracks which played during set changes and before the show were appropriately Romantic and majestic. Rather less effective, sadly, were the thunderstorms which dominated the laboratory scenes. It appears Ryan’s sound designer only had one thunderclap sound effect at his disposal and only one volume for that thunderclap. As a result, the storm, which is supposed to be approaching at the beginning of the play, climaxing when the Creature comes to life, and retreating as the Creature escapes, remained at top volume throughout. Repeating the same thunder crash sound over and over eliminated any potential of suspense, or even suspension of disbelief. In the end, it simply became tedious. This is very unfortunate, because a more carefully crafted storm sound environment would have made a huge difference in enhancing mood and suspense.

The costumes and make up were fine. The boys wore nice suits and the girls wore long skirts and blouses. They were appropriately “period-ish.” I was a little curious about the magistrate, who seemed to be in a very modern-looking police hat. However, given the audience’s ignorance about the time and place, I thought it probably a good choice to have him dressed this way, otherwise they might have no idea he was a law enforcement officer, because many of them might not know the definition of the term “magistrate.” The only item about the costumes that puzzled me unduly and took me out of the play was Victor’s lack of an overcoat in the Arctic scenes. (Would he really set out for the polar region without one?) I thought the girls hair was particularly well done, and I enjoyed the Creature’s stitched up face—kudos for good make up and hair design.

HOW DID THE PRODUCTION DIRECTION OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT?

By and large, I think Ryan succeeded in realizing his concept. He was most concerned with two things: creating interest and excitement in his program at DHSHS and creating lavish and technically advanced production elements. Judging from the sold out crowd, and the enthusiastic screams, whistles and crows from the audience, he thoroughly succeeded in creating excitement and interest in the DHSHS student body. He also succeeded in creating, for the most part, a large and imposing production, with all the bangs, bells and whistles he carefully described in his initial concept statement.

APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?

It is clear that “Frankenstein” was a good choice for this population, and this program.

Zombies are hugely popular in American teen culture these days, so a play about the walking dead is bound to interest high school students. That “Frankenstein” is a classic
of British literature, still studied in some high school English classes, and that the story itself was originally penned by a teenager all make it marketable, interesting and appropriate both culturally and pedagogically to high school programs. It is clear from the production that DHSHS had the funds and facilities to support the considerable technical demands of this play. Judging from the teen audiences’ shrieks of genuine appreciation, they loved the violence, and reveled in the gore and horror. In all ways, it seemed like a fine script to choose for his school.

The only obvious drawback to choosing this version of “Frankenstein” is that the script itself is, by all accounts, perfectly awful. The dialogue is wooden, crude and clunky. Except for the Creature, the characters are dull and artificial. The script, with its myriad set changes and meticulous, detailed description of setting, reads more like a screenplay than a piece of theatre. However, given the language barriers and the cultural and economic background of most of the students at DHSHS, a movie-like monster script with dull dialogue might possibly be the best thing one could pick to produce. Relying on special effects and set changes to tell a story, as opposed to riveting dialogue and witty repartee, could be an effective way to reach this population through theatre.

Except for parents and an old hermit, most of the characters are young, and therefore do not constitute a big “stretch” for young actors. However, the histrionic, high tension “passion-verging-on-melodrama” nature of this piece might be difficult for student actors to tackle in a realistic or watchable manner. (Ryan expressed justified concern about this in his initial director’s statement). Acting this script effectively could be an enormous challenge for any actor, even a seasoned professional.

ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING.

One of the glaring weaknesses of this production was Ryan’s lack of motivated blocking and visually interesting composition. This took away from the overall effect of the piece. It is as if all of Ryan’s creative energy and thought poured into the technical elements, leaving almost nothing left over to acting or movement. For the most part, his actors floated uncertainly in front of the sets, carefully reciting dialogue in an unvarying tempo, which had little to do with their characters’ action, mood or point of view.

There were a three well-directed physical bits of acting in this production. The boy playing the blind hermit never lost a moment’s concentration, and thoroughly and consistently created the illusion that he could not see. This was a beautifully rendered piece of physical acting. Also, the Creature’s initial appearance, through the achingly, horrifying slow extension of an arm from underneath a sheet, was a fantastic and effective piece of theatre—creepy and suspenseful. And finally, the fight scenes were all wonderfully choreographed and rehearsed, perfectly realistic and (supported as they were by gleeful, admiring ejaculations from the audience) very disturbing.

However, for the most part, over and over again, there was little connection to what actors said and what they did. For example, in one of the laboratory scenes, Victor told his friend Henry to calm down, but Henry was very calmly readying the laboratory for the Creature’s resurrection, and did not seem even slightly perturbed. In addition, Henry seemed to know exactly how to use equipment he had never laid eyes on before, and
although he said he was scared to bring the Creature to life, he busied himself getting everything ready quite efficiently. Meanwhile Victor, who said he was eager to use the storm to its best advantage, stood around doing nothing while Henry did all the work.

In addition to such disconnected movement and dialogue, certain basic details of performing seemed to escape actors and director. Awareness of given circumstances appeared to be utterly lacking, for example. Victor didn’t have a coat on in the North Pole, and sound indicated a heavy wind blowing, but Victor didn’t shiver, or in any way react to the extreme cold of his environment. Although a storm was obviously in effect through the first half of the play, no one came from outside shaking rain from their hair and clothing, and characters standing outside did not shield themselves from the rain, or look to the sky for raindrops.

It was clear his students were capable of good physical acting, but for some reason, when they failed to make appropriate choices, Ryan chose not to direct them to make better ones. The inconsistencies are glaring, and sometimes stand right next to one another. In one scene, it was completely unclear that Victor destroyed the Creature’s mate, for instance. A few solid punches to a sheeted figure sufficed to indicate the female Creature had been destroyed, and the Creature stood by and did nothing. However, in a preceding scene, William’s murder had been carefully choreographed with such disciplined detail as to leave the audience literally gasping in horror. In another scene, when the Creature hid in the Frankenstein home shortly after William’s murder, there was nothing in Victor’s stance or voice or body language that indicated he harbored a murderous psychopath who might kill his fiancée at any minute. But in the following scene, the actress playing Justine committed fully to her capture by the police, and her pleas for her life, her desperate grasping at Victor, were utterly convincing.

I noticed a lot of the choices Ryan made in his action analysis were passive and dull. Victor “explains” or Henry “discusses” or Victor “convinces.” Perhaps this accounts for some of the puzzling blocking, and passive actors, as such choices do not lend themselves to physicalization, or even convincing acting. It’s hard to do anything, as I have told my students actors over and over, when one is “explaining.” Change that “explaining” to a “hammering” or “unfolding” or “penetrating” or even “unveiling” and you have something to act. I do not know if Ryan did not understand this portion of his training, if it was skipped over, if he had no interest in it, or if he considered active choices, attention to given circumstances and motivated blocking unimportant elements of creating and teaching good theatre. Either way, it ultimately did his production a grave disservice. As a director, it was his job to help his young charges achieve committed action on stage, not just through choreographed stage fighting, but through the intentions of their characters. Had he done so consistently, the production would have been truly stunning. As it was, the actors’ performances were very uneven, and their physical choices often made no sense from one moment to the next.

**WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY?**

This production was satisfactory.

Producing and directing “Frankenstein” single handedly is a titanic undertaking, and Ryan succeeded on several levels.

The production had exemplary technical elements—a large, well designed set, beautiful lighting, fine costumes and an adequate sound design. This production also had an
excellent, well trained stage crew—a veritable fleet of students—who supported the lighting and sound design and handled the complex set changes with speed, accuracy and dexterity. Considering the amount of lumber which had to be hauled on and off stage at regular intervals, and the sheer number of sound and light cues, I cannot say enough about what a terrific job Ryan and his students did with the technical aspects of this production.

While some of the acting was uneven, the actors in this production were very committed. In particular, their concentration and focus were exemplary. Maintaining focus in a play like this, with its ludicrous, wooden dialogue and fantastical premise would be difficult under the best of circumstances. However, these actors also had to weather an extremely boisterous audience, in addition to the difficult script. They powered through wolf whistles, howls, shrieks, screams and a continuously crying baby without missing a beat, or breaking character. To me, more than anything, this indicates that “Frankenstein” was a well-rehearsed play and its student actors committed to the project and their director.

One of Ryan’s intentions in choosing this play was to help create enthusiasm and interest in the theatre productions and program at DHSHS. The sold-out house and enthusiastic response from the audience was a tangible indication that Ryan had succeeded very well in achieving this goal. This also points to a satisfactory production.

A perennial challenge of being a one person theatre department is compensating constantly for one’s own artistic weaknesses. Some director/producers excel at tech and design, others are great organizers, some are terrific at soliciting money and community involvement, still others are best at communicating and drawing realistic performances out of young actors. Unfortunately, a good high school director has to do everything, and everything cannot always be done perfectly. It is clear that Ryan excels at planning, organizing, designing, building and lighting his shows. He is able to delegate well (program, sound, make up, costume and set design were all handled by students, faculty and outside artists) and is making a concerted effort to create community enthusiasm and involvement. His next move as a developing artist/producer should probably be attending to the creation of motivated blocking and picturization, which supports a text as seamlessly and artistically as his designs and fights already do. But for now, his development as an artist is most satisfactory, as evidenced by this very accomplished production.
Self Evaluation

This production of Frankenstein has been the most stressful show that I have produced. It was not the fact that the show was part of my Masters degree, but more so that it is a very difficult and challenging show. This is true for many shows, but for my situation and the school where I teach makes it even more challenging. I had very little student help constructing the set and preparing all the props and costumes. I was virtually on my own. This was not by choice, but rather several students would not commit to the project. So in the end I had to pick up the slack on several of the technical elements. This limits me then in other areas, such as acting, if I constantly have to handle other elements of the show.

