

**The Bruno Walter Legacy:** the great German conductor in a 1955 recording of Mozart's *Symphony #38* ("Prague"), Wagner's *"Siegfried Idyll"*, and Brahms' *Symphony #2*. 3 p.m., WUNC.

**Heywood Hale Broun** discusses *The Great Detectives*, a collection of essays by mystery writers about their famous characters. 6 p.m., WUNC.

**An Evening With...** Anna Russell, British comedienne extraordinaire, expounding on such topics of musicology as "Contemporary Music for Tone-Deaf Singers," as well as her unrivalled analysis of Wagner's "The Ring of the Nibelungs." 7 p.m., WUNC.

**Monday**

**In Focus** — J.J. Cale, Janis Ian. 6-11 p.m., WDBS.

**Cleveland Orchestra** performs Mozart's *Violin Concerto #4* and Brahms' *Symphony #1*. 9 p.m., WUNC.

**Tuesday**

**In Focus** — The Pointer Sisters, Al Stewart. 6-11 p.m., WDBS, Philadelphia Orchestra in a program of Brahms and Mozart. 9 p.m., WUNC.

**Wednesday**

**In Focus** — Van Morrison, New Riders of the Purple Sage. 6-11 p.m., WDBS.

**Alec Wilder and the American Popular Song** features Vernon Duke standards like "April in Paris" and "I Can't Get Started." 7 p.m., WUNC.

**Boston Symphony** in a program of Brahms and Mozart. 9 p.m., WUNC.

**Jazz Show** with Tim Stith. 9 p.m. till midnight, WXYC (FM 89).

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# Tantilizing trivia fills Annotated Frankenstein

by Barbara Hornick-Lockard  
Tar Heel Contributor

Although Mary Godwin Shelley's *Frankenstein* has had many adaptations, reading the original work is a fascinating diversion. The story, skewed by B-movies, is put into perspective in the *Annotated Frankenstein* (Clarkson N. Potter, 356pp.), edited by Leonard Wolf. Recently acquired by the Undergraduate Library, the book is a smorgasbord of illustrations, photographs, maps, and a facsimile text.

*Annotated Frankenstein* is the latest in a series of annotated editions of popular classics, published by Potter. The success of the *Annotated Alice in Wonderland* prompted similarly designed editions of *Mother Goose*, *Walden*, and, in 1975, the *Annotated Dracula*, also edited by Leonard Wolf.

As in the *Annotated Dracula*, *Frankenstein* is loaded with extended, usually trivial annotations. Little is needed to inspire an annotation. In the *Dracula*, for instance, mention in the text of paprika chicken provokes insertion of a recipe for the very thing, while a reader of *Frankenstein* is

provided with a recipe for oaten cake, a Scottish staple. This is one of the more interesting examples of the normally distracting trivializations. But for all of the dressing, the edition is worth reading for the text.

Although it is only a minor work of literature, the circumstances which surrounded the writing of *Frankenstein* are singular. *Frankenstein* was begun in 1816 when Mary Godwin was 18 years old. At the time, she was living with Percy Bysshe Shelley at Lord Byron's in Switzerland. The work was conceived with the encouragement of Byron who suggested that each of his guests write a ghost story. Mary Godwin Shelley was the only one who took up his offer, completing and publishing the story in 1818.

The story of *Frankenstein* is full of inconsistencies. One discrepancy, which is usually overlooked by film makers, is the improbable construction of the eight foot monster from the decayed parts of corpses which, one may assume were well under six feet. Also, the creature's acquisition of language is prodigious. His talent is comparable, according to the editor, to that other hero of popular literature, Tarzan, who "taught himself to read and write by deciphering the meaning of twenty-six bugs he found crawling across the pages of a child's primer." *Frankenstein's* monster apparently learned osmotically.

Mary Godwin Shelley removed many of the blatant contradictions from the original work in her widely-read 1831 edition. The 1818 text, however, with all of its flaws, is presented here. It is the *Frankenstein* legend unadulterated, and despite an overly zealous editor, is a delight.

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