

THE FIANCÉE

ENRICHMENT GUIDE



By HOLLY LEWIS

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Theatre Etiquette

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

The following items are not allowed in the theatre:

No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Masks must remain on while consuming beverages in the theatre, straws are available in the lobby.

Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

Basic courtesy:

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate behaviour:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)
- Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

WHO'S INVOLVED

CAST

| | |
|----------------|---------------|
| HELEN BELAY | Lucy |
| LORA BROVOLD | Ms. Crotch |
| PATRICIA CERRA | Rose |
| SHELDON ELTER | Clark/Chester |
| FARREN TIMOTEO | Manny |
| TENAJ WILLIAMS | Dick |

UNDERSTUDIES

| | |
|------------------|---|
| CAMERON KNETEMAN | Understudy (Dick, Manny, Chester/Clark) |
| JENNY MCKILLOP | Understudy (Ms. Crotch) |
| KIANA WOO | Understudy (Rose, Lucy) |

CREATIVE TEAM

| | |
|-------------------|--------------------------|
| HOLLY LEWIS | Playwright |
| DARYL CLORAN | Director |
| WHITTYN JASON | Set/Prop Designer |
| LEONA BRAUSEN | Costume Designer |
| PATRICK BEAGAN | Lighting Designer |
| DANIELA FERNANDEZ | Sound Designer |
| MATTHEW SKOPYK | Mentor to Sound Designer |
| MORGAN YAMADA | Fight Director |

| | |
|-----------------|----------------------------------|
| JANINE WADDELL | Intimacy Director |
| LORA BROVOLD | Intimacy Captain |
| MIEKO OUCHI | Dramaturg |
| AMANDA GOLDBERG | Assistant Director |
| SANG-SANG LEE | Stage Manager |
| ANNA DAVIDSON | Assistant Stage Manager |
| PATRICIA CERRA | Fight Captain |
| JENNA KEREKES | COVID-19 Health Captain |
| SARON BERAKE | Production Assistant (Rehearsal) |

CAST & CREW BIOGRAPHIES

Helen Belay

Helen Belay (she/her) is an Ethiopian-Canadian actor and storyteller who's been playing with words and obsessed with all things beautiful since she was a wee babe in Bedford, England. A graduate of the UofA's BFA Acting, she's currently one of the Citadel Theatre's Associate Artists. Previous Credits Include: *Heaven* (Citadel Theatre); *Here There Be Night* (WWPT); *The Blue Hour* (SkirtsAFire Festival); *The Society of the Destitute Presents Titus Bouffonious* (Theatre Network); *Cinderella* (Globe Theatre); *Lost Lemoine Part 1&2*, *Vidalia* (Teatro La Quindicina); *Lenin's Embalmers*, *All for Love* (Studio Theatre).

Lora Brovold

Lora is a Sterling nominated actor and voiceover artist who is thankful to make her work and home here in Edmonton, on Treaty Six Territory. Previous credits include: *Sweat*, *A Few Good Men*, *A Midsummer Night's Dream* (Citadel Theatre); *The Ugly Duchess*, *Heroines*, *Mo and Jess Kill Susie* (Northern Light Theatre); *Bust*, *Let the Light of Day Through* (Theatre Network); *Circle*, *Mirror Transformation*, *The Liars*, *Three Days of Rain* (Shadow Theatre); *The Invention of Romance* (Workshop West Theatre). Lora is a graduate of the University of Alberta's BFA Acting Program.

Patricia Cerra

Patricia is an award winning artist with a multi-faceted career as an arts leader, producer, director, and actor. Recently she won the Sterling Award for Outstanding Performance in a Leading Role, Comedy. She was the Intern Artistic Director with Neptune Theatre in Halifax. She is now

the Artistic Programs Associate with Musical Stage Company in Toronto. Citadel credits include: *A Christmas Carol*, *The Silver Arrow: The Untold Story of Robin Hood*, *Shakespeare in Love*. Upcoming in Edmonton: *A Christmas Carol* (Citadel), *The Mountaintop* (Shadow Theatre). More: patriciacerra.com

