

= James Whale =

James Whale (22 July 1889 ? 29 May 1957) was an English film director , theatre director and actor . He is best remembered for his four classic horror films : Frankenstein (1931) , The Old Dark House (1932) , The Invisible Man (1933) and Bride of Frankenstein (1935) . Whale also directed films in other genres , including what is considered the definitive film version of the musical Show Boat (1936) . He became increasingly disenchanted with his association with horror , but many of his non @-@ horror films have fallen into obscurity .

Whale was born into a large family in Dudley , in the Black Country area of the English West Midlands . He discovered his artistic talent early on and studied art . With the outbreak of World War I , he enlisted in the British Army and became an officer . He was captured by the Germans and during his time as a prisoner of war he realized he was interested in drama . Following his release at the end of the war he became an actor , set designer and director . His success directing the 1928 play Journey 's End led to his move to the United States , first to direct the play on Broadway and then to Hollywood to direct motion pictures . He lived in Hollywood for the rest of his life , most of that time with his longtime companion , producer David Lewis . Apart from Journey 's End (1930) , which was released by Tiffany Films , and Hell 's Angels (1930) , released by United Artists , he directed a dozen films for Universal Studios between 1931 and 1937 , developing a style characterized by the influence of German Expressionism and a highly mobile camera .

At the height of his career as a director , Whale directed The Road Back (1937) , a sequel to All Quiet on the Western Front . Studio interference , possibly spurred by political pressure from Nazi Germany , led to the film 's being altered from Whale 's vision and The Road Back was a critical and commercial failure . A run of similar box @-@ office disappointments followed and , while he would make one final short film in 1950 , by 1941 his film directing career was over . He continued to direct for the stage and also rediscovered his love for painting and travel . His investments made him wealthy and he lived a comfortable retirement until suffering strokes in 1956 that robbed him of his vigor and left him in pain . He committed suicide on 29 May 1957 by drowning himself in his swimming pool .

Whale was openly gay throughout his career , something that was very unusual in the 1920s and 1930s . As knowledge of his sexual orientation has become more common , some of his films , Bride of Frankenstein in particular , have been interpreted as having a gay subtext and it has been claimed that his refusal to remain in the closet led to the end of his career . However , his associates dismissed the notions that his sexuality informed his work or that it cost him his career .

= = Early years = =

Whale was born in Dudley , England , the sixth of the seven children of William , a blast furnaceman , and Sarah , a nurse . He attended Kates Hill Board School , followed by Bayliss Charity School and finally Dudley Blue Coat School . His attendance stopped in his teenage years because the cost would have been prohibitive and his labor was needed to help support the family . Thought not physically strong enough to follow his brothers into the local heavy industries , Whale started work as a cobbler , reclaiming the nails he recovered from replaced soles and selling them for scrap for extra money . He discovered he had some artistic ability and earned additional money lettering signs and price tags for his neighbors . Whale used his additional income to pay for evening classes at the Dudley School of Arts and Crafts .

World War I broke out in 1914 . Although Whale had little interest in the politics behind the war , he realized that conscription was inevitable so he enlisted in the Army . Considered because of his age a good candidate for officer training , Whale joined the Inns of Court Officer Training Corps in October 1915 and was stationed in Bristol . He was commissioned as a second lieutenant in the Worcestershire Regiment in July 1916 . He was taken a prisoner of war on the Western Front in Flanders in August 1917 and was held at Holzminden prisoner @-@ of @-@ war camp , where he remained until December 1918 . While imprisoned , he became actively involved , as an actor , writer , producer , and set @-@ designer , in the amateur theatrical productions which took place in

the camp , finding them " a source of great pleasure and amusement " . He also developed a talent for poker , and after the war he cashed in the chits and IOUs from his fellow prisoners to serve as a nest egg .

= = Career = =

= = = Theatre = = =

After the armistice he returned to Birmingham and tried to find work as a cartoonist . He sold two cartoons to the Bystander in 1919 but was unable to secure a permanent position . Later in 1919 Whale embarked on a professional stage career . Under the tutelage of actor @-@ manager Nigel Playfair , he worked as an actor , set designer and builder , " stage director " (akin to a stage manager) and director . In 1922 , while with Playfair , he met Doris Zinkeisen . The two were considered a couple for some two years , despite Whale 's living as an openly gay man . The couple was reportedly engaged in 1924 but by 1925 the engagement was off .

