

# Transcript for Interview with Rita Moir

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00:00:00.000 --> 00:00:12.199

<v James Hoffman> Well, here we are interviewing Rita Moir, May 19th, 2023, in the the Vallican area,

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00:00:12.199 --> 00:00:13.699

right?

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00:00:13.699 --> 00:00:18.519

And I'll just put on this other tape recording.

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00:00:18.519 --> 00:00:20.519

Okay.

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00:00:20.519 --> 00:00:28.519

Now, your years of living in the Slocan Valley were from 1975, pretty well steadily

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00:00:28.519 --> 00:00:36.060

on from there and living here. Can I ask, I'm asking all the theatre people the same

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00:00:36.060 --> 00:00:44.119

question, what brought you here? Was it a career, lifestyle, political choice? What

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00:00:44.119 --> 00:00:45.479

brought you to the Slocan Valley?

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00:00:45.479 --> 00:00:46.479

Where did you come from?

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00:00:46.479 --> 00:00:51.159

<v Rita Moir> Well, I was living in Southern Alberta, just outside Lethbridge and going to the University

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00:00:51.159 --> 00:00:52.159

of Lethbridge.

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00:00:52.159 --> 00:00:53.159

<v James Hoffman> Yeah.

00:00:53.159 --> 00:00:59.719

<v Rita Moir> And we got involved with the Canadian University Press and the alternative press in Canada.

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00:00:59.719 --> 00:01:02.439

<v James Hoffman> Can I ask what you were taking at Lethbridge?

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00:01:02.439 --> 00:01:03.439

What studies?

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00:01:03.439 --> 00:01:06.359

<v Rita Moir> Oh, God knows, probably some political something.

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00:01:06.359 --> 00:01:07.040

<v James Hoffman> General BA, OK.

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00:01:07.040 --> 00:01:08.280

<v Rita Moir> I never even graduated.

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00:01:08.280 --> 00:01:10.640

I never even got a BA because I came here,

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00:01:10.640 --> 00:01:11.560

ended up moving here.

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00:01:11.560 --> 00:01:14.400

Got involved and was the editor of the student newspaper

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00:01:14.400 --> 00:01:15.879

there, The Meliorist.

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00:01:15.879 --> 00:01:16.760

<v James Hoffman> At Lethbridge.

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00:01:16.760 --> 00:01:21.000

<v Rita Moir> Yeah, and then hooked up with all sorts of young people

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00:01:21.000 --> 00:01:25.640

all across Canada in the student press, labor press, feminist

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00:01:25.640 --> 00:01:29.799

press, all the presses that were happening at the time. And came

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00:01:29.799 --> 00:01:35.439  
out here for a conference, Western Canadian University press conference.

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00:01:35.439 --> 00:01:44.239  
<v James Hoffman> CUP. Yeah.

<v Rita Moir> And met at Springer Creek and met people here and fell in love with

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00:01:44.239 --> 00:01:45.000  
the area.

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00:01:45.560 --> 00:01:46.939  
Southern Alberta was wonderful,

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00:01:46.939 --> 00:01:49.099  
but it was very conservative.

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00:01:49.099 --> 00:01:50.739  
And I'd been involved in things there

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00:01:50.739 --> 00:01:52.099  
like the Women's Center

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00:01:52.099 --> 00:01:53.900  
and the Birth Control Information Center

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00:01:53.900 --> 00:01:57.420  
and fought those battles of conservative Southern Alberta

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00:01:57.420 --> 00:02:00.879  
and came here and here was this vibrant young community

37  
00:02:00.879 --> 00:02:02.540  
and building the Vallican Whole.

38  
00:02:02.540 --> 00:02:06.280  
And as it turned out, the Vallican Whole needed caretakers

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00:02:06.280 --> 00:02:06.680  
<v James Hoffman> Yeah

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00:02:06.680 --> 00:02:08.840

<v Rita Moir> so within a few weeks we

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00:02:09.159 --> 00:02:14.599

packed up our station wagon and moved out and lived in a tent and built the caretakers house at the Vallican Whole and that was the beginning.

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00:02:15.240 --> 00:02:19.659

<v James Hoffman> So you were the first caretakers. And was that a job, like you were paid?

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00:02:19.960 --> 00:02:27.219

<v Rita Moir> No, we weren't paid but we didn't have to pay for land and we built a log house, you know

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00:02:27.219 --> 00:02:29.719

<v James Hoffman> It was kind of okay in a way.

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00:02:30.379 --> 00:02:36.879

<v Rita Moir> Well, we didn't have to pay any rent. Yeah, so we didn't have to come up with cash and we had our labor and

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00:02:37.379 --> 00:02:41.620

I was, I went through various partners there

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00:02:42.259 --> 00:02:46.240

But I was there for 34 years as the caretaker,

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00:02:46.240 --> 00:02:49.439

living on site for the wWhole.

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00:02:49.439 --> 00:02:52.139

<v James Hoffman> Wow, that's great.

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00:02:52.139 --> 00:02:58.000

I guess you had no theater background before you came?

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00:02:58.000 --> 00:02:59.000

<v Rita Moir> No.

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00:02:59.000 --> 00:03:00.000

<v James Hoffman> Yeah.

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00:03:00.000 --> 00:03:04.080

Did you see, were you aware when you came here of local theater?

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00:03:04.080 --> 00:03:07.520

I'm pretty sure I know there were things going on.

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00:03:07.520 --> 00:03:10.599

<v Rita Moir> Well, right away there was like Reader's Theater going on,

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00:03:10.599 --> 00:03:13.479

Women's Reader's Theater going on.

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00:03:13.479 --> 00:03:16.360

There was a Women's Reader's Theater group.

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00:03:16.360 --> 00:03:17.360

Were you part of that?

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00:03:17.360 --> 00:03:18.560

No, I wasn't.

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00:03:18.560 --> 00:03:19.680

You probably attended?

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00:03:19.680 --> 00:03:21.840

Yeah, I attended, yeah, for sure.

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00:03:21.840 --> 00:03:26.840

Like Linda Grabler and Bonnie Evans and a lot of the people you've talked to,

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00:03:26.840 --> 00:03:30.240

Judith Soroli and, yeah.

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00:03:30.240 --> 00:03:32.259

<v James Hoffman> And they performed, I think it was at the first

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00:03:32.259 --> 00:03:34.020

Western Canadian Women's Festival,

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00:03:34.020 --> 00:03:37.360

it was held in Kaslo in maybe 75 or 76.

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00:03:37.360 --> 00:03:39.400

<v Rita Moir> Right, they did, yes.

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00:03:39.400 --> 00:03:42.439

I think they did a play called Vicky there,

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00:03:43.620 --> 00:03:45.000

if I'm remembering correctly.

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00:03:45.280 --> 00:03:48.599

A pretty punchy, tough play.

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00:03:48.599 --> 00:03:49.919

That doesn't ring a bell, does it?

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00:03:49.919 --> 00:03:54.360

No, but I just remember all these magnificent women

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00:03:54.360 --> 00:03:57.919

sitting on stage reading and they were just, ugh.

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00:03:57.919 --> 00:03:58.860

Really committed.

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00:03:58.860 --> 00:03:59.699

Oh yeah.

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00:03:59.699 --> 00:04:01.800

Yeah, yeah, that's the feeling I get too.

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00:04:01.800 --> 00:04:04.539

And I knew there was a local theater group

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00:04:04.539 --> 00:04:07.599

that did Ibsen's play.

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00:04:07.599 --> 00:04:08.319

The Doll's House.

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00:04:08.319 --> 00:04:09.800  
The Doll's House.

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00:04:09.800 --> 00:04:12.539  
So there was all of this happening.

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00:04:12.539 --> 00:04:17.800  
And there was also the women's newspaper images, which I was part of.

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00:04:17.800 --> 00:04:19.519  
And I worked on that writing for that.

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00:04:19.519 --> 00:04:22.079  
So there's just so much.

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00:04:22.079 --> 00:04:29.360  
That was the era when the voices of women were making their voices heard and

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00:04:30.079 --> 00:04:34.480  
<v James Hoffman> all across the country there was publishing houses starting up. It was, you know,

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00:04:35.040 --> 00:04:42.560  
<v Rita Moir> now at this age most of the people who were doing that are either aging or dead. But at that time

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00:04:42.560 --> 00:04:48.120  
it was explosion of energy, theater energy, every kind of energy,

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00:04:48.120 --> 00:04:49.120  
publishing, writing.

