

Instructional Guide



The Lull Before The Storm

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THE LULL BEFORE THE STORM IS A FOUR PART SERIES WHICH USES MEDIA IMAGERY, DRAMATIC DECONSTRUCTIONS AND PERSONAL NARRATIVES TO LOOK AT THE ROLE OF WOMEN DURING THE 1940'S AND 1950'S IN BRITISH COLUMBIA.

Four colour videotapes:

THE LULL BEFORE THE STORM: THE FORTIES
A Drama

THE LULL BEFORE THE STORM: THE FIFTIES
A Drama

THE LULL BEFORE THE STORM
Women of Wood: A Documentary

THE LULL BEFORE THE STORM
Community Acts: A Documentary

Both the drama and the documentary are made to be seen in full. We recommend screening both parts of the drama on consecutive days and the two documentary elements as one piece.

This videotape is available through:

Women's Labour History Project
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Vancouver, B.C.
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V5K 1L4
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Other distributors:

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THE LULL BEFORE THE STORM: General Introduction

Marriage in B.C. suffers a great many disabilities, including unequal property rights for the wife, "archaic" divorce laws, and no teeth to the laws governing financial support for wives and children. (Vancouver Daily Province, Wednes. Nov. 29, 1944)

...the 1950s are marked by the particular resurgence of the family melodrama, the Hollywood genre associated with the dramas of domesticity, woman, love and sexuality. While Hollywood put a brave and colourful face on its difficulties, filling the screen with Western landscapes and spectacular casts of thousands, the melodrama drew its source from the unease and contradiction within the very icon of American life, the home and its sacred figure, the mother.

("Melodrama Inside and Outside the Home," Visual and Other Pleasures, Laura Mulvey, Indianapolis: Indiana University Press, , 1989.)

...despite the fact that documentary and fiction films begin with different material (the one the actors in the studio, the other actual people in their environment), once this material becomes a strip of film to be constructed in whatever way the author wishes, the difference almost evaporates.

(E. Ann Kaplan, "The Realist Debate in the Feminist Film", Both Sides of the Camera, 1984)

The Lull Before the Storm is a four part dramatic and documentary series about the changing role of women in British Columbia during the 1940s and 1950s. Using narrative drama, video interviews, historical footage and photographs it explores media presentations of women's experience during this era and offers a series of alternate interpretations of women's history.

If the "storm" was to be the eruption of a new movement for women's equality during the 1960s, then the "lull" that preceded it contained the frustrations of a generation of women who had seen the dramatic changes of the war period only to return to the intensified expectations of proper feminine behavior so typical of the 1950s.