In 1928 Whale was offered the opportunity to direct two private performances of R. C. Sherriff 's then @-@ unknown play Journey 's End for the Incorporated Stage Society , a theatre society that mounted private Sunday performances of plays . Set over a four @-@ day period in March 1918 in the trenches at Saint @-@ Quentin , France , Journey 's End gives a glimpse into the experiences of the officers of a British Army infantry company in World War I. The key conflict is between Captain Stanhope , the company commander , and Lieutenant Raleigh , the brother of Stanhope 's fiancée . Whale offered the part of Stanhope to the then @-@ barely known Laurence Olivier . Olivier initially declined the role , but after meeting the playwright agreed to take it on . Maurice Evans was cast as Raleigh . The play was well received and transferred to the Savoy Theatre in London 's West End , opening on 21 January 1929 . A young Colin Clive was now in the lead role , Olivier having accepted an offer to take the lead in a production of Beau Geste . The play was a tremendous success , with critics uniform and effusive in their praise and with audiences sometimes sitting in stunned silence following its conclusion only to burst into thunderous ovations . As Whale biographer James Curtis wrote , the play " managed to coalesce , at the right time and in the right manner , the impressions of a whole generation of men who were in the war and who had found it impossible , through words or deeds , to adequately express to their friends and families what the trenches had been like " . After three weeks at the Savoy , Journey 's End transferred to the Prince of Wales Theatre , where it ran for the next two years .

With the success of Journey 's End at home , Broadway producer Gilbert Miller acquired the rights to mount a New York production with an all @-@ British cast headed by Colin Keith @-@ Johnston as Stanhope and Derek Williams as Raleigh . Whale also directed this version , which premiered at Henry Miller 's Theatre on 22 March 1929 . The play ran for over a year and cemented its reputation as the greatest play about World War I.

= = = Early work in Hollywood = = =

The success of the various productions of Journey 's End brought Whale to the attention of film producers . Coming at a time when motion pictures were making the transition from silent to talking , producers were interested in hiring actors and directors with experience with dialogue . Whale traveled to Hollywood in 1929 and signed a contract with Paramount Pictures . He was assigned as " dialogue director " for a film called The Love Doctor (1929) . Whale completed work on the film in 15 days and his contract was allowed to expire . It was at around this time that he met David Lewis .

Whale was hired by independent film producer and aviation pioneer Howard Hughes , who planned to turn the previously silent Hughes production Hell 's Angels (1930) into a talkie . He directed the dialogue sequences . When his work for Hughes was completed , Whale headed to Chicago to direct another production of Journey 's End .

Having purchased the film rights to Journey 's End , British producers Michael Balcon and Thomas

Welsh agreed that Whale 's experience directing the London and Broadway productions of the play made him the best choice to direct the film . The two partnered with a small American studio , Tiffany @-@ Stahl , to shoot the film in New York . Colin Clive reprised his role as Stanhope , and David Manners was cast as Raleigh . Filming got underway on 6 December 1929 and wrapped on 22 January 1930 . Journey 's End was released in Great Britain on 14 April and in the United States on 15 April . On both sides of the Atlantic the film was a tremendous critical and commercial success .

= = = With the Laemmles at Universal = = =

Universal Studios signed Whale to a five @-@ year contract in 1931 and his first project was Waterloo Bridge . Based on the Broadway play by Robert E. Sherwood , the film stars Mae Clarke as Myra , a chorus girl in World War I London who becomes a prostitute . It too was a critical and popular success . At around this time , Whale and Lewis began living together .

In 1931 , Universal chief Carl Laemmle , Jr. offered Whale his choice of any property the studio owned . Whale chose Frankenstein , mostly because none of Universal 's other properties particularly interested him and he wanted to make something other than a war picture . While the novel itself was in the public domain , Universal owned the filming rights to a stage adaptation by Peggy Webling . Whale cast Colin Clive as Henry Frankenstein and Mae Clarke as his fiancée Elizabeth . For the Monster , he turned to an unknown actor named Boris Karloff . Shooting began on 24 August 1931 and wrapped on 3 October . Previews were held 29 October , with wide release on 21 November . Frankenstein was an instant hit with critics and the public . The film received glowing reviews and shattered box office records across the United States , earning Universal \$ 12 million on first release .

Next from Whale were The Impatient Maiden and The Old Dark House (both 1932) . The Impatient Maiden made little impression but The Old Dark House is credited with reinventing the " dark house " subgenre of horror films . Thought lost for some years , a print was found by filmmaker Curtis Harrington in the Universal vaults in 1968 and restored by George Eastman House .

