

<https://doi.org/10.58066/haxc-qv69>

This transcript was created in part by using artificial intelligence, errors and inaccuracies may be present.

1

00:00:00.000 --> 00:00:09.679

<v James Hoffman> So we're here in Vancouver on January 16, 2023, interviewing Meredith Bain Woodward,

2

00:00:09.679 --> 00:00:14.080

former Theatre Energy Company member and director and lots of things.

3

00:00:14.080 --> 00:00:21.640

Meredith, could I begin by asking you what your experience in theatre was before you

4

00:00:21.640 --> 00:00:22.960

came to the Slocan Valley?

5

00:00:22.960 --> 00:00:26.559

Were you working in theatre, trained in theatre, studying theatre?

6

00:00:26.559 --> 00:00:33.960

<v Meredith Bain Woodward> Nothing, nnothing, absolutely nothing, no. I think I always thought being an actress would be a nice thing

7

00:00:33.960 --> 00:00:42.200

to do but you couldn't really do it. And that was, you know, I graduated from high school

8

00:00:42.200 --> 00:00:45.000

in 1961.

9

00:00:45.000 --> 00:00:46.000

<v James Hoffman> High school in BC?

10

00:00:46.000 --> 00:00:47.000

<v Meredith Bain Woodward> Yes, in 61.

11

00:00:47.000 --> 00:00:49.000

<v James Hoffman> So you're a Canadian.

12

00:00:49.000 --> 00:00:50.000

<v Meredith Bain Woodward> I'm Vancouver.

13

00:00:50.000 --> 00:00:52.000

Vancouver born and bred.

14

00:00:52.000 --> 00:00:53.000

<v James Hoffman> Good for you.

15

00:00:53.000 --> 00:01:00.000

<v Meredith Bain Woodward> So, yeah, there wasn't much, I mean the playhouse I think had just started or was just starting.

16

00:01:00.000 --> 00:01:05.400

I mean, there was nothing going on in Vancouver, so there were no models really.

17

00:01:05.400 --> 00:01:09.640

For a young person with aspirations, no.

18

00:01:09.640 --> 00:01:10.640

<v James Hoffman> Okay.

19

00:01:10.640 --> 00:01:13.000

So, in the...

20

00:01:13.000 --> 00:01:15.799

<v James Hoffman> What were you doing just before you came to Slocan Valley?

21

00:01:15.799 --> 00:01:17.799

When did you come to the Slocan Valley?

22

00:01:17.799 --> 00:01:18.799

I guess mid...

23

00:01:18.799 --> 00:01:19.799

Early 70s?

24

00:01:19.799 --> 00:01:20.799

<v Meredith Bain Woodward> Early 70s.

25

00:01:20.799 --> 00:01:22.920

I think we moved there in...

26

00:01:22.920 --> 00:01:30.260

72, maybe?

27

00:01:30.260 --> 00:01:34.799

<v James Hoffman> Can I ask what you, why you moved there? What was your, you know, people that came to the Slocan Valley must have had a vision,

28

00:01:34.799 --> 00:01:39.140

an idea of what they would do there, what their role would be, what their

29

00:01:39.140 --> 00:01:45.000

activity would be. What was yours?

<v Meredith Bain Woodward> I think...

<v James Hoffman> Was it you and Ron?

30

00:01:45.000 --> 00:01:46.000

<v Meredith Bain Woodward> Yes.

<v James Hoffman> Yeah, okay.

31

00:01:46.000 --> 00:01:51.640

<v Meredith Bain Woodward> Ron, my husband, and I think he had just finished school.

32

00:01:51.640 --> 00:01:52.640

We were living in Oregon.

33

00:01:52.640 --> 00:01:54.719

We'd just been married for a couple of years.

34

00:01:54.719 --> 00:01:58.439

We were living in Oregon, and it was kind of like, okay, what now?

35

00:01:58.439 --> 00:01:59.959

<v James Hoffman> What were you doing in Oregon, can I ask?

36

00:01:59.959 --> 00:02:09.479

<v Meredith Bain Woodward> I was working for the Oregon Psychological Research Organization as a sort of assistant.

37

00:02:09.479 --> 00:02:12.259

<v James Hoffman> You had some background in psychology.

38
00:02:12.259 --> 00:02:13.259
<v Meredith Bain Woodward> That was my degree.

39
00:02:13.259 --> 00:02:15.259
My BA was in psychology.

40
00:02:15.259 --> 00:02:16.259
<v James Hoffman> BA at UBC?

41
00:02:16.259 --> 00:02:17.259
<v Meredith Bain Woodward> Yeah.

42
00:02:17.259 --> 00:02:18.259
<v James Hoffman> Okay.

43
00:02:18.259 --> 00:02:20.840
<v Meredith Bain Woodward> And then I did a year of teacher training.

44
00:02:20.840 --> 00:02:21.840
And I'd been in Europe.

45
00:02:21.840 --> 00:02:22.840
My last story.

46
00:02:22.840 --> 00:02:26.659
When I was two.

47
00:02:26.659 --> 00:02:30.099
No, I'd been in Europe for about three years just traveling around and then I so I

48
00:02:30.099 --> 00:02:34.419
came back and I taught for a year because I'd gotten a diploma at UBC

49
00:02:34.419 --> 00:02:40.780
after my BA

<v James Hoffman> taught in Vancouver

<v Meredith Bain Woodward> I taught in Vancouver and didn't wasn't very good

50
00:02:40.780 --> 00:02:45.439

at it really it wasn't my calling And met Ron and we decided to get

51

00:02:45.439 --> 00:02:52.439

married so that was that. And so yeah, moved to Oregon, lived there for a couple of years.

52

00:02:52.439 --> 00:02:59.439

<v James Hoffman> Sorry, your work was exactly what you did, what day by day were you doing in that psychological,

53

00:02:59.439 --> 00:03:10.599

that psychology?

<v Meredith Bain Woodward> Oregon Research Institute, that's what it was called, ORI.

<v James Hoffman> Studying?

<v Meredith Bain Woodward> No, I was not a principal investigator, I was an assistant, so it was more secretarial,

54

00:03:10.599 --> 00:03:12.659

technical assistance, stuff like that.

55

00:03:12.659 --> 00:03:15.840

<v James Hoffman> Cool place, really a cool place.

56

00:03:15.840 --> 00:03:18.159

No longer exists, like many other things.

57

00:03:18.159 --> 00:03:20.319

<v James Hoffman> They were dealing with people with issues?

58

00:03:20.319 --> 00:03:21.319

<v Meredith Bain Woodward> They were doing research.

59

00:03:21.319 --> 00:03:22.319

It was all research.

60

00:03:22.319 --> 00:03:23.319

<v James Hoffman> Well, primary research.

61

00:03:23.319 --> 00:03:24.319

<v Meredith Bain Woodward> Yeah.

62

00:03:24.319 --> 00:03:25.680

<v James Hoffman> Okay. Yeah. Okay.

63

00:03:25.680 --> 00:03:26.680

Yeah.

64

00:03:26.680 --> 00:03:27.680

Interesting.

65

00:03:27.680 --> 00:03:34.879

<v Meredith Bain Woodward> And yeah, so anyway, we moved up there. So I didn't have a strong political sense.

66

00:03:34.879 --> 00:03:38.439

<v James Hoffman> Why did you come to the Slocan Valley and not somewhere else?

67

00:03:38.439 --> 00:03:43.240

<v Meredith Bain Woodward> Because Ron's brother and sister were moving there and they said, oh, we're going to do

68

00:03:43.240 --> 00:03:48.860

this. Why don't you come? And we said, and we said okay and it seemed like a neat idea and it was the

69

00:03:48.860 --> 00:03:54.819

60s and down with everything and so that you know some people you're quite right

70

00:03:54.819 --> 00:04:00.419

came with a very strong idea of what they wanted and political and so on yeah

71

00:04:00.419 --> 00:04:05.159

and I don't know it's an interesting question because obviously it appealed.

72

00:04:05.159 --> 00:04:09.319

<v James Hoffman> Well there probably were certain things in the back of your mind

73

00:04:09.319 --> 00:04:14.400

like you know the back to the earth movement was big in that area.

74

00:04:14.400 --> 00:04:18.079

<v Meredith Bain Woodward> Yeah that was definitely it for sure.

<v James Hoffman> Never mind politics just get back

75

00:04:18.079 --> 00:04:23.199

to the land. The Vietnam War and you know down with... Get away from stuff.

76

00:04:23.199 --> 00:04:25.920

Yeah. Get back to real things.

<v Meredith Bain Woodward> Yeah and we did it I mean you know down with get away from stuff yeah get back to real things yeah

77

00:04:25.920 --> 00:04:30.759

and we did it I mean you know we had 40 acres of raw land between the two

78

00:04:30.759 --> 00:04:35.560

families and we built houses and a garden and all that stuff you know so

79

00:04:35.560 --> 00:04:41.160

you joined up with another family Ron's brother okay yeah Ron was Canadian too

80

00:04:41.160 --> 00:04:46.480

no he was American okay and his brother was American also, so they had

81

00:04:47.040 --> 00:04:52.959

they had more political grounding I think than than I did. So they I presume were opposed to

82

00:04:52.959 --> 00:05:05.939

the Vietnam War. They were. Were they draft dodgers? No, my husband had a 4F, he'd been in the Peace Corps, okay, and

83

00:05:07.720 --> 00:05:12.959

developed a Medical condition there which but he joined the Peace Corps because he was about to be drafted

84

00:05:14.199 --> 00:05:18.680

and then he got a medical discharge from the Peace Corps and

85

00:05:19.420 --> 00:05:22.759

So he wasn't a draft Dodger technically, but certainly

86

00:05:23.379 --> 00:05:25.199

You know every day he says to me,

87

00:05:25.199 --> 00:05:27.120

I'm so glad I live in this country.

88
00:05:27.120 --> 00:05:28.120
No thanks Lucas.

89
00:05:28.120 --> 00:05:29.120
Okay.

90
00:05:29.120 --> 00:05:30.120
<v James Hoffman> Yeah, okay.

91
00:05:30.120 --> 00:05:31.120
Well, thank you.

92
00:05:31.120 --> 00:05:34.240
Yeah, that's interesting.

93
00:05:34.240 --> 00:05:36.199
So back to the land building.

94
00:05:36.199 --> 00:05:40.560
<v Meredith Bain Woodward> Yeah, and people there were starting their own everything.

95
00:05:40.560 --> 00:05:46.779
I mean the Valekan Hole, you saw and we had a cemetery and you

96
00:05:46.779 --> 00:05:51.639
know food co-ops and all kinds of stuff. So the theatre company was kind of a natural,

97
00:05:51.639 --> 00:05:57.420
you know, and it started I think you had it in your notes with, for me everybody has a

98
00:05:57.420 --> 00:06:01.360
different story about how it started I think, but for me it started with Women's Readers

99
00:06:01.360 --> 00:06:05.120
Theatre and I just thought, this is the thing, this is the thing I

100
00:06:05.120 --> 00:06:15.439
want to do. Yeah, yeah great. And grew from there. Yeah. Now you were involved in the, what I call

101
00:06:15.439 --> 00:06:22.639

<v James Hoffman> the pre-Theatre Energy Theatre going on there, like the, there was a Women's Readers Theatre

102

00:06:22.639 --> 00:06:29.639

group. Was that your first involvement, the Women's theater group? Yeah I think so yeah and that

103

00:06:29.639 --> 00:06:33.800

<v Meredith Bain Woodward> that was you know I think I wrote you back about that that was an interesting

104

00:06:33.800 --> 00:06:38.300

thing because there were some people who it was a social thing it was that that's

105

00:06:38.300 --> 00:06:42.480

what they wanted to do was sit around and read poetry by women and someone and

106

00:06:42.480 --> 00:06:45.060

then there was another part of some of those people

107

00:06:45.060 --> 00:06:49.540

who were in love with the theater part of it. And so... Take it more in that direction.

108

00:06:49.540 --> 00:06:58.579

Yeah, yeah. And Nancy had, she had done I think community theater in Arizona

109

00:06:58.579 --> 00:07:09.000

before she moved up. So she had started a community, I wouldn't say, not a community theatre group that had a consistency to it,

110

00:07:09.000 --> 00:07:15.000

but she put together a couple of performance things, you know, so that was kind of there.

111

00:07:15.000 --> 00:07:29.839

<v James Hoffman> Yeah, she was a strong leader, I think, in the beginnings of these early days. There was also the Slocan Theatre Workshop that stayed at Doll's House.

112

00:07:29.839 --> 00:07:34.639

<v Meredith Bain Woodward> Happy Birthday Wanda Joe.

113

00:07:34.639 --> 00:07:35.639

<v James Hoffman> That's right.

114

00:07:35.639 --> 00:07:37.839

<v Meredith Bain Woodward> Directed by Bryan Marrion I think.

115

00:07:37.839 --> 00:07:47.000

Yes. And she, before that though, I think she had done...

116

00:07:59.079 --> 00:08:04.079

Big Squatch!

117

00:08:04.079 --> 00:08:05.399

<v James Hoffman> Okay, exit stage right. I can erase that later. Oh, okay.

118

00:08:05.399 --> 00:08:06.399

Exit stage right.

119

00:08:06.399 --> 00:08:08.920

I can erase that later.

120

00:08:08.920 --> 00:08:13.040

She had done a production called Which Which is Which?

121

00:08:13.040 --> 00:08:14.920

Which was a children's play.

122

00:08:14.920 --> 00:08:15.920

A children's play.

123

00:08:15.920 --> 00:08:19.279

At DTOC in fact she did it.

124

00:08:19.279 --> 00:08:23.160

I think before The Doll's House and I think before Happy Birthday Wounded You.

125

00:08:23.160 --> 00:08:24.160

<v Meredith Bain Woodward> Just before it was DTOC.

126

00:08:24.160 --> 00:08:25.000

It was into you then. That's right. I think it was into, Wanda June. Just before it was detoxed. It was into you then.

127

00:08:25.000 --> 00:08:27.000

That's right. I think it was into you.

128

00:08:27.000 --> 00:08:29.000

In that theatre, I remember that.

129

00:08:29.000 --> 00:08:32.000

So she had, you know, she had

130

00:08:32.000 --> 00:08:36.000

<v James Hoffman> involved a lot of people.

131

00:08:36.000 --> 00:08:38.000

I mean it was a community theatre thing for sure.

132

00:08:38.000 --> 00:08:40.000

And then I think

133

00:08:44.000 --> 00:08:50.000

the Ibsen Doll's House and Wanda June happened after that.

134

00:08:50.000 --> 00:08:52.000

I'm not positive about that.

135

00:08:52.000 --> 00:08:57.000

<v Meredith Bain Woodward> But again, for some people it was a fun thing to do, and for other people it was,

136

00:08:57.000 --> 00:08:59.000

oh, you know, let's do this.

137

00:08:59.000 --> 00:09:10.480

<v James Hoffman> So then out of Women's Theatre, Nancy and Susan Heiken and Linda Grabler-White and I started working on

138

00:09:10.480 --> 00:09:19.600

The Maids. Oh, The Maids. Yeah, and we rehearsed and then it fell apart. Susan had to withdraw,

139

00:09:19.600 --> 00:09:27.519

<v Meredith Bain Woodward> I think, and that was that. Yeah. And then Bryan and Kathy and Judith and I decided to, you know, get serious

140

00:09:27.519 --> 00:09:33.440

about this. And I think we knew Ronnie by that point, but she wasn't involved. Anyway, we went to the

141

00:09:34.399 --> 00:09:46.679

BC theater. Are we talking Calm Down Mother now? Yes. Yeah, you put on, to me that was a really significant piece for your group.

142

00:09:46.679 --> 00:09:47.679

Yes.

143

00:09:47.679 --> 00:09:53.360

So much came together and all the people involved were Theatre Energy people, future.

144

00:09:53.360 --> 00:10:00.360

Because after that we said, okay let's do this and then I think Nancy had met Buzz who

145

00:10:00.360 --> 00:10:06.200

had come from Tomonous and somehow we had met Ronnie, I don't know how, but she

146

00:10:06.200 --> 00:10:12.480

she was a little bit involved when we did Calm Down Mother, but not sort of

147

00:10:12.480 --> 00:10:18.279

officially anyway and Hank was doing... Who suggested that play? I don't know, maybe

148

00:10:18.279 --> 00:10:23.279

Ronnie. I would guess Ronnie because you know where that play comes from, Megan Terry,

149

00:10:23.279 --> 00:10:25.639

the Oakland Theatre in New York,

150

00:10:25.639 --> 00:10:27.639

Joe Chaikin, and she was part of all that.

151

00:10:27.639 --> 00:10:30.320

So she must have known Megan Terry.

152

00:10:30.320 --> 00:10:31.159

Yeah.

153

00:10:31.159 --> 00:10:32.000

She knew Joe, of course.

154

00:10:32.000 --> 00:10:32.840

So she might have said,

155

00:10:32.840 --> 00:10:34.039

hey, I know the play for you guys.

156

00:10:34.039 --> 00:10:34.879

Yeah, she might have.

157

00:10:34.879 --> 00:10:36.279

It might very well have done that.

158

00:10:36.279 --> 00:10:37.200

I'm not sure.

159

00:10:37.200 --> 00:10:38.039

I can't remember.

160

00:10:38.039 --> 00:10:38.960

I've always kind of guessed that.

161

00:10:38.960 --> 00:10:39.779

Yeah.

162

00:10:39.779 --> 00:10:40.620

It seems to have.

163

00:10:40.620 --> 00:10:41.460

Yeah.

164

00:10:41.460 --> 00:10:42.279

Two or two together.

165

00:10:42.279 --> 00:10:43.120

And that's sort of how it started,

166

00:10:43.120 --> 00:10:44.559

and it was the era of LIP grants.

167

00:10:44.559 --> 00:10:45.919

So somebody said, okay, let's do that. And we got that grant how it started and it was the era of LIP grants so somebody

said,

168

00:10:45.919 --> 00:10:50.240

okay let's do that and we got that grant and that one then we were off. Yeah.

169

00:10:50.240 --> 00:10:53.240

You got the grant for doing Calm Down Mother or was that afterwards?

170

00:10:53.240 --> 00:10:54.240

No. Yeah afterwards.

171

00:10:54.240 --> 00:10:58.399

Because I think after that Theatre Energy starts but it's not a theater group yet. It's

172

00:10:58.399 --> 00:11:00.519

a summer workshops.

173

00:11:00.519 --> 00:11:07.480

No. No, the theater groups, I think, you've got the records and the numbers and the dates.

174

00:11:07.480 --> 00:11:12.200

My memory is we did renderings first.

175

00:11:12.200 --> 00:11:14.960

And we got the LIP grant for renderings.

176

00:11:14.960 --> 00:11:31.679

In my records that I studied, there were two summers, 76, 77, summer workshops and at the end of the end of 76 the first summer you got

177

00:11:31.679 --> 00:11:36.759

<v James Hoffman> the grant to do theater with a theater group and a public performance and that

178

00:11:36.759 --> 00:11:41.120

became renderings that became the original eight of you that became

179

00:11:41.120 --> 00:11:50.200

<v Meredith Bain Woodward> renderings because you got a grant and then you you get paid There's some money and you had a project the first that successful summer of theater 76 was over went well

180

00:11:50.440 --> 00:11:53.940

Right workshops workshops workshops toward the end of that

181

00:11:54.580 --> 00:12:01.820

The eight came together sort of became renderings and then yeah, that's funny. I don't remember it that way

182

00:12:01.919 --> 00:12:07.799

Yeah, I remember it that we did renderings first, but I don't have,

183

00:12:08.399 --> 00:12:11.679

I could be completely wrong, but I remember we were a group

184

00:12:11.679 --> 00:12:15.700

and we were sitting around and I claim I had this idea

185

00:12:15.700 --> 00:12:19.299

to do the workshops.

186

00:12:19.299 --> 00:12:22.639

<v James Hoffman> Now we had really strong relationships with Tomonous

187

00:12:22.639 --> 00:12:26.000

and Touchstone at that point.

188

00:12:26.000 --> 00:12:32.000

<v Meredith Bain Woodward> Touchstones too, okay. Yeah, and we had the Canadian Theatre for the Deaf.

189

00:12:32.000 --> 00:12:40.000

Well this is the Synergy Festival now. These groups all came to the Synergy Festival with Suffolk College.

190

00:12:40.000 --> 00:12:48.399

<v James Hoffman> Okay, so maybe that's right. I don't remember that. I have a different memory of it, but I have no backup.

191

00:12:48.399 --> 00:12:51.159

I have a kind of a side question here.

192

00:12:52.480 --> 00:12:55.179

I know I was doing theater in that era too,

193

00:12:55.179 --> 00:12:58.919

and doing a lot of, all kinds of projects.

194

00:12:58.919 --> 00:13:02.980

I know people I worked with in theater at that point,

195

00:13:02.980 --> 00:13:05.440

we were all young and hot and full of ideas,

196

00:13:05.440 --> 00:13:09.559

but we were also inspired. There were big international theater companies and

197

00:13:09.559 --> 00:13:13.720

theaters and performances companies and performances and people that were

198

00:13:13.720 --> 00:13:18.080

inspiring us. I'm thinking of Peter Brook, you know, the Epi-Space,

199

00:13:18.080 --> 00:13:23.919

<v Meredith Bain Woodward> Jersey Gutowski, Towards the Floor Theater, Joe Chaikins, The Presence of the Actor, etc.

200

00:13:23.919 --> 00:13:28.759

All kinds. They were doing big shows that you talked about, you knew about, read about.

201

00:13:28.759 --> 00:13:35.440

If you could, you could see them. What were, in your own experience, early theatre,

202

00:13:35.440 --> 00:13:40.480

early Theatre Energy, were any of those talked about a lot?

203

00:13:40.480 --> 00:13:47.000

Well certainly because of Ronnie, Open Theatre and Joe Chaikin were talked about a lot.

204

00:13:47.000 --> 00:13:55.000

And Peter Brook certainly, here they are again, entered stage right.

205

00:14:00.000 --> 00:14:08.720

<v James Hoffman> Yeah, Joe Chaikin for sure, yeah. And I in fact at one point, can't tell you when exactly, came down to Vancouver and did

206

00:14:08.720 --> 00:14:12.960

<v Meredith Bain Woodward> a workshop with Andre Gregory who was a Grotowski guy.

207

00:14:12.960 --> 00:14:15.039

Oh I hadn't heard that one.

208

00:14:15.039 --> 00:14:16.039

Yeah, so.

209

00:14:16.039 --> 00:14:20.039

Do you have an idea when that was?

210

00:14:20.039 --> 00:14:31.440

<v James Hoffman> Early anyway, huh? early anyway. I would say I think my daughter was probably three or maybe four so 78, 79 something

211

00:14:31.440 --> 00:14:46.340

<v Meredith Bain Woodward> like that and I hung out with those people for a couple of years in odd ways and in fact, they came up.

212

00:14:46.340 --> 00:14:51.840

<v James Hoffman> We did another workshop outside using Riverside Hall at one point.

213

00:14:51.840 --> 00:14:56.840

Mary Lynn Burke, who was our business manager, who has now passed away, had a big circus

214

00:14:56.840 --> 00:14:58.659

<v Meredith Bain Woodward> tent for some reason.

215

00:14:58.659 --> 00:15:04.399

And we pitched this circus tent in the field beside Riverside Hall and we did this, I think

216

00:15:04.399 --> 00:15:05.000

it was a week.

217

00:15:05.000 --> 00:15:08.000

I think I've seen pictures of that somewhere in the archives.

218

00:15:08.000 --> 00:15:16.000

I think the sidebar, the Flying Hearts who were Brain Damage, the band Brain Damage,

219

00:15:16.000 --> 00:15:21.000

which was the Malley's rock and roll band, they used it to tour in.

220
00:15:21.000 --> 00:15:24.000
Anyway, that's a digress.

221
00:15:24.000 --> 00:15:27.840
For me personally, I knew nothing when I started

222
00:15:27.840 --> 00:15:31.639
with Theatre Energy, so people said, that's Ronnie Gilbert, that's Ronnie Gilbert, and

223
00:15:31.639 --> 00:15:37.820
I went, oh cool. Like, you know, I really didn't, I had no idea, but quickly became

224
00:15:37.820 --> 00:15:46.320
a big fan, excuse me, of all of that stuff. It seems to me Theatre Energy really began as a name, an entity,

225
00:15:46.320 --> 00:15:51.960
not as a theater company, but as summer workshops in 76. I don't see it that way.

226
00:15:51.960 --> 00:15:56.279
There was no theater company then. Yeah. In 76 there was no theater company, except

227
00:15:56.279 --> 00:16:00.519
I don't... except in the fall when you got that grant, the renderings kind of slow.

228
00:16:00.519 --> 00:16:05.320
Before that you read the brochures of the city city, da da da da da da, theatre

229
00:16:05.320 --> 00:16:10.120
and G, theatre and G several workshops. Come take a workshop. Great people. They're all

230
00:16:10.120 --> 00:16:16.000
going to be here. Come, come one, come all. And uh. My memory isn't that way. I think

231
00:16:16.000 --> 00:16:21.799
we started as a theatre company first and it may not have been official. The stuff maybe

232
00:16:21.799 --> 00:16:30.080
didn't have, the first thing we did maybe was the workshops but I think we were meeting regularly, yeah regularly and

233

00:16:30.080 --> 00:16:35.279

thinking what can we do, what shall we do and maybe the LIP grant was in the works

234

00:16:35.279 --> 00:16:40.399

and in order to keep it going we decided to do the... Who were the prime

235

00:16:40.399 --> 00:16:45.559

instigators of this workshop? The days when you were talking like that?

236

00:16:45.559 --> 00:16:50.799

It would have been the company. It would have been all of us meeting. The whole company?

237

00:16:50.799 --> 00:16:55.440

Yeah, I think so. Having this idea of...

238

00:16:55.440 --> 00:16:58.320

My goodness.

239

00:17:00.320 --> 00:17:05.000

<v James Hoffman> Carry on. Yeah, I think that's probably what happened.

240

00:17:05.000 --> 00:17:08.000

Now, if the other people disagreed with that, then that's one thing.

241

00:17:08.000 --> 00:17:14.000

<v Meredith Bain Woodward> But I think after we did Calm Down Mother,

242

00:17:14.000 --> 00:17:21.000

Kathy and Bryan and I were very hot to carry on.

243

00:17:21.000 --> 00:17:23.000

<v James Hoffman> And LIP grants were in the air.

244

00:17:23.000 --> 00:17:25.640

So I

245

00:17:29.920 --> 00:17:30.680

<v Meredith Bain Woodward> Buzz was around and Ronnie was around and it all just fell together. Yeah, and

246

00:17:35.279 --> 00:17:36.400

And so we were meeting as a group before that I think Bryan

247

00:17:40.279 --> 00:17:41.079

Took a big lead in that. I know I did a lot of stuff

248

00:17:43.079 --> 00:17:43.319

Bryan had theater experience

249

00:17:46.539 --> 00:17:50.960

He had got a degree in theater at UVic. I don't know that. Yeah that makes sense to me. Yeah.

250

00:17:52.619 --> 00:17:56.400

<v James Hoffman> Yeah I don't

251

00:17:59.480 --> 00:18:06.079

<v Meredith Bain Woodward> Yeah. I'm curious about those summer workshops, especially the first one. What kind of people were signing up for?

252

00:18:06.079 --> 00:18:08.079

<v James Hoffman> Well, all young people.

253

00:18:08.079 --> 00:18:13.400

Chris, this is the edge of the hippies still.

254

00:18:13.400 --> 00:18:16.200

I think it was sort of contemporaries of us.

255

00:18:16.200 --> 00:18:28.599

<v Meredith Bain Woodward> We were, you know, I was in my 30s then, so I think it was people who, you know,'re willing to try something new.

256

00:18:28.599 --> 00:18:33.319

<v James Hoffman> That's what I figured. I've read a brochure, one of the brochures says,

257

00:18:33.319 --> 00:18:38.000

of Theatre Energy, over the past four years theatre has become a vital and growing

258

00:18:38.000 --> 00:18:43.559

force in the Slocan Valley. That's the quote. Is it correct to say that at this

259

00:18:43.559 --> 00:18:52.079

point in time the only goal of the summer workshops was a general public exploration of theater just to

260

00:18:52.079 --> 00:18:58.559

improve life and culture and enrich the lives of people in the valley? Was that

261

00:18:58.559 --> 00:19:12.240

the main focus? I think we might have been able to say that in a grant. I think it was probably more to enable us to do this. There is grant writing.

262

00:19:12.240 --> 00:19:17.559

<v Meredith Bain Woodward> Another press release from 77 says that quote all the members of Theatre Energy

263

00:19:17.559 --> 00:19:22.960

live on farms or homesteads in or near the Slocan Valley. All of them

264

00:19:22.960 --> 00:19:25.119

have deliberately chosen a rural lifestyle,

265

00:19:25.119 --> 00:19:29.200

having moved to the area from larger cities over the past seven or eight years.

266

00:19:29.839 --> 00:19:32.640

Pretty accurate statement. I would think that's pretty accurate, yeah.

267

00:19:34.559 --> 00:19:39.680

<v James Hoffman> And another question, to what extent were Theatre Energy members involved personally

268

00:19:39.680 --> 00:19:46.720

in local activism concerning mining, logging, water, agricultural, ducabore issues for example.

269

00:19:46.720 --> 00:19:52.119

Would you say that Theatre Energy people, especially core members, were fairly

270

00:19:52.119 --> 00:19:59.039

activist locally? I would say

271

00:20:01.680 --> 00:20:10.079

that certainly wasn't the primary focus of the company, although we did try and do

272

00:20:10.079 --> 00:20:13.680

<v Meredith Bain Woodward> things that were relevant, right?

273

00:20:13.680 --> 00:20:20.480

But I know there was a uranium mining thing happening at Trail, and I know Catherine was

274

00:20:20.480 --> 00:20:25.700

involved in that, and we did that play Powerpoint, which was a power play rather.

275

00:20:27.700 --> 00:20:33.579

<v James Hoffman> And I'm just trying to think of other things. I think individually, yeah, we were all aware and

276

00:20:34.759 --> 00:20:36.759

depending on

277

00:20:36.759 --> 00:20:38.759

possibility,

278

00:20:38.980 --> 00:20:42.660

involved in things, but I don't know that it was a

279

00:20:43.980 --> 00:20:45.759

hotbed of activism.

280

00:20:45.759 --> 00:20:49.440

You know, we, I mean, we all had, not we didn't all have,

281

00:20:49.440 --> 00:20:53.599

but some of us had young families that we had parenting to deal with.

282

00:20:53.599 --> 00:20:56.880

<v Meredith Bain Woodward> And, you know, and in renderings, we did this wonderful scene.

283

00:20:56.880 --> 00:20:59.759

Judith came up with it. It was a square dance.

284

00:20:59.759 --> 00:21:05.859

And it was like, I'll meet you at the co-op and pick up Fred's package and take that to

285

00:21:05.859 --> 00:21:08.599

the post office and then you can meet Fred at the post office.

286

00:21:08.599 --> 00:21:10.799

And it was just, and that's how it was, you know.

287

00:21:10.799 --> 00:21:12.119

You exchanged the...

288

00:21:12.119 --> 00:21:16.039

Oh, all the time it was, I'm going to drop this off here, can you pick up the kids and

289

00:21:16.039 --> 00:21:17.559

then we'll do da da da da da.

290

00:21:17.559 --> 00:21:26.119

And so that was, you know, in that way, I mean that was one of the things to me that throughout my however many years I've been

291

00:21:26.119 --> 00:21:35.420

<v James Hoffman> doing theater, how important it is for audiences to see their lives on stage and that was one

292

00:21:35.420 --> 00:21:41.720

<v Meredith Bain Woodward> of the most powerful takeaways for me and so when we did that square dance.

293

00:21:41.720 --> 00:21:42.720

They recognized it.

294

00:21:42.720 --> 00:21:43.720

Yeah.

295

00:21:43.720 --> 00:21:44.720

Yeah that's great.

296

00:21:44.720 --> 00:21:47.000

Yeah. Even when I read it I can see that. Yeah. That's great. Even when I read it, I can see that.

297

00:21:47.000 --> 00:21:48.000

Yeah.

298

00:21:48.000 --> 00:21:53.480

And you know, I think our initial impulse kind of got a little bit weaker as we went

299

00:21:53.480 --> 00:21:59.000

on, so we started moving away from that more, just out of what we've told that story.

300

00:21:59.000 --> 00:22:07.599

We've told, you know, but I did a show here actually after I left the company in Richmond at Gateway that was a

301

00:22:09.440 --> 00:22:16.000

Toronto playwright, I can't remember her name right now, was about real estate in Richmond

302

00:22:16.559 --> 00:22:23.279

and it was about race relations in Richmond and I played this real estate agent and

303

00:22:24.079 --> 00:22:26.359

selling to a Chinese couple.

304

00:22:26.359 --> 00:22:30.079

Oh now here they come with some legs.

305

00:22:31.079 --> 00:22:35.559

<v James Hoffman> What more will come by our table?

306

00:22:35.559 --> 00:22:39.559

It's a big truck out there.

307

00:22:39.559 --> 00:22:41.559

And they're just unloading stuff.

308

00:22:41.559 --> 00:22:47.900

Anyway, we spoke Chinese in this piece, a few phrases.

309

00:22:47.900 --> 00:22:54.119

And the audiences, we did a kids show, a high school show one day, they like, stopped the

310

00:22:54.119 --> 00:22:55.119

show.

311

00:22:55.119 --> 00:23:00.920

They were so, they laughed, they clapped, they cried, you know, because they were calling

312

00:23:00.920 --> 00:23:10.140

me Guilou and different, you know, and then they had conversations you know and they so much loved seeing themselves on stage and

313
00:23:10.140 --> 00:23:14.200
this was probably 20 years ago or something like that so it just

314
00:23:14.200 --> 00:23:19.359
reinforced you know that that was that means one of the attractions for me of

315
00:23:19.359 --> 00:23:23.880
Theatre Energy you went out and got the story local stories the real the real

316
00:23:23.880 --> 00:23:26.680
people doing real things, rehearsed

317
00:23:26.680 --> 00:23:29.839
them, put it in the show, took it to the same people.

318
00:23:29.839 --> 00:23:30.839
Yes.

319
00:23:30.839 --> 00:23:31.839
They could see it.

320
00:23:31.839 --> 00:23:32.839
I know that.

321
00:23:32.839 --> 00:23:34.400
<v Meredith Bain Woodward> I'll tell you something else.

322
00:23:34.400 --> 00:23:35.400
This is not in your...

323
00:23:35.400 --> 00:23:36.400
Like a farm show, same thing.

324
00:23:36.400 --> 00:23:41.220
Yeah, exactly.

325
00:23:41.220 --> 00:23:46.839
<v James Hoffman> When we did Voices, I developed a scene, the Paddle Wheeler scene it was called, where

326
00:23:46.839 --> 00:23:52.079

I played a little girl and an older woman remembering.

327

00:23:52.079 --> 00:23:58.880

And it was about, in it I said my grandfather was the purser on the Nisukan, which was one

328

00:23:58.880 --> 00:24:01.240

of the Paddle Wheelers that went up Goodney Lake.

329

00:24:01.240 --> 00:24:05.599

And after the show, we did it in Slococan city and this old man came up to me and

330

00:24:05.599 --> 00:24:09.759

makes me cry and he said

331

00:24:14.880 --> 00:24:21.839

it was him no but he said i'm not sure that i knew your grandfather but i was the cabin boy on that

332

00:24:21.839 --> 00:24:30.759

oh wow and he had tears in his eyes just like like I do. It was like the most, the pinnacle of my whole career, you know. It was amazing.

333

00:24:30.759 --> 00:24:37.200

It was just astounding, you know. And yeah, the further you get away from that, you know,

334

00:24:37.200 --> 00:24:42.440

<v Meredith Bain Woodward> and there's lots of reasons for doing theatre and lots of excellent theatre

335

00:24:42.440 --> 00:24:49.180

that has nothing to do with your next door neighbor but those moments for me are the most powerful.

336

00:24:49.180 --> 00:25:10.400

Oh, here they come again. Funny, I picked this place because it seemed so quiet.

337

00:25:10.400 --> 00:25:15.799

<v James Hoffman> Even the speakers up there were...

338

00:25:15.799 --> 00:25:23.119

<v Meredith Bain Woodward> Bentsy would know more about that than I do because she was, became quite close friends

339

00:25:23.119 --> 00:25:24.119

<v James Hoffman> with him.

340

00:25:24.119 --> 00:25:29.940

<v Meredith Bain Woodward> This Buzz Bents yeah. Yeah and Ronnie I think the same I think she had connected

341

00:25:29.940 --> 00:25:34.039

with some people up in Hills yeah which is where she lived. What's it called?

342

00:25:34.039 --> 00:25:41.920

Hills. Hills. I've heard that. Yeah and I don't know who connected with her. She was

343

00:25:41.920 --> 00:25:45.880

doing therapy. She was doing therapy, yeah.

344

00:25:45.880 --> 00:25:53.920

<v James Hoffman> Yeah and I think she had left a marriage. I don't know if that was connected at

345

00:25:53.920 --> 00:26:03.019

<v Meredith Bain Woodward> all. Yeah. I'm not, I don't really know. And I don't know who of the

346

00:26:03.019 --> 00:26:05.720

<v James Hoffman> original people connected with her.

347

00:26:05.720 --> 00:26:06.720

<v Meredith Bain Woodward> It could have been...

348

00:26:06.720 --> 00:26:08.720

Most likely was Bryan or Nancy.

349

00:26:08.720 --> 00:26:09.720

Okay.

350

00:26:09.720 --> 00:26:12.720

But I don't know.

351

00:26:12.720 --> 00:26:13.720

Yeah.

352

00:26:13.720 --> 00:26:14.720

Okay.

353

00:26:14.720 --> 00:26:17.000

<v James Hoffman> A professional company.

354

00:26:17.000 --> 00:26:22.319

I noticed that pretty well through the history of Theatre Energy is that it's always called

355

00:26:22.319 --> 00:26:23.920

the self-called professional...

356

00:26:23.920 --> 00:26:24.920

We're professionals, professionally-connected.

357

00:26:24.920 --> 00:26:25.420

Even though it was never an equity company. No. energy is that it's always called a self-called professional, professionals

358

00:26:25.420 --> 00:26:29.920

feel professionally good even though it was never an equity company no far as I

359

00:26:29.920 --> 00:26:38.240

<v Meredith Bain Woodward> know never a packed company although there was I noticed

360

00:26:38.380 --> 00:26:51.359

<v James Hoffman> well a letter from letter to CