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MARY SHELLEY'S FRANKENSTEIN

CAST

Robert De Niro Creature / Sharp Featured Man

Kenneth Branagh Victor

Tom Hulce Henry

Helena Bonham Carter Elizabeth

Aidan Quinn Walton

Ian Holm Victor's Father

Richard Briers Grandfather

John Cleese Professor Waldman

Robert Hardy Professor Krempe

Cherie Lunghi Victor's Mother

CREW

Directed by **Kenneth Branagh**

Screenplay by **Steph Lady** and **Frank Darabont**

From the original novel by **Mary Shelley**

Produced by **Francis Ford Coppola**, **James V. Hart** and **John Veitch**

Co-Produced by **Kenneth Branagh** and **David Parfitt**

Executive Producer **Fred Fuchs**

Cinematography by **Roger Pratt**

Edited by **Andrew Marcus**

Music by **Patrick Doyle**

Costumes Designed by **James Acheson**

Production Design by **Tim Harvey**

Creature Makeup by **Daniel Parker**



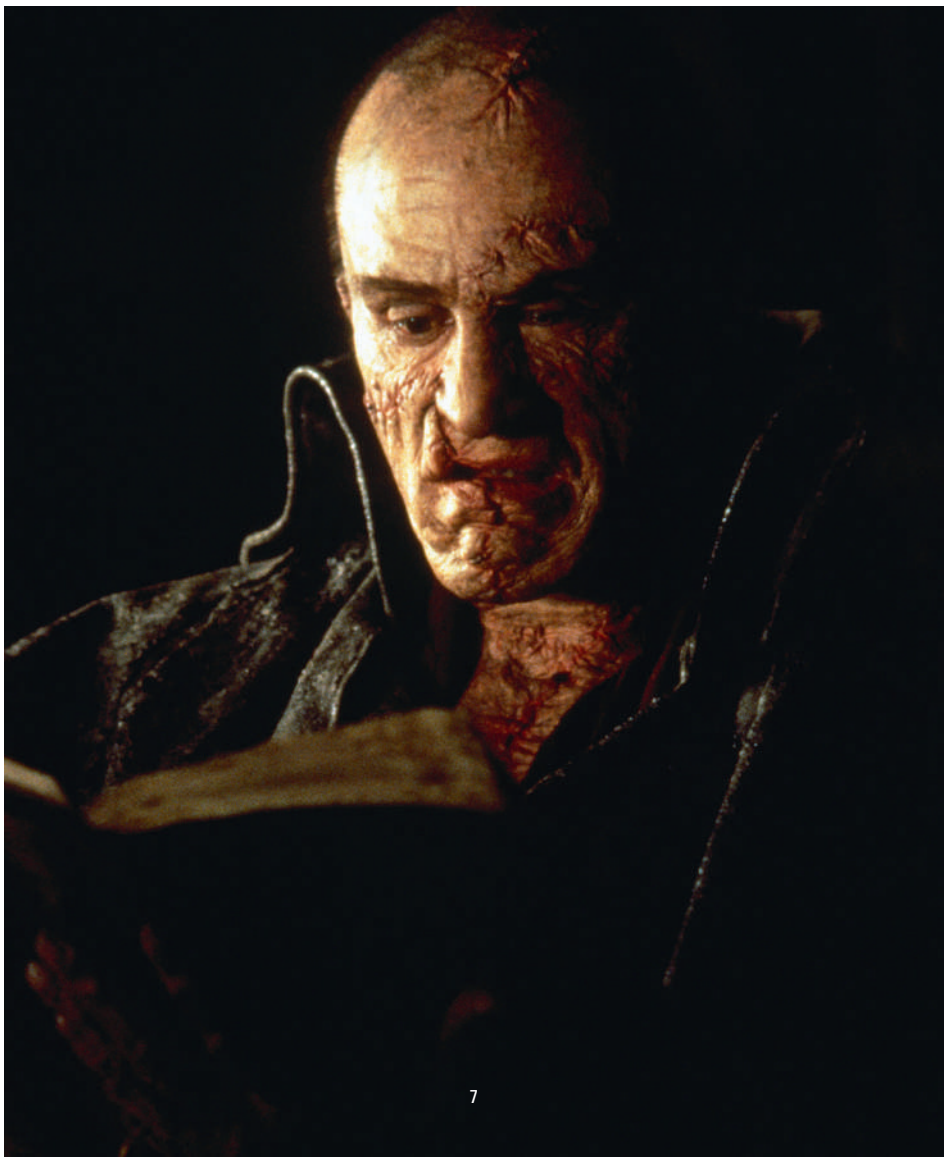
‘HIDEOUS PROGENY’: *MARY SHELLEY’S FRANKENSTEIN*

by Jon Towlson

What intrigues the modern viewer of Kenneth Branagh’s 1994 adaptation of Mary Shelley’s novel *Frankenstein; or, The Modern Prometheus* (written in 1818) is how he attempted to create the film almost as if the story had never been filmed before. That Branagh chose to call his film *Mary Shelley’s Frankenstein* (and not ‘Kenneth Branagh’s Frankenstein’) is fascinating, signalling an absolute return to the literary wellspring that inspired his adaptation while sidestepping countless Frankenstein films made in the interim. It also reflects a curious auteur trait in Branagh himself. After all, this is the actor-as-auteur who directed several film adaptations of Shakespeare, starting with *Henry V* (in 1989) and then appeared as Shakespeare in a film which he also directed (*All is True* [2018]). In Branagh’s work, issues of authorship not so much blur as become transposed as part of the act of creation itself – not unlike the ‘hideous progeny’ that poor old Victor Frankenstein creates by stitching together bits of cadavers and subjecting them to the life-giving voltage of the heavens. Early in his career Branagh was described (by theatre critic Milton Schulman) as possessing “the vitality of Olivier, the passion of Gielgud, the assurance of Guinness”: traits he surely shares with Victor Frankenstein too.¹ At the very least, both Victor and Branagh know how to put on a good show (and do so with great aplomb).

But where does this leave us from the standpoint of genre? In spite of any indications or expectations to the contrary, *Mary Shelley’s Frankenstein* is based on a work that virtually defined a genre in its influence on literature, films and plays. And while Branagh may have sought to ignore previous

¹Quoted in Tanitch, Robert. *The London Stage in the 20th Century* (London: Haus, 2007).

