

Two Turns Theatre Company Presents:

THE TURN OF THE SCREW

Merchant's House Museum, New York City

November 2010

Performance
Guide:
NYC Edition

"The Story had held us,
round the fire,
sufficiently breathless..."

-*The Turn of the Screw*
by Henry James

Welcome to *The Turn of the Screw*

HOW TO USE THIS GUIDE:

This Performance Guide is divided into three sections, each designed to immerse you in the world of our play from a unique angle. Use them in any order—and before or after you see the show—for a comprehensive (and creepy) experience!

THE STORY

Explore the characters, plot and themes of this ghostly tale.

Starts on Page 3

THE PLAY

Explore the process of adaptation and the artistry of bringing a story to life on stage.

Starts on Page 9

THE SITE

Explore the history of the Merchant's House Museum and learn what life was like when our story takes place.

Starts on Page 14



Vince Gatton, Christina LaFortune

Two
Turns
THEATRE COMPANY



"A ghost story that tells the tale of an apparition appearing to a child always lends the tale a certain 'turn of the screw.' But if one child lends the tale one turn, what then can be said of *two* children?"

-*The Turn of the Screw*
adapted by Jeffrey Hatcher

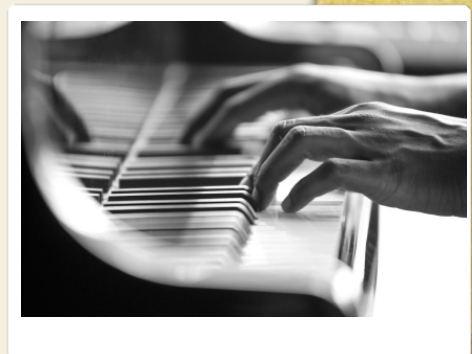
Introduction

We created this Performance Guide for the audiences of Two Turns Theatre Company's production of *The Turn of the Screw*. The information and activities found here can be utilized in various ways by high-school classes, book clubs, college students and cultural societies. Enjoy diving deep to explore this intriguing play!

THE TURN OF THE SCREW by Jeffrey Hatcher is based on Henry James's 1898 gothic novella of the same name. The story concerns a young Governess who ventures to an English country estate to care for Miles and Flora, orphans living under the care of their wealthy but distant uncle. Upon her arrival, the Governess learns of the sudden deaths of the children's previous caretakers, whose presence now haunts the home and seduces all who remain. It is her gravest charge, the Governess decides, to rid the lingering ghosts from the hallways of the home and the minds of its inhabitants.

HENRY JAMES, THE NOVELIST: Born in 1843 in New York City, Henry James spent his youth traveling back and forth between Europe and America. At 21 years old, after a brief stint at Harvard Law, James published his first short story, *A Tragedy of Errors*, officially marking the beginning of his work as a writer. His prolific publications included 22 novels, 15 plays, two full-length biographies, and two volumes of childhood memoirs. James died in 1916 in London at the age of 72.

JEFFREY HATCHER, THE PLAYWRIGHT: Jeffrey Hatcher grew up in Ohio and attended New York University, where he briefly studied acting before turning his hand to writing. In addition to *The Turn of the Screw*, his many award-winning original plays have been performed on and off Broadway and regionally across the US and abroad. They include *Compleat Female Stage Beauty* (which he also adapted for the screen), *Three Viewings*, *Scotland Road*, *Neddy*, *Korczak's Children*, *A Picasso*, *Mercy of a Storm*, *Work Song* (with Eric Simonson), and *Lucky Duck* (with Bill Russell and Henry Kreiger). Hatcher wrote the book for the Broadway musical *Never Gonna Dance*, based on the film *Swingtime*, and co-authored with Mitch Albom the stage version of the bestseller *Tuesdays with Morrie*. A four-time participant at the O'Neill Playwrights Conference, he is a member of the Dramatists Guild, New Dramatists, The Playwrights' Center, and the WGA and author of *The Art and Craft of Playwriting*.



Several Hollywood films have been based upon Henry James's work, including *The Lost Moment* and *Wings of the Dove*.

Characters

The Governess: Twenty years old, the daughter of a poor country parson, and the heroine of our story, the governess is young and pretty and alone. She falls for the children and their rich and charismatic uncle instantly, and takes the job as a governess despite the strange condition that comes with it. From there she follows her **intuition** to navigate the horror she finds at Bly, and makes decisions that forever change the lives of those around her..

