



The Recipe

Enrichment Guide

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The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

Playwright Biography

Armin Wiebe is the author of four novels set in the mythical community of Gutenthal: *The Salvation of Yasch Siemens*, *Murder in Gutenthal*, *The Second Coming of Yeeat Shpanst*, and *Grandmother, Laughing*. His stage play, *The Moonlight Sonata of Beethoven Blatz*, is also set in that community. *The Recipe*, focusing on Armin's female characters Oata Needarp and Sadie Nickel goes deeper than ever into the historical issues and zeitgeist of the Manitoba Prairies of the 1960's.



Tatsea, set in Canada's subarctic at the time of first contact between the Tłı̨ch̓ people and the fur traders, was awarded the McNally Robinson Book of the Year Award and the Margaret Laurence Award for Fiction. Armin's *Shorts* is a collection of short fiction written over more than 30 years. His new play, *Wine and Little Breads*, received an Honourable Mention in the 2019 Herman Voaden National Playwrighting Competition.

In addition to living and teaching in various communities in Manitoba, he lived and taught for six years in Whati, Northwest Territories, before teaching creative writing for a dozen years at Red River College. Armin has served as writer-in-residence at Saskatoon Public Library, Parkland Regional Library in Dauphin, Manitoba, and University of Manitoba's Centre for Creative Writing and Oral Culture. He proudly makes his home in downtown Winnipeg. Visit <https://www.arminwiebe.ca/> for more works by Armin Wiebe.

Playwright's Notes (Excerpt)

"A story is never the whole story; there is always a possible spin-off story. *The Recipe* is a spin-off from my novel *The Salvation of Yasch Siemens* stemming from a slightly altered moment from the novel which quickly sprouts into a story of its own. While the novel is driven by Yasch's voice and point of view, the play is powered by Oata. If you have read my Gutenthal novels you have met Oata. If you have not, I am pleased that you are here, ready to meet this abundant woman who has lurked in my imagination for over forty years. Oata is (with apologies to Tennyson) a part of all women that I have met, and when story triggers occur to me, she sometimes appears with a context and then hounds me until I write it.

"Although the play is fiction, *The Recipe* uses a real midwife's recipe cited in a paper by Conrad Stoesz called "For women when their monthly period is late': Mennonite Midwives and the Control of Fertility." When I heard this paper presented in 2016, I thought, "There's a story here," but I had no idea what it was—until Oata bugged me."

The Recipe: "A remedy prescribed by Dr. Wilhelm Toews of Rosenthal for women when their monthly period does not occur. Take 1 quart of yellow muscatel wine, 1 nutmeg, 1 loth star aniseed, ½ loth seasoned cloves, 2 solotnick fine cinnamon, 1 loth yellow ginger, 2 spoons horse radish roots. Mix this together in a jar and bury it in horse manure for 24 hours. Then drink 2 kopecke whiskey glasses of it, morning and evening with brandy."

Content Overview

Mature themes including abortion (though the word is not said) and sexism. Oata “lives in a larger body” which affects how people see her/her status.

Characters and Setting

Oata Needarp: An abundant young woman. Her father has recently died, leaving her to take care of the family farm.

Yasch Siemens: A landless hireling with dreams. He has proposed to Oata, but has designs of his own.

Sadie Nickel: A slender young woman. She is shy on the surface but is actually bold and tenacious.

Pug Peters: Cocky son of a farmer. He delights in antagonizing Oata and Yasch.

Pastor: Call-in Preacher

Location: Gutenthal (*pronounced GOOT•EN•TAHL*) – an imaginary prairie community between the Red River and Pembina Hills.

Date: Summer, circa 1960.

Synopsis

This section contains spoilers.