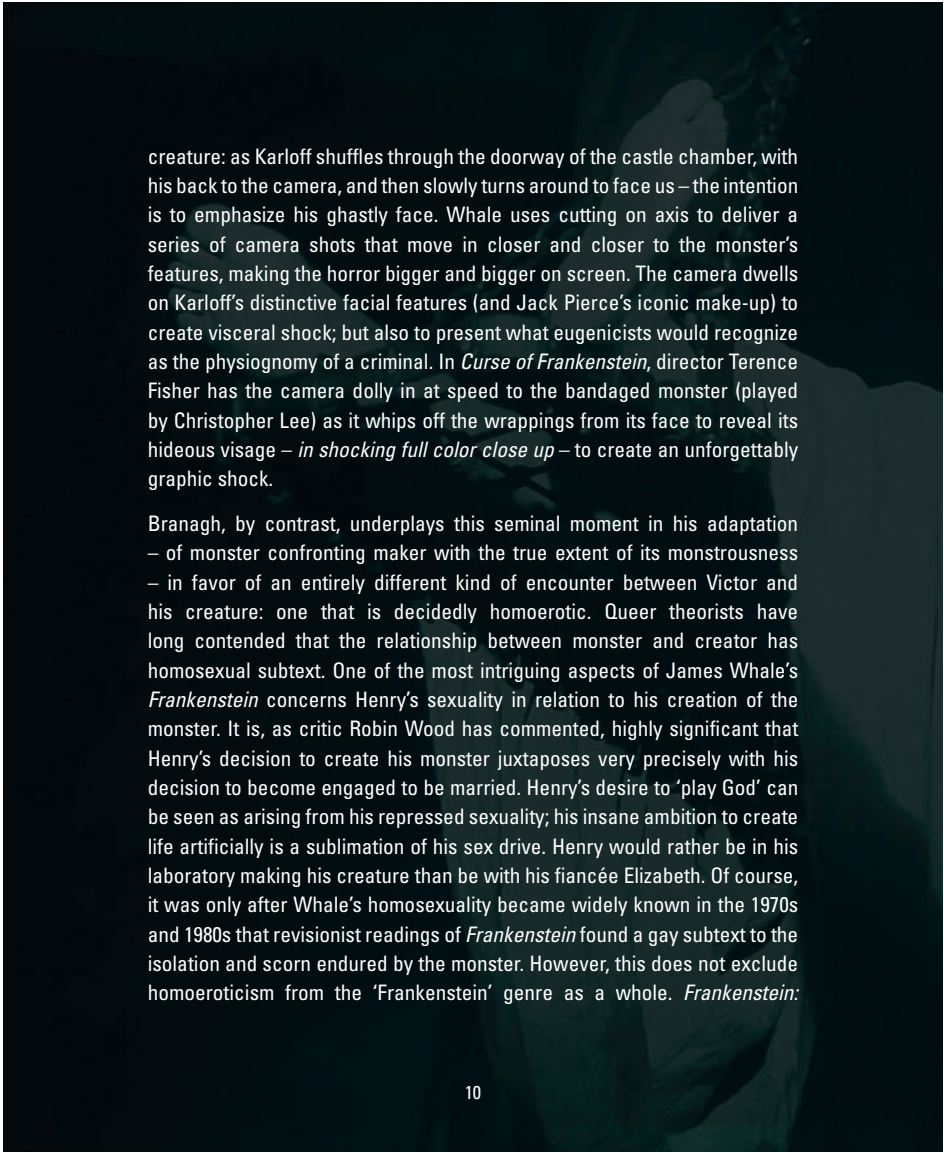




adaptations of Shelley's novel in an attempt to *return* us to Shelley – in spirit at least – for us to do so would preclude a number of interesting and potentially illuminating comparisons: in other words, how *Mary Shelley's Frankenstein* fits into the lineage of adaptations and their range of social, cultural and scientific perspectives.

On its release in 1994, *Mary Shelley's Frankenstein* marked a return not only to its literary origins, but to the origins of the horror film itself – or at least to a time when the term 'horror film' first became a thing. American Zoetrope, in following *Bram Stoker's Dracula* (directed by Francis Ford Coppola in 1992) with the Mary Shelley adaptation, hoped to replicate the box success that Universal enjoyed in 1931 with Tod Browning's *Dracula* and James Whale's *Frankenstein* (1931) the following season. This horror movie double whammy had, of course, already been repeated (in Eastmancolor!) by Britain's Hammer, who released – in a reversed order of monsters – *Curse of Frankenstein* in 1957 followed by *Dracula* (aka *Horror of Dracula*) in 1958. These films have become celebrated by film historians not just as triumphs for the studios that created them, but for the ways they have held a mirror to society. Horror films of the 1930s are said to reflect working class discontent arising from the Great Depression: Boris Karloff's monster – along with *The Mummy* (1932) and *Freaks* (1932) – are noticeably blue-collar monsters, exploited or disenfranchised by their masters. Frankenstein broke taboos of eugenics; therein lay much of its shock value – Karloff's creature is made monstrous not so much by his physical appearance as by his 'abnormal' criminal brain. *Curse of Frankenstein*, by contrast, derives much of its shock value from the increasingly liberal censorship of the late 1950s into the 1960s.

A key moment in both *Frankenstein* and *Curse of Frankenstein* is the revelation of the monster: the first time we see it close up and 'alive'. Perhaps the greatest shock in *Frankenstein* occurs when we are introduced to the



creature: as Karloff shuffles through the doorway of the castle chamber, with his back to the camera, and then slowly turns around to face us – the intention is to emphasize his ghastly face. Whale uses cutting on axis to deliver a series of camera shots that move in closer and closer to the monster's features, making the horror bigger and bigger on screen. The camera dwells on Karloff's distinctive facial features (and Jack Pierce's iconic make-up) to create visceral shock; but also to present what eugenicists would recognize as the physiognomy of a criminal. In *Curse of Frankenstein*, director Terence Fisher has the camera dolly in at speed to the bandaged monster (played by Christopher Lee) as it whips off the wrappings from its face to reveal its hideous visage – in *shocking full color close up* – to create an unforgettably graphic shock.