Whale 's next film was The Kiss Before the Mirror (1933) , a critical success but a box @-@ office failure . He returned to horror with The Invisible Man (1933) . Shot from a script approved by H. G. Wells , the film was a blended horror with humor and confounding visual effects . It was critically acclaimed , with The New York Times listing it as one of the ten best films of the year , and broke box @-@ office records in cities across America . So highly regarded was the film that France , which restricted the number of theatres in which undubbed American films could play , granted it a special waiver because of its " extraordinary artistic merit " .

Also in 1933 Whale directed the romantic comedy By Candlelight which gained good reviews and was a modest box office hit . In 1934 he directed One More River , an adaptation of the novel of the same name by John Galsworthy . The film tells the story of a woman desperate to escape her abusive marriage to a member of the British aristocracy . This was the first of Whale 's films for which Production Code Administration approval was required and Universal had a difficult time securing that approval because of the elements of sexual sadism implicit in the husband 's abusive behavior .

Bride of Frankenstein (1935) was Whale 's next project . He had resisted making a sequel to Frankenstein as he feared being pigeonholed as a horror director . Bride hearkened back to an episode from Mary Shelley 's original novel in which the Monster promises to leave Frankenstein and humanity alone if Frankenstein makes him a mate . He does , but the mate is repelled by the monster who then , setting Frankenstein and his wife free to live , chooses to destroy himself and his " bride . " The film was a critical and box office success , having earned some \$ 2 million for Universal by 1943 . Lauded as " the finest of all gothic horror movies " , Bride is frequently hailed as Whale 's masterpiece .

With the success of Bride Laemmle was eager to put Whale to work on Dracula 's Daughter (1936) , the sequel to Universal 's first big horror hit of the sound era . Whale , wary of doing two horror films in a row and concerned that directing Dracula 's Daughter could interfere with his plans for the

first all @-@ sound version of Show Boat , (previously filmed as a part @-@ talkie by Harry A. Pollard) , instead convinced Laemmle to buy the rights to a novel called The Hangover Murders . The novel is a comedy @-@ mystery in the style of The Thin Man , about a group of friends who were so drunk the night one of them was murdered that none can remember anything . Retitled Remember Last Night ? , the film was one of Whale 's personal favorites , but met with sharply divided reviews and commercial disinterest .

With the completion of Remember Last Night ? Whale immediately went to work on Show Boat (1936) . Whale gathered as many of those as he could who had been involved in one production or another of the musical , including Helen Morgan , Paul Robeson , Charles Winninger , Sammy White , conductor Victor Baravalle , orchestrator Robert Russell Bennett , and , as Magnolia , Irene Dunne , who believed that Whale was the wrong director for the piece . The 1936 version of Show Boat , faithfully adapted from the original stage production , is believed to be the definitive film version of the musical by many critics. but became unavailable following the 1951 remake . Warner 's has remastered this version and is presently offering stamped DVDs for a limited time ; thereafter , this version will be available on a DVD @-@ on @-@ demand basis using DVD @-@ Rs .

This was the last of Whale 's films to be produced under the Laemmle family . The studio was now bankrupt , and the Laemmles lost control to J. Cheever Cowdin , head of the Standard Capital Corporation , and Charles R. Rogers , who was installed in Junior Laemmle 's old job .

= = = Career in decline = = =

Whale 's career went into sharp decline following the release of his next film , The Road Back (1937) . The sequel to Erich Maria Remarque 's All Quiet on the Western Front , which Universal had filmed in 1930 , the novel and film follow the lives of several young German men who have returned from the trenches of World War I and their struggles to re @-@ integrate into society . The Los Angeles consul for Nazi Germany , George Gyssling , learned that the film was in production . He protested to PCA enforcer Joseph Breen , arguing that the film gave an " untrue and distorted picture of the German people " . Gyssling eventually met Whale , but nothing came of it . Gyssling then sent letters to members of the cast , threatening that their participation in the film might lead to difficulties in obtaining German filming permits for them and for anyone associated in a film with them . While the low volume of business conducted by Universal in Germany made such threats largely hollow , the State Department , under pressure from the Hollywood Anti @-@ Nazi League and the Screen Actors Guild , stepped in and the German government backed down . Whale 's original cut of the film was given generally positive reviews , but sometime between preview screenings and the film 's general release , Rogers capitulated to the Germans , ordering that cuts be made and additional scenes be shot and inserted . Whale was furious , and the altered film was banned in Germany anyway . The Germans were successful in persuading China , Greece , Italy and Switzerland to ban the film as well .