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00:04:49.120 --> 00:04:53.000  
<v James Hoffman> Did you say you worked with images, you wrote for them?

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00:04:53.000 --> 00:04:54.000  
<v Rita Moir> Oh yeah.

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00:04:54.000 --> 00:04:55.000  
Yeah, yeah. Okay, good.

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00:04:55.000 --> 00:04:56.000

I was very involved.

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00:04:56.000 --> 00:05:01.000

Yeah. I've seen the odd article or perhaps a copy of it in the archive.

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00:05:01.000 --> 00:05:05.540

Yeah. Well, there's a wWhole website that has every copy. Okay.

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00:05:05.540 --> 00:05:07.339

KootenayFeminism.com.

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00:05:07.339 --> 00:05:09.860

It's got them all scanned.

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00:05:09.860 --> 00:05:11.259

<v James Hoffman> KootenayFeminism.com?

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00:05:11.259 --> 00:05:12.100

<v Rita Moir> Yeah.

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00:05:12.100 --> 00:05:14.000

Yeah, I think I've...

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00:05:14.000 --> 00:05:18.259

<v James Hoffman> Marcia Brondi and put that together

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00:05:18.259 --> 00:05:20.220

<v Rita Moir> so that all the images are scanned on there.

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00:05:20.220 --> 00:05:21.579

Yeah, KootenayFeminism.com.

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00:05:21.579 --> 00:05:22.740

Great, I'll have a look again.

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00:05:22.740 --> 00:05:28.000

<v James Hoffman> I'm sure, I think I've been there. You look at a lot of so much stuff when you're researching.

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00:05:28.000 --> 00:05:34.000

<v Rita Moir> I'm looking at early days when you first came here.



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00:05:34.000 --> 00:05:40.000

I'm kind of curious about Roni Gilbert. Were you aware of her and what she was doing before she got into theater energy?

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00:05:40.000 --> 00:05:44.000

Oh sure, because I was a folk singer. My brother and I were folk singers.

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00:05:44.000 --> 00:05:47.279

Oh, wow. The Weavers. Yeah,

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00:05:47.279 --> 00:05:53.439

yeah you would have known about her. So did you know her here? Like did you know? I, you know,

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00:05:53.439 --> 00:05:58.480

I wasn't, I wasn't, I went to all the theatre energy stuff. I knew the people involved,

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00:05:59.680 --> 00:06:08.319

but I wasn't really part of theatre energy in that way. We wrote Malefica, but I went to everything in a lot of stuff was at the wWhole.

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00:06:08.319 --> 00:06:13.000

I saw, I'm sure I saw every play no matter where it was.

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00:06:13.000 --> 00:06:16.920

Can you talk about your experience of seeing a typical theatre?

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00:06:16.920 --> 00:06:20.279

That's great, your audience, you saw all their work pretty well.

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00:06:20.279 --> 00:06:24.800

Can you talk about the typical experience of seeing a theatre?

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00:06:24.800 --> 00:06:25.519

Like when you went,

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00:06:25.519 --> 00:06:27.759

what did you expect, what did you get?

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00:06:27.759 --> 00:06:29.560

There wasn't anything typical about,

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00:06:29.560 --> 00:06:30.399  
everything was different.

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00:06:30.399 --> 00:06:31.600  
It could have been their school play

122  
00:06:31.600 --> 00:06:33.240  
on alcohol and addiction.

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00:06:33.240 --> 00:06:36.120  
It could have been the play they did at the Whole in Darnard.

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00:06:36.120 --> 00:06:37.879  
I can't remember the names of the various plays,

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00:06:37.879 --> 00:06:39.600  
but one of them was about,

126  
00:06:39.600 --> 00:06:44.120  
it had represented the Duke of War community stories

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00:06:44.120 --> 00:06:47.399  
and the young hippies and how we lived their lives voices.

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00:06:47.399 --> 00:06:51.399  
And then Bread and Circuses was at the Civic,

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00:06:51.399 --> 00:06:54.699  
I think in Nelson and it was like wild and chaotic

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00:06:54.699 --> 00:06:57.040  
and sometimes not very well attended.

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00:06:57.040 --> 00:06:57.879  
You know,

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00:06:57.879 --> 00:06:59.699  
it was tough because that was the play about

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00:06:59.699 --> 00:07:02.120

the company breaking up and having severe problems,

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00:07:02.120 --> 00:07:05.680

funding and people and yeah, that, funding and people. Yeah.

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00:07:05.680 --> 00:07:07.279

That was them, kind of them.

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00:07:07.279 --> 00:07:08.360

Yeah.

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00:07:08.360 --> 00:07:10.279

So I mean, part of theater energy

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00:07:10.279 --> 00:07:13.560

was that it wasn't predictable, but it was always,

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00:07:13.560 --> 00:07:15.879

and there would be different actors involved.

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00:07:15.879 --> 00:07:22.079

<v James Hoffman> But you always had this core feeling of excitement

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00:07:22.079 --> 00:07:27.040

and values and experimentation, and also a young community of

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00:07:28.079 --> 00:07:36.000

<v Rita Moir> sowing its oats, feeling its power, learning the skills, bringing in different people.

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00:07:42.560 --> 00:07:46.560

<v James Hoffman> Because I knew the people involved in our daily lives, whether it was like helping each other

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00:07:46.560 --> 00:07:50.759

<v Rita Moir> with gardens or whatever, but it was so of us.

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00:07:50.759 --> 00:07:54.120

<v James Hoffman> And I guess you, you sensed there was an audience

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00:07:54.120 --> 00:07:57.480

of community, local community was coming

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00:07:57.480 --> 00:07:58.920  
and understanding it and digging it

148  
00:07:58.920 --> 00:08:01.279  
because it was community talking to a community.

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00:08:01.279 --> 00:08:02.720  
<v Rita Moir> Yes. Not some outsider.

150  
00:08:02.720 --> 00:08:07.019  
But they also made a real effort to include the stories,

151  
00:08:07.019 --> 00:08:11.920  
not just of the young hippies who were here.

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00:08:11.920 --> 00:08:16.319  
They also did research and told the stories

153  
00:08:16.319 --> 00:08:22.839  
of other communities within this population.

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00:08:22.839 --> 00:08:23.639  
<v James Hoffman> That's great.

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00:08:23.639 --> 00:08:24.800  
That's what I'm getting to.

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00:08:24.800 --> 00:08:25.639  
And good to

157  
00:08:25.639 --> 00:08:31.439  
hear that. So there would be a lot of local recognition in the audience, the

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00:08:31.439 --> 00:08:36.279  
people watching it would see themselves mirrored a lot. Well, especially our young

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00:08:36.279 --> 00:08:42.279  
<v Rita Moir> new community. The other communities would possibly, well they would attend

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00:08:42.279 --> 00:08:46.500

but not, it wasn't always their stories where it was always ours.

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00:08:46.500 --> 00:08:49.860

Even though they made a real effort to be inclusive,

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00:08:49.860 --> 00:08:53.559

it was obvious by looking at them, who they represented.

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00:08:54.519 --> 00:08:56.919

Were there early shows down at the Vallican Whole?

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00:08:58.720 --> 00:09:01.159

<v James Hoffman> Well, Voices I certainly remember at the Whole,

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00:09:01.159 --> 00:09:02.419

and I'm sure there were others there,

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00:09:02.419 --> 00:09:04.879

<v Rita Moir> but they did, for example,

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00:09:10.440 --> 00:09:16.220

<v James Hoffman> Waiting for Godot, I think was at the Whole and I'm sure there were others there but they did they did for example waiting for Godot I think was at the wind loss school gymnasium or something I can't recall exactly yeah so and I can't remember what else they did

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00:09:16.220 --> 00:09:19.320

<v Rita Moir> at the Whole but they used venues all over the place I think that's part of

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00:09:19.320 --> 00:09:25.240

yeah yeah well of course yeah and they toured a lot. So you're always playing different places,

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00:09:25.240 --> 00:09:31.240

in halls and schools, outdoors even, for Maleficat.

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00:09:31.240 --> 00:09:33.399

<v James Hoffman> So you knew Roni Gilbert.