Sheldon Elter

Sheldon is a Métis artist. Credits: *Dear Rita*, *Stories from The Red Dirt Road* (Confed Centre), *Ministry of Grace* (Belfry Theatre), *Evangeline* (Citadel Theatre/Confed Centre), *The Garneau Block*, *Christmas Carol*, *Crazy for You*, *Alice Through the Looking Glass*, *One Man Two Guvnors*, *Julius Caesar*, *A Prairie Boy's Winter*, *Vimy* (Citadel Theatre), *Tartuffe*, *The Sound of Music*, *Enron* (National Arts Centre), *After The Fire*, *BEARS* (Punctuate! Theatre), *NEVER-MORE* (Catalyst Theatre), *HAIR The Musical*, *Shear Madness*, *The 25th Annual Putnam Spelling Bee*, *The Buddy Holly Story* and *The Full Monty* (Mayfield).

Farren Timoteo

Farren is an actor, writer, and director. His acting credits include *As You Like It*, *Shakespeare in Love*, *Peter and the Starcatcher*, and *Monty Python's Spamalot* (Citadel Theatre); *The Light in the Piazza* (Theatre Calgary); *Coriolanus* (Freewill Shakespeare Festival); *Marvellous Pilgrims* (Teatro La Quindicina); *Forever Plaid* (Mayfield Dinner Theatre); and, *Made in Italy* (Western Canada Theatre), which he has toured across Canada. Farren has been honored by the Sterling Awards on many occasions, most recently for his performances in *Made in Italy* and *Monty Python's Spamalot*. In 2015, Farren was included in Avenue Magazine's prestigious list of Edmonton's Top 40 Under 40, in recognition of his artistic contributions to the city.

Tenaj Williams

Tenaj is very excited to be back doing live theatre at the Citadel again. CITADEL THEATRE: *The Color Purple* (Co-pro with MTC). OTHER THEATRE: *Sweat* (Theatre Aquarius), *The Color Purple* (Neptune Theatre), *Touch Me: Songs for a (Dis) Connected Age*, *A Christmas Carol* (Theatre Calgary), *Rosencrantz and Guildenstern are Dead*, *Charlotte's Web* (ATP), *King Lear*, *Macbeth* (Shakespeare Company), *Naughty but Nice*, *The Paperbag Princess: A Musical* (Forte), *Sextet* (Verb), *Joseph and the Amazing Technicolor Dreamcoat* (Rosebud). Film/TV: *JANN* (CTV/Hulu), *Wynona Earp* (Sci-Fi), *Big Sky* (NBC), *Meet me at Christmas* (Hallmark)

Cameron Kneteman

Cameron Kneteman (he/him) is a singer, actor, and writer, originally from amiskwaciwâskahikan (Edmonton). Previous Theatre Credits: Charles Bingley in *Miss Bennet: Christmas at Pemberley* (Citadel Theatre); Gilbert in *Anne and Gilbert* (Guild Theatre); and Rolf in *The Sound of Music* (Western Canada Theatre). Previous Screen Credits: *V/H/S 94*; *Murdoch Mysteries*. Cameron is an artist recently diagnosed with attention deficit disorder. He is a co-creator (with Carly Neis and Cynthia Jimenez-Hicks) for *Tune to A*, a new play highlighting disability representation and allyship, premiering at Azimuth Theatre's Expanse Festival in 2022.

Jenny McKillop

Jenny is an Edmonton based actor and arts educator. She is an ensemble member with Teatro La Quindicina. Previous credits include: *As You Like It* (Citadel Theatre/Manitoba Theatre Cen-

tre); *A New Brain* (Plain Jane Theatre); *The Real Inspector Hound* (Bright Young Things); *Fever Land*, *Pith*, *A Lesson in Brio* (Teatro La Quindicina); *Mary Poppins* (Globe Theatre); *Outside Mullingar* (Shadow Theatre); *Airswimming* (Praise Doris Productions), *The Taming of the Shrew*, *Hamlet* (River City Shakespeare); *You Are Happy* (Blarney Productions and Dogheart Theatre) and *Legoland* (Blarney Productions).

