

Trying

A new play by Joanna McClelland Glass

Study Guide

THE NATIONAL ARTS CENTRE ENGLISH THEATRE
PROGRAMMES FOR STUDENT AUDIENCES
2004-2005 SEASON

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Artistic Director, English Theatre



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This Study Guide was written and researched by **Jim McNabb** for the National Arts Centre English Theatre July, 2004.

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About this Study Guide

This study guide is formatted in easy-to-copy single pages. They may be used separately or in any combination that works for your classes. The colour page is meant for classroom display, but may also be photocopied for students. Here is an outline of the contents of each page with suggestions as to its use.

Page(s)		May Be Used To
2	About The Play Plot outline of the play, character descriptions, themes	Aid students in appreciating the script and performance
3 and 4	Who Helped Put the Production Together? List of cast members, director, heads of design, and brief bios	Aid students in writing a review and help them relate to the production
5	Biography of Joanna McClelland Glass	Provide students' enrichment
6 to 8	Interview with Joanna McClelland Glass	Provide students' enrichment, basis for an activity
9 and 10	What Was Happening in 1967?	Foster students' understanding of the politics and culture of the period
11	Biography of Judge Francis Biddle	Provide enrichment
12	Activities Before and After Viewing the Play	Aid teacher in helping students prepare for and reflect on the show
13 to 15	Matching People, Places, and Events mentioned in the Play – an Activity	Foster students' understanding of the references in the play
16	<i>“Do Not Go Gentle Into That Good Night”</i>	Provide reference material for a follow-up activity
17	Aging – movies, books, websites	Provide sources for enhancement
18	Theatre Etiquette	Prepare the class for the theatre experience

About the Play

Synopsis of *Trying*

Joanna McClelland Glass' latest play, *Trying*, is inspired by her real-life experience as personal secretary to the brilliant and irascible Judge Francis Biddle, former Attorney General of the United States and Chief Justice for the Nuremberg Trials.

After a series of disappointing failures with secretaries, Judge Biddle, who is eighty-one and in failing health, is apprehensive when a very young and inexperienced Sarah Schorr arrives to work with him in his small office over the garage of his retirement home in Washington D.C. Sarah is most impressed by Judge Biddle's formidable memory of his experiences throughout the first three-quarters of the twentieth century. His ancestry and his position in the centers of American power contrast strongly with her lowly beginnings in small town Saskatchewan. However, when she feels threatened by his rigidity, imperious manner and unfair bullying she stands up for herself and eventually becomes a respected and valuable helpmate. While undergoing the personal stresses of her own marriage and impending motherhood, Sarah efficiently brings order out of chaos in Judge Biddle's deteriorating life and helps him regain some of his lost self-respect.

Characters in *Trying*

Judge Biddle: He is an eighty-one year old, once brilliant man who was Attorney General of the United States under Franklin Roosevelt. After a long and illustrious career he now functions, as he says, "somewhere between lucidity and senility". He comes from an old, wealthy and well established Philadelphia family.

Sarah Schorr: She is a twenty-five year old girl who has been hired, by Mrs. Biddle, to be the Judge's secretary. She is a direct, plain-spoken, pleasant girl, originally from the prairie province of Saskatchewan.

Themes

Recurring themes in *Trying* are the frustrations felt by the aged due to failing mental and physical powers mixed with the pride which makes them try to master these failings; the sense of urgency to come to terms with past mistakes or losses when death is approaching; the clash of generational and cultural differences; and the love and respect that comes from overcoming differences.

Who Helped Put the Production Together? (page 1 of 2)

Trying by Joanna McClelland Glass is a co-production by the NAC English Theatre and Canadian Stage Company (Toronto)

Cast Members

“Judge Francis Biddle” – Paul Soles

“Sarah Schorr” - Caroline Cave

The Creative Team

Director – Marti Maraden

Set and Costume Design – Christina Poddubiuk

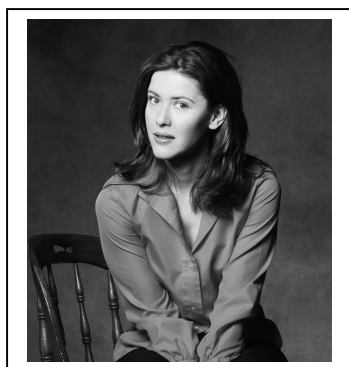
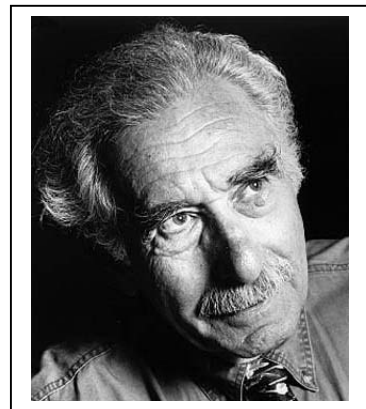
Lighting Design – John (Jock) Munro

Sound Design – Peter McBoyle

Biographies

Paul Soles was born and raised in Toronto, became a radio broadcaster, a TV newscaster and then a member of *The Wayne and Shuster Comedy Hour*.