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00:09:33.399 --> 00:09:34.279

<v Rita Moir> I did not know her.

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00:09:34.279 --> 00:09:38.080

I only knew I met up her, and I saw her perform with them.

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00:09:38.080 --> 00:09:38.919

Yeah.

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00:09:38.919 --> 00:09:40.000

You did.

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00:09:40.000 --> 00:09:42.240

You weren't to aware of her working here in therapy.

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00:09:42.240 --> 00:09:43.679

She was a therapist too, right?

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00:09:43.679 --> 00:09:47.120

I think, did she work at the cafe?

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00:09:47.120 --> 00:09:53.840

<v James Hoffman> She had a master's degree in some therapeutic training.

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00:09:53.840 --> 00:09:56.799

<v Rita Moir> I understand she came here first and did that,

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00:09:56.799 --> 00:09:58.480

and was not living in the Bellicon

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00:09:58.480 --> 00:10:00.080

so much up a way somewhere.

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00:10:00.080 --> 00:10:01.320

And then she came down.

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00:10:01.320 --> 00:10:03.600

Not sure how she got here and how that sparked,

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00:10:03.600 --> 00:10:05.360

but she got involved in theater group.

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00:10:12.559 --> 00:10:19.600

What was the play they put on at the um capital and it was uh it had the Tommy Douglas story

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00:10:19.600 --> 00:10:23.840

<v James Hoffman> was in it and Caroline Woodward was one of the writers for that. Gosh I can't remember the name of that one.

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00:10:23.840 --> 00:10:25.320

<v Rita Moir> I don't remember that. It feels good some rust. Runs good some rust. Oh that one yeah okay yeah. Caroline Woodward was one of the writers for that

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00:10:32.500 --> 00:10:33.039

Feels good some rust runs good summer. Oh that one. Yeah. Okay. Yeah, that did pretty well. Yeah. Yeah, but

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00:10:35.039 --> 00:10:35.279

Elderly people older people. Yeah

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00:10:37.279 --> 00:10:38.840

great title

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00:10:40.840 --> 00:10:42.480

<v James Hoffman> Okay

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00:10:47.000 --> 00:10:48.000

Now getting on to know the one show you worked in was Malefica. Malefica, yeah.

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00:10:48.000 --> 00:10:49.000

<v Rita Moir> Hang on just a second, Dan.

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00:10:49.000 --> 00:11:00.000

<v James Hoffman> Dan, can you put Piper in the panel and Ruth, Ruth called and she'll call back.

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00:11:00.000 --> 00:11:08.279

So that's the only show you took part in personally, in Maleficat.

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00:11:08.279 --> 00:11:10.279

<v Rita Moir> Yes, Maleficat, yeah.

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00:11:10.279 --> 00:11:11.279

Okay, yeah.

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00:11:11.279 --> 00:11:12.879

So let's focus on that for a bit.

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00:11:12.879 --> 00:11:14.279

Whose original idea was it?

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00:11:14.279 --> 00:11:15.279

Where did that start?

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00:11:15.279 --> 00:11:16.279

Where did it come from?

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00:11:16.279 --> 00:11:23.279

Who kind of, who piped up and said, we should do, or we're going to do, or you know?

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00:11:23.279 --> 00:11:27.480

I honestly don't remember because the three of us worked together so closely.

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00:11:27.480 --> 00:11:27.799

Right.

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00:11:27.799 --> 00:11:30.360

Nicola Harwood, Norma Kilpatrick and I.

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00:11:30.399 --> 00:11:30.799

Yes.

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00:11:31.600 --> 00:11:33.919

And we had three, it was a grant.

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00:11:34.320 --> 00:11:37.600

And we had, I think three weeks to write the play.

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00:11:37.679 --> 00:11:37.919

Yeah.

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00:11:38.200 --> 00:11:48.000

<v James Hoffman> And, and then it, what happened was right at that time was the murders in Montreal,

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00:11:48.000 --> 00:11:53.000

<v Rita Moir> the Montreal massacre, was right during the production, as we were writing.

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00:11:53.000 --> 00:12:06.000

And the parallels were so incredible that at the end of the play we ended it by reciting all the names of the women.

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00:12:06.000 --> 00:12:09.000

<v James Hoffman> I see that. What a powerful piece of theatre.

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00:12:09.000 --> 00:12:16.000

<v Rita Moir> It was very powerful and Kate Weiss was the director and they brought in some actors from Vancouver but it was local.

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00:12:16.000 --> 00:12:24.000

<v James Hoffman> It was Judith and... who all was in there? Meredith?

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00:12:24.000 --> 00:12:28.000

<v Rita Moir> I'm not sure Meredith was in there. I'm not sure.

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00:12:28.000 --> 00:12:32.000

<v James Hoffman> It's all on that. Oh, Ruby

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00:12:32.000 --> 00:12:36.000

<v Rita Moir> I can get you the names.

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00:12:36.000 --> 00:12:40.000

<v James Hoffman> I can find out too. So you're designated

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00:12:40.000 --> 00:12:44.000

<v Rita Moir> as a writing collective. You're given two weeks to produce what?

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00:12:44.000 --> 00:12:46.480

That's not a long time. It're given two weeks to produce what? Like that's not a long time.

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00:12:46.480 --> 00:12:49.360

It was like three weeks we wrote it and then it went into rehearsals.

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00:12:49.360 --> 00:12:50.159

Well three weeks.

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00:12:50.159 --> 00:12:51.759

Yeah I think we had three weeks.

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00:12:51.759 --> 00:12:52.159

Yeah.

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00:12:52.159 --> 00:12:58.799

And we I'd taken some playwriting workshops I think and and I don't know why Norm and Nick and

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00:12:58.799 --> 00:13:02.799

I did it all together. I can't even remember. We just knew each other and we all did it and

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00:13:02.799 --> 00:13:09.659

wanted to and we we we sat we worked every day in the old Student Union building. Oh you worked

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00:13:09.659 --> 00:13:19.700

together? So what's the case of having off by yourself? No, we wrote it all together and every night we'd go home and maybe one person was designated to rewrite and work on one section

231

00:13:19.700 --> 00:13:26.080

but we and we put up big I think take we could take in some playwriting thing that showed you've

232

00:13:26.080 --> 00:13:35.960

got to have the build up in the park and the climax and the dunumol.

233

00:13:35.960 --> 00:13:41.639

So we had great big sheets on the wall with things and we took up a wWhole big room in

234

00:13:41.639 --> 00:13:45.179

the D-TEC in the Student Union Building.

235

00:13:49.200 --> 00:13:51.519

<v James Hoffman> And so, and we just worked our asses off and we had, it was a blast doing it

236

00:13:51.519 --> 00:13:54.100

<v Rita Moir> and we were also using the D-TEC library at the time

237

00:13:54.100 --> 00:13:57.759

<v James Hoffman> and finding the, you know, the hammer of witches,

238

00:13:57.759 --> 00:13:59.799

<v Rita Moir> all the old stuff about them.

239

00:13:59.799 --> 00:14:03.039

But it was, you know, it was also the time,

240

00:14:03.039 --> 00:14:06.039

at that time there was a lot in our political

241

00:14:06.039 --> 00:14:11.360

and personal lives about midwifery and natural childbirth and all of that kind of stuff.

242

00:14:11.360 --> 00:14:19.759

So women were relating to all the historical role of women as healers and witches and all

243

00:14:19.759 --> 00:14:20.759

of that kind of stuff.

244

00:14:20.759 --> 00:14:22.759

So you really did the work as a collective at that point.

245

00:14:22.759 --> 00:14:23.759

Oh yeah.

246

00:14:23.759 --> 00:14:24.759

Collective of three.

247

00:14:24.759 --> 00:14:27.039

You kind of, all the writing was done in the same room, the three of you. You weren't did the work as a collective at that point. Oh yeah. All the writing was done in the same room the three of you.

248

00:14:27.039 --> 00:14:31.519

You weren't going home and running a scene, she writes a scene then we come together and somehow

249

00:14:31.519 --> 00:14:37.200

blast it together. We might take it home at night and rework it or something like that.

250

00:14:37.200 --> 00:14:45.840

But we were, all our ideas was all fermented together in that room. That's great. Right.

251

00:14:45.840 --> 00:14:49.159

<v James Hoffman> It was, there came a point where you

252

00:14:49.159 --> 00:14:50.960

had to have a first draft, I think,

253

00:14:50.960 --> 00:14:54.159

because you were going to send it to Kate Weese, right?