Kiana Woo

Kiana is an actor, creator and clown, who has been blessed to work across Canada. She is thrilled to be working at the Citadel alongside such a wonderful team. Much love and thanks to her ever supportive friends and family. Previous Credits Include: *Alice in Wonderland* (Guild Festival Theatre); *Hamlet in Isolation* (Thou Art Here Theatre); *Cymbeline* (Shakespeare BASH'd); *E-Day* (Theatre Network); *The Two Gentlemen of Verona* (Theatre Calgary/SBTB); *That's Danger!* (Work Plays Schools Program); *The School for Scandal*, *Doll House*, *The Lower Depths* (Studio Theatre).

Holly Lewis

Holly is an actor, playwright and dramaturg based in Amiskwaciwâskahikan (Edmonton). Previous playwright credits include co-writing the two international collaborations, *Ubuntu: The Cape Town Project* (Theatrefront/Tarragon/Citadel/Neptune/Western Canadian tour) and *Return: The Sarajevo Project* (Theatrefront/Sarajevo Winter Festival/Tarragon, Dora Award nomination). As an actor, Holly has worked extensively across the country in theatre and film, including as a series regular on the international Emmy Award winning, *The Newsroom*. Currently, she is developing a modern adaptation of Chekov's *Three Sisters* with music by Anton Lipovetsky.

Daryl Cloran

Artistic Director of the Citadel. Daryl has directed internationally in countries such as South Africa and Bosnia and Herzegovina, and across Canada, including: Shaw Festival, National Arts Centre, Theatre Calgary, Neptune Theatre (Halifax), Arts Club (Vancouver), Canadian Stage and Tarragon (Toronto). For the Citadel, Daryl has recently directed: *A Christmas Carol*, *Shakespeare in Love*, *Matilda*, *The Silver Arrow*, and *The Candidate & The Party*. Daryl's Beatles-infused adaptation of *As You Like It* has played at the Citadel, Bard on the Beach (Vancouver), RMTC (Winnipeg) and is currently running at Chicago Shakespeare Theater.

Whittyn Jason

Whittyn Jason (they/them/theirs) is a queer, non-binary, mixed-race artist of South African and Ukrainian descent. They primarily work as a scenographer/lighting designer, the latter of which has been nominated for a Sterling Award. They are currently living and creating in amiskwaciwâskahikan (colonially known as Edmonton). Previous credits include: *Heaven*, *Brimful of Asha* (Citadel Theatre), and *Night* (Major Matt Mason Collective). They hold a BFA in Theatre Design from the University of Alberta and are an associate member of Associated Designers of Canada (ADC).

Leona Brausen

Leona Brausen is an award-winning costume designer, actor, improviser and playwright who has been working consistently in the Edmonton theatre scene since her debut at the 1982 Fringe Festival in Stewart Lemoine's first-produced play, *All These Heels*. Recently she expanded her practice into art installation, with *Hero Material*, her series of window displays at the Varscona Theatre celebrating four iconic Canadian women. Most recently, she designed costumes for Trevor Anderson's upcoming feature film, *Before I Change My Mind*, to be released in 2022.

Patrick Beagan

Patrick (he/him) is a proud halfbreed of Nlaka'pamux (ing-klə-KAP-muhx) and Irish Canadian heritage. He is the General Manager of Concrete Theatre, and a co-contributor to the 35//50 Initiative. Recent works include lighting *Mary's Wedding: A Métis Love Story*, *A Brimful of Asha* (Citadel Theatre), *Sleeping Beauty*, *Pinocchio* (Alberta Musical Theatre Company), *Triassic Park* (Uniform Theatre), *Constellations* (Flaming Peanuts), *Songs My Mother Never Sung Me* (Concrete Theatre), *Honour Beat* (Theatre Calgary), and co-directing *Reckoning* (Article 11). pbeagan.com

Daniela Fernandez

Daniela Fernandez (she/her) is an emerging Latinx multidisciplinary artist. She is a graduate of the Grant MacEwan Theatre Arts program. Over the last year, Daniela has been diving into the world of sound, with the support of local designers. In 2020, she was one of the inaugural recipients of the RBC Horizon Emerging Artist Mentorship Program at The Citadel Theatre for Sound Design. Sound credits include: *Hiraeth* (Varscona Theatre), *Pia and Maria* (Concrete Theatre), *Run and Hide* (Ghostlight Theatre Projects). Daniela can also be found performing on stage in the upcoming production of *A Christmas Carol* here this December. Saludos a mi familia!

