Themes & Special Interest - Waiting for the Parade by John Murrell

WAITING
for the
PARADE

by JOHN MURRELL
DIRECTED BY KATE NEWBY

STUDENT MATINEE | 11:30am
WEDNESDAY, SEPTEMBER 28, 2016

Contact & Information
ATPlive.com | tpeterson@atplive.com

THEMES & TOPICS AND SPECIAL INTEREST
CONTENTS

ABOUT THE PLAYWRIGHT ................................................................................................................. 4
SET AND COSTUME DESIGN CONCEPTS .......................................................................................... 5
THEMES & TOPICS .......................................................................................................................... 9
THE ROLE OF WOMEN IN WARTIME .............................................................................................. 10
John Murrell was born in 1945 in Texas, but has lived for many years in Calgary, where he completed his education. His play Memoir has been translated into more than 15 languages. John has been playwright-in-residence with Alberta Theatre Projects from 1975 to 1976, Associate Director with The Stratford Festival from 1977-1978, and the head of the Banff Centre School of Fine Arts Playwrights Colony in 1986. In 1988 he was appointed as the head of The Canada Council's Theatre Section. He is a Lifetime Member of Playwrights Guild of Canada. In 2002 he was made an Officer of the Order of Canada and awarded the Alberta Order of Excellence. In 2008, he received the Governor General's Performing Arts Award for Lifetime Artistic Achievement, Canada’s highest honour in the performing arts.

**ORIGINAL PLAYS**

- Haydn’s Head (1974)
- Power in the Blood (1975)
- Waiting for the Parade (1977)
- Memoir (1977)
- Farther West (1982)
- New World (1984)
- October (1988)
- Democracy (1991)
- The Faraway Nearby (1994)
- Death in New Orleans (1998)
- Taking Shakespeare (2012)

**Waiting for the Parade**

Winner of the 1980 *Floyd S. Chalmers Canadian Play Award*
Set Design
By Gillian Gallow

A White Model is a simple, unadorned sketch model made at an early stage in the design process that is flexible enough to experiment with space, structure, and form; uninhibited method of 3D sketching.

White Model:

Once the White Model is approved by the Director the Set Designer will create a Final Maquette. This is built to scale and represents the setting on the stage in which the performance will take place. This model is used not only by the builders of the show to ensure all elements are the correct shape size and colour. But also by the Director who will reference the model when blocking the show.

Final Maquette:
Costume Design Sketches

By Gillian Gallow
**THEMES & TOPICS**

<table>
<thead>
<tr>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role of Women in World War II</td>
</tr>
<tr>
<td>Sentiments of War</td>
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<tr>
<td>Prejudice vs. Celebrating Diversity</td>
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<td>Feelings of Loneliness / Uncertainty</td>
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<td>Resiliency in the face of struggle.</td>
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<thead>
<tr>
<th>Discussion Topics</th>
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<tr>
<td>How have the roles of women in war changed since the play was written?</td>
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<td>How did the participation of women in the War change the role of women in Canadian society?</td>
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<td>Despite their opposing sentiments why do you believe these women continue to come together to support the war effort?</td>
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<td>How do the general sentiments about current world conflicts differ from those in the play/ how are they similar?</td>
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<td>The play depicts the prevalence of racism towards German Canadians during the second world war. How do we see these prejudices manifest in society today?</td>
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<td>What is the role of music in war time?</td>
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<td>What are wartime measures? How are these depicted or discussed in the play?</td>
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<tr>
<th>Additional topics</th>
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<tr>
<td>Conscription in Canada</td>
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<td>Women’s paid and unpaid work during the war</td>
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<td>Internment Camps in Canada</td>
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History of the Role of Women in War


IN THE HOME
Home life could be challenging during the war years. “Rationing” was in effect during both the First and Second World Wars, making it hard to obtain sugar, butter, eggs and other scarce food items that were needed to help feed the men fighting overseas. Goods such as rubber, gas, metal and nylon were also difficult to come by because they were needed for the war effort. Women did their part by donating old cookware and other household items to recycling scrap metal drives and encouraging others to “Use it Up, Wear it Out, Make it Do, or Do Without.” This spirit could even be seen in advertisements. “I’m patriotic!” says one woman on a Second World War-era poster as she rolls her hair in tissue rolls instead of cutters, thus saving metal and rubber that could be used to make guns and tires for military vehicles.

