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[YOUTH
ENGAGEMENT]

GLORY

By Tracey Power



EDUCATOR RESOURCES

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GLORY

by Tracey Power
Directed by James MacDonald

STUDENT MATINEE 11:30 AM | April 12th, 18th & 19th, 2018

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SYNOPSIS

In 1933, four friends set out to prove to Canada that hockey isn't just a sport for men. But with the Great Depression weighing heavily on the nation and political tensions rising in Europe, can they overcome the odds, and people's expectations, and forge their own path to glory? Told through music and dance inspired by the jazz age, *GLORY* is the uplifting story of the Preston Rivulettes and the teams original members. Hilda and Nellie Ranscombe sisters trying to get through the depression, and Marm and Helen Schmuck, Jewish sisters who are very aware of the rising tensions not only in Europe but on home soil. With the help of their reluctant coach Herb Fach, who is German and is feeling the rising tension in his own way, these girls charge down the ice and take the hockey world by storm.

SETTING

This play takes place in Preston, Canada beginning in the summer of 1930 and spanning until the winter of 1939. As the play progresses the team travels around Canada to various rinks, but the majority of the ice play happens at the Lowther Street Arena, in Preston.

STYLE This play is written in the style of realism. However throughout the play there are 7 different hockey games. These games switch style to incorporate 1930s swing dancing to represent the skating and playing of the game, with choreography being done by the playwright Tracey Power.



CHARACTERS (All of the characters are based non real historical figures)

Hilda Ranscombe- As a player, the Hayley Wickenheiser of her time. Loves the sport more than anything. She finds the belief and confidence in herself on the ice, but struggles with her life away from the rink. Hilda's true passion is hockey and wants to devote her life to the sport in a time when professional female athletes was a daydream rather than a reality. She struggles with a learning disability that makes it difficult for her to get a job like her sister Nellie, in a time when everyone needs a job. However her drive and passion for the game allows her to accomplish a lot more than she thinks she can.

Nellie Ranscombe- Of the Rivulettes Nellie is the intellectual, being accepted to university but unable to attend for financial reasons. While she is passionate about the game, it is really the team and her love for her friends that drives Nellie. She questions her skills on the ice but finds herself questioning a lot more, especially in her relationship with Helen, as they grow and mature throughout their time with the team

Marm (Margaret) Schmuck- She is feisty and speaks her mind. She uses a biting sense of humour and turn of phrase to deal with the hits that life throws at her. Throughout the play she comes face to face with the anti-Semitism of 1930's Canada. As turmoil rises overseas she feels more and more threatened at home. She takes out her frustrations on the ice. She is flippant and funny with anger always bubbling below the surface.

Helen Schmuck- In the play Helen tries to reconcile her traditional views of femininity and a woman's place in society with her love of the game. Helen searches for the balance of being athletic and enjoying the sport and her desire to be conventionally "beautiful" and to get married and have children. She is reserved but can get swept up in the excitement of the game. She surprises herself with the power she has on the ice.

Herbert Fach- Herbert Fach is a German Canadian. He is cautious about others' opinions of him and tries to fly under the radar. While initially seeming gruff he has a soft spot and genuinely begins to care about the girls and the team. He takes obstacles in stride and works to protect the girls and pushes them to do their best.

ABOUT THE PLAYWRIGHT

Tracey Power

Tracey was born and raised in the beautiful Comox Valley on Vancouver Island and works as an actor, playwright and director/choreographer. A member of The Playwrights Guild of Canada her writing credits include: the recent premiere of MISS SHAKESPEARE - A musical about the wild life of Judith Shakespeare, J. CAESAR - an all female adaptation of Shakespeare's play, GARAGE ALEC a bilingual comedy about a young Anglophone Woman who get's stuck in Causapsca, Quebec with a mechanic who speaks no English, THE GREAT MOUNTAIN - an environmental adventure story for young audiences , BACK TO YOU, A rockabilly musical about the Life and Music of Lucille Starr, IF ROMANCE IS DEAD... WHO KILLED IT?, and THE BIG SNEEZE also for young audiences. Her adaption of the JUNGLE BOOK premiered in Montreal in 2008 with Geordie Productions and is published by Bakers Plays/Samuel French. New plays in development THE CARDBOARD HOUSE - a two hander musical dealing with street youths, ORDINARY GENIUS, GLORY and BETTER. LIVING SHADOWS, A STORY OF MARY PICKFORD, Tracey's self penned one woman show toured her to theatres across Canada and was nominated for four Sterling Awards of which it won Outstanding Production and Outstanding Performance. Acting credits include Clybourne Park (Citadel Theatre), UBUNTU, The Cape Town Project (Western Canada Theatre, Theatre Calgary), La Cage Aux Folles (Playhouse Theatre), Blackbird(Citadel Theatre), The Number 14 (Axis Theatre), The Bone House for The Edinburgh Fringe, The Ecstasy of Rita Joe and Urinetown the Musical (Firehall Arts Centre), I Love You, You're Perfect, Now Change and The Back Kitchen Release Party (Arts Club), The One That Got Away (The Electric Company and Magnetic North Festival) and A Midsummer Nights Dream & Henry V (FreeWill Players)



