



DANGEROUS CORNER

MAY 1-22, 2010

By J.B. Priestley

Starring Starring Jennifer Clement, Anastasia Phillips, Vincent Gale, Charlie Gallant, Anna Galvin, Tom Scholte, Christine Willes

Directed by Bill Dow | A Playhouse Theatre Company production

PLAY GUIDE

PART 2: SIGNIFICANT LESSON SEGMENT 7

CREATED BY DR. WARREN MCKINNON, UBC CONTINUING STUDIES, PTAB MEMBER

DOWNLOAD OTHER PARTS (LESSONS, ACTIVITIES, LINKS) AT VANCOUVERPLAYHOUSE.COM

Created to provide you with explorations and insights into this production beyond the actual performance, this Play Guide includes information on its creators and characters, notable quotables and more:

Download suggested practical lessons and activities at vancouverplayhouse.com! As a teacher, you can adapt these to your classroom activities before or after your performance. As a parent, you can draw on some activities to enhance your child's theatre experience. And, as a patron at large, these activities might stimulate your own exploration or offer a new insight into the play. We hope you have fun playing with the facts and ideas presented!

Dangerous Corner – 7th Script Segment - End of Act 3 (p. 74, 75)

(The segment acts as a bookend that supports the beginning of the play. It suggests that what has transpired in the middle is of such little consequence that it is reduced, as a despairing Robert says, to a “silly little squabble about a hand at bridge.” Disclosures of marital dissatisfaction are swept under the rug, not-so-secret intimate desires operate under the illusion of secrecy, and sexual orientations remain hidden in the closet. With the offer of drinks and cigarettes, everyone welcomes Freda’s invitation to “talk about something else.” The Stanton truth principle of avoiding dangerous corners by choosing “your route well” has prevailed. He illustrates his principle another way by saying that “telling the truth is about as healthy as striking matches in a gunpowder factory.” The segment also confirms Olwen’s opinion that “real truth is something so deep you can’t get at it...and all...half truth does is blow everything up. It isn’t civilized.”

Gordon – (*Beginning to fiddle with the wireless set*) What’s disturbing the ether to-night. Any dance music?

Robert – I hope not. Let’s be quiet. What have you people been talking about?

Freda – Olwen has been telling us about “The Sleeping Dog.”

Robert – “The Sleeping Dog”? Oh – that novel we’re going to publish, the one she’s so keen on.

Stanton – (*who is playing with a puzzle*). Why does he call it “The Sleeping Dog”?

Olwen – Don’t you know the proverb – Let sleeping dogs lie?

Stanton – Where does that come into it?

Freda – From what Olwen says, the sleeping dog seems to be truth.

Olwen – Yes, and the chief character – the husband – insisted upon disturbing it.

Robert – Well, he was quite right to disturb it.

Stanton – Was he, I wonder? I think telling the truth’s about as healthy as striking matches in a gunpowder factory. What do you think, Olwen? You’re looking terribly wise.

Olwen – I agree with you. I think telling everything is dangerous. What most people mean by truth is only half the *real* truth. It’s dangerous stuff.

Freda – (*nonchalantly*) Let’s talk about something else. Who wants a drink? Drinks, Robert, and cigarettes.