254

00:14:54.159 --> 00:14:59.519

And a feminist person, I forget her name now,

255

00:14:59.519 --> 00:15:03.000

but here's one, Judith McKenzie, a feminist historian.

256

00:15:03.000 --> 00:15:06.320

Apparently she got a copy to comment on. Kate Weese got a

257

00:15:06.320 --> 00:15:11.840

copy to correct on. And the new play center apparently got a copy. Was that David Diamond?

258

00:15:11.840 --> 00:15:16.320

<v Rita Moir> Was he involved in that at all? I don't think so. He might have been at the new play center.

259

00:15:17.679 --> 00:15:27.500

But I understand those three, you know, Judith McKenzie, Kate Weese and the New Play Center were given a copy to

260

00:15:27.500 --> 00:15:31.019

critique and comment on. So who put together that

261

00:15:31.019 --> 00:15:33.700

so-called final copy?

262

00:15:33.700 --> 00:15:38.259

Just all of you, eh? It was typed. There were no computers. It was just retyped and retyped.

263

00:15:38.259 --> 00:15:41.539

So no one person. You all just...

264

00:15:41.539 --> 00:15:46.840

Okay. As far as I recall, it was very collective.

265

00:15:48.399 --> 00:15:50.159

Norma Kilpatrick, of course, was in the play,

266

00:15:50.159 --> 00:15:51.480

and she was one of the writers.

267

00:15:51.480 --> 00:15:54.000

She played the role of one of the witches, yeah.

268

00:15:54.000 --> 00:15:54.840

Right, right.

269

00:15:55.700 --> 00:15:57.759

What was the nature of the feedback you got

270

00:15:57.759 --> 00:16:01.200

from the Lou Play Center, from Kate Weese,

271

00:16:01.200 --> 00:16:04.559

from Judith McGinsley, do you recall the feedback?

272

00:16:04.559 --> 00:16:07.600

<v James Hoffman> Well, they probably worked with whether scenes worked or not,

273

00:16:07.600 --> 00:16:11.600

<v Rita Moir> and whether putting it up would work as it did on the page.

274

00:16:11.600 --> 00:16:14.639

But both Nick and Norma were theater people.

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00:16:14.639 --> 00:16:22.960

And by then, I'd had two or three plays produced on CBC Radio

276

00:16:22.960 --> 00:16:26.799

nationally, working with directors like John Giuliani.

277

00:16:27.600 --> 00:16:33.919

So I had a sense of how to put a play together and dialogue and all of that and movement. And so

278

00:16:34.799 --> 00:16:43.039

<v James Hoffman> I don't remember them. What they did was workshopped it. It came out and workshopped

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00:16:43.039 --> 00:16:48.139

<v Rita Moir> it with the actors. And we as playwrights got to be there for that

280

00:16:48.139 --> 00:16:50.360

so we could take scenes back and rewrite them.

281

00:16:50.360 --> 00:16:51.539

Who came and workshopped it?

282

00:16:51.539 --> 00:16:54.120

Well, that's why I'm wondering if it was,

283

00:16:54.120 --> 00:16:56.200

I can't remember if it was,

284

00:16:56.200 --> 00:16:58.080

why I think it might have been David Diamond

285

00:16:58.080 --> 00:16:59.879

but I don't know that, I can't recall.

286

00:16:59.879 --> 00:17:01.279

It wasn't the director, Kate.

287

00:17:01.279 --> 00:17:02.480

Well Kate was.

288

00:17:02.480 --> 00:17:03.679

Because she could workshop it.

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00:17:03.679 --> 00:17:04.519

Yeah, yeah.

290

00:17:04.519 --> 00:17:06.839

Yeah, I could see her workshop it in there because she's gonna direct it I mean

291

00:17:06.839 --> 00:17:11.680

yeah and she better better to workshop at first before rehearsals really begin

292

00:17:11.680 --> 00:17:18.440

<v James Hoffman> seriously yeah right so okay Wow and so then that was done in another building

293

00:17:18.440 --> 00:17:23.599

<v Rita Moir> somewhere in Nelson probably some church basement or something yeah and and we

294

00:17:23.599 --> 00:17:27.619

went in every day and we got to be part of it and watch it so that as the writers

295

00:17:27.619 --> 00:17:29.039

we could rewrite it to work.

296

00:17:29.039 --> 00:17:36.240

When it was being workshopped, were there actors reading it or enacting it script in

297

00:17:36.240 --> 00:17:37.240

hand?

298

00:17:37.240 --> 00:17:38.240

Yeah.

299

00:17:38.240 --> 00:17:39.240

Were they the cast?

300

00:17:39.240 --> 00:17:40.240

Yeah.

301

00:17:40.240 --> 00:17:41.240

Not the Vancouver...

302

00:17:41.240 --> 00:17:43.759

<v James Hoffman> I don't think they were the Vancouver cast.

303

00:17:43.759 --> 00:17:44.759

People weren't part of it.

304

00:17:44.759 --> 00:17:45.039

I'm talking about the Alison cast, people weren't part of it.

305

00:17:45.039 --> 00:17:46.599

I'm talking about the Nelson show.

306

00:17:46.599 --> 00:17:47.440

<v Rita Moir> Yeah.

307

00:17:47.440 --> 00:17:48.259

So the act, you actually.

308

00:17:48.259 --> 00:17:50.440

No, but then there were actors from Vancouver

309

00:17:50.440 --> 00:17:52.079

who came and were in the Nelson show.

310

00:17:52.079 --> 00:17:53.799

Yes, oh I get it, yeah.

311

00:17:53.799 --> 00:17:56.200

So you just have actors, probably local,

312

00:17:56.200 --> 00:17:58.359

doing the workshopping, okay.

313

00:17:58.359 --> 00:18:03.359

Then finally a rewrite, and a final script,

314

00:18:03.480 --> 00:18:05.180

<v James Hoffman> and I guess, again, that was done collectively,

315

00:18:05.180 --> 00:18:06.720

<v Rita Moir> the final script.

316

00:18:06.720 --> 00:18:07.920

Yeah, yeah, great.

317

00:18:07.920 --> 00:18:10.079

And then you cut it and then you rehearse.

318

00:18:11.759 --> 00:18:13.279

Wow.

319

00:18:13.279 --> 00:18:16.420

<v James Hoffman> The play was publicized,

320

00:18:17.519 --> 00:18:19.559



in what I see in the archive,

321

00:18:19.559 --> 00:18:22.359

as controversial, controversial.

322

00:18:22.359 --> 00:18:24.680

Like power play or bread and circuses,

323

00:18:24.680 --> 00:18:26.960

it had a potency to it, a kind of a stirring.

324

00:18:31.519 --> 00:18:34.680

Do you agree with that?

325

00:18:34.680 --> 00:18:40.319

The parallels between the 17th century and the 20th century

326

00:18:40.319 --> 00:18:45.000

were a provocation, controversial?

327

00:18:47.200 --> 00:18:51.119

I guess I wouldn't, it was a feminist analysis

328

00:18:51.119 --> 00:18:51.960

<v Rita Moir> of what was happening.

329

00:18:51.960 --> 00:18:53.799

It was certainly, I know a feminist.

330

00:18:53.799 --> 00:18:58.559

<v James Hoffman> And I know when the women were murdered in Montreal,

331

00:18:59.519 --> 00:19:01.759

I was at the demonstrations on the streets,

332

00:19:01.759 --> 00:19:04.019

probably all of us were writing Malefica were,

333

00:19:04.019 --> 00:19:10.400

<v Rita Moir> because, and we were being told as women, quit trying to take advantage of this for your own feminist

334

00:19:10.400 --> 00:19:15.519

agenda. This is not a feminist issue and we're going to hell with it. It is a feminist issue,

335

00:19:15.519 --> 00:19:19.519

that these women were singled out because they were women, because they were feminists,

336

00:19:19.519 --> 00:19:26.380

<v James Hoffman> and that's exactly what happened in the stories we were writing. And it's then and now, and don't tell us

337

00:19:26.380 --> 00:19:30.740

<v Rita Moir> it's not the same patriarchal powers issues.

338

00:19:30.740 --> 00:19:34.480

And so it wasn't controversial to anybody

339

00:19:34.480 --> 00:19:36.519

who had that kind of analysis.