Oata is on what she thinks is a romantic moonlit ride with Yasch in his pickup truck, but it turns out that Yasch has ulterior motives. He is intent on interrupting an intimate meeting between his rival Pug Peters and the girl Yasch is pining after, Sadie Nickel. Sure enough, he finds them in Pug’s vehicle, and Yasch rams them. In a panic, Pug drives away. Oata then lashes out at Yasch for proposing to her while his true feelings are for Sadie. We learn that Oata’s father recently died and she has taken charge of the family farm. Oata walks home with Yasch helplessly following her.

Back at her home, Oata turns on the radio to a local “Ask the Pastor” program. Pug calls in, pretending to be Yasch complaining about his sinful love life with Oata, embarrassing them both. Oata sends Yasch away.

Later, Sadie arrives at Oata’s house in need of her help. Sadie reveals that she is worried she might be pregnant, and that she has heard that Oata’s mother knew about folk remedies to fix her situation. Oata turns her out, where Sadie runs into a drunk Yasch. He reassures her that he won’t reveal her affair with Pug. He then forcibly kisses Sadie, who pushes him away and runs. Oata looks for her mother’s recipe to take care of unwanted pregnancy and is shocked when she finds it. A desperate Sadie returns to her door, but Oata is asleep.

While Yasch sleeps off his drunkenness in his truck, Pug finds him and they trade insults. He accuses Yasch of proposing to Oata in order to get her land. Pug drives away.

The next morning, Oata finds Sadie sleeping on her steps. She agrees to help Sadie. Oata puts Sadie to work while she goes to meet with a lawyer and find ingredients for the recipe.

Oata returns and prepares the recipe with Sadie. They discuss a time when Oata noticed her mom making the concoction, which involves burying the jar in manure. Oata proposes that Sadie work at her farm to repay her.

Pug arrives at Oata's house and proposes to rent her land. She turns out to be much more knowledgeable than he bargains for, and he is unable to convince her. He leaves in a huff. Sadie returns and says she will stay with Oata for a few days to take her doses of the recipe, with the cover story of helping Oata on the farm. Sadie drinks the concoction.

The next morning Yasch arrives and observes Sadie capably fixing farming machinery. Yasch tries to insert himself into their farm work, but Oata rebuffs him and tells him to make them lunch instead. He reluctantly agrees when Sadie suggests it will put Oata in a good mood. As he prepares to cook a rooster, Sadie drinks her second dose. She talks Yasch through preparing the rooster. They play a game of catch outside and Oata and Pug arrive. Sadie suddenly doubles over pain. She runs into the house, followed by Oata. Yasch and Pug argue while they play catch.

Sadie's period arrives, and she is overjoyed. Oata contemplates selling the farm and becoming a nurse. Sadie informs her that neither Pug nor his supposed co-signer have the funds to pull off the purchase anyway. Oata and Sadie bond. Pug returns and Oata once again turns his offer down.

There is a sudden and severe prairie thunderstorm. Oata's barley crop is ruined, and she reveals she has no insurance. Oata and Yasch argue about his intentions with her, her land, and Sadie. Yasch suddenly runs away without explanation. Oata talks to herself about her options (or lack thereof).

Yasch returns with his cooked rooster and lunch for them, and tries to gain Oata's favour. Yasch tells Oata that his mother got a phone call giving news that his father had been having an affair in Mexico and was murdered. He worries that without land or a livelihood, he will end up like his father. Deciding to be completely honest and showing great remorse, Yasch says his original plan was to marry Oata for her land, assuming she would die early from obesity, then he'd inherit the land and marry Sadie.