The Uncle: A rich, handsome, and charismatic gentleman in the prime of his life, the children's uncle wants a governess who can take charge of the children and run things at Bly without bothering him about anything. His past indifference allowed Quint to wreak havoc, and his current silence drives the governess to take matters into her own hands.

Mrs. Grose: The housekeeper at Bly, she is in charge of maintaining the house and caring for Flora's needs. She loves the children, thinks they can do no wrong, and will do anything to protect them from whoever or whatever threatens them.

Flora: The governess's new charge—and Miles's younger sister—Flora is well behaved and delicate. She does not speak, not since the past trauma she shares with Miles, but she inspires great love and loyalty on the part of the governess and Mrs. Grose.

Miles: Age ten, the young gentleman at Bly, Miles has been dismissed from school under mysterious circumstances. Miles is intelligent, sensitive, and spirited with a mischievous streak. He returns to Bly, the scene of past trauma involving his uncle's former valet, with nothing to do but tag along with his little sister and her governess, and try to find his way in a confusing and dangerous world.

Peter Quint: The former valet at Bly, Quint was in the Uncle's favor and was allowed free reign of the estate. He helped himself to the master's clothes, and to the maids and the governess. He took upon himself to be Miles's “tutor;” that is, until his death one icy winter night.

Miss Jessel: The former governess at Bly, and a lady, Jessel was “almost as young and pretty” as its current governess. She was seduced by Quint, despite their difference in **station**, and died mysteriously just prior to Quint's own death.



Christina LaFortune, Vince Galton

Synopsis

A mysterious narrator begins a story about two children and an **apparition**. He is in possession of a **manuscript**, a diary spanning seven days, given to him by a woman ten years his senior whom he calls "my sister's **governess**."

On the first day of the diary, the woman travels to London to answer an advertisement for a job as a governess. She is "the only daughter of a poor country **parson**" and is overwhelmed by the wealth and stature of the **gentleman** whom she meets. The man is a handsome, charismatic bachelor in the prime of his life, and he seduces her into taking the job caring for his niece and nephew despite the strange condition that she may never contact him for any reason. He is busy, he says, and the children and their care cannot take up any of his precious time. She shall be in complete charge of the house and the children, and deal with any problems herself without troubling him.

Upon reaching the gentleman's house in the country, an old, romantic, mansion called Bly, she is instantly drawn to its **Gothic** towers and sparkling blue lake. There she meets Mrs. Grose, the **housekeeper**, and the little girl, Flora, who does not speak, and of whose education the new governess is to be

in charge. No sooner has the governess begun to win the trust of the girl and settle in when she learns that the young gentleman Miles, Flora's elder brother, has been dismissed from school for some vague cause and will be returning to Bly the next day. The new situation in which the governess finds herself takes on a more **ominous** tone when Mrs. Grose reveals that the last governess, a "young and pretty" gentlewoman named Jessel, died not long before.

The next day, while walking around the lawn and daydreaming about the children's uncle, the governess sees him standing on one of the mansion's Gothic towers. Her surprise turns to horror when she realizes it is not her master, but instead a strange man, staring directly at her. The man disappears as Mrs. Grose approaches her, but the governess, shaken by the encounter, says nothing to her about the man. It is not until after she sees him again, staring in from the window while Miles plays the piano, that she confides in Mrs. Grose. The housekeeper does not believe her until she recognizes the governess's description of the man as Peter Quint, the former **valet** at Bly. Quint, according to Mrs. Grose, had a terrible influence on Miles and, though not a gentleman himself, seduced Miss Jessel,

Upon reaching the gentleman's house in the country, an old, romantic, mansion called Bly, the Governess is instantly drawn to its Gothic towers and sparkling blue lake.



SYNOPSIS CONTINUED...

with whom he “did things” while the children watched. Quint had died that previous winter from a fall, not long after Miss Jessel drowned herself, and the children found his bloody corpse at the foot of the tower. Flora never spoke from that day on, and in order to spare the children further pain, Mrs. Grose lied to the **magistrate**, claiming that she was the first to find the body. The governess and Mrs. Grose vow to tell no one about the apparition and protect the children.