Morgan Yamada

Morgan works as an actor, fight director, arts educator and is a Co-Artistic Producer of Azimuth Theatre. Her work primarily focuses on the development of new work, physical-based theatre and collective creation. As a performer, past work with Citadel includes *Window into New Work*, *Delay - The Horizon Lab* and *Peter and the Starcatcher*. Select fight direction credits include *The Ministry of Grace* (Belfry Theatre), *Three Ladies* (Remix the Ritual - Fringe Theatre Spotlight), *Joan & Talbot* (Kaleido Festival & Thou Art Here Theatre), and *Dead Centre of Town* (2016, 2018) (Catch the Keys Productions).

Janine Waddell

Janine is an Edmonton based Intimacy and Sterling nominated Fight Director, Intimacy Coordinator and Stunt Performer. Previous Citadel and Young Company Credits Include: *The Curious Incident of the Dog in the Night-Time*; *After Juliet*; *Midsummer Night's Dream*; *Bat-Boy: The Musical*. Previous Theatre Credits Include: *Simone el le Whole Shebang* (L'uniThéâtre); *MacBeth* (The Malachite Theatre Collective). Film Credits Include: *Billy the Kid* (MGM International); *Hey, Viktor!* (Lightning Mill, North Country Cinema); *Black Summer* (Netflix); *The Ballad of Audrey Earnshaw* (Gate 67 Films). She is the lucky mother of four.

Mieko Ouchi

TD Associate Artistic Director of the Citadel, Mieko works as a playwright, actor, director and dramaturg. For the Citadel: *The Silver Arrow*, *The Garneau Block*, *A Brimful of Asha*, *How I Learned To Drive*. Her work on new plays has taken her from coast to coast and recently includes co-directing/dramaturging *Songs My Mother Never Sung Me* (Concrete Theatre/SOUND OFF), dramaturging *Love from Afar* (Company of Fools) and dramaturging/directing *The Temporary* (Downstage) and *Pia and Maria* (Concrete). Next up, co-creating/directing *Alberta Kitchen Party* (Alberta Theatre Projects) and directing her own play *Burning Mom* at RMTC (Winnipeg).

Amanda Goldberg

Amanda Goldberg (she/her/elle) is a director and dramaturg from Tiohtià:ke/Montreal. She is an honors graduate from Dawson College's Professional Theatre program and Concordia University's Theatre and Development program. Her recent directing credits include: *Belleville and Phaedra's Love* (University of Alberta), *Yerma* (Concordia University), *City Boy* (Mainline Theatre), and the three-time META nominated production, *Smackhead* (We Are One). Amanda is currently based in Amiskwaciwâskahikan/Edmonton, and is in the midst of working on her thesis production, *Polly Teale's Brontë*, which will complete her research and earn her an MFA in Directing.

Sang-Sang Lee

Sang-Sang is excited to be back at the Citadel working on this fun farce! Select Citadel credits include *Tempest*, *Hadestown*, *Redpatch*, *Mamma Mia!*, *Million Dollar Quartet*, *West Side Story*, *Who's Afraid of Virginia Woolf?*, *One Man, Two Guvnors*, *Spamalot*, and *Private Lives*. Elsewhere, she has worked on Banff Centre's Opera in the 21st Century program; *Fever Land* (Teatro La Quindicina) *Makings of a Voice*, *The Blue Hour* (SkirtsAfire); *Disgraced* (ATP); *Honour Beat* (Theatre Calgary); *Salt Baby* (Globe Theatre); *Songs* (Concrete Theatre). Thanks to Anna. Stay safe everyone!

Anna Davidson

Anna is thrilled to be back at the Citadel. Recent credits include: *Rigoletto*, *The Misadventures of Count Ory*, *Hansel & Gretel*, *Electra*, *La Cenerentola*, and *Turandot* (Edmonton Opera); *Rochdale*, *Midsummer Night's Dream*, *Sideshow* (Citadel Theatre's Young Company). She has worked as a stage manager and ASM in Edmonton since graduating from the Theatre Production Program at MacEwan in 2007. During the pandemic, she got back into acting to entertain her toddler, putting her diploma in Theatre Performance from Red Deer College to good use.