Branagh, by contrast, underplays this seminal moment in his adaptation – of monster confronting maker with the true extent of its monstrousness – in favor of an entirely different kind of encounter between Victor and his creature: one that is decidedly homoerotic. Queer theorists have long contended that the relationship between monster and creator has homosexual subtext. One of the most intriguing aspects of James Whale's *Frankenstein* concerns Henry's sexuality in relation to his creation of the monster. It is, as critic Robin Wood has commented, highly significant that Henry's decision to create his monster juxtaposes very precisely with his decision to become engaged to be married. Henry's desire to 'play God' can be seen as arising from his repressed sexuality; his insane ambition to create life artificially is a sublimation of his sex drive. Henry would rather be in his laboratory making his creature than be with his fiancée Elizabeth. Of course, it was only after Whale's homosexuality became widely known in the 1970s and 1980s that revisionist readings of *Frankenstein* found a gay subtext to the isolation and scorn endured by the monster. However, this does not exclude homoeroticism from the 'Frankenstein' genre as a whole. *Frankenstein*:





The True Story (1973), scripted by Christopher Isherwood and his lover Don Bachardy, portrays 18th century upper-class London as a society of beautiful people, into which Victor's initially glorious creation (played by Michael Sarrazin) is introduced. Captivating everyone with his physical perfection, the Dorian Gray-like creature becomes the darling of the social scene until a flaw in Victor's reanimation process causes the creature's beauty to suddenly decay. It is the creature's increasing physical ugliness that leads Victor to reject the creature, rather than its violence or brutality – a statement perhaps on the Hollywood/Santa Monica social circle within which Isherwood and Bachardy moved in the 1960s and 1970s; where beauty is strictly on the surface and the ageing process feared and despised.

Branagh plays on homoeroticism in an extended sequence where Victor first gives 'birth' to the monster. Stripped to the waist, Victor wrestles with the creature's seemingly lifeless body in a pool of amniotic fluid, as he tries to get the creation to stand up by itself. It's a scene curiously reminiscent of the famous nude wrestling match between Oliver Reed and Alan Bates in Ken Russell's *Women in Love* (1969), a moment that bespeaks the notion of love between two men. In Russell's adaptation of the D.H. Lawrence classic, that possibility is rejected by one of the parties involved; likewise, in *Mary Shelley's Frankenstein*, Victor rejects the prospect of an emotional union with his creation. Scorned, the creature turns increasingly to violence and eventually plots revenge against its creator.

While homoeroticism links naturally to the act of creation in Whale's *Frankenstein*, in Branagh's version it is arguably a non-sequitur. Branagh's view on the creative act is quite at odds with that of Shelley. It is well-known that Mary Shelley came to write *Frankenstein* partly as therapy following the death of her prematurely born daughter in 1815, a tragedy which threw Mary into severe depression. It is not surprising, then, that Mary would view the act

of creation as 'tainted'. Victor is similarly motivated by grief throughout the story – it is after the loss of his mother who dies of scarlet fever that Victor vows to find a way to defeat death. Thus begin his studies at the university at Ingolstadt where he meets his mentor Dr. Waldman who fosters his interest in chemistry. Victor plans for the creature to be beautiful, a celebration of the act of creation, but instead it is hideously ugly. The creature is Victor's hideous progeny – a projection both of the grief he has suffered and of his scientific hubris. Sometimes dead is better.

Here is where Branagh's vision departs significantly from that of Shelley. The opening scenes of *Mary Shelley's Frankenstein* display a gusto and sweep that are completely at odds with Mary Shelley's novel. Yes, the events they portray are the same in film as they are in its literary precursor, but Branagh cannot help but bring a *joie de vivre* to proceedings that belies the grief that so suffused Shelley's debut work. This is most apparent in the scene where Victor and Elizabeth fly their kites in a thunderstorm – a scene that bespeaks an exuberant joy of life. Screenwriter Frank Darabont has described Branagh's approach to the material as operatic, whereas "Shelley's book is not operatic, it whispers at you a lot."² It is apt that Branagh cast as Henry Clerval (Victor's friend at the university), Tom Hulce, best known, of course, as Mozart in Milos Forman's exuberant *Amadeus* (1984), a film that *Mary Shelley's Frankenstein* resembles more perhaps than any horror movie. Branagh's vision of period drama is similar to that of Forman: it is one of sweeping camera moves and equally sweeping narrative. Patrick Doyle's driving music score delivers an equal number of swishes and swirls and grand flourishes as lavish as anything composed by the genius of Salzburg.

Of course, it might be argued that Branagh's film arises from the tradition of Romanticism that begat Shelley's novel. Certainly *Mary Shelley's Frankenstein* lends the impression of being created from 'nothingness', an

²Bauer, Erik (April 22, 2016). "Frank Darabont on The Shawshank Redemption". *Creativescreenwriting.com*. Accessed July 5, 2021. <https://www.creativescreenwriting.com/frank-darabont-on-the-shawshank-redemption>


attempt to avoid the derivative that is key to 'romantic originality' and befitting of Branagh's seeming desire to create the film as if Shelley's story had never been filmed before. However, with its emphasis on such emotions as fear, horror and terror, and its preoccupation with the sublime, Romanticism, too, is ultimately at odds with Branagh's vision. *Mary Shelley's Frankenstein* is insistently *unhorrific*, *unterrifying*, and *unmetaphysical*.