He anchored both CBC’s *Take 30* with host Adrienne Clarkson, and *Canada After Dark*, and appeared in the long-running series *This Is The Law*. Much of his stage work has been in Toronto, appearing in *The Diary of Anne Frank*, *Visiting Mr. Green* and the musical *Ragtime* among many others. He played in *Macbeth* on Broadway and appeared as Shylock in *Merchant of Venice* at the Stratford Festival. He did the voice of Peter Parker in the original animated version of *Spiderman* and played the title role in *Einstein: Light to the Power of 2* on film.



After **Caroline Cave** graduated from the University of Alberta’s Acting Program she performed throughout BC and Alberta in a wide variety of plays such as *Amadeus*, *Cabaret*, *The Man Who Came To Dinner* and *As You Like It*, before joining the Shaw Festival for three seasons. There she played leads in such plays as *Detective Story*, *The Three Sisters*, as well as the young Egyptian queen in *Caesar and Cleopatra*. As a result of winning a prestigious Dora Award in Toronto for playing multiple characters in *The Syringa Tree*, she is acclaimed by critics as the most promising

talent of the year. For that show she was privately sponsored for a trip to South Africa to do research for the more than 20 different characters, black and white, young and old, male or female.

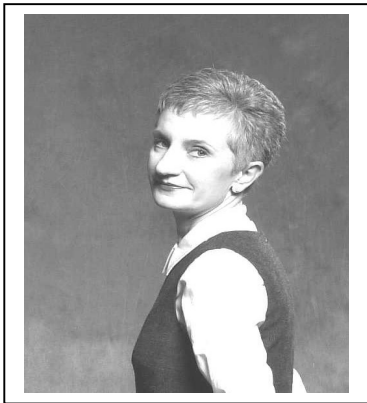
Who Helped Put the Production Together? (page 2 of 2)

Marti Maraden, the **Director**, one of Canada's foremost stage directors, was appointed Artistic Director of the National Arts Centre English Theatre in September 1997.

Ms. Maraden began her directing career in 1985 in Toronto, co-directing with Eric Steiner at Equity Showcase Theatre (Toronto). Since then she has directed extensively for major theatres across the country and in the United States, including the Stratford Festival, the Shaw Festival, The Canadian Stage Company (Toronto), the Manitoba Theatre Centre (Winnipeg), The Grand Theatre (London), and The Children's Theatre of Minneapolis, as well as the NAC. As an actor, Ms. Maraden spent six seasons at the Stratford Festival and seven at the Shaw Festival, and has appeared at major theatres across Canada and the U.S. Ms. Maraden has in the past been an Associate Director of the Stratford Festival and Director of the Stratford Festival Young Company.

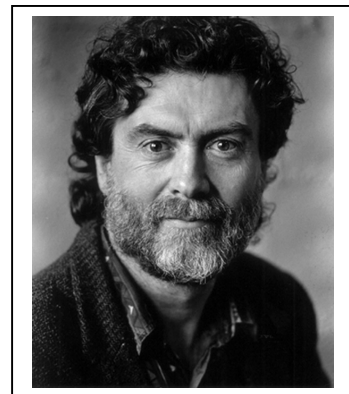


Christina Poddubiuk, the **Set and Costume Designer**, has been based in Stratford for the last 20 years. She has designed many shows there, but as a free-lance



designer, she works in all parts of the country. In Stratford she designed for the Paul Gross production of *Hamlet* which received wide acclaim. She designed the costumes for the Shaw Festival production of *Candida* which toured to the NAC, as well set and costumes for the NAC production of *Mary's Wedding*. After high school in Montreal, Christina got a degree in English Literature with the aim of becoming a teacher. However, because of her experiences with the theatre group at McGill University, she decided to enroll in Theatre Design at Montreal's National Theatre School.

John (Jock) Munro, the **Lighting Designer** has worked in Canada, the U.S. and Europe in the fields of theatre, opera and dance. His 20-year design career includes credits in most major theatres across Canada, with over 40 productions for the NAC, including *Mary's Wedding*, *Twelfth Night*, and *The Marriage of Figaro*. He has designed lights for many shows at the Stratford Festival, The Canadian Stage (Toronto), Neptune Theatre (Halifax), the Grand Theatre (London), the Canadian Opera Company (Toronto), and Les Grands Ballets Canadiens (Montreal).



Joanna McClelland Glass

Playwright Joanna McClelland Glass was born in October, 1936 in Saskatoon, Saskatchewan. Her works have been produced across North America, in England, Australia, Ireland and Germany. She became avidly interested in theatre in high school and soon after graduating joined the Saskatoon Community Players. As an actor she won a prize at the Dominion Drama Festival and went to study, act and get married in the United States. She began writing but it was not until 1972 that her one-act plays *Canadian Gothic* and *American Modern* were performed. One of her major works, *Artichoke*, soon followed.



From her first works, Glass made an impression on the Canadian theatre establishment (despite the fact the plays were premiered in the United States). Audiences across the nation were beginning to hunger for images of the land and her one-act play, *Canadian Gothic*, beautifully fit the bill. Two of her plays, *To Grandmother's House We Go* and *Play Memory* have reached Broadway (the latter directed by the famous Broadway director, Harold Prince, received a Tony nomination). More recently, *If We Are Women*, has played in several regional theatres across Canada, including the National Arts Centre. It has also had several American productions. *Yesteryear*, a comedy, was also produced in several Canadian theatres in 1998 and recently at the Ottawa Little Theatre.

She has also written two novels and in 1998 *Woman Wanted*, her screenplay, was produced starring Holly Hunter, Michael Moriarty, and Kiefer Sutherland.

Joanna McClelland Glass' latest play, *Trying*, is inspired by her real-life experience as personal secretary to the brilliant and irascible Judge Francis Biddle, former Attorney General of the United States and Chief Justice for the Nuremberg Trials. This NAC English Theatre/Canadian Stage Company coproduction marks the play's Canadian premiere.

Information from: <http://www.canadiantheatre.com/dict.pl?term=Glass%2C%20Joanna%20McClelland>

A very informative critical essay of Joanna McClelland Glass' work may be found at <http://www.ucalgary.ca/library/SpecColl/glassbioc.htm>

An Interview with Joanna McClelland Glass (page 1 of 3)

The following text is excerpted from an interview conducted in December 2003 by Emilie Syberg (Artistic Assistant of the Victory Gardens Theater in Chicago, Illinois) during a preliminary reading of *Trying*. The world premiere production opened at Victory Gardens on March 19, 2004.

Emilie Syberg: While reading *Play Memory*, *Yesteryear*, and *If We Are Women*, and looking at past interviews, there's a sense that much of your work is autobiographical. Can you talk about that, and how *Play Memory* compares to *Trying* in that way?

Joanna McClelland Glass: *Play Memory is about a childhood with an alcoholic father. It is much more autobiographical, because it really covers the formative years—and the formative years are so formative. We all struggle with that, all of our lives, in one way or another—with whatever formed us. That frame of reference is indelible. I come to understand that more and more the older I get.*

For instance, Trying is about the last year in a life of enormous accomplishment. Francis Biddle was first a Harvard-educated lawyer; later he became Attorney General under Roosevelt, and then Truman appointed him Chief Judge of the Military Tribunal at Nuremberg. But in the last year of his life the things that preoccupied him most were the fact that one of his sons had died young, and that he had never known his own father, who died when Biddle was six. I was young enough, when I worked for him, to be rather amazed at that. I was a green girl from the Canadian prairie; I was so impressed with all of his credentials, by the oldness and illustriousness of his Philadelphia family. But here was a sick old man who had a great deal of pride, who hated my knowing how difficult it was for him to make a phone call, how forgetful he was, and so on; and whose real psychic pain resided in the two great losses in his life. Those losses are what he was about in his final year.

E.S.: Why did you write this story now, over 30 years after it happened?

J.M.G.: *Within a couple of years after working for Francis Biddle, I very badly wanted to write it all down, because it had a tremendous effect on me. And I did write it down, and I had a one-act play that was about forty minutes long. But I knew—again, innately—that it needed to be a full-length play. I have to be a little careful here because I don't like—as a woman—to use excuses of domesticity. However, I did have three children in two years, due to a set of twins. Three in diapers—diapers, not Pampers... I mean, there was laundry. There's a line in the play where Biddle says, "Holding things in abeyance is a woman's plight. Biology decided that." Certainly I didn't hold everything in abeyance—a writing career did evolve—but I think this particular play required me to have a deeper knowledge of aging and illness. Of one's mortality.*

An Interview with Joanna McClelland Glass (page 2 of 3)

J.M.G. (continued): *I tried to go back to it about ten years ago. I was living in Toronto at the time, and my partner, who has since died, had been diagnosed with prostate cancer. I stopped working on it then because I was more nurse than writer during that period, and I was dealing with dying daily, and I was unable to write about dying while in the midst of the process. So here I am, in my sixties, writing about 1967 and '68. May I say that, even though women of my generation often did hold things in abeyance, we're fortunate in many ways. We haven't tied our identity up so completely with jobs and titles and retiring at sixty-five, and then just consigning ourselves to the golf course. That we do wait, if we've really had to wait, gives us a tremendous sense of urgency, in middle age and after, to get out there and do.*

E.S.: Since the character Sarah is, in effect, you, did you find your older self commenting on the younger? Editing her?

J.M.G.: *I don't think so. Of course, the play was buried, and it's hard to remember impressions that were made so long ago. I had to go back and try to become again that girl who was quite close to the Saskatchewan prairie, because I'm very far away from it now. And with the prairie signifying what it does for me, which is a great deal of sorrow and unhappiness, I've done that very human thing of shutting down on a lot of memories. You shut down because you have to function, you have to get up in the morning and get on with life. So I had to get in there and dig, and remember what a blank slate I was in the presence of Biddle; I had to remember the way his accomplishments and his ancestry led me into American history. Growing up in Canada we got much more British history than American (and a great deal of British literature). We did, however, have to memorize all fifty states, and Canadians are always a little insulted that our country is right on top of you and it's a rare American who can name our ten provinces.*

E.S.: Can you tell us about the actual experience of working for Biddle?

J.M.G.: *I was less in tune with his old age, and his illnesses, and his plight, than I am now. Back then I was much more in tune with, much more dazzled by the enormous difference between his background and mine. Biddle's family bought a great deal of what is now New Jersey in the late 1600s—from William Penn, actually. That's a far cry from the way my mother's family arrived in Saskatchewan. Every family has its own lore, and my mother's lore was all about pioneering. My mother's grandparents went to Saskatchewan to homestead; their wagons overshot and they ended up in Alberta where, luckily, they found some dinosaur bones they sold to give them the money to go back to their intended acres in Saskatchewan. My mother was illiterate all her life. Biddle was born in Paris; his father went to Yale, and (as is in the play) knew Benjamin Franklin's great-granddaughter. It was this kind of introduction to American history that made me want to know about Philadelphia and the Declaration of Independence.*

An Interview with Joanna McClelland Glass (page 3 of 3)

J.M.G. (continued): *Sometimes (this is not in the play) he loved to just educate me. And then there were other times when I would be very bright-eyed and bushy-tailed and I'd ask about something, and he was too preoccupied with the finality of his life, with what he knew to be his final year.*

E.S.: What would be Biddle's reaction to the current political situation?

J.M.G.: *Well, of course, this can only be hypothetical, but I think he would be terribly depressed. His great regret was being party to the internment of the Japanese during the Second World War. Today we are told that we are all going to be issued cards that we show at the airport that will contain our own personal colour code announcing our character and our offences. I know that Biddle, even given the knowledge of 9/11, would say, "Have we not learned anything?"*

E.S.: What new insights have you gained into this experience by writing about it, and by watching directors and actors bring their own interpretations to the play?

J.M.G.: *Well, that's always a shock. You sit very reclusively in your room for so long, and you think you're hearing the play, and then there are bodies attached to it and it becomes a different animal. But I think the big revelation for me was early in my career, when I realized that the specific bodies attached to the text are what make that specific production. The text actually is a very fluid thing. You never have anything like this experience when you write a novel. The whole business of collaboration is a fluid, kind of arbitrary thing. A set designer or a costume designer can really set a tone that you never expected—for example, you can write about a Catholic family and a designer might have rosaries all over the set. You don't know what to expect as you see the same text in various theatres. The revelations I have now are more about the "w-r-i-g-h-t" thing. It's always wonderful, after you've been alone with a play for a couple of years, to have the bodies attached and to see it come alive and to have done your homework enough that little needs to be changed in rehearsal.*

NB: Joanna McClelland Glass will be the guest speaker at the Pre-Show Chat on Saturday, September 18 at 13:00 in the Panorama Room of the National Arts Centre. All welcome!

What was Happening in 1967? (page 1 of 2) (the year the play begins)

Music: The Beatles albums *Sgt. Pepper's Lonely Hearts Club Band*, and *Magical Mystery Tour* are released. First issue of *Rolling Stone* magazine is published. Some of the top hits of the year are: "I'm a Believer"– The Monkees, "Georgy Girl" - The Seekers, "Penny Lane" – The Beatles, "Respect" – Aretha Franklin, "I Heard It Through The Grapevine" – Gladys Knight & the Pips and "Light My Fire" – The Doors. Elvis Presley marries Priscilla Beaulieu.

Movies: Academy Award for Best Picture: *In the Heat of the Night* and for Best Actress: Katharine Hepburn in *Guess Who's Coming to Dinner*. Will Ferrell, Nicole Kidman, and Julia Roberts are born this year. The prototype for the IMAX multi-screen system is exhibited at Expo '67 in Montreal. The top grossing movies of the year are *The Jungle Book*, and *The Graduate*, starring Dustin Hoffman and Anne Bancroft.

Television: Popular TV shows are *The Forsythe Saga*, *The Smothers Brothers Comedy Hour*, *Ironside*, *Batman*, *Gunsmoke*, *Bonanza*, and *Dr. Who*.

Events:

January 27 - A launch pad fire destroys Apollo 1 and kills all three astronauts on board.

April 28 - Boxer Muhammad Ali refuses military service. He is subsequently stripped of his World Championship Heavyweight titles and banned from boxing.

April 28 - Montreal opens Expo '67, a world's fair with over 90 international and national pavilions. It coincides with the centennial of Canadian Confederation.

May 2 – Toronto Maple Leafs win the Stanley Cup over the Montreal Canadiens, the last time the Leafs would take the trophy home as of this writing.

June 5-10 - The Six-Day War begins between Israel and its Arab neighbors Egypt, Jordan, and Syria. As a result of the war, Israel takes over the Gaza Strip, the Sinai Peninsula, the West Bank, and the Golan Heights. The results of the war affect the geopolitics of the region to this day.

June 12 - The United States Supreme Court declares all U.S. state laws which prohibit interracial marriage to be unconstitutional.

June 27 - First automatic cash machine is open for business.

July 24 - During his visit to Canada, French President Charles De Gaulle supports Québec's separation attempts, angering the Canadian government.

October 17 - Premiere of the musical *Hair* Off-Broadway.

"The Summer of Love" - a phrase given to the summer of 1967 to try to describe the feeling of being in San Francisco that summer, when the hippie movement came to full bloom. Thousands of young people from around the nation flocked to the Haight-Ashbury district of the city to join in on a popularized version of the hippie experience.

The Mamas and the Papas sang:

*"If you're going to San Francisco, / Be sure to wear some flowers in your hair...
/ If you are to San Francisco, / Summertime will be a love in there"*

What was Happening in 1967? (page 2 of 2)

Fashion: The 1960s began with crew cuts on men and bouffant hairstyles on women. Men' s casual shirts were often plaid and buttoned down the front, while knedlength dresses were required wear for women in most public places. By mid-decade, miniskirts or hot pants, often worn with go-go boots, were revealing legs, bodywear was revealing curves, and women's hair was either very short or long and lanky. Men' s hair became longer and wider, with beards and moustaches. Menswear had a renaissance. Bright colors, double-breasted sports jackets, polyester pants suits with Nehru jackets, and turtlenecks were in vogue. By the end of the decade, ties, when worn, were up to 5" wide, patterned even when worn with stripes. Women wore peasant or granny dresses and chunky shoes. Unisex dressing was popular featuring bell bottomed jeans, love beads, and embellished t-shirts. Clothing was as likely to be purchased at surplus stores as boutiques. Blacks of both genders wore their hair in an afro.

(<http://kclibrary.nhmccd.edu/decade60.html>)

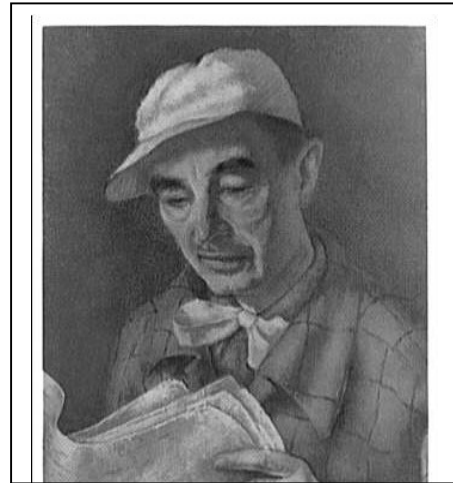


Vietnam War: In 1967 America was embroiled in the Vietnam War which had begun in the early 60s and escalated to full-scale warfare by this time. President Lyndon Johnson's administration and General William Westmoreland repeatedly assured the American public that they were close to victory but the strength of the Vietnamese forces became unavoidably clear. Televised news coverage brought home the expense and overwhelming loss of life of what more and more people considered a needless war. Small scale opposition to the war began in 1964 on college campuses during a time of unprecedented leftist student activism, and of the arrival at college age of the demographically significant "Baby Boomers." Thousands of young American men chose exile in Canada or Sweden rather than risk conscription in what they felt was a morally wrong war. The credibility of the government suffered when the New York Times, and later the Washington Post and other newspapers, published the Pentagon Papers. It was a top-secret historical study, contracted by the Pentagon, which showed how the government was misleading the US public, in all stages of the war. The growing opposition to the war in the form of civil disobedience and huge protest marches divided the American public irreparably.

Biography of Judge Francis Biddle

Francis Biddle (1886-1968) was most noted Attorney General during the Roosevelt years and as a judge during the Nuremberg war crimes trials after World War II. He was the primary American judge during these proceedings.

Francis Biddle was born into a wealthy well-established family noted in law, politics and society. He graduated from the rigorous private Groton School, where he participated in boxing. He earned degrees from Harvard University - B.A. (cum laude), 1909 and LL.B. (cum laude), 1911. He first worked for a year as a private secretary to Supreme Court Justice Oliver Wendell Holmes, Jr. He then spent the next 27 years practicing law in Philadelphia. In 1927, he published his only novel, *Llanfear Pattern*, which mocked the elite of Philadelphia society. With the onset of the Great Depression, Francis Biddle became consumed with the plight of the Pennsylvania coal miners and became politically active around the issue of labor relations. In 1934, President



Portrait of Francis Biddle

Roosevelt nominated him to be chairman of the National Labor Relations Board where he served for one year. He was then asked to serve as legal counsel for the Tennessee Valley Authority, which was being investigated by a special congressional committee on the charges of corruption. Biddle won the case for the TVA. In 1939, he became a judge on the United States Court of Appeals for the Third Circuit. He only served here for one year, leaving to become the United States Solicitor General. This was also a short-lived position; Roosevelt nominated him to the position of Attorney General

of the United States in 1941. He served in this position throughout most of World War II. At President Truman's request, he resigned after Roosevelt's death. Shortly after, Truman appointed Biddle as a judge at the International Military Tribunal at Nuremberg. Upon retirement, he served as the chairman of Americans for Democratic Action from 1950-1953, and as the president of the American Civil Liberties Union.



Judges for Nuremberg Trial –
Judge Biddle representing USA is second from left

Francis Biddle was married to the poet Katherine Garrison Chapin and had two sons, one of whom died at an early age. Judge Biddle died in Hyannis, Massachusetts, on October 4, 1968 at the age of 82.

Pre-Performance Activities

1. Have the students complete the activity found on pages 13-15 involving references found in the play to people, places and events. Students should match the names on page 13 with the descriptions found on pages 14 and 15.

The answers are as follows: 1-D, 2-H, 3-F, 4-S, 5-U, 6-N, 7-A, 8-O, 9-P, 10-M, 11-E, 12-J, 13-I, 14-K, 15-Q, 16-T, 17-C, 18-R, 19-G, 20-B, 21-V.

2. On page 16 of the Study Guide is a copy of Dylan Thomas' "*Do Not Go Gentle Into That Good Night*", a poem about meeting death. One of the themes of *Trying* involves Judge Biddle's anger at his failing abilities and his approaching death. Have the students discuss in groups the frustrations concerning inabilities or physical or mental challenges of various kinds, and any experiences they may have had with a dying relative or friend. Distribute copies of the poem and have them discuss its meaning and whether they agree on meeting death with resignation or with anger. Further discussion might be stimulated by the use of various media references found on page 17.

Post Performance Activities

3. While the play is still fresh in their minds, have your students write a review for Joanna McClelland Glass' *Trying*. Have them read reviews in *The Citizen* or *Xpress* to give them an idea of the standard approach to theatrical criticism. A suggested outline for writing a review can also be found online on page 12 of: http://www.nac-cna.ca/en/allaboutthenac/publications/chekhov_guide.pdf. Students may have received programs at the matinee or may refer to pages 3 and 4 of this Study Guide (Who Helped Put the Production Together?) to use for the correct information about the production in their reviews. The areas the review should cover, in general and more specifically when merited are: all design elements (lighting, sound, set and costumes), performances of the actors, the direction, the basic narrative and the central theme(s).

4. References are made on occasion to the poem by e.e.cummings called "*i sing of Olaf glad and big*". A copy of this powerful poem can be accessed at <http://www.poets.org/poems/poems.cfm?45442B7C000C07040073>. The poem is about a conscientious objector to war who is persecuted and subsequently dies in prison. Protests to the Vietnam War were at their height in 1967 in Washington. Which side of the issue do you think Judge Biddle might have been on?

5. In the interview with Joanna McClelland Glass she reveals her use of personal sources in many of her plays. Have students read this interview and then write a paragraph or two describing a person in his/her life which has made a difference and then write a short dialogue using a somewhat fictionalized version of this person and another fictional character.