PLAYWRIGHT'S NOTE

I started out my adventure in the theatre as an actor. Whenever I was in a play I would beg the director to let me fall down the stairs; every glass of water was a chance to do a spit take. I can't tell you how many times I've watched that episode of *I Love Lucy* when Lucille Ball stuffs chocolates in her mouth as the conveyor belt speeds past her, out of control. Show me a banana peel and I will find a way to slip on it.

But here's the challenge...funny plays often have men at their centre. Years ago, after watching a particularly popular classic farce, I started to wonder...What would this look like with women at its heart? So I started to build my own. I used to be an engineering student at Queens University but quit to become an actor because of my love of theatre. Well, it turns out engineering is a great background for writing farce. There's a surprising amount of math and structure involved. As the structure of the *Fiancée* came together, it was the women that shaped everything.

Those who study plays will probably say, "But *The Fiancée* isn't, technically, a farce". They're right. It's a kind of cousin of farce. The cousin that's not sexist or mean. The cousin you love to visit. The cousin that makes you laugh and asks nothing more in return than your company.

The team that brought this play to life is extraordinary. I can't thank them enough for their energy, their skill, their generosity and heart, their willingness to provide cakes and vintage vacuum cleaners. Very special thanks to Daryl Cloran and Mieko Ouchi for believing in the play and for telling me where to cut. And to Rachel Peake, Vern Thiessen, the Idea Machine and the actors who participated in the early readings for lending the play your amazing talents, including Liam and Jack.

And thank you for being here. Without you, there's no laughter and without laughter it's just a bunch of people covered in cake, slamming doors!

CHARACTERS

LUCY (the fiancée) – An actress, mid-late 20s. Has a really hard time saying 'no'.

ROSE (the older sister) –Late 20s-early 30s. A factory worker and loyal sister.

DICK (fiancé) – 20s-30s. A remarkably good looking soldier returning from the war.

MANNY (fiancé) – 20s-30s. A meticulous soldier returning from the war to his job as a department store manager.

CHESTER – 40s. A door-to-door salesman who has seen better days.

CLARK (fiancé) – 30s. An impressive captain returning from the war.

Ms. Crotch – 50s. The new landlady, a powerhouse.

Note: Double casting for Chester and Clark.

SYNOPSIS

Lucy gets engaged to three men during World War II because “No one should have to go overseas without someone to come home to.” A lovely thought, until the war ends and all three arrive at her apartment on the same evening - the apartment Lucy and her sister are in danger of losing to their acrimonious landlady. Will Lucy find a way to say “no” to what she doesn’t want so she can say “yes” to what she does? A mad-cap, wig-swapping, door-slamming, cake-facing farce with smart, hilarious women at its heart.

WHAT IS FARCE?

Farce is a comedy that places larger-than-life characters in improbable situations with outrageous obstacles.

The concept of farce has been a popular form of theatre for millennia. The first known author of farce theatre was the Ancient Greek playwright Aristophanes, who was writing comedic plays in 5th century BCE. Like modern day farce, Aristophanes plays included exaggerated characters, ridiculous situations, and humour that could be considered vulgar. Another playwright, Plautus (254-184 BCE) is particularly well known for his masterful use of the convention of mistaken identity.

The term ‘farce’ derives from a French word meaning to ‘to stuff’ (farcir). It was originally used to describe comedic interludes between scenes of religious plays. Gradually, farce would be recognized as its own theatre form, and by the late 16th century William Shakespeare would adapt Plautus’ *Brothers Manaechmi* into his *Comedy of Errors*.

Many of the farces written today are considered ‘door farces’ which emerged in the late 19th century. In a door farce, many situations are orchestrated by a room with several exits, where one character will enter through a door and just miss a character exiting from another.

The Fiancée takes place in a single room with seven doors.

EDMONTON IN 1945

The period of 1870-1945 is considered early settlement for Edmonton, and then there was a post-war boom launching Edmonton into a new era. Nevertheless, the inter-war years (1918-1938) saw fairly steady growth both in population and infrastructure. During the Second World War, Edmonton faced a housing shortage due to war time shortages, and many larger homes were converted into apartment buildings.