'The act of creation', then, is the theme which both unites Branagh's film version with the novel and provides a point of departure from it. It is inherent in Branagh's artistic sensibility to take joy from the act of creation. For Branagh, the subject matter itself is not as important as the process of putting on a show: the energy that comes of the collective creative endeavor. In this, Branagh shares the aesthetic of an Orson Welles, a Robert Altman, a Mario Bava. The marvel of Branagh's cinematic work derives not so much from the depth of his treatment but from the vitality of it. This is most apparent in what remains his masterpiece, *Much Ado About Nothing*, Branagh's 1993 romantic comedy based on Shakespeare's play, filmed shortly before he undertook *Mary Shelley's Frankenstein*. One need only quote the critical notices of that film to understand what makes Branagh, as an artist, tick. Such words as 'invigorating', 'cheerful', 'ravishing' abound. Its synopsis for the 'Shakespeare on Film' season curated for the 2016 edition of the Belfast Film Festival' adjudges: 'Kenneth Branagh's love for the material is contagious in this exuberant adaptation.'³ One might easily use such epithets for *Mary Shelley's Frankenstein* and it is not too far-fetched to assume that Branagh's approach to Shakespeare carried over into the Shelley adaptation. The great Italian horror and thriller maestro Mario Bava described his own works as "big bullshits,"⁴ meaning that the films were a triumph of style over substance. But what style! Here we have style that *transcends* its subject matter. Likewise, to truly appreciate *Mary Shelley's Frankenstein*, one must surrender to its sweep, to its exuberance, and ultimately to its joy in the act

³ 'Much Ado About Nothing'. Belfast Film Festival. Accessed July 5, 2021.

<https://belfastfilmfestival.org/films/much-ado-nothing>

⁴ Quoted in Howarth, Troy. *The Haunted World of Mario Bava* (Guildford: Fab Press, 2002).



of creation. Like *Much Ado About Nothing*, *Mary Shelley's Frankenstein* is a confection, but it is a joyful one. It is a glorious gothic creation 'full of sound and fury, signifying nothing' (to quote Shakespeare's *Macbeth* – one play Branagh has yet to film) but nevertheless, it holds the key to Kenneth Branagh's artistic sensibility, both as an actor and as a director. As such it is a film ripe for reappraisal, and Arrow's restoration may just bring that about.

Jon Towlson is a film critic and author of Midnight Cowboy (McGill-Queens University Press, 2022), Dawn of the Dead (Auteur/Liverpool University Press, 2022) and Global Horror Cinema Today (McFarland, 2021).







“P.S. I AM NOT MAD”: PLAYING GOD IN MARY SHELLEY’S *FRANKENSTEIN* (1994)

by Amy C. Chambers

The explorer of new knowledge is at the heart of Kenneth Branagh’s 1994 adaptation of Mary Shelley’s novel *Frankenstein; or, The Modern Prometheus* (1818). Opening with a search for the Northwest passage from the Atlantic to the Pacific Oceans via the gap between the North American continent and the North Pole, *Mary Shelley’s Frankenstein* incorporates not only the post-Age of Enlightenment era bioscientific context, but also the Arctic explorations of the early nineteenth century that have usually been overlooked.¹ Wealthy men staked their fortunes on the promise of forging new paths of power through unexplored Arctic regions that would further empower the British Empire. Victor Frankenstein (Branagh) is introduced as a man of science chasing his Creature (Robert De Niro) across the Arctic, but he is overwhelmed by the powers of nature that he can neither combat nor control. Similarly, Captain Walton’s (Aidan Quinn) expedition has been stalled by forces greater than man; both men are identified as being infected with a ‘madness’ that comes when the individual can no longer see the value of a life. As Walton quips, “lives come and go”, viewing his crew as resources or materials to be used as he focuses on the prize of conquering the elements to make himself historically immortal.