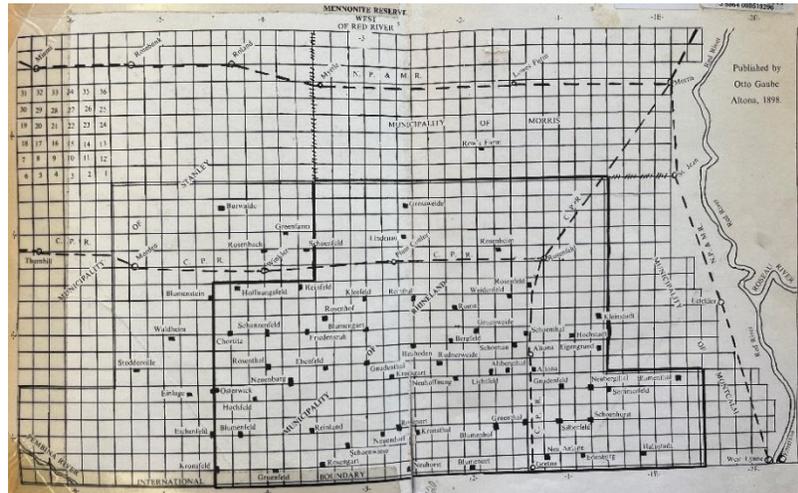
Oata discloses that the farm is not technically hers, but her mother's (even though she is in an asylum). She thought to rent it (with Yasch as her husband) from her mother, but soured on the idea with his behaviour of late. She then realized she didn't need a man and could run the farm herself. She felt free for the first time.

She takes Yasch to the manure pile, which she says is actually quite valuable. The women in her family realized its worth as fertilizer generations ago and have kept it as insurance. Once again she offers Yasch the opportunity to marry her. Yasch is completely impressed and in love with her. They kiss until Sadie calls. Sadie and Oata talk about the success of the Recipe, and hug. Oata is left alone with the leftover concoction.

Context and Related Resources

Mennonites and Manitoba

The Recipe takes place in a semi-fictionalized Southern Manitoba in the 1960's. This area was settled by Mennonites from Ukraine & Russia as part of the historic "West Reserve" only 80 years prior. Only a few short years after arriving, many Mennonite villages and fields dotted the landscape, which previous settlers had passed by as being too swampy and/or grassy and lacking access to rivers and lakes. The industrious and hardy Mennonites were used to such challenging landscapes and it became some of the most productive farmland in Canada.



Mennonite West Reserve [Map credit to Otto Caube, 1898]

While some Mennonite groups were resistant to technology, by the 1960's most in southern Manitoba lived in a blended landscape of modern (driving cars and trucks, hosting radio shows) and pastoral (manure-piles and folk-remedies). Their previous tight communal approach to life was being overrun by commercialism and individual rights. Farms decreased dramatically in number, yet were increasing in size as poorer farmers sold their land to their richer neighbours. More people were working in industrialized and commercial settings, leaving their farming life behind. This all happened within the course of a generation, and many Mennonites struggled to process the rapid change in their traditional way of life.



Potato Farming in 1956, south of Winkler, MB [Photo credit: PC 18/5424/18-4607-005) Tribune Photo Collective, University of Manitoba Archives]

The Plautdietsch (also known as Low German) language of the Mennonites was increasingly being replaced by English. Having no written form (until recently), it was (and still is) a constantly evolving language as Mennonites emigrated to Russia and then North and South America. What remained consistent was the element of humour and creativity in its many sayings and exclamations. Today it is more and more difficult to find fluent speakers of this wonderfully vibrant language.

Related Resource Links: Find out more about the language at <https://www.plautdietsch.ca/> or by [watching a video from the Mennonite Heritage Village](#).

The World of *The Recipe*

Playwright Armin Wiebe has many fictional works set in the same world as *The Recipe*, known as Gutenthal. While it is technically a fictional place, it is based on the many villages and towns found in Southern Manitoba.

It's important to note that there are many, many divisions among Mennonites, even just in Manitoba. At the time of this play, a large population of Mennonites lived in northern Winnipeg, who were quite liberal and almost culturally indistinguishable from the general population. There were also Old-Order Mennonites whose women were required to wear kerchiefs and thought rubber tires and mustaches were sinful. Gutenthal seems to fall somewhere in the middle of this spectrum.