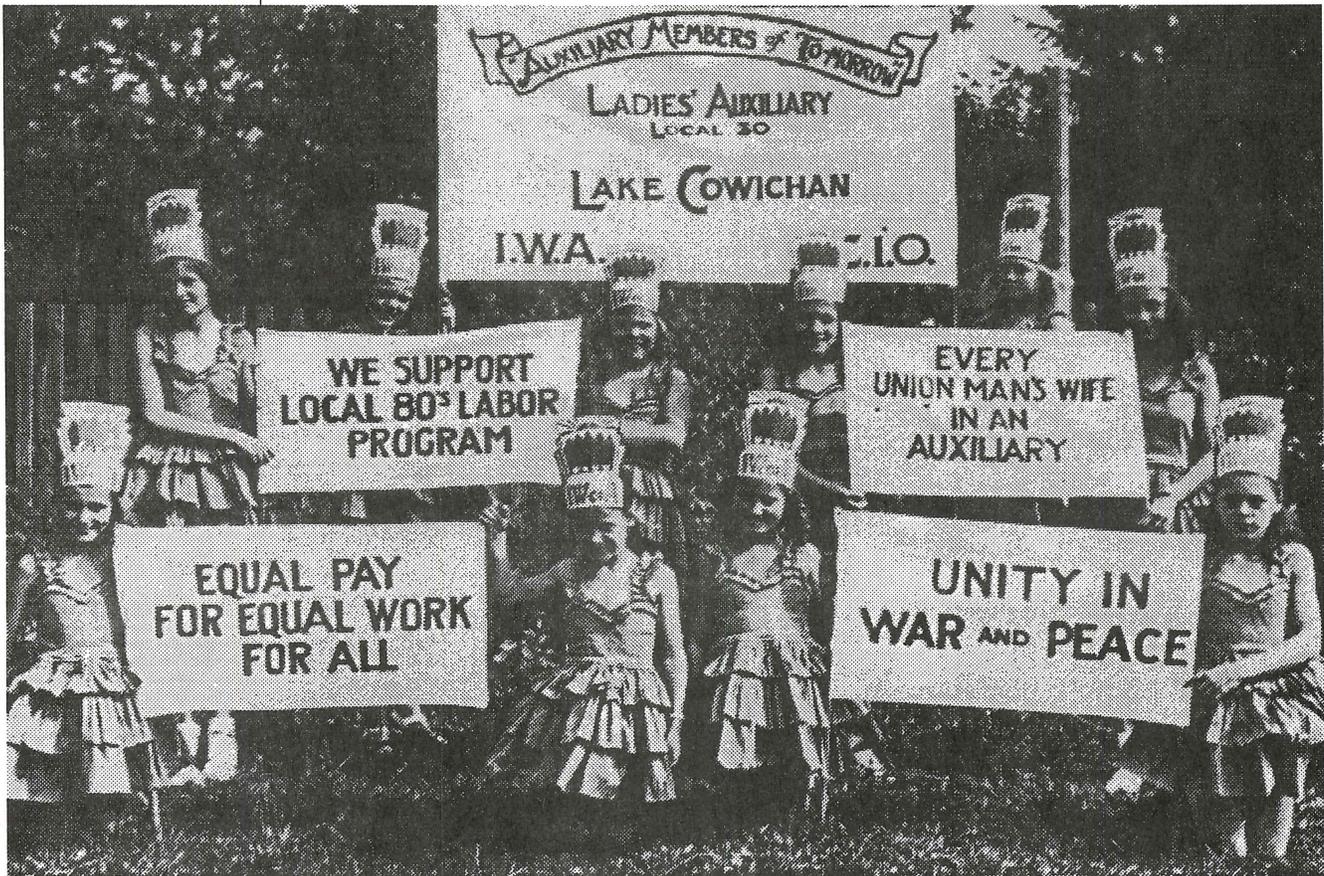
Yet the post war period of 1945 to 1959 was not as tranquil as it may appear. The surface display of media glitz, shallow comedy and the growing glut of advertising hyperbole covered an unhappy surface of family alienation, polite agitation for wage and political equality for women. A feminine presence in the public and service sectors was on the rise.

Many married women became a permanent fixture within the wage labour force, as the heightened expectations of economic well-being and the continual cycles of resource industry boom and bust made two incomes necessary to sustain both a mortgage and consumer lifestyle. The reality of working class family life cut against the ease of advertising and dad's emphatic resistance to "my wife working". Many families were shell shocked by the brutalizing effects of war service on returned soldiers, their stymied expectations for a happier life and women's frustrations with the limited stimulus of household life. Juvenile delinquency and family violence began to surface as issues within film, television and social commentary.

This period set the context for the "safety net" or "social contract" that has characterized Canadian life for four decades. Relative economic prosperity, union and service group activism added to memories of the disruptive thirties, encouraging governments to create medicare, unemployment insurance, welfare, social housing schemes and grant systems for education and job creation. Canadian liberalism prospered, addressing various acute social problems through the placebo of state intervention and a healthy dose of media propaganda.