The next day the governess takes the children to play by the lake, where Miles and the governess amuse themselves with riddles. Distracted by Miles's talk, she looks up and sees Flora wading in the water of the lake, directly towards a figure of a woman whom the governess recognizes immediately as Miss Jessel. Jessel stands motionless on the island within the lake, dressed in black, pale as death. The governess and Mrs. Grose rush the children back home and to bed.

Midnight the following day, the governess hears Flora humming from the nursery and finds her standing at the window, staring outside. On the lawn is Miles, in his nightclothes, twirling and staring up at the

tower where the governess first saw Quint. He runs inside and she finds him in his bed. He pretends to sleep and she does not wake him or question him. Inside her Bible, the governess finds a riddle written into the margin. Mrs. Grose reveals the following morning that the Bible belonged to Miss Jessel. The governess denies the pleas of Mrs. Grose and the children to write to the master. Whatever is to come, she is resolved to meet it herself.

While walking to the chapel the next day, Miles asks the governess when he can go back to school. It is unnatural, he implies, for a boy of ten to be around women all day. He reveals that he snuck out at midnight so that the governess would think him “bad.” Miles wants his uncle to come to Bly, and promises to ensure that “something will happen” to bring him there. The governess asks Miles Jessel's riddle, and he answers it and kisses her. The governess is highly disturbed by Miles's **manner**, and decides that the children's souls have already been taken by the ghosts. Terrified, she tries to flee the house and finds Jessel in her bedroom, weeping. The governess speaks Quint's name and Jessel disappears, giving her hope that she may break their hold on the children.

Jessel stands motionless on the island within the lake, dressed in black, pale as death.

SYNOPSIS CONTINUED...

She decides not to leave Bly and informs Mrs. Grose that the ghosts are trying to *possess* one another by possessing the children and begin again with where they left off before their deaths.

She writes to the children's uncle, begging him to return, and she vows to discover why Miles was dismissed from school. Miles comes in on her writing and casually informs her that Flora is missing.

Governess and Mrs. Grose run to the lake and find Flora launching into the lake in a boat. The governess sees Miss Jessel on the island in the center of the lake, staring at Quint on the tower. She drags Flora back in triumph, assuming Mrs. Grose has seen the apparition, and has seen Flora turned towards Jessel and laughing at them. It quickly becomes obvious, however, that Mrs. Grose has not seen Jessel, and she instead turns on the governess for confusing and hurting the poor innocent child.

Mrs. Grose, now thinking that the governess is insane and dangerous, attempts to leave with both the children, until the governess threatens to reveal that Mrs. Grose lied to the magistrate. Mrs. Grose, defeated, takes Flora away and leaves the governess alone with Miles.

Alone with the governess the next day, Miles asks her to help him leave Bly. He promises to tell her "everything." He admits that he stole her letter to the master, but, being dyslexic, could only read a few words. The governess presses him with questions, and Miles reveals that he was dismissed from school because he "said things," "bad words" to the "ones he liked." She commands him to say "his name" and turns him to look at the window where she insists Quint has appeared, looking in at them. The two struggle, and Miles cries for help as the governess shouts at Quint that he will never take Miles away from her. She commands him again to say Quint's name, and Miles does so three times. Then Miles collapses. His little heart, "dispossessed," has stopped.



Class & English Society

Henry James wrote the novella *The Turn of the Screw* in 1898. English society in the late Victorian period was still structured along class lines, with noble, upper-class families owning most of the country's land and wealth. English gentlemen, including Miles and his uncle, but not Peter Quint, received the best education money could buy, first from governesses, then at prestigious boarding schools, where they learned the knowledge and skills they would need to run the country. English gentlewomen, also called ladies and noblewomen, including Flora and Miss Jessel, were educated as girls by a governess. Those of the lower class, who did not receive an aristocratic education, survived with whatever jobs they could do. In *The Turn of the Screw*, we see Peter Quint and Mrs. Grose making a living by serving the great houses of the rich. There are presumably many other workers at Bly—maids for cleaning, stablemen for the horses, cooks and so on—but they do not appear in the story (except the maids: Mrs. Grose implies that Quint seduced many of them). The professions that are mentioned in the story are explained here:

Gentleman: A man of noble family. In England this meant someone descended from the nobility (also called the aristocracy). They were usually wealthy and powerful, with large houses and a small army of servants. Some had important positions in government or business, but some did not work at all and lived entirely off interest from investments. However, by this time, it was possible to have noble blood and be poor, or rich and of common blood.