Edmonton was a hub for Allied servicemen during the war, many staying in barracks housing in the area north of downtown (now the communities of Spruce Avenue and Westwood) and using the municipal airport at Blatchford for flight training.

Although the war could sometimes feel far away from Edmonton, residents were affected in many ways, including rationing. Items such as sugar, tea, coffee, and especially meat products were heavily rationed. This created an extensive black market that would last well into the 1950s until rationing finally ended.



EATON'S

The T. Eaton Company Limited (known simply as Eaton's) was once Canada's largest department store. It was founded in 1869 in Toronto by Timothy Eaton. Eventually Eaton's would become a retail and social institution across Canada, and had offices around the globe. Eaton's is considered the pioneer of several retail innovations, with slogans such as "We propose to sell our goods for CASH ONLY – In selling goods, to only have one price" in a time when the practice of haggling was common, and "Goods Satisfactory or Money Returned". By the 1930s, Eaton's would control almost 60% of department store sales in Canada and would employ over 25 000 people.

The Eaton's store in Edmonton opened as part of the company's second expansion during the 1920s. The store was located on Jasper Avenue, in the heart of downtown. Eaton's was the dominate department store in Edmonton for many years, and would open a new 4-level store in Eaton Centre Mall in 1987, which also featured 55 other business and made downtown Edmonton a shopping destination.

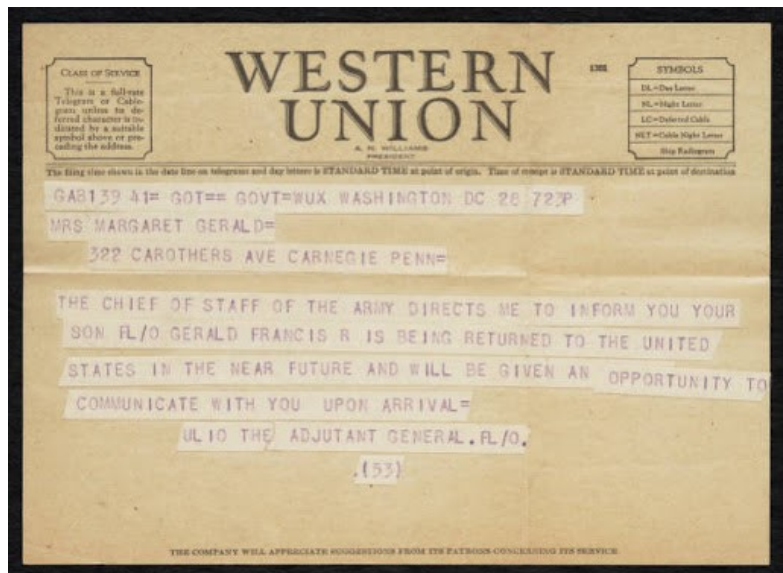


In the second half of the twentieth century, Eaton's faced increasing competition from other department stores, especially The Hudson's Bay Company and Sears. Eventually, Eaton's would declare bankruptcy in 1999, and Eaton Centre would merge with neighbouring Edmonton Centre to become Edmonton City Centre Mall, with The Bay taking the anchor position vacated by Eaton's.

TELEGRAMS

"Telegraph" is derived from Ancient Greek words meaning "at a distance" and "to write". Although older versions of telegraphs exist, the most common usage refers to the electrical telegraph first used in 1832.

A telegraph message that was sent by an electrical telegraph operator, or a telegrapher using Morse code was known as a telegram. Also common were cablegrams (known as a "cable" or "wire") which were sent using a submarine telegraph cable. The telegraph message was a major advancement in communications technology. It allowed people to reliably communicate over very great distances in very little time. Between 1840 and the 1980s telegrams were widely used, until they were gradually replaced with even more convenient technology such as the telephone and eventually the internet.



Western Union Telegrams addressed to Margaret Gerald, mother of Frances R. Gerald. Courtesy of Johnson County Community College, Billington Library.