The Lull Before the Storm offers several approaches to exploring the history of this period. The dramatic series (The Forties, The Fifties) bears witness to the complexity of attitudes and barriers facing women at this time. It uses the vehicle of a voiceover narrator, typical of advertising, documentary and dramatic narrative of the time, to orchestrate and speak the contradictory "wisdom" of the era concerning women's ideal position within society. It calls up, simulates and twists mass cultural forms, whether it be Hollywood musicals, sitcom, the family drama, narrative, or radio soap opera, referring them to the unresolved story of Dorothy, George and Bobby Sanderson, three individuals trapped within the messages and demands of their epoch. For Dorothy and her husband George, the narrative is ongoing and complex. Ultimately, it is we in the audience who represent the "storm", for it is our imaginary sense of history and the contradictions of era which make The Lull meaningful. The documentary series (The Women of Wood; Community Acts) uses the video histories of women who were married to men working in the woods and mills of British Columbia, women who worked in the wood industry or who were active in issues of concern to woodworkers. Using a documentary format, it emphasizes the important role of women in family and community life in rural environments and the critical role of women's activism in improving working and living conditions in the 1940s and 1950s in British Columbia. Incorporating women from the Sikh and whites communities, it offers parallels within domestic life, concerns and forms of community organization which characterized both groups.

By incorporating two varying stylistic approaches, The Lull offers the viewer and teacher a range of starting points for discussion of media and history. The testimonial based documentary series provides a more chronological and contextual approach to the stories of women whose lives were effected by the largest primary industry in the province: wood.



AUDIENCE

The Lull Before the Storm provides a strong basis for discussion and project research for senior high school, college and university students in the area of Canadian political, social, labour and media history as well as in the field of cultural studies.

This production will of interest to audiences of all ages, effectively combining a thoroughly researched narrative collage about a Canadian family with fascinating excerpts of historical footage, plus the engaging stories of women whose lives were bound up by the logging industry.

LEARNING OBJECTIVES

The student will gain an understanding of the reasons why women entered the workforce during the war years and the impact of this work on women's self image.

The student will identify the economic and social forces which combined to persuade women to return to the home once the war was ended and which then drew increasing number of married women back into more traditional sectors of the labour force.

The student will appreciate the contribution of rural and urban women to the Canadian economic and social service system.

The student will consider the stresses which returning soldiers faced in adjusting to the economic and family life realities of post war society.

The student will perceive the value of women's work within the home in contributing to the well-being of Canadian society.

The student will gain understanding of the similarities and differences in the family and work experience of women of varied ethnic origins.

The student will better understand the use of government and commercial media to shape public attitudes.

The student will be able to dissect the techniques used in these productions as they relate to the intent of the producer and will be able to transfer this knowledge to understanding modern other products.

DISCUSSION BACKGROUND AND QUESTIONS

Women and Work

Now that the war is over, we once again hear the cry, "Women must go back to their pots and pans: the jobs they had must be given to men." Fine! But will the men want women's jobs? And how are the women to maintain themselves if they are expected to give up these jobs, as advocated by a recent Dominion government official, according to press reports.

(Colonist, Letters to the Editor, F.D. Hill, March 21, 1946)

...women need to enter the workforce in order to maintain the real income of their family, particularly in a time of steadily rising prices, or to purchase goods considered necessary due to rising expectations or social pressures. The second argument frequently put forward is that increasing numbers of married women want to enter the labour market either because smaller families and labour saving devices have, for some, made household labour less time consuming or fulfilling, leading to boredom and a need and opportunity to "get out of the house", or because higher educational attainment by women has led to higher expectations of income, of job satisfaction and indeed, even of the possibility of a career. A third, similar argument advanced by economists is that rising real wages in the labour market make it more attractive for women to leave the home for paid work even though a part of their income must be used for day care, cleaning services, fast and restaurant foods, extra clothing and other work related expenses, and despite the fact that they must work at two jobs, one paid and another unpaid.

(Women and Work, Paul and Erin Phillips, Toronto: James Lorimer and Co., 1983)

Thousands of Canadian women joined the Canadian workforce during World War Two, entering industrial, public sector and service jobs. By 1943 women represented 20% of the workforce in Canada's war industries. While they did not achieve equal pay, women in industry made two to three times the amount as did their counterparts in the traditional female job ghetto. Government recruiting campaigns stressed the temporary nature of women's workplace involvement and many women accepted such a status. For others, the freedom of paying their own way and the economic demands of their families, made them reluctant to leave wartime jobs.

The Canadian government created a Committee on the Post-war Problems of Women, itself a sub committee of the Advisory Committee on Reconstruction. The committee argued that women's future happiness depended on full employment, the conversion of war industries into consumer production. They argued that women had proven themselves through the war and established a permanent place in engineering, technical shopwork and personnel management. Some 4,700,000 Canadian women would require post-war jobs. These included women in the armed services. To achieve full employment at the current level of production some 50% of married women working in 1944 would have to return home.

Women speculated about what would occur after the war. Some writers argued that women were irreplaceable, that industry had become dependent on their skills. Others argued that the solution lay in women's return to traditional service work and farm labour. Yet surveys have established women's reluctance to return to the lowpaid pink collar sector. The government undertook campaigns to upgrade the status of these jobs and to urge women in industry to embrace a more feminine niche in production:

Women workers as a rule, so not consider riveting and welding the glamour jobs of peacetime. The type of production jobs they like are the type that women have long filled: assembling, testing, inspection and machine operation...Women like such work because it gives them an opportunity to use their finger dexterity, exercise responsibility and pay attention to minute details.

(Labour Gazette, Canada Department of Labour).

While some unions, such as B.C.'s Boilermakers, supported women's interest in staying on the job, others joined with employers and government in urging women to return home. The pressure on women was compounded by returning vets. These men had spent years in the masculine culture of the army, unlike their industrial counterparts who had worked side by side with their wartime sisters. They wanted the security of post-war family life. Many women, tired by the conflict surrounding their future and also aspiring to child rearing, chose to return to domestic life, at least while their children were young.

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What conflicts might a working woman experience at the end of the war?

What did women gain from their work experience?

What is "Pay Equity"? Do you think that men and women have equal opportunity in today's workforce?

How might the post-war transition have effected the current status of women in the labour force?

Women in the Home

Disclosure by the Vancouver Sun Saturday that jerry-built houses are being sold at exorbitant prices brought a flood of calls from citizens who have been fleeced by some speculating contractors. One couple complained that their \$5400.00 home, less than six months old, has failed to meet minimum city building requirements. The foundation has been declared unsafe and the electrical wiring will not be passed by an inspector. In others, faulty septic tanks or insufficient drainage for the sewage disposal systems have made the homes almost uninhabitable and are a definite menace to health.

(Vancouver Sun, Bill Fletcher, Monday June 4, 1945)

The money form of wages has embedded in it a number of social relations. For the man it represents his labour. For both the husband and wife it represents their potential subsistence. For her it represents her powerlessness and dependency. As a result, women and men come together from different perspectives and understandings. The result is potentially explosive for both of them.

(More Than A Labour of Love, Meg Luxton, Women's Educational Press, Toronto, 1980.)

As the Cold War worked its way under the skin of American life, it posed an idealized, consumerized and increasingly advertised vision of people as basically inadequate. This was its core.

(Captains of Consciousness, Stuart Owen, McGraw Hill, U.S.A., 1976)

Many women remained outside of the war time labour force or left after the war. Those who worked outside the home were also responsible for insuring that housework was finished and the emotional well-being of their home kept in tact.

Since the 1920s, companies had perceived a market in the home, although at first advertisements 1945 domestic products were directed towards well-to-do consumers. By the post-war, the saturation of the domestic market was well underway. Housewives were portrayed as scientists, carefully choosing to direct their family's purchasing powers. While the level of domestic technology improved, the amount of effort women put into creating the ideal home environment also rose.