With this production there were many elements that turned out great and I am very happy with the result of these areas of the production. The set turned out great, even though I was incredibly stressed out about the set changes taking too long. In the end everything turned out great and the walls did not take long to move, only averaging about one minute or less per set change. I am especially pleased with the way that the laboratory scene looked. The dark lighting really added to the effect of the secluded lab. The lightning effect created by a strobe light worked great along with the thunder sound effect. So all of the sound effects and the technical aspects of this show came across according to plan. There were two aspects of tech that never happened according to my original idea, these were not using any dry ice for the graveyard scene and not being able to get a Jacob’s ladder for the laboratory scene. My goal was to rent a dry ice machine, but I found that renting one was going to be far too expensive. So I tried using dry ice in a bucket of water, this was not enough of an effect to make any difference. So I made the executive decision to just keep it plain without the fog effect. The Jacob’s ladder was something I wanted to put in the lab scene for both the sight of the electricity running up the two metal poles, but also the sound. The sound of the Jacob’s ladder was what I really wanted as
background noise during the lab scene. Unfortunately the science department at the school did not have one and for me to purchase one was going to be too expensive just for this one time use.

The acting in several of the scenes was weak. I knew going into the show that some of my actors would have problems with this style. Last year I lost many of my senior actors that were very talented. So with the loss of them, I had many freshman actors in their places, many of whom have never acted before on stage. The way the script is written, Victor for example, has many lines in which he is explaining the medical processes that he is doing at the moment. This dialogue makes action very difficult. This is what I had the most problem with in directing this play; getting action out of a non-action text. This is not to say that this existed throughout the entire play, but there were many scenes or moments of inaction. This is evident in my use or choices of acting verbs in the analysis of the dialogue. I know where my weakness lies in theatre, it is not directing as a whole, but rather the weakness is in certain moments of scenes. This is important so that I can keep an audience interested and keep actors moving on stage and not standing still. But at the same time keeping their movements real and not just moving for the sake of movement. There were several opportunities for characters to have real movements and add action through use of acting verbs. This did not always happen, so I do know now that I really need to focus more on verbs in order to get the most out of my actors.

I felt that other aspects of the play went well. The make-up was great, I was fortunate to get a professional make-up artist, J’aime Andrade Gonzalez, to come out and work with the actors on their make-up. I was very happy with her expertise, dedication and willingness to volunteer her time on a high school production. I was also fortunate to have the help again from Greg Andrade, the graphic arts teacher. Greg took care of my program for the show; he has been working with my students and his own students on publicity for our productions for the past three years.
Finally, this process with Hodge and examining the text of scripts thoroughly was an enriching experience. I must admit that I did very little of this prior to this show. At the same time I must also admit that some of this was useless to me and my style of directing. Most of the information I will research on my own to get ideas, but I would never write it all down in this style or format. The area that I found to be most useful was doing the research and critically thinking about the characters. This helped me explain what I felt the characters were going through to the actors. This in turn helped them with their roles. I found the acting verbs to be tedious but sometimes useful if the right verb is used. Even though I found these acting verbs to be useful, I also found them to be challenging to create with this play. This script is so dense and full of dialogue that is non-action-related, that it becomes very difficult to add action into it. For example scenes in which Victor and Henry are talking about medical terminology and how they will create life. It is very dense language and difficult to add action to. However; I, the director, should still be able to make this work and figure out ways to achieve success with actors on stage. This is my own downfall and I will have to work on the idea of action more with students.

Just a final note I have enjoyed working on this paper and the production. In the end it has given me something that my students can be proud of. The production was a great success, grossing over $5,000 and becoming the most successful show in the schools history. On Monday after the show was finished I received roughly fifteen emails from various audience members, praising me for the great work with the show. This is the first time that we have received such positive responses to any show. That in the end is all I need, knowing that my students worked very hard and were recognized for their hard work. Especially since the school has a reputation among other communities as being a rough school and the “ghetto” school. Just to confirm those generalizations there was a near riot on the school’s campus during lunch a
week prior to opening night. So having a successful show has helped the school’s image immensely and has given the students something to have a little school pride about.
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(MUSIC 1.)
(MUSIC 1a.)

ACT I

PROLOGUE
Bleak, white, endless space. A raging snowstorm projected onto scrim. The sound of fiercely howling wind.
Victor Frankenstein appears d.l., only his head and shoulders visible in a cold, blue light.

(VICTOR. I, Victor Frankenstein, am damned. My crimes will be recorded here so that all may know of the unending horror I have wrought. It is through this means that I give warning lest someone else be tempted to explore this most unholy path. Father, I have left instructions for this journal to be sent to you only after I am dead. It is fitting in a way that you should be the first to hear my tale. The Demon has survived. (Two figures appear in the distance. The one in front is considerably larger than the other. Slowly, they move across the space.) Many months have passed since that dreadful night of terror, but he still remains before me, mocking me and beckoning me to follow. We are fueled by the passions of our mutual hate and he leads me daily farther and farther into the everlasting ices of the north. We are in a region uninhabited by man and I know that he has brought me here to share his loneliness and isolation; but the emptiness and bitter cold are fitting complement to my moral resolution. I am responsible for everything that he has done and cannot rest until he is destroyed. For He is my Creation; and while he yet remains alive, I shall remain forever cursed. (The figures disappear.) Read now, Father, of all that I have done. Do not bother to condemn me, for like the Titan who aspired to omnipotence, I am already chained in an eternal hell...)

Blackout (MUSIC 2.)
A Graveyard. Evening.
Shrouded by fog, we can barely make out the facade of a church.
There is a crumbling stone wall with a gate running offstage. A
few crooked, aging tombstones stand about, leaves clustered
around their bases, held there by a softly moaning wind. There
is an open grave, a pick and shovel lying on the ground next to
it. (MUSIC 2a.) Slowly, a corpse is pushed up and out of the
game, followed by Hans Metz, a villager. He pulls the body a
little distance away. Peter Schmidt, another villager, emerges
with a lantern. They crouch next to the body.
Victor enters with a lantern.

VICTOR. What's taking you so long?

METZ. We didn't want to damage him, sir.

SCHMIDT. No, sir. We were being very careful, sir.

VICTOR. Yes. I'm sure. How did this one die?

SCHMIDT. He was hanged, sir.

VICTOR. Hanged?

METZ. Yes, sir. Just a few hours ago.

VICTOR. Then the neck is broken and he is useless to me.

METZ. No. sir.

VICTOR. I've been very specific with you about my needs.
And once again you've done nothing more than waste my time.
(He starts to go.)

METZ. No, sir! See for yourself, sir. (Victor glares at them a mo-
ment, then moves to the body and examines it.)

SCHMIDT. Is he all right?
VICTOR. (Pleased.) Yes. It seems Herr Mueller has no feel for the tying of the knot.
METZ. No, sir.
VICTOR. (Rises.) Very well, then. Bring it just as quickly as you can. I must return to spend the evening with my family.
METZ. How nice for you, sir.
VICTOR. Yes, it is. Be careful you're not seen. Herr Mueller will be there for dinner. (Starts to exit.)

METZ. The money, sir.

VICTOR. It will be the same as always.

SCHMIDT. But, sir. This one is so fresh. And healthy.
VICTOR. What you're doing hardly qualifies you to make demands.

METZ. But it would appear, sir, that you must meet them.

---

(Victor enters. He is in his late 20's. Proper. Articulate. A Gentleman.)

HENRY. Hello? Anyone here?

METZ. Yes. I'm working late tonight, Herr...?

HENRY. Clerval. Henry Clerval.

METZ. (Stepping out.) What do you want here?

HENRY. Please. Excuse me. I have come a long way. Night came upon us and my driver found himself lost. We saw your light and hoped you might be able to give us some directions.

METZ. Yes. I'm working late tonight, Herr...?

HENRY. Clerval. Henry Clerval.

METZ. Herr Clerval. A convict's grave, you see? He was hanged this very day. Best to dispose of him quick, before the rot sets in.

HENRY. Yes. I am certain. (Schmidt stumbles. Henry turns, sees him.) You are not alone?

SCHMIDT. No, sir.

METZ. Just... the three of us, sir.

HENRY. The three of...? (Metz chuckles, looks at body.) Yes, I see. Please. My destination is the Chateau Frankenstein. I am already quite late. Can you...
HENRY. Yes. Do you know it?
METZ. We have had occasion to go there. (Metz and Schmidt approach slowly. *There is the tension of possible violence. *)

SCHMIDT. You are a friend of the young Herr Frankenstein?
HENRY. Yes, I am. From the university at Inglestadt.
SCHMIDT. Ah!
HENRY. The Chateau? Is it nearby?
METZ. Yes. 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.
HENRY. Thank you. You have been of great service. (Hands him a coin. *Starts to go.*) Good night.

METZ. Herr Clerval?
HENRY. Yes?
METZ. Are you a religious man, sir?
HENRY. Why?
METZ. I thought perhaps, sir, you might say a few words before we lay him down.
HENRY. I think not.
METZ. But, sir. Should any man have to go to heaven unannounced?
HENRY. I should think the smell alone would have forewarned them of his coming.
METZ. Yes, sir.
HENRY. Good night. (He exits. *They watch the carriage starts to drive off.*)
METZ. (Calling.) Good night, sir. Travel safely! (The carriage is gone.) That was close, Peter.
SCHMIDT. You gave him the wrong directions, Hans.
METZ. Yes. Hopefully it will delay him long enough. Now, let’s finish up quickly and be gone. (They begin to wrap the body as the lights fade.) (MUSIC 3.)
ACT I

SCENE 2

A sitting room of the Chateau. Later that evening.

u.c. is a double set of French doors, leading outside. They are separated by a tapestried panel containing the crest of the House of Frankenstein. u.l. are double wooden doors leading to the rest of the house. u.r. an ornate mantelpiece with a softly glowing fire. There are a sofa and table c. d.l. are two sidechairs separated by a table. Behind it an elegant sideboard set with glasses and decanters. d.r. is a matching armchair.

(MUSIC 3a.) Lights come up on Victor standing behind the sofa. Elizabeth Lavenza is seated in the armchair, reading a story to William, who sits on the floor in front of her with his dog, Fritz. Justine Moritz, a young maidservant, sits embroidering in the d.l. sidechair.