Mary Shelley draws upon late eighteenth and early nineteenth century interest in Polar exploration and biomedical experimentation to engage with broader fears of the unknown (and things that should perhaps only be known by God). *Frankenstein* and by extension this adaptation set across 1793–1794 shows the different forms of knowledge-making at the cusp of the

¹ Mary Shelley’s *Frankenstein* is unusual in the decision to retain the Polar expedition sub-narrative of the original novel. Many of the other adaptations, from Edison’s 1910 short to the Danny Boyle-directed filmed stage show from 2015, do not include this part of the original text.

nineteenth century, revealing the risks of individual power and unrestricted experimentation by elites in the pursuit of progress and glory. This may be seen to parallel the space-bound billionaires of the twenty-first century who have sunk vast fortunes into winning cultural immortality as the first *man* to commercialize space. Is this the most moral use of such huge sums of money and science when the world is in a state of humanitarian and environmental crisis? Wealth, health, science, and ego are often intertwined, and Branagh's film engages with its historical referents as well as contemporary links into the imagined and now often-realized futures of exploratory and medical science.

Victor Frankenstein: "Sooner or later

the best way to cheat death will be to create life."

- *Frankenstein, or, The Modern Prometheus* (Mary Shelley, 1818)

Scientists are regularly criticized for – and represented as – playing God in both fact and fiction. The 'touch of God' gives Adam power and knowledge, and visual references to the 'touch of God' from Michaelangelo's painting "The Creation of Adam (c. 1512) are often found in scientific fictions that question the morals and ethics of scientists exploring the boundaries of accepted knowledge. In one early scene, Victor is seen creating an impromptu experiment with the bodies of his lover Elizabeth (Helena Bonham Carter), friend Justine (Trevyn McDowell), and young brother William (Ryan Smith) during a lightning storm; all three of whom notably die as a consequence of his later experiments expanding this initial inquiry into electricity and the human body. Raising his finger to Elizabeth's, Victor creates a spark, a re-creation of the 'touch of God' and the surge of knowledge that will be his undoing.

Shelley offers critique of the patriarchal men of science, imagining that those unchecked egos and their power over society will lead to its destruction. Science fiction is filled with stories of 'mad' scientists who have "turned away from morality and religion to dabble disastrously in questions of creation."² Other bio-horrors of human hybridization like H. G. Wells' *The Island of Dr Moreau* (1896) and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) can be seen to similarly engage in this discussion of how far science should be allowed to go. Despite the popularity of these other stories it is *Frankenstein* that has become the shorthand for populist suspicion of science.

The monstrous prefix of 'Franken-' – coined by Prof. Paul Lewis of Boston College in a letter to *The New York Times* on 2nd June 1992 – is used to indicate or even sensationalize the perceived danger or uncertainty generated by scientists' innovations (e.g., Franken-foods, Franken-cells, Franken-vaccine...). Just as the Creature was intended as an experiment in the betterment of the human experience – cheating death – so are many of the advances and experiments in contemporary science that are popularized with allusions to Frankenstein and his monster. Fear emanates from perceptions that scientists do not place their experiments within broader ethical discussion that frames biological cells (e.g., Vacanti's mouse and more recently concerns about human foetal cells) as more than what Branagh's Frankenstein terms "raw materials". The connection between body and soul was a major theological concern of the early nineteenth century and trepidation around transplantation was rooted in this concern for the sanctity and integrity of the soul.

Creature: Who were these people of which I am comprised? Good people? Bad people?

²Kirby, D. A. and Chambers, A. C. (2018). 'Playing God: Religious Influences on the Depictions of Science in Mainstream Movies' in Nerlich B, Hartley S, Raman S, and Smith A. (eds.), *Science, Politics and the Dilemmas of Openness: Here Be Monsters*. Manchester University Press, pp.278-302, p. 278.





Victor Frankenstein: Materials, nothing more.

Creature: You're wrong.