The role of the mother in child rearing and proper psychic development was the psychological theme song of the era. Mother, not society or father, was deemed responsible for providing for all of her child's emotional and physical needs. Time and again, popular psychology described working mothers as culpable for child alienation and juvenile delinquency. Maternal behavior was the study of intensive study and advice.

In the urban environment, staying home was a socially approved choice. In the rural environment, the demands of homemaking meant that women needed to work full-time at home in order to maintain their households. Gardening, food preparation for the winter, knitting, sewing, working with wood heat and no electricity meant that tasks were plenty.

The series emphasizes issues of regional difference and development for women. Forty years ago most of Canada's rural settlements were single industry, primary resource or agriculture-based towns. The well-being of the community fluctuated dramatically with the demand for whatever product they mined, fished, planted or logged. When there were recessions or during strikes, women and families suffered as much if not more than working men. Women scrimped and saved to make ends meet—the subsistence economy and community sharing were hallmarks of rural life. They tried to assuage the anxieties of children and menfolk. Social services such as healthcare and education were underfunded or non-existent. It fell to women to provide these services in the home or to lobby governments for their creation.

What role do you think that women's work in the home plays within the overall Canadian economy? Should women be paid for this work?

Have household conditions changed since the post-war era? How?

What factors would contribute to a rise in the hours spent in work by women doing housework, despite better household technology?

What similarities are there, if any, between attitudes towards "women's place" in society and attitudes in the late 1940s and 1950s? What shapes these attitudes to day?

What factors do you think contribute to regional differences?

Are there differences in attitudes towards "women's place" in society between rural and urban communities to day? Why so?

Women and Community Organization

Mrs. H.M. Johnson of North Vancouver may think women should abandon love for politics at 40, but Vancouver menfolk aren't inclined to agree with her. Mrs. Johnson, first vice president of the North Vancouver council of Women expounded the theory at a meeting of the Vancouver Women's School for Citizenship. Those who were quoted were emphatic in their derision. Like Russell Lewis, 84, of the Old People's Home in Burnaby, "What's the matter with the old arrangement," he asked. "Women getting cold feet?"

(Vancouver Sun, Ron Rose, October 25, 1946).

Since April 29, 1947, a surprising number of housewives, most of whom had never joined anything in their lives, put their aprons aside, got into their best going-to-meeting clothes and stepped into a man's world of organized protest. And they are doing great. That was the date when the B.C. Housewives Consumers Association was formed.

(Vancouver Sun, Jack Scott, June 25, 1948).

For the auxiliary members activism meant more than supporting their men, and more than fighting for their own interests by supporting union demands. By the end of their existence, the auxiliaries had transformed working class life in this province. ("A Union Man's Wife: The Ladies' Auxiliary Movement in the

IWA, The Lake Cowichan Experience”, Sara Diamond in *Not Just Pin Money*, Barbara K. Latham and Roberta J. Pazdro, Editors, Camosun College, Victoria, 1984)

Perhaps in response to the heightened presence of women’s place in community and home life, women’s “service clubs” and organizations based on home and family burgeoned. These ranged from the traditionalist Imperial Order of the Daughters of the Empire, to the women’s auxiliaries of various unions, to the Housewives’ League and the Sikh temples. While homemakers were the core of these groups, the organizations were often as concerned with Canadian foreign policy, inflation, English as a second language and wage equity (for and against) as with making jam and cupcakes.

Service organizations provided women with valuable skills, whether it be Robert’s Rules of Order; public speaking; cooperative work processes or writing. For women located in small family oriented towns, club or auxiliary membership could include a legitimate trip to the big city, to the United States or even Ottawa. While some husbands felt threatened by their wives’ new found enthusiasm, many saw clubs and auxiliaries as enhancing family life, providing much needed local social activities and keeping their wives busy and happy. The popular imagination at times dismissed women’s clubs, describing their members as bored, wealthy busy bodies who were “beaded and gurgling”. The reality was quite different.

