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TOURING AVONLEA

Anne Showalter B.A.

**A Thesis submitted to the faculty of Graduate
Studies in partial fulfilment of the
requirements for the degree of Master of Arts**

**School for Studies in Art and Culture
Carleton University
Ottawa, Ontario
April 2001**

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The undersigned recommend to the Faculty
of Graduate Studies and Research acceptance of the thesis

“Touring Avonlea”

submitted by Anne Showalter, B.A., Honours (Carleton)
in partial fulfilment of the requirements for the degree of
Master of Arts.

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Abstract

Any televised adaptation of a series of books creates a possibility for viewers to become curious about the original source. Many admirers of the Anne of Green Gables movies and the Road to Avonlea television series were compelled to seek out Montgomery's stories. Whatever route taken to her writing, the end result is sure to be pure delight.¹

The route admirers take while seeking out L.M. Montgomery's novels can take many forms, and often does not lead back to the chronological beginning - the written works. In fact, it is very easy to encounter a great deal of the town of Avonlea without ever touching Montgomery's first book (or the next seven for that matter).

Traditionally, adaptation theory has privileged the literary works which appeared first as the point of comparison when discussing later versions. This type of comparison may be misleading, for in actuality viewers often access the screen versions of novels first and the written source second, leaving the screen version as the original for the viewer's purposes.

This thesis argues that from a fan perspective the adaptations of the town of Avonlea cannot be considered by traditional adaptation theory which privileges the written work as an original. Instead the adaptations are more effectively critiqued by considering how each version creates the same fictional space for repeated immersion.

With these concerns in mind, this thesis in the first part discusses the various ways in which Montgomery's written spaces come to be imagined in her novels and materialize onscreen, onstage, and as tourist spots. The second part is a mapping out of several routes through the adaptations, to determine how fans travel between versions of the same town of Avonlea.

¹ Heilbron, Alexandra, "Emily of New Moon on TV" in The Lucy Maud Montgomery Album. ed. Alexandra Heilbron (Toronto: Fitzhenry and Whiteside, 1999) 371.

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My esteemed editor, my clever accountant, my patient chef/chauffeur, and my furry, four-legged, self-appointed personal assistant!

And finally, to Maud herself, the one-woman construction crew that turned the sod and laid the foundation of the town that was to house billions of happy vacationers for a century now, and for centuries to come. How can any of us say thank you? It seems so final, when we have just begun to explore the world you began. Perhaps it is better to say "I'll see you at home."

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Introduction

When surfers on the Kindred Spirits e-mail list visit Prince Edward Island, they say they are going home¹. Home to a place they have met only virtually, and one that only really exists virtually. While you can send a letter to Avonlea, P.E.I., the place doesn't really exist, unless of course you count Avonlea Village, but it comes with an admission price, and while some don't care, should you really have to pay an entrance fee to go home? Lucy Maud Montgomery's many books about Avonlea, the television series, the movies, the websites, the e-mail lists, the tourist sites all provide ways for fans to go home; only flights of imagination are required to reach this destination. Not only can the trip be brief or extended, but there are many different routes to get there, and while it's still the same Avonlea, it's different every time and way.

Montgomery herself, as she wrote the majority of her novels away from the place she considered home, seemed to be always in the process of writing herself back there, back to the little island in the Atlantic. What would she have thought of the plethora of new ways of accessing home provided by the many adaptations of her books?

The Spring 2000 issue of Kindred Spirits magazine includes two letters which Montgomery wrote to a young fan, Gwenneth Wray,

in the late 1930s. In the first of the two letters, Montgomery states her opinion regarding adaptations of written works for the screen. She writes "Yes, I saw the screen pictures of Green Gables. Part of it I liked, other parts I didn't. On the whole I thought it as good as most pictures made from books. They never do justice to the book."²

What Montgomery does not mention in her criticisms about the art of adaptation is the resulting publicity garnered to her fiction through its adaptations. In fact, this letter was sent five years after the release of the second adaptation of Montgomery's first novel Anne of Green Gables (1908) and concurrent with the production of the first adaptation of Anne of Windy Poplars (1936). While due to ongoing legal disputes Montgomery did not earn any of the profits from these early adaptations, their existence had an effect on the direction of Montgomery's own writing career. According to Carole Gerson in her article "The Triangle of Author, Publisher and Fictional Character", "Montgomery's decision to write again about Anne derives from many factors...above all, the popular success of the 1934 film version of Anne of Green Gables."³ Films of Montgomery's works she hoped would bring readers back to the home provided by her novels, and they did.

This is still the case more than sixty years after Gwenneth Wray wrote to Montgomery. On July 6, 2000, "MickieMaud of Gray Gables" posted a response to a paper given at the 4th biannual conference about L.M. Montgomery on the Kindred Spirits e-mail

list. The paper concerned the adaptations of Montgomery's Anne books by Sullivan Entertainment and their failure to capture the essence of Montgomery's fiction. MickieMaud, who disagrees with the opinion of the paper, wrote:

Thanks to Sullivan's Anne, I was drawn into LMM's books, musicals about Anne and LMM. I am in college working towards a degree in Literature, and am writing books. I have a large collection of LMM books, dolls, etc. I speak on LMM in libraries, schools and at literary clubs. I have travelled to P.E.I. and Ontario and it all started with Sullivan's Anne. Sullivan did a great job I think, of bringing LMM's Anne to the screen. Movies often become the driving force that takes us into the books they represent. We can be thankful to Sullivan for that! Almost everyone I run into that happens to know "Anne" already, they say they saw the movie first, then read the books, like me.⁴

For fans like MickieMaud, "doing justice to the book" is not the crucial issue; instead, adaptations provide yet another way to access the pleasure of a space previously explored through another version of the same story. No matter what transposition Montgomery's town of Avonlea has undergone, each new version provides a place in which consumers can re-experience its pleasure. Catherine Sheldrick-Ross, in her article "Readers, Reading L.M. Montgomery", discusses this repetition of pleasure as it is offered by sequels, a technique Montgomery herself was famous for: "In reading the sequels, readers are isolating the pleasurable experience, or as one reader put it 'I'm containing it and holding it, prolonging it'".⁵ For fans, adaptations provide opportunities to contain, hold and prolong the pleasure instilled by the original experience. Even if the adaptation is not what the consumer desired, the experience continues to be

sought out, if only to re-emphasize the original pleasure. Even if the experience denies an earlier pleasurable experience there is still room for nostalgic enjoyment. For fans of Avonlea part of the pleasure in seeking out new editions is a never-ending quest for an Avonlea that never truly existed. Each edition provides new fuel for nostalgic longings for a non-existent idyllic place.

A fans first encounters with the town of Avonlea vary greatly. In fact, there is a profusion of options for accessing the town of Avonlea, which range across many media, from television to film to internet to tourist sites. As a result, the route admirers follow, seeking out versions of Montgomery's Avonlea and its adaptations, can take many forms and often does not lead back to the chronological beginning - the written work, but instead merely visits this version enroute. This approach topples the status of the written work as an original or primary text to which all adaptations are considered secondary.

Without a straightforward path from book to adaptation, the study of the adaptation of Montgomery's town of Avonlea from a fan perspective must leave traditional issues of adaptation such as "doing justice to the book" behind. This one-way relationship between written word and filmic image suggested by traditional adaptation theory seeks to examine how and with what success films adapt books. Some examples of this type of traditional adaptation theory are found in George Bluestone's book Novels into Film which examines the differences between the two mediums

in order to better understand "the metamorphosis of fiction into the cinema." Where the fictional work is the original and the film its offspring. Similarly André Bazin's article "Le Journal d'un Curé de Campagne and the Stylistics of Robert Bresson" discusses how such a fundamentally different media as film can preserve the essence of a preceding written work. This one-way method of examining adaptations restricts what could be a much broader discussion of the adaptations of Avonlea. For fans of Montgomery, this discussion ignores the many avenues between adaptations which fan culture has opened up. Instead, a discussion of the adaptations of Montgomery's town of Avonlea should focus not on the success or method of adaptation, but on how fans are able to move between the various versions and how these versions facilitate this journey. The results effectively adapt adaptation theory from a one-way book-to-film discussion to a discussion of multiple (simultaneous) connections among adaptations, focusing specifically on how each version recreates the town of Avonlea, and how fans are able or unable to immerse themselves in this space. This thesis will argue that from a fan perspective, the adaptations of the town of Avonlea cannot be considered according to traditional adaptation theory which privileges the written work as an original. Instead the adaptations are more effectively critiqued by considering how each version creates the same fictional space for repeated immersion.

While this thesis moves beyond merely novel to film

adaptations it is still appropriate to discuss all of these texts in the context of adaptation theory. Quite simply all of the editions of Avonlea which are being examined are adaptations because they have been created as mutations, re-creations or re-imaginings of previously existing texts which depict the same space. Each new version of Avonlea relies on the material which appeared in one or many of earlier versions of the town. Even Montgomery's first book about Avonlea, Anne of Green Gables can be considered an adaptation because the fictional town was based largely on the actual town of Cavendish, Prince Edward Island. This thesis takes as its primary area of examination precisely the space of Avonlea. Both of the aforementioned adaptation theorist discuss in their respective works that adaptation from novel to film is the process of giving visual space to a linear work. Bazin, in his discussion the film Les Dames du Bois de Boulogne, pinpoints the different roles of the writer as verbal storyteller versus the filmmaker as a visual storyteller. Bazin writes: "The reason Bresson [filmmaker] does not tell us more about his characters is not because he has no desire to, but because he would be hard pressed to do so. Racine [writer] does not describe the colour of the wall paper in the rooms to which his characters retire."⁶ Bluestone states quite clearly the difference between the two artistic forms which Bazin alludes to. "These distinguishing traits follow primarily from the fact that the novel is a linguistic medium, the film essentially visual."⁷ As a visual medium film allows for very minute details of a

space, such as the wallpaper to exist onscreen. Giving space to Avonlea is precisely what is taking place in each of the adaptations of the town. From Montgomery's novel's to Sullivan's films a literary written space is given shape onscreen. Similarly Sullivan's television space is adapted from the two-dimensional screen to exist tangibly all around the tourist at AvonleaVillage in Cavendish, P.E.I. What challenges the theories of adaptation is the role and position of the tourist, fan or spectator. When adapting from novel to film the spectator is still at a remove from the space however in the instance of a stage-play the fan in fact becomes part of the space being adapted. This is even more true for a tourist site such as Green Gables. However what allows for this spectator involvement is the fans' and tourists' role in the adaptation process. Not only do these fans both access adaptations of Avonlea on many media but they also create them both individually and in groups a practice encouraged by each fan's original encounter with the space.

This phenomenon where a fictional place comes to exist on a global and virtual plane is not unique to Avonlea; it could also be discussed in relation to the status of adaptations of the Little House on the Prairies by Laura Ingalls Wilder or even the television show Survivor and its many spinoffs. However, Avonlea and the narratives which surround it make the town particularly apt for tourism amongst different adaptations. Avonlea from its first incarnation has been a place to visit not

just to view or read about. Each adaptation constructs paths for fans to in the community alongside other fictional newcomers or visitors. It is through Anne's eyes, for example, that the tourist enters and explores the space of the town as Anne herself discovers, describes and names it. Avonlea is made a knowable community by aligning viewers or readers with a character who is also just discovering the space. This allows fans to participate in all different types of community activities even inviting them to create their own personal Avonleas based on the town.

For two reasons, this argument is preceded by a chronology of all of Montgomery's written works set in the town of Avonlea, or books transposed there, as well as their adaptations. Firstly, this chronological listing provides an opportunity to introduce and discuss the marketing and production of each of the many versions in relation to other versions temporally. Secondly, as many of the adaptations of Avonlea resulted in further adaptations not necessarily based on the novels, this list also provides examples of not only how fans access adaptations in combination, but also how producers of adaptation design and market them to be consumed in that way. For instance, the television series Road to Avonlea (Sullivan Entertainment) resulted in book spinoffs, websites, interactive games and most recently the official opening in the summer of 2000, of the Avonlea village in Cavendish, P.E.I. While these versions are spinoffs of the television series, they are also hybrids of the novel, and the village of Avonlea even contains historic

artifacts pertaining to Montgomery's own life.

This chronology outlines the complicated relationships between adaptation and Montgomery's novels. The two other chapters, "Borderlands: Framing and Containing Avonlea" and "Travelling Home", in the first half of the thesis focus on the construction and facets of the adaptations themselves, leaving the fan reception study to the second half.

Chapter two, "Borderlands: Framing and Containing Avonlea" deals with the construction of the town in each of the adaptations. This construction takes place on several levels. Initially, there is the role of the marketing of each of the adaptations. For instance, Prince Edward Island is advertised as the place where Avonlea "really does exist" on the first page of several recent editions of Montgomery's novels. At a great distance from the actual adaptation on the island, it is being constructed as a version of Avonlea through advertisements. Moving to the adaptation itself, it is first important to consider the specific qualities of each medium which would require quite different framing and constructing techniques from other media illustrating the same town. There is of course also the narrative construction of the town to consider as well. How in each of these different versions does the same narrative space come to be framed for consumption by the tourist? Finally, what role do the tourists have in constructing this narrative space for their own immersion?

Chapter three, "Travelling Home", deals with this immersion.

Again considering first the different media involved, how does each of the adaptations allow for fans to in the town of Avonlea? This is followed by an analysis of the narrative means enabling the audience members to travel into the same town in its many incarnations. Thirdly, this chapter examines how each medium attempts to create familiarity with and nostalgia for a space even though it may be a fan's first trip to this specific Avonlea. As an extension of this examination, how does each version of the town facilitate fans moving between versions, allowing them to feel again at home in what is really foreign to their previous conception of home?

At this point, the mode of research changes from examining the adaptations to a study of the fans themselves and their personal trips to the many Avonleas they have visited. Information for this section is derived from fan interviews and discussion on fan e-mail lists.⁸ Some of these fans are also Montgomery scholars; however, they are first and foremost Montgomery fanatics eager to seek out anything relevant to their beloved fictional town. It is their unique perspective unfettered by traditional adaptation theory that is required in order to examine the reception of the many adaptations of Avonlea. Once again this section is divided into two parts. The fourth chapter, "Border Crossers", examines how fans move between the versions of Avonlea; specifically, how fans receive each of these heavily constructed versions of what they call home. What is it about the spaces that permits them to immerse and be at

home, while at the same time compels them to seek out other adaptations?

Chapter five, "Stuck at the Border" examines what happens when fans are unable to adjust to a new version of Avonlea. Precisely what about a particular adaptation makes it seem less authentic and does this disappointment leave a fan unable to continue their travels through other Avonleas? Finally, is there some pleasure derived in visiting versions of Avonlea which do not meet the criteria of a fan's preconceived notion of Avonlea?

After all, these fans keep going home even though home is in constant transformation, as new versions of Avonlea emerge and old versions are revisited.

Notes

1. For example Mickiemaud, in her e-mail "Re: KS: Megan's Comments about PEI" from July 24, 2000, writes about her first trip to PEI "And that I had come HOME."
2. Wray, Gwenneth, "Across the Miles," Kindred Spirits (summer 2000): 14.
3. Gerson, Carole, "The Triangle of Author, Publisher, and Fictional Character," in L.M. Montgomery and Canadian Culture eds. Irene Gammel and Elizabeth Epperly (Toronto: University of Toronto Press, 1999): 58.
4. Mickiemaud of Gray Gables, "Conference part III" on Kind spirits, July 6, 2000.
5. Sheldrick-Ross, Catherine, "Reader's Reading L.M. Montgomery," in Harvesting Thistles: The Textual Garden of L.M. Montgomery, ed. Mary Henley Rubio (Guelph, Ontario: Canadian Children's Press, 1994): 30.
6. Bazin, André, "Le Journal d'un Curé de Campagne and The Stylistics of Robert Bresson," in What is Cinema. (Berkeley: University of California Press, 1967): 130.

7. Bluestone, George, Novels into Film: The Metamorphosis of Fiction into Cinema. (Berkeley: University of California Press, 1966): viii.

8. While the fans quoted in this thesis are almost all female, they are not entirely representative of Avonlea fans which include quite a few men.

Chapter 1

Chronology of Venues For Accidental Tourists

Tina Wakeman, a Kindred Spirits e-mail list member and participant at the fourth biannual international conference on L.M. Montgomery, began her tour of Avonlea as an accidental tourist. Late one evening when she was in her teens Tina happened on a lush period film as she was flipping channels on her television. Enthralled by this film about a red haired girl and her childhood experiences on an island off the east coast of Canada she began her tour of Avonlea began. Tina video taped the remainder of the film and watched it repeatedly over the next few years. Not being an un-resourceful tourist, Tina naturally discovered the title of the film - it was, of course, Anne of Green Gables directed by Kevin Sullivan and starring Megan Follows. However for some time to come Tina's curiosity ended with her discovery of the title of the film.

A few years later Tina went off to college. Unlike most first year students, she began her year in January taking over a dorm room from a student who had to leave suddenly. While unpacking Tina discovered a box left behind by her predecessor. Poking out of the box was a paperback book with the now very familiar image of Megan Follows on the cover and, of course, the title of the book was Anne Of Green Gables by L. M. Montgomery.

Underneath it was Anne of Avonlea. Tina read her way to Avonlea again and over the course of her years of study she continued to seek out and discover other novels about Avonlea. In fact not just novels. No-matter what medium or version, the adaptations of Avonlea are all produced and marketed in ways which encouraged Tina's accidental tourism. As this chronology of Avonleas will demonstrate, the many adaptation possess interrelations and proximities which allow fans to forge their own paths through the adaptations. These paths are not forged according any book-came-first hierarchical adaptation theories.

Now, quite a few years later, Tina has read all of L.M. Montgomery's novels, most of her journals and visited Prince Edward Island five times. She has seen several film and television shows about Avonlea, the Charlottetown Festival Musical of Anne and played the interactive CD-Rom storybook. She has participated in two international Conferences about L. M. Montgomery and her works, is a member of the Kindred Spirits e-mail list and owns a very rare edition of Anne of Green Gables including stills from the 1919 silent film adaptation. On her bookshelf, this treasured book is neighbour to numerous first editions of Montgomery's novels and, of course, her Anne doll. Needless to say Tina is well travelled and knows her favourite destination - the town of Avonlea - like the back of her hand.

Tina's accidental happening on Avonlea is worth retracing because it raises some interesting aspects about Avonlea tourism. First, while she did happen upon the Sullivan television

adaptation of Anne of Green Gables accidentally, her discovery of the novel was not as haphazard. While, she did accidentally discover the books in her dorm room closet, she would not have made the connection between the books and the television mini-series had the image on the cover not been taken from the show she had already seen. This well known marketing trick (selling the book by making it look like the movie) allowed Tina to access another version of Avonlea. From the point of view of the producers of the adaptations of Avonlea, marketing has a great deal to do with directing tourists' attention towards other versions of Avonlea. Using this technique producers can sell related adaptations for more profit from the same old visitors. While fans seek out multiple adaptations of Avonlea in combination with one another, the producers of these adaptations facilitate this search by marketing adaptations in a way which stresses their interconnectedness.

This marketing also helps to attract attention to a certain adaptation amid the plethora of available versions of the fictional town of Avonlea. Tina owns everything from a Rilla of Ingleside throw (which is a small blanket with a depiction of a scene from the novel on it) to video recordings of all 91 episodes of the Sullivan television series Road To Avonlea - both the Canadian and the American editions. So many are the available versions of Avonlea and offsprings of these incarnations that it would be next to impossible to include them all in any chronology of adaptations. Therefore, for the

purposes of this chapter, exactly what an adaptation of the town of Avonlea is must be delineated. The adaptations included in this list are all versions of Avonlea which re-create the town. This stipulation omits adaptations such as the Anne of Green Gables Cookbook, which while it is a kind of rendition of the novel that may in some ways evoke the town of Avonlea, it does not grasp the task of town creation head on.

Unfortunately not all of the adaptations which do recreate Avonlea are available. The stills in Tina's rare edition of Anne of Green Gables and a couple of reviews are all that is left of the first filmic adaptation of the novel. The existence of the film can be accounted for as an adaptation with a home on this chronological history but its own surrender to history makes it difficult to discuss with any credibility. A fan's geographic location also affects availability. For instance, Tina has never seen the japanese animé about Anne Akage No An. However, what fun would the hunt aspect of fanhood be if all roads to Avonlea had already been discovered, labelled and marketed for easy access.

This is not to say that all labelled adaptations are left without undiscovered territory. In fact many of the adaptations listed are continually growing and changing communities. This makes listing exact dates in a time based history difficult. However, somewhere between the many available versions, those which come to be of interest for this study, there is still room for an enlightening, if not somewhat mixed up and complicated,

chronological history of the adaptations of Avonlea.

The beginning itself does not disappoint in the area of confusion, but remains a question of which came first, Prince Edward Island and its sunny town of Cavendish or Montgomery's re-envisioning of the town as Avonlea. After all, Montgomery herself participated in the adaptation process when she created her novels. Soon after the publication of her first books fans began flocking to Cavendish. Therefore, while Cavendish existed before Avonlea, from a fan perspective it did not exist as Avonlea until after the publication of Anne of Green Gables in 1908 when the pre-existing town began to re-create itself as Avonlea. The novel sold 19,000 copies in the first six months¹ and has gone on to have continued success in the decades since then. Swiftly on the heels of her first novel Montgomery produced another book set in Avonlea titled Anne of Avonlea in 1909. Montgomery's many sequels and the many sequels adapted from her works provide an easy opportunity to catch Avonlea tourists' attention. In fact Montgomery's sequels function as adaptations in themselves, taking the town of Avonlea from a first production and adapting it for a second rendition full of new narrative context.