- *Frankenstein; or, The Modern Prometheus* (Mary Shelley, 1818)

Like Captain Walton's disregard for the lives of his crew, Frankenstein as a representative scientist convinces himself that the bodies he uses in his work are "nothing more" than materials to be used and reused. He does not consider the embodied experience of his creations, especially as they are comprised of different people. As Ruth Penfold-Mounce explains, *Frankenstein* "lies at the heart of transplantation myths origins"³ spawning a sub-genre of horror where transplanted limbs become possessed bio-objects that retain the often-murderous nature of past owners (e.g., *Mad Love* [Karl Freund, 1935], *The Beast with Five Fingers* [Robert Florey, 1946], *Body Parts* [Eric Red, 1991]). Frankenstein's companion and fellow physician Henry Cleval (Tom Hulce) exclaims that the Creature is an "evil thing, stitched to evil things, stitched to evil", aligning the film with the nature side of the Nature/Nurture debate: a discussion over whether physiologies and personalities are formed by either genes or environment. In reality research shows that this is a false dichotomy as human experience is formed through a multitude of gene-environment interactions.⁴

Is evil inherent in the "raw materials" taken from criminals? And how does this interact with a genius' brain and perhaps intellect? Even when Victor is seen to momentarily pause – for example before he beheads the corpse of his beloved Elizabeth – his pursuit of power over death and thus God propels him far beyond ethical and moral expectations. As Jeff Goldblum's much-quoted Dr Ian Malcom in *Jurassic Park* (1993) – another science fiction film from the 1990s heavily inspired by Shelley and the broader *Frankenstein* myth

³ Penfold-Mounce, Ruth. *Death, The Dead and Popular Culture* (Bingley: Emerald Publishing, 2018), p. 45.

⁴ See, for example, Keller, E.F. 'Goodbye, Nature vs Nurture'. *New Scientist* (15 September 2010). <https://www.newscientist.com/article/mg20727780-800-goodbye-nature-vs-nurture/>






– comments: “your scientists were so preoccupied with whether or not they could, that they didn’t stop to think if they should.”

Links to contemporary discussions of science can be found throughout *Mary Shelley’s Frankenstein*, making Arrow Films’ renovation and reissue particularly timely. Frankenstein’s mentor Prof. Waldman (John Cleese) – who becomes the Creature’s brain – is described as being so articulate and brilliant that he could “break into Heaven and lecture God on science”. But he is shown to be unable to even convince a belligerent patient to overcome his fears of smallpox inoculation despite condescendingly explaining that “it’s a necessary precaution” to save their “Godforsaken city”. This failure to inoculate literally causes Waldman’s death here as the patient stabs the doctor to avoid being jabbed with even a little bit of the pox that he fears. The smallpox vaccine had been developed when Shelley wrote her novel, but this adaptation is set in 1794, firmly in the era of inoculations. Although the rhetoric of being Godforsaken is less prevalent now, the hesitancy, misunderstanding of, and controversy surrounding how vaccines are created and work persists.

Arrow Films’ re-release of *Mary Shelley’s Frankenstein* comes following the peak of a global pandemic, but interestingly the film was originally produced in an era of anti-vaccination activity. It was made in the context of controversies surrounding the Diphtheria, Tetanus, and Pertussis (DTP) vaccine that had been circulating since the 1970s and released only a few years prior to the 1998 controversy over the Measles, Mumps, and Rubella (MMR) vaccine spurred by the now-retracted *Lancet* article by Andrew Wakefield that suggested a relationship between bowel disease, autism, and the MMR vaccine. In highlighting the hesitancy that was seen during the roll out of the smallpox inoculation in the late eighteenth century and vaccination in the early nineteenth century, the film makes comment on





contemporary anti-vaccination discourse pleading for caution rather than fear of science.


Shelley was suspicious of scientific progress, like many other Romantic era thinkers of her time, and the smallpox vaccination was developed only 20 years prior to the publication of *Frankenstein* in 1798 by English physician Edward Jenner. This innovation heralded an advance on the inoculation where infected material such as pus (containing complete pathogens) is inserted under the skin to create a localized infection, to vaccination that uses a modified, partial, or weakened or inactive part of a disease to generate a similar immune response across the body (although nineteenth century scientists did not know that was what they were doing). Of concern was the fact that vaccines have often used cells from a different species. The procedure is called 'vaccination' because the material used in the smallpox vaccine came from cows infected with cowpox (Latin *vacca*, cow). Critics including Britain's 'Anti-Vaccine Society' published pamphlets and etchings in the early 1800s that stoked distrust in science and scientists by suggesting the smallpox vaccine would create monstrous human-bovine horned hybrids. The smallpox scenes in *Mary Shelley's Frankenstein*, although brief, feel familiar as we realize that the discourse surrounding the anti-vax movements dates back centuries, entwined with politics, religion, and public understanding of science in conflict with peddlers of pseudoscience.