It was not easy for women to fill the new roles that arose due to the demands of wartime, while maintaining the traditional female roles of the time. Many women worked tirelessly in the home, often combining their domestic labours with war-related volunteer work with women’s organizations or in military canteens.

ON THE FARM
Canadian farms felt their own pressures to meet the growing need for food for the war effort, while also losing many of their young male workers to military service. Many farm women were faced with the reality that they had to maintain the family farm themselves, as well as feed the children, while the husbands, sons and hired labourers were off at war.

Mothers and children worked side-by-side on the farm to ensure it survived and prospered, with responsibilities like planting, harvesting, caring for livestock, milking cows and managing the finances being added to women’s normal farm chores. Women adjusted well to this shift in roles and, when the men returned after the war, many women continued helping on the farm in these new ways.

WOMEN’S ORGANIZATIONS
The Women’s Institutes (WIs) and other women’s groups did their part, as well. Helping neighbours was part of their members’ daily lives and, during wartime, their “neighbourhood” expanded to include those in the military. Making quilts, bandages and clothing for the men overseas were
just a few of their wartime projects. These groups sent books, newspapers and special treats to military hospitals overseas. They also held “send-off” and “welcome home” parties for servicemen from their area and, after the war, were in the forefront of efforts to create local war memorials. The WIs also had a “Central War Charities Fund” that raised millions of dollars during the Second World War.

The WIs used their agricultural connections to cooperate with the government to establish farm labour bureaus to encourage city women to volunteer to help harvest crops. They also held “canning clubs” to keep up with the high demand for preserved fruits and vegetables. Their members’ experiences in adapting recipes to wartime shortages also led them to publish special cookbooks. The average homemaker, struggling to prepare meals within the restrictions of food rationing, found these books to be a great resource.

**IN INDUSTRY**

Many men left their civilian jobs to fight for their country during the First and Second World Wars. These jobs needed to be filled and, in the Second World War in particular, women quickly stepped forward to meet the surging demand for workers in a greatly-expanding Canadian wartime economy. At the beginning of the war, approximately 570,000 women worked in Canadian industry, mostly at clerical jobs. Five years later, almost a million women would be employed, with many working in traditionally male factory jobs.

Initially, there was a reluctance to allow women into new fields of employment. As the war proceeded, however, it became evident that if the country was to make the most of its resources, women’s contributions would be vital. Many new factories were established to manufacture guns, ammunition, aircraft, ships and more, and women soon could be seen in almost every factory working alongside their male counterparts. This shift in gender roles took some getting used to, but by the end of the war, women had proved to themselves and to the country that they could do any job a man could—and do it well!

After the Second World War ended, incentives for women workers—such as company day care centres—ended and they were encouraged to leave the workforce. However, many did stay on to work in the growing service industry. The war years had changed the face of Canada’s workplaces forever.
CANADA'S OWN “ROSIE THE RIVETER”
America may have made the fictional “Rosie the Riveter” famous during the Second World War, but Canada found its own female role model in a real person. Elsie MacGill was the first woman to receive an electrical engineering degree in Canada and the first female aircraft designer in the world. The 35-year-old aeronautical engineer supervised the production of Hawker Hurricane fighter planes at the Canadian Car and Foundry Company, which employed 200 women and produced more than 1,450 aircraft during the war. MacGill became a symbol of Canada's miraculous economic wartime transformation. She was even the subject of a comic book called “Queen of the Hurricanes” that was devoted to her achievements.

AN IMPRESSIVE CONTRIBUTION
Canada's contributions during the war years would have been very different if it were not for the vital roles women played on the home front. The war effort encompassed all Canadians, and women did their fair share and more, achieving and sacrificing a great deal in the cause of peace and freedom. The impressive achievements of these trailblazing women still echo today.

CANADA REMEMBERS PROGRAM
Women not only contributed to the war effort on the home front; they also played important roles in the military. Learn more about the achievements and sacrifices of Canadian women in uniform by exploring the Canada Remembers Women in the Canadian Military historical sheet.

The Canada Remembers Program of Veterans Affairs Canada encourages all Canadians to learn about the sacrifices and achievements made by those who have served—and continue to serve—during times of war and peace. As well, it invites Canadians to become involved in remembrance activities that will help preserve their legacy for future generations. To learn more about the contributions of women during times of war, please visit the Veterans Affairs Canada Web site at veterans.gc.ca or call 1-866-522-2122 toll free.

This publication is available in other formats upon request.