Two years later Montgomery published a novel about a new fictional village - Carlisle another town this time based loosely around the P.E.I. village of Park Corner where Montgomery often stayed with her cousins. While The Story Girl, released in 1911, is not about Avonlea, later adaptations came to recreate the

novel as taking place in Avonlea. The Sullivan television series Road To Avonlea transposed characters from Carlisle to Avonlea and had them interact as locals with characters who had previously resided in the town.

The next two novels return to Avonlea. The Chronicles of Avonlea published the same year as the Story Girl is a book of short stories about people living in and around Avonlea. Four years later in 1915, Anne of the Island also takes Avonlea as its base community. However, it does not remain there, but broadens the scope of the landscape to include more areas of the fictionalized version of Prince Edward Island. Following the chronological release date of the novels, the next published book is Anne's House of Dreams in 1917 which largely takes place in towns other than Avonlea. However, in 1936, Montgomery wrote another novel Anne of Windy Poplars which narratively precedes the 1917 release and returns to Avonlea.

Hot on the heels of Montgomery's first five novels came the first filmic adaptation. In 1919 Realart released Anne of Green Gables directed by William Desmond Taylor and starring Mary Miles Minter. Little remains of the film today apart from stills and a few reviews. These reviews are mostly short newspaper clippings such as the New York Times film review of Dec. 22, 1919 (see Appendix A) or the Photoplay review of Feb. 20, 1920 (see Appendix B). Longer reviews don't present much more information about the film, for example the review included in Magill's Survey of Cinema which chooses to concentrate on the suspicious

death of the film's director William Desmond Taylor and Mary Miles Mintners suspected involvement in his death. There is also the edition of the novel with stills from the film. According to Tina Wakeman the book includes images such as Anne breaking her slate over Gilbert's head and even a shot of Anne being tied to some railway tracks. However these articles and publications only hint at the film which fans, such as Tina Wakeman and Betsy of Dallas, are still hopeful will emerge out of a box in someone's attic someday.

A year later, in 1920, Montgomery released a sequel to both The Story Girl and The Chronicles of Avonlea. The Golden Road continues the story of the King family in Carlisle; again this novel was transposed to Avonlea by a later adaptation. The second release that year The Further Chronicles of Avonlea continued the earlier edition with more stories set in and around Avonlea.

Fourteen years passed before the next adaptation of Avonlea appeared. In 1934, RKO pictures released another filmic version of Anne of Green Gables directed by George Nicholls and starring Anne Shirley. Again, as in the case of the earlier production, a book featuring images from the cinematic adaptation was released along with a separate teacher's guide for use in the classroom. Both of these spin-offs were designed to lure tourists to other versions of Avonlea while still advertising the film. However, the teacher's guide went beyond merely including images from the movie. Instead, the guide asks students to directly compare

Montgomery's book and RKO's film through study questions such as question # 11: "What incidents in the book omitted from the motion picture would you have included?"² Luckily this film is still readily available on video, and the National archives of Canada own one of the rare copies of the teacher's guide for the film in their 'Ronald I. Cohen L. M. Montgomery Collection'.

The last full novel by Montgomery about the village of Avonlea was published in 1936. Anne of Windy Poplars picks up the tale about Avonlea where the 1915 novel Anne of the Island left off. One year later, in 1937, the first theatrical adaptation of Avonlea appeared in Toronto. In fact, there were two three act dramas based on Anne of Green Gables that year, one by Alice Chadwick and one by Wilbur Braun.³

The same year, back on the island the Canadian Government decided to set aside land for the Prince Edward Island National park. This land, which ran in a long ribbon along the north shore of the island, included the house Montgomery had used to fashion her Green Gables, Anne's fictional home in Avonlea. When the park opened, the idea was to preserve the home's exterior as part of the golf course which was being constructed on the grounds. However, it was not until a few years after Anne of Green Gables The Musical (1965) opened in Charlottetown that Parks Canada decided to take advantage of the tourism and redesign the house's interior for the public to view. Since then, restorations and additions have been ongoing, adapting the house to appear more and more as its fictional counterpart might

have looked had it been actualized. It is by far the most visited of the tourist sites adapted from Montgomery's town of Avonlea. According to James DeJonge of Parks Canada, in his presentation "The Real and the Imaginary: Popular Culture and Commemoration of L.M. Montgomery's Cavendish" given at the fourth International L.M. Montgomery Conference, an average of 3000 tourists a day visit the home during the summer season⁴.

The year 1940 saw two more adaptations. First another theatrical production in Toronto. This time it was a three act comedy by James Reach. Secondly, another filmic effort on behalf of RKO, a sequel to their 1934 film titled Anne of Windy Poplars (Anne of Windy Willows in the United Kingdom) was made. This film reunited the cast of the earlier film, but was directed by Jack Hively. It was released just two years before Montgomery's death, and as Alexandra Heilbron explains in her article on the Sullivan adaptations, while she did not particularly enjoy the RKO rendition of her book, she did urge fans to write to RKO requesting more adaptations of her novels.⁵

Against Montgomery's wishes, the second drought in adaptations of Avonlea occurred between this film and the next adaptation which appeared 16 years later. In 1956, the first of a rash of television adaptations aired. A musical version of Anne of Green Gables by Norman Campbell and Don Harron ran live on the CBC television network. The screenplay for this early television version as Pat MacDonald announced in her article "Major Lucy Maud Montgomery Acquisitions at the National Library

of Canada" is available for public access. MacDonald writes "The collection also includes a number of rarities and a few unpublished works, e.g., two copies of the unpublished screenplay of Anne of Green Gables The Musical. One of these was an early draft and the other a later version signed by its authors."⁶

What MacDonald leaves unclear is which version of the musical is recorded on these unpublished pages. The 1956 television show was the first of three major productions of the musical. None of which, according to Harron and Campbell in their article Anne of Green Gables the Musical for the L.M. Montgomery Album, were the same.

The next year produced two French television broadcasts of Anne of Green Gables. The first for the Canadian television show Théâtre Populaire on CBFT and the second, across the ocean in France. Another year brought two more television versions, the first on Polish television and the second a re-vamping of Campbell and Harron's musical about Avonlea which aired once more on the CBC, but featured a whole new cast.⁷ Unfortunately, none of these many television versions is currently available for public viewing.

In 1963 Andrzej Konic's Anne of Green Gables opened onstage in Poland where it was a huge success. In fact the production has played continuously at Warsaw's Popular theatre since 1974, and in 1980 toured Czechoslovakia.⁸

Back in Canada and two years later - July 27, 1965 to be exact - the third and final version of Harron and Campbell's Anne

of Green Gables the Musical opened at the Charlottetown Festival where it has experienced the same longevity as its Polish cousin. In fact, the musical stage adaptation has remained at the festival since it premiered as well as going on tour and being re-produced many times by different theatre groups world wide.⁹ Perhaps it is in part due to the heavily publicised success of the stage adaptation that Green Gables house in the Prince Edward Island national park began giving tours of the home in 1968.

Returning to television, in 1972, the BBC produced a five part British miniseries based on Anne of Green Gables. This was followed with a return visit to Avonlea a year later with the broadcast of a second five part mini series, Anne of Avonlea. Not to be outdone, in 1979, Japanese animator Isao Takahata began airing his animated show Akage No An which evolved into a 50 episode television series. In 1990, Takahata re-released the first six episodes of his adaptation of Avonlea edited together to make a film. This film was dubbed into French and aired in 1996 on SRC.¹⁰ Again, as in the case of the earlier Canadian television versions of Anne of Green Gables, the CBC will not release the dubbed version of the anim to the public, and it has not been translated into English.

The year 1985 welcomed several new versions of Avonlea. Most notably the very successful Sullivan Entertainment adaptation of Anne of Green Gables as a two part mini-series also aired on the CBC. The show was an immediate success in Canada and went on to air in numerous countries around the world. The

triumph of the film on televisions globally sparked a new boom in Avonlea tourism.

The same year saw the premiere of the newly refurbished Green Gables in Cavendish P.E.I. The house which had belonged to relatives of Montgomery was completely re-envisioned using local antiques and artifacts to recreate the fictional house found in the town of Avonlea. This adaptation included walking paths based on the novel such as "Lover's Lane" and the "Haunted Woods".

In an effort to include all of the possible adaptations of Avonlea and for those who feel taste invokes a space, it was also the year that The Anne of Green Gables Cookbook by Kate Macdonald was published.

In 1987 Sullivan Entertainment managed to produce a second adaptation of Avonlea, and a sequel to their first film featuring the same cast, Anne of Green Gables, the Sequel. It was released in the United States as Anne of Avonlea. Alexandra Heilbron discusses the impact of these Sullivan adaptations in her article "Anne of Green Gables, The Sullivan Adaptations: An Industry Begins"

These two movies made a bigger name for L.M. Montgomery than she had even acquired in her lifetime. Tourism in Prince Edward Island rose drastically following the release of these two films and year by year more and more changes occurred in PEI to feed the demand for Anne, even to the extent that PE. Islanders now have an illustration of Anne on their licence plates. Although there were 'Anne' products available on the Island before these two movies came out, towards the late 1980's, production of Anne merchandise increased drastically. First editions of the books by L.M. Montgomery, which had been relatively easy to find,

went for approximately \$20.00 (or less) pre-1985. These same books, if you can find them, now cost as much as several hundred dollars apiece.¹¹

Not only did the films make Montgomery's name more famous, they made a name for Sullivan Entertainment as well. Few of the adaptations of Avonlea since these Sullivan versions are untouched by the Sullivan project. An example of this is the Westfield Historic Village which had existed long before Kevin Sullivan took it into his head to recreate Avonlea in southern Ontario. However, since the village was used in the filming of the two television movies and his Avonlea series which first aired in 1989, it now holds both "Anne of Green Gables" and "Road to Avonlea" days, re-creating a fictional town on the template of a reproduced and refurbished historic village. At the same time, it attracted tourists to a new version of Avonlea because it looked like, and had some connection to, Sullivan's Avonlea.

Sullivan Entertainment capitalized on their adaptation success with further non-filmic adaptations. Like the Realart and the RKO adaptations, Sullivan released novels with movie covers such as those 'Tina the Accidental tourist' discovered in her dorm room. Sullivan took the book spin-off trick a step further by publishing concurrently with the release of his second television mini-series in 1987 the picture book: The Anne of Green Gables Storybook Based on The Kevin Sullivan Film of Lucy Maud Montgomery's Classic Novel.

Two years later, Sullivan did it again with the premier of Road to Avonlea (Avonlea in the United States via the Disney

Channel). The show which premiered in 1989 and ran 91 episodes and 7 seasons took four of Montgomery's novels as source material. Most obviously Sullivan adapted information from Montgomery's Chronicles of Avonlea and Further Chronicles of Avonlea. However, Sullivan also transposed her novels The Story Girl and The Golden Road out of the sleepy town of Carlisle and into Avonlea. The series went on to air in 140 countries world wide.

Despite Sullivan's monopoly over adaptations of Avonlea during this period, new and different adaptations of Avonlea began to emerge. All of these were influenced to some degree by Sullivan's versions. The first year of the 90's produced two magazines about Montgomery, her work and adaptations of her work. First came the Kindred Spirits magazine. The objective of the magazine, as stated on its table of contents page, is as follows:

to bring together Anne enthusiasts from all over the world and give them a forum for sharing information about L.M. Montgomery's writing and the places she loved, and to encourage research on her life, her literary work, and its impact.¹²

The magazine features articles on everything from cooking as Montgomery might have to school plays based on her works being concocted in Finland. Kindred Spirits is available by mail order worldwide. The Avonlea Traditions Chronicle began the same year, has much the same mandate. However, as it is linked with a commercial outlet, The Avonlea Traditions store, it also has a business angle and provides online catalogue and it is more focused on the adaptations and less on Montgomery's life than its

contemporary. In the year 2000 the Avonlea Chronicles became an only online publication.

The year 1990 ushered in an amusement park in Japan called Canadian World which featured its very own town of Avonlea. The park was located in Ashibetsu on the northern island Hokkaido. It had a "Bright River Station", a "Lake of Shining Waters" and a replica of the Green Gables found on the other Island - PEI. While the park has since been forced to close, two Canadian videographers, Peter Wintonicka and Barbara Doran made a film about the park in 1995. Ho! Kanada is a documentary about a group of Japanese fans of Montgomery's work and its adaptations, who visit first the Japanese version of Avonlea and then travel to the PEI version of the same place. From this video, it is possible to see Canadian World's Avonlea Village through the eyes of several fans.

In 1991 two book adaptations which re-envisioned Avonlea were published. The first, in a fans own home and the second through tourism in PEI. The Anne of Green Gables Treasury provides both an historical context for life in Avonlea village at the time of the fictional story, as well as expanding on activities featured in the book giving complete instructions on how to re-create them in one's own home. The authors Carolyn Strom Collins and Christina Wyss Eriksson in their introduction cite other adaptations concurrent to their publication as inspirational with the creation of this version:

We visited Green Gables, taking reams of notes and dozens of photographs, for we wanted to teach our

readers to have as authentic a picture as possible of the house. We are pleased to discover that Green Gables had been restored to more accurately depict the house as described in the Anne books...today visitors can experience the house as Anne, Marilla and Mathew must have known it. As it happened, our own interest coincided with a general renewal of interest in Anne and her creator L.M. Montgomery. A much-acclaimed television series based on Anne of Green Gables was shown in 1985; a sequel followed.¹³

The authors having been inspired by these other adaptations of Avonlea go on to create their own version for fans. Leaving fans to follow their example, they conclude their introduction by stating "We hope that the results of our explorations will entice readers to create for themselves a bit of the world of Anne of Green Gables".

The other publication in 1991, Finding Anne on Prince Edward Island by David and Kate Macdonald, again provides means for tourists to visit Avonlea themselves. The tour book provides maps and descriptions of destinations to aid tourists who wish to seek out sites related to Anne of Green Gables and Montgomery. The book includes sites related to Montgomery's own adaptations of Avonlea, the Charlottetown Festival's Anne of Green Gables the Musical and Green Gables.

Still on the Island, the year 1993 marks the first annual L.M.Montgomery Festival in Cavendish.

One of its mandates is to preserve traditional cultural and heritage events as either described by or lived during the days of Lucy Maud Montgomery. Another of its mandates is to attract more visitors to the province area.¹⁴

At the festival, tourists can visit Green Gables, encounter the fictional characters from Montgomery's novels brought to

life, and watch period-related information sessions on farm life. The Festival brings the fictional town to life around yet another adaptation of Green Gables.

On November 2, 1994, the world of Avonlea entered an entirely new era with the beginning of the Kindred Spirits e-mail list. This online village provides a forum for discussing everything from Montgomery's fashion choices to the private lives of actors on Sullivan's Road To Avonlea. It also offers countless craft ideas and personal OT's or Off Topics which have little to do with Avonlea but a great deal to do with creating an online community. Unlike the previous adaptations fans were now able to actively participate in the construction of a version of Avonlea. In fact, the late 1990s produced a great deal of on-line re-creations of Avonlea - both commercial and non-commercial. Dates on the ever-growing number of websites, web-rings and e-mail lists are difficult to specify. For the purposes of this thesis, a selection of sites and webrings will be examined. These sites have been selected either because their titles indicate that they are Avonlea fanpages or because the page creators have involvement in other Avonlea fan-groups and encourage fellow fans to visit their sites. The Sullivans, of course, have their own commercial site which features reviews and clips of their Avonlea based television programming as well as other of their projects including on-line shopping possibilities. As was mentioned earlier, the Avonlea Traditions Chronicle has its own commercial site, again featuring an on-line catalogue.

The Government of Prince Edward Island also has a commercial site which not only advertises tourism on the island, but also has a fairly extensive list of the adaptations of Montgomery's novels including a complete episode guide to Road to Avonlea. This combination leads tourists who were planning a trip to the island adaptation of Avonlea to other filmic and stage versions of the same town. The web also has its own Avonlea.net. This site is produced by fan Amber Sears' publishing company Moonrise Hollow. Sears' company also produces a magazine about Avonlea, The Avonlea Spectacle that was first published in 1995. This commercial site, like many of the fan sites, fuses both information about the author and about adaptations of her works as well as fan-fiction. 'Fanfic', as it is titled on many of the fan-webpages, is a fan written extension of stories experienced through adaptations of Avonlea. Fans have gone into business of re-creating Avonlea for themselves.

Fan websites participate in re-creating Avonlea in an extensive way. Some of these fan-sites are as follows, AuntyJanet's Homepage, Rachel's Road to Avonlea and Emily of New Moon Website, Nancy's Anne Page and My Avonlea. These sites incorporate everything and anything to do with the village of Avonlea, Montgomery and other adaptations of her novels which are not set in Avonlea. Many of the sites feature 'fanfic', biographies of actors appearing in adaptations of the town, and travel pictures from visits to the Uxbridge/Westfield Avonlea or Cavendish and PEI versions. These sites also include links to

other websites about the town. Akin to these websites are several webring, for instance the So Dear to Our Hearts Webring (named after an episode of Sullivan's Road to Avonlea) or the Kindred Spirits webring. These communities of websites require that participating sites be in the spirit of Avonlea in some way. However, they are restrictive in that the only way to access the on-line village is through having a site of your own. In order to be welcomed into this community, you must build a webpage.

Another electronic innovation, the interactive CD-ROM book brought Avonlea to computer screens everywhere in 1997. This account of Anne of Green Gables features fully animated illustrations in which fans can immerse bringing the town of Avonlea to life on the screen.

Back on the television screen Sullivan's Road To Avonlea's final episode aired in 1996. Unlike the earlier CBC productions about Avonlea, episodes of the show and Sullivan's two films about Anne were made available on video distributed by the Disney channel, which aired the shows in the United States. This availability on video has added to the staying power of Sullivan's versions of Avonlea. Another way Sullivan has been able to sustain their productions is through steady output. Two years after the close of the show in 1996, the cast were reunited for a movie finale in the fall of 1998. Happy Christmas Miss King aired in Road To Avonlea's old time slot on the CBC. This television movie brought the cast back to their lives on PEI just before the beginning of the first world war which, according

to the series, would leave Avonlea forever changed. Sullivan also released the Road to Avonlea Storybook, just like the earlier version which was spun off of the two movies about Anne. This time, however, Sullivan did not release Montgomery's books with covers from the television show, but rather published book re-writes based on several episodes of the show. More than twenty-five of these books were published.

The same year, in Toronto, another stage adaptation premiered. Paul Ledoux's adaptation titled Anne opened at Toronto's Young People's Theatre and was published shortly afterwards by Playwrights Canada Press. An interesting facet of Ledoux's play is that it features no geographical markers. In other adaptations of Anne of Green Gables, the Bright River Station would have been clearly labelled; however, Ledoux completely removes these location signs.

The opposite is the case for the historic village which opened in Cavendish in 1999. Avonlea: Village of Anne of Green Gables fuses Montgomery's life and historical and cultural information about the island with Montgomery's own adaptation of Avonlea and creates a whole new version of the same town. The letterhead used to label the town is also very similar to that used on the Sullivan series and by calling itself Avonlea, the historic village in Cavendish also links itself with the show as it aired in the United States under the same title - not to mention that all manner of adaptations of Avonlea are sold in the Anne of Green Gables gift shop poised coyly at the train station

through which tourists enter the village. At this border-crossing many different roads to Avonlea are offered.

The new millennium ushered in yet another two part mini-series adaptation of Avonlea by Sullivan Entertainment, Anne of Green Gables: The Continuing Story. While this new film takes place largely away from Avonlea, it does reunite the casts of the two earlier Sullivan films and shows what has happened to the town since fans last left it, either in the Anne movies or Road to Avonlea. Although the mini-series does not make it explicit, many fans on the Kindred Spirits e-mail list would argue that Anne of Green Gables: The Continuing Story picks up where Road to Avonlea left off, at the beginning of the first world war - in effect continuing not only the Anne stories but also the Avonlea serials as well.

The year 2000 also premiered several more adaptations. In the summer of 2000 Anne's Tea Party and interactive tea theatre opened next to the Anne of Green Gables Store in Charlottetown. At this location tourists can immerse themselves in the narrative space of an afternoon in Avonlea with Anne and Diana. Sullivan also has another adaptation in the works. An animated series based on Anne of Green Gables also came out in 2000.

Finally, an extensive CD-ROM was released. The Bend In the Road is a production of the University of PEI's L.M. Montgomery Institute. It features information about the author, her works and adaptations of it. As the poster advertising the disc says it is "an Invitation to the World and Works of L.M. Montgomery"

and this most definitely includes Avonlea.

If you asked Tina, she would no doubt agree, that there are a lifetime's worth of ways of getting to Avonlea. Adaptations continue to emerge and, thanks to current mass media culture, they are more and more readily available. The question is, with all of the handy and interconnected options how do fans manoeuvre among all the different versions?