Telegraph services, such as Western Union, would act as an intermediary for individuals to send telegrams. A person would visit a telegraph office to have a message telegraphed to another office and then delivered to the recipient in the form of a telegram. Telegrams could be sent much faster and reliably than mail, but it did come at a price. Senders were charged by the word, so most people would reserve using telegrams for special occasions or important news. Additionally, telegrams were often written using the fewest possible words, a writing form known as “telegram style”. The average length of a telegram in the early 1900s in the United States was 11.93 words, and more than half had less than 10 words.

Although now used exclusively for wire money transfers, The Western Union Company monopolized the North American telegraphy industry until the 1980s.

DOOR-TO-DOOR SALES

Door-to-Door sales is a canvassing technique in which a salesperson will walk from door to door trying to sell or advertise a product or service.

This was once an effective way of distributing goods outside of large towns where people did not always have access to a variety of products. Door-to-door salespeople (or travelling salespeople) were often self-employed or travelling representatives of mail-order products.

The door-to-door salesperson were once so ubiquitous that you will often see them in many period pieces selling vacuums, encyclopaedias, or make-up for example. With the increase of access to retail throughout the twentieth century, and the rise of internet shopping, door-to-door sales are now primarily used for sales of services, evangelism, or political campaigning.



POP CULTURE REFERENCES – WHO ARE THESE PEOPLE?

Lauren Bacall (1924 – 2014) was named the 20th-greatest female star of classic Hollywood cinema. Initially she was known for her alluring sultry presence and a distinctive sultry voice. She was popular in the film noir genre in the 1940s, and starred alongside her husband, Humphrey Bogart, in several films. Lauren Bacall had a long career, ranging from westerns, romantic comedies, and Broadway musicals.

Humphrey Bogart (1899-1957), nicknamed “Bogie”, was named the greatest male star of classic American cinema by the American Film Institute. Bogart began on Broadway, and moved into films in the 1930s. Bogart’s most well known films include *The Maltese Falcon* (1941) and *Casablanca* (1942), both of which would shape the film noir genre for generations.

Lauren Bacall and Humphrey Bogart appeared as love interests in so many movies that their Bogart-Bacall kiss is iconic and imitated as the epitome of romance.



Lauren Bacall in 1945.



Humphrey Bogart 1940



Lauren Bacall and Humphrey Bogart of the set of *To Have and Have Not* (1944).

Josephine Baker (1906-1975) was American-born French entertainer, an agent of the French Resistance during the Second World War, and a civil right activist. Josephine Baker was a celebrated performer in the headline revues of the Folies Bergère in Paris, causing a sensation during the 1927 season, and launching Baker as an iconic symbol of the Jazz Age and Roaring Twenties. Baker renounced her U.S. citizenship in 1937 when she married, and adopted France as her own. She was awarded with the Resistance Medal, Croix de Guerre (war cross), and was named a Chevalier of the Légion d'Honneur for her efforts with the French Resistance. When traveling, Baker refused to perform for segregated audiences in the United States. Although she ultimately declined, she was offered leadership in the civil rights movement after Martin Luther King Jr. was assassinated.



Josephine Baker in 1940.



Clark Gable in 1940.

Clark Gable (1901-1960) was a prolific actor, often referred to as “The King of Hollywood”, who appeared in more than 60 films over his three decade career. Clark Gable worked his way up the Hollywood ladder, beginning as an extra in silent films, then a supporting actor, and during the 1930s was the go-to leading man for Metro-Goldwyn-Mayer (MGM). Gable would take a break from acting during the Second World War, to be an aerial cameraman and bomber gunner in Europe. After the war, Gable returned to acting and was a reliable success at the Box Office, making war movies, westerns, and comedies until his death in 1960.

ROSIE THE RIVETER

During World War II a large portion of the industrial workforce, who were mostly men, joined the war effort as soldiers. However the aircraft and munitions industries were also vital to the war, and they needed a new workforce. It is estimated that between 1940 and 1945 the female percentage of the United States workforce grew from 27% to 37%, and by 1945 nearly a quarter of married women worked outside the home.

Although many women were eager to join the workforce anyways, “Rosie the Riveter” was a hugely successful marketing campaign aimed at encouraging women to join the industrial labour force that had been closed to them prior to the war.

