

Angel Square

A Readers Theatre Presentation
adapted by Janet Irwin
from the novel by Brian Doyle

Study Guide

THE NATIONAL ARTS CENTRE ENGLISH THEATRE
PROGRAMMES FOR STUDENT AUDIENCES
2002-2003 SEASON

Marti Maraden
Artistic Director, English Theatre

This Study Guide was written and researched by **Jim McNabb** for the National Arts Centre English Theatre, November, 2002.

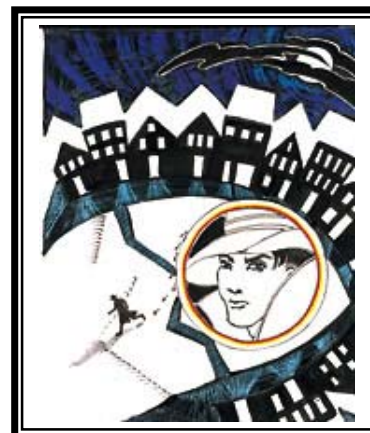
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Teachers' Guide -- Introduction

The presentation you and your class are about to see at the National Arts Centre is a Readers Theatre adaptation of Brian Doyle's delightful novel for young people, *Angel Square*. In the following pages you will find materials that will help you prepare your students to more fully enjoy this production. There will be information on the story of the play, on the people who have been responsible for putting it together, some historical material on Ottawa's Lowertown in 1945 and some suggestions of class activities including an excerpt from the script which your students can perform as Readers Theatre beforehand.



Although there will be some simple staging in this production of *Angel Square*, the performers will be reading from their scripts leaving the action to the listeners' imaginations, much like in a radio play. There will be simple costumes and props, a live musical background, and a rudimentary set. The presentation will be in the Studio of the NAC and last approximately 1 1/2 hours without an intermission.

The Ottawa that Tommy experienced in *Angel Square* in December of 1945 is very different from that of today. Lowertown had been established by French-speaking labourers in the 1820s who were later joined by Irish and Jewish immigrants solidifying the area's working-class character. By the late 1940s the area had the highest concentration of substandard housing in Ottawa. Forty per cent of the homes did not have central heating, 11 percent did not have baths or showers and some didn't even have running water. Although the ethnic mix was not nearly as varied as today, prejudices between racial and social groups ran high. The economic restrictions resulting from the Second World War put a further strain on the households. Rationing of gasoline, consumer goods as well as most food stuffs such as sugar, flour, meat and eggs, meant that life had to be very simple. Even though the war had just ended at the time of *Angel Square*, rationing was still in effect. At Christmas that year it was impossible to buy a turkey unless you knew a farmer. Everyone grew their vegetables in the backyard, as well as perhaps keeping a few chickens for their eggs. Public transportation was vital, as parts for automobiles were scarce, not to mention fuel. A system of electric streetcars ran throughout the city for local transportation and an extensive system of rail lines crisscrossed the slums and drab streets with over a hundred trains belching smoke and cinders entering each day. There were one hundred and fifty level crossings within the city limits. Little wonder that Tommy yearned to escape the daily violence and grime by immersing himself in the fantasy world of the radio!

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Angel Square – Plot Synopsis

Angel Square takes place in “Lowertown”, Ottawa in December, 1945, the first Christmas after World War II. Lowertown is one of the oldest sections of Ottawa bounded by the Rideau Canal, Ottawa River, Rideau River and Rideau Street. In 1945, this area was a working class district inhabited mostly by Francophones, Irish Catholics and Jewish immigrants. More specifically, most of the action takes place on Cobourg Street, where twelve-year-old Tommy, the central character, lives with his Dad, his Aunt Dottie, and his sister Pamela.

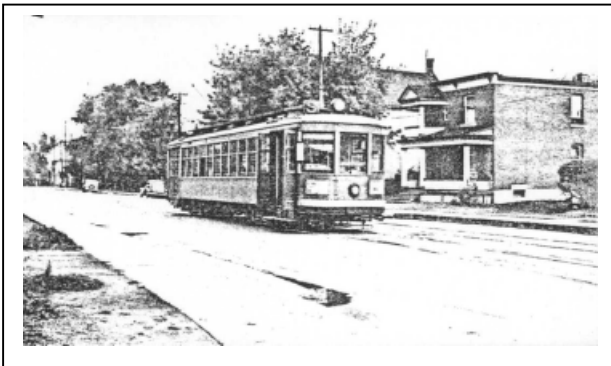
Shortly before Christmas Mr. Rosenberg, father to Tommy’s best friend Sammy, and the night watchman at the streetcar barns, is badly beaten by an unknown assailant at his place of work. Inspired by his hero, “Lamont Cranston”, whose crime fighting adventures were the subject of the 1940s radio drama *The Shadow*, Tommy undertakes to discover the identity of the attacker. Before slipping into a coma, Mr. Rosenberg reported that the man wore a Ritchie’s Feed & Seed bag over his head in order to mask his identity. Aunt Dottie speculated that the attack was an example of discrimination because Mr. Rosenberg was Jewish.

As well as diligently earning money at his numerous jobs in order to buy Christmas gifts for his family and friends, Tommy solicits the help of a couple of his school friends to help him track down more clues. When they visit the streetcar barns they come across an actual witness to the assault, a girl, Fleurette Featherstone-Fitchell, who goes to the same school as Tommy. They manage to persuade her to give them a major clue, an item dropped by the man when he was running away from the scene of the crime. Using this item, some deductive reasoning, the help of several other friends at school and a little bit of luck, Tommy is actually able to narrow down the search, confront the man, and discover the incriminating evidence that would lead the police to Mr. Rosenberg’s assailant.