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Chapter 2

Borderlands: Framing and Containing Avonlea

Nadia Khan of Ottawa and a longtime Avonlea tourist, first went to Avonlea the same way that Tina did, through the Sullivan television movie Anne of Green Gables. At seven years of age she became a die-hard fan, and, like Tina, watched the film repeatedly. For Christmas that year her parents gave her the book spin-off from the film, The Anne of Green Gables Storybook: Based on the Kevin Sullivan Film of Lucy Maud Montgomery's Classic Novel. She carried it with her everywhere, like a young child with a security 'blankie'. As she got older, she saw the other Sullivan adaptations, and read Montgomery's novel. On a family vacation to P.E.I., she visited Green Gables and saw Anne of Green Gables, the Musical in Charlottetown. However, all of these different trips to the famous fictional town pale in comparison to the memory of her attachment to this spin-off book from Sullivan Entertainment.

Nadia tells me all of this as she passes me the large format green picture book which had spent so much time at her side. It is evident from her slight trepidation over lending it to me that the book still represents something of great sentimental value to her. She continues her story by explaining that when she first received the book, she could not read it by

herself; however, having it with her granted the possibility of the pleasure of reading it and being transported to Avonlea once again, not to mention stolen glances at the film stills which illustrate the text. Just as the adaptations of Avonlea are produced and marketed to encourage tourism between versions of the town, each individual rendition also uses techniques to allow fans to quickly recognize and orient themselves in the space being depicted. No-matter the media the adaptations of Avonlea allow easy and repeated access to any version of the town regardless of previous knowledge of some supposed original written work.

The book offered Nadia the opportunity, anytime and anywhere, to cross over the threshold into Avonlea. Janet Murray in her book Hamlet on the Holodeck, asserts that "Narrative is a threshold experience".¹ In order to immerse in a story or place of narrative, the consumer must cross over the threshold which frames and contains the narrative. Murray continues her discussion of immersion into narrative space by saying that in order for the user to make the leap into the work, the space must be at a distance. As she puts it, "art is dependant on establishing distance".² The distance is created by containing the narrative space in a framework which separates the fictional space from that of the reader across time and space. The town of Avonlea exists only in fiction and the fictional space is set at the turn of the twentieth century on a tiny island far away on the east coast of Canada. At a distance separated from the

consumer, the virtual space of Avonlea can be contained, maintained and organized by frames which promote easy access into and out of the fictional town.

There are several different types of frames which are involved in creating borders around the town of Avonlea, and each must be understood in order to delineate how fans are so easily able to access Avonlea in so many different versions and formats. First, there are the frames which are inherently part of the medium through which the town appears. Secondly, there are the frames created within each text in order to establish and maintain narrative space. Finally, there are the frames created and upheld by the fans for their own enjoyment of the town. All of these frames work together to assure the consumer that the fictional space is virtual, something which can be observed and controlled at a distance, and into which the viewers can immerse themselves while their feet are safely planted in reality.

Viewers make this leap into a virtual space every time they turn on the television. The different media involved in adapting the town of Avonlea all come previously endowed with their own set of frameworks. Janet Murray refers to computers as liminal objects. She states "In psychological terms, computers are liminal objects, located on the threshold between external reality and our own minds".³ By this she means that computers function as threshold objects which through the use of a mouse connect the user's mind with the computer's material. In fact all media exist as thresholds. In creating a CD-ROM such as the

Anne of Green Gables CD-ROM, this connection has to be utilized in order to bring the user through the frame which the computer screen represents and into Avonlea. The CD-Rom storybook lets the user access this world by moving around the mouse, which opens new areas of this pixellized version of the fictional town. Similarly, the web-rings and pages are accessed through the mouse connection, as if at once the user becomes the little arrow on the screen, able to move around on the monitor glass. Although Murray does not mention it books also function as threshold experiences where the words on the page like the screen present an opportunity for readers to cross over into the narrative space.

As Murray discusses the computer screen Margaret Morse, in her book Virtualities: Television, Media and Cyberculture, discusses the space right in front of the television glass as another borderland through which viewers must immerse themselves. She says "Television as a kind of primordial video apparatus already encloses the viewer within a virtual space of the monitor in several ways: light from the screen bathes surrounding space in shifting tones and colours".⁴ This emanating light not only acts as a border, but also encapsulates the viewer's gaze, focusing it onto the space in which they are to immerse, channelling the spectator across the border.

Morse goes on to say that:

In addition, what is on the television screen typically begins by presenting itself as if it were in a here-and-now actually shared by the viewer and media presenters and personalities. That is, television has

developed a mode of presentation that envelops the viewer and presenter in a virtual space of an imaginary conversation.⁵

Morse leaves behind the physical frameworks of the television screen to discuss conventions of the medium. Viewers' familiarity with the conventions of television aids them in crossing over the border into Avonlea. For instance, regarding the codes of conventional television cinematography, if in Sullivan's Road to Avonlea there is an exterior shot of Rose Cottage, followed by an interior of a parlour, the viewer expects that it is the parlour of Rose cottage. By being able to make this type of visual connection, the viewer comes to understand the layout of Avonlea in this version.

Timothy Mitchell, in his book Colonising Egypt, discusses these media specific conventions in photography "Like the exhibition, the daguerreotype or photograph presented the world as a panorama, a picture-world set apart from its observer".⁶ The town of Avonlea as realized in Road to Avonlea is framed once by the screen itself, again by the light in front of the screen, and also because pictures, as Mitchell states, frame the world like a panorama to be organized and made consumable for the viewer. Just as in any television program all of the information which the viewer needs to access Avonlea is presented in these frames. Similarly, when visiting websites, each comes with a directory that organizes the information on-screen which can be accessed through the touring arrow.

Novels and books also have inherent framing conventions.

Like the screen, the novel has a cover, with a title and often a picture which indicate briefly the material to be found inside. Like the web-page, books usually come with a table of contents, further framing and organizing what is to be found. As to the text itself, it is yet another threshold, organizing a tale which must be read in order for the reader to move into the virtual space it describes.

Tourist sites also rely on visitors' reading signposts in order to understand the space organized for their consumption. These signs, which can also take the form of a tour guide, explain what is on display behind the red cord which restricts the visitors' access. While tourist sites are actual spaces, Mathew's room at Green Gables would just be a bedroom if a little sign did not indicate that it was actually the fictional character's sleeping quarters materialized. The space of a tourist site is further framed by the admission desk. When visitors arrive at a site, they must pass through the very physical doors and pay their admission fee before crossing over into the fictional and historical experience. Once inside, the viewers are often again left behind the aforementioned red cord (sometimes it is another colour), across which they must mentally leap in order to immerse in the space depicted.

Beyond the standard fare of medium conventions which frame the various versions of Montgomery's town of Avonlea, each of these depictions comes with complex narrative frameworks which organize and contain the town for the visitors' enjoyment. After

close examination of the adaptations, it is discernable that the narrative frames involved in creating Avonlea fall into five categories: establishing shots, the community welcome wagon, travelling companions, frames established through continuity and time-frames. The adaptations use one or all of these frames in order to border their version of Avonlea and quickly acclimatize visitors to their surroundings.

Directly out of film studies jargon, the establishing shot in a film, according to Bordwell and Thompson's famous introductory film textbook Film Art, is "A shot, usually involving a distant framing, that shows the spatial relations among the important figures, objects, and setting in a scene."⁷ While it is a film studies term the metaphor behind it is appropriate for use in discussing the adaptations of Avonlea on medias other than film. The establishing shot in a film depicts the initial entry into a space. The most simplistic establishing shots present very basic information about the location in which the story is to take place. However, when depicting complex spaces and narratives filmmakers often choose to use the establishing shot to disseminate thematic and narrative information about the space as well. Establishing shots, such as Wells' sweeping dolly-in over gate wall into the grounds of Xanadu at the beginning of Citizen Kane which introduces themes to be explored in the film such as manipulation, censorship and epistemological failure, can be both lengthy and complex. Establishing Avonlea as a space in any media can also be complex

and lengthy. In a variety of ways, the adaptations of Avonlea use the principle of an establishing shot to present the tourist with all of the information they need to manoeuvre in the space which follows.

In the true filmic sense of an establishing shot, the 1934 film version of Anne of Green Gables opens with each set of credits laid over a panorama of a rural island community, establishing the locale of the film to follow. Similarly, the credits to Sullivan's three television mini-series about Anne are accompanied not only by panning shots of the island, but also by the characters in the show frolicking on the beach. While not a film, the CD-ROM also uses a filmic establishing shot. The first screen is of Anne on a road to Avonlea, with the town in the distant background, inviting tourists into her village. On a website the cover page acts as an establishing shot. These initial layouts which appear as a web browser first clicks onto a page organizing all of the material which is contained within the site like a complex and illustrated table of contents. The television show Road to Avonlea takes the traditional establishing shot convention further, portraying various scenes in Avonlea during different seasons and all involving Avonlea residents overlaid by the credits.

Beyond the beginning, each of these versions continues to use establishing shots. Before entering a building, a short cut to an image of the edifice is included to orient the viewer, as has already been mentioned regarding Rose cottage in Road to

Avonlea. These intercut establishing shots not only orient the viewer to the layout of the town, but also connect the spaces at great speed, making the buildings seem in close proximity in a tightly knit community. When an establishing shot will not work, the narrative has to fill in the location: for instance, in the 1934 Anne of Green Gables, when Anne and Gilbert meet under the tree, the spot is described by Marilla as the place the Cuthbert and Blythe properties meet. Through dialogue the location is established.

The animated version of Anne of Green Gables made by Sullivan utilizes dialogue to enhance the establishing shot as well. More precisely, Sullivan uses lyrics. The animated series is episodic, so in order to outline the story, Sullivan has set the coming of Anne to Avonlea to lyrics, music and a series of corroborating images. This establishing shot simultaneously gives Anne's background, a tour of Avonlea and an introduction to its residents.

The homepage of a website does much the same thing. Nancy's Anne page begins with a framed image of a quilted Anne standing in front of Green Gables, an introduction to the page and Nancy herself explaining her areas of her Anne interest, pictures of her favourite characters from Sullivan's Anne of Green Gables and the index to the site. This frontispiece outlines all that is available in the screens to follow.

When visiting Green Gables, the establishing shot takes the form of a twenty-minute video. From the parking lot visitors

cannot see Green Gables as it is blocked by the building housing the ticket booth, some Montgomery artifacts and a screening room.

Having paid admission to the site, visitors move into the small screening room. The video is about Montgomery's life, her fiction and the history of the Green Gables estate and its restoration, all of which gives a preview of what will be witnessed when the doors automatically swing open on the now fictionalized site of the former Webb home.

The guide at Silverbush gives a rendition similar to the establishing video offered at Green Gables. Visitors enter Silverbush via the summer kitchen, where they pay their admission and are given a short recitation by the guide. This information fuses historical information about the house and the fictions which it and its contents inspired. This combination established at the beginning of the tour is continued throughout the site.

Finally Montgomery herself used establishing shots in her writing. Elizabeth Waterston, in her book Kindling Spirit: L.M. Montgomery's Anne of Green Gables, discusses Montgomery's technique for writing moving word-pictures.

Montgomery, dissolving herself in the identity of narrator, does more than react to single scenes. She reflects the real world as a succession of scenes, a process. In other words, Montgomery moves beyond still photography. She works for accuracy of single frames, then releases a flow of related images, shifting slightly each time so that the shapes and colours move and change in the reader's inner eye.

The movement into Avonlea at the beginning of Anne of Green Gables works in exactly this way. The novel begins by describing the entrance to Avonlea in a single frame and then through a

slowly sweeping pan along the brook which begins by the Cuthbert's property and travels down to Lynde's Hollow.

Mrs. Rachel Lynde lived just where the Avonlea main road dipped down into the little hollow, fringed with alders and ladies' eardrops and traversed by a brook that had its source way back in the woods of the old Cuthbert place; it was reputed to be an intricate, headlong brook in its earlier course through those woods, with dark secrets of pool and cascade; but by the time it reached Lynde's Hollow it was a quiet, well-conducted little stream, for not even a brook could run past Mrs. Rachel Lynde's door without due regard for decency and decorum; it probably was conscious that Mrs. Rachel was sitting at her window, keeping a sharp eye on everything that passed, from brooks and children up, and that if she noticed anything odd or out of place she would never rest until she had ferreted out the whys and wherefores thereof.

The section quoted leading up to the semicolon after old Cuthbert place is the establishing shot which briefly orients the viewer in the space. The paragraph, full of slowly released single frames, goes on to more carefully orient the readers in the space in order to drop them off at the Lynde home, where the action begins with Mrs. Lynde, the now established town gossip. All of the chapters in this and her other novels and her short stories begin either with this written pan over a space or with town gossip as delineated by a character, or more frequently the omniscient narrator.

The town gossip, who as the narrator points out, often speaks the truth, is a second set of framing devices used to outline different versions of Avonlea, which I label the 'welcome wagon' characters. Mrs. Lynde, in Montgomery's novel is forever offering the latest in town news, giving the reader the necessary background information to understand the narrative. For

instance, at the beginning of Anne of Avonlea, Mrs. Lynde provides the history of Mr. Harrison, whose oats Anne's Jersey cow destroys, making the reader understand Anne's fear. In Sullivan's Anne films, Mrs. Lynde takes on the same role. Near the end of Anne of Green Gables The Sequel, Mrs. Lynde bursts towards Anne as she returns home from Kingsport saying "Oh Anne, I've so much to tell you of what's been going on in Avonlea".

The narrator in Montgomery's novels also often directly presents the reader with the necessary establishing information for the incidents which follow. For instance, at the beginning of chapter 18 in Anne of Green Gables, the narrator comments that the town was preparing for a mass exodus to Charlottetown in order to meet the new premier. This sets the stage for the lack of available parental figures when Diana's sister Minnie-May becomes ill with the croup. The character of Anne is also used for establishing shots. While Anne is not narrating the story, she has control over the presentation of the panorama of Avonlea because she names the spaces which she introduces. Anne's penchant for introducing and organizing spaces by naming them is used in several of the adaptations. In the Sullivan films, as Anne travels to Green Gables, the viewer watches her name the White Way of Delight establishing and identifying the locale that the story about Anne is about to take place in. It is no doubt partly Anne's habit of labelling her newly discovered spaces and thereby re-creating them which inspires fans to adapt their own Avonleas. Modelled on Anne's actions, fans develop towns based

on the ones they discovered with Anne by imagining and mapping-out their own Avonlea complete with lots of useful local gossip, whether residing in their imaginations or on webpages.

The chorus in the musical version of Anne's story functions to frame the history of the town with gossip. The opening number of the play, "Great Workers for the Cause", has all of Avonlea's finest citizens onstage, singing and watching as Mathew drives off to Bright River to pick up Anne. Their musings welcome the theatre-goers into the space, illustrating its location both geographically and historically, and introducing the action which is taking place somewhere in a virtual space offstage. The ensemble continue throughout the production to pass along gossip and frame the community as a close and secluded place, where little happens without everyone knowing it. A perfect example of this common knowledge of all things personal and private is the song "Did you hear?".⁹

In the play Anne by Paul Ledoux, Ruby Gillis and Rachel Lynde are the agents who drive the flashbacks through which the viewer visits Avonlea. Furthermore, tapes of the local children playing serve to open the space of the stage to include imaginary unseen spaces offstage. This occurs most obviously in the first act, when Green Gables is onstage but the echo of children playing can be heard followed by voices calling them home. This tape enlarges the onstage space to include an area around it where at some distance the children are playing. The distance, however, is not so great that their voices cannot be heard,

framing the town as quite small enough to hear but not so small that one can see and hear them.

The hired boy in Road to Avonlea tells Sarah just how big Avonlea is in the series opener "The Journey Begins" when he says "Everyone knows everything about everyone in Avonlea."

Throughout the series, the townspeople, often in the comfort of the general store, continue to gossip and fill in the viewer on the information required for the viewers to access and understand the town.

To counteract the imposing nature of the gossipy community who shape Avonlea, the town is often also outlined by an individual in the narrative who is coming to the village for the first time. This third device is 'the travelling companion'. The Story Girl begins with Barb and Felix's arrival in Carlisle (which became Avonlea for the Sullivan adaptations) for the first time. Barb and Felix discover the town, and their findings become part of the framework for the town presented to the reader. On their first morning at the King farm, the two boys get up early to go and see the orchard, which has been described to them so many times in their father's stories of his childhood. In this exploration, which comes in the second chapter of the novel, the layout and appearance of the King farm and the nearby homes are presented. In contrast with Anne of Green Gables, the narrator of this novel is Barb himself, and it is soon discovered that these are his memories of the farm, his memory being a further distancing framework.

As Anne frames and establishes her surroundings by naming them, she also acts as tourguide to bring tourists into the space of Avonlea. In the 1934 version of the same story, not only does Anne give Green Gables its name, but also it is only with her approach to her new home that the famous homestead is revealed. While the camera establishes the space the character/tourguide brings the tourists to the space in a more intimate way.

In the play Anne on the main character's first day at Green Gables, she is prompted by the voices of children, reciting a nursery rhyme, saying "Go in and out the window to see what we can see, go round and round the village to see what we can see" to look out the window. The space she describes as she looks out the onstage window is the town at large, which does not appear onstage but comes to exist through Anne's descriptions of it. The CD-ROM also relies on Anne's descriptions. The storybook comes with a glossary of places and people. This electronic dictionary comes complete with the sound of Anne's voice, explaining each name when it is clicked on.

Road to Avonlea involves two tour guides, Sara Ray and Andrew King, who take the place of Barb and Felix in the novels on which the show is based. However, in the television version, the two outsiders have little control over the presentation of the town, as it exists in full cinematic colour and size before their arrival, and they come to be mere players, rather than the main characters through whom the story is told. The star of Road to Avonlea is Avonlea where the character/tourguides serve to

bring viewers into the lives of the characters of Avonlea not just the space of the town's buildings

This Avonlea, however, is framed using another technique. Sullivan repeats the same shots and angles in order to maintain the same look of his version of the little community. This type of framing relies on continuity of colour, space, and image, making the town easily recognizable. In fact, Sullivan has filmed all of his Avonlea-related projects on the same sets, built outside of Uxbridge, Ontario. Within his productions he also re-uses the same shots of the town. Using again the example of Rose cottage, it is as if he has four different versions of the same shot, one for each season all shot from the same angle. Sullivan not only re-uses his camera work, but also his musical score. While the accompanying music is not always identical, it is always a variation on the same theme. Even the Anne mini-series and Road To Avonlea use music by Hagood Hardy, which is often melodically strikingly similar to his work for Sullivan's Anne films.

The CD-ROM also uses music to help maintain the space of Avonlea. The music repeats over and over, to the point of being annoying, but it also has the effect of continually reminding the viewer of the frame to which they are attempting to immerse.

The webpages rely heavily on continuity frames to create their spaces, most obviously through the use of wallpaper. AuntJanet's Rose Garden comes with a wallpaper of grey-pink rose, with stones covered in creeping vines in each corner.

Every screen has the same background tone and imagery. The same style of floral wallpaper which is found on the walls of Rose Cottage on Road to Avonlea and at Green Gables, P.E.I. just to name a few. Nancy's page has a background of quilted images of Green Gables and Anne. Rachel uses images from the Sullivan versions of Avonlea to illustrate her page and maintain a continuous space and make it easily recognizable.

These webpages also maintain the same font throughout, adding to the continuity of shape and colour which encapsulates the space. The same technique is used at the tourist sites. When visiting Green Gables, all of the sign posts which frame the fictionalized space with their information have the same layout, colour and font all creating continuity of space.

The final framework which the narrative sets up is the time frame. In order to suspend this space apart from the consumer, access to it must be limited. The idea of a visit implies that the visitor must at some point leave the space. Being given a limited time-frame in which to visit Avonlea forces the consumers to be always aware of their otherness. The two novels about the King family in Carlisle take place over the space of one year, after which Sarah Ray, Barb and Felix all leave, not to return for years to come. The reader is also forced to follow them out of the town as the book ends. Barb muses as he writes (safely in the future, long after he left Carlisle) that no matter how many times he returned, it would never be the same.¹⁰

The threat of change suspends the town in time. The

beginning of Happy Christmas Miss King, which is in fact a final farewell television movie to Road to Avonlea, opens with a long monologue intercut with past images of the town. The narrator says

Narrator: There was once a time in a place called Avonlea where life was much simpler, children grew and years went by and it always seemed that nothing would ever change.

Hetty: "People will leave our town, some may have to but Avonlea will never vanish. Wherever they go, young people of Avonlea can rest assure you've a place to call home. The dearest spot on earth, Our Avonlea, Our Avonlea."

Narrator: But we learn that all things change. For across the seas the clouds of a distant war loomed and soon nothing would ever be the same.

The movie is situated in the early years of the First World War, and for the first time the area outside of Avonlea and P.E.I. is of interest to the characters in the little isolated town. As a finale the movie puts an end to the town's rural existence, because Avonlea is forced to join the world at large, as characters leave and become involved in a foreign life. However, the movie also frames Avonlea as a destination for visits. At the end, the King family sit around the dinner table on Christmas day, as their ancestors had for generations before them, illustrating that the town is always available for visits. While characters travel to lives far away, they can always re-access this little town, suspended in time and space.