In *Mary Shelley's Frankenstein*, Victor is seduced by the promise of "new science" – the zeitgeist science of the late eighteenth century – exclaiming that he wants to learn about the "combination of modern disciplines with ancient knowledge in an attempt to protect and create". His hopes are dashed by teachers that dismiss his scientific heroes (Benjamin Franklin, Joseph Priestly, and Luigi Galvani) as alchemists and occultists. Instead, the university trains students in the limiting and patronizing stance that

physicians are required to think *for* their patients. Their expert medical gaze in many senses renders the individual a comprisal of body parts, materials that present problems to be resolved rather than a whole embodied person. Excessive distrust in technological, medical, and scientific advances often stem from miscommunication between scientists, the mass media, and public perceptions about apparently unrestricted science.

Suspicious about science are woven into popular culture – zombies, vampires, artificial intelligence – and responses to real world medical and scientific research and practice can be influenced by how advancements and fears are narrativized as entertainment. Earl Bakken, inventor of the transistorized cardiac pacemaker, claimed that his interest in combining electricity and medicine was inaugurated by the Boris Karloff-starring *Frankenstein* (James Whale, 1931) that he saw aged eight in 1932.⁵ But dangerously, people also attempt to deliver cardiopulmonary resuscitation (CPR) using only the knowledge they have 'learnt' from film and TV⁶ (Eisenman et al. 2015) and have such unrealistic impressions of CPR that doctors may feel pressure to perform CPR and defibrillation even when it is futile to avoid malpractice claims.⁷ Distrust of medical science is not helped by de-emotive clinical language (patients as body parts not people) or the cultural narratives that frame doctors as Gods. It is not that non-scientists 'just don't understand' or are ignorant of science, but that resistance to particular procedures (e.g., vaccines) is a broader societal problem of mistrust in the motives of scientific expertise, institutions and governmental bodies.

Mary Shelley's Frankenstein as an adaptation is anchored in the arrogance of scientific culture and those who find glory and wealth in progress regardless of the consequences. It serves as a cautionary tale for those who play God, but also shows the need for expert dissemination of medical research that is dialogical rather than didactic alongside innovative scientific



practice. If we are to battle current anti-vaxxer pseudoscience, for example, we must pay attention to this warning and approach the issue without the limiting oppositional framing that places science against what is assumed to be individual ignorance, both in the real world and in our narrative representations.

Amy C. Chambers is a Senior Lecturer in Film and Media Studies at Manchester Metropolitan University. She is a science communication and screen studies scholar researching the intersection of science and entertainment media, women's filmmaking, medical horror, and science fiction. Twitter: @AmyCChambers Website: amychambers.com

⁵ Rhees, DJ (2006). 'From Frankenstein to the Pacemaker'. *IEEE Engineering in Medicine and Biology Magazine* vol. 28 no. 4 (July-Aug, 2009): pp. 78-84. <https://doi.org/10.1109/MEMB.2009.933571>

⁶ Eisenman A, Rusetski V, Zohar Z, Avital D, and Stolerio J. 'Subconscious Passive Learning of CPR Techniques Through Television Medical Drama'. *Australasian Journal of Paramedicine* vol. 3 no. 3 (2005). <https://doi.org/10.33151/ajp.3.3.323>

⁷ Diem SJ, Lantos JD, and Tulskey JA. 'Cardiopulmonary Resuscitation on Television – Miracles and Misinformation'. *New England Journal of Medicine* 334 (1996), pp. 1578-82. <https://doi.org/10.1056/NEJM199606133342406>



ABOUT THE TRANSFER

Mary Shelley's Frankenstein was restored in 4K by Sony Pictures Entertainment. 4K scanning by Prasad Corporation, Burbank from 35mm Original Picture Negative.

Digital Image Restoration by Prasad Corporation, India. HDR color grading by colorist Trent Johnson at Roundabout Entertainment in Santa Monica

Audio conform at Sony Pictures Entertainment, sourced from the original 35mm stereo magnetic tracks, upmixed to 5.1 by Chace Audio, in 2009.

Restoration supervised by Rita Belda for SPE, with color approval by director Kenneth Branagh.

PRODUCTION CREDITS

Disc and Booklet Produced by **Jasper Sharp**

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Technical Producer **James White**

QC **Alan Simmons, Aidan Doyle**

Production Assistant **Samuel Thiery**

Blu-ray Mastering and Subtitling

The Engine House Media Services / Visual Data Media Services

Artist **Laz Marquez**

Design **Oink Creative**

SPECIAL THANKS

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