ELIZABETH. (Reads.) ... The day was fast approaching when the queen would have to keep her bargain with the monstrous little man and deliver to him her first born child in exchange for the secret of spinning straw into gold that he had given her. Her only hope was to learn the little monster's name.

WILLIAM. What did she do?

ELIZABETH. (Rises.) Well. She searched for him everywhere that she could think of and was just about to give up hope when she came upon a little house in the woods and saw the horrible little man singing and dancing around a fire. (Justine jumps up and assumes the character of the little man.)

JUSTINE. Today I bake and tomorrow brew my beer
The day after that the queen's child shall be here
How lucky it 'tis that no one knows
My name is...

WILLIAM. Rumpulstiltskin!

JUSTINE. Ho, Ho!

ELIZABETH. Well, you can imagine how delighted she was when she heard the name. So, the next day, when the little
monster finally appeared at the castle, at first she asked: “Is your name Thomas?”
WILLIAM AND JUSTINE. “No.”
ELIZABETH. “Is your name... (A look.) ... Victor?”
WILLIAM AND JUSTINE. “No.”
ELIZABETH. “Is it, perchance...”
WILLIAM. “Rumpelstiltskin!”
JUSTINE. “The devil told you that! The devil told you that!”
ELIZABETH. And in his rage he stamped his foot so hard that he sank into the ground up to his waist. Then he seized his other leg and tore himself asunder in the middle. (Justine attempts to pantomime this and succeeds only in causing herself to fall, much to the delight of the others.) Oh, Justine!

WILLIAM. Victor?
VICTOR. Yes, William?
WILLIAM. What does as-under mean?
VICTOR. Asunder. It means he tore himself in half.
WILLIAM. Oh. Why did he do that?
JUSTINE. Because he was angry about not getting what he wanted. (Justine picks up Fritz and places him on Elizabeth’s lap.)
ELIZABETH. Do you understand?
WILLIAM. Yes. I think so.
VICTOR. (Lifting him up.) Good. Off you go now.
JUSTINE. It’s time for your bath.
WILLIAM. Ohhhh!
VICTOR. Here now, little brother. None of that. You know what happens to little boys who won’t take their baths, don’t you?
WILLIAM. What?
VICTOR. (Crouching, he extends his arms, his hands twisted, and approaches slowly. William’s eyes go wide and he backs away.) Goblins and vampires rise up in the middle of the night...
ELIZABETH. Victor!
VICTOR. They reach out slowly and then they... (He grabs him and lifts him into the air, tickles him. William squirms, laughs.)... grab you up and carry you away!
ELIZABETH. (Laughing with them.) Victor! Leave him alone! Victor!
VICTOR. All right. (He sets him down. ) Off with you now. Go on.
WILLIAM. There are no such things as monsters.
ELIZABETH. No. Of course there aren't.
JUSTINE. Come along, love.
WILLIAM. Come on, Fritz. (Elizabeth hands him his dog.)
ELIZABETH. I shall be up to hear your prayers and tuck you in. (They start out.)
JUSTINE. We'll go up and check for monsters. (They are gone, Justine shutting the door behind them.)

ELIZABETH. How wonderful it's been to have had you with us here tonight. You've been so abstracted and removed of late.
VICTOR. I've just been in my workshop.
ELIZABETH. Yes. But for all that we have seen of you you may as well have been in Ingleshead. Is your work so secretive that it can't be shared with us?
VICTOR. (Teasing.) I will share one thing with you: My work would take me half the time if it weren't for you.
ELIZABETH. Me? And why is that?
VICTOR. Easily half the time I find myself staring thoughtlessly into space, thinking of you, seeing your face, longing for your touch. I would come and find you but for the fact that my work does keep me very busy.
ELIZABETH. You are hardly busy now.
VICTOR. No. I most certainly am not. (They draw together slowly and kiss. After a moment, Lionel Mueller, the local magistrate, opens the door and enters the room.)

MUELLER. Ah, here you are. (Calling off.) Here they are. Found them in the parlour. (To them.) And none too soon, from the looks of things, eh? (Crossing to Elizabeth.) William off to bed?
ELIZABETH. Yes, Justine is just seeing to his...
MUELLER. Wonderful boy. Doing quite a good job with him, my dear. Quite a good job. His mother, rest her soul, would be well pleased.
ELIZABETH. Thank you, Herr Mueller. William makes it...
MUELLER. She had the greatest expectations when she first brought you into the family. And I'm pleased to say that you've surpassed them all. Eh, Victor?
VICTOR. Yes. I think that she has more than...
MUELLER. (Crossing back to the door.) Where the devil are they? They were right behind me when I left the dining room.  

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VICTOR and Elizabeth cross to each other and try to steal a kiss. Mueller turns, catches them. Ah, ah, ah! Here they come now. (Calling out.) Thought you might have tried to get away from me. You know what they say about old friends and beautiful wives.

FRAU M. (Entering.) Oh, Lionel! Behave yourself. The very thought that I would ever dream of such a thing...

MUeller. Yes, yes.

ALPHONSE. (Entering.) Victor. We have a surprise for you.

VICTOR. What is it, father? (Alphonse turns to the door. Henry enters, presents himself with a flourish.) Henry!

HENRY. Victor! (They embrace.)

VICTOR. Whatever are you doing here?

HENRY. (A joke.) I was simply passing by and...

VICTOR. Yes, of course you were. My, but it is good to see you again.

HENRY. And you, my friend. And you. It has been much too long.

ELIZABETH. Henry.

HENRY. (Going to her.) Elizabeth. The beautiful Elizabeth. It's been much too long since I have seen you, too.

ELIZABETH. Yes. I have much to tell you, Henry. So many things have happened since last I wrote to you. (Henry squeezes her hands.)

VICTOR. (Crossing in.) Yes indeed, Henry. There is much I want to tell you too. My, but it is good to see you again.

ALPHONSE. Herr Clerval said that you were not expecting him.

VICTOR. No. No, I was not. Henry, what the devil are you doing here? (Henry and Elizabeth exchange a look.)

HENRY. (Stammers.) Well, I... ah...

ELIZABETH. (Covering.) You see how it is? We finally manage to persuade him away from his work for even a single night when even stronger competition arrives.

HENRY. Competition, indeed. There were times at school when it was all we could do to stop his unrelenting ravings on your behalf.

ELIZABETH. You embarrass me, sir.

VICTOR. Ravings, indeed. I hardly spoke of you, Elizabeth.

FRAU M. Oh, Victor. Does that mean you never spoke about Elizabeth? You should be ashamed.
VICTOR. Well, occasionally. (Frau M. titters.) That is to say, often enough. (This is, of course, to Frau Mueller, even worse.) MUELLER. Give in, Victor. You only bind yourself more tightly with each and every word. (Victor smiles, reaches down and takes Elizabeth’s hand.)

ALPHONSE. Frau Mueller, may I offer you a little sherry?
FRAU M. Yes, thank you.
ALPHONSE. Lionel. Some brandy?
MUELLER. Please. Excellent dinner by the way, Alphonse. Wasn’t it, my dear?
FRAU M. Yes. Very good. I thought the leg of lamb, especially, was excellent, though I thought that the potatoes could have used a bit more…
ALPHONSE. (Handing her the sherry) Thank you.
FRAU M. Thank you. (Throughout the following, Alphonse pours and serves the others.)
ELIZABETH. I hope you didn’t mind us leaving before you’d finished, but we had promised William a story.
FRAU M. No, of course not. I only wish that I had joined you, for when these two begin to chatter, they…
MUELLER. Alphonse and I chatter? Nonsense. We were discussing the man we had to hang this afternoon. (There is a distant rumble of thunder, the beginning of a storm which continues to build throughout the rest of the scene.) Buried him just before coming here to dinner.
HENRY. You buried him this afternoon, Herr Mueller?
MUELLER. Yes, that’s correct. Immediately after we had cut him down. It was a funny thing: the knot had worked itself loose, so instead of his neck snapping cleanly as it should have done, the poor beggar wound up slowly choking to death on his own tongue.
FRAU M. Lionel, please! We can do without these grisly details!
VICTOR. You tied the knot yourself, Herr Mueller?
MUELLER. Yes, as a matter of fact, I did. Placed it firmly just below the skull. I…
FRAU M. Lionel! Victor! Please!
MUELLER. What? Oh, yes. Sorry, my dear. (Henry stares quiz-zically at Victor.)

ALPHONSE. Herr Clerval, you have arrived, you know, at a
most fortuitous time. (Henry and the Muellers look at him.) Frau Mueller, Lionel. I have asked you here tonight to be the first to know what everyone has long suspected: that Victor and Elizabeth are to be married. (Everyone bustles about in a flurry of congratulations.)

HENRY. Much happiness, Elizabeth.
MUELLER. Congratulations, the both of you!
FRAU M. Oh, my dears, I am so glad that you have finally decided.
ELIZABETH. Thank you.
FRAU M. You must set a date, my dear. And you mustn’t wait too long. Do not allow him time to change his mind.
MUELLER. A toast! A toast to:
The House of Frankenstein;
The great joy of it’s father;
The loving memory of it’s mother;
The happiness of it’s children;
The bright promise of it’s future;
The House of Frankenstein!

(There is a crack of thunder and a flash of lightning. Shadows can be seen outside the u.r. French doors. Frau Mueller screams. Everyone tenses. Victor crosses to Elizabeth. The figures move toward l. Mueller crosses to the u.r. set of doors. There is another flash of lightning as he pulls them open, revealing Metz and Schmidt, who stand there stunned.)

What are you doing there?
SCHMIDT. Nothing, sir. That is, we...
MUELLER. What have you got out there?
METZ. (Coming in.) We have business with Herr Victor. (To Victor.) Isn’t that right, sir?
VICTOR. ...Yes. I... I’d forgotten.
HENRY. Well, gentlemen. We meet again, eh?
MUELLER. You’ve met these men before, Herr Clerval?
HENRY. Yes, I have. On the road here. They... (A look at Victor.)... gave me directions to the Chateau.
METZ. Indeed we did, sir. Yes. Herr Victor, about that business?
MUELLER. Business? What business have you here at this time of night?
SCHMIDT. Something... something for Herr Frankenstein, sir.
METZ. Yes, sir. (To Victor.) It's concerned with something very grave.