Rosie was partially based on a real-life munitions worker, but her real identity is debated and she is more likely an amalgamation of several real women working in munitions factories. Rosie – strong and bandana-clad is one of the most iconic images of working women during the World War II era. She appeared in movies, newspapers, propaganda posters, photographs, and articles, all stressing the patriotic need for women to enter the workforce.

Rosie appears in several iconic ads, but the first was a prototype created in 1942 by J. Howard Miller. It appeared as part of a poster for Westinghouse Electric Corporation and featured Rosie under the headline “We Can Do It!” By early 1943, Redd Evans and John Jacob Loeb would debut a popular song, “Rosie the Riveter”. The name joined the image in popular conscience and Rosie went down in history.

The intent of women joining the workforce was supposed to be temporary – when the men came back from war the women were expected to return to the domestic sphere. However, the impact of women experiencing financial and personal freedom, and the acknowledgement that they could do the work expected only of men would change the workforce forever.



"Rosie the Riveter" - Music & Lyrics by Redd Evans & John Jacob Loeb

While other girls attend their favourite cocktail bar
Sipping Martinis, munching caviar
There's a girl who's really putting them to shame
Rosie is her name

All the day long whether rain or shine
She's a part of the assembly line
She's making history,
working for victory
Rosie the Riveter
Keeps a sharp lookout for sabotage
Sitting up there on the fuselage
That little frail can do more than a male will do
Rosie the Riveter

Rosie's got a boyfriend, Charlie
Charlie, he's a Marine
Rosie is protecting Charlie
Working overtime on the
riveting machine
When they gave her a production 'E'
She was as proud as a girl could be

There's something true about
Red, white, and blue about
Rosie the Riveter

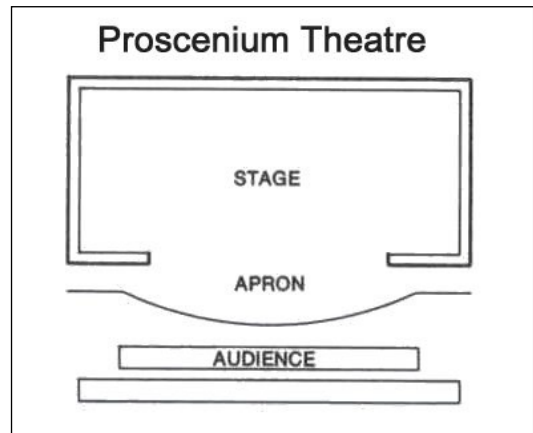
Everyone stops to admire the scene
Rosie at work on the B-Nineteen
She's never twittery, nervous or jittery
Rosie the Riveter
What if she's smeared full of
oil and grease
Doing her bit for the old Lend lease
She keeps the gang around
They love to hang around
Rosie the Riveter

Rosie buys a lot of war bonds
That girl really has sense
Wishes she could purchase more bonds
Putting all her cash into national defense
Senator Jones who is "in the know"
Shouted these words on the radio
Berlin will hear about
Moscow will cheer about
Rosie the Riveter!

PRODUCTION ELEMENTS

PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.



The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called "proscenium theatres" because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

CURRICULUM ALIGNMENT

Curriculum Connections:

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal To foster an appreciation for drama as an art form

Objectives The child should:

1. Develop an awareness of a respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The student will:

- ☐ strengthen powers of concentration
- ☐ extend the ability to think imaginatively and creatively
- ☐ extend the ability to explore, control and express emotions
- ☐ extend the ability to explore meaning through abstract concepts
- ☐ develop the ability to offer and accept constructive criticism

GOAL III To develop an appreciation for drama and theatre as a process and art form.

Objectives The student will:

- ☐ develop awareness of various conventions of theatre
- ☐ develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- ☐ develop the ability to analyze and assess the process and the art
- ☐ develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The Student will:

- ☐ extend the ability to concentrate
- ☐ extend understanding of, acceptance of and empathy for others
- ☐ demonstrate respect for others — their rights, ideas, abilities and differences (S)

- demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives The Student will:

- demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III To develop an appreciation of drama and theatre as a process and art form.

Objectives The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts.

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