340

00:19:36.519 --> 00:19:39.920

And for the rest of the people who came to the play,

341

00:19:39.920 --> 00:19:44.920

it was a spectacle too, because of how it was set up

342

00:19:49.940 --> 00:19:55.299

<v James Hoffman> and where it was. It was sort of like if you've ever been to the Caravan Farm Theatre, it had that feeling

343

00:19:55.299 --> 00:20:00.680

<v Rita Moir> of outdoor magic in a big tent.

344

00:20:00.680 --> 00:20:06.000

<v James Hoffman> So we had the big old brain damage tent, which was a spectacular old tent.

345

00:20:06.000 --> 00:20:07.000

<v Rita Moir> Yeah, to me it did, it leaked.

346

00:20:07.000 --> 00:20:11.000

<v James Hoffman> It leaked, but we told people and people came and reindeer with umbrellas.

347

00:20:11.000 --> 00:20:12.000

<v Rita Moir> Part of the fun.

348

00:20:12.000 --> 00:20:14.000

And it was.

349

00:20:14.000 --> 00:20:25.279

And then, I'm probably getting ahead of your questions, but like it was, it was a spectacular production. And just, you know, the bad guy,

350

00:20:25.279 --> 00:20:28.640

the witch burner coming over the hill all in black.

351

00:20:28.640 --> 00:20:30.759

And it was at Lakeside Park.

352

00:20:30.759 --> 00:20:35.759

<v James Hoffman> And then at the end, it was the burning on the water,

353

00:20:36.279 --> 00:20:37.319

the burning of the witches.

354

00:20:37.319 --> 00:20:39.059

<v Rita Moir> It was.

355

00:20:39.059 --> 00:20:42.279

And word got out and it ran for four nights, I think it was.

356

00:20:42.279 --> 00:20:44.240

It would have been a brilliant place to have a fire.

357

00:20:44.240 --> 00:20:45.240

Yeah. A burning.

358

00:20:45.240 --> 00:20:48.039

Because otherwise, you put it on land.

359

00:20:48.039 --> 00:20:49.039

No.

360

00:20:49.039 --> 00:20:52.680

It removes it from personal contact.

361

00:20:52.680 --> 00:20:54.279

But on the other hand, you see it.

362

00:20:54.279 --> 00:20:54.779

Yeah.

363

00:20:54.779 --> 00:20:55.920

It's distant.

364

00:20:55.920 --> 00:20:57.519

Like history is kind of distant.

365

00:20:57.519 --> 00:20:59.359

And wow, what a great idea.

366

00:20:59.359 --> 00:21:03.960

And as the women were being led out to be burned at the stake,

367

00:21:03.960 --> 00:21:06.839

we were chanting the names of the women murdered

368

00:21:06.839 --> 00:21:07.839

in Montreal.

369

00:21:07.839 --> 00:21:12.039

And that included the audience members had those names.

370

00:21:12.039 --> 00:21:12.880

And-

371

00:21:12.880 --> 00:21:13.720

Were they chanting them too?

372

00:21:13.720 --> 00:21:14.539

Yes.

373

00:21:14.539 --> 00:21:15.839

Wow.

374  
00:21:15.839 --> 00:21:16.920  
That's potent theater.

375  
00:21:16.920 --> 00:21:21.000  
And then the barge out on the lake was all set up

376  
00:21:21.000 --> 00:21:22.319  
for the conflagration.

377  
00:21:22.319 --> 00:21:23.160  
You know, I've never seen that.

378  
00:21:23.160 --> 00:21:24.839  
This sounds spectacular.

379  
00:21:24.839 --> 00:21:26.920  
So potent. So well done. I've never seen that. This sounds spectacular, so potent, so well done.

380  
00:21:26.920 --> 00:21:28.920  
I've never seen a review.

381  
00:21:28.920 --> 00:21:34.119  
There's none in the archives at UVic.

382  
00:21:34.119 --> 00:21:35.200  
There was one review.

383  
00:21:35.200 --> 00:21:37.400  
I remember Deb Thomas wrote it.

384  
00:21:37.400 --> 00:21:38.519  
She was a librarian.

385  
00:21:38.519 --> 00:21:43.799  
And one of her critiques was, I mean, she wrote a good review.

386  
00:21:43.799 --> 00:21:47.319  
But one of the things she said and why I remember it was,

387

00:21:47.319 --> 00:21:49.680

<v James Hoffman> they had white bread on the table and at the time

388

00:21:49.680 --> 00:21:51.559

there wouldn't have been white bread,

389

00:21:51.559 --> 00:21:53.200

it wouldn't have been brown bread.

390

00:21:53.200 --> 00:21:55.519

All the things to pick on, all the things to pick on.

391

00:21:55.519 --> 00:21:58.200

I mean the rest of you, that's of all the things to remember.

392

00:21:58.200 --> 00:22:03.200

<v Rita Moir> So that's a poor review, that's funny.

393

00:22:03.200 --> 00:22:10.000

<v James Hoffman> It was, so that that's somewhere that was probably in one of the small Nelson papers at the time.

394

00:22:10.000 --> 00:22:15.000

<v Rita Moir> I guess I'll have to keep looking, but I have yet to see a review, a written review.

395

00:22:15.000 --> 00:22:18.000

It's surprising because it sounds so potent and powerful.

396

00:22:18.000 --> 00:22:22.000

But you know, at the time there was no social media.

397

00:22:22.000 --> 00:22:27.160

<v James Hoffman> And the newspapers, maybe there was nothing in the Nelson

398

00:22:27.160 --> 00:22:28.319

<v Rita Moir> Daily News at the time.

399

00:22:28.319 --> 00:22:28.920

I don't know.

400

00:22:28.920 --> 00:22:30.200

No, no, yeah.

401

00:22:30.200 --> 00:22:32.400

But there was no social media, but word of mouth.

402

00:22:32.400 --> 00:22:33.759

It was incredible.

403

00:22:33.759 --> 00:22:35.400

Yeah, yeah.

404

00:22:35.400 --> 00:22:39.039

<v James Hoffman> And people seeing that tent at Lakeside Park

405

00:22:39.039 --> 00:22:40.480

<v Rita Moir> are going to go, what's going on?

406

00:22:40.480 --> 00:22:44.000

<v James Hoffman> Yeah, yeah, yeah.

407

00:22:44.000 --> 00:22:46.880

Wow.

408

00:22:46.880 --> 00:22:51.559

So I'm missing, as you do in research, I'm missing reviews.

409

00:22:51.559 --> 00:22:54.599

Have you ever come across any?

410

00:22:54.599 --> 00:22:56.960

I'd love to get a copy.

411

00:22:56.960 --> 00:23:01.599

I'm also missing of the show any photos.

412

00:23:01.599 --> 00:23:08.160

There's not a photo of the actual show, you know, like rehearsal even or, you

413

00:23:08.160 --> 00:23:12.960

<v Rita Moir> know, there's a scene when, you know, there's a shot. So...

414

00:23:12.960 --> 00:23:18.279

They must exist somewhere because that poster that's downstairs has a shot of the young

415

00:23:18.279 --> 00:23:19.279

witch-in-training.

416

00:23:19.279 --> 00:23:22.519

Yeah, yeah, yeah, yeah, well...

417

00:23:22.519 --> 00:23:26.000

<v James Hoffman> And so whether people have them in their private collections, I certainly don't.

418

00:23:26.000 --> 00:23:32.000

<v Rita Moir> Yeah, yeah. Well, if you come across any, let me know. I'd be interested in knowing that.

419

00:23:32.000 --> 00:23:41.000

<v James Hoffman> Judith has mentioned... By the way, I've listened to your wonderful five-hour last interview with...

420

00:23:41.000 --> 00:23:46.420

<v Rita Moir> That's marvelous. What a rich thing that is. Of course, she's probably

421

00:23:46.420 --> 00:23:51.920

the key member of Theater Energy. You know, stayed with it the longest, was a founding

422

00:23:51.920 --> 00:23:58.019

member, did so much. She did act it, she directed, she managed, she publicized, she kept books,

423

00:23:58.019 --> 00:24:05.099

kept all the accounts. And that's why we have all those stuff I picked up.