ALPHONSE. Surely it can wait until tomorrow?

METZ. No, sir. (To Victor.) I don't think that it will keep that long.

MUELLER. What is it you have brought?

VICTOR. (Irritated.) It is certain to be of use to me, Herr Mueller. Come, gentlemen.

ALPHONSE. Victor, this is most distressing.

VICTOR. I'm sorry, father. It appears to be most urgent. I'll return shortly. Gentlemen...

METZ. Good evening all... Herr Magistrate.

SCHMIDT... Ladies.

HENRY. Sir. Good night. (They exit out the French doors with Victor.)

MUELLER. Metz and Schmidt. What have they to do with Victor?

ALPHONSE. Lord only knows. They've been here before, those two. I'm afraid that sort's the only type who'll work for him.

FRAU M. Well, the villagers think Victor a little mad, you know.

MUELLER. Now, now, my dear, there is no reason to...

ALPHONSE. No. Do not protest, my friend. I have heard the rumors.

HENRY. But, sir. What exactly is it that he's doing? (Alphonse turns away.)

ELIZABETH. Oh, Henry. We know nothing of the nature of his work.

HENRY. He's told you nothing?

ELIZABETH. No. That is why I wrote and asked if you would come. [He has changed, Henry. He is not the man we used to know.

HENRY. When did he begin to change?

ALPHONSE. Shortly after he returned from Inglestadt. He began by transforming the tower rooms into a laboratory where he could work without "disturbance".

ELIZABETH. And then he started ordering machinery and equipment which was delivered to him at the oddest hours of the night. (The room lights flicker once.)
MUeLLER. Yes. And then he hired villagers to construct that enormous wheel in the stream beneath the tower. He...
HENRY. A dynamo?
MUeLLER. What?
HENRY. The wheel. It is a technique for producing... electricity. (The lights in the room begin to flicker. There is the distant hum of electrical machinery.)
MUeLLER. What the devil's going on up there?
ALPHONSE. It's that infernal machinery of his.
HENRY. Whatever is he up to? (Blackout.)
ELIZABETH. As you can see, Henry, he leaves us in the dark.
ALPHONSE. I hardly find this amusing, Elizabeth. It's the very sort of thing that happens constantly. (Lights flicker and restore.)
FRAU M. Lionel, perhaps we should be going.
MUeLLER. Yes. I think perhaps we should.
ELIZABETH. Oh, no. Please...
MUeLLER. We really should be getting on. I think we may be in for quite a storm.
FRAU M. Besides, the children will be waiting up for us. Why, they just haven't the sense to go to bed, no matter how tired they may get.
MUeLLER. She's right, you know. It's getting rather late.
ALPHONSE. I'm sorry that the evening should have to end like this.
MUeLLER. No matter, Alphonse. It's always a pleasure to see you. Elizabeth, my dear. Much happiness.
ELIZABETH. Thank you.
MUeLLER. Herr Clerval. A pleasure.
HENRY. And you, sir.
FRAU M. You come see me now, Elizabeth. You have much planning to do and I shall be only too happy to help.
ALPHONSE. Come. Let me see you out.
MUeLLER. Watch out for her, my dear, or she'll take you over completely. (They exit.)
ELIZABETH. (Calls.) Goodnight!
MUeLLERS. (Off.) (Ad lib.) Goodnight!
HENRY. Elizabeth, from your letter I had no idea that things were so extreme.
ELIZABETH. Oh, Henry, it gets worse with every passing
day. He will tell me nothing, but I thought that perhaps you, his closest friend, could...  
HENRY. I will see to it, Elizabeth. I promise you (Victor enters.)

VICTOR. Is everyone gone?
HENRY. Yes. (With calculated gaiety.) You know, I envy you, Victor, for she is every bit the charming and delightful creature I remembered.

ELIZABETH. (Picking up his cue.) Herr Clerval, since you persist in embarrassing me I shall be forced to take my leave. (To Victor.) Besides, I promised William I would tuck him in. I am sure you will survive without me.
HENRY. How shall we survive when all the light has left the room?

ELIZABETH. There, you see? He's managed to do it again, after all. (She kisses Victor.) Good night. (She starts out.)
HENRY. Good night, dear Elizabeth. (She turns back, a look of concern.) And do not worry about your Victor. I promise not to keep him up too long.

ELIZABETH. I know I leave him, Henry, in the safest possible hands. Good night. (She exits, closing the door behind her.)

HENRY. Well, Victor?
VICTOR. Well, Henry?
HENRY. I am waiting for an explanation.
VICTOR. What do you mean?
HENRY. Those two men...
VICTOR. Now Henry, they were merely...
HENRY. Was the body very damaged?
VICTOR. (Pause.) No.
HENRY. Victor! What are you doing?
VICTOR. Your oath, Henry, to repeat nothing I am about to say.
HENRY. You have it.
VICTOR. Say it.
HENRY. (Offended.) I shall repeat nothing I am about to hear, sir! Satisfactory?
VICTOR. Please, Henry, spare me your sarcasm. You are the only one who understands my fascination with the sciences.
HENRY. Yes, yes. I am well acquainted with your interests. Please, Victor, come to the point.
VICTOR. Henry, I have reason to believe that I am capable of re-animating life.
HENRY. (Incredulous, angry.) This is the nature of your work? This is what consumes you? This ridiculous, age-old pursuit of eternal life?
VICTOR. No! Not eternal life, but rather the re-creation of life.
HENRY. But Victor, I...

VICTOR. Hear me out. At school I came across the works of Bolos the Egyptian, the Moslem Jabir, Albert Magnus, Roger Bacon, Paracelsus...
HENRY. Alchemists, magicians... Good God man!
VICTOR. Scientists, philosophers. Perhaps magicians. Regardless, I decided to study nature, to inquire into its secrets through its very structures. (He sits.) 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.
HENRY. Really, Victor! Do you expect me to believe such nonsense?
VICTOR. That and more. I expect you to help me in my project.
HENRY. In what way? What... project?
VICTOR. The creation of life... in a man. (Thunder.)
HENRY. You believe this? You actually believe this!
VICTOR. (Rises.) I have in my laboratory the intelligent brain of one man and the healthy heart of another, kept alive by means of induction through chemicals for well beyond a week.
HENRY. Good lord!
VICTOR. I have only been awaiting a proper vessel in which they are to be implanted. And that was just delivered to me here tonight. (Thunder.) The only struggle that remains is the completion of the surgery before the storm has reached its peak, and in this you can help me.
HENRY. No, Victor. I will have no part of this.
VICTOR. Think, Henry, think! To have control of life and death. Perhaps to remove disease forever from the human
frame. To insure eternally the existence of the greatest minds.

To...
HENRY. Do you aspire then to be a god?
VICTOR. God?
HENRY. Yes.
VICTOR. That thought had never even occurred to me.

HENRY. What of the soul, Victor? The body is but the keeper of the soul and death releases it to heaven.
VICTOR. And proctors of this soul would have knowledge disregarded and truths pronounced miracles. Mysteries were made to be solved, my friend. You taught me that. And Henry, I would have to see this soul before I could include it in my studies. (Thunder. Henry turns away.) I am no atheist, no blasphemer, but merely a scientist desiring to understand the secrets of life and perhaps, therefore, of God.

HENRY. Prometheus.
VICTOR. What?
HENRY. Prometheus was punished by the gods for bringing fire down to man.
VICTOR. Prometheus was a fool. The gods were jealous, greedy and possessive.
HENRY. (Smiles despite himself.) You are convinced that you can do this thing?
VICTOR. Yes.
HENRY. Even if I believed what you have said and thought you could achieve... I am overwhelmed. I believe you to be a good man, a brilliant scientist, capable of anything, and yet... my God!... it is fascinating!
VICTOR. It is more than fascinating. It is true. Please, my friend, come with me. See the wonders of which I speak. Join me in this enterprise. If, on further study, you choose to disagree... well... that is up to you. Meanwhile, time is precious and there is much that must be done.
HENRY. Are you so certain, then, that I will join you?
VICTOR. I have no doubt. Henry. No doubt at all. (He crosses to the doors.) Come.

HENRY. (Hesitates.) He was bound to a rock, you know. Prometheus.
VICTOR. My dear old friend, perhaps together we shall release him. (He opens the door.) Come. (Henry smiles, his curiosity
overcoming his apprehension as he crosses up and out the door, followed by Victor, who closes it behind him as the lights fade. (MUSIC 4.)

ACT I

SCENE 3

(MUSIC 4a. Copped by thunder.) The laboratory. Later that night.
The laboratory is the topmost room of an old stone tower of the chateau. It has not kept pace with the rest of the house and whatever has been done to it has been done alone by Victor.
The main entrance is a wooden door to a raised gallery which runs, curving, across the entire width of the stage to a flight of stairs which curve down into the rest of the room. There are two large, arched windows along the gallery and stairs. One unlit torch sits in an iron stanchion. Off to one side of the lower level is a work area with a desk that overflows with notes, books, and charts. The rest of the room is filled with an assortment of electrical and chemical apparatus. Under the gallery, a generator. Under the stairs, a primitive control panel. A table filled with multi-colored, bubbling vials. Two enormous dangerous-looking pieces of electrical machinery sit D.L. and D.R. There is a large operating table C. on which rests the recently delivered body, still dressed save for his shirt which has been ripped open for the surgery. Cable and wire run everywhere in a maze of interconnections. Primitive electrical lights have been installed in the room.
The thunderstorm continues to build outside, with rumblings of thunder and occasional flashes of lightning visible through the windows and skylight. As lights come up, Victor and Henry are at work on the body.

HENRY. Victor, there is no basis for this procedure anywhere in modern science.
VICTOR. (Intensely, as he sutures.) No, there isn't. (He finishes.
Henry cuts the thread.) ... good. But that, to me, is the great challenge of the sciences; to go beyond what anyone has done before. (He gathers up the instruments and moves them to the desk.)