Following the debacle of The Road Back , Charles Rogers tried to get out of his contract with Whale ; Whale refused . Rogers then assigned him to a string of B movies to run out his contractual obligation . Whale only made one additional successful feature film , The Man in the Iron Mask (1939) , before retiring from the film industry in 1941 .

= = Post @-@ film life = =

With his film career behind him , Whale found himself at a loose end . He was offered the occasional job , including the opportunity to direct Since You Went Away for David O. Selznick , but turned them down . Lewis , meanwhile , was busier than ever with his production duties and often worked late hours , leaving Whale lonely and bored . Lewis bought him a supply of paint and canvasses and Whale re @-@ discovered his love of painting . Eventually he built a large studio for himself .

With the outbreak of World War II , Whale volunteered his services to make a training film for the United States Army . He shot the film , called Personnel Placement in the Army , in February 1942 .

Later that year , in association with actress Claire DuBrey , he created the Brentwood Service Players . The Players took over a 100 ? seat theatre . Sixty seats were provided free of charge to service personnel ; the remaining were sold to the public , with the box office proceeds donated to wartime charities . The group expanded to the Playtime Theatre during the summer , where a series of shows ran through October .

Whale returned to Broadway in 1944 to direct the psychological thriller *Hand in Glove* . It was his first return to Broadway since his failed *One , Two , Three !* in 1930 . *Hand in Glove* would fare no better than his earlier play , running the same number of performances , 40 .

Whale directed his final film in 1950 , a short subject based on the William Saroyan one @-@ act play *Hello Out There* . The film , financed by supermarket heir Huntington Hartford , was the story of a man in a Texas jail falsely accused of rape and the woman who cleans the jail . Hartford intended for the short to be part of an anthology film along the lines of *Quartet* . However , attempts to find appropriate short fiction companion pieces to adapt were unsuccessful and *Hello Out There* was never commercially released .

Whale 's last professional engagement was directing *Pagan in the Parlour* , a farce about two New England spinster sisters who are visited by a Polynesian whom their father , when shipwrecked years earlier , had married . The production was mounted in Pasadena for two weeks in 1951 . Plans were made to take it to New York , but Whale suggested taking the play to London first . Before opening the play in England , Whale decided to tour the art museums of Europe . In France he renewed his acquaintanceship with Curtis Harrington , whom he had met in 1947 . While visiting Harrington in Paris , he went to some gay bars . At one he met a 25 @-@ year @-@ old bartender named Pierre Foegel , whom Harrington believed was nothing but " a hustler out for what he could get " . The 62 @-@ year @-@ old Whale was smitten with the younger man and hired him as his chauffeur .

A provincial tour of *Pagan in the Parlour* began in September 1952 and it appeared that the play would be a hit . However , Hermione Baddeley , starring in the play as the cannibal " Noo @-@ ga " , was drinking heavily and began engaging in bizarre antics and disrupting performances . Because she had a run of the play contract she could not be replaced and so producers were forced to close the show .

Whale returned to California in November 1952 and advised David Lewis that he planned to bring Foegel over early the following year . Appalled , Lewis moved out of their home . While this ended their 23 @-@ year romantic relationship , the two men remained friends . Lewis bought a small house and dug a swimming pool , prompting Whale to have his own pool dug , although he did not himself swim in it . He began throwing all @-@ male swim parties and would watch the young men cavort in and around the pool . Foegel moved in with Whale in early 1953 and remained there for several months before returning to France . He returned in 1954 permanently , and Whale installed him as manager of a gas station that he owned .

Whale and Foegel settled into a quiet routine until the spring of 1956 , when Whale suffered a small stroke . A few months later he suffered a larger stroke and was hospitalized . While in the hospital he was treated for depression with shock treatments .

Upon his release , Whale hired one of the male nurses from the hospital to be his personal live @-@ in nurse . A jealous Foegel maneuvered the nurse out of the house and hired a female nurse as a non live @-@ in replacement . Whale suffered from mood swings and grew increasingly and frustratingly more dependent on others as his mental faculties were diminishing .