GLORY

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DESIGN

Costume Design

by Cindy Wiebe



GLORY

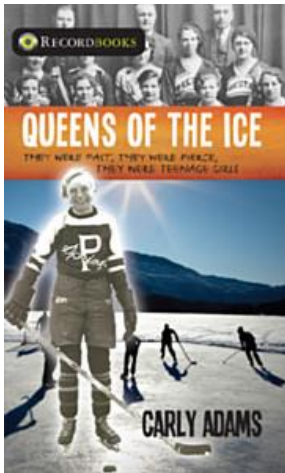
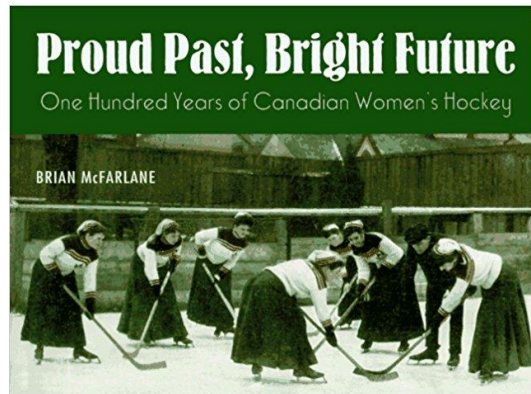
Set Design

by Narda McCarroll

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THEMES AND TOPICS

Themes	
<p>Teamwork</p> <p>Friendship</p> <p>Feminism</p>	
Post Show Discussion Topics	
<ol style="list-style-type: none"> 1) What is the significance of Herbert Fach's German heritage? 2) Discuss how masculinity and femininity are perceived at the time this play takes place. How do the girls embrace both the "Masculine" and "feminine"? 3) Discuss how music and choreography are used in the piece. 4) Hockey is a big part of the Canadian identity. How does knowing the story of the Preston Rivulettes change your own view of Canada and Canadian history? 5) There are two sets of sisters in the play. What do the actors do to show the difference in the sisters relationship versus the rest of team? 	
Additional topics	
<p>Queens of the Ice – Dr. Carly Adams</p> 	<p>Proud Past; Bright Future: 100 Years of Canadian Women's Hockey- Brian MacFarlane</p> 

ADDITIONAL READING**An interview with the Playwright, Tracey Power.**

Source: Western Canada Theatre

Tracey Power is both the playwright and choreographer for GLORY. We asked her a few questions about her process, why this particular story demanded her attention and why it needed to be shared.

Is this the first play that you have written? Was the writing process what you expected? What did you enjoy the most, and what did you find most challenging as you wrote this play?

No, I've written a few plays now and a musical. It's been an exciting writing process but different than others. As the play is inspired by true events I needed to decide what events I wanted to include in the play and what journey was the most dramatic and exciting for the characters to go on. The most challenging thing is realizing that sometimes for story purposes you need to let go of some of the facts, because they don't necessarily make for a good play. The most exciting thing is figuring out how the ice skating comes to life on stage.

What drew you to the story of a woman's hockey team in the 1930's? Why this era in particular?

I saw a photograph of a women's hockey team from the 1930's; I had no idea women were playing hockey at such a high level in that time. I felt let down by historians who have done such a good job of writing down the men's hockey journey of the past but not the women's. I was so amazed by the story of the Preston Rivulettes that I wanted more Canadians to hear it as well, which is why I started writing the play. The era was exciting because swing music and dance is so vibrant and a perfect inspiration for bringing the hockey games to life on stage.

You are also choreographing all of the musical numbers for the play. How long have you been choreographing for the stage? Was dance an early love for you, and if so, how did it shape who you are today? How did a story about a woman's hockey team inspire you to include choreographed musical numbers?