Matching People, Places, and Events
Mentioned in the Play (page 1 of 3)

Using pages 14 and 15 of this guide, find the description of the people, places, or events which are listed below and fill in the corresponding letter.

1. **Franklin D. Roosevelt** ()
2. **Harvard** ()
3. **Mount Rushmore** ()
4. **Zora Neale Hurston** ()
5. **Haight & Ashbury** ()
6. **Nuremberg Trials** ()
7. **Robert F. Kennedy** ()
8. **Edmund Randolph** ()
9. **Radcliffe** ()
10. **Harry Truman** ()
11. **Betty Friedan** ()
12. **Tommy Douglas** ()
13. **Ezra Pound** ()
14. **Jacqueline Bouvier Kennedy** ()
15. **Edna St. Vincent Millay** ()
16. **Oliver Wendell Holmes** ()
17. **e.e. cummings** ()
18. **Japanese-American Internment** ()
19. **Rudolph Hess** ()
20. **Tokyo Rose and Axis Sally** ()
21. **Martin Luther King Jr.** ()

Tip: If you need help, many of these references may be found by accessing Wikipedia, the online encyclopedia, at http://en.wikipedia.org/wiki/Main_Page

Matching People, Places, and Events Mentioned in the Play (page 2 of 3)

- A. He was the Attorney General for his brother, President John Kennedy, and later, a Democratic senator. He was assassinated in California in June 1968 while campaigning for the Democratic nomination for President of the USA.
- B. Two of a number of radio announcers for German or Japanese stations tried and convicted for making treasonous broadcasts and spreading propaganda during WW2.
- C. His poetry is a complete rejection of formal style or structure. He generally used all lowercase words or parts of words scattered across the page, often making little sense until read aloud—at which point the poem's beauty and strength become clear.
- D. As the 32nd U.S. president from 1933-45, he brought the country out of the Great Depression and reluctantly, after the attack on Pearl Harbor, into World War II. He devoted much thought to planning a United Nations.
- E. Born in 1921, the year after women won the right to vote, she wrote *The Feminine Mystique* in 1963, the book which urged that women need not live vicariously through their husbands and children, and which launched the Women's Liberation Movement.
- F. Carved into the granite face of this monument in South Dakota are the faces of George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt, the four most prominent early presidents of the USA.
- G. Hitler's secretary and second in command of Nazi Germany, he was captured in 1941 and eventually placed on trial in Nuremberg where he was sentenced to life in prison. He spent the next 43 years there, much of it in solitary confinement.
- H. Established in 1636 in Cambridge, Massachusetts, it is the oldest university in America and one of the most prestigious of the Ivy League schools.
- I. A leading American modernist poet who embraced Fascism, he was tried for treason but declared mentally unsound and committed to an institution. After he was awarded prizes for his writing the general public demanded his release.
- J. The popular leader of the left-wing political party, CCF - later the NDP - he became premier of Saskatchewan 1944. He introduced universal medicare and publicly owned automobile insurance. He is the grandfather of actor Kiefer Sutherland.
- K. The glamorous young widow of an assassinated US President, she caused a scandal when she married the immensely wealthy Greek shipping magnate Aristotle Onassis.

Matching People, Places, and Events Mentioned in the Play (page 3 of 3)

- M.** As Franklin Roosevelt's vice president, he became president on the sudden death of FDR in 1945. He made the difficult decision to drop atomic bombs on the cities of Hiroshima and Nagasaki, which ultimately led to the Japanese surrender. He was a strong leader in the post-war years.
- N.** The name given to the International Military Tribunal held in this south German city in 1945-46 to try 24 of the most senior captured Nazi leaders. Britain, France, Russia and USA each provided one judge.
- O.** As Attorney General of Virginia he worked with George Washington in the late 1700s to help draft much of the Constitution of the United States. He subsequently served as Attorney General and later Secretary of State of the USA.
- P.** Closely associated with but separate from Harvard (which was originally only for males), this College was founded in 1897 in Boston as a prestigious educational institution for women. It is now fully integrated into Harvard.
- Q.** She was a lyrical poet and playwright and the first woman to receive the Pulitzer Prize for Poetry. She was also known for her unconventional and Bohemian lifestyle and her many love affairs with both men and women.
- R.** The forced removal from the US West Coast of approximately 120,000 of these people during WW2 and their housing in concentration camps was the cause of much controversy in later years. An apology and reparations were finally made in 1980.
- S.** She was an African-American novelist and poet who incorporated black folklore into her work. Her work only gained popularity after her death and is now widely read and taught in women's and black studies courses.
- T.** A highly respected judge, he served on the Supreme Court for 30 years from 1902 to 1932 becoming known for his innovative and well-reasoned decisions, one of which allowed the legalization of trade unions.
- U.** In the mid-1960s, this area of San Francisco was perhaps the most famous intersection in the world, a place where young people embracing the hippie culture came to from all over the world in search of love and peace and high times.
- V.** He was a prime leader in the civil rights movement advocating non-violent protest, and the youngest winner of the Nobel Peace Prize. He worked for voter registration and improvement in opportunities and living conditions for African-Americans. He was assassinated in April, 1968.