Similarly, at the theatre in Charlottetown, a performance of Anne of Green Gables The Musical also must end. However, as the townspeople sing at the end of the play, "Anne of Green Gables never change, we like you just this way", ushering viewers back

for repeat visits which promise to be no different.

For most of the adaptations of Avonlea, the framing of the town does not change, either because it is part of the inherent qualities of the medium used for the adaptation, or because the frame is part of the narrative. Granted, visitors must acknowledge the frame; otherwise they are unable to understand the space into which they wish to immerse; however, some of the adaptations require much more active participation on the part of the tourist by forming borders around the fictional space. This is particularly true of the online communities. In order for a community to exist, Benedict Anderson says that it must be imagined. In his book Imagined Communities: Reflections on the Origin and Spread of Nationalism, he states that a community "is imagined because the members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of their communion".¹² This illustrates the status of an online community in which members must actively participate in the framing of their on-line space as a town of Avonlea full of Mrs Rachel Lyndes and Alec Kings - even if there are several of each. There are, according to "Jenni's Kindred Spirits User's Manual", some four hundred Kindred Spirits e-mail list subscribers;¹³ however, a small fraction of these members post on the list, and an even smaller number actually get together for 'meet the Kindred's teas'. Yet the virtual space of the town exists because, as Anderson explains, it is a reality in the minds of

its members. However, "the image of their communion" is not always the same. In fact the Kindred Spirits e-mail list must be heavily constructed in order to maintain itself as an Avonlea community. For this purpose there is a user's manual, which outlines the list's purpose and frames it as a place "devoted to the discussion of Lucy Maud Montgomery: her life, her works, her beloved Prince Edward Island, and related materials such as the plays, television series and movies based on her writings."¹⁴ The list is further framed by list etiquette, which requires that each list post be preceded with abbreviations which indicate what sort of entry is to follow, be it a OT - off topic, a TAN - tangent or a KD - Kindred Day. The regulations, which must be agreed to before crossing the border into the virtual town, go on and on. However, they are quite necessary: for instance, there are often flare-ups on the list when certain members post too many OT's, and anger other members who conceive of the list as purely a space for discussing Montgomery-related issues. Therefore, in order to maintain a comfortable virtual space for all participants, these rules which maintain the town must be strictly adhered to upon crossing the border. Breaking the rules can lead to being 'unsubbed' (or unsubscribed) by the list moderator and being denied further re-subscription. In this instance, the frame is created by the users in order to maintain their virtual communication space for Avonlea gossiping.

While the regulations on what is permitted within the space of the Kindred Spirits list changes rarely, the players in the

role-playing game Avonlea are constantly forced to re-negotiate their borders. Murray discusses the problems of creating frames for MUD's (multiple user domains): "Sharing an unscripted fantasy environment with other people entails a constant negotiation of the story line and also of the boundary between the consensual hallucination and the actual world."¹⁵ While Avonlea is given a time period which, as their introduction illustrates allows Road To Avonlea characters to intermingle with characters from the Anne books, the creator of the game decided not to have a rules page. This leaves a great deal of the town open for interpretation. For instance, is the storyline which plays on the television shows or is related in the novels to be followed, or can just any narrative transpire? With questions such as this, players will be required to spend a great deal of their chatting time out of character, delineating just exactly how their town should exist. The borders of the RPG must be fluid, allowing for the interests of each player to be considered in the framing of Avonlea.

All of these many types of frames, whether medium-specific, narratively constructed, or works in progress maintained by fans, act as borders around versions of Avonlea. These borders serve at once to separate and envelop the fictional town, while providing all the necessary information for tourists to navigate in their travel destination be it on a first trip or a repeat visit.

However, getting there is only half the fun. What keeps

tourists coming back for more is not the border, but their ability to cross over it and immerse in the space it contains. Nadia was content to tote around her green book, but she only carried it because it presented the anytime, anywhere opportunity to explore its pages - to sneak peeks at those photographs and immerse in the Avonlea they represent.

Notes

1. Murray, Janet, Hamlet on the Holodeck: The Future of Narrative in Cyberspace (Cambridge, Massachusetts: The MIT Press, 1997): 99.
2. Ibid., 101.
3. Ibid., 99.
4. Morse, Margaret, Virtualities: Television, Media and Cyberculture (Bloomington: Indiana University Press, 1998): 163.
5. Ibid., 164-165.
6. Mitchell, Timothy, Colonising Egypt (Berkeley: University of California Press, 1988): 23.
7. Bordwell, David and Kristin Thompson, Film Art: an Introduction, 5th ed. (New York: McGraw-Hill, 1997): 478.
8. Montgomery, Lucy Maud, Anne of Green Gables (Toronto: McGraw-Hill Ryerson Limited, 1969): 1-2.
9. Harron, Donald and Norman Campbell, Anne of Green Gables A Musical (London: Chappell and Co. Ltd, 1973).
10. Montgomery, Lucy Maud, The Golden Road (Toronto: The Ryerson Press, 1947): 326.
11. Happy Christmas Miss King (Sullivan Entertainment, 1997).
12. Anderson, Benedict, Imagined Communities: Reflections on the Origin and Spread of Nationalism (London: Verso, 1983): 15.
13. Jenni, "Kindred Spirits Users' Manual" (<http://www.geocities.com/Ahtens/parthenon/2544/letter.html>)
14. Ibid.

15. Murray, 116.

Chapter 3

Travelling Home

Date: Mon, 24 Jul 2000 21:52:40 (ADT)
 From: Mickiemaud@aol.com
 To: Multiple recipients of list <kind_spirits@upei.ca>
 Subject: Re: Ks: Megan's Comments about PEI

One of the grandest things about going to PEI for me is that it is the one place in the world that I feel I do belong. We moved around all the years of my childhood due to my father's work. I never had a place to call HOME. I carried a desperate longing in my heart for a home...just like ANNE. I was 48 years of age when I first went to PEI. We arrived late to Shining Waters Bed and Breakfast. I really could not see much of the island on the way to Cavendish from the airport. We went on up to our room. I was there only a few moments. Then all of a sudden I was engulfed with a warm, accepting spirit. It wrapped itself around me and whispered into my soul... 'Oh you have finally come. I have waited and longed achingly for you since the beginning of time, and you have finally come... you have come home.' And I knew that I had... I had come HOME! The following Sunday evening we went to a memorial service for LMM in her Cavendish church. On the back of the printed program was a passage from a speech LMM wrote when she was representing the Island. The last line of it read, "Even if you are not Abgweit born, when you come you will say, 'Why, I have come home.' The Island belongs to me, too. Anne said that your homeland is the land you love the best... well, I tell you, Prince Edward Island is the land I love the best.... I love the Island... I love her people. I love those that love her. Everyone Buddy and I have met on the island calls us family... we are the adopted son and daughter of LMM... 'We are her own flesh and blood, now.' Oh, if you love PEI the way I do, she will accept you and love you in ways you have not begun to imagine.

Kindredly,
 MickieMaud of Gray Gables¹

The island where MickieMaud feels so much at home is not merely the mass of sand and earth off the east coast of Canada, but a hybrid between this physical mass and a fiction of it. What MickieMaud is being engulfed by is not the winds off the

Gulf of the St. Lawrence or the Northumberland Strait welcoming her to the island, but the spirit of the fictions created about the island with which she is so familiar. Sitting in her room at the Shining Waters Bed and Breakfast, MickieMaud immerses herself in the virtual space of Avonlea, which is now made to appear very tangible and all around her.

While frameworks provide a distance depiction of the various fictional spaces of Avonlea, it is the pleasure of immersion into a fictional space which virtual tourists seek out. All of the adaptations of Avonlea allow fans to become completely submerged into the fictional space and feel at home even on an initial visit. Through careful construction of the space being adapted fans can be at home without any need for prior knowledge of a supposed original depiction of the space. For fans there is no need to familiarize themselves with Montgomery's chronologically-first adaptation of the town in order to immerse in other versions. Instead fans can go home to Avonlea again and again through any order or combination of adaptations of the space. Janet Murray defines this immersion which allows fans to travel home to Avonlea:

a metaphorical term derived from the physical experience of being submerged in water. We seek the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different as water is from air, that takes over all of our attention, our whole perceptual apparatus.⁴

The otherness of the reality in which the tourist wishes to immerse is maintained by the frames discussed in the last

chapter; but what is it that directs the tourist through the gate and into the space in which they wish to immerse? This guiding of the tourist into an all-encompassing space is done both using medium and narrative-specific stylistic tools as well as the narrative placement of "Welcome Wagon" characters, who both describe the frameworks which organize the spaces and guide tourists into them. Once inside, the tourist must be made to feel at home, completely "engulfed" by the other reality, whether it is on an initial visit, a repeat trip or the first encounter of this particular version of Avonlea. Finally, as all trips must end, these narratives must release the tourist from the virtual space in a way which does not slam the door behind them, but encourages and promises opportunities for a repeat visit home.

Travelling home requires first a belief in the virtual space. This belief is created partly by the frames which organize, construct and contain the virtual space. Janet Murray says that when immersing into a space:

We do not suspend disbelief so much as we actively create belief. Because of our desire to experience immersion, we focus our attention on the enveloping world and we use our intelligence to reinforce rather than to question the reality of the experience.

Believing in the space allows tourists to trust their surroundings enough to react to them as real. However, this belief still leaves the tourists at a distance from the place in which they wish to immerse. The tourist is still on the outer side of the picket fence which frames the community. At this

point, something has to allow the gate to open in order for the tourist to enter the space and be engulfed by it.

Entering into the space of immersion is facilitated through both stylistic means and narratively through a "welcome wagon" made up of characters. Just as each medium presents a framework of the town each also presents the means to draw tourists over the border and into the space.

The camera, in both the Sullivan television series and the RKO version of Anne of Green Gables, serves up many close-ups for drawing the viewer into the space. In the film version of the novel, the approach to Green Gables for the first time is portrayed using a large pan sweeping down from above the house as the carriage approaches, to at once show Anne's reaction to the house and the house itself. The shot does not cut away until the camera is down at Anne's eye level, looking across the porch at the doorway into the house from which Marilla exits. This pan takes the viewers from outside and above the space and deposits them down on the lawn of the homestead in the heart of the space outside the gates to the house. The next shots take the viewers into the house, where they will remain until Anne's stay at Green Gables is threatened. Similar shots are used in Sullivan's Road to Avonlea series. When moving between buildings in the town, the camera positions itself up above the edifice and either cuts directly into the building or pans down to it. The viewer rides on the boom, moving into the space with the camera.

Kaja Silverman illustrates in her writing on semiotics a

further use of the camera to help viewers into the onscreen space. Silverman discusses the use of "shot reverse shot" to place the viewer as a fictional character in the narrative:

Shot 1 shows a space which may or may not contain a human figure (e.g. the wall of a building, a view of the ocean, a room full of people), being careful not to violate the 180 rule. Shot 2 locates a spectator in the other 180 of the same circular field, thereby implying that the preceding shot was seen through the eyes of a figure in the cinematic narrative. As a result the level of enunciation remains veiled from the viewing subject's scrutiny, which is entirely absorbed within the level of the fiction; the subject of the speech seems to be the speaking subject, or to state it differently, the gaze which directs our look seems to belong to a fictional character rather than the camera.

The viewers align themselves with this camera-character, who appears to control their gaze. For example, when Matthew approaches Anne at Bright River station; the first shot is of Anne sitting on the bench beside the tracks, the next shot closely follows Matthew's approach to the station, positioning the fictional camera character as the third point in a triangle, with Anne and Matthew as the other two corners. From this position the invisible character who controls the gaze is able to observe for and with the viewer at close proximity to the action.

Montgomery also places her reader at close proximity to the fictional space. She does this by writing the literary equivalent to a "Dolly-in" which travels from a distance shot to a close-up. For example, in Anne of Avonlea, when describing Hester Gray's abandoned garden, Montgomery begins by describing the expanse of fields, and moves the readers inward until they are examining the individual blades of grass.

Beyond where the "back fields" of the farms that ran out to the upper Carmody Road. Just before them, hemmed in by beeches and firs but open to the south, was a little corner and in it a garden... or what had once been a garden. A tumbledown stone dyke, overgrown with mosses and grass, surrounded it. Along the eastern side ran a row of garden cherry trees, white as a snowdrift. There were traces of old paths still and a double line of rosebushes through the middle; but all the rest of the space was a sheet of yellow and white narcissi, in their airiest, most lavish, wind-swayed bloom above the lush green grasses.⁵

This moving into a space to present it in extreme detail, according to Waterston, makes Montgomery's readers very aware of their fictional surroundings, enveloping them in the details of the written spaces. Waterston says that Montgomery's descriptions "awaken the reader, sharpen the power to see and hear, to become a 'seer'."⁶ These seers watch as Montgomery's written spaces reveal themselves down to the smallest detail, allowing the reader to be engulfed by the space. Both in Anne of Green Gables and in the sequel, Anne of Avonlea, Montgomery literally calls the reader to take a closer look at the fictional space. In the first novel, Montgomery writes in her description of Anne what an ordinary observer would see, and then what an extraordinary observer would see.⁷ Then in the second novel, Montgomery writes what a "close observer" would see.⁸ In both of these instances, Montgomery directly addresses the reader to see details in the space she is describing, and calling them into the text.

In her writing Montgomery also uses quite a different tool to encourage the reader's immersion into the fictional space. In her two novels The Story Girl and The Golden Road, the King

children often immerse themselves in fictional spaces. In the first of the two novels, after the Story Girl has finished her tale about how kissing was discovered, Montgomery writes that "we had come to ourselves and discovered that we were really sitting in a dewy Prince Edward Island orchard instead of watching two lovers on a mountain in Thessaly in the Golden Age."⁹ Just as the King children are able to move into the completely fictional space of Thessaly, the readers are mimicking that immersion and finding themselves in the dewy orchard on PEI.

Mimicking the King children's immersion into a space is another means of facilitating the tourist's immersion into the fictional space of Avonlea. Many of the versions of Avonlea come with tourguides who, as was discussed in the last chapter, function to help frame the fictional spaces. These characters and other characters also serve as a kind of welcome wagon for newcomers. This welcome wagon has two different means of ushering in new tourists: visitors can come to town with fictional characters, or they can enter the town on their own, but are welcomed by members of the community.

Montgomery's novels which feature Avonlea as their setting or have been adapted to take place in Avonlea all come with these tourguides. When entering Montgomery's version of Avonlea, the reader enters the space with Anne - a fellow outsider. Similarly, when Barb and Felix come to Carlisle, the reader can hop along for the ride with other visitors to the town. Sullivan's adaptation of Anne of Green Gables also features Anne

as an outsider entering the town allowing the viewer to sneak in with her. The sequel to Sullivan's first Anne film repeats Anne's entrance to Avonlea; this time the viewer enters the town on the back of Anne's bicycle as she goes to the post office for her mail.

The CD-ROM version of Anne of Green Gables uses the tourguide slightly differently. As the first screen shows, Anne greets the readers at the gates to the town and invites them in. In this instance, Anne is not an outsider with whom the reader enters the space but a resident who invites the tourist in.

The play Anne by Paul Ledoux invites the audience into Avonlea through Ruby's and Mrs. Lyndes' reminiscences of Anne's early days in the town. These personal memories materialize onstage, bringing the spectators right into the heads of the characters

In both the RKO Anne of Green Gables and the first episode of Road to Avonlea, the tourguide who helps the tourist across the border into the town withstands a threat to their stay in Avonlea. In the film about Anne, Marilla tells her she will have to leave Green Gables if she does not apologize to Mrs. Barry, and in Sullivan's television series, Sara, sitting at her mother's grave, explains that she just cannot stay in Avonlea. Of course their sojourn in town continues, allowing the viewer to also stay in town.

Road to Avonlea, as it is an episodic series, uses a steady stream of fictional visitors to the town to aid the viewer's re-

immersion. Each episode produces a visiting relative, a plaster salesman and even crooked politicians. This theme of transient guest stars allows viewers to repeatedly mimic their own entrance into town.

Anne of Green Gables the Musical also acknowledges a steady stream of visitors to town. The link between scenes 4 and 5 allows Mrs. Spencer to tell Josie Pye that "It is an ill wind that doesn't bring someone to town"¹⁰ In other words, the audience are more than welcome to fly in on any little waft of air.

Some of the adaptations of Avonlea also use citizens of the town as members of a welcome wagon. In a very literal sense, when tourists enter Avonlea Village in Cavendish, they are picked up at the railway station (where they enter the town) by a horse drawn wagon which takes them into and around the space.

The Kindred Spirits e-mail community also has an informal welcome wagon in order to aid the immersion of first-time users. When new members join the list, they either make a "First Post" or a "Birthday Intro". In the "First Post" new users will introduce themselves and perhaps comment on a piece of town gossip being discussed on-list. The "Birthday Intro" occurs annually and requires community members new and old to make a little introduction about themselves to be posted during their birthday month. It is the response to these posts which constitutes a welcome wagon, bringing the new list member into the community. Astrid of Willow Bend wrote on May 21, 2000 that

"When I posted my birthday intro it was also my first post. About three people responded onlist, welcoming me to the community. I also received about six off-list messages from members welcoming me into the kindred spirits group. Many of these people I am still e-mailing with."¹¹ While Astrid had to post on-list first, in effect crossing over the threshold into the narrative through her own volition, once she was inside, the list members brought her into the fold of the community by welcoming her with an onslaught of e-mails.

All of the e-mails which Astrid of Willow Bend received after her first immersion into the Kindred Spirits e-mail community also served to make her feel accepted and at home. Once inside the space of the fictional version of Avonlea, the tourist must be made to feel at home, in a familiar space, even if it is their first trip. MickieMaud of Gray Gables wrote "I knew that I had...I had come home." However, how did she know that she was home when she had only just arrived, had not seen much of the space and had never encountered it before? Well, in fact she had encountered it before, through other versions of Avonlea. In fact there is a great deal of similarity between versions of Avonlea, all of which serves to make tourists feel immediately at home in a space, because it bears some resemblance to another previously encountered version of the same space. However, what about the very first visit? How do these fictional spaces make the first immersive visit seem like a trip home?

Mitchell describes the familiarity of a representative space

on a first encounter: "To be grasped representationally, as the picture of something, it was inevitably to be grasped as the recurrence of a picture one had seen before, as a map one already carried in one's head, as the reiteration of an earlier description."¹² Mitchell believes that these representations, merely because they are representative of something, are inherently familiar because they appear to recall earlier representations. In fact, perhaps the means of representation is already familiar. A reader able to read at the level of Anne of Green Gables has certainly read other novels and has some experience with literary means of immersion; however, the feeling of being at home in the many versions of Avonlea goes beyond merely the fact that they are depicted on known mediums of representation. These spaces become quickly familiar because of effective framing devices. The introductory credits to the Road to Avonlea television series give out a great deal of information about the town, allowing first-time visitors to immediately recognize the various buildings and roads in the space as places they have encountered before. There are two important ways in which these versions of Avonlea make visitors feel immediately at home in this foreign space which they have been drawn into: firstly, through the limited space presented to the tourist, and secondly through repetition. These two techniques allow the tourist to easily know and be familiar with the town, enabling them to move around in it even on the first encounter.

Both of these aspects are summed up in Waterston's comment

on Montgomery's writing: "We pan along the shore road to White Sands until we know the way into and out of Avonlea."¹³

Firstly, the readers are made to travel the road so repeatedly that they come to know it, and secondly as there are a limited number of roads to travel - all of which have names - the reader comes to know and easily recognize them. In fact, Montgomery's written version of Avonlea is so recognizable that Rev. Paul Hendricks has mapped out the sixteen-kilometre area covered in Anne of Green Gables and has published his cartographic effort on Nancy's Anne Page.

Trina Frever in her article "Vaguely Familiar: Cinematic Intertextuality in Kevin Sullivan's Anne of Avonlea" goes beyond familiarity within the Sullivan film to illustrate that the film includes duplicate scenes from earlier films in similar genres. Frever says, of scenes added to the Sullivan version that were not in Montgomery's novel that

a closer investigation of the added material in Anne of Avonlea reveals that this 'new' material may have its source in previous, and perhaps familiar, films. Anne of Avonlea recreates scenes from several other films, which have been taken out of their original contexts and re-dramatized in the context of the Montgomery adaptation.¹⁴

The films she discusses range from Gillian Armstrong's My Brilliant Career to The Sound of Music. One of the examples Frever gives of this inter-filmic appropriation is the scene in The Sound of Music where Captain Von Trapp uses a military whistle to organize his children much to new-nanny-Maria's disgust. The scene is duplicated in Sullivan's film when Miss

Brooke uses a whistle on her students at Kingsport Ladies College, this time to Anne's dismay.¹⁵

However there is no need to leave Avonlea in the search for recognizable spaces and objects between different versions of the town. In fact, beyond the basic repetition of fundamental buildings such as Green Gables, Bright River, White Sands and the schoolhouse, there are a great number of smaller, less obvious but equally recognizable cliché objects and spaces which appear repeatedly in diverse versions of the town. This repetition among versions allows viewers to instantly feel at home because there are objects and spaces which they have already encountered as part of an immersive visit to Avonlea.

In the same vein of Frever's research, Sullivan's Anne of Green Gables borrows a scene from the earlier RKO version of the same story. Specifically, in the RKO version of Anne of Green Gables, the youngsters of Avonlea participate in a three-legged race. The activity, which is not featured in any other version of the story, is included in Sullivan's Anne of Green Gables. Because of the duplication between versions, fans of the RKO version witness a familiar scene when encountering Sullivan's version of the story.