424

00:24:09.720 --> 00:24:11.980

<v James Hoffman> Yeah, she mentions that Melalifica was a beautiful production,

425

00:24:11.980 --> 00:24:13.720

but it was a hard play to work on.

426

00:24:14.619 --> 00:24:15.700

I can see why.

427

00:24:15.700 --> 00:24:19.460

Her scene with David never did work to its full potential.



428  
00:24:19.460 --> 00:24:21.799  
The play might have used more workshopping.

429  
00:24:23.279 --> 00:24:25.599  
Was that a common feeling?

430  
00:24:25.599 --> 00:24:28.200  
I think there was one scene.

431  
00:24:28.200 --> 00:24:30.680  
It was a hard play because it was very.

432  
00:24:30.680 --> 00:24:31.599  
<v Rita Moir> Well, the content.

433  
00:24:31.599 --> 00:24:33.799  
The content was really, really hard.

434  
00:24:33.799 --> 00:24:37.859  
I mean, I think there was a dude that had a conflict with one

435  
00:24:37.859 --> 00:24:38.720  
of the actors.

436  
00:24:38.720 --> 00:24:40.119  
I gathered that.

437  
00:24:40.119 --> 00:24:41.640  
I gathered there was something.

438  
00:24:41.640 --> 00:24:45.240  
And also, there was one scene that we

439  
00:24:45.240 --> 00:24:46.319  
workshopped over and over.

440  
00:24:46.319 --> 00:24:48.079  
And they never felt like they got it right.

441

00:24:48.079 --> 00:24:51.160

I remember it was a confrontation between Judith

442

00:24:51.160 --> 00:24:52.720

and the Witch Finder.

443

00:24:52.720 --> 00:24:54.519

I guess that was David.

444

00:24:54.519 --> 00:24:57.140

Where they ended up, instead of standing and yelling

445

00:24:57.140 --> 00:24:59.359

at each other or something, they ended up sitting.

446

00:24:59.359 --> 00:25:00.220

It was intense.

447

00:25:00.220 --> 00:25:02.680

But I think they could never figure whether they should

448

00:25:02.680 --> 00:25:03.279

stand.

449

00:25:03.279 --> 00:25:04.680

I mean, there was stuff like that.

450

00:25:04.680 --> 00:25:05.359

And of course course it was

451

00:25:06.359 --> 00:25:09.220

It was a done in a time frame of this big

452

00:25:12.079 --> 00:25:14.079

And so I you know, yeah

453

00:25:20.400 --> 00:25:22.759

<v James Hoffman> Louise worthy was in the play. That's who

454

00:25:23.400 --> 00:25:25.000

<v Rita Moir> Denise Louise worthy Louise for that hurt that name. Yeah. Yeah, she died recently Louise Worthing

was in the play, that's who. Denise? Louise Worthing.

455

00:25:25.000 --> 00:25:27.000

<v James Hoffman> Louise Worthing, I've heard that name.

456

00:25:27.000 --> 00:25:29.000

<v Rita Moir> Yeah, she died recently.

457

00:25:29.000 --> 00:25:34.000

She went by Louise Tanata, something, Ruby.

458

00:25:34.000 --> 00:25:36.000

She was a singer.

459

00:25:36.000 --> 00:25:40.000

<v James Hoffman> Yeah, okay, that's good to know.

460

00:25:49.839 --> 00:25:51.839

Well, anything else you'd like to say about Maleficar that I should maybe know about before I move on?

461

00:25:51.839 --> 00:26:00.579

Well, it was just, it was one of those times of your lives when you got the opportunity

462

00:26:00.579 --> 00:26:04.859

<v Rita Moir> to say what you wanted to say, to make theatre of it.

463

00:26:04.859 --> 00:26:06.200

It was powerful. It

464

00:26:06.200 --> 00:26:19.279

was so of the time. It was just so powerful that way as a piece of political theater.

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00:26:19.279 --> 00:26:26.000

<v James Hoffman> But it wasn't people just talking politics. It was spectacular theater.

466

00:26:26.000 --> 00:26:27.680

<v Rita Moir> You know what surprises me, Rita,

467

00:26:27.680 --> 00:26:31.319

<v James Hoffman> is of all the plays that Hidernichi did,

468  
00:26:31.319 --> 00:26:35.599  
<v Rita Moir> that seems like a really prime one for publication.

469  
00:26:35.599 --> 00:26:39.599  
<v James Hoffman> If I was going to want to see one published,

470  
00:26:39.599 --> 00:26:41.960  
that would be a, it seems to me, that would be a,

471  
00:26:41.960 --> 00:26:43.240  
you know, it's so resonant.

472  
00:26:43.240 --> 00:26:47.920  
And I don't know whether we, Nick and Norm and I,

473  
00:26:47.960 --> 00:26:51.119  
ever thought we would rewrite certain scenes and do that.

474  
00:26:51.119 --> 00:26:53.259  
<v Rita Moir> But you know, it just kind of evaporates

475  
00:26:53.259 --> 00:26:54.980  
because you've got your wWhole life and work

476  
00:26:54.980 --> 00:26:57.319  
and everything else going on through.

477  
00:26:57.319 --> 00:26:59.900  
Or that you're making up.

478  
00:26:59.900 --> 00:27:04.160  
And then that time is over and you're out of weight.

479  
00:27:04.160 --> 00:27:05.119  
That's right, yeah.

480  
00:27:14.119 --> 00:27:19.160  
That is an issue with publishing plays, especially ones

481  
00:27:19.160 --> 00:27:21.160

<v James Hoffman> that have been done some time ago.

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00:27:21.160 --> 00:27:28.759

Do you insist on rewrites or encourage rewrites or keep people, will they

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00:27:28.759 --> 00:27:36.579

want to do a rewrite? Do they care? Can they do it? Or has it become the past for them,

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00:27:36.579 --> 00:27:42.359

<v Rita Moir> you know? And so do you then publish it as it is, just in the archives, say, or do you

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00:27:42.359 --> 00:27:45.160

encourage rewrites and...

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00:27:50.400 --> 00:27:53.680

<v James Hoffman> Well, the other thing is that you, we work together intensely, then you go your separate ways. If you were a single playwright, you can go back in and dither

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00:27:53.680 --> 00:27:54.160

<v Rita Moir> with stuff.

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00:27:54.160 --> 00:27:54.599

That's right.

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00:27:56.039 --> 00:27:56.880

But you don't...

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00:27:57.160 --> 00:28:02.559

There is value in publishing the original, what was done then, because really the

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00:28:02.599 --> 00:28:06.680

study, the concern, the thought, the thinking is this

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00:28:06.680 --> 00:28:08.119

is how they did it then.

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00:28:08.119 --> 00:28:13.119

That's what people saw word for word, you know, as opposed to, oh, we fixed it up or

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00:28:13.119 --> 00:28:15.119

something, you know, that's a different thing.

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00:28:15.119 --> 00:28:16.119

So, yeah.

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00:28:16.119 --> 00:28:25.799

<v James Hoffman> I remember what, I don't know if Judith mentioned this when she was talking to you but at one point Kate thought about having the two sisters

497

00:28:25.799 --> 00:28:35.839

where the witches be naked and I certainly would never have if I had any

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00:28:35.839 --> 00:28:41.180

<v Rita Moir> say about it would go wrong. That was Kate's idea. Yeah but I think she talked to the

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00:28:41.180 --> 00:28:45.880

actors about it and then she decided no but but it was kind of like, whoa,

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00:28:45.880 --> 00:28:46.880

that was a bit...

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00:28:46.880 --> 00:28:50.160

Yeah, that would have pushed the envelope a little farther.

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00:28:50.160 --> 00:28:52.960

Yeah, and that would have been what the play was about instead of...

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00:28:52.960 --> 00:28:58.759

<v James Hoffman> Yeah, it might have become the wrong kind of controversial, you know, what are they

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00:28:58.759 --> 00:28:59.759

doing?

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00:28:59.759 --> 00:29:02.599

I'm offended, you know, I get all that coming.

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00:29:02.599 --> 00:29:10.759

<v Rita Moir> I've seen that okay certainly you know

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00:29:10.759 --> 00:29:15.119

<v James Hoffman> in the future if I have any more concerns when I write about this I'll probably

508  
00:29:15.119 --> 00:29:20.599  
show you and do a telephone interview and but I do have a couple of finishing

509  
00:29:20.599 --> 00:29:25.000  
off questions about the and this is a big mystery to me, and maybe you know, maybe you don't,

510  
00:29:25.000 --> 00:29:27.920  
but you've been around the wWhole time, so maybe you do.