= = Death = =

Whale committed suicide by drowning himself in his swimming pool on 29 May 1957 at the age of 67 . He left a suicide note , which Lewis withheld until shortly before his own death decades later . Because the note was suppressed , the death was initially ruled accidental . The note read in part :

To ALL I LOVE ,

Do not grieve for me . My nerves are all shot and for the last year I have been in agony day and night ? except when I sleep with sleeping pills ? and any peace I have by day is when I am drugged

by pills .

I have had a wonderful life but it is over and my nerves get worse and I am afraid they will have to take me away . So please forgive me , all those I love and may God forgive me too , but I cannot bear the agony and it [is] best for everyone this way . The future is just old age and illness and pain . Goodbye and thank you for all your love . I must have peace and this is the only way .

Whale was cremated per his request and his ashes were interred in the Columbarium of Memory at Forest Lawn Memorial Park , Glendale . Because of his habit of periodically revising his date of birth , his niche lists the incorrect date of 1893 . When his longtime companion David Lewis died in 1987 , his executor and Whale biographer James Curtis had his ashes interred in a niche across from Whale 's .

= = Sexual orientation = =

James Whale lived as an openly homosexual man throughout his career in the British theatre and in Hollywood , something that was virtually unheard of in the 1920s and 1930s . He and David Lewis lived together as a couple from around 1930 to 1952 . While he did not go out of his way to publicize his homosexuality , he did not do anything to conceal it either . As filmmaker Curtis Harrington , a friend and confidant of Whale 's , put it , " Not in the sense of screaming it from the rooftops or coming out . But yes , he was openly homosexual . Any sophisticated person who knew him knew he was gay . " While there have been suggestions that Whale 's career was terminated because of homophobia , and Whale was supposedly dubbed " The Queen of Hollywood " , Harrington states that " nobody made a thing out of it as far as I could perceive " .

With knowledge of his sexuality becoming more common beginning in the 1970s , some film historians and gay studies scholars have detected homosexual themes in Whale 's work , particularly in *Bride of Frankenstein* in which a number of the creative people associated with the cast , including Ernest Thesiger and Colin Clive , were alleged to be gay or bisexual . Scholars have identified a gay sensibility suffused through the film , especially a camp sensibility , particularly embodied in the character of Pretorius (Thesiger) and his relationship with Henry Frankenstein (Clive) .

Gay film historian Vito Russo , in considering Pretorius , stops short of identifying the character as gay , instead referring to him as " sissified " (" sissy " itself being Hollywood code for " homosexual ") . Pretorius serves as a " gay Mephistopheles " , a figure of seduction and temptation , going so far as to pull Frankenstein away from his bride on their wedding night to engage in the unnatural act of non @-@ procreative life . A novelisation of the film published in England made the implication clear , having Pretorius say to Frankenstein " ' Be fruitful and multiply . ' Let us obey the Biblical injunction : you of course , have the choice of natural means ; but as for me , I am afraid that there is no course open to me but the scientific way . " Russo goes so far as to suggest that Whale 's homosexuality is expressed in both *Frankenstein* and *Bride* as " a vision both films had of the monster as an antisocial figure in the same way that gay people were ' things ' that should not have happened " .

The Monster , whose affections for the male hermit and the female Bride he discusses with identical language (" friend ") , has been read as sexually " unsettled " and bisexual . Writes gender studies author Elizabeth Young : " He has no innate understanding that the male @-@ female bond he is to forge with the bride is assumed to be the primary one or that it carries a different sexual valence from his relationships with [Pretorius and the hermit] : all affective relationships are as easily ' friendships ' as ' marriages ' . " Indeed , his relationship with the hermit has been interpreted as a same @-@ sex marriage that heterosexual society will not tolerate : " No mistake ? this is a marriage , and a viable one " , writes cultural critic Gary Morris for *Bright Lights Film Journal* . " But Whale reminds us quickly that society does not approve . The monster ? the outsider ? is driven from his scene of domestic pleasure by two gun @-@ toting rubes who happen upon this startling alliance and quickly , instinctively , proceed to destroy it . " The creation of the Bride scene has been called " Whale 's reminder to the audience ? his Hollywood bosses , peers , and everyone watching ? of the majesty and power of the homosexual creator " .