I love dance and began when I was 6 years old. When I was 17 I ran a dance school in the Comox Valley and that not only taught me about the skills needed to run a business but also about producing a show and working with kids of all ages. When I went to theatre school and started acting professionally I stopped choreographing, but dance and movement made me a stronger performer and comfortable with my body on stage. When I started directing, I premiered a show I created called Chelsea Hotel, The Songs of Leonard Cohen in 2012 which I also choreographed. After that other directors began to ask me to choreograph their shows, and it's been wonderful to work in that capacity again. I think being an actor has improved my story telling as a choreographer and I'm always looking for shows where movement plays a large part in the story telling. Creating a dance world for GLORY is something I'm so proud of. It's new, it's innovative and it's so exciting to push myself into new areas.

In the play, Helen says, “what we fight for on the ice, is bigger than the game” (118). There are several examples of what the women are fighting for through your dialogue of the characters (equality and defending feminine ideas of strength and sensitivity, to only name a few). Do you think women are still fighting for these equalities abroad? Are we still fighting for them here in Canada? Why in today’s political climate, is this important to talk about? Why is this an important message for youth?

Yes. Women are still fighting for equality. In our country and every country. This is a huge question and one that is difficult to answer in a few sentences. I think that’s why I write plays like GLORY, so the audience can experience the inequality and prejudice the women experience and be driven to do more about it. Through theatre we can inspire conversation and talk about ways that it still exists and what we can do as individuals to change that. It is evident in GLORY how much these women have to fight for, from things that may seem small like ice time to practice on, to larger things like being judged for being women who want to play an “aggressive” sport like hockey. Youth need to be agents for future change, and make the choice to live in a country where there is equality and respect for all.

All of the female characters are based on the 4 original women who began the Preston Rivulettes. Which of the female characters do you connect most with and why? How has their story inspired you?

Hilda for her determination. Nellie for her courage. Helen for her confidence. Marm for her fight. They have all inspired me. I suppose if I had to pick one, it would be Hilda. It was her dream of being the best hockey player she could that started the incredible story of the Rivulettes. It wasn’t always easy for her but she inspired everyone around her to work harder, and fight harder for what they love. I hope with this play, I can inspire those who watch it to work and fight harder for what they love.



PRESTON RIVULETTES - 1930's

3 JUNE 2014

When hockey historians discuss the greatest women's hockey teams of all time, various configurations of Team Canada and Team USA are mentioned in the same breath as...the Preston Rivulettes.

The Preston Rivulettes?!?

Absolutely! Prior to the Second World War, this team from Southwestern Ontario was virtually unstoppable.

The town of Preston, Ontario hasn't existed since 1973, when the towns of Preston and Hespeler, the hamlet of Blair and the city of Galt were amalgamated to form the city known today as Cambridge. While it is unclear exactly how the Preston Rivulettes hockey team was originally formed, it is generally agreed that in 1930, members of the Preston Rivulettes girls' softball team were discussing activities in which they could partake during the winter months and someone suggested hockey. Two members, Nellie Ranscombe and Helen Schmuck chatted with Fanny Rosenfeld, better known as 'Bobbie,' who had a sports column targeted to women in the *Toronto Globe and Mail*, and who was already starring in multiple sports, including hockey. Rosenfeld encouraged the girls to form a hockey team.



A baseball team that formed a hockey team, the Preston Rivulettes throughout the 1930s lost just two of 350 games played during that decade until war brought an end to their dynasty.
(Hockey Hall of Fame)



The Preston Rivulettes were inducted into the Cambridge Sports Hall of Fame in 1996. (Hockey Hall of Fame)

Nellie was already quite a good player, having played shinny on a pond near her home, but none of the other girls on the softball team had ever played organized hockey before, yet they accepted the challenge and at the first practice at Preston's Lowther Street Arena, nine members arrived, ready to form a hockey team. The owner of the arena, Herb Fach, coached the team, which was comprised of inaugural members Nellie Ranscombe in goal, Marg Gabbittas and Toddy Webb on defence and sisters Helen and Marm Schmuck at forward along with Nellie's sister Hilda Ranscombe. Pat

Marriott, Myrtle Parr and Helen Sault, were the alternates. In 1931, this squad debuted in the

Ladies Ontario Hockey Association, a league that had been in operation since 1923. Other teams in their division that season were from Guelph, Hamilton, Kitchener, London, Port Dover, Stratford and Toronto, all cities or towns in Southwestern Ontario. In that first season, the Rivulettes beat London for the championship of their division, and then defeated Pembroke for the LOHA championship and, ironically, the Bobbie Rosenfeld Trophy. Preston's Prestonian reported, *"The remarkable performance of the local girls' team has caused considerable comment among the local fans who have followed the great game of hockey for years. Organized as a team only a short time ago, inexperienced and unnoticed, made their way with ease through all opposition, at that without losing a game to bring this additional honor to Preston."*

Through the ensuing decade, the Rivulettes played approximately 350 games, losing but two and tying just three. They won the LOHA's Bobbie Rosenfeld Trophy ten years in a row, were six-time winners of the Romeo Daoust Cup as Eastern Canadian champions and went on to win the Lady Bessborough Trophy as the Dominion Women's Amateur Hockey Association champions on four occasions, although that number is deceiving.