Four organizations stand out in the series: The Imperial Order of the Daughters of the Empire; the International Woodworkers of America Auxiliary; the Sikh temple at Paldi and Mesahie Lake and the Housewives and Consumers Association.

The I.O.D.E. was a national organizations that centred on maintaining the link to Canada’s British traditions, serving the needy, providing scholarships into traditional women’s professions such as nursing and teaching and teaching young people traditional anti-communist values. The I.W.A. Women’s Auxiliary movement was strongest in British Columbia, with a counterpart in the United States. Centred in small single industry towns, it worked for better road, school and healthcare services; educated about the advantages of unionism; worked on electoral campaigns for labour candidates; cared for injured loggers and millworkers and their families; coordinated local social activities such as sports days and beauty contests and provided general union support.

The temples at Paldi, Duncan and Mesachie Lake were centers for the large East Indian communities of the Lake Cowichan area. Women assisted in religious education, language training, organizing food and social events and in creating community social events which sustained a base for cultural exchange. The Housewives and Consumers Association grew out of the earlier Women's Labour Leagues, Mothers Councils and the Housewives' League of the 1930s and early 1940s. It led campaigns for veteran housing, a "Roll Back Prices Campaign" for price controls and food subsidies, child care centers, government regulation of consumer goods and opposition to the American Marshall Plan and other Cold War initiatives.

Multicultural Presence

In 1955 May, Singh died...The younger brothers have assumed executive positions and exhibited praiseworthy capabilities. Daughters as well as sons have become involved in the administration of the company. Rajinder, the older boy, is President of the Company. He has built a fine home at Paldi. He and other members of his family, are trying to maintain a Sikh community there and a preservation of East Indian culture.

(Kaatzka, John F.T. Saywell, Peninsula Printing Co., Sidney, 1967.)

As more women entered...some of them joined their husbands in the small community named Paldi, near Duncan, on Vancouver Island. Many of the women were told by their husbands to leave their Indian clothing and jewelry behind them. In the new settlement, community life was closely structured to resemble village life in India, so the women lived a very cloistered life and communicated with the larger society, only through their husbands, and ultimately their children. However, this was not all bad, since amongst the women of the community there existed a familial interdependency and a fierce loyalty. ("A Note on Asian Indian Women in British Columbia, 1900-1935", Not Just Pin Money. *ibid.*)

In May, 1914, 400 Sikhs left for B.C. by chartered ship, resolved to claim their right to equal treatment with white citizens of the British Empire and force entry into Canada.

They were anchored off Vancouver for over two months, enduring extreme physical deprivation, and harrassment by Immigration officials, but defying federal deportation orders, even when the Canadian government attempted to enforce them with a gunboat.”

(Hugh Johnston, *The Voyage of the Komagata Maru: The Sikh Challenge to Canada's Colour Bar*, Oxford University Press, Delhi, 1979.)

Black, East Indian and white women play roles within the series. Their presence attests to the cultural diversity of our province, the specific experience of ethnic and racial groups, such as discrimination and language barriers and the parallels in women's roles from culture to culture. The Black community in Vancouver grew through



various waves of migration, from ex slaves in the early part of the 20th century, to a large group of Prairie Blacks who came during the Depression, to Caribbean immigrants during the post-war era. Early Vancouver's Black population was small and centred in the area of Main Street to Campbell Avenue, soon establishing its own social clubs, restaurants and churches. Many Blacks faced job discrimination and were ghettoized into railroad work and

janitorial work. During the war there was more mobility as Black women joined those thronging into industrial and public sector jobs.

The East Indian community on Vancouver Island was established in the 1910s as men began work as wood millworkers, performing heavy labour on the greenchains. As with other minorities (Japanese and Chinese) East Indian men were not permitted to bring over wives or families. As laws relaxed men sought wives from overseas, families were established and with them stable community organizations such as Sikh temples.