Sullivan also re-uses sets between his versions of Avonlea. Road to Avonlea is not a continuation of the story about Anne but introduces new characters. However Sullivan chooses to re-use both sets and some actors. Road to Avonlea re-uses the Green Gables set, the church where Matthew is buried and the General

Store - and why not, it is supposed to be the same town. What is more curious is the re-use of recognizable actors. Catherine Flagler, a longtime fan of all things related to Avonlea, points out that "Mag Ruffman who plays the shopkeeper's daughter in the Anne movies is of course Olivia Dale in Road To Avonlea and Cedric Smith who plays the minister in the Anne films becomes Alec King."¹⁶

On a much more minute level, the CD-ROM Anne of Green Gables chooses to illustrate Anne's room with a braided rug, the same braided rug perhaps which Anne finds on her East-gable room floor in Montgomery's novel.

Cliché objects play a great role in making the Green Gables site in the Prince Edward Island National Park recognizable to tourists with some previous knowledge of the space. Matthew's room comes equipped with a pipe just like the one he smokes in the novel when contemplating why Anne is different from other girls. Anne's room features a broken slate - no doubt the one that violently met with Gilbert's head in many an adaptation of Montgomery's book. Looking in Anne's closet reveals a dress with puffed sleeves that Matthew gave her. The list could go on.

About ten kilometres south on the island is another object which appears in two different versions: the blue chest. In fact, to be fair, the blue chest at the Anne of Green Gables Museum is not just a fictional object like Matthew's pipe and Anne's slate; instead it has a factual history which Montgomery fictionalized for her novel The Story Girl. The chest also makes

an appearance at the King farm in Sullivan's Avonlea.

The Kindred Spirits community also rely on quotations from other versions of Avonlea to create a familiar space for tourists. To be a Kindred Spirit is to know the effects of a "Jonah Day" and be a member of "the race that knows Joseph", both of which are derived from Montgomery's Anne books. In fact the name Kindred Spirit is also taken from Montgomery's writing, which further adds to the familiarity of the Kindred's communal space, not to mention that the knowledge of these code phrases adds to the camaraderie as if theirs were a secret society.

This web of interconnected objects which appear in different versions of the same town act like landmarks which make the space recognizable, so that even though it may be a tourist's first encounter with this particular version of the town, it appears that he or she has been there before. MickieMaud had never been to PEI, but she felt instantly at home, even in the dark. This is no doubt because she had encountered the space already and was able to transpose that version of home onto the new island version even on first arrival. MickieMaud, instantly familiar with her Avonlea home, was able to immerse in the experience of the island Avonlea.

If tourists are to experience repeated immersion into the same space or different incarnations of the same space, they must also leave it. Ending the immersive visit is just as important as beginning it, if the space is to remain an encompassing home for return visits. As tourguides and welcome wagon members usher

the tourist into the space, they also serve to guide them out of the space. When viewers finish reading the electronic CD-ROM book Anne of Green Gables they move the mouse to exit and an image of Anne appears to ask if they really want to leave? When tourists confirm their departure Anne waves and says "Goodbye, see you next time" and runs off into Avonlea, visitors are left where they started at the entrance to the town. From this point the tourist is in a perfect position to re-visit Avonlea.

Similarly, as Anne was the character who guided tourists into the village of Avonlea in Sullivan's Anne of Green Gables, she also guides the tourist out. At the end of the film, Anne is sitting on the porch with Marilla and Mrs. Lynde, and she tells them "No matter where I go, Green Gables will always live inside of me."¹⁷ This statement releases the viewer out of Avonlea, while ensuring that Green Gables will forever live inside of them as it lives inside of their tourguide. If Green Gables becomes part of the tourist's experience it is re-accessible.

Montgomery's novel The Story Girl begins to release the reader some time before it ends. It becomes increasingly clear as the novel progresses that Beverly is narrating the story from memories of his childhood. In fact, his tools of recollection are even revealed to be his dreambook and the newspapers the troop of King children co-wrote. The visitors come to understand that the space they have immersed in is filtered through Beverly's memory. If the narrative is a memory, then it has already ended. However, as Beverly possesses tools to jog his

memory, the readers also have the novel to jog their memory and aid their re-immersion, into the King orchard, for example.

Preserving the fictional space for re-immersion is also of concern when releasing tourists out of their immersive space at the end of their visit. At the end of both Montgomery's novel and Sullivan's film Anne of Green Gables, there is a threat of the loss of Green Gables. Marilla is financially ruined, Matthew has died and Anne is to go off to Redmond College for three years. The threat of loss of a home for Anne is too much, and she decides to stay and preserve Green Gables rather than leave it. Assuring tourists that the house will continue within the narrative allows them to leave their fictional home without fear of its demise.

The further space of Avonlea is also preserved in Montgomery's novel. In chapter five, Anne's name changes from Anne of Green Gables to Anne of Avonlea, indicating the next novel in Montgomery's series, thereby placing Anne in a greater role in the community at large.

Pleasure in preserving Avonlea by remaining there is spoken aloud at the end of the premiere episode of Road to Avonlea. In this initial episode, on returning from a brief sojourn out of town, Janet King asks her husband "Alec, would you rather have ventured out into the world than stayed in Avonlea?" He replies enthusiastically "Not on your life, Janet." This is of course shortly followed by the end of the episode and the credits, forcing the viewers to leave Avonlea. However, they can return

the next week at the same time and channel, to visit again.

Alec is not the only character encouraging tourists to stay - or at least return. In Montgomery's novel The Story Girl, Dan says "I wonder what it would be like to live forever in this world."¹⁸ Dan means the world of the Story Girl's fictions and childhood play, but there is some hint to the reader that there is a double entendre, and that he also means to stay forever in the fictional world. However, they cannot, and, they must go their separate ways after the year is over. In the last pages of the novel, there is another instance where it seems the narrator is speaking to the reader. On returning home, the young King clan witness, through Beverly's recollections "beyond us on the hill, the homelight was glowing from the farmhouse window like a beacon of old loves."¹⁹ It seems that while the children are returning to parents and relatives inside the home, the narrator also is telling the readers that they too can also see the homelight back to the King farm even years later, as Beverly is doing with every word he writes. Through memories the King farm will always be preserved with the homelight glowing.

Happy Christmas Miss King is a final return visit. It is the finale to the Road to Avonlea series, but one which takes place several years after the main run of the series ended. It allows the characters who did venture away from Avonlea to return home, bringing the viewers with them. The characters of the series now take their positions with the viewers, who can only visit Avonlea and never stay.

However, there is no limit to the number of visits tourists can make, nor to the number of versions available for touring. Each of these spaces is carefully moulded to ensure the visitors immersion and their comfort in a version of Avonlea which, even on a first encounter, looks and feels just like home. MickieMaud writes that Anne "said that your homeland is the land you love the best". This is not necessarily the space where you reside physically; it can even be the space in which you immerse temporarily. MickieMaud cannot live on PEI permanently; however, she is always ensured a re-immersion into the virtual homespace, whether it is the same version or another. Catherine Sheldrick Ross, in her article "Reader's Reading L.M. Montgomery", discusses the importance of the sequels to Montgomery's novels:

In reading the sequels, readers are isolating the pleasurable experience or as one reader put it, 'I'm containing it and holding it and prolonging it.' Accordingly, the long list at the front of each Montgomery book of other Montgomery books reassures readers that they can re-enter that safe, familiar world as often as they like.²⁰

In fact every version of Avonlea, whether cinematic, a tourist site or internet space, is a sequel which presents the opportunity to re-immerses in a familiar space - to go home again.

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Chapter 4

Border Crossers:

Tales from tourists with well stamped passports

On the steps of Marion Hall at the University of Prince Edward Island Seema Joiko and Janet Hill giggle about their fandom of all things Avonlea. They are known as Kindred Twin and AuntyJanet, and this is their third trip to Prince Edward Island and their second conference on L.M. Montgomery, her works, and their adaptations. From different areas of the United States, the two girls met on the Kindred Spirits e-mail list and have similar obsessions with their favourite vacation destination - Avonlea. This obsession leads them to many adaptations of the town and both fans are happy to openly discuss their journeys. These journeys as explained via the fans' own unique perspectives illustrate how they are able to move between and around adaptations regardless of media or narrative differences and without any concern for supposed deviations from what traditional adaptation theorists would label as an original Avonlea. Kindred Twin in fact did encounter what traditional adaptation theory would call the original on her first trip to Avonlea. She read the novel Anne of Green Gables when she was in grade six. However, she was not impressed. A few years later she saw the Kevin Sullivan version of Avonlea Anne of Green Gables on her

local public television station and returned to the novel and proceeded to read it and all of the eight in the series by Montgomery. Later she saw Road to Avonlea and "LOVED IT". In 1998 Seema made her first trip to P.E.I and saw Anne of Green Gables at the Charlottetown Festival: she was unimpressed, finding it "Cheesy and too much in your face". However, her trips to Avonleas of all types were not to cease; in fact the Kindred Twin went on to create the Avonleavillage list, and remains one of its moderators to date.

Like Seema, AuntyJanet travelled to Avonlea first through Montgomery's novels and, as with her travelling companion, it was not until she saw Sullivan's version that her obsession kicked into high gear, spurring her on to encounter more editions of Avonlea, even staying up until 3:00 a.m. one night to see the 1934 RKO film of Anne of Green Gables - just in case the VCR forgot to tape it! AuntyJanet also pursued getting in contact with other fans of Avonlea. She saw an advertisement in Victoria magazine for the Avonlea Traditions Chronicle, to which she immediately subscribed. Through the periodical she began to write to half a dozen pen pals. Around this time Road to Avonlea (just Avonlea for American television) began to air on the Disney channel. AuntyJanet successfully begged and pleaded with her parents to subscribe to cable so that she could watch the show about her fictional touring destination.

In 1996 AuntyJanet made her first literary pilgrimage to P.E.I. for a conference on L.M. Montgomery and discovered the

Kindred Spirits e-mail list. When she returned home, her first order of business was to buy a computer and get on-line. Now AuntyJanet has her own Avonlea website, entitled AuntyJanet's Rose Garden, on which she not only shows images and quotes from pre-existing versions of Avonlea, but also introduces her own versions of the town in the form of paintings, fan-fiction and music.

Both AuntyJanet and Kindred Twin have the bug of fandom. They are continually seeking out and creating new versions of the town of Avonlea, no matter what form they take. Catherine Sheldrick Ross, in her article "Readers Reading L.M. Montgomery", points out this desire as a vital pleasure for fans of Avonlea. She writes "a big part of the pleasure of reading Montgomery is the knowledge that the experience can be repeated."¹ Sheldrick-Ross discusses the pleasure of reading more about Avonlea, but the quest by fans for more versions of the town is not limited to the eight novels penned by Montgomery; it extends across media, time and space. Once introduced to Avonlea, fans retain an image of the town in their minds. This personal idea of Avonlea is framed in their mind's eye using all of the retained details from a previous fictional visit. However, the town is not and cannot be static, because over time, as the tourist changes, so must the town. Each visit provides new information about the town the fan already knows so well, and this is a great deal of the pleasure of re-immersing into a fictional space. Elizabeth Waterston points out that "The pleasure of rereading an old favourite is

fed by the fun of finding rebuttals or reinforcements in a new and lively debate."² This pleasure, in the case of Avonlea, is not limited to re-reading the same dozen novels about the town of Avonlea; fans may experience many new versions of the town in a wide range of media, all of which can be added to or disputed against their personal mental construction of the town. For the Kindred Twin and Aunty Janet, Avonlea was certainly not built in a day, but rather is still in process, as they encounter and re-encounter new and old versions of their favourite fictional space. Like these two Kindred Spirits, other Avonlea fans are continually seeking to find a new way to discover and immerse in their fictional home. Kara of Montgomery Manor writes of her journeys to Avonlea:

I was introduced to LMM in fifth grade when my brother gave me a cheap-o copy of AoGG. It had a purple cover and my mom had purchased it on sale with some other "classics". Has anyone seen this version? I have no idea where mine ended up but would love to get another copy someday. I was one of those ones who didn't like AoGG when I first got it. But a year later I picked it up, loved it, read the other books in the series, and talked my parents into a trip to P.E.I."³

Kara is not the only fan to seek out a trip to the Prince Edward Island Avonlea after reading Montgomery's novel, but not all fans get their trip as readily as others. Patty Baker dreams of going to Avonlea, P.E.I. but has yet to travel there.

I always dream of going to P.E.I. and seeing all the things LMM describes so beautifully through Anne's eyes. But I'm forced to see them only in my head. Fortunately there is much 'scope for the imagination'. The best part about it is I can go there any time I want. By the way The Treasury of Days book is great. An Anne quote a day keeps the imagination awake.⁴

While she cannot travel to Prince Edward Island, she keeps her town of Avonlea alive, partly with the use of The Treasury of Days, a daily express ticket to Avonlea. The Treasury of Days has a daily quote from an Anne novel which acts to instantly stir Patty's memories of Avonlea and momentarily transport her there. Also, sharing her experiences with The Treasury of Days allows Patty to share her trips with other Kindred Spirits on the e-mail list. In fact, the list provides many links to Avonlea, for participants to share their travel stories and to aid them in their fan-quest. Concetta in Scotland was having difficulty finding Montgomery novels where she lives, and she appealed to North American Kindreds for help. The result was a big box which arrived in the summer of 1998.⁵

Similarly, Christy Danger appealed to a fellow kindred living in Canada in order to acquire a complete set of Road to Avonlea episodes as aired on the CBC, which differs slightly from her set of American episodes. Disney, it seemed, did not approve of some suggestive scenes included in the original Canadian edition. Disney chose to cut out sections, such as a fervent kiss between a pyjama-clad Mr. and Mrs. King, before airing it on their family-oriented channel. For Christy, this omission by Disney left her idea of Avonlea incomplete. So she sought out the version which appealed to her sense of Avonlea most.

Another popular tool for fans to access more versions of Avonlea is the "Anne Sitings" on the Kindred Spirits e-mail list. These vary from meetings with strangers on public transportation

who happen to be fellow fans to historical information in an article or a television program. In a recent post by Besty of Dallas, the list's attention was drawn to an upcoming special on the death of William Desmond Taylor, who directed the first film of Anne of Green Gables in 1919.⁶ Seeing a television program about a director who made a version of Avonlea, amongst many other films, may seem remote as a means of accessing the town; however, this is one of the only ways fans can access this version, as its whereabouts apart from a few stills included in the television program is unknown. For fans, this inability to access versions is both frustrating and compelling. For instance, reviews of the film exist, but they only whet the appetite for more. Similarly, Tina Wakeman searched for years for information on Taylor's early film, and finally unearthed a version of the book on which the film was based that includes stills from the film. This great find came to her quite accidentally when browsing on e-bay.com, but again it still leaves the actual film undiscovered. However, fans have not given up hope, and, as Dr. Elizabeth Epperly pleads, "it may turn up in someone's attic someday, so watch what you throw out."⁷ Until then, for many fans, there will be something missing in their conception of the town depicted in the lost film.

However, if fans are unable to access some routes to Avonlea, they compensate by creating more themselves. AuntyJanet and Kindred Twin are certainly prime examples of this trend, with their respective webpage and e-group. The act of constructing an

Avonlea on-line is also a means of re-assessing the space, because it forces the fans to examine their conception of the town as they re-create it on a different canvas. This is partly what Montgomery herself was doing when she wrote her novels, so far away from the home she loved. She repeatedly wrote herself back to Prince Edward Island, re-experiencing the space through her vivid sensory memories of it.

In observing fans on their constant quest for new means of accessing Avonlea, the question arises as to how they are able to reconcile all of these new and different versions of a town they already know and love? Despite each version's carefully constructed frameworks, which introduce the tourist to the space, and in spite of the ways of facilitating immersion into those spaces, it is still up to the fans to fuse their preconceived version of Avonlea with the new one being introduced. Janet Murray addresses the problem of experiencing stories in different formats in her book Hamlet on the Holodeck. She explains "We often assume that stories told in one medium are intrinsically inferior to those told in another...But narrative beauty is independent of medium."⁸ In fact narrative beauty while not dependant on medium is often enhanced by it. For instance the town of Avonlea as described by Montgomery is lush and beautiful; however, through Sullivan's camera lens that lushness which slowly unfolded in the written work becomes visually spectacular and immediate as it feeds onto the television screen. Similarly while Sullivan's narrative flows linearly, on the Anne of Green

Gables CD-ROM Storybook fans can move both linearly and laterally through the story. However, as Murray states, the plethora of choices of canvas on which the narrative is illustrated cannot be judged against each other as better or worse. While Murray is discussing different stories in different media, the same applies to a single narrative space repeated on many different media. What fans seek out is not an intrinsic hierarchy among versions of Avonlea, but the beauty of experiencing it again for what it has to offer. Travelling freely across borders between different versions of Avonlea has some great perks for tourists. These different versions of the same town serve different purposes for fans, allowing them to immerse in different ways. They can exist as "alternate universe versions" of the town, each providing a different type of vacation experience. New versions of Avonlea can also provide reinforcement for earlier travel experiences, while at the same time expanding and elaborating on them. In other instances, self-created versions of the town can be very personal visions of Avonlea, which can be either shared or kept as a private oasis. Finally, differing versions of Avonlea also provide room for nostalgia about an earlier visit to a version of the town because of its difference. As Kindred Twin points out in regard to fans who dislike one version or another, "Even though they didn't want to watch Avonlea, they must have, otherwise they would not have been able to complain about what was done wrong or missing".⁹

It is important to point out that these many versions are

different, and while the border may freely be crossed, the transition required in order to reconcile a fan's earlier version of Avonlea to a new one is not always easy, despite introductory frameworks and immersion-facilitating clichés. However, this is all part of travelling to undiscovered territory. Mitchell quotes a tourist in Egypt as saying "an imaginary map is difficult to erase even when he finds himself facing reality."¹⁰ In the case of tourists in Avonlea, fans are not asked to erase the existing map, just to experiment with a new arrangement for often positive results.

Betsy of Dallas came up with the idea of "Alternate Universe Avonleas"¹¹, which is her way of accessing different versions of the town. This method allows her to examine each version in context without judging it against others. Similarly, Carol Dobson, or Spud, as she is known on-list, writes "A woman I know said that if she wanted to escape into fantasy she'd watch Sullivan, if she wanted the real Maud and the real P.E.I., she'd open one of the books!"¹² 'Real P.E.I.' aside, the point is that different versions of the same space come to serve different purposes for some travellers. Making use of these different purposes allows fans to condition their visits, whether they are looking for lush fantasy or slow immersion into a kind of travel novel, for instance.

Still on the topic of Sullivan's adaptations, the producer himself defends his movies about Anne and Avonlea by saying "Here's a situation where we produce 100 hours of television

based on the world of Anne and Avonlea. Once it began it took on its own set of logistics."¹³ In its alternate television universe Sullivan's Avonlea was required to be as faithful if not more so to itself than to any other pre-existing version of the town. After producing the first Anne film in Avonlea, all later productions had to remain faithful to that first mini-series as well as to each other in order to maintain the continuity of Sullivan's version of the town.

This alternate Sullivan universe has a further life of its own, which is reflected by tourists who visit the P.E.I. universe version of the Avonlea. The Sullivan television series about Avonlea was filmed predominantly in Ontario, with a few exterior shots taken in P.E.I. but as Alexandra Heilbron points out, the fusing of the two produced a seamless effect, allowing visitors to the Island on the east coast of Canada not to be jarred by the difference. Heilbron writes of this phenomenon:

I travelled to Prince Edward Island in 1996 and while there, I met with a family of tourists who had just arrived for their first visit on the island. They had chosen the Island for their vacation expressly to 'see where *Road to Avonlea* was filmed'. They were not disappointed.¹⁴

However, even if the tourists felt at home with their new experience of an Avonlea which was not unlike the one they had seen on television, this new version undoubtedly brought new depth to their earlier experience. For instance, the Green Gables of Sullivan's productions is very different from the Parks Canada edition in Cavendish P.E.I.; however, the difference did not, according to Heilbron, disrupt their enjoyment of the new

space; it just became a new experience in an 'alternate universe' Avonlea.

Finally, under the category of 'alternate universe' editions of Avonlea, Nancy F. Fitton, when unable to accompany her family on a trip from Scotland to P.E.I., decided to create her own little Avonlea in her living room. She purchased a doll house kit which reminded her of Green Gables, and assembled it according to her memories of the place she had mentally visited so many times. She writes of her mini Green Gables in the Kindred Spirits magazine:

It is one twelfth scale and consists of only four rooms, so it is not really Green Gables, just a taste. The rooms have become the parlour and the kitchen downstairs, and Anne's room and Marilla's room upstairs...Looking again at the pictures of the 'real' Green Gables, I can see that my house bears little factual resemblance to it. However, for me at any rate, it evokes the spirit of the place and I will go on enjoying it.¹⁵

In the alternate universe of Fitton's living room Nancy is not only creating a new Green Gables but also reinforcing her earlier experiences of the home as she explores her memories of a place she has always called home.