HENRY. (Checking the body.) The flesh seems slightly rigid.
VICTOR. (Rushes back. Feels.) It will be all right. (Thunder.) There is no time to lose. The storm will peak soon.
HENRY. Victor. What has the storm to do with all of this?
VICTOR. It will flood the stream and bring the dynamo up to the necessary speed to give the machinery sufficient power to reinforce the charges which will surround the body in the air.
HENRY. I still don't understand.
VICTOR. There is an order to the life of things, Henry. A chain of violent activity that can be animated by the proper means. (Henry stares at him, confused.) Are you not familiar with Sir Humphrey Davy's "On the Chemical Effects of Electricity"?
HENRY. Vaguely.
VICTOR. Have you read Erasmus Darwin's Botanical Garden?
HENRY. Well yes, but...
VICTOR. (Getting a book from his desk.) Read this, then.
HENRY. (Reads.) "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."

VICTOR. Do you see?
HENRY. No.
VICTOR. (Crossing to the D.L. machine.) If a minor shock produces convulsive movement, might not a greater shock produce... (He turns it on.) ... continued animation?
HENRY. Yes. Yes, of course.
VICTOR. (Turns it off.) Or?
HENRY. Or. (He suddenly understands.) Or, if carried to extremes, re-activate a dormant heart!
VICTOR. Who knows?
HENRY. My God! (Thunder.)
VICTOR. Perhaps it is everyman's God.
HENRY. Yes. It may be possible. It just may be! (Thunder.)
VICTOR. Quickly, Henry. Bring down the chains! (MUSIC 5.)

Unit 10 - The Storm
*Quickly, Henry. We've no time to lose* (They move to the control panels and activate some switches. Four large chains descend into the room, followed by an enormous conical device which stops directly over the table. Henry moves to the table.)

HENRY. Shall I connect?

VICTOR. Yes! (Henry begins to attach the chains to the corners of the tabletop. Victor rushes up the stairs and looks out the window.) The stream is rushing from the storm. The wheel is turning well. We should have plenty of power. (He rushes down and throws a switch, which opens up the skylight. There is a knocking at the door.)

ELIZABETH. (Off.) Victor! Victor!

HENRY. Elizabeth!

VICTOR. Yes, Elizabeth. What is it?

ELIZABETH. (Off.) Victor, please! Open the door.

HENRY. Victor, we must stop!

VICTOR. No, it is too late for that. Attach the bands! (Henry secures a large strap across the chest of the body.)

ELIZABETH. (Off.) Victor, let me in!

VICTOR. I'm sorry, Elizabeth. I cannot.

ELIZABETH. Victor, please! (Henry takes hold of some wires dangling from the cone and begins to attach them at the head.)

VICTOR. The primary first. At the base of the brain.

ELIZABETH. (Off.) You have been here since you left last night. Have you lost all track of time?

VICTOR. (To Henry.) Now the other. (He joins him at the table.)

ELIZABETH. (Off.) Henry! Henry! Are you there? Henry! Speak to him, please. You promised my your help.

VICTOR. (Moving to the bank of switches.) Elizabeth, please. Leave us! (The pounding stops. Thunder.) Can you feel it, Henry?

The excitement, the power? This is the supreme instant. The culmination of my work. We stand at the threshold of a new age of man. The dawn of a new species who will bless us as their creators. (He moves to the control panel.)

HENRY. Victor, I am not so certain that...

VICTOR. Begin the sequence, Henry, for the moment of truth is upon us. (They begin to throw the switches. The machinery picks up speed, begins to throb and pulse. Some other switches, and the speed increases even more. Henry races about as the build continues. The two large

*Alternate line. See note on special effects at back of playbook.*
D.S. machines join in, surging and pulsing with raw electricity.

Elevate it, Henry. Keep it close to the induction coil! (MUSIC 6.)

*(Activate it, Henry. Keep a watch on the induction coil!)* (Some more switches and the cone begins to activate, throbbing madly as it and the tabletop begin a slow ascent to the roof. The storm and the machinery continue to build. The table reaches the top and there is a deafening crack of thunder and a huge flash of lightning just outside the skylight, followed by a smaller flash down the length of the induction coil.) Now! (They shut it down. The table and cone descend quickly as the rest of the machinery winds to a halt and returns to its previous ambient state. Victor and Henry detach the chains and a few of the restraining straps. Victor checks the pulse.) It's alive. There is a pulse, Henry! A pulse!

HENRY. My God! Victor! *(He bends to listen to the heart.)*

VICTOR. Alive!

HENRY. *(Still listening.)* It's weakening.

VICTOR. What?

HENRY. It's weakening! I can barely hear it!

VICTOR. Quickly, some power! *(They sprint to the switches and activate them. The machines build quickly and, without monitoring and regulation, approach what seems to be a dangerous level.)* More, Henry! Live, damn you. Live!

HENRY. There is no more!

VICTOR. More! For God's sake, give it more! *(The D.L. machine emits an enormous spark. The others begin to smoke.)*

HENRY. Victor, we can't. I... *(Victor stares at him, incredulous.)*

VICTOR. What are you doing? Are you mad? *(They struggle.)* We'll lose him! He needs more power! More... power!

HENRY. Victor! Victor! *(The struggle ceases. Victor rushes to the body, checks the pulse. Finds nothing. Moves away in defeat.)*

VICTOR. We were so close, Henry. *(Pause.)* That all that time and effort should result in total failure.

HENRY. No, Victor. At least you've learned your principles are sound.

VICTOR. Yes. Yes, that's true. It did live, Henry. If only for a moment, but it did live.

*Alternate line. See note on special effects at back of playbook.*
HENRY. Victor, please. I'm afraid that what we sought to do is far beyond us still.

VICTOR. We must not let simple disappointment cloud our vision now. We heard the heartbeat, felt the pulse. We did it, Henry. We did it! We gave this being life!

HENRY. Perhaps, Victor, it is better that it end like this.

VICTOR. Whatever the problem, it can be amended. We must re-analyze, re-examine every facet of our procedure, every piece of equipment... *(He gets his notebook from the table.)*

HENRY. We will, Victor. We will. But first we must take some time to think about what all of this might mean.

VICTOR. Yes, of course. *(He moves to a piece of machinery.)*

HENRY. What are you doing?

VICTOR. A moment, Henry. I must determine the exact amount of power which...

HENRY. *(Taking off his apron.)* Victor. Elizabeth is right. We are both exhausted.

VICTOR. But Henry, I only want to...

HENRY. Victor! Please...

VICTOR. Yes. All right. Some rest. Perhaps some food. *(He crosses, taking off his apron. Henry moves onto the stairs, takes the torch, lights it.)*

HENRY. Come.

VICTOR. Elizabeth! I must attempt to amend myself to Elizabeth, mustn't I?

HENRY. Yes. I think we owe them all some explanation. Especially your father.

VICTOR. And believe me, this storm is nothing compared to what we can expect from him. *(He takes his coat and shuts down the few remaining switches. The skylight closes, and the lights and the generator go off. He crosses up to Henry.)*

HENRY. I'm sure. I'm afraid he'll think that I've gone crazy too. *(A look back into the room.)* I'm not too sure I haven't.

VICTOR. Well, steel yourself. And let us rejoin, at least for tonight, the current family of man. *(They laugh lightly and exit, Victor casting one last long look down into the room. Silence. The storm continues to build. Ominous shadows are cast about the room. Suddenly there is a clap of thunder and streak of lightning just outside the window. The storm grows louder. Another bolt of lightning and the machinery*
V - Rushes
H - Solts
V - Excites
H - astonishes
V - understands

turns on to its ambient state. The chemicals begin to bubble. A third streak of lightning and the apparatus begins to pulse and build. A larger, closer bolt and the two D.S. machines are brought to life. The hum and throb­bing builds until it seems that it can go no faster. Electricity arcs and crackles through the air. The cone begins to throb and pulse. Faster and louder, faster and louder, until... (MUSIC 7.) An enormous bolt of lightning strikes the building and travels down the cone to the body, which is enveloped in a blinding light. The table glows red hot and smoke pours from underneath it. The machinery begins to subside. As it does, the body sits bolt upright with a deep horridous scream, tearing away the remaining straps as it does so. The Creature sits for a moment, breathing deeply as it recovers from the violence of its birth. Slowly, he begins to examine his surroundings. He lowers himself off the table. He moves slowly and begins to explore the room, touching, bumping, feeling, smelling—exploring at once his own senses and the things around him. He is drawn to the control panel and reaches out to touch it. He pushes a switch and the cone and chains rise up and out of sight. Another switch and the D.S. piece of machinery begins to glow. He crosses down in fascination and reaches out. He throws a switch and a light comes on. He reverses it and a second light replaces the first. Again and the first light reappears. Again, and the second replaces it. Once more, and the lights begin to alternate by themselves. He reaches out to touch them and the machine emits an enormous electrical charge. He backs away in fear and turns toward the sound of approaching voices. Victor, from offstage:)

VICTOR. We have succeeded, Henry! Look! (The room is illuminated by a flash of lightning. The Creature reacts with even greater confusion.) The lightning! It must have struck the table!
HENRY. Yes, of course.
VICTOR. Our machinery could never have produced so great a charge.
HENRY. (Quietly.) The fire of Prometheus.

VICTOR. The direct strike is what made it come alive!
CREATURE. (With great difficulty, the word barely understandable.)