Lady or Gentlewoman: A woman of a noble family. Most came from wealth and did not work; rather, their profession was to be sociable and attractive, and to marry a gentleman. Traditionally, ladies marrying gentlemen needed a dowry, or a large sum of money or land given to the gentleman by the lady's father. Young women of noble birth but small means, like Miss Jessel, often could not afford to marry a gentleman, but also could not marry a commoner without a social backlash (note the governess's horror when she discovers that Jessel, a lady, was associating with Quint, a commoner).

Magistrate: A government official in charge of investigating and prosecuting crimes (sort of a mix between a detective and a judge).

Parson: A country priest of the Anglican Church. Though respected and well-educated, a parson was not wealthy and important like bishops or those in charge of big-city parishes; rather, parsons spent most of their time ministering to common people.

Governess: A young woman of good education, and perhaps of a noble family, whose family does not have a lot of money. A governess was in charge of the education of the young ladies of a great house and is the authority in the house if the house's owners are not present, as is the case with Bly.

Valet: A high-ranking servant like the housekeeper, the valet helped the master of the house dress and arranged his travel. He worked with the master of the house closely, and could become a favorite, as was the case with Quint.

Housekeeper: Usually an elder woman who has served the house for many years, the housekeeper was head of the maids and the common staff. She was responsible for the condition of the house and children.



19th century valet & housekeeper

Activity: The Power of Language

Divide the words below into two categories—"high-status" and "low-status".

With which character traits are the words in your high-status category associated? Goodness? Refinement? What about the traits in your low-status category?

*noble, common, aristocratic,
upper, mean, gentle, vulgar,
base, high, menial*

HIGH STATUS	LOW STATUS

It is interesting that these words originally noted a person's social standing, but now carry bias and judgment when we use them.

Adaptation

The version of *The Turn of the Screw* produced by Two Turns Theatre Company was written by contemporary playwright Jeffrey Hatcher. The play is based on a story written almost 100 years earlier by Henry James.

So was the playwright just copying novelist's work? No. Jeffrey Hatcher **adapted** James's novella for the stage. When an author adapts a piece of literature, he or she often reinvents the work in a new medium. Are you aware of any adaptations? Are you familiar with any books that have been adapted into movies? Movies that have become stage plays?

When adapting *The Turn of the Screw*, Hatcher took a unique approach performed by two actors: a man and a woman.

- Why might Hatcher have decided to have the woman play the Governess while the man plays all of the other characters?
- Why do you think he specifies that an actor create the sounds in the play, rather than relying upon recorded effects?
- What are the major differences between the mediums of the novella and of the theatre?
- Do you think Hatcher effectively reinvented this story for the stage?



Henry James



Jeffrey Hatcher

“We decided early on that the play would be performed on a bare stage without props and a cast with just two actors: a woman to play the Governess, and a man to play all the other roles. It allowed us to theatricalize the narrative and move it away from ‘drawing room’ adaptation.”

- Jeffrey Hatcher

Activity: From Page to Stage

The Turn of the Screw wasn't the only ghost story 19th-century readers would have known. American literature at the time had several spooky tales that might just be stageworthy. Chose one of the passages below and a production parameter from the following page. Adapt your passage into a stage scene to be performed for a live audience. As you write, let your production parameter stimulate your creativity! (For an extra challenge, combine two or more production parameters!)

"The immediate cause, however, of the prevalence of supernatural stories in these parts, was doubtless owing to the vicinity of Sleepy Hollow. There was a contagion in the very air that blew from that haunted region; it breathed forth an atmosphere of dreams and fancies infecting all the land. Several of the Sleepy Hollow people were present at Van Tassel's, and, as usual, were doling out their wild and wonderful legends. Many dismal tales were told about funeral trains, and mourning cries and wailing heard and seen about the great tree where the unfortunate Major André was taken, and which stood in the neighborhood. Some mention was made also of the woman in white, that haunted the dark glen at Raven Rock, and was often heard to shriek on winter nights before a storm, having perished there in the snow. The chief part of the stories, however, turned upon the favorite spectre of Sleepy Hollow, the headless horseman, who had been heard several times of late, patrolling the country; and, it was said, tethered his horse nightly among the graves in the church-yard." – *The Legend of Sleepy Hollow* by Washington Irving

"Gasping for breath, Rhoda, in a last desperate effort, swung out her right hand, seized the confronting spectre by its obtrusive left arm, and whirled it backward to the floor, starting up herself as she did so with a low cry.