511  
00:29:29.680 --> 00:29:32.319  
The closing of theater energy.

512  
00:29:32.319 --> 00:29:36.920  
Like I know in the early 90s, 92, 93, not even sure,

513  
00:29:36.920 --> 00:29:40.440  
but at some point the door closed,

514  
00:29:40.440 --> 00:29:41.859  
so they shut it down.

515  
00:29:41.859 --> 00:29:46.359  
And quite frankly, the archives are really silent on that.

516  
00:29:46.359 --> 00:29:49.579  
There's mention in the archives, some files,

517  
00:29:49.579 --> 00:29:53.539  
there's minutes of board meetings of Theater Energy.

518  
00:29:53.539 --> 00:29:59.660  
And one or two of those toward the end, 92, 93,

519  
00:29:59.660 --> 00:30:01.880  
you did the agenda or the minutes.

520  
00:30:01.880 --> 00:30:06.079  
There'll be discussion on the future of theatre energy. And then

521  
00:30:06.079 --> 00:30:09.200

there's people saying, well, if we do shut down, here's what we should do. If we shut

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00:30:09.200 --> 00:30:14.160

down, we should do that. You know, there's all that shut down talk now coming in. And

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00:30:14.160 --> 00:30:20.599

I've searched and searched to see if there are minutes of the final meeting or did they

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00:30:20.599 --> 00:30:28.259

make any decisions, you know, what to do with things, or how to shut down, or who will shut

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00:30:28.259 --> 00:30:30.220

down, what will they do?

526

00:30:30.220 --> 00:30:31.220

Nothing like that.

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00:30:31.220 --> 00:30:32.220

Do you know anything about that?

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00:30:32.220 --> 00:30:33.220

No, I don't really.

529

00:30:33.220 --> 00:30:38.279

I just know that there was a wWhole core of theater energy, all these people we talk about,

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00:30:38.279 --> 00:30:43.000

but then it morphed into something else for a while and different people coming and going.

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00:30:43.000 --> 00:30:46.240

<v Rita Moir> And I don't know if Judith hung in through all of that as other people went on.

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00:30:46.240 --> 00:30:51.799

She kind of did. She kept coming back. I found her at meetings saying, look, I'm willing

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00:30:51.799 --> 00:30:57.000

to carry it on. A lot of people saying, well, if we shut down, well, you know, I think we

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00:30:57.000 --> 00:31:00.240

<v James Hoffman> should carry on and I'll do it. So that's Judith for you.



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00:31:00.240 --> 00:31:05.759

<v Rita Moir> I think that it just changed and morphed and sometimes with these things

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00:31:06.319 --> 00:31:09.519

The last meeting is never declared as the last meeting

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00:31:09.519 --> 00:31:13.359

It's just nobody gets it together to call another one or has the energy to do something.

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00:31:13.359 --> 00:31:17.519

So you living in the valley and knowing a lot of people what's going on. You weren't aware of oh

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00:31:18.200 --> 00:31:22.200

They eventually just quit last week. I heard they just quit. No, you never heard that.

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00:31:22.200 --> 00:31:25.480

I think it would have just been the plays changed,

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00:31:25.480 --> 00:31:29.440

the personnel changed, they might have been doing

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00:31:29.440 --> 00:31:31.680

less original stuff.

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00:31:31.680 --> 00:31:33.799

Which was their strength, really.

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00:31:33.799 --> 00:31:35.000

Did they do Night Mother?

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00:31:35.000 --> 00:31:37.440

I think that was Theater Energy did Night Mother.

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00:31:37.440 --> 00:31:38.920

Did they?

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00:31:38.920 --> 00:31:40.200

It's not an original play.

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00:31:40.200 --> 00:31:41.680

No, no.

549

00:31:41.680 --> 00:31:43.559

But I think that's what happened.

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00:31:43.559 --> 00:31:49.039

They were probably trying to do stuff that maybe brought in more of an audience because

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00:31:49.039 --> 00:31:50.039

it was a no.

552

00:31:50.039 --> 00:31:52.720

I don't know, but I know that happens with organizations too.

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00:31:52.720 --> 00:31:56.960

It's like when you're meeting at people's places and you're all bedraggled and at some

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00:31:56.960 --> 00:32:06.440

<v James Hoffman> point it's like it's not like they had a building and sets and everything to disperse. They just had people.

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00:32:06.440 --> 00:32:10.319

<v Rita Moir> And at some point, it just maybe just fizzled out.

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00:32:10.319 --> 00:32:12.839

<v James Hoffman> They never really had a home of their own.

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00:32:12.839 --> 00:32:17.359

<v Rita Moir> Like, they had the art folks home in South Spokane.

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00:32:17.359 --> 00:32:19.240

That became their home for a while, an office

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00:32:19.240 --> 00:32:20.480

and a kind of rehearsal space.

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00:32:23.160 --> 00:32:28.319

<v James Hoffman> But then they tried to move to Nelson and become... there was talk of...

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00:32:28.319 --> 00:32:34.680

I know Richard Robear made a presentation to the civic leaders in Nelson at one point,

562  
00:32:34.680 --> 00:32:41.880  
and obviously the Capitol Theatre people, about becoming a resident company of Capitol

563  
00:32:41.880 --> 00:32:47.920  
Theatre. But that never worked out. So I'm going to talk to Richard soon, and Meredith and people.

564  
00:32:47.920 --> 00:32:49.799  
I'm going to ask them, why didn't that work?

565  
00:32:49.799 --> 00:32:51.559  
And why didn't they become?

566  
00:32:51.559 --> 00:32:53.400  
Because a big pitch was made.

567  
00:32:53.400 --> 00:32:54.640  
Why didn't that work?

568  
00:32:54.640 --> 00:32:59.680  
That seemed like a good idea, maybe.

569  
00:32:59.680 --> 00:33:01.359  
But you weren't part of that.

570  
00:33:01.359 --> 00:33:02.759  
<v Rita Moir> No, I wasn't.

571  
00:33:02.759 --> 00:33:05.640  
And there was just so much stuff happening

572  
00:33:05.640 --> 00:33:07.880  
that people were probably in other plays

573  
00:33:07.880 --> 00:33:10.400  
and other musical groups and other.

574  
00:33:10.400 --> 00:33:11.720  
True.

575

00:33:11.720 --> 00:33:12.519

<v James Hoffman> They moved on.

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00:33:12.519 --> 00:33:13.880

Yeah.

577

00:33:13.880 --> 00:33:17.599

<v Rita Moir> And relationships and.

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00:33:17.599 --> 00:33:20.519

Well, I've studied a lot of BC theater history,

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00:33:20.519 --> 00:33:22.880

which is my field.

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00:33:22.880 --> 00:33:24.519

This is the story of so many companies.

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00:33:24.519 --> 00:33:26.079

Even big ones like Vancouver

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00:33:26.079 --> 00:33:31.519

<v James Hoffman> Playhouse, you know, Glynne Slayshore, and when she was AD of the Playhouse in Vancouver, you know,

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00:33:31.519 --> 00:33:39.680

the big company for so many so long shut it down, quit, problems galore and well fashion

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00:33:39.680 --> 00:33:46.079

<v Rita Moir> theater Victoria, same thing. Especially if it can be a choir it can be a music group

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00:33:46.079 --> 00:33:51.400

it can be at one point they had all this group energy and all these people who

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00:33:51.400 --> 00:33:55.579

are like this and then one person would go and one relationship would break up

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00:33:55.579 --> 00:34:00.640

and whatnot and then there's this person and just all the work gets burned out

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00:34:00.640 --> 00:34:05.279

well or they just it's shifting there's no the core isn't the

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00:34:05.279 --> 00:34:11.500

core anymore and then it just is rudderless yeah yeah it's time to pack

590

00:34:11.500 --> 00:34:18.199

it up. Well burnout certainly a factor. I see it in my study of the company and

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00:34:18.199 --> 00:34:23.079

they were doing hard stuff. Yeah yeah they were yeah and the collective idea

592

00:34:23.079 --> 00:34:27.000

we all share we all make decisions we all do kind of everything.