As agitation against British colonialism rose in India and the Punjab, immigration was increasingly restricted and residents in Canada arrested on suspicion of supporting the independence movement. Still, by the 1930s there were approximately eight hundred East Indians in the Vancouver area, with small communities established on Vancouver Island.

In smaller communities racial difference was more easily accepted as white, Japanese and East Indian women lived side by side and helped each other out with the mundane chores of household labour:

At Mesachie Lake there were white people there and only eight East Indian women. They treated us with a lot of respect.”

(Mrs. Pritam Kaur Dley)

Wherever we lived people lived with us happily. Chinese, Japanese, white people together. In a small town you know everybody. If someone does something bad they get punished for it if you report it. (Mrs. Parkash Mann)

In working life within the wood industry there was discrimination. East Indian men shared a job ghetto with white women. Their wages and working conditions were paltry compared to white male workers, often performing parallel jobs. One of the key campaigns of the International Woodworkers of America was to achieve wage equality and equal access to jobs, for all races working in the woods.

Why might there be less discrimination in a small, stable community than in an urban centre?

**Does discrimination in the labour force based on race exist to day?
What measures might alleviate it?**

What parallels did you see between the home and work lives of East Indian, Black and white women in the series?

In the tapes, people do not necessarily play roles based on racial stereotypes. What stereotypes are there in the media of Black, Arabic and East Indian people? What differences, if any, do you perceive in the videotapes?

Media Criticism

Television's most beautiful woman is too young to be sultry, too girlish to be seductive and too sweet to slink. The child is still so muddled with the emerging sophisticate that she has kept her last doll and all its clothes while endeavoring to develop a blank spot in her memory for the afternoon when she was crowned Miss Cheerleader in the Varsity Stadium. She sleeps in costly cobwebby nylon nighties, with her arms around a small toy dog her mother had bought to give baby cousin. ("The Most Beautiful Girl on T.V.", June Callwood, Macleans Magazine, November 15, 1952)

Popular culture can be a volatile and potentially subversive sphere of society. Yet, the expression of forbidden or repressed material in popular culture serves at least a dual function: first, as an escape valve, simultaneously to release and defuse forbidden or painful emotions; secondly, as a safe space to express taboo or socially dissident sentiments without reprisal, and with the potential to develop into a future counterideology...The women's film represents within the confines and constraints of Hollywood and a patriarchal society, to construct a feminine narrative. (Women's Film and Female Experience, 1940-1950. Andrea S. Walsh, New York: Praeger Special Studies, 1984.)

Television revolutionized the conditions of spectatorship associated with mass entertainment. Urban cultures of spectacle had always previously depended on a communal audience...Television broke up this audience, to create a home-based mode of consumption that was prefigured by radio but without a precedent as mass visual entertainment. Whereas the appeal of film is "going out", television appeal to "staying in". (Laura Mulvey, Visual Pleasure, *ibid.*)

There is probably no critical term with a more unruly and confusing lineage than realism...Amongst this plurality of uses, one consistent implication does appear to survive: that the distinctive characteristic of realism resides in the ambition to, in some way or the other, approximate reality, to show "things as they really are". (Sex, Class and Realism, British Cinema 1956-1963, John Hill, London: BFI Publishing, 1986)

The Lull Before the Storm uses humour and drama to present media from Canada's past. Canada emerged a strong documentary tradition, originally centred around the National Film Board and later in the Canadian Broadcasting Corporation. These media strove to produce a sense of Canadian concerns, social problems and identities. They used interview footage, verite visual footage and a voiceover interpretation. Most famous of these "readers" of Canadian history are Lorne Green, Pierre Burton and Donald Brittain. The National Film Board was an international model for British and American documentary forms.

During the post-war era Canadian media increasingly used docu-drama and docu-fiction techniques to explore issues in Canadian social life. These works were also known as "the social problem film" or "kitchen sink drama". Again, voiceover or an authoritative narrator figure, at times a doctor, psychologist or journalist, was used to contextualize the drama.

The audience for both documentary and drama were considered to be enlightened middle class people who could rectify social problems on an individual level. Resolution to social discontent depended on individual adjustment, not radical social change. The era of these "realist" documentary and drama films was also that of fantasy based advertising, which promised to ameliorate all sorts of problems. When television came on the scene in the mid-fifties, it combined both the Canadianisms of hard-hitting drama and the fantasy orientation of comedy and advertisements. Game shows and quizzes abounded, drawing from an earlier heritage in radio. As well, there was the advent of soap opera, intimately connected to romance magazines and fiction magazines, the best-sellers of the 1940s, as well as to the woman's film.

This latter genre was produced by Hollywood and British cinema during the war and catered to the new aspirations of women and the realities of a female viewing public. These films neatly balanced career and cradle. In the post-war era plots shifted, parallel to developments in women's magazines. Heroines ultimately married the hero or met downfall and disgrace.

The Lull Before the Storm employs a variety of media forms from the time periods under discussion. The complex patterns of internalizing media information and disinformation are suggested through the structure of the work, which itself conforms to the limits of whatever form is being used at the time. Social problems are examined and revealed, but the characters face not only the limits of history but also of style.

The narrator in the drama shifts from panel moderator, to father confessor, to advice columnist, to psychiatrist, to narrator. In the 1950s he is the voice of advertising, the television drama host, scientific expert and salesman. Perhaps in no other era of history has the fatherly voice of reason so dominated our culture. He is present in The Lull as a reminder that above all we are looking not at a true reconstruction of the “Sandersons” but rather at a media fiction about history.

On the other hand, the documentary employs oral history methods, plumbing historical fields that more traditional versions of histories have ignored. It provides some perspectives on how women remember the past. In using several group interviews, as well as individual discussions, the makers hoped to indicate the ways that community and personal relationships evoke a sense of memory and produce their own dynamics in the telling of stories.

The series is influenced by recent critiques of documentary and realist narrative developed in Britain and Canada. Of foremost concern is the need for the viewer to be aware that he or she is not watching the “truth” about an experience, but rather the film or video-maker’s interpretation of events, people and histories.

Disrupting the narrative through changing styles, through introducing disconcerting historical footage and through combining fiction and documentary are some techniques that are intended to enhance media criticism. The pleasure in thinking through the production rather than being lost in its midst and mists, is the goal of The Lull.

What do we think we know about the post-war era? What is the source of this information? How does the series correspond to your interpretation?

Why do you think that the script-writer did not include a dramatic resolution to *The Lull Before the Storm*? How is this different from most films or television?

What effect does advertising have on Dorothy's life? On George's?

Can you identify different media styles in the drama? What are they? Do they correspond to media styles that you are familiar with to day?

How is the historical footage used in the documentary? How is it used in the drama? Discuss the differences.

Can media present an objective picture of an event? Discuss.

There are copyright laws which protect against the use of historic footage without permission. Do you think that this insures or limits the accurate interpretation of the past?

SPECIAL PROJECT: MEDIA

Choose a photograph from your family's history. Bring it to the class.

- a) Write down your memories about events or people in the photograph.
- b) Interview other family members about the photograph.
Ask them to tell a story about it or describe a memory.
- c) Ask two or three class members to tell you what they think the story of the photograph is. Who are the people in it? Where was it taken? Why?
- d) Research the place shown in the photo, or the people, or the photographic techniques and styles of the time.
- e) If the photo is dated, or if you know its approximate date, look up three events in Canadian, and world history that happened on that date.



Make a chart showing the different interpretations of the photograph. How could you make this into a short video script? What would your soundtrack be? What is the true story of the photograph?

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