'O, merciful heaven!' she cried, sitting on the edge of the bed in a cold sweat; 'that was not a dream - she was here!'

She could feel her antagonist's arm within her grasp even now - the very flesh and bone of it, as it seemed. She looked on the floor whither she had whirled the spectre, but there was nothing to be seen.

'Rhoda Brook slept no more that night, and when she went milking at the next dawn they noticed how pale and haggard she looked. The milk that she drew quivered into the pail; her hand had not calmed even yet, and still retained the feel of the arm, She came home to breakfast as wearily as if it had been supper-time.'

– The Withered Arm by Thomas Hardy

PRODUCTION PARAMETERS

Performed as a one-person show

Performed only in pantomime

Performed for middle-school students

Performed by middle-school students

Performed outdoors

Performed in a non-traditional space (specify)

Performed without props, sets or costumes

•—————•
Your notes:

Activity: The Director's Vision

Now that you've written your stage adaptation, it is time to get your scene on its feet! Exchange your scene with a partner and have a conversation about the choices you made as a playwright. You and your partner will direct each other's scenes in a performance to be shared with your class.

As the show's director, your job is to create a lens through which the audience will see the play. How closely will you follow your playwright's instruction? What choices will you make for things not specified in the script, such as costumes, lighting, setting and atmosphere?

GET TO WORK!

Once you've decided on your approach, you will need to cast your play. Assign roles to your fellow students and be sure each of your actors has a script.

Next, have a conversation with your cast about your vision for the show and answer any questions your actors have. All good directors are strong communicators and excellent listeners.

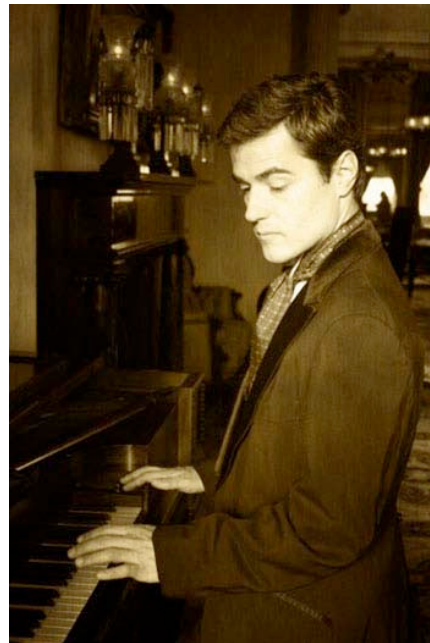
Your first rehearsal should be a read-through of the script. Give your actors a chance to say the words aloud and answer any questions they have so that they are confident in their understanding of the scene.

When you've completed your read though it is time to mount your scene! Arrange furniture in your classroom into a set that supports your vision for the performance. Next, you'll begin **blocking** your scene, or directing your actors' physical movement around your stage.

After your actors are **off-book**, or have memorized their lines and blocking, you are ready for **dress rehearsal**. Your dress rehearsal is your final practice before you perform for an audience; it should include any props, costumes, sound and lighting you intend to use.

OPENING NIGHT

Now you're ready to present your scene for the class! Were you able to successfully communicate your vision to the audience? Was your playwright happy with the choices you made? Did any of your classmates' scenes inspire you to take a different approach to your adaptation?



Vince Gatton as Miles

As the show's director, your job is to create a lens through which the audience will see the play.

Activity: The Trial of the Governess

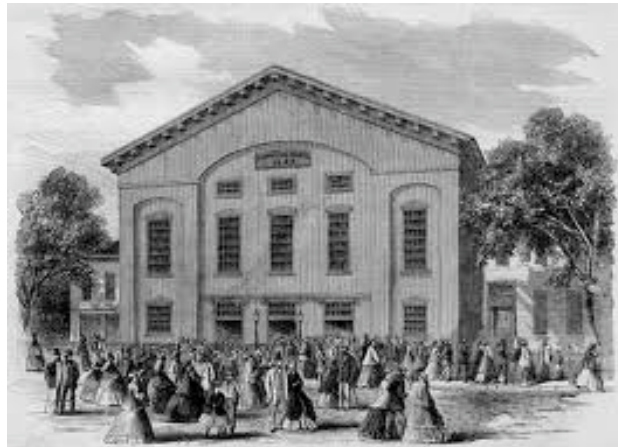
Our play ends with a lot of unanswered questions. Did the Governess go mad, or were Quint and Jessel really haunting the children? What did Miles do to be expelled from school? Did the Governess kill Miles, or was his death the result of something supernatural?