593

00:34:27.000 --> 00:34:30.000

<v James Hoffman> Sometimes things weren't done properly.

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00:34:30.000 --> 00:34:35.000

We were doing publicity, I thought you were. No, it's not done well.

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00:34:35.000 --> 00:34:42.000

<v Rita Moir> Ron did a lot of photography for publicity, Ron and I think Jim, his brother Jim, has some credits on some of the...

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00:34:42.000 --> 00:34:45.119

Publicity, yeah. And the photos, yeah.

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00:34:45.119 --> 00:34:45.619

Yeah.

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00:34:45.619 --> 00:34:48.920

There's a lot of photos in the archives, a lot of photos

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00:34:48.920 --> 00:34:54.000

of the, well, not all the shows necessarily, but rehearsals

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00:34:54.000 --> 00:34:56.920

or even the summer workshops that they had.

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00:34:56.920 --> 00:34:57.440

Sure.

602  
00:34:57.440 --> 00:34:58.320  
Music, they did.

603  
00:34:58.320 --> 00:35:02.800  
The two summers of the Theater Energy workshops.

604  
00:35:02.800 --> 00:35:04.559  
Kind of got them going, I think.

605  
00:35:04.559 --> 00:35:07.019  
Yeah. You know what? computer energy workshops. Kind of got them going, I think.

606  
00:35:09.039 --> 00:35:10.719  
<v James Hoffman> You know what, of course in retrospect, it would have been fun to get together

607  
00:35:10.719 --> 00:35:13.559  
with Norma Kilpatrick and Nick and me together

608  
00:35:13.559 --> 00:35:16.559  
because we would stimulate each other's

609  
00:35:16.559 --> 00:35:17.840  
<v Rita Moir> memories of that time.

610  
00:35:17.840 --> 00:35:18.679  
I've talked to Norma.

611  
00:35:18.679 --> 00:35:19.519  
Yeah, uh-huh.

612  
00:35:19.519 --> 00:35:21.920  
She lives in Winlaw.

613  
00:35:21.920 --> 00:35:24.579  
Yeah, and not unlike you,

614  
00:35:24.579 --> 00:35:28.119  
<v James Hoffman> a home kind of off the beaten path near Winlaw. Not unlike you, a home kind of off the beaten path.

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00:35:28.119 --> 00:35:29.119

<v Rita Moir> Near Winlaw.

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00:35:29.119 --> 00:35:30.119

Our road.

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00:35:30.119 --> 00:35:36.719

Yeah, I stayed at the Caribou Caverns when I came up in September to see all the other

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00:35:36.719 --> 00:35:41.719

people and Kathy stayed there, Kathy Marion stayed there.

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00:35:41.719 --> 00:35:45.980

<v James Hoffman> A bunch of us. Cool're a cool place to stay.

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00:35:45.980 --> 00:35:46.820

<v Rita Moir> Yeah.

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00:35:46.820 --> 00:35:48.000

Yeah, caribou cabins.

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00:35:48.000 --> 00:35:51.340

K-A-R-I-B-O-O, I think.

623

00:35:51.340 --> 00:35:52.960

Yeah, yeah.

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00:35:52.960 --> 00:35:54.340

Well, I think that might be it.

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00:35:54.340 --> 00:35:55.639

Yeah, I'm sorry I couldn't hear

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00:35:55.639 --> 00:35:57.199

no more specific memories.

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00:35:57.199 --> 00:35:58.840

I do have, I don't know if I can.

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00:36:11.119 --> 00:36:16.059

<v James Hoffman> Oh God, at the same time we were fighting the abortion battles at the local hospital. I was just going through here going like, oh my god, the amount of stuff.

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00:36:16.059 --> 00:36:20.719  
<v Rita Moir> The first detox annual, there was detox stuff happening.

630  
00:36:20.719 --> 00:36:32.000  
<v James Hoffman> There was, I don't know, just Tech Week, Malefica, Malefica Opens, Final Night, and just all through this, you know,

631  
00:36:32.000 --> 00:36:46.840  
<v Rita Moir> and musicians coming through, and I think we were starting to campaign for Corky's election, and Detuff occupiers reunion Monday the 30th of you know in all these things were all

632  
00:36:46.840 --> 00:36:54.159  
I know at the same time Caroline's book launch yeah oh the Louise worthy she

633  
00:36:54.159 --> 00:37:06.000  
sang with Louise Rose a lot. Stephen Fearing was here. Oh Stephen Fearing yeah he was actually a student here for a while. Yeah, he just, he was. He just played up at Caslow.

634  
00:37:06.000 --> 00:37:08.000  
Look how well he's done.

635  
00:37:08.000 --> 00:37:35.039  
Yeah. I get the impression that theater energy people generally were, as you've been alluding to

636  
00:37:35.039 --> 00:37:40.880  
<v James Hoffman> just now, pretty involved with community causes in the Slocan.

637  
00:37:40.880 --> 00:37:45.360  
Yeah, well, there would always be benefits for somebody being burned out

638  
00:37:45.360 --> 00:37:51.079  
<v Rita Moir> burned out you know like all that kind of stuff and you know Judith was I don't

639  
00:37:51.079 --> 00:37:57.739  
know if in those years but and real involved in all the forestry issues and

640  
00:37:57.739 --> 00:38:08.000  
<v James Hoffman> well as you saw in the interview with her the oh gosh, the Duke of Boer, the Duke of Oerishes of Land.



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00:38:08.000 --> 00:38:08.880

<v Rita Moir> Yes.

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00:38:08.880 --> 00:38:12.159

And she was mediating, helping mediate.

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00:38:12.159 --> 00:38:15.039

I don't know if she was still doing theater energy at that same time.

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00:38:15.039 --> 00:38:16.400

Maybe not. It might have been after.

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00:38:16.400 --> 00:38:16.719

Yeah.

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00:38:16.719 --> 00:38:20.960

Yeah, I think it might have been. Yeah. Because you interviewed her quite a while after theater

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00:38:20.960 --> 00:38:21.280

energy.

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00:38:21.280 --> 00:38:22.000

Yes. Oh yeah.

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00:38:22.000 --> 00:38:25.800

Yeah. Yeah. But I get the impression Theater Energy people,

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00:38:25.800 --> 00:38:29.000

<v James Hoffman> like Judith, like yourself, were heavily involved

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00:38:29.000 --> 00:38:33.519

<v Rita Moir> with causes, like for the DuMont graveyard.

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00:38:33.519 --> 00:38:35.079

Yeah.

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00:38:35.079 --> 00:38:36.639

That's what Dan's involved in.

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00:38:36.639 --> 00:38:38.880

Yeah, my partner Dan's on the board of that.

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00:38:38.880 --> 00:38:39.719

Yeah.

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00:38:39.719 --> 00:38:42.280

The child care, schools.

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00:38:42.280 --> 00:38:43.239

WWhole school.

658

00:38:43.239 --> 00:38:47.079

Getting food in, food co-ops, all kinds of things.

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00:38:47.079 --> 00:38:52.039

And that was theater energy people were, I assume, were doing a lot of that.

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00:38:52.039 --> 00:38:55.320

Just about everybody was doing all of that.

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00:38:55.320 --> 00:39:03.239

And that's why some of their stories, like the one I remember so well was that one about

662

00:39:03.239 --> 00:39:06.119

<v James Hoffman> two people have arrangements to go to town or something.

663

00:39:06.119 --> 00:39:08.760

And then it's all in movement.

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00:39:08.760 --> 00:39:13.760

<v Rita Moir> And then somebody's kid got sick and then the whole thing had to...

665

00:39:13.760 --> 00:39:17.360

Pick up this, help me with this, and see so and so.

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00:39:17.360 --> 00:39:22.039

And then one thing goes haywire and the whole thing has to unravel and be rebuilt.

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00:39:22.039 --> 00:39:23.039

And it was so...

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00:39:23.039 --> 00:39:25.219

<v James Hoffman> Done as a kind of a dance yes mine

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00:39:25.219 --> 00:39:32.380

<v James Hoffman> yeah what fun yeah yeah well I think that's it okay Rita and I thank you very

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00:39:32.380 --> 00:39:38.679

<v Rita Moir> much I'm gonna yes I realize the gaps in my memory okay that's that's standard

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00:39:38.679 --> 00:39:44.320

<v James Hoffman> come on well you silly machine