Like his crime fighting radio hero, Lamont Cranston, Tommy is able to impress his very own dream girlfriend, the lovely Margot Lane, to accept his admiration as well as his Christmas gift.



Aerial view of Ottawa showing Parliament Hill and Lowertown beyond. (PA 15557)



Ottawa Electric Streetcar, 1946 (PA 136701)

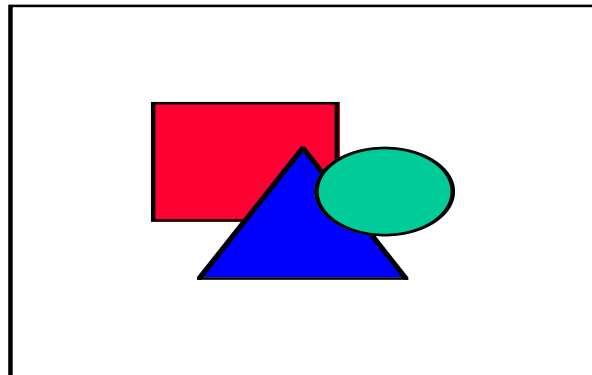


ByWard Market, c1950 (PA 121621)

Brian Doyle

- author of *Angel Square* -

Brian Doyle is regarded by many as one of the best writers of teen fiction in Canada. His books, filled with humour and sensitive insight into the coming-of-age group, are loved by young people of all ages. Born in 1937, he spent his early years in the Gatineau Hills north of Ottawa where he picked up his Irish-Canadian family's knack for storytelling. His family then moved to Ottawa's Lowertown into a house at the north end of Cobourg Street near St. Patrick Street – very much like the one inhabited by “Tommy” of *Angel Square*. Getting his elementary schooling at York Street Public School, and secondary education at Glebe Collegiate Institute, he stored away the yarns of Ottawa during the mid-twentieth century - the years following the Second World War when Ottawa matured from a backward government town into a cosmopolitan world class city. During his career teaching English at Glebe Collegiate and Ottawa Technical High School he began writing to entertain his own children. When his first novel was published and proved successful he continued, writing mostly for youth where he has a faithful following. His memories of life in and around Ottawa as a boy are reflected in the style and language of his novels. Now retired from teaching, he lives and works on his writing in Chelsea, Quebec.



Selected Publications:

Dam Lies, Toronto: Groundwood Books, 1999
Uncle Ronald, Toronto: Groundwood Books, 1996.
Spud in Winter, Toronto: Groundwood Books, 1995.
Spud Sweetgrass, Toronto: Groundwood Books, 1992.
Covered Bridge, Toronto: Groundwood Books, 1990.
Easy Avenue, Toronto: Groundwood Books, 1988.
Angel Square, Toronto: Groundwood Books, 1984.
Up to Low, Toronto: Groundwood Books, 1982.
You Can Pick me up at Peggy's Cove, Toronto: Groundwood Books, 1979.
Hey Dad! Toronto: Groundwood Books, 1978.

Awards:

Shortlisted, Canadian Entry for the Hans Christian Anderson Award, 1998.
 Mr. Christie Book Award for *Uncle Ronald*, 1996.
 International Reading Association, Short Story of the Year, 1995.
 International Reading Association, Book of the Year, 1990-92.
 Mr. Christie Book of the Year Award, for children, for *Covered Bridge*, 1991.
 Vicki Metcalf Award, for body of work, 1991.
 CLA Book of the Year Award, for children, for *Easy Avenue*, 1988.
 CLA Book of the Year Award, for children, for *Up to Low*, 1983.

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Mini Reviews of Other Brian Doyle Books

Hey, Dad! is about a family summer trip, and is based on real diary entries made by Brian Doyle and his daughter Megan. Although this book received high praise, some schools rejected it claiming it “promoted negative views and did not contain the values of ‘positive citizenship’”.

You Can Pick Me Up At Peggy’s Cove, Doyle’s second novel was written for his son. It’s about a boy who hopes to lure his father to him by getting into trouble. The description of everyday life in the famous village of Peggy’s Cove and the struggle of the locals to deal with the invasion of tourists is wonderfully funny. The young boy learns what is really important in life through his interaction with the off-beat characters of the village.

Easy Avenue. Hulbert “Hubbo” O’Driscoll is a teenaged orphan about to start high school. He finds that things are going from bad to worse as he discovers true love in the form of Fleurette Featherstone Fitchell and true hate in the form of the school’s elitist Hi-Y club. The story takes place in post-World War II Ottawa where society cruelly draws the lines between rich and poor. As in his other books, Doyle’s narrative is colourful, with some delightfully comic moments, and the story and language are completely accessible to teens.

Covered Bridge is written as a series of lighthearted anecdotes and reflections of a teenage boy who is trying to come to terms with the various strange and delightful characters of a small town in Quebec’s Gatineau Hills while at the same time trying to solve a mystery. The book also serves to introduce covered bridges as architectural and historical treasures, and illustrates very well how covered bridges become focal points for community identity and goodwill.

Spud Sweetgrass. John “Spud” Sweetgrass works at a curbside chip wagon but is suspended from school for swearing at a hostile new teacher. When he identifies a slovenly man for polluting a beach with rancid cooking oil from his chip wagon his troubles increase even more. The farcical characters and comic-book situations depicted in this novel move the story at a frantic pace. It all ends happily as Spud is vindicated, turned into a local hero and wins a new girlfriend.

Spud In Winter, continues the story of how our hero, Spud Sweetgrass, witnesses a murder and then tries to bring the perpetrator to justice. The adventure is described in rollicking style with plenty of well-rounded and bizarrely colourful characters and vividly portrays Ottawa in winter. The humorous language captures the essence of the middle-years kids of the story.

Uncle Ronald, which is set in rural Quebec in the late nineteenth century, is narrated by a 112 year old man telling of his life as a young boy, Mickey, who has been sent from his abusive home in Ottawa to live with his gentle Uncle Ronald in a village north of the city. Although the theme of violence in the form of child and wife abuse, cruelty to animals and sudden death runs through the novel it is tempered by a comic book quality provided by the zany antics of the extremely colourful characters that inhabit the village. The book treats Mickey and his troubles with warmth and compassion as he quietly absorbs the lessons of non-violence from his Uncle Ronald.

Janet Irwin – Director and Script Adapter

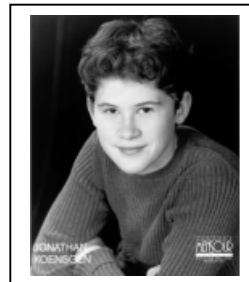
Janet Irwin is an Ottawa-based theatre/opera director and writer. She has worked with companies like the National Arts Centre, The Great Canadian Theatre Company, Easy Street Productions, Upper Canada Playhouse, Opera Lyra Ottawa, and the Manitoba Popular Theatre Alliance. Recent directing credits include Mozart's *The Magic Flute* for Opera Lyra Ottawa, a staged reading of Nick Carpenter's *Stained Glass* for National Arts Centre English Theatre, and Beaumarchais' *The Barber of Seville* for Odyssey Theatre. She is presently working with poet/playwright Armand Garnet Ruffo on a production of his play, *A Windigo Tale*, to be staged in 2003. Her current writing project is a stage adaptation of Brian Doyle's novel *Up To Low* with Easy Street Productions. She is Outreach Coordinator for NAC English Theatre and President of Theatre Ontario.



Janet Irwin

Some Members of the Cast

Tommy: Jonathan Koensgen



Jonathan Koensgen

Gerald: Simon Rainville



Simon Rainville

CoCo Laframboise: David Perry

Chalmers Lonnigan: David Coomber



David Coomber

Margot Lane (The Real Margot Lane): Jordana Cox



Jordana Cox

Fleurette Featherstone Fitchell: Laine Elizabeth

Aunt Dottie: Mary Ellis

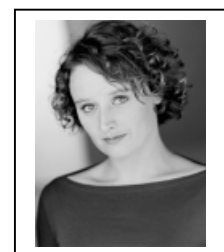
Radio Margot Lane: Sarah McVie

Dad (and others): Doug Miller

The Shadow Announcer (and others): Barry Blake

Mr. Blue Cheeks (and others): Pierre Brault

and Narrator: Brian Doyle



Sarah McVie

Suggestions for Classroom Activities – Grades 7 and 8

1. It is highly recommended that the class read the novel *Angel Square* before attending the performance of the Readers Theatre Presentation at the NAC. A discussion might result about how it could be turned into a script, what the characters would be like, what they might wear.
2. Section 6 of this Study Guide contains a short excerpt of the novel *Peter Pan* by J.M. Barrie. Immediately following is the same passage adapted for Readers Theatre to show how a novel can easily be arranged for a classroom reading. Using this as a model the teacher or students might wish to try to adapt another section of this novel or the novel *Angel Square* for reading.
3. Using Section 6 of this Study Guide, have the class read the excerpt from *Peter Pan* as a Circle Reading where each student reads a speech in succession around the circle without any concern for which character is speaking. Then have groups perform it as a rehearsed reading with students assigned to specific characters and then presented by the group at the front of the room. If other sections of the novel are adapted they could be presented in sequence.
4. Section 5 includes a map of Lowertown of the period along with an index to locations mentioned in the story. Have the students trace the routes of Tommy as he makes his way around the city going to and from school, attending to his various jobs to earn money for Christmas presents, or going in search of Mr. Rosenberg's assailant.
5. During the 1970s the eastern part of Lowertown (east of King Edward) underwent great changes in the name of urban renewal. Streets were rerouted and many of the homes and other buildings were torn down and replaced. Have the class compare the 1948 map with a modern street map to see how the area was changed to alter traffic flow. How do you think these alterations affected the residents of Lowertown? An Urban Geography field trip might be arranged to walk throughout the area described in *Angel Square*. How many of the features are still in existence? What has replaced them? Can you identify which houses are originals?
6. A number of other buildings or businesses mentioned in the novel have been changed. Have the class research what has happened, if anything, to the following:
 - Ottawa Talmud Torah Hebrew School
 - Woolworth's Department Store, 55 – 57 Rideau Street
 - The businesses mentioned on York Street
 - Union Station
 - Château Laurier
 - A.J. Frieman's Department Store
 - The Capitol Theatre
7. A recurring theme in the novel is the bullying and racial discrimination experienced by the children and adults of Lowertown. Throughout the novel Tommy offers quiet resistance to these negative attitudes. Have the class discuss what programs are in place at their school to counteract bullying. How has the ethnic mixture of the community changed since 1945 and how has discrimination changed?
8. Have the class research the differences between life in 1945 and today. Topics could be prices of food and goods, wages, transportation, subjects in school, types of home appliances, entertainment outside the home (i.e. how many movie theatres were there in Ottawa in 1945?).

Taken from:
 Tourist Map of the City of Ottawa
 Published by Industrial and Publicity Bureau
 Ottawa, Canada
 1948

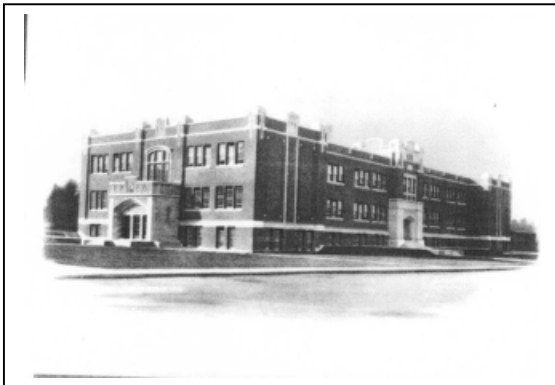


INDEX TO MAP

1. Cobourg Street.
2. Ottawa Electric Railway Company car barns.
3. Anglesea Square, fictionalized in the play as Angel Square.
4. York Street School, public school where the Jewish children (and Tommy) go.
5. School of Father Brébeuf, where the French Canadians go.
6. St. Anne's School, fictionalized in *Angel Square* as St. Brigit's School of the Bleeding Thorns, where the Irish Catholics go.
7. St. Brigid's Church, the Irish Catholic church where Tommy works as an altar boy.
8. Ottawa Talmud Torah Hebrew School, where Tommy polishes floors.
9. St. Alban's, the Protestant church where Tommy sings in the choir.
10. Woolworth's, 55-57 Rideau Street, where Tommy works part-time after school.
11. Ritchie's Feed & Seed Store, 27-29 York Street.
12. Devine's Grocers, 39-41 York Street.
13. R. Hector Aubrey's Butcher Shop, 43-45 York Street.
14. Union Station, the train station.
15. Rockcliffe Village, home of Lester Lister, one of the eyewitnesses to the attack.
16. Friel Street, home of "Lowertown's dirtiest girl", Fleurette Featherstone-Fitchell.
17. Papineau, home of Chalmers Lonigan, the "Dogan" boy who believes that "God made the sidewalks and the streetcars and that Jews and Pea Soups went to hell when they died." Sammy and Tommy meet every morning at the corner of Papineau and Cobourg to accompany each other across Angel Square.
18. Imbro's Restaurant, 413-415 Rideau Street, a place to go for ice cream.
19. Château Laurier.
20. A.J. Frieman's Department Store, 63-68 Rideau Street.
21. Ogilvy's, 126-132 Rideau Street.
22. Caplan's, 129-137 Rideau Street.
23. Laroque's, 169-177 Rideau Street.
24. The Capitol Theatre, 90 Bank Street.



Brébeuf School PA9025

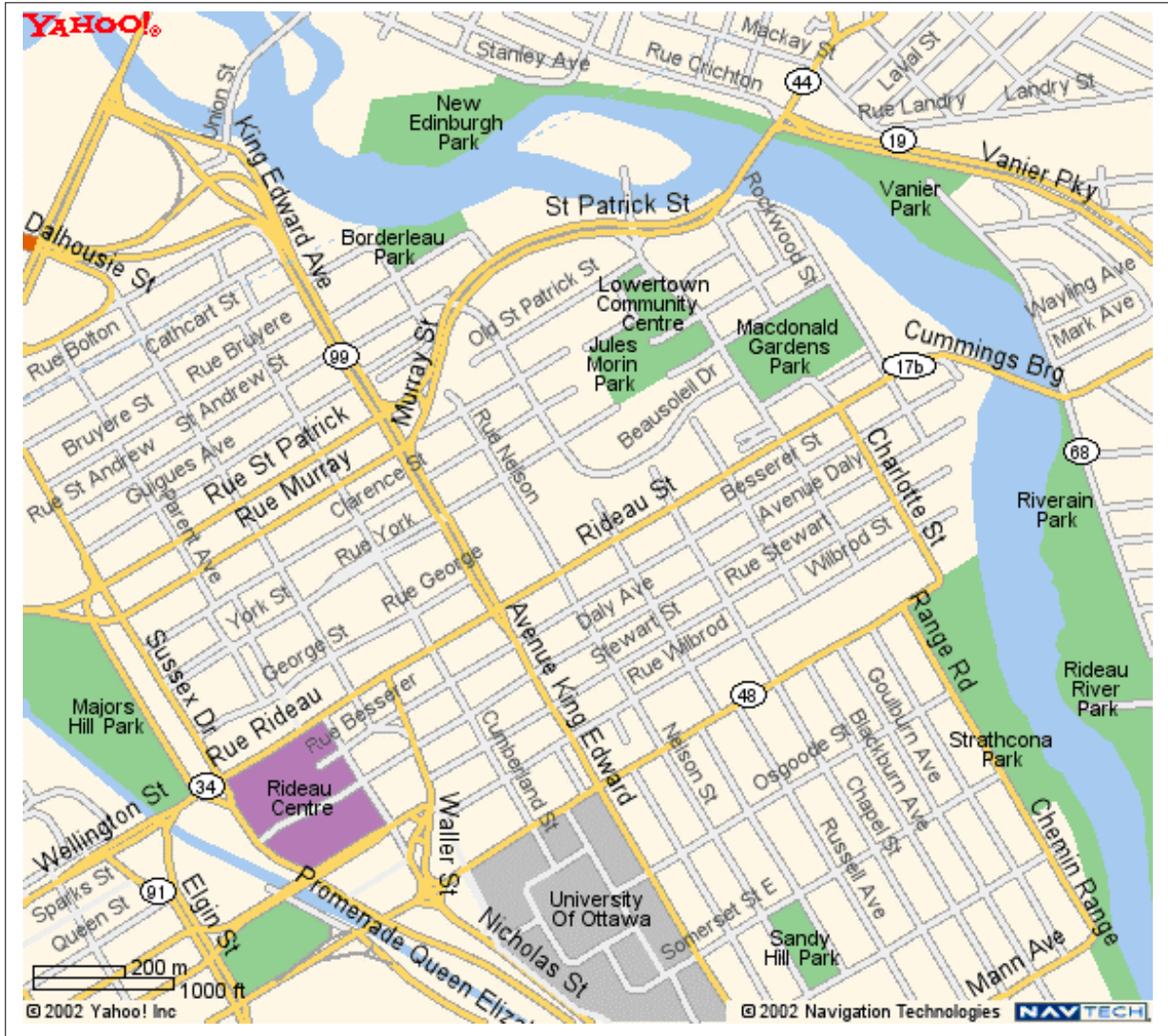


York Street Public School PA43603



St. Anne's Catholic School PA 42443

Current Map of Lowertown, Ottawa



Suggested Activity

Using this modern map of the Lowertown and ByWard Market areas of Ottawa have the students examine traffic flow in this part of Ottawa. Note that the urban renewal project of 1968 to 1982 rerouted St. Patrick Street in eastern Lowertown to accommodate heavy traffic from the new Vanier Parkway (constructed on former railway right of way in “Eastview”) to the new MacDonald-Cartier Bridge (not shown on this map but extending from Dalhousie Street). Cobourg Street was realigned to feed traffic onto the limited access St. Patrick resulting in expropriation of many houses. King Edward Avenue, which was formerly a residential boulevard, was developed into a major artery. Many streets in the eastern part of Lowertown were closed off or rerouted. Have the students discuss what the creation of barriers in the form of high traffic streets (King Edward, new St. Patrick) would do to the sense of community originally found in this part of Ottawa.

What happened to the former Union Station and rail yards? Where is the Train Station now? What was placed where the old train tracks once ran? What became of the train station situated in the Château Laurier across from Union Station?

The Urban Renewal Project of the 1970s was not carried out in the western section of Lowertown, now known as The Market. How has that section of Ottawa developed as a result?

An Excerpt from *Peter Pan* by J.M. Barrie (latter part of Chapter 1)

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together. John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents. On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.

Occasionally in her travels through her children's minds Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there in John and Michael's minds, while Wendy's began to be scrawled all over with him. The name stood out in bolder letters than any of the other words, and as Mrs. Darling gazed she felt that it had an oddly cocky appearance.

"Yes, he is rather cocky," Wendy admitted with regret. Her mother had been questioning her.

"But who is he, my pet?"

"He is Peter Pan, you know, mother."

At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered a Peter Pan who was said to live with the fairies. There were odd stories about him; as that when children died he went part of the way with them, so that they should not be frightened. She had believed in him at the time, but now that she was married and full of sense she quite doubted whether there was any such person.

"Besides," she said to Wendy, "He would be grown up by this time."

"Oh no, he isn't grown up," Wendy assured her confidently, "and he is just my size." She meant that he was her size in both mind and body; she didn't know how she knew it, she just knew it.

Mrs. Darling consulted Mr. Darling, but he smiled pooh-pooh. "Mark my words," he said, "it is some nonsense Nana has been putting into their heads; just the sort of idea a dog would have. Leave it alone, and it will blow over."

But it would not blow over; and soon the troublesome boy gave Mrs. Darling quite a shock.

Children have the strangest adventures without being troubled by them. For instance, they may remember to mention, a week after the event happened, that when they were in the wood they met their dead father and had a game with him. It was in this casual way that Wendy one morning made a disquieting revelation. Some leaves of a tree had been found on the nursery floor, which certainly were not there when the children went to bed, and Mrs. Darling was puzzling over them when Wendy said with a tolerant smile:

"I do believe it is that Peter again!"

"Whatever do you mean, Wendy?"

"It is so naughty of him not to wipe," Wendy said, sighing. She was a tidy child.

She explained in quite a matter-of-fact way that she thought Peter sometimes came to the nursery in the night and sat on the foot of her bed and played on his pipes to her. Unfortunately she never woke, so she didn't know how she knew, she just knew.

“What nonsense you talk, precious. No one can get into the house without knocking.”

“I think he comes in by the window,” she said.

“My love, it is three floors up.”

“Were not the leaves at the foot of the window, mother?”

It was quite true; the leaves had been found very near the window.

Mrs. Darling did not know what to think, for it all seemed so natural to Wendy that you could not dismiss it by saying she had been dreaming.

“My child,” the mother cried, “Why did you not tell me of this before?”

“I forgot,” said Wendy lightly. She was in a hurry to get her breakfast.

Oh, surely she must have been dreaming.

But, on the other hand, there were the leaves. Mrs. Darling examined them carefully; they were skeleton leaves, but she was sure they did not come from any tree that grew in England. She crawled about the floor, peering at it with a candle for marks of a strange foot. She rattled the poker up the chimney and tapped the walls. She let down a tape from the window to the pavement, and it was a sheer drop of thirty feet, without so much as a spout to climb up by.

Certainly Wendy had been dreaming.

But Wendy had not been dreaming, as the very next night showed, the night on which the extraordinary adventures of these children may be said to have begun.

On the night we speak of all the children were once more in bed. It happened to be Nana’s evening off, and Mrs. Darling had bathed them and sung to them till one by one they had let go her hand and slid away into the land of sleep.

All were looking so safe and cozy that she smiled at her fears now and sat down tranquilly by the fire to sew.

It was something for Michael, who on his birthday was getting into shirts. The fire was warm, however, and the nursery dimly lit by three night-lights, and presently the sewing lay on Mrs. Darling’s lap. Then her head nodded, oh, so gracefully. She was asleep. Look at the four of them, Wendy and Michael over there, John here, and Mrs. Darling by the fire. There should have been a fourth night-light.

While she slept she had a dream. She dreamt that the Neverland had come too near and that a strange boy had broken through from it. He did not alarm her, for she thought she had seen him before in the faces of many women who have no children. Perhaps he is to be found in the faces of some mothers also. But in her dream he had rent the film that obscures the Neverland, and she saw Wendy and John and Michael peeping through the gap.

The dream by itself would have been a trifle, but while she was dreaming the window of the nursery blew open, and a boy did drop on the floor. He was accompanied by a strange light, no bigger than your fist, which darted about the room like a living thing; and I think it must have been this light that wakened Mrs. Darling.

She started up with a cry, and saw the boy, and somehow she knew at once that he was Peter Pan. He was a lovely boy, clad in skeleton leaves and the juices that ooze out of trees; but the most entrancing thing about him was that he had all his first teeth. When he saw she was a grown-up, he gnashed the little pearls at her.

Readers Theatre Version of an excerpt from *Peter Pan* by J.M. Barrie (latter part of Chapter 1)

NARRATOR

Of course the Neverlands vary a good deal.

JOHN

John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting,

MICHAEL

while Michael, who was very small, had a flamingo with lagoons flying over it.

JOHN

John lived in a boat turned upside down on the sands,

MICHAEL

Michael in a wigwam,

WENDY

Wendy in a house of leaves deftly sewn together.

JOHN

John had no friends,

MICHAEL

Michael had friends at night,

WENDY

Wendy had a pet wolf forsaken by its parents.

NARRATOR

On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.

MRS. DARLING

Occasionally in her travels through her children's minds Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there

JOHN & MICHAEL

in John and Michael's minds,

WENDY

while Wendy's began to be scrawled all over with him.

NARRATOR

The name stood out in bolder letters than any of the other words,

MRS. DARLING

and as Mrs. Darling gazed she felt that it had an oddly cocky appearance.

WENDY

"Yes, he is rather cocky," Wendy admitted with regret.

MRS. DARLING

"But who is he, my pet?"

WENDY

"He is Peter Pan, you know, mother."

MRS. DARLING

At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered

PETER PAN

a Peter Pan who was said to live with the fairies.

NARRATOR

There were odd stories about him;

PETER PAN

as that when children died he went part of the way with them, so that they should not be frightened.

MRS. DARLING

She had believed in him at the time, but now that she was married and full of sense she quite doubted whether there was any such person. "Besides,"

WENDY

she said to Wendy,

MRS. DARLING

"He would be grown up by this time."

WENDY

"Oh no, he isn't grown up,"

MRS. DARLING

Wendy assured her confidently,

WENDY

"and he is just my size."

NARRATOR

She meant that he was her size in both mind and body;

WENDY

she didn't know how she knew it, she just knew it.

MRS. DARLING

Mrs. Darling consulted Mr. Darling,

MR. DARLING

but he smiled pooh-pooh. "Mark my words," he said, "it is some nonsense Nana has been putting into their heads."

NANA

"Arf!"

MR. DARLING

"Just the sort of idea a dog would have."

NANA

"Arf, Arf!!"

MR. DARLING

"Leave it alone, and it will blow over."

NARRATOR

But it would not blow over;

PETER PAN

and soon the troublesome boy gave Mrs. Darling quite a shock.

NARRATOR

Children have the strangest adventures without being troubled by them. For instance,

WENDY

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JOHN

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MICHAEL

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NARRATOR

It was in this casual way that

WENDY

Wendy one morning made a disquieting revelation.

NARRATOR

Some leaves of a tree had been found on the nursery floor,

WENDY, JOHN & MICHAEL

which certainly were not there when the children went to bed,

MRS. DARLING

and Mrs. Darling was puzzling over them when Wendy said with a tolerant smile:

WENDY

"I do believe it is that Peter again!"

MRS. DARLING

"Whatever do you mean, Wendy?"

WENDY

"It is so naughty of him not to wipe," Wendy said, sighing.

NARRATOR

She was a tidy child.

WENDY

She explained in quite a matter-of-fact way that she thought Peter sometimes came to the nursery in the night

PETER PAN

and sat on the foot of her bed and played on his pipes to her.

WENDY

Unfortunately she never woke, so she didn't know how she knew, she just knew.

MRS. DARLING

"What nonsense you talk, precious. No one can get into the house without knocking."

WENDY

"I think he comes in by the window"

MRS. DARLING

"My love, it is three floors up."

WENDY

"Were not the leaves at the foot of the window, mother?"

NARRATOR

It was quite true; the leaves had been found very near the window.

MRS. DARLING

Mrs. Darling did not know what to think,

WENDY

for it all seemed so natural to Wendy that you could not dismiss it by saying she had been dreaming.

MRS. DARLING

"My child," the mother cried, "Why did you not tell me of this before?"

WENDY

"I forgot," said Wendy lightly. She was in a hurry to get her breakfast.

MRS. DARLING

Oh, surely she must have been dreaming.

NARRATOR

But, on the other hand, there were the leaves.

MRS. DARLING

Mrs. Darling examined them carefully; they were skeleton leaves, but she was sure they did not come from any tree that grew in England. She crawled about the floor, peering at it with a candle for marks of a strange foot.

NARRATOR

She rattled the poker up the chimney and tapped the walls.

MRS. DARLING

She let down a tape from the window to the pavement, and it was a sheer drop of thirty feet,

NARRATOR

without so much as a spout to climb up by.

MRS. DARLING

Certainly Wendy had been dreaming.

WENDY

But Wendy had not been dreaming,

NARRATOR

as the very next night showed, the night on which the extraordinary adventures of these children may be said to have begun.

WENDY, JOHN & MICHAEL

On the night we speak of all the children were once more in bed.

NANA

“Arf!” It happened to be Nana’s evening off,

MRS. DARLING

and Mrs. Darling had bathed them. And sung to them

MICHAEL

till one by one

JOHN

till one by one

WENDY

till one by one

MRS. DARLING

they had let go her hand and slid away into the land of sleep.

WENDY, JOHN & MICHAEL

All were looking so safe and cozy

MRS. DARLING

that she smiled at her fears now and sat down tranquilly by the fire to sew.

MICHAEL

It was something for Michael, who on his birthday was getting into shirts.

NARRATOR

The fire was warm, however, and the nursery dimly lit by three night-lights,

MRS. DARLING

and presently the sewing lay on Mrs. Darling’s lap.

NARRATOR

Then her head nodded, oh, so gracefully.

MRS. DARLING

She was asleep.

NARRATOR

Look at the four of them,

WENDY & MICHAEL

Wendy and Michael over there,

JOHN

John here,

MRS. DARLING

and Mrs. Darling by the fire.

NARRATOR

There should have been a fourth night-light.

MRS. DARLING

While she slept she had a dream.

NARRATOR

She dreamt that the Neverland had come too near and that

PETER PAN

a strange boy had broken through from it.

MRS. DARLING

He did not alarm her, for she thought she had seen him before in the faces of many women who have no children.

NARRATOR

Perhaps he is to be found in the faces of some mothers also.

MRS. DARLING

But in her dream he had rent the film that obscures the Neverland, and she saw Wendy and John and Michael peeping through the gap.

NARRATOR

The dream by itself would have been a trifle,

MRS. DARLING

but while she was dreaming the window of the nursery blew open,

PETER PAN

and a boy did drop on the floor.

TINKER BELL

He was accompanied by a strange light, no bigger than your fist, which darted about the room like a living thing;

NARRATOR

and I think it must have been this light that wakened Mrs. Darling.

MRS. DARLING

She started up with a cry,

PETER PAN

and saw the boy,

MRS. DARLING

and somehow she knew at once that he was

PETER PAN

Peter Pan.

MRS. DARLING

“Peter Pan!”

PETER PAN

He was a lovely boy, clad in skeleton leaves and the juices that ooze out of trees;

TINKER BELL

but the most entrancing thing about him was that he had all his first teeth.

PETER PAN

When he saw she was a grown-up, he gnashed the little pearls at her.

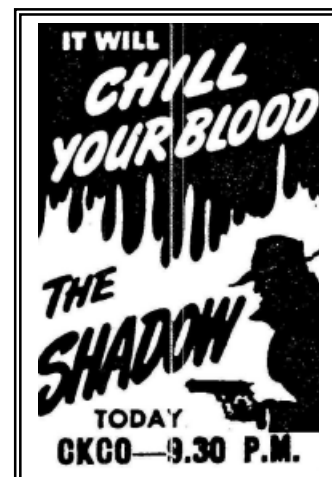
The Radio Dramas

In 1945 the radio was the principal source of entertainment for many families. Television had only been invented and transmission of programs was still several years away. Radios could be found in almost every home and could take the form of table top models which might be found on the kitchen counter, or console models, the large cabinet version which would stand alone in the parlor for the evening's entertainment. For a young person with imagination like Tommy, the radio dramas created heroes and villains, fantastic worlds of adventure and intrigue.

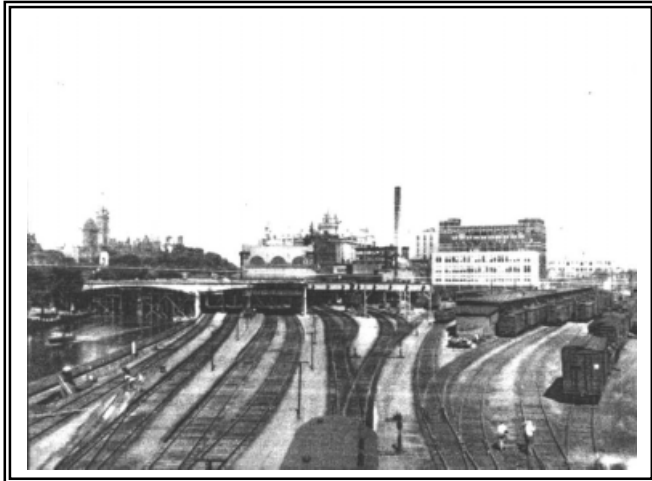
RADIO PROGRAMS		
WEDNESDAY, DECEMBER 19.		
CBO-OTTAWA. 810 Kilocycles. 6:00—Don Messer. 6:15—News, Farm Mkt 6:30—Magic Chord. 6:45—BBC News. 7:00—Selkirk Choir. 7:15—Out of Space. 7:30—Carolyn Gilbert. 7:45—News Review. 8:00—Jolly Miller. 8:30—Through Years. 9:00—Concert Orch 9:30—Curtain Time. 10:00—News. 10:15—News Roundup. 10:30—White Empire. 11:00—Charades. 11:30—Norman Harris. 12:00—News	8:30—La Course Au Trésor. 9:00—Musique. 9:30—Inner Sanctum. 10:00—Music. 10:30—Paul Corbell. 10:45—Les Nouvelles. 11:00—Les Sportifs. 11:15—Joan Brooks. 11:30—Music. 12:00—Le Bulletin.	SHORT WAVE. Wednesday. BBC—LONDON. Wave-Lengths. 31.32 m.; 23.23 m. 4:15—Prog. Preview. 4:30—Starlight. 4:45—News. 5:00—Country Maga- zine. 5:30—Robinson Family 5:45—News. 6:00—Brain's Trust. 6:30—Three's Company 6:45—News. 7:00—Music. 7:15—Preview. 7:30—News. 7:45—Current Events. 8:00—News. 8:15—European Scene 8:30—Fear. 9:00—News. 9:15—Robinson Family 9:30—Music. 10:15—European Scene 10:30—Drama. 11:00—News. 11:15—Current Events. 11:30—News.
CKCO-OTTAWA. 1310 Kilocycles. 6:00—News. 6:15—Santa Claus. 6:45—Candlelight. 7:00—Town Crier. 7:15—R A On the Air 7:30—Ellery Queen. 8:00—Jack Carson. 8:30—Treasure Trail. 9:00—Haunting Hour. 9:30—The Shadow. 10:00—Recital. 10:30—Clary's Gazette. 11:00—News, Sports.	WEAF-NBC. 460 Kilocycles. 7:00—Supper Club. 7:15—News. 7:30—Red Barber 7:45—H. V. Kaltenborn 8:00—The Norths. 8:30—With Hildegard 9:00—Eddie Cantor. 9:30—Dist. Attorney. 10:00—Kay Kyser. 11:00—News. 11:15—Harkness 11:30—Sammy Kaye. 12:00—News.	WABC-CBS. 880 Kilocycles. 7:00—Jack Kirkwood. 7:15—Jack Smith. 7:30—Ellery Queen. 8:00—Jack Carson. 8:30—Dr. Christian. 9:00—Frank Sinatra. 9:30—Harold Stassen. 10:00—Music Moments. 10:30—Andrews Sisters 11:00—News. 11:15—Janette Davis. 11:30—Music. 12:00—News.
CKAC—MONTREAL. 730 Kilocycles. 7:00—Jos. Floche. 7:15—Radio Theatre. 7:30—Moi J'AI Dit Ca? 7:45—Nouvelles. 8:00—Jean Rivard.	WJZ-ABC. 770 Kilocycles. 7:00—Headline. 7:15—Raymond Swing. 7:30—Lone Ranger. 8:00—Lum 'n' Abner. 8:15—Elmer Davis. 8:30—Fishing Club. 9:00—At Dinty's. 9:30—Melody Pages. 10:00—Counteresp. 10:30—Betty & Buddy. 10:45—Marty Dale. 11:00—News. 11:15—Joe Hasel. 11:30—For Thought. 11:35—Benny Goodman. 12:00—News.	