TAKE IT TO COURT

Divide your class into three groups. One group will defend the Governess and argue that she has committed no crime; her actions were justified as the children and the estate were clearly haunted by Quint and Jessel. Another group will prosecute the Governess, arguing that ghosts are not real and that young Miles died by her hand. The third group will serve as the jury and must carefully consider the cases and evidence presented by both sides. Your teacher will assume the role of the magistrate and will maintain order in the court and sentence the Governess according to the jury's decision.

Use the text as evidence to support your case (the script can be purchased at dramatists.com). Both sides are free to call characters in the play as witnesses (improvised by members of your group), but remember your opponents have the right to cross-examine your witnesses as well.

The jury's job is to remain unbiased and reach a conclusion based solely upon the cases and evidence presented by each side. The majority of the jury must all agree on a ruling.



Your notes:

The Merchant's House Museum

NEW YORK CITY'S ONLY FULLY PRESERVED 19TH-CENTURY HOME

Our production of *The Turn of the Screw* isn't a typical theatre-going experience. This piece of site-specific theatre is performed in a period home preserved as it was in Henry James's era. By presenting the show in such an environment, the director was able to create an authentically eerie mood while adhering to Hatcher's artistic-vision of the play. What's more, *The Turn of the Screw* audiences have been introduced to a hidden New York City landmark, many for the first time.

The House

Built in 1832, the Merchant's House Museum is a unique survivor of Old New York. Just steps from Washington Square, this elegant red-brick and white-marble row house on East Fourth Street was home to a prosperous merchant family for almost 100 years.

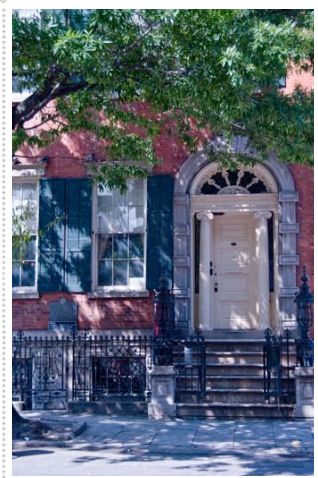
Complete with its original furniture, decorative objects, clothing, and personal memorabilia, the house offers an rare and intimate glimpse of domestic life from 1835 to 1865, during the pivotal era of the mid-19th century when New York City was transformed from a colonial seaport into a thriving metropolis.

The Neighborhood

The NoHo Historic District, designated in 1999, includes approximately 160 buildings, 11 of which are distinguished as individual NYC Landmarks. Taken together, these 11 buildings tell the remarkable story of the economic, social, and technological forces that transformed New York during the 19th century.

In 1832, when the Merchant's House was built, elegant Greek Revival row houses of red brick and white marble flanked the tree-lined streets of this fashionable residential enclave, known then as the Bond Street Area. At mid-century, cast iron construction made its first appearance with the founding of The Cooper Union. Commercial buildings and factories gradually began to dominate the area. By the 1880s wealthy residents moved uptown, completely abandoning the neighborhood. By century's end, Louis Sullivan's 12-story steel-framed office building was scraping the sky on Bleecker Street.

Today, Historic NoHo is once again a very fashionable place to live, work, shop, and dine, proving that history does indeed repeat itself!





Seabury Tredwell



Eliza Tredwell



Gertrude Tredwell

THE FAMILY

An importer of hardware with a business downtown on Pearl Street, near the South Street Seaport, Seabury Tredwell was a typical wealthy New York City merchant of the first half of the 19th century.

In 1835, he and his wife, Eliza, moved their large family of seven children, two boys and five girls, into the red-brick and white-marble row house located in the Bond Street Area, near Washington Square, just north of the rapidly growing city. Since the 1820s, this exclusive residential suburb had provided a refuge for wealthy merchants who wanted to escape the commercial congestion of lower Manhattan.

In 1840, five years after the Tredwells moved to East Fourth Street, an eighth child, Gertrude, was born in the house. Over the years, as the city continued to grow and fashion changed, the Tredwells' neighbors gradually abandoned the neighborhood for more elegant houses "uptown." But the Tredwells remained. Gertrude Tredwell never married and

continued to live in the house until she died in an upstairs bedroom in 1933. The house was opened to the public as a museum in 1936.