ALIVE.
VICTOR. It's trying to talk. Remarkable. Truly remarkable!
HENRY. Victor, we must consider that it may be in pain.
VICTOR. Nonsense. It's alive. That's all that matters.
HENRY. No, Victor. We cannot forget that it is human.
CREATURE. (Clearer.) HU-MAN.
VICTOR. It can talk! It's learning potential is enormous!
HENRY. Victor, I... What will we do with him?
VICTOR. Do with him?
HENRY. Yes. Had you not thought of that?
VICTOR. We must examine him completely. Every function.
Every reflex. (He claps his hands. The Creature spins toward the sound.)
HENRY. Victor, no. Listen to me. We cannot just...
VICTOR. Incredible! (He circles to the other side, claps his hands again. The Creature responds.) Here. Give me that. (He takes the torch from Henry and approaches the Creature, raising it to see him more clearly.)
HENRY. Victor, stop! Think for a moment.
VICTOR. (Approaching with the torch.) The eyes, Henry. Look at the eyes. (Cornered, terrified, the Creature lashes out.)
HENRY. Victor, look out! (MUSIC 8.) (Victor is sent sprawling to the floor. Henry grabs up the torch and uses it to hold the Creature at bay. The Creature backs away from the threatening flame. He bumps into a piece of machinery which sparks at the contact. He cries out and moves toward Henry, who uses the torch to defend himself.) Back! Back!
VICTOR. Be careful, Henry. His strength is unbelievable! (Henry tries to calm the Creature who, backing away, starts up the steps toward the gallery.)
HENRY. Back! Easy now. Easy. That's all right. Easy. Easy. (The Creature finds his way blocked by the closed door. He lunges toward Henry, who defends himself with the torch. The Creature backs away and crashes out the window. Thunder. Henry rushes over and looks down after him. Victor comes up the stairs.)
VICTOR. (Grabbing the torch as he passes.) Come, Henry. There is no time to lose. (He exits.)
HENRY. Victor! What have we done?
VICTOR. (Off.) Come on!
HENRY. Victor! (He exits as the lights fade.) (MUSIC 9.)
ACT I

SCENE 4

A cottage. One week later. Night.
A single room. Simply furnished. A solid door. Fireplace with
cooking pot and utensils. A cot. Wooden table and chairs. Some
open shelves containing jars, a few books, some clothing.
(MUSIC 9a.) DeLacey is illuminated by the firelight as he sits
on a bench and stirs a pot of food. We see that he is blind as he
reaches for a piece of wood and prods at the glowing embers.

VICTOR. (Voice-over.) Henry and I searched everywhere for
the body of the being, but our efforts to recover him proved
futile and we assumed that he had landed in the stream and was
taken by the storm. It was not until much later that I learned
what really had occurred... (The door slams open and the Creature
enters. DeLacey hears him, turns.)

DeLACEY. Who's there? (The Creature does not move.) Is some-
one there? (He rises, moves toward the door. The Creature moves,
makes some noise.) Are you children here again? Please, do not do
this to me. I am blind and all alone. (He takes another step. The
Creature moans, presses himself against the wall.) Who are you?
Please answer me. Who are you?
CREATURE. (With difficulty, struggling to remember the word.)
Hu-man.

DeLACEY. Are you hurt? Is that why you are here? (The
Creature moans again. DeLacey advances, hands outstretched, toward
the sound. The Creature raises his hand as if to strike.)
CREATURE. A L I...V... (DeLacey touches him, pulls back his
hand at the contact. The Creature does not move.)
DeLACEY. Can you not speak? (The Creature moans again.
DeLacey takes his arm.) There, there. It's all right. No one will
hurt you here. You are very cold, my friend. And wet. Here.
Come with me. (He tries to lead him to the fire. The Creature resists.)
No, no. It's all right. Come along now. (Slowly, he manages to coax
him to the bench.) Sit down here and we'll warm you up. (The
Creature does not move.) Sit down. Don't you understand?
(DeLacey places a hand on his shoulder and pushes him down onto the
bench.) Sit. Yes!
CREATURE. Ssss-it.
DeLACEY. So, you can talk after all. (He crosses around behind him and sits.)
CREATURE. Ssss-it.
DeLACEY. Is there something wrong with your voice? What has happened to you? (The Creature, confused, moans and shakes slightly.) It's all right. No matter. Here, let's warm you up. (He takes the Creature's arms and extends them toward the fire. The Creature, afraid of the flame, draws back.) No, no. Here. (He takes his hands again and slowly places them in front of the fire.) Here. Just here. (The Creature feels the warmth and reacts positively.) Yes. Warm.

CREATURE. W A... R...
DeLACEY. Warm.
CREATURE. W A R M.
DeLACEY. Yes. Yes!
CREATURE. (Reaching toward the food.) WARM! (He burns himself on the pot draws back, moans.)
DeLACEY. What is it? Are you hungry?
CREATURE. HUN-GRY?
DeLACEY. Yes. Of course you are. (He reaches out for a bowl.)
CREATURE. Hungry. Hungry.
DeLACEY. (As he ladles porridge into the bowl.) You are very simple minded, my friend. I hope you don't mind a very simple supper.
CREATURE. Hungry. (He hands the bowl to the Creature, who begins ravenously shoveling it into his mouth with his hands. DeLacey hears the slurping and reaches up to stop him.)

DeLACEY. Wait. Wait a moment. There is a better way. Like this. (He takes the bowl away, gets a spoon, uses it correctly.) You see? Like this. (He demonstrates again, then takes the Creature's hand and fits it around the spoon.) Now you try. (He leads the Creature's hand to the bowl and then to his mouth. He eats.) Yes. Yes. Again. (He repeats the action. This time, however, the spoon returns automatically to the bowl and back to the mouth.) Yes. That's it. (The Creature finishes and holds the bowl out to DeLacey, who of course doesn't see it. After a moment, he moans and pushes the bowl into DeLacey's chest.)

More? You want more?
CREATURE. More? (DeLacey takes the bowl, refills it.) More.
Warm. Hungry. (DeLacey hands him the bowl. He eats, grins happily.)
DeLACEY. You learn quickly, my friend. Very quickly indeed. Can you tell me what it was that happened to you? (The Creature chuckles with pleasure. DeLacey chuckles to himself, thinks for a moment.) My name is DeLacey. Can you say that? De-Lacey.

CREATURE. De-Lacey. Good!

DeLACEY. Yes, DeLacey. Good!

CREATURE. De-Lacey. Good! (He returns to his food. Finishes.)

DeLACEY. Yes, yes. And who are you?

CREATURE. (Holding out the bowl.) Hungry. More!

DeLACEY. Yes. All right. (He ladles out more porridge.) I don't know what it was that happened to you, but I suspect you know much more than you remember now. (He hands him the bowl.) No matter. I shall teach it all to you again. Everything I can.

CREATURE. (Looks up.) Good. DeLacey. Good!

DeLACEY. I have been here alone for a very long time. No one bothers with me much because I am old and blind. Children come here sometimes and torment me. They can be so very, very cruel.

CREATURE. DeLacey. Good.

DeLACEY. You don't understand anything I'm saying, do you? (The Creature looks at him quietly.) You will. I will teach you. For whatever the reason, you have come to me and I am no longer here alone. (MUSIC 10.)

CREATURE. Alone?

DeLACEY. No, my friend. Not alone. Whoever you are, you will stay here and become my student. My student and my friend.

CREATURE. Friend? (DeLacey reaches out, touches the Creature's face.)

DeLACEY. Yes. Friend. (The Creature thinks a moment, then reaches out and tentatively touches DeLacey's face.)

CREATURE. Friend.

DeLACEY. Yes. Friend.

CREATURE. (Joyous. Excited.) FRIEND! (He gently strokes DeLacey's face as the lights fade.) (MUSIC 10a.)
ACT I

SCENE 5

The cottage has been pivoted to reveal its exterior and comes to
rest at an angle off to one side of a clearing in the woods.
As it does, the lights change to indicate a passage of time and the
following voice-over is heard. (MUSIC 10b.) During it, the
Creature and DeLacey take their places on a bench to the L. of
the cottage door. There are gardening tools attached to the walls
and there is a small thatched overhang above the door supported
by a single wooden post.

VICTOR. (Voice-over.) The next few months passed quickly.
Henry was persuaded to remain until the wedding and together
we returned to more abstract and scholarly pursuits. He was
able to convince me that my work was, after all, better left un­
done. My creation, meanwhile, was progressing rapidly; his
faculties re-acquainting themselves with skills and knowledge
that they had previously possessed. This period, although
shortlived, would be the only time of calm and peace that he
would ever know... (Lights come up full. The Creature holds a book,
is reading.)

CREATURE. ...Therefore the Lord God said, behold, the
man has become as one of us, to know good and evil: and now,
lest he put forth his hand and take also of the tree of life, and
eat, and live for ever:
DeLACEY. Very good. Go on.
CREATURE. ...Therefore the Lord God sent him forth from
the garden of Eden to till the ground from which he... whe...
DeLACEY. Whence.
CREATURE. I know the word. I could not see.
DeLACEY. It must be getting dark. That's enough for today
then. (The Creature closes the book, hands it to DeLacey.)
CREATURE. Adam was alone?
DeLACEY. Yes. Adam was the first man. God created him
from dust. Then God created Eve to be Adam's companion.
CREATURE. Companion is the same as friend?
DeLACEY. Yes, that's right. Get some wood. Then we'll begin preparing supper. (The Creature rises, starts around the cottage.)

CREATURE. (To himself.) Companion—friend. (He exits. DeLacey remains seated. After a moment, Metz and Schmidt enter through the woods, carrying burlap sacks.)

METZ. There he is. Now just keep quiet, Peter. And do exactly what I told you.

SCHMIDT. I don't like this, Hans.

METZ. Quiet, Peter! (Comes down a few steps. To DeLacey.) Hello!

DeLACEY. Who's there?

METZ. Just two travelers, sir.

DeLACEY. My name is DeLacey. This is my cottage. Is there something I can do for you? (He rises, steps forward. Metz moves in.)

SCHMIDT. No. We were just...

METZ. (To Schmidt.) Ssssh! (To DeLacey.) Yes. Perhaps there is something you can do. (As he speaks, he signals Schmidt to go into the cottage. Hesitantly, Schmidt complies.) We are on our way to Carlstadt. I'm afraid we've gotten lost.

DeLACEY. Carlstadt? You are a very long way from there.

METZ. Yes. It would seem we missed a turn somewhere.

DeLACEY. From which direction have you come?

METZ. From a village just outside Geneva. Do you think that you can help us?

DeLACEY. Yes. You should be glad you found me when you did. Go back north on the main road and shortly you... (Schmidt re-enters, his arms laden with DeLacey's things. He trips on the doorjamb and falls.) What was that? (He turns in the direction of the sound. Schmidt tries to gather up the fallen objects.) What's happening?

METZ. Nothing. My friend just dropped something. (DeLacey takes another step, kicks something, reaches down, feels it, recognizes it as his.)

DeLACEY. These things are mine! (Schmidt snatches the object away from him, continues to gather up the others.)

SCHMIDT. Just borrowing a few things from you, old man. (He carries the objects over to the bags.)

DeLACEY. Please don't do this to me. Please.

METZ. Not being very neighborly now, are you? Come on,
Peter. Gather it up and let's be off. (He crosses to the bags. DeLacey bends down, picks up a scarf as Schmidt crosses back to get it.)

SCHMIDT. Give me that!

DeLACEY. No!

SCHMIDT. Give me that! (DeLacey clutches it to him.) Hans!

METZ. (Crossing in.) Oh come now, Peter. Surely you can't be afraid of him? He's just an old man. And blind at that. (He crosses to DeLacey, yanks the scarf away.) You want this, do you? Come get it then. (DeLacey moves toward him.)

SCHMIDT. Here, old man. Over here.

DeLACEY. Please. Stop this. Please!

METZ. (Mimicking him.) Please! Please! (They laugh. Metz goes to DeLacey, flicks him with the scarf. Schmidt begins to strike at him with an old blanket. They circle, taunting him.) Here it is, old man. Here it is. You can have it if you can get it.

SCHMIDT. Come on! Get it. Get it!

METZ. Almost. Almost. Here it is. (DeLacey catches the scarf, begins to scream.)

DeLACEY. Help. Help me. Help!

METZ. Quiet!

DeLACEY. Help me! Someone, please!

METZ. Quiet, I said! (Metz wraps the scarf around his throat, begins to strangle him.)

SCHMIDT. Hans!

DeLACEY. Help! Help!

METZ. QUIET! (He tightens the scarf around his neck. DeLacey gasps, strangled, slides slowly to the ground, still. The Creature enters around the side of the cottage, carrying a bundle of wood. Sees them, stops.)

SCHMIDT. Oh my God. (Metz turns, sees the Creature.)

CREATURE. What are you doing? (He drops the wood and comes forward.)

METZ. (Backing away.) There... there's been an accident. (Schmidt takes a lantern; starts to move toward the Creature, who is moving to DeLacey.)

SCHMIDT. I know him. I know him...

METZ. We were... coming through the woods. (The Creature kneels beside the body.) We... heard screams. We...

CREATURE. What is wrong with him? (He reaches out, touches the body.) DeLacey? (He rocks the body gently.) DeLacey? Can you
not speak to me? DeLacey? (Schmidt continues moving down in fascination. The Creature touches the body again, sits back in fear and confusion. (Screams.) NOOOOOOO! (He rocks slowly as he screams. Schmidt raises the lantern, looks at him.)

SCHMIDT. (Horrorstruck.) My God. I know you. Frankenstein... we... those bodies... Hans! (He begins to back away. The Creature looks up at him.)

METZ. What are you talking about?

CREATURE. What have you done to him?

SCHMIDT. You were dead...

CREATURE. Dead?

SCHMIDT. Frankenstein...

CREATURE. (Rising.) Frankenstein? (He approaches slowly, backing Schmidt toward the cottage.)

METZ. (Terrified.) Oh my God.

SCHMIDT. (Dropping to his knees.) Don't hurt me. Please. Please!

CREATURE. What is this Frankenstein?

SCHMIDT. Oh God. Please. Please! (The Creature grabs him by the coat, lifts him up.)

CREATURE. What is this Frankenstein?

METZ. Leave him alone!

SCHMIDT. (Babbling.) Oh, God. Please don't. Please, I...

CREATURE. Tell me!

METZ. Run, Peter! (Schmidt breaks away, climbing up the chimney of the hut to the roof, kicking at the Creature as he does so. The Creature pursues him.)

SCHMIDT. (Ad lib.) Stay away from me! Stay away! No! Don't!

CREATURE. (Ad lib.) What is this Frankenstein? Tell me! Tell me! (Metz counters to the other side, yelling to his friend.)

METZ. (Ad lib.) Run, Peter! Over here! I'll help you! Here! Here! (Schmidt loses his balance and falls backward through the roof with the lantern.) Peter! (MUSIC II.) (The Creature comes down and starts toward Metz, who pulls a knife and backs away. Inside the cottage, Schmidt tries to open the door, which has been blocked by the broken post outside the door.)

SCHMIDT. (Ad lib.) Hans, the lantern! Fire! Fire! Help me! Help me!
METZ. *(Beckoning with the knife.)* Come on, you! Come on. Come on!

CREATURE. Why are you doing this? Why? *(Metz jams the knife into the Creature's stomach. He doubles over, almost falls. Metz runs past him and pulls a pitchfork from the wall, uses the handle in an attempt to open the blocked door. Inside, Schmidt continues screaming. The Creature pulls out the knife and once again starts toward Metz, who strikes at him with the handle of the pitchfork. The Creature recoils from the blows, then catches the handle and pulls. Metz is spun around as he holds onto the end. The Creature shoves the handle away and drives the tines into Metz, who doubles over with a scream and collapses to the ground. Smoke begins to pour from the cottage and flames can be seen inside. The Creature, confused and in pain, looks around and then starts back toward the body. Schmidt can be seen inside the cottage, pounding vainly on the window.)* Why? Why? *(The fire is beginning to consume the cottage, the crackling of the flames growing louder and louder. Schmidt disappears. The Creature kneels beside the body, touches it, cries out in anger, pain and confusion.)* Friend! *(The sound of the fire continues to build as the lights fade.)*

CURTAIN *(MUSIC 12.)*
Frankenstein Cast

Victor Frankenstein: Eric Phaneuf

Elizabeth Lavenza: Rebecca Rasmussen
   Joana Treto- Understudy

Alphonse Frankenstein: Bo Powell

William Frankenstein: Chris Trejo

Henry Clerval: Daniel Cole

Lionel Mueller: Travis Crosby

Frau Mueller: Dulce Vasquez
   Ruby Becerril- Understudy

Hans Metz: Mayra Segovia
   Christyn Calvo- Understudy

Peter Schmidt: Luis Reyes

DeLacey: Anibal Mora

Justine Moritz: Taylor Harrington
   Elia Wyman- Understudy

The Creature: Aren Roberson

Stage Manager: Riana Lopez

Student Director: Estephany Cruz
DESERT HOT SPRINGS HIGH SCHOOL THEATRE DEPARTMENT PRESENTS:

MARY SHELLEY'S

Frankenstein

ADAPTED BY VICTOR GIALANELLA

NOVEMBER 20, 21 AND 22 @ 7:30 PM

MATINEE 22ND @ 2:00 PM

TICKETS $7.00 @ THE DOOR

MATINEE $5.00

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FOR MORE INFORMATION CONTACT MR. LANDMANN IN THE BLACK BOX
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**Code K Costume Rental Discounts:**
- 5% over $1,080.00
- 10% over $3,900.00
- 15% over $6,000.00

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**Show/Production:** Frankenstein
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(1) The play must be presented only as published in the Dramatists Play Service, Inc. authorized acting edition, without any changes, additions, alterations or deletions to the text and title. These restrictions shall include, without limitation, not altering, updating or amending the time, locales or settings of the play in any way. The gender of the characters shall also not be changed or altered in any way, e.g., by costume or physical change.

(2) The author(s) shall receive credit as sole and exclusive author(s) of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production thereof; the name(s) of the author(s) must appear on a separate line in which no other name appears, immediately beneath the title and in size and prominence of type equal to 50% of the largest letter used for the title of the play.
(a) All programs must include any additional acknowledgments set forth on the copyright page of the Dramatists Play Service authorized acting edition under the paragraph entitled SPECIAL NOTE.

(b) All programs must include the following statement: “Produced by special arrangement with Dramatists Play Service, Inc.”

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Additional Conditions:

See acknowledgments set forth on the copyright page of the Dramatists Play Service acting edition under the paragraph entitled SPECIAL NOTE.
Confirmation of Nonprofessional Application

Dramatists Play Service, Inc.
440 Park Avenue South
New York, NY 10016
Tel. 212-683-8960
Fax 212-213-1539
www.dramatists.com
nonpro@dramatists.com

NOTE: We have received your application. If your application is immediately approved, you will receive a License Invoice by e-mail. If your application requires review, you will receive a response by regular mail within approximately two to four weeks.

Production Information:

Title of play: Frankenstein
Author(s): Victor Gialanella, from the novel by Mary Shelley

Production dates: 11/20/2008 - 11/22/2008
Number of performances: 4
Seating capacity: 300
Ticket price range: $5-$7
Weekly actors' salary: 0

Comments: Please keep in mind that we rarely sell out or even come close to selling a full house.

Contact Information:

Applicant description: School/High School

DPS account number:
Your name: Ryan Landmann
Company/Organization: Desert Hot Springs High School
Address Line 1: [Redacted]
Address Line 2: [Redacted]
City: [Redacted]
State: [Redacted]
Zip/Postal code: [Redacted]
Country: United States

E-mail: [Redacted]
Daytime telephone: [Redacted]
Fax: [Redacted]
Web site: 

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Country: United States

Terms and Conditions:

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Groundplan

Frankenstein

Laboratory

Table

+4'

Center Curtain

Delacey Cottage

Sitting Room
Eliza's Bed

Elizabeth's Bed

P. Landmann
5/25/08

Woods

+3'

Plum

Graveyard

Plum

P. Landmann
5/25/08

Woods
ACT I 503 LABORATORY
ACT # 3.5
ACT 5 SC 5 COTTAGE (EXT)

Act 5 SC 5

R. Lindemann
ACT II SC 1 WOODS

Act II S.1

R. Landmann
Frankenstein
Play
Disk 1
Desert Hot Springs High School Theatre Department Presents

Mary Shelley's

Frankenstein

A Play in Two Acts By
Victor Gialanella

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Josie Powell
Independent Consultant
ID # 1760198
Joemaka@msn.com
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Frank L. Graham III
Inventor
Contact: 760.578.7826
email: fgshadow@aol.com
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Utility Patent No: US 6,662,838 B1

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RYAN LANDMANN  
DIRECTOR  
Mr. Landmann has directed nine plays here at DHSHS. Mr. Landmann enjoys watching his students grow into actors ready for the real world. He's currently finishing his Masters Degree in Theater Arts at Central Washington University.

"Some are born great, some achieve greatness, and some have greatness thrust upon them."
- Twelfth Night, William Shakespeare

ESTEFANY CRUZ  
STUDENT DIRECTOR - 11TH  
This is Estephany’s first time taking part in a production at DHSHS. She is very proud to be part of it and she hopes to do a good job. She has taken Theater since her freshman year and will soon be taking Theater III.

"Kind words can be short and easy to speak, but their echoes are truly endless."
- Mother Theresa

SCOTT GREEN  
TECHNICAL DIRECTOR - 11th  
Scott is a junior this year. This is his fourth production here at DHSHS. He is the treasurer of the Drama Club. He is interested in majoring in theater lighting design in college and he is a very active video game player.

"We all got friends, but stand alone."
- Hollywood Undead

RIANA LOPEZ  
STAGE MANAGER - 12th  
This is Riana’s first play. She is very happy to be helping out with this production. She has taken Theater I and II and will be in Theater III next spring. She loves theater and is considering helping out in the next production as well. GO CHARGERS!

"Tell the people you love, that you love them today, because tomorrow may be too late."
- Riana Lopez

AIMEE MONTOYA  
ASSISTANT STAGE MANAGER - 12th  
Aimee is currently a senior at DHSHS. She has been involved in theater since her freshman year. She wants to thank Mr. Landmann for giving her many opportunities in theater. She loves acting and has been in two previous productions here at school: "Don't Drink the Water", as the Ambassador and "Little Shop of Horrors", starring as Audrey. Aimee is looking forward to this year’s performances and hopes to be part of the next one. Enjoy the show!

"If you are out to describe the truth, leave elegance to the tailor."
- Albert Einstein

ERIC PHANEUF  
VICTOR FRANKENSTEIN - 12th  
This is Eric’s sixth play with DHSHS. He is looking forward to it very much, seeing as it is his second to last play here before graduation. His high school experience with theater has been truly amazing. He has been in Choir for all four years in high school.

"The greatest thing you’ll ever learn, is to love, and be loved in return."
- Moulin Rouge.

ARREN ROBERTSON  
FRANKENSTEIN’S CREATURE - 11th  
This is Arren’s second play at DHSHS. His last performance was last year as the judge in the play "Harvey", where he stood out like a superstar. Arren’s love for acting has driven him to want to pursue acting in the future. In this play he will be stretching his acting ability to a whole new level by portraying Frankenstein’s Creature.

“A man can walk at full strength, but the ideas he has can only be spoken while sitting down."
- Intelec

DANIEL COLE  
HENRY CLERVAL - 10th  
Daniel is a sophomore and has been in the last two plays at DHSHS. In "Harvey" he was the cab driver and in "Little Shop of Horrors" he was Seymour. Daniel's hobbies include riding his bike and kicking it with his friends, Terrance and Anibul. Daniel also wants to give a shout out to all his family and the dear audience for coming to the play!
REBECCA RASMUSSEN
ELIZABETH LAVENZA - 12th
This is Rebecca's fourth play with DHSHS. She has been involved in theater since her freshman year. Mr. Landmann is totally her favorite teacher. She is involved in our school's Varsity Softball team. She is this year's Drama Club president and is enjoying it very much. Rebecca loves to act and is happy to be in "Frankenstein" as it is her last production at this school.

"Nobody's safe when the clue is raging!... Hi Mom!!"

JOANNA TRETO
ELIZABETH'S UNDERSTUDY - 12th
This is Joanna's first on-stage performance but was Stage Manager for "Harvey". She is a senior this year and is looking forward to graduation! Joanna hopes to attend either Humboldt or East Bay University and major in English and Photography!

"Who are you to judge the life I live? I know I'm not perfect, and I don't live to be, but before you start pointing fingers, make sure your hands are clean."
- Bob Marley

BO POWELL
ALPHONSE FRANKENSTEIN - 10th
Bo is a sophomore at DHSHS. This is his second play here. He was previously in "Harvey". He also was in Theater I, II and will be in Theater III next term. He also acted a lot through elementary and middle school. He is very much looking forward to this production.

"'Cause my mind's on a mission, and a mind on a mission, with enough ammunition, and the right proposition, is a mind that you just set free!"
- Shaane

CHRISTOPHER TREJO
WILLIAM FRANKENSTEIN - 9th
This is Chris's first play and he's very excited to be here. He loves to draw, sing and he especially loves to act! He is here for only one reason, and that is, to show the world what he can do!

"If a person never made a mistake in his or her life, it means that they never tried anything new."
- Albert Einstein

TAYLOR HARRINGTON
JUSTINE MORITZ - 12th
This is Taylor's third play at DHSHS. She has been in the school's choir for all four years and on the choir executive board. She has been on the school's varsity softball team for three years. She loves to act and she is very happy to be a part of the play.

"Nobody is safe when the clue is raging!"

ELIA WYMAN
JUSTINE'S UNDERSTUDY - 9th
Elia June Wyman is a freshman at DHSHS. She has been in one play before in the 8th grade, "Grease". Elia loves to act and is a very talented artist.

"The main death in America is people dying."

TRAVIS CROSBY
LIONEL MUELLER - 12th
This is Travis' first play at DHSHS. Travis has played golf and soccer for four years. He has been in band for three years.

"It's not about the name on the back of the shirt, it's about the badge on the front."
- David Beckham

DULCE VASQUEZ
FRAU MUELLER - 9th
Dulce is a freshman here at DHSHS. She is not in any clubs yet but she is thinking about it. She has never been in a play but has always had an interest in theater. She loves baking, especially in the winter.

"In life, people are going to want you, need you, exceed you, take you, love you, hate you, play you, rate you, save you and break you but that's what makes you!"
Rubi Becerril
Frau Mueller's Understudy - 10th
This is Rubi's first play. She is a sophomore at DHSHS. She is in AVID and Concert Choir. She is very excited to be in "Frankenstein." She wants to thank her mom, dad, sister, brother and her best friend, Rigo, for all their support, sacrifices and inspiration.

"Emotion, Rubi! EMOTION!"
- Anibal Mora

Anibal Mora
DeLacey - 10th
Anibal is a sophomore and is currently in Chorale and will be in Theater II next term. He started out helping backstage with "Harvey" and then he got his first role in "Little Shop of Horrors". He is excited to get a role in "Frankenstein" and hopes everyone enjoys the show!

"There is a difference between being the best, and being your best!"

Mayra Segovia
Hans Metz - 12th
Mayra has been in "Harvey" and now "Frankenstein". She likes music, art and learning. She is very excited about the opportunity to be part of one more play before graduation. This year is full of senior tension but she is ready to graduate and go to college.

"Security is mostly a superstition. It does not exist in nature... life is either a daring adventure or nothing."
- Helen Keller

Christyn Calvo
Hans Metz's Understudy - 10th
This is Christyn's first play here. Christyn was the Stage Manager for the play "Guys and Dolls" in the 7th grade. Her interests include acting, singing, dancing and journalism.

"Kasper"

Luis Reyes
Peter Schmidt - 11th
This is Luis' first play here at DHSHS. He is happy to have a part in the play. He did not care what part he got, he is just glad to have one! He will be in Track and Field, even though he is not very fast. He just enjoys running, exercising and having fun. He has been in theater for two years and really loves acting.

"Walk among the natives by day, but in your heart be Superman."
- Gene Simmons

Dionisio Tafoya
Set Designer
Dionisio Tafoya is a professional in the entertainment industry. He has been a resident scenic artist at such studios as CBS Television City and Warner Bros. in Los Angeles and has worked on countless shows and productions. His diverse aptitude has given him significant experience in scenic painting, sculpting, sign writing, costuming and special FX.

Jaime Andrade Gonzalez
Makeup Artist
Jaime is a professional makeup artist. This is her first time working with students on a play here at DHSHS. She has worked on such productions as "Guys and Dolls" at the McCallum Theatre. She also has worked as a freelance makeup artist at such prestigious venues as The Viceroy, Palm Springs and the Renaissance Esmeralda Resort, Indian Wells. She was recently part of the makeup staff that participated in "Statewide Disaster Day" at Desert Regional Medical Center, Palm Springs.
SPECIAL THANKS

PAINT CREW
Alexa Brown, Marci Evenson, Cassandra Lee, Andrea Ocampo, Brandy Wiener

SET DESIGN DIRECTOR
Dionisio Tafoya

MAKEUP DIRECTOR AND SPECIAL EFFECTS
MAKEUP ARTIST
Jaime Andrade Gonzalez

LIGHTING
Dillon Baird & Scott Green

SOUND
Dillon Baird

STAGE CREW
Jesse Bentley, Nate Carr Stephany De LaTorre, Marci Evenson, Blanca Quintero,
Melissa Rincon, Carlos Solares

PUBLICITY AND GRAPHIC PRODUCTION
Estephany Cruz, Alexandra Merriman, Skye Gable, Kevin Duncan, Erick Gonzalez,
Brandon Gadley, Pedro Jimenez, Richard Gurland, Oscar Solis

SPECIAL THANKS
Greg Andrade, Jaime Andrade Gonzalez, Elise Forier,
Michelle Graff, Amanda Troolines, Props FX

MARY KAY*
Josie Rizzio
Independent Beauty Consultant
760-660-9544
jrizzio@marykay.com
www.marykay.com/jrizzio

USB wishes the
Frankenstein Cast
and Crew
Best of luck!

DESERT FOOD MART
13525 Palm Drive
Desert Hot Springs, CA
760 251-7562

Luis,
Congratulations on gettin in the play! I am so proud of you. Break a leg and don’t ever give up!
- From your number one fan.