"Who knows what evil lurks in the hearts of men! The Shadow knows!"

"The Shadow, who aids the forces of law and order, is, in reality, Lamont Cranston, wealthy young man about town. Years ago in the Orient, Cranston learned a strange and mysterious secret: the hypnotic power to cloud men's minds so they cannot see him. Cranston's friend and companion, the lovely Margot Lane, is the only person who knows to whom the voice of the invisible Shadow belongs."



Pictorial Features of Ottawa in 1945



PA111574

View looking north toward the Château Laurier of railroad tracks running into Union Station. We can see the MacKenzie King Bridge and the railyards where the Rideau Centre and Congress Center now stand.

View looking east toward Rideau Street showing the Château Laurier on the left, Union Station on the right and the Rae (Daly) Building in the center.



PA 42998



PA 146691

View along Sparks Street looking west from the intersection of O'Connor Street. Notice the streetcar cables and 1940s models of automobiles.

The National Arts Centre

The **National Arts Centre** was conceived as a “Birthday Present” to Canada on the occasion of its 100th Birthday in 1967. It was opened to the public on May 31st, 1969. The NAC serves to promote and enhance excellence in all of the performing arts disciplines with a particular attention to Canadian cultural achievements. The NAC presents an average of 650 performances each year, in both official languages, to audiences totalling close to 500,000.



The **logo** of the NAC is composed of three intertwined hexagons. This logo represents the three performing arts disciplines, which are: music, theatre and dance. It also represents our three original performing halls: Southam Hall (formerly known as the Opera), the Theatre, and the Studio.

The **hexagon** is a theme shape repeated everywhere in the Centre, from the lighting fixtures to the floors and even to the shapes of some of the performing spaces. Watch for this feature on your next visit to the NAC.

The largest of the performing halls is **Southam Hall**, named after the founding Director General of the NAC, Mr. Gordon Hamilton Southam. It can accommodate up to 2,325 people in four levels of seating, the ground level Orchestra and three levels of Balconies including Box Seats. This concert hall is designed for performances of operas, symphonies, ballets, musicals and concerts.

The medium sized space, called the **Theatre**, which can accommodate up to 967 people, is used primarily for theatre and dance performances. The stage can be set in two different manners: first, as a “proscenium” stage which means that it has a rectangular opening and that the action is framed by this opening; or secondly, as a “thrust” or “apron” stage created by removing the first 7 rows of seats and raising this semi-circular section of the floor by means of a hydraulic lift to stage level.

The **Studio** is the smallest of the three principal performing spaces and the most versatile venue. This is location for the performance of **Angel Square** this season. The seating capacity in this hall varies from 250 to 305 people, depending on the seating arrangement. It is actually a large hexagon-shaped room with no permanent stage or seating area. The seats may be set up on removable scaffolding, which can be positioned around the stage or in any other position around the walls. For *Angel Square* the seats will be arranged in a semi-circle around the playing space with black velvet curtains as a backdrop.

In the year 2000, still another performing space was created in an area that once housed a bookstore facing onto Elgin Street. The **Fourth Stage** is usually arranged in a cabaret style with audience seated around small tables and a raised platform to one side. This space works well as a venue for readings, cabarets and small shows.

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 by all the audience:

1. It is important for everyone to be quiet (no talking or rustling of materials) during the performance so that others do not lose their immersion in the “world of the play”. This season, matinées at the NAC will have mixed audiences made up of both secondary/post-secondary school students and adults so it is important to be on one’s best behaviour. Unlike movies, the actors in live theatre can hear disturbances in the audience and will give their best performances when they feel the positive involvement of the audience members. For the enjoyment of all, people who disturb others 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 and pagers must be turned off so the performance, which is set in the period of 1945, is not interrupted by modern day inventions. Cameras are also not permitted in the theatre.
3. Since the play is approximately 1_ hr and there is no intermission, a trip to the washroom before the performance begins is a good idea. Anyone leaving during the show will unfortunately not be allowed back into the theatre.