Gloves worn by Hilda Ranscombe during the Preston Rivulettes domination of women's hockey in the 1930's.



Socks worn by Hilda Ranscombe of the Preston Rivulettes during the 1930s.

While the team won its contests with relative ease, women's hockey struggled to find a solid foundation during that decade. Due to the Great Depression, financing was constantly a challenge. The players were unpaid and had to pay for travel and expenses on their own. In 1933, the Rivulettes were edged by the Edmonton Rustlers for the national championship, yet the Galt Reporter

wrote that the Rivulettes had *"placed this town on the sports map."* In 1934, the two teams were to meet again for the championship, but the Rivulettes were unable to secure financing to travel west to Edmonton in order to face the Rustlers again and defaulted the championship to Edmonton. In 1935, Preston defeated Winnipeg Eatons for the inaugural Lady Bessborough Trophy, donated to the national champion in women's hockey. In 1936, the Rivulettes again were forced to default the championship due to financing, this time to the Winnipeg Olympics. In 1937, the Rivulettes defeated the Winnipeg Eatons for the Lady Bessborough Trophy, winning it again in 1938 and 1939 against teams from Winnipeg. Alas, there was no champion in 1940 as both Preston and the Winnipeg Olympics defaulted.

Because the Rivulettes were so dominant, many ladies' teams refused to join the LOHA because they believed there was no chance of competing. The league decreased in size until Bobbie Rosenfeld, who had become league president, decided to form an 'A' and a 'B' league, with teams allocated by their skill level.

Icetime was also at a premium, and often, the women's games were pushed aside by men's teams. In 1938, for example, the LOHA semi-final between the Preston Rivulettes and the Cobalt Northern Marvels had to be rescheduled because the Ontario Hockey Association (OHA) took precedence. This, in spite of the fact that on most occasions, the Rivulettes outdrew men's games.



Preston Rivulettes sweater worn by Hilda Ranscombe during the 1930s.

In 1939, the Preston Rivulettes were invited to Europe for an exhibition tour to demonstrate their skills against men's teams, but the outbreak of World War II forced the cancellation of the tour. By 1940, the mighty Preston Rivulettes were forced to fold when government-imposed gas rationing curtailed travel.

By 1940, the earliest golden era of women's hockey came to a conclusion when the Preston Rivulettes folded. Not only had financial considerations taken their toll, but so had the Second World War, as several members of the team took up their roles in the war effort. In addition, several team members found new priorities as newlyweds and new mothers.

Through their decade-long existence, several women besides the inaugural members represented Preston on the Rivulettes, including Marie Bielstein, Ruth Dagel, Eleanor Fairgrievies, Violet Hall, Gladys Hawkins, Fay Hilborn, Norma Hipel, Sheila Lahey, Winnie Makcrow, Dot Raffey, Midge Robertson and Elvas Williams.



Hilda Ranscombe led the Preston Rivulettes to six Dominion championships and it was her fame that enabled a women's league to flourish in Ontario and for women's hockey to become popular right across the country. (Hockey Hall of Fame)

Although they existed for but ten years, the legacy of the Preston Rivulettes is immense. They were inducted into Canada's Sports Hall of Fame in 1996 and into the Cambridge Sports Hall of Fame a year later. Perhaps even more notably, they opened doors for women's hockey by demonstrating that the women's game could be played as skillfully as the men's game, and could draw substantial

fan support. They will be remembered for their dominance; regarded justifiably as one of the greatest women's hockey teams ever assembled.

Kevin Shea is the Editor of Publications and Online Features for the Hockey Hall of Fame.

Shea, Kevin. "Legends of Hockey - Spotlight - Preston Rivulettes - 1930's." *The Official Site of the Hockey Hall of Fame*, www.hhof.com/htmlSpotlight/spot_oneononeTeamRvults.shtml. Accessed 3 Oct. 2017.