Not only is Gutenthal an important part of the story, but we must see it depicted in a way that supports the world of the play. Set designer Brian Perchaluk has taken the set in almost a folk art direction that recalls a storybook, where realistic scenes will exist in a theatrical world. The sky has texture to it, suggestive of a mural painted on a barn wall. The land motivates much of the action, so this world is rustic and agricultural, filled with passionate people.



A model of the set for *The Recipe* at the Royal MTC Warehouse, designed by Brian Perchaluk.

Prairie Gothic

This play could be considered an example of Prairie or Western Gothic. This genre looks at the people and places from small towns and the surrounding countryside that goes beyond the veneer of a plain & simple life and reveals the dark undertones. Characters in Gothic literature are usually deeply flawed and often eccentric. The setting is often decaying or even desolate. Characters dress in muted tones; any bright colour stands out meaningfully. There is an element of the forbidden or sinister – even the unnatural. Characters have sinful secrets. There is usually a cultural or religious vacuum, where traditional values are questioned or disregarded. Poverty is so prevalent that it can be considered a character in the story.



The Recipe is very humorous, which accurately shows how down-trodden folk use humour to cope with their difficult lives. As famed preacher Chuck Swindoll put it: “Humour (...) is a God-given escape hatch...a safety valve. Being able to see the lighter side of life is a rare, vital virtue.” While humour is not always present in the Prairie Gothic genre, one shouldn’t discount a story from being part of the genre just because it is also funny.

Examples of Prairie Gothic include:

Literature

- Cormac McCarthy’s novel *Blood Meridian* and his “Border Trilogy”
- *The Goodbye Family*, by Lorin Morgan-Richards (comic strips and animated series)
- William Faulkner’s works, such as *As I Lay Dying* and *A Light in August*, while focused more on Southern USA, have definite rural Gothic elements

Film & Television

- *And God Said To Cain* – dark western tale
- *The Power of the Dog* (2021) – a prairie setting with plenty of intrigue and family drama
- *Fargo* (the 1996 film as well as the TV series) is much more modern than this play, but its dark prairie humour has all of the elements of Gothic Americana

Music

- Johnny Cash was a master of the genre, with songs such as “Man In Black”, “Sunday Morning Coming Down”, and “Five Feet High and Rising”. His more humorous songs, such as “A Boy Named Sue” and “One Piece at a Time” are great examples as well.
- The Handsome Family, especially songs such as “Far From Any Road” and “So Much Wine”
- Townes Van Zandt, with songs such as “Waiting Around to Die” and “Pancho and Lefty”
- Del Barber, with songs like “The Waitress”, “Home to Manitoba”, and “Right Side of the Wrong”
- Neil Young, particularly his albums *Prairie Wind* and *Chrome Dreams II*

Other

- Knott's Halloween Haunt is a theme park at Knott's Berry Farm featuring a desolate ghost town.
- The video game *Red Dead Redemption II* is a Gothic Western and illustrated the gritty social upheaval of rural vs. urban life.

Themes and Topics

Parallel Monologues

A common dramatic technique is the monologue, where we can hear the inner thoughts of a character spoken out loud. There are some powerful monologues in *The Recipe*. However, there are times during the play where two characters seem to be talking to each other, but are essentially speaking monologues of their own. Neither of the characters seems to even hear the other, showing they cannot appreciate or even understand the other's point of view. This ends up being humorous and tragic at the same time. They are so preoccupied with their own thoughts that they fail to hear each other. While this serves a narrative purpose in character and plot development, it also is a comment on our society. How often does this happen in our own lives?

Independence in the 1960s

Those who lived through the 1960's witnessed a decade of revolution and assertions of independence. The World Wars had revealed how connected our planet was, for better and for worse. The international trade of ideas caused conflict, and the divide in political views became heightened (communist vs capitalist). The sixties became known as the "Counterculture" decade, with numerous anti-authoritarian movements.