In fact, despite the difference incurred through the adaptation process, many fans find that new versions of the same old town often reinforce parts of their previous journeys because they recall these trips. Stina Malmros, in her article "Summer Pilgrimage: Walking through PEI - Lucy Maud Montgomery Land", points out the ability of new versions to augment memories of other versions despite differences:

Even if you can't travel back in time to the 19th century I found out on my first visit to PEI that it was possible to realize that my dreams about Anne's Land could come true. There was so much to see and discover about all of those genuine places, and because of that I came back once more to Maud's Island along the North Shore.¹⁶

Although the time-period of Malmros's experiences with the written version of Avonlea could not be duplicated, she discusses these 'genuine spaces' as not new to her, but still offering more to discover. These discoveries complement her earlier experiences with them.

AuntyJanet, on her webpage "AuntyJanet's Rose Garden", discusses this ability of new versions to reinforce earlier ones as a 'spirit of place' that can be evoked in many different versions of the same town. On first viewing Sullivan's Avonlea, AuntyJanet was unimpressed; however, as she explains on her webpage

Eventually I learned to love Avonlea for what it was...WONDERFUL...and while it's not based on LMM's novels to the letter, it does contain her spirit. The magic, beauty, wonder and innocence....That is what I will try to convey in these pages...The spirit of Avonlea and LMM, using quotes from LMM's Story Girl, The Golden Road, her journals and letters combined with images inspired by Road to Avonlea and a trip I took to PEI.¹⁷

Spirit is what ties these versions of Avonlea together as they reinforce each other. Furthermore, through interweaving them on her site, Janet has created her very own composite version of the town, which reinforces all of her favourite aspects of other versions.

It is often just parts of a new version of the town which

reinforces an earlier experience. The family of tourists of whom Heilbron writes would have witnessed both shooting locations from the Sullivan's series and unexplored areas such as Cavendish which would be completely new and foreign. For instance, visiting Dalvay by the Sea, a hotel on P.E.I. which became the White Sands Hotel in the television program, would from certain angles recall its screen debut; however, it would be difficult to ignore the hotel's other history, as the summer home of a wealthy American. Both inside and outside the home are plaques and signs with information about the hotel history and its former owner. Similarly, it is only part of Sullivan's Anne of Green Gables which reinforces Frank of the Big Smoke's earlier experience with Avonlea. Frank openly commends Sullivan on his ability to recreate the sense of belonging that had been experienced in other versions. "Sullivan did an outstanding job with the first Anne mini-series. The feeling of belonging, the feeling of finding a home, were all portrayed in perfect unity with the book."¹⁸ The television show strengthens Frank's previous sentiments about the town based on other versions.

Finally, Astrid of Willow Bend uses the Avonlea RPG to recreate and reinforce her own previous experiences with the town of Avonlea. In the game, Astrid is able to take on any number of different characters from different versions of the town of Avonlea. While in a character she is able to explore her knowledge of that person and their context, creating a framework out of her memory of the character, allowing her to access and

strengthen her previous pleasure and knowledge of the town.

The RPG also allows Astrid to expand in whatever way she chooses on her vision of the town, within the constraints of the game. This is another pleasure of non-restricted borders between versions of Avonlea. Not only do these different versions reinforce previous conceptions of the space, easing immersion, but once inside, they also provide new areas for exploration and new information about the town they call home - even on a repeat trip. Discovering each of these new versions of Avonlea and revisiting old haunts give experience, and "experience implies that a change has taken place in the visitor, that he or she has learned something."¹⁹ This experience forces the tourist to re-examine the frameworks of previous editions of the town, reconciling new additions to their mental conception of the space before they can freely immerse. Temma F. Berg, in her article "Anne of Green Gables: a Girl's reading", discusses the effects of the Sullivan version of the novel on her memory of Avonlea:

Recently, the Public Broadcasting System presented a four-part TV movie based on the Anne of Green Gables series, and because the TV movie seemed so faithful to and yet so different from my memories of the novel, I found myself reconsidering what the novel meant to me as a child.²⁰

For Berg, this new version not only elaborated on her previous knowledge of the story, it also caused her to re-think her conception of that previous knowledge. As Morse says, "experience implies a change"; that change forces memories to grow and change. In this instance the change occurs both between versions of Avonlea from page to screen and in Berg's memories of

the town from past readings of Montgomery's novel to current watching of the Sullivan series.

Even within the same Avonlea universe, sequels can cause this change in a fan's memories of a space. Gillian Thomas points out that the sequels to Montgomery's first novel reveal darker elements working within the town. "If the Anne of the first book is often considered a spirited individualist, then the Anne of the final book seems a rather dreary conformist."²¹ These new revelations about the space force fans to rethink their construction of the town.

For Maria Tonderling, it was Sullivan's films which allowed her to first visit Avonlea. She explains:

My mom read the books when she was young and when Danish TV showed Anne of Green Gables she 'forced' us to watch it. I absolutely loved it, but I didn't think the books could offer me anything else, so it was a couple of years yet before I got around to reading them.²²

When Maria did read them, she was pleasantly surprised. She quickly discovered that there was a great deal more to the town than Sullivan depicted. From there, Maria went on in search of more Avonleas, which might offer more scope for her imagined Avonlea.

It was a deliberate need to elaborate on an experience of Avonlea that spurred Susan Demeria to travel to Prince Edward Island. A fan of Montgomery's novels, Susan required some more visual and sensory material in order to enhance her experienced Avonlea. Specifically, Susan required clarification on the colour blue, as she "had always wondered what L.M. Montgomery had

meant by the ethereal blue she always mentioned"²³ and on the beach in P.E.I. she discovered it. This, perhaps tiny, detail enhances an image of Avonlea tremendously. It is these tiny details that allow the tourists to become comfortably immersed in each space of Avonlea.

Like Susan, other tourists visit the Avonlea on Prince Edward Island with an eye to enhancing their version of the town. In fact, Elizabeth Waterston notes an interesting trend:

Thousands of tourists who travel physically to the real Prince Edward Island in order to renew their sense of the imagined one repeat the movement of the book. They drive from Charlottetown northward towards the gulf; turn left at the Cavendish crossroads towards Green Gables, Diana's house, the Hall, the school site, the church, the graveyard..."

While the novel plays tourguide, the island presents much new sensory information that will forever be part of re-visits, both physical and literary. One man has even fused the two, to map out his hybrid version of Avonlea and its surrounding townships. Rev. Paul Hendricks, using information derived from Montgomery's novels, history about the author and maps of Prince Edward Island, reconstructed Avonlea and the area around it onto a map of the island. Hendricks then published his map and a small essay about it on Nancy's Anne page, allowing other fans to explore his elaborated-on edition of Montgomery's written space of Avonlea.

In fusing two existing versions of Avonlea, Hendricks gleaned new information about his favourite fictional home. Similarly, the early episodes of Sullivan's Road to Avonlea are taken

directly out of Montgomery's novel and recreated through Sullivan's own lens. This translation fuses Sullivan's version of the town with his ideas about Montgomery's version, not to mention some interesting moments stolen from the RKO film version of Anne of Green Gables. However, as Alexandra Heilbron points out

During the first season several episodes came almost directly from Montgomery's stories. By the second season only a few of the episodes were based on her books and even less during the third season. As with all series that are based on books by a writer who has passed away, the need for new scripts and storylines becomes apparent. Loyal viewers didn't seem to mind the gradual changeover and wanted the show to run indefinitely.⁴⁵

Sullivan felt there was not enough story material to fill his one hundred hours of Avonlea television, so he was forced to create new material. To repeat his comments during his Yahoo! chat interview, "It took on a life of its own". This life breathed new information into many fans' concepts of the town of Avonlea, both enlargening it and modernizing it. For AuntyJanet, this elaboration was successful because it maintained the spirit of Avonlea and expanded on the space as well.

Janet Lynes found the Anne of Green Gables store was also a hybrid of different types of information about the town of Avonlea which produced new experiences. In her article "Consumable Avonlea: The Commodification of the Green Gables Mythology", Lynes discusses her first trip to the store:

When I entered the Anne of Green Gables Store in Charlottetown for the first time a year ago, I experienced a sense of déjà vu, a strong feeling that I had been in such a store before. This déjà vu, I

believe, had less to do with the Montgomery novels I had read and the worlds depicted therein than it did with a deliberate intertextuality the Anne Store has established with the country store genre.⁷⁶

In creating a space for purchasing Anne-fan paraphernalia which resembles a country store, perhaps the Avonlea general store, Henderson and Cudmore provide shoppers with a tourist experience. Not only are fans buying links to Avonlea, they can also do so in an environment that recalls the town, enhancing the tourist experience. Anne's Tea Party which opened next to the Anne of Green Gables Store in the summer of 2000 works on the same principle. Anne's Tea Party is both a mini dinner theatre staging plays about Avonlea citizens and a victorian tea room. Visitors are able to immerse in yet another play-adaptation of Avonlea while the experience is enhanced by physically being submerged into the space of an Avonlea period tea room. Both of these adaptations provide both imaginary and tangible ways to immerse.

In the quest to find new routes home to Avonlea, fans do a great deal of buying of links. However, they also create their own versions of the town, often based on complicated concoctions of versions they have already visited and re-visited. In re-creating one's own version of Avonlea in a new edition which exists outside of merely personal memory files, fans re-explore and re-frame their personal towns and also find means to re-immerse in the process. For instance, the "My Avonlea" website contains several pieces of Fanfiction. Fanfictions are stories written by fans in which they write about their favourite pre-

existing fictional spaces and characters, moving them in personally pleasurable directions. One of the fanfics on the "My Avonlea" site is entitled Road to Avonlea the Reunion. This story takes the characters from where the television show left off and moves them in all new directions within the space of Avonlea. Mags, the owner of the site and writer of the fanfic, can always travel back to Avonlea through her self-created stories about the town, which through her fictionalizing of it keeps on existing in her mind.

Jenn of the Orchard also re-creates her own Avonlea; however, she uses physical goods as souvenirs of fictional trips to Avonlea. On Kindred Day, a day to celebrate Kindred Fanhood online, Jenn writes:

Well, today has been a very Anne-ish sort of day. We watched Anne of Avonlea during breakfast, from the part where Anne goes to Boston with the Harris family to right before Mrs. Harris gets sick, which always puts me in a great mood. My younger sister is finally interested in the books, so we are going to start reading them to her in a few days. Then at work, I spent my lunch break looking through my dog-eared well-beloved Amazon Drygoods catalog. If you don't know what I'm talking about, go to <http://www.amazondrygoods.com> and order a catalog. Its like stepping backwards into the past! I have a whole order sheet ready to send off this week, including an Edwardian sailor straw hat that looks like what Anne wore in the movies, an ivory fan and a snood. My parents think I really should try to live in the present, now that I am far too old to 'play pretend'. But what they don't know is that I've simply changed the way I play pretend...from acting out stories to writing them! And I do live in now...2000. Just in an old-fashioned sort of way.²⁷

Not only does Jenn use existing adaptations of Avonlea to time travel into the fictional past, but she also enhances the

present with physical attributes of that past space from her Amazon Drygoods catalog.

AuntyJanet has a different means of tangibly creating her very own Avonlea. She does so through painting, photography, music, webdesign and fanfic. AuntyJanet's Rosegarden is a highly multimedia site on which its creator expresses her ideas about Avonlea through watercolours of Avonlea panoramas, which are complemented by photos from Prince Edward Island and stills from Sullivan's re-creation of the town. Janet also explores her aural ideas about the town in her Avonlea Musicale, which is a kind of fanfic - a musical review put on by the Avonlea children but made up entirely by AuntyJanet. AuntyJanet's site moves beyond merely a hybrid of a few versions to become a huge conglomeration of many versions of Avonlea, in effect a multimedia articulated version of her own Avonlea.

If AuntyJanet's Rose Garden presents a mixture of many of Janet's ideas of Avonlea, the Kindred Spirits e-mail list was created out of fan interest in all things Avonlea and is sustained by many fans' ideas of the town. Three Avonlea fans Jason Nolan, Jeffrey Lawrence and Yuka Kajihara, write of this ability to fuse many fans' versions of the town:

Kind_Spirits is itself a literature of an island, a virtual island, in which members share many characteristics of physical island dwellers. The e-mail list is an island of shared belief, choice and experience, created by and for members in their own image. And it reflects what they imagine living in Montgomery's fictional world would be like.²⁰

In effect, the Kindred Spirits list is an adaptation of Avonlea

created by fans as a group. With input from (as Mary-Evelyn Smith estimates) some five-hundred fans this version of Avonlea is sure to present some unexplored Avonlea territory for fans, allowing them to reconsider their idea of Avonlea through their group reproduction of it.

When this group gets together to act out their online community, there is also a loss of personal versions of Avonlea. J.J. does not believe that the Sullivan shows about the town have any bearing on her concept of the town, yet they are discussed on the list. When a group of individuals creates the same space, some ideas about that space will be discarded. Similarly, when adapting the fictional town to a new version there is a media related loss of aspects of Avonlea. However, this loss does not necessarily have negative effects. In fact, the loss of a treasured aspect of one's personal version of Avonlea can often produce a nostalgia for a previous experience which included it. While nostalgia generally implies a melancholic reaction to a loss - often of something that never existed - in the instance of Avonlea nostalgia is part of the pleasure. Avonlea never existed as an actual space therefore it is in a constant state of loss. However its lack of existence becomes part of the pleasure because no adaptation can ever live up to a idyllic non-existent place. Instead every version leaves out a critical aspects of that utopia allowing for fans to experience the loss and re-imagine that non-existent place, while still compelling fans to other versions that may be more complete but will always allow

for longings for a long-ago never-was place.

This nostalgia is not just for the chronological non-existent original Avonlea, but also stirs memories of a tourist's previous trips to the town and their personal experiences on those trips. In fact for fans fictional journeys become akin to memories of actual journeys and even if prompted by the poor success of a later journey, the re-visit provides access to the memory of earlier trips. This re-visit can be triggered by something as simple as a photograph or as elaborate as reading a new book about Avonlea. As Susan Drain explains, "Rereading is a way of recapturing one's old self and to mark the difference between that self and the present"²⁹ Recently Astrid of Willow Bend re-read Montgomery's novel The Golden Road. She read it when she was ill in bed with pneumonia. This reading recalled an earlier more pleasurable, visit with the book, which she initially read on Cavendish beach during a family vacation to Prince Edward Island. Her bed was no match for the warm white sand and blue ocean of her first visit, but at times during the re-read she was ushered back to that time and the pleasurable memories of that earlier experience.

For Asa of the Creek of Vows, it was a nasty cold that brought her back to her old self and memory of an Avonlea of yore. "A year ago I fought a bad cold and decided to re-read all the Anne books, no matter how boring they would turn out to be. The rest is history, they weren't boring, I felt young again, still an Anne-girl."³⁰ If Asa remembered the books as being

boring, re-reading them allowed her to enjoy her self as she had been on their first reading. She felt she was still an Anne-girl, and was able to enjoy Avonlea. It was not boring because it was about her. Montgomery's novels particularly allow for such memories because of the way in which they engage the reader. The novels do not just allow the reader to observe the goings on in Avonlea, but rather submerge the reader in the community using both tourguides who guides readers into the town and the local gossip which involves fans in the lives of the citizens. To read a Montgomery novel set in Avonlea is really to take a vacation there. Asa remembers her childhood experience with Montgomery's most famous novel as she would remember an actual vacation. Re-reading the novel is at once a re-visitation of a familiar space and an opportunity to remember herself on a previous trip.

For Julie of Lavender Pines, it did not take an illness to re-introduce her to Avonlea. Instead, Julie was so disappointed with Kevin Sullivan's third movie about Anne, Anne of Green Gables: The Continuing Story that she longed for the pleasure that the novels had created for her. She writes in her Birthday Intro on the Kindred Spirits e-mail list "When the third Anne movie was on PBS this year I didn't enjoy it. It was so different than I had remembered. But I got interested in Anne again, and rented the first movie, which led to re-reading AoGG and the rest of the books."³¹ Julie's discomfort with the third Sullivan miniseries version of Avonlea left her needing to reinforce her earlier pleasurable experience, allowing her to

once again visit the Avonlea she had always called home.

This longing for an earlier experience spurred on by new trips to Avonlea is not necessarily just about the loss of later versions, but can be about the change that occurs when re-visiting familiar editions of the town. Firstly, this is because the tourist has changed. Mary Evelyn Smith mentions in her article about members of the Kindred Spirits e-mail list that "Some of them are reading the books for the first time and I envy them that pleasure."³² Although Smith can immerse in Montgomery's version of Avonlea at any time through these books, there is a loss because the trip will not hold the fascination of a new visit. What Smith perhaps forgets is that all trips to Avonlea even an initial visit or a 100th visit are not without a nostalgia for an Avonlea of long ago and far away that actually never existed. Avonlea is forever separated from fans by time and space and exists only as an idyllic place for visiting. As Margaret Anne Doody writes in the introduction to The Annotated Anne of Green Gables: "Avonlea has become one of the magic kingdoms of the world, more real than Camelot and Narnia and just as beautiful."³³ Going to Avonlea, regardless of medium, is always nostalgic because it stresses the loss which occurs in the space between this "magic kingdom" of Avonlea and the world of the tourist. For Tina Wakeman, the loss to her remembered experience of the Prince Edward Island version of Avonlea is not due to lack of newness. Instead, Tina, who has travelled to the island annually for half a decade, is saddened by the increasing

commercialization of her island Avonlea. Every time she visits there is a new very un-Avonlea attraction such as the 'Rippley's Believe It or Not Park' or 'Marilla's Pizzeria'. However, Tina continues to visit, because there are still places where the spirit of Avonlea exists and allows her to re-access memories of less disagreeable visits.

Tina keeps her Avonlea alive by constantly revisiting the pleasurable versions of it and trying out new ones. For fans, their version of Avonlea grows as they add to it and change themselves. For Kindred Twin and AuntyJanet, their towns began as hybrids of Montgomery's and Sullivan's towns and continue to grow as the fans both experience and create new versions of the fictional space. Even if the tourists' easy journey across borders is more about the differences to be found in the new town when compared with previous editions, the experience can be pleasurable because it recalls those old idyllic versions - that is, so long as the loss is not so great that it leaves fans unable to immerse in the new version and they are in effect stuck at the border.

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Chapter 5

Stuck at the Border

At the fourth biennial international conference on L.M. Montgomery, Elaine and Norman Campbell gave a presentation to the delegates on their wildly successful musical Anne of Green Gables - The Musical. During their seminar, Norman Campbell sat at a piano and belted out various tunes from the show as he explained their conception. Norman Campbell did not have to sing alone; in fact, he was joined by the raucous voices of two women in the audience. Sisters Davida MacKay and Jeanne Kaye Speight seemed to know all of the songs by heart and were quite vocal about sharing their delight in them with the rest of the attendees at the session. The two sisters were also exceedingly open about their fanhood for Avonlea. After the session the two women, clad in matching Anne of Green Gables t-shirts, openly discussed their obsession with the small virtual town. Like Aunty Janet and Kindred Twin, Davida and Jeanne Kaye have sought out many versions of the town. Both sisters visited Prince Edward Island as youngsters, and were taken to the Musical version of Anne of Green Gables on a regular basis. Jeanne Kaye explains that the novels by L. M. Montgomery set in Avonlea were favourites of her mother's, and the family's copies of the books made the rounds amongst the five children as each became able to read them. The

two sisters have also seen the Sullivan adaptations of Montgomery's books and Davida was for some time a member of the Kindred Spirits e-mail list. However, unlike Aunty Janet and Kindred Twin, Davida and Jeanne Kaye are also quite vocal about the adaptations of Avonlea which they find unsatisfactory. In their tireless quest to seek out new routes to Avonlea, both sisters have encountered versions of the town in which they are unable to immerse. According to the two women, this happens because some versions of the fictional space are framed so differently from their conception of the town that they cannot reconcile the differences and immerse in the space. In effect they are stuck at the border. George Bluestone addresses the issue of differences incurred through adaptation at the end of the first chapter of his classic book about adaptation, Novels into Film: The Metamorphosis of Fiction into Cinema. He concludes that "the filmed novel, in spite of certain resemblances, will inevitably become a different artistic entity from the novel on which it is based."¹

It is the difference between the various artistic editions of the town which can leave tourists unable to immerse in one or another version. From a fan perspective the infidelity is not an issue of a specific adaptation incorrectly adapting the original, but is rather an irreconcilable inconsistency between two versions of the same space. Fidelity has long been a major issue in adaptation studies and is also an issue for Avonlea fans.² However, the fans' ideas of what an adaptation should be faithful

to is much broader and extremely personal. The lack of fidelity also rarely completely inhibits the enjoyment of the space in general. Instead the difference is usually only a temporary blockade, through which tourists can pass as soon as they have reconciled the variations that occur when many different artists choose to render the same town in many different mediums and versions. For instance, to repeat AuntyJanet experience with Sullivan's Road to Avonlea:

When the series first aired on the Disney Channel, in 1990, I was very disappointed. It was so different from the novels. Eventually, I learned to love Avonlea for what it was...Wonderful...and while not based upon L M M's novels to the letter, it does contain her spirit.³

On first encountering Sullivan's version of the town of Avonlea, AuntyJanet was struck by how different the rendering of the town was, and felt unable to immerse in it. However, she soon recognized a fidelity of spirit between her idea of the town and Sullivan's rendering of it. AuntyJanet was able to reconcile the conceptual differences between the different versions and began to enjoy the town.