Do Not Go Gentle Into That Good Night

Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray
Do not go gentle into that good night.
Rage, rage against the dying of the light.

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Interesting comments on this poem at these web-sites:

<http://www.cs.rice.edu/~ssiyer/minstrels/poems/38.html>

<http://www.geocities.com/classicpoetry/dtdonotgogentle.html>

Aging - Suggested Movies, Reading, Web-sites

Movies



About Schmidt starring Jack Nicholson deals with the adjustment an aging man has after he retires and loses his wife. Warren Schmidt feels adrift when he is confronted by his mortality and the ultimate meaninglessness of his life and goes on a journey to find a reason to live.

On Golden Pond won Oscars for Henry Fonda and Katherine Hepburn playing an aging couple dealing with failing health, an alienated daughter and a changing world.

The Barbarian Invasions won an Academy Award for best Foreign Film for Canada. Having a difficult time accepting the reality of death and feeling regretful of his past, a man dying of cancer tries to find peace in his last moments. His estranged son, ex-wife, ex-lovers and old friends all come to him to share his last breath.

Books



Marvin's Room, a play by Scott MacPherson deals with aging and infirmity. This comedy finds laughter in unusual places. Bessie who has been caring for her invalid aunt and her father who is crippled with a stroke finds out she has leukemia. When her sister, who has been out of touch for many years arrives with her two difficult children to perhaps provide a bone-marrow transplant, she balks at the thought of having to care for her relatives. Her son Hank bonds with his dying grandfather.

Visiting Mr. Green, a play by Jeff Baron, explores many facets of a generation gap in our modern world. When a young man receives a court order to pay weekly visits on an elderly man, each must deal with his own personal isolation and prejudices.

Barney's Version, a novel by Mordecai Richler, features a grand-fatherly, sometimes forgetful narrator who, when he learns that a colleague is writing some highly uncomplimentary things about him in his autobiography, decides to set the record straight by writing his own version of events.

Web-sites



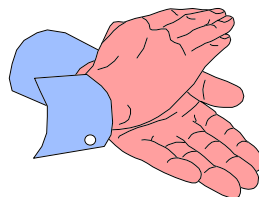
www.trinity.edu/~mkearl/geron.html: a website that allows you to explore the psychology of aging, the sociology of aging, the effect of an aging relative on the young, the economics of an aging population, etc.

www.noah-health.org/english/aging/aging.html: a website that deals with the biology, physiology and psychology of aging – what challenges and ailments an elderly person faces.

Theatre Etiquette

Please take a moment to prepare the students for their visit to the National Arts Centre by explaining good Theatre Etiquette which will enhance the enjoyment of the play for all audience members:

1. Matinées at the NAC are for students and the general public. It is important for everyone to be quietly and positively attentive during the performance so others do not lose their immersion in the “world of the play”. Please refrain from talking or rustling materials. Unlike movies, the actors in live theatre can hear disturbances in the audience and will give their best performances when they feel the positive energy of the audience members. The appropriate way of showing approval for the actors’ performances is through laughter and applause. For the enjoyment of all, people who disturb others inappropriately during the show may be asked to leave the Theatre.
2. It is important that there be no electronic devices used in the Theatre. Cell phones, pagers and anything that beeps must be turned off so the atmosphere of the play is not interrupted. Cameras and all other recording devices are also not permitted in the Theatre.
3. Unlike movies, theatre seats are assigned according to row and number. It is important to find the seat indicated on the ticket rather than moving around and disturbing others. It might be wise for teachers to pass out the tickets before arriving at the Theatre so students can make sure in advance that they are sitting beside their best friend. Remember that in the NAC Theatre, all odd numbered seats are on one side and all even are on the other, so, for example, seats 12 and 14 are actually next to each other.
4. A trip to the washroom before the play starts is a good idea. Anyone leaving during the performance may not be allowed back into the Theatre. The play has two acts. There will be one 15-minute intermission.





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**Imperial Oil
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*NAC English Theatre High School Matinées are
supported by
the Imperial Oil Foundation*

*NAC Study Guides are supported by
the National Youth and Education Trust
with special thanks to TELUS, Founding Partner of the Trust,
SunLife Financial and CGI Group Inc.*