Some world events:

- 32 African countries gained independence from colonial powers between 1960 and 1968
- The Berlin Wall was constructed by the Soviet Union.
- The Voting Rights Act in the USA prohibited racial discrimination in voting.
- Protests against the Vietnam War reached a new height.
- Music became much more experimental as artists pushed the traditional boundaries, with artists such as Bob Dylan, Jimi Hendrix, the Beatles, and Janis Joplin.
- Fashion grew more casual (fewer suits and hats).
- 'The Pill' is approved in the USA; Canada decriminalizes birth control and therapeutic abortion (although it would not be fully decriminalized until 1988).
- Martin Luther King delivers his famous "I Have a Dream" speech.
- 'Silent Spring', an exposé on the effects of DDT, spearheads the modern environmental movement
- Betty Friedan publishes *The Feminine Mystique*, which is credited for sparking the modern feminist movement.
- Youth increasingly seek a voice, adopting mantras such as "Never trust a person over 30" from Jack Weinberg and "I hope I die before I get old" from The Who.

Traditionally, Mennonites lived a conservative, socialist existence. This was demonized by Western countries such as the U.S.A. The Mennonites who lived in Canada were increasingly

pressured to adopt more Western/capitalist views. This led to more opportunities to be independent, but it also meant their tight communal social safety net was getting looser. The news of women's rights and feminism would likely have been sharply criticized by church elders and the general populace. But among young Mennonites, the counter-culture movements would have been appealing and influential.

Choice

Every character in *The Recipe* are faced with important, life-altering decisions. Yet they all struggle to realize that they are making choices at all – tradition dictated many aspects of their lives. It was not without justification; the traditional way had carried them through many hard times. It was easier to follow the same well-traveled road. Choosing a new path seemed risky, so many opted not to choose to challenge it.

“You can choose a ready guide in some celestial voice
If you choose not to decide, you still have made a choice”
-from the song “Freewill” by Rush

The women in particular struggle with understanding that they even have a choice. The role of women in Mennonite society was very clear: they are to be mothers and take care of the home. More and more women were working outside of the home, but this was in addition to these two crucial roles. This became known as “The Triple Day”. It was difficult for women to see that there was room to make choices in their lives.

Women in the 1960's were pushing for some choices that we consider basic equality today, and spearheading movements that are still being fought.

- Health: Women should have the right to make choices about their bodies, health, and lives without fear, violence, or discrimination.
- Reproductive Rights: Women's reproductive rights include access to contraception, prenatal services, safe childbirth, and legal abortion.
- Equality: Women's choices are often limited, and they may experience reminders that they have limited options compared to men.

Women faced more rigid expectations of their role in life and were discouraged from wanting more. As we see in this play, women such as Sadie and Oata push back in ways that are available to them, but they are secretive or considered outright taboo.

Women Supporting Women

“Sisterhood is powerful.” — Robin Morgan

The 1960's saw the rise of many women's rights groups - what is referred to as second-wave feminism. Groups fought for rights in education, health, the workplace, and even fashion and presentation in advertising. The movement continued into the 70's, 80's, and beyond.

Some notable examples in Canada:

- Canadian Voice of Women for Peace (VOW) – campaigning for nuclear disarmament and an end to war
- Women's Legal Education and Action Fund (LEAF) – focusing on legal rights in the Constitution
- Front de libération des femmes du Québec (FLF) – fought against the oppression of French Canadian women by anglophone capitalists

- Canadian Association for the Advancement of Women in Sport
- Bookstores specifically for women appeared, including Women's Press (Toronto), the Vancouver Women's Bookstore, and the Northern Woman's Bookstore (Thunder Bay)
- Feminist magazines and newspapers - *Herizons* (Winnipeg), *La Vie en Rose* (Montreal) and *Branching Out* (Edmonton), as well as the mainstream *Chatelaine* which had both English and French editions.
- Numerous unions pushed for women's rights in the workplace, with impactful strikes taking place. Grace Hartman became the first president of the Canadian Union of Public Employees in 1975, and was instrumental in creating the Royal Commission On the Status of Women.

In the course of this play, we see a microscopic feminist movement, representative of many of these larger issues.