However, sometimes the differences incurred during the adaptation process are irreconcilable for some tourists. These impeding differences fall into several categories. First of all, there are adaptations which lack historical, geographical or personally defined authenticity. This is closely linked to a lack of fidelity which some fans feel certain adaptations should maintain with other versions of the same space. The issue of fidelity has been greatly discussed in book to film adaptation

studies such as Montgomery's own adaptation study "Is This My Anne" where she points out some deviations made in the first two film adaptations of Anne of Green Gables from her own books.⁴ When Montgomery wrote the article there were only a few adaptations of Avonlea; however, decades later there are so many versions of the same space questions of fidelity become complicated. Exactly what fidelity means and faithful to what version are in this instance issues personal to each fan. There is also often the perception that some adaptations present a decline in quality when compared with previously encountered editions of Avonlea. Finally, sometimes fans feel a sense of fear that re-visiting a certain adaptation of the town may serve to sever a pleasurable memory of that space.

The final category deals predominantly with re-visiting the same town rather than an initial visit, and in fact so do the first three categories. When a fan is stopped at the border and unable to immerse in a new version of the town of Avonlea, they do not stop seeking out other new adaptations of the town. Instead the fan just leaves the undesirable edition behind in order to move onto other new or previously enjoyed editions, which hopefully do not possess the same perceived inconsistencies. The barred path does not prevent all immersions into versions of Avonleas, just repeat visits to the undesirable editions.

It is also interesting that fans of Avonlea do not all agree on what are desirable and undesirable adaptations of Avonlea. In

fact, these arguments for and against the validity of different versions of Avonlea are all highly personal, something which often sparks controversy amongst fans. However there are two major camps of thought over infidelity. The first group place Montgomery as the creator of Avonlea to which all versions must be faithful. The second clan interpret Avonlea as they uncover different versions of it placing authenticity wherever they feel it is appropriate. This consistent divide between fans looms over the discussion of authenticity. Does the town exist because Montgomery created, it or is it brought into existence as each fan uncovers it in whatever edition they chose? This debate is particularly lively on the Kindred Spirits e-mail list. This is no doubt because differing opinions about Avonlea threaten the cohesive existence of the on-line community. If fans also function as members of the Avonlea community, no-matter the adaptation, their discussions with other fans are really talks with their Avonlea neighbours. Differences among these citizens' conceptions of their home are bound to spark debate as each fan believes their own Avonlea is the authentic one.

The disparate points of view amongst fans are very evident when discussing what is or is not authentic about a version of Avonlea. After all, whose version of authentic is authentic? Even to argue that Montgomery's novels about Avonlea, which existed chronologically first in a history of the adaptations of Avonlea, is authentic is incorrect because in the mind of each fan it is their personal image of the town which is the correct

one. Dierdre Kessler, in her concluding chapter for the collection of essays L.M. Montgomery and Canadian Culture, writes rather poetically about the phenomenon of Avonlea:

The template of the world's idea of Prince Edward Island, complete with flora and fauna, ebb and flow of tide and season, was placed over this island by a million resonant readers - a Swedish girl and her grandmother, a Polish soldier far from home, a Japanese family before the advent of the hearth television. In dozens of languages one by one, hundred by hundred, million by million, readers imagined Prince Edward Island.⁵

This template is not just built by readers, but also by viewers, tourists and web-surfers, all with their own differing ideas of an authentic Avonlea. With so many people all adapting the space, there is bound to be opposition amongst different fans' versions of authentic.

For Carol Dobson, the Prince Edward Island version of Avonlea is not authentic. In particular, she finds the recent restoration and fictionalization of the Webb family home into Green Gables particularly inappropriate.

The charm of GG has been taken away through the building of ugly barns full of plastic cows and an ugly clapboard fence that has destroyed the image which graced postcards and calendars for years, not to mention millions of personal scrapbooks. The tea house has been replaced by a theatre showing a film by a come-from-away hippie who is spaced out and totally clueless and I shudder to think that she was contracted to write it and that taxpayers' money went into its production.⁶

Carol is opposed to these new additions and alterations to Green Gables, Prince Edward Island, because they alter her memory and concept of the town. For Carol, these new additions are not authentic, but inappropriate and tacked on to what was for her an

icon of Avonlea.

However, it is something Carol has little control over. In fact, as Jeanette Lynes points out, Avonlea has become a kind of icon in itself that is completely detached from the town which featured the Green Gables of old postcards and calendars. Lynes explains that "Avonlea, it seems, is everywhere. At least, it seems to have become a floating signifier. Perhaps the recent internet marketing of Anne has helped "de-regionalize" her, pushing her into more of a virtual, than a regional space."⁷ After all, if it is being built by a "million resonant readers", viewers, surfers and tourists globally, the town also comes to exist in their minds globally.

This globally linked self-built community is manifested in the Kindred Spirits e-mail list. JJ, a Kindred Spirits member, explains the make-up of the on-line community: "I view the list like a neighbourhood. We've got some left wing radicals (like me) and some rabid conservatives and some middle of the roaders and some nosy parkers etc. and so forth."⁸ With varied camps of fans on the list, their ideas of the community they inhabit often differ. To repeat Benedict Anderson's statement: "a community exists if it is imagined to exist."⁹ The problem that occurs on the Kindred Spirits e-mail list is that not everyone's imagined idea of the community is the same, leaving some members dissatisfied with the authenticity of their on-line community because it conflicts with their personal concept of the town. For instance, Davida MacKay's idea of an on-line community did

not include TANS or tangential discussion topics, in which community members discuss everything from their cats to their quilting problems. In the end, Davida unsubbed from the list because she could not be bothered wasting her time reading all of the 'inane' comments. However, Davida is still in contact with another list member and gets interesting postings forwarded through her.

Jason Nolan, Jeff Lawrence and Yuka Kajihara are three Kindred Spirits list members and writers of an article about the list's history. In their article they comment on the result of differing ideas of the e-mail list's purpose. They write "There were some fascinating flame wars - aggressive postings attacking comments of others - and obvious cliques or camps had become visible."¹⁰ With cliques and camps emerging, differing groups evidently feel their idea of an authentic Avonlea online threatened by the opposing versions' lack of authenticity. This kind of opposition also provides fans with lots of opportunity to discuss their ideas of an authentic Avonlea. In examining online role-playing games, which are not unlike e-mail communities, Janet Murray mentions the disputes which occur over differing ideas of a virtual space of existence. She writes that "such events spill over into long out-of-character discussions on the social values of the virtual community"¹¹. While in the instance of the Kindred Spirits e-mail list there is no need for out-of-character discussion, time is spent discussing the purpose of the list. For example, recently November 15 was designated

Kindred Day in order for members who wish to discuss personal testimonials about their Avonlea fandom and lives to have an opportunity to post about it. Confining it to one day, means that other members who find this inappropriate will not feel their daily digest is being overrun by personal off-topic accounts which have nothing to do with their authentic virtual version of Avonlea. Kindred Day is a clever compromise on behalf of list members, but it only came about after considerable online debate.

The geographical authenticity of Avonlea is also often an issue for fans. This again raises the question which of the many now de-regionalized geographic locations of Avonlea is authentic? For Illana of Brentwood, there is no question that it is the Prince Edward Island Avonlea which is the authentic version. Regarding Sullivan's second edition in his Anne series Anne of Green Gables the Sequel, Illana writes "Okay, anyway it wasn't good. The primary reason it wasn't good was because the biggest star was absent, and I am not talking about Marilla. I'm talking about rural and small town and even large town, Prince Edward Island"¹². In not filming his second film on the Island where Illana of Brentwood locates her authentic version of Avonlea, Sullivan left her unable to enjoy the film and immerse in this geographically unspecific edition of Avonlea.

Fans also find some versions of Avonlea historically inaccurate. For Audrey Kerves, Anne of Green Gables the Continuing Story was so historically erroneous that it made her

extremely angry. In the film the citizens of Avonlea are suddenly swept into the First World War, and many of the men and women run off to Europe to fight. Audrey finds this sudden blossoming of the town from a close-knit community into a village playing at a global game completely inaccurate.

Citizens who have never travelled more than sixty miles from home are now traipsing about Europe - even the women - and this is even before the women's rights movement! What happened to the invaluable role women in small towns played in the war, knitting socks and ripping up rags for bandages?¹³

It is worse than just an inaccuracy in the re-creation of Avonlea: Audrey despairs at the loss of actual history which she feels will occur if viewers take Sullivan's narrative as a fictionalized history lesson about the lives of rural Canadians during World War One. In fact Montgomery wrote an account of World War One in her novel Rilla of Ingleside which chronicles Anne's youngest child's efforts on the home-front during this time. Audrey worries that Montgomery's highly ethnographic descriptions of Rilla's efforts to knit socks for soldiers and take in an orphaned war baby will be lost to Sullivan's more sensationalized editions of a woman's renegade efforts on the battleground.

Virginia Careless is also angered by historical inaccuracies in an adaptation of Avonlea. In her review of the Anne of Green Gables Treasury entitled "The Hijacking of 'Anne'", Careless criticises the writers of the treasury for their lack of historical research and accuracy in their presentation. She points out that the creators, Christina Wyss Erickson and

Catherine Strom Collins, do not cite anywhere in the book the source of their historical information, they include far too many points about American history and far too little Canadian, and in general they confuse entire decades of history in their attempt to inform fans of Avonlea what life was like during the heyday of the town. Careless writes of the problems of using the treasury: "There is an education process at work, and in this case, wrong information is being taught. Not only have the "pupils" yet to learn what is correct, they first have to unlearn what is wrong."¹⁴ Some examples of incorrect information which Careless points out include a predominance of American historical information especially in the timeline which mentions such important moments as when Alaska was bought by the United States from Russia and General George Custer's defeat at the Battle of Little Bighorn - neither of which has much to do with Anne or Avonlea. Careless is also struck by inaccuracies in period fashion, she points out that in one illustration Anne is wearing a bustle from the 1880s and hairstyle popular twenty years later at the turn of the century. Not to mention that Carless highly doubts that foods such as melons and bananas featured in the books' recipes were really turn of the century island fare.¹⁵

Astrid of Willow Bend also found in-authenticities in the Avonlea Village which opened in Cavendish, Prince Edward Island in the spring of 2000. When she visited the town she found herself completely disoriented.

I guess I thought from the sign for the village, which looked a lot like the writing on the Sullivan

television show that the village would look a lot like the TV show. But when I got in there I was shocked. The town had little to do with anything Avonlea - it was mostly modern shops like a cookie store and gift shops. I thought I paid ten bucks to see a mall. I suppose that some of the buildings were places LMM had visited or taught in and the church was a bit of an attraction cause it had to be moved in three pieces but it was such a hodge-podge of stuff it did not work. They had some actors running around as Gil, Anne, Diana and even Maud but that didn't work either. I even overheard the "Gilbert" playing the theme to Batman on his violin. It's a total sham.¹⁶

For Astrid of Willow Bend, the Avonlea Village presented such a foreign and in-authentic version of Avonlea she was unable to suspend her disbelief and immerse in the town. However, her discomfort when visiting the town was due not only to an apparent in-authenticity with her personal version of Avonlea. In this instance, Astrid also felt a lack of fidelity to any other version of Avonlea. She says the town was a "hodge-podge" of versions, which in fact many adaptations are, especially a fan's own mental version of the town as it is constructed through visiting different versions of the town. However, in this instance the seams between the different versions are quite visible, and Astrid is unable to meld the differing versions with each other and with the version which exists in her memory.

A degree of fidelity among versions helps smooth the path across the border for fans; however, just what degree of fidelity is required is a personal choice for each fan. Furthermore, with so many versions of Avonlea available, it is also a personal choice for fans just what edition of the town they wish to be faithful to. For Carol Dobson, the answer is simple. All

adaptations of Avonlea must be faithful to her island - Prince Edward Island. This is part of the reason she is just unable to immerse in Sullivan's Anne of Green Gables.

I watched the film with a good friend and we spent the evening practically physically restraining ourselves from throwing things through the screen. You did NOT see a typical PEI farm scene anywhere. The few shots done on the island were taken in the wrong parts, the timeline was 30 years too late and the accents were terrible. The lack of knowledge about the island showed itself in so many things - showing modern day Rustico in one shot with Cape Island boats in the background - they weren't invented until the 20's or 30's. Showing Matthew and Anne driving along the shore to GG. The road from Hunter River to Cavendish - Bright River to Avonlea - is inland for Pete's sake!¹⁷

Evidently, Carol's idea of Avonlea is one which has a close relationship to the Island she lives on, and to her, Sullivan's Avonlea has little to do with it. This infidelity leaves Carol one less route to Avonlea.

However, as Alexandra Heilbron mentions in her article "The Sullivan Adaptations", there are fans who feel quite the opposite to Carol. These are the tourists who come to Prince Edward Island looking for the Avonlea and Green Gables depicted in the Sullivan adaptations.¹⁸ Kindred Twin felt this way when she first travelled to Prince Edward Island. She explains "I am not so into Montgomery as I am into her stories and the Avonlea TV series. So I don't go to the site of her home or anything. I go to Green Gables but its not like the movie."¹⁹ While Kindred Twin does enjoy going to Green Gables, it is not quite as smooth a trip as it might be if the house were more faithful to Sullivan's version.

There are also infidelities within Sullivan's adaptations which estrange some viewers. Audrey Kerves was confused by Sullivan's third Anne movie's lack of fidelity to itself. The film, which moves completely out of Avonlea and away from anything L.M. Montgomery wrote, ends with a shot of Anne and Gilbert settling down in Glen St. Mary. What disturbed Audrey was:

I was finally getting into the movie as if it were some movie of the week nothing to do with Avonlea when all of a sudden at the end of the film, there they are in Glen St. Mary which had nothing to do with Sullivan's Anne and was straight out of Montgomery's. It was faithful to Montgomery and it didn't belong in this new movie of it which left Montgomery behind hours ago.²⁰

Although it seems Sullivan was trying to unite his version with Montgomery's, the sudden moment of fidelity was out of place and ruptured Audrey's immersion into the narrative, rather than fusing it with her memory of Montgomery's novels.

Meg Heister is even more observant of the inconsistencies within Sullivan's different editions of Avonlea. Meg compares the situations chronologically which occur in the Anne mini-series by Sullivan and his Avonlea television series. Sullivan ends his Road to Avonlea series just before the beginning of the First World War and begins the story in the third Anne movie at that same moment. Meg compares the situations of the same characters in the same town:

Situation in series (Avonlea):

Anne and Gilbert are married, Harrison buys Green Gables, Rachel, Dora and Davy live at Green Gables

Situation in the movie (Anne 3)

Anne and Gilbert are not married, Harrison owns Green Gables, don't know where Rachel, Dora and Davy live.

Gilbert buys Green Gables.
 I know! Picky! Picky! :) :)
 However, it would be nice if the person responsible for
 all of the movies and the series could keep things
 consistent!"²¹

When watching Anne the Continuing Story, Meg would find it difficult to reconcile the differences between the Avonlea of the TV series and the TV movie. After all, it is the same characters, sets and producers asking her to forget what she already knows about the same town for a new revised, inconsistent unfaithful history of it.

Montgomery herself found an issue of infidelity unreconcilable in the 1919 movie of Anne of Green Gables. She writes in her journals "The landscape and folks were 'New England', never P.E. Island. A skunk and an American flag were introduced - both equally unknown in P.E. Island. I could have shrieked with rage over the latter. Such crass, blatant Yankeeism."²² Like Carol, she felt that it is the island to which the film should be faithful; after all, it was her inspiration for the story in the first place. The introduction of an American setting for Avonlea leaves the author at the outskirts of the town, unwilling and unable to immerse in its fictional space.

Nolan, Lawrence and Kajihara point out that Montgomery's fears that Avonlea was becoming less a part of Prince Edward Island and more globalized are still an issue for Kindred Spirits e-mail list members. While Montgomery herself wrote about her fictional town a long way from its island inspiration, some

Kindred Spirits members resent the "appropriation of their beloved LMM by the rest of the world". Creating a globally accessible online community means that Avonlea now exists apart from the island - an infidelity which leaves some tourists disoriented, without any of the red dirt to stand on in this new virtual version of the town of Avonlea.

The lack of red roads, blue ocean water and emerald green potato fields, which must be imagined in a virtual community, make some tourists feel that there is a decline in quality through the adaptation which leaves the new version less desirable for some Avonlea community members. Like authenticity and fidelity, a decline in quality from one adaptation to the next is a personal matter of taste, and there is no consensus on what is good taste in Avonlea. For Carol Dobson, as has already been mentioned, Sullivan's adaptations of the town of Avonlea are in bad taste. She writes:

Hi, my name is Carol Dobson and I am one of the two true islanders on the list. As an islander I have to shudder in horror at the desecration of Maud's work that has been done by Kevin Sullivan, beginning with that first Anne and going further down the sewers with the subsequent two pieces.⁷³

Carol finds that Sullivan's films present a decline in quality from her previous experience with the town through her life on the Island and Montgomery's novels. Annabelle of the Shaken Pine feels the same way. She writes "All of the horrible things that Kevin S. did to butcher and mutilate Anne's family and history, Michelle rest assured that NONE of these events are in the book. LMM would not have written such sensational

drivel."²⁴ Both Annabelle of Shaken Pine and Carol find that Sullivan's films lack the quality of Montgomery's written works, so they are unable to enjoy his version of the narrative space. However, even if they find it sensationalist drivel, or worthy only of sewers, it is interesting that in order to be able to critique the films so maliciously, they must have watched them, despite their faults. In fact as Kindred Twin has already pointed out fans of Avonlea seem to be interested in any version of Avonlea even if they find it awful because they enjoy criticising it. In fact criticising versions of Avonlea is quite a pastime for some Kindred Spirits e-mail list members because it offers them ripe opportunity to speak about their own idea of an authentic Avonlea.

Gillian Thomas read all of Montgomery's sequels to Anne of Green Gables even though she felt a distinct decline in quality as they rose in number. She writes in her article "The Decline of Anne: Matron vs. Child" that "The progressively unsatisfactory nature of the five Anne sequels reveals a good deal about why their forerunner was so successful."²⁵ In fact, the decline in quality, although it may bar one path to Avonlea, can only serve to increase the desirability of already enjoyed and comparably high-quality routes to the town.

As the Kindred Spirits e-mail list grew, it also witnessed what some fans describe as a decline in quality. Two on-list events in particular left Davida MacKay questioning the quality of the discussion on-line. Firstly, as has already been

mentioned there was the development of the TAN. Davida felt that these posts had nothing to do with her idea of the town, and she was put off. The second matter which finally saw the unsubbing of Davida was the heavy use of the list to discuss the Sullivan television versions of Avonlea. As Davida is not a fan of Sullivan, she was not interested in this sort of discussion. She said outside the auditorium on July 1st, 2000, "It would take twenty minutes out of my day just to delete the inane inappropriate comments before I could even see the relevant issues." Kindred Twin would disagree with Davida about the issue of TANS. She feels that Tans enhance the list because they act as a kind of village gossip of the type Mrs. Lynde was so fond of. Davida and Kindred Twin disagree about the quality of the Anne of Green Gables - The Musical as well. Davida thoroughly enjoys the theatrical version and sees it regularly. However, Kindred Twin finds that it is "Cheesy" and "In your face", destroying the modesty and quaintness of Sullivan's version of the town. Davida, on the other hand, would say that Sullivan's films are so erroneous in setting, characterization and narrative when compared with Montgomery's novels that the decline in quality is definitely sloped down towards the television version. On the other hand, for Davida and her sister Jeanne Kaye, the play is alive and changes on each viewing, keeping the material fresh and exciting.

Astrid of Willow Bend, however, would point out regarding the freshness and quality of the play that:

the sets are certainly not new, despite the tremendous financial success of the play. They are the same sets that were used when I saw the play in the 80s and they are probably older than that as they have a distinctly 60s look to them.¹⁶

For Astrid, the play represents a decline in quality, as she finds the musical numbers silly and the dancing inappropriate in a society so reserved as Avonlea - despite Anne's wild influences. Davida, Kindred Twin and Astrid of Willow Bend present the break between fans' ideas of authenticity nicely. Davida repeatedly compares versions of Avonlea with Montgomery's version of the town in her view as the authentic edition. However Kindred Twin and Astrid of Willow Bend do not place their idea of authenticity in any particular version of Avonlea.

The reaction to a perceived decline in quality brought on through the adaptation process is not always so drastic as to warrant long speeches about how terrible the new version is. For Tina Wakemen there is a decline in quality in the CD-ROM adaptation of Anne of Green Gables. However, it is merely a matter of age inappropriateness. The CD-ROM is really geared towards children, as an introduction to the town of Avonlea and Anne's story. Tina finds she is beyond it, and therefore she finds nothing of value in immersing into it.

As time passes, the ability of fans to immerse in different versions of Avonlea can also change and sometimes deteriorate, causing a happy memory of immersing into a particular adaptation to be changed, and making the route back to the space difficult to travel. Muriel Whitaker explains her fear of re-reading

Montgomery's novels in her article "Queer Children: L.M. Montgomery's heroines". "It was with some hesitation that I returned to Anne of Green Gables, Emily of New Moon, Pat of Silver Bush; a hesitation stemming partly from a reluctance to burst the bubble of nostalgia."²⁷ Whitaker's fear is that her happy memory of the space of Avonlea (Blair Water and Silver Bush) is just a memory, and that re-accessing it will produce evidence that it was not as great as memory makes it out to be, or will alter that memory indefinitely. So she hesitates. In fact Whitakers fears are justified. Memory is a fluid and tricky way of knowing a place. Memories like the town of Avonlea exist only as a kind of personal fiction which when presented with a new version of that memory-scape can instantly become altered if not completely foreign.