However , Harrington dismisses this as " a younger critic 's evaluation . All artists do work that comes out of the unconscious mind and later on you can analyze it and say the symbolism may mean something , but artists don 't think that way and I would bet my life that James Whale would never have had such concepts in mind . " Specifically in response to the " majesty and power " reading , Harrington states " My opinion is that 's just pure bullshit . That 's a critical interpretation that has nothing to do with the original inspiration . " He concludes , " I think the closest you can come to a homosexual metaphor in his films is to identify that certain sort of camp humor . "

Whale 's companion David Lewis stated flatly that Whale 's sexual orientation was " not germane " to his filmmaking . " Jimmy was first and foremost an artist , and his films represent the work of an artist ? not a gay artist , but an artist . " Whale 's biographer Curtis rejects the notion that Whale would have identified with the Monster from a homosexual perspective , stating that if the highly class @-@ conscious Whale felt himself to be an antisocial figure , it would have been based not in his sexuality but in his origin in the lower classes .

= = Film style = =

Whale was heavily influenced by German Expressionism . He was a particular admirer of the films of Paul Leni , combining as they did elements of gothic horror and comedy . This influence was most evident in *Bride of Frankenstein* . Expressionist influence is also in evidence in *Frankenstein* , drawn in part from the work of Paul Wegener and his films *The Golem* (1915) and *The Golem : How He Came into the World* (1920) along with *The Cabinet of Dr. Caligari* (1920) from Robert Wiene , which Whale reportedly screened repeatedly while preparing to shoot *Frankenstein* . *Frankenstein* roughly alternates between distorted expressionistic shots and more conventional styles , with the character of Dr. Waldman serving as " a bridge between everyday and expressionist spaces " . Expressionist influence is also evident in the acting , costuming and the design of the Monster . Whale and makeup artist Jack Pierce may also have been influenced by the Bauhaus school of design . The expressionist influence lasted throughout Whale 's career , with Whale 's final film , *Hello Out There* , praised by *Sight & Sound* as " a virtuoso pattern of light and shade , a piece of fully blown expressionist filmmaking plonked down unceremoniously in the midst of neo @-@ realism 's heyday " .

Whale was known for his use of camera movement . He is credited with being the first director to use a 360 @-@ degree panning shot in a feature film , included in *Frankenstein* . Whale used a similar technique during the Ol ' Man River sequence in *Show Boat* , in which the camera tracked around Paul Robeson as he sang the song . (The sequence also uses expressionist montages illustrating some of the lyrics .) Often singled out for praise in *Frankenstein* is the series of shots used to introduce the Monster : " Nothing can ever quite efface the thrill of watching the successive views Whale 's mobile camera allows us of the lumbering figure " . These shots , starting with a medium shot and culminating in two close @-@ ups of the Monster 's face , were repeated by Whale to introduce Griffin in *The Invisible Man* and the abusive husband in *One More River* . Modified to a single cut rather than two , Whale uses the same technique in *The Road Back* to signal the instability of a returning World War I veteran .

= = Legacy = =

Influential film critic Andrew Sarris , in his 1968 ranking of directors , lists Whale as " lightly likable " . Noting that Whale 's reputation has been subsumed by the " Karloff cult " , Sarris cites *Bride of Frankenstein* as the " true gem " of the *Frankenstein* series and concludes that Whale 's career " reflects the stylistic ambitions and dramatic disappointments of an expressionist in the studio @-@ controlled Hollywood of the thirties " .

Whale 's final months are the subject of the novel *Father of Frankenstein* (1995) by Christopher Bram . The novel focuses on the relationship between Whale and a fictional gardener named Clayton Boone . *Father of Frankenstein* served as the basis of the 1998 film *Gods and Monsters* with Ian McKellen as Whale and Brendan Fraser as Boone . McKellen was nominated for an

Academy Award for his portrayal of Whale . Bram 's novel has also been adapted as a play which premiered in London at the Southwark Playhouse in February 2015 .

Only two of Whale 's films received any sort of Oscar recognition : The Man in the Iron Mask (for its musical score) , and Bride of Frankenstein (for its sound recording) . Neither film actually won ; in fact , no Whale film ever won an Oscar .

A memorial statue was erected for Whale in 2002 on the grounds of a new multiplex cinema in his home town of Dudley . The statue , by Charles Hadcock , depicts a roll of film with the face of Frankenstein 's monster engraved into the frames , and the names of his most famous films etched into a cast concrete base in the shape of film canisters .

Horror in Hollywood : The James Whale Story , a retrospective of Whale 's artwork , opened at the Dudley Museum and Art Gallery in October 2012 and is scheduled to run through January 2013 .

= = Filmography = =