Confronting Insecurities and Biases

We see the characters of this play engaging in activities outside of the gender stereotypes: Oata managing the farm affairs, Sadie fixing machinery, Yasch preparing lunch. Yet they all struggle with imposter syndrome as well: Oata thinks she needs to marry someone to manage the farm, Yasch feeling like he is not a man unless he acquires land and a wife.

Bias is a prejudice or unfair treatment of a person, group, or idea based on their characteristics. This might include race, gender, age, religion, or sexual orientation. Bias can be conscious or unconscious, and can have negative or positive consequences. It is often difficult to notice our own biases.

Biases can be inward as much as outward, resulting in feelings of insecurity. If one believes that women are not suited for field work, for example, they become dependant on men to do it. Many of the biases we hold on to form our perception of the world.

Our brains are wired to categorize and sort. In other words, we are predisposed to bias. It takes effort to not fall into prejudices and generalizing perceptions.

For a fascinating look at how bias works in the human brain, see these videos and books:

- Cognition - How Your Mind Can Amaze and Betray You: Crash Course Psychology #15 <https://youtu.be/R-sVnmmw6WY?si=QUVJenf7yjot--Si>
- Why You Think You're Right – Even If You're Wrong (TED Talk by Julia Galef) https://youtu.be/w4RLfVxTGH4?si=848ZytWMrlX_QtnT
- *Thinking Fast and Slow*, by Daniel Kahneman
- *Invisible Women: Exposing Data Bias in a World Designed for Men*, by Caroline Criado Perez
- *The Art of Thinking Clearly*, by Rolf Dobelli

Discussion Prompts

Pre-Show

- What preconceptions do you have about the Mennonite people?
- How has the shift from small family farms to large factory farms affected the culture and landscape of southern Manitoba?
- What recipes have been passed down in your family? Has this process predominantly involved men or women?
- How do the career options for women today compare to those in rural 1960's?
- "Pants don't need a man to run a farm." Why would this be a revolutionary idea sixty years ago? Is it a revolutionary idea even now? (Approximately 30% of Canadian farmland is owned and operated by women in 2024, according to Statistics Canada).
- Emily V. Gordon said "Women compete, compare, undermine and undercut one another — at least that is the prevailing notion of how we interact. Feeling on guard around other ladies is normal for a lot of women, and it's exhausting." Do you agree with this statement?

Post-Show:

- What details place the story in the 1960s? What details make it seem like Gutenthal is stuck in an even earlier decade (or century)?
- Each character in *The Recipe* struggles with important choices. Discuss how the story is influenced by the choices made by:
 - Oata
 - Yasch
 - Sadie
 - Pug
- At first, Oata considers Sadie a rival. What causes her to change her viewpoint?
- Mennonites are defined by their ties to their brand of Christianity. What role (if any) does faith play in this story?
- Does Yasch's infatuation with Sadie go beyond her looks?
- As Sadie talks Yasch through preparing the rooster, he complains "I don't have three hands." Sadie replies "Not like a woman, huh?" How does this statement comment on the perception that men do the 'hard' labour?
- "Holem de grül, Grandmother. Such recipes... such secrets. And the men for sure... just women's stuff they'd say (laughs)... always think they know everything." Why would the women feel the need to keep their knowledge secret from the men?
- Are there are hints that Oata thinks about drinking the recipe herself?
- Oata tells Pug: "The crow tells me your old man's pen has no ink", meaning he doesn't have money to buy her land. Plautdietsch speakers delight in knowing and inventing sayings such as this. What were some of your favourite turns of phrase in the play?
- How could women take power in the patriarchal system of Mennonite society?
- Why is the second offer of marriage very different? How has the power shifted in Oata's and Yasch's relationship?
- What does it say about male relationships that the last interaction we see between Yasch and Pug is them playing a game of catch immediately after arguing and insulting each other?
- What feminist issues are tackled in this play?