Astrid of Willow Bend did not hesitate to make a second journey back to Prince Edward Island, but she had her memories of the place severely changed on the revisit. She explains that her memory of her first trip to the island, was full of excitement over the newness of everything, the journey was not long because the trip was through territory she had never seen. When she set off the second time around, the trip seemed longer and more tedious than she could recall, because she was retracing her steps. While she enjoyed the trip the second time, the lustrous newness of it all was gone, shattering her nostalgia for the sunny, fresh place she had envisioned in her memory of her first trip.²⁸

Mary Rubio finds that some adult readers suffer an alteration of their childhood memory of Anne of Green Gables when they reread it. "Some adults who reread Anne feel that Anne's decision to stay with Marilla and accept her 'duty' at the end of the novel presents a poor role model for contemporary girls."²⁹ The reader's memory of reading the novel is aligned with their childhood ideology. On re-reading it as an adult they are struck by the strangeness of their earlier reaction which accepted Anne's choice which they now find unbearable. This change in attitude towards the choices of a major character cannot help but alter the readers' relationship with their memory of their childhood trip to Montgomery's version of Avonlea.

Temma F. Berg discovered the opposite of Rubio's readers when she reread Anne of Green Gables as an adult.

Recently, the Public Broadcasting System presented a four-part TV movie based on the Anne of Green Gables series, and because the TV movie seemed so faithful and yet so different from my memories of the novel, I found myself reconsidering what the novel meant to me as a child. The TV series seemed more feminist than the novel I remembered.³⁰

With the Sullivan movie conditioning her rereading of the book, Berg discovered that the women of Avonlea are quite feminist - something she did not include in her childhood memory of the book causing her to re-examine her now foreign memories.

Similarly, Karen Cox went to Prince Edward Island for the first time to find the Anne she remembered reading about as a child. "I had gone to PEI to find Anne. I loved these stories so much I wanted her to be alive."³¹ Of course there is no Anne

on the island; however, what Cox discovered was Maud and the spaces on which she based her town. In finding this other version, Cox's memory of the space she loved so much is forever enhanced by this real-life existence of the author.

Carol Dobson, in her concern over the remodelling of Green Gables, also suffers from having her memory of a space changed. Although she may line her walls with the aforementioned postcards and calendar pictures of Green Gables as it used to be, every time she visits, the new and different version of the house and its grounds conflicts with her memory of the space, questioning her knowledge of that memory.

This is the same problem which Tina Wakeman endures each time she visits Cavendish. Tina is particularly disturbed by the steady commercialization of the town of Avonlea. Each year she visits, it seems there are more and more theme parks and fast food chains lining the highway through the little town. Although Tina can remember a time when Cavendish was less commercialized, each time she visits, that memory becomes less believable as she sees the new neon exhibition sites offered by the town. However, she continues to visit, five years consecutively so far.

Even if some of the versions of Avonlea are personally unsatisfactory to some fans, they continue to make the tour of adaptations of Avonlea. While the differences imprinted on different editions of Avonlea through the adaptation process can stop fans at the border, leaving them unable to immerse in that particular space, the differences do not close all of the borders

to Avonlea. Even the adamantly anti-Sullivan Carol Dobson found time to watch the second and third Sullivan Anne films, despite her adverse reaction to the first one. In fact she was quite jovial about the third film, which she said she watched with her niece and had a good laugh over it.³² Similarly, despite their frustration over Sullivan's errors and omissions, Jeanne Kaye Speight and Davida MacKay were able to say that "at least the films bring readers to the books, some anyway."³³ Jeanette Lynes sums up this position at the end of her article by saying "However flawed, these popular culture texts allow the possibility of letting other worlds into our lives."³⁴ - not just back to the books.

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Conclusion

Oh, the Avonleas They've Been - and
Oh, To the Avonleas They'll Go...

In her journal on Sunday, September 22, 1929, Montgomery wrote about an afternoon she spent in Cavendish:

We drove up through Cavendish and then turned down the "Big Lane." At its entrance were two signboards recently erected by the Provincial Government - one to "Avonlea Beach" the other to "Green Gables" - i.e. Ernest Webb's place. It seems of no use to protest that it is not "Green Gables" - that Green Gables was a purely imaginary place. Tourists by the hundred come here and Myrtle turns an honest penny selling picture postals of Lover's Lane etc. etc. while no one will ever believe that Cavendish Pond is not "The Lake of Shining Waters."¹

Montgomery was witnessing the world she imagined overtaking the village of her childhood, and she felt powerless to halt the transformation. Very soon after the publication of her first novel in 1908, fans began the literary trek to Avonlea, Prince Edward Island, to a place that only existed in fiction, but soon began to appear in what had always been known as Cavendish. These tourists came from all walks of life, and it did give Montgomery pleasure to see and read of fans being so enthralled by her story that they felt the need to visit Avonlea, P.E.I. In a letter to her good friend G. B. MacMillan dated February 6, 1928, she transcribes for him a note she had received from the then Prime Minister of Britain. Stanley Baldwin wrote to her:

10 Downing Street

Dear Mrs. Macdonald [Montgomery]: I do not know whether I shall be so fortunate during a hurried visit to Canada, but it would give me keen pleasure to have an opportunity of shaking your hand and thanking you for the pleasure your books have given me. I am hoping that I shall be allowed to go to Prince Edward Island for I must see Green Gables before I return home. Not that I wouldn't be at home at Green Gables! I am yours sincerely, Stanley Baldwin'

Even the Prime Minister of Britain thought of Cavendish as Avonlea and felt as many fans since him have, that the town is another home. Since his letter to Montgomery, Cavendish has become increasingly like Avonlea, and a profusion of other adaptations of the town have emerged, allowing fans like the Honourable Stanley Baldwin many varied and different ways to go home over and over again. These adaptations range from Avonlea, P.E.I. to Avonlea, Hokkaido, to Avonleas on stage, on screen and on monitor not to mention on paper.

With the innumerable different adaptations of the town of Avonlea available to fans world-wide, it would be very restrictive to discuss them in terms of traditional adaptation theory, which privileges the novel that emerged first as an original to which all other adaptations are secondary. As Brian MacFarlane writes:

Discussion of adaptation has been bedeviled by the fidelity issue, no doubt ascribable in part to the novel's coming first, in part to the ingrained sense of literature's greater respectability in traditional circles.

Fidelity and "novel's coming first" become moot points when discussing adaptations of Avonlea from a fan's perspective. In fact, fans of Avonlea all place their personal ideas about

fidelity in different versions of the same town, and are not necessarily faithful to just one version at a time. And, of course, while Montgomery's novel did appear chronologically first, it is not necessarily a tourist's primary means of accessing Avonlea. Putting aside these traditional methods of discussing adaptations of written works onto the same and other mediums, opens up new avenues of discussion, producing new conclusions about both the adaptations and the fans who enjoy them.

Firstly, it becomes quite clear that the producers of the adaptations encourage fans to access different versions of the town without lining them up hierarchically. They do this partly through marketing techniques which align certain adaptations with other versions, usually, of course, those produced by the same company. The creators of the different adaptations also encourage fans to access different versions of the town by carefully framing the material they present, so that tourists, whether they have a great deal of knowledge of the space or none at all, can easily become oriented and familiar with a particular adaptation of Avonlea. Beyond merely recognizing the space being adapted as Avonlea, what fans really seek is immersion or an opportunity to completely surround themselves in another fictional reality. These adaptations also come equipped with both medium-specific and narrative means of aiding a tourist's immersion in the version of Avonlea, allowing fans to feel instantly at home, even on an initial visit. Fans also

participate in producing means of going home to Avonlea, to which they ascribe their own framing devices and immersion aids.

In fact, when examining how fans move between adaptations, whether it is smoothly or not so smoothly, it becomes evident that each fan has his/her own idea of Avonlea. These personal Avonleas are self-created adaptations based on information they know and create about the town. All fans house their own Avonlea, and it is these personal visions that condition all their interactions with each newly visited or re-encountered version of the town. Every time a fan visits Avonlea, his/her image of the town is both enhanced and altered by the new information presented en route. Like a living city, a fan's Avonlea is not static, but constantly growing and changing. Even if the visit is not a pleasurable one, the experience can still serve to reinforce a fan's personal Avonlea because it recalls the pleasurable aspect of the already known space. When fans are unable to immerse in a particular adaptation of Avonlea, it is because it does not harmonize with their personal idea of the town, because some aspect of this new or re-discovered space is in direct conflict with the hybrid village which has taken up residence in their imagination. However, as these personal Avonleas are always growing and changing, any conflicts which arise are often reconciled, allowing for immersion. Even when they are irreconcilable, fans are never without a road to Avonlea.

Perhaps the most important conclusion to be drawn is that

whether fans are able to immerse in an adaptation or not, they continue to seek out new Avonleas - even if the search allows them only the opportunity to grumble about how unfaithful the version is to a fan's particular idea of the town. Creators of adaptations of Avonlea do not disappoint in this area either: it seems Avonlea is everywhere and anywhere, with new versions constantly being created.

What would Montgomery have thought of the adaptations of her town? In fact, she in some ways would have agreed with her fans and discarded traditional discussions of fidelity to an original written work when comparing her books with their many adaptations. During her lifetime, she herself made a point of seeing both cinematic versions of Anne of Green Gables and, as was already mentioned, visited the Webb home after it was officially re-named Green Gables and wrote about both experiences. Theodore F. Sheckels, in his article "Anne in Hollywood", comments about Montgomery's reception of the apparent lack of fidelity of the Anne films. He wrote: "Montgomery, who was well aware of the inaccuracies, spoke in terms of liking or disliking the movies as an entirely separate artifact."⁴ Perhaps they are Avonleas of alternate universes, as Betsy of Dallas puts it. Fans of Montgomery and the adaptations of her work are actually quite like the author, who turned the sod and laid the foundation of Avonlea. Montgomery herself perhaps understood that the adaptations just presented more options for going home. According to Catherine Sheldrick Ross, going home

was Montgomery's intention in writing about Avonlea in the first place.

Montgomery knew the "old way home" was barred, but she could live in that world again by writing about it. In book after book, Montgomery was driven to the imaginative recreation of Cavendish "steeped in summer sunshine, surrounded by green, apple-bearing trees." Writing was her way of imagining herself "back in [her] old room at home, with all the old things in their places."⁵

Like Montgomery, fans of Avonlea wish to go back home, only instead of writing themselves there, they experience the many adaptations of the space. For literary tourists wishing to visit Avonlea, there is no high road, just different scenic routes for all tastes.

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1. Montgomery, Lucy Maud, The Selected Journals of L. M. Montgomery, Volume IV: 1929-1935 ed. Mary Rubio and Elizabeth Waterston (Toronto: Oxford University Press, 1998): 8-9.
2. Montgomery, Lucy Maud, My Dear Mr. M: Letters to G.B. MacMillan From L.M. Montgomery ed. Francis W.P. Bolger and Elizabeth R. Epperly (Toronto: Oxford University Press, 1992): 133-134.
3. MacFarlane, Brian Novel to Film: An Introduction to the Theory of Adaptation (Oxford: Clarendon Press, 1996): 8.
4. Sheckels, Theodore, F. "Anne in Hollywood: The Americanization of a Canadian Icon," in L.M. Montgomery in Canadian Culture ed. Irene Gammel and Elizabeth Epperly (Toronto: University of Toronto Press, 1999): 186.
5. Ross, Catherine Sheldrick, "Readers Reading Montgomery" in Harvesting Thistles: The Textual Garden of L.M. Montgomery, ed. Mary Henley Rubio (Guelph, Ontario: Canadian Children's Press, 1994): 26.

"Anne of Green Gables," with Mary Miles Minter impersonating the Anne created in the stories of L. M. Montgomery, is at the Rivoli this week. Miss Minter has often been associated in the public mind with Mary Pickford, and her physical resemblance to Miss Pickford is sometimes striking. Also she follows the same general style of acting, but she lacks "Little Mary's" vivacity as a child and is more mature, and also demure, when playing the part of a girl of the sweetheart age. It is probable that she has, and increasingly will have, much the same following as Miss Pickford, for, despite a number of differences, not all in her favor, her flavor is the same. Her present part is that of a little orphan rescued from an asylum by a kindly farmer and his sister. She keeps the rural community into which she is brought pretty well agitated while she is blossoming into the belle of the town, and, in the end, of course, she is loved by every one, especially the young man picked for the final fade-out. Humor, pathos, melodrama and romance are the reliable ingredients of the story, to which William D. Taylor, the director, has added a number of pleasing pictures. He has also brought much of the story's rural atmosphere naturally to the screen, and in this he received considerable assistance from the cast, especially Frederick Burton, Marcia Harris, Lella Romer and Russell Hewitt.

The Pictorial, of late crowded out by long photoplays, has been restored to the Rivoli program, for which many will be glad. Few, if any, dramatic films can compensate for the absence of news, travel, and scenic pictures.

English Christmas carols are sung in an effective setting.

D 22, 1919, 18:3

"Anne of Green Gables." New York Times Film Reviews 1913-1968.
Vol. 1 (December 22, 1919): .

☐ ANNE OF GREEN GABLES (Realart/Paramount, 1919)

Mary Miles Minter is a bit of established popularity. So are L. M. Montgomery's Anne books. The combination, ergo, was a well-advised one for the young star's debut on a new programme. The same advised selection proceeded in the selection of Frances Marion as the person who could best weld four tales into one string for the celluloids. The result is no drama to speak of, but a more or less biographic account of a little orphan girl who was alternately pathetic and funny; and later, alternately fiercely tragic and meltingly lovely. The high spots of the picture to me were Anne's black-and-white chicken, the feeding of imprisoned Anne by the little boy, Anne's innocent encounter with the mephitic polecat while hunting the picnic, and--later--adolescent Anne's tribulations as the disciplinarian of the village school. William D. Taylor's direction of the picture is pleasantly adequate without being in any way original, and the best work of the long cast is done by Marcia Harris, as Aunt Marilla.

--Julian Johnson in Photoplay,
Vol. 17, No. 3 (February 1920),
page 72.

Johnston, Julian "Anne of Green Gables (Realart/Paramount, 1919)," Photoplay. Vol. 17, No. 3 (February 1920): 72.

Appendix C

ANNE OF GREEN GABLES

Released: 1919

Production: Realart Films; released by Paramount

Direction: William Desmond Taylor

Screenplay: Frances Marion; based on the novel of the same name by L. M. Montgomery

Cinematography: Hal Young

Length: 7 reels

Principal characters:

Anne Shirley	Mary Miles Minter
George Stewart	Gilbert Blythe
Marilla Cuthbert	Marcia Harris
Matthew Cuthbert	Frederick Burton
Abdenage Pie	E. T. Chailles
Mrs. Pie	Leila Romer
Jumbo Pie	Lincoln Stedman

Mary Miles Minter was a one-time child stage actress who started her career billed as Juliet Shelby. She became a major film star and appeared in fifty films in a span of a dozen years. Known mostly for escapist comedies such as *A Cumberland Romance* (1920), Minter also appeared in several invigorating dramatic works, including Edward Sloman's inventively edited *The Ghost of Rosie Taylor* (1918), the story of a destitute French girl who finds new life in America. Because she was only ten when she began her screen career (her film debut was *The Nurse*, 1912), Minter was often cast as a young girl experiencing the pangs and adventures of growing up. Such is the case with *Anne of Green Gables*, a 1919 Realart Films production, which was released by Paramount.

The story of a young girl's humorous and heart-warming days at her adopted home, called Green Gables, the film is based on the L. M. Montgomery novel of the same name. It is similar in theme to two other popular novels-turned-films of the day, *Rebecca of Sunnybrook Farm* (1917) and *Pollyanna* (1920). Simplistic in theme, the film follows Anne on a series of mostly lighthearted episodes, such as accidentally selling the neighbor's cow. *Anne of Green Gables* was the first of four films starring Minter to be directed by William Desmond Taylor. Ironically, the collaboration between filmmaker and actress resulted in some of her most affecting performances; but later, it was to affect Minter's career tragically.

Minter, who had delicate features and a cascading mane of curls, somewhat resembled Mary Pickford. Her career, historians have argued, might also have resembled Pickford's had she been able to continue working. Historian Kevin Brownlow has called Minter "perhaps Mary Pickford's closest rival."

Broeske, Pat H. "Anne of Green Gables: Review of the 1919 film," Maqill's Survey of Cinema: Silent Films Volume 1 Essays A-Fla. ed. Frank N. MacGill (New Jersey: Salem Press, 1982): 146-148.

Appendix C continued

Minter's career, however, came to a premature end when she was only twenty-one. Like Mabel Normand, Minter was a scapegoat of one of the biggest Hollywood scandals of the 1920's, involving the still-unsolved murder of director Taylor.

Taylor was found shot to death on the floor of his Westlake, California, home on February 22, 1922. At the time, he was romantically linked to gifted comedienne Normand, but a search of his house by investigators revealed a letter, tucked in a bookcase, that pointed to another romantic involvement. It read, "Dearest, I love you. I love you. I love you." The letter was signed, "Yours always, Mary," and the stationery bore the initials, "M. M. M." The letter was traced to ingenue Minter, who admitted that she had been in love with the forty-five-year-old director. The murder and love triangle fed the lurid headlines of the day, and as a result, Minter made only four more films following Taylor's death.

A celebrated child actress, Minter was four years old when she first appeared on the stage. She gained her prominence in *The Littlest Rebel*, with Dustin and William Farnum. After moving from stage to screen, Minter continued to entice audiences with her girlish antics. For example, in *Anne of Green Gables*, a church picnic meets an untimely and unforgettable end, when Anne pelts a "cat" which turns out to be a skunk.

In the film, Minter appears as orphaned Anne Shirley, who is making her home with easygoing Matthew Cuthbert (Frederick Burton) and his spinster sister Marilla (Marcia Harris). Anne's adversary proves to be the town gossip, Mrs. Pie (Leila Romer), who invariably has something to talk about. For example, when Marilla tells the visiting minister of Anne's quiet, refined habits, the scene is interrupted when Anne and a neighbor boy frantically race by, and she is in pursuit of him (because he earlier dropped an apple on her head).

Anne's gregarious ways, balanced by her growing affection for the Cuthberts, were to have several film sequels. There was also a remake in 1934, starring Anne Shirley and Tom Brown, directed by George Nicholls, Jr. That the remake is better known than the original is a sad testament to a career overshadowed by headlines.

Still, it must be noted, Minter's work was not always considered exceptional. In fact, it is generally recognized that the quality of her work often depended on the care of her directors. Edward Sloman, who directed her in five-reelers prior to *The Ghost of Rosie Taylor*, once said to historian Kevin Brownlow, "Without doubt, she was the best-looking youngster I ever saw, and the lousiest actress." Yet, Sloman's own film, which contains a still-compelling performance by Minter, is contradictory to this. Taylor, who exhibited prowess with episodic tales including fine versions of *Tom Sawyer* (1917) and *Huckleberry Finn* (1920), also brought forth bubbly performances from Minter—especially in *Anne of Green Gables*.

Appendix C continued

Whether Minter would have proven to be an enduring talent, or but one of the era's dozens of Pickford imitators will never be known, for the actress fell victim to scandalmongers. The 1923 film *The Trail of the Lonesome Pine* marked her last screen work. A wealthy woman at the peak of her career (as a silent heroine she earned some \$1.2 million), Minter went on to become an interior decorator. She also had large real estate holdings, but sadly, it was tragedy that dominated her life throughout the ensuing years, including court battles that went on for six decades.

The first much-publicized case found Minter battling her mother for control of her earnings; she also went to court to retrieve earnings that had been embezzled by a broker. The actress's mother, Mrs. Charlotte Selby, was also a well-known public figure. The most dramatic of Selby's actions was her 1929 demand that she be exonerated of any complicity in the Taylor case. Press accounts implied that Selby had been both jealous and angered by Minter's infatuation with Taylor. When Selby finally appeared in court, in 1929, to deliver her testimony, she broke seven controversial years of silence concerning the case.

Even into the 1970's, the Taylor case plagued Minter, notably when "Rod Serling's Wonderful World of Crime," a television show, examined the murder. As a result, Minter filed an invasion of privacy suit, alleging that the program intimated the murder had been done by one of three women, and she was presumed to be among the three. Minter lost the suit, but claimed, at the time, she had "never gotten over" the late director, although in 1958 Minter did marry.

The life of Mary Miles Minter continues to be marked by tragedy into the 1980's. In 1981, she was beaten, bound, gagged, and robbed at her Santa Monica home. Investigators on the case, who described Minter as a "tiny, frail old lady," seemed surprised to learn that she was a former star of the silent screen. Said one investigator, "She's been a victim of theft and robberies for as long as I can remember."

Pat H. Broeske

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Tourist Sites and Festivals

"Anne of Green Gables and Road to Avonlea Days." at Westfield Historic Village.

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