THE MUSEUM

The architectural and historic importance of the Merchant's House has been recognized by numerous landmark designations:

- * 1936, documented by the Historic American Buildings Survey
- * October 14, 1965, designated by the New York City Landmarks Preservation Commission as one of the first 20 New York City landmarks
- * 1965, designated as a National Historic Landmark -- one of only 2,000 in the country
- * December 22, 1981, designated as a New York City interior landmark
- * Listed on the National Register of Historic Places.

Over the years, as the city continued to grow and fashion changed, the Tredwells' neighbors gradually abandoned the neighborhood for more elegant houses "uptown." But the Tredwells remained.

A Real-Life Ghost Story?

The Ghosts

Some say the Tredwells, who lived in this house for nearly 100 years, are still here. Gertrude Tredwell, in particular, is thought to be watching over her family home. Born in an upstairs bedroom in 1840, Gertrude never married and lived her entire life here until she died, at the age of 93, in 1933. She was the last member of the Tredwell family to occupy the house before it became a museum, in 1936.

Since the 1930s, tales of strange and unexplainable happenings have surrounded the Merchant's House. Staff, volunteers, visitors, neighbors, even passersby, have reported seeing, hearing, and smelling things that weren't there.

Over the years, a number of psychics and paranormal investigators have visited the site, but their findings have always been inconclusive. In 2006, the Museum decided to mount its own investigation with the help of Historic Paranormal Investigations, a NYC-based group. The evidence is mounting that, indeed, something is here.



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About Us

TWO TURNS THEATRE COMPANY produces intimate theatre in unusual places. Inspired by *The Turn of the Screw*, Two Turns engages classic writers and new takes on classic work. The company is committed to creating new audiences, supporting lifelong learning, and keeping overhead low in order to funnel revenue to partner cultural institutions. Two Turns Theatre Company is fiscally sponsored by Fractured Atlas, a non-profit arts service organization.

THE MERCHANT'S HOUSE MUSEUM (NYC Home of *The Turn of the Screw*) is the only family home in New York City preserved intact, inside and out, from the 19th century. Considered one of the finest surviving examples of architecture from the period, it has been recognized as a National Historic Landmark (one of only 2,000) and is listed on the National Register of Historic Places. In New York City, it has been awarded landmark status not only for its 1832 late-Federal brick exterior but also for its Greek revival interior rooms. The Merchant's House Museum's mission is to educate the public about the domestic life of a wealthy merchant family in mid-19th century New York during the three decades before the Civil War, 1832-1861, when New York rose to prominence as the commercial emporium of America.

THE HENEGAR CENTER FOR THE ARTS (Brevard Home of *The Turn of the Screw*) was born from the vision of a dedicated group of community leaders. As the deterioration of two historical buildings in downtown Melbourne became increasingly apparent, a small group formed the Brevard Regional Arts Group (BRAG) to revive the treasured landmarks. The buildings, formerly public schools, were donated by the Brevard County School System to BRAG for transformation into cultural arts facilities. The Henegar Center for the Arts was thus born, named for Ruth Henegar, beloved principal for whom the original middle school was named in 1963. The programs and events of the Henegar Center for the Arts are sponsored in part by the Brevard County Board of County Commissioners through the Brevard Cultural Alliance, Inc., and the City of Melbourne.

THE FLORIDA HISTORICAL SOCIETY is the oldest cultural organization in the state, and the only state-wide historical society. Established in St. Augustine in 1856, the FHS was briefly inactive during the Civil War and Reconstruction, but was reestablished in 1902 and incorporated in 1905. The FHS is dedicated to preserving Florida's past through the collection, archival maintenance, and publication of historical documents and other materials relating to the history of Florida and its peoples.

Visit these Websites for More Information

***The Turn of the Screw* Resources**

The Henry James Resource Center: historyspark.com/james/

History of *The Turn of the Screw* Critical Interpretations: turnofthescrew.com

New York City Partner Resources

Two Turns Theatre Company: twoturns.com

The Merchant's House Museum: merchantshouse.org

Brevard County Partner Resources

The Florida Historical Society: myfloridahistory.org

The Henegar Center for the Arts: henegar.org

Brevard Cultural Alliance: artsbrevard.org