Glossary and Mentions

Dow-nix – Good for nothing; doesn't work, useless.

Dievel – Devil.

Dookat – Rocking.

Dupsijch – Doltish; stupid, idiotic; “short of a load.”

Dumma Esel – Dumb donkey.

Dummkopp – Dumb head.

Düsent – one thousand, used as an exclamation to show frustration.

Feemasijch – Brutally, bestially; ferocious.

Futtatje – Father.

Gott im Himmel – God in Heaven; an

exclamation.

Glutzing – Ogling, leering.

Holem de gruel – “Fetch the horror;” exclamation to show shock.

Hutz Droat – Hog wire, a wire fence.

Määradikj – Horeseradish.

Muttatje – Mother.

Schendlijch –Extremely.

Schwengel – Lever; stick shift.

Schniggelfritz – Scamp; little pest.

Schmausing – Slobbery making out.

Schnurk – Sneer.

Tjrieseled – Swirled, twisted

[Hear Armin pronounce these words and more](#) at his website.

Other Resources to Explore

- Daily Bonnet - a satirical news website (written by Andrew Unger) highlighting 21st century Mennonite issues
 - <https://www.ungerreview.com/category/mennonitelife/>
- Miriam Toews is an award-winning author of several books detailing contemporary Mennonite life, such as *A Complicated Kindness* (2004), and *Women Talking* (2018).
- *Shelterbelts*, a graphic novel by Jonathan Dyck, illustrates the nuanced life of Mennonites in Southern Manitoba.
- *A History of Winkler*, by Frank Brown (published 1973), gives a comprehensive history of the former West Reserve's largest settlement with many photos.
- *Living Between Worlds (A History of Winkler)*, by Hans Werner, is a historical look at Southern Manitoba's largest community.
- *The Constructed Mennonite*, by Hans Werner, a fascinating story of a Mennonite man who reinvents his identity to fit in as he migrates around the world chased by war.
- *Mennonite History for Young People* series, <https://www.plettfoundation.org/education/>
 - An advertisement for the books – in Plautdietsch <https://www.youtube.com/watch?v=iM0tudfgX8Q>
- 1963: The Beginning of the Feminist Movement (The Guardian) <https://www.theguardian.com/lifeandstyle/2013/may/07/1963-beginning-feminist-movement>

Sources

Playwright's website: <http://www.arminwiebe.ca/>

History of Mennonite Settlement in Manitoba:

<http://www.mhs.mb.ca/docs/pageant/21/mennonitewestreserve.shtml>

Low German/Plautdietsch resources:

<https://ereimer.net/plautdietsch/pddefns.htm>

<http://www.arminwiebe.ca/FlatGermanLexicon.html>

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Charles R. Swindoll, *The Finishing Touch: Becoming God's Masterpiece* (Dallas: Word, 1994), 220.

“Why Women Compete With Each Other”, by Emily V. Gordon (October, 2015)

<https://www.nytimes.com/2015/11/01/opinion/sunday/why-women-compete-with-each-other.html>

“Writing Prairie Gothic”, by Cecelia Frey

<https://ceceliafrey.wordpress.com/2017/10/26/writing-prairie-gothic/>

https://arsof-history.org/articles/v4n4_1960s_page_1.html

“The 1960's: A Decade of Revolution”, by Kenneth Finlayson [https://arsof-](https://arsof-history.org/articles/v4n4_1960s_page_1.html)

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Enrichment Guide Creator

Patrick Derksen grew up in Southern Manitoba straddling two worlds: his father growing up in the Mennonite community of Horndean, and his mother from the French community of Letellier. As a result, his father referred to him lovingly as a “square-headed frog.” He has been living in Morden for the past 20 years, working as a middle-years teacher. He has written several plays of his own, including *A Lighter Shade of Noir*, which has been performed all over the world. He is a proud member of Flatlands Theatre Company, which operates out of the P.W. Enns Concert Hall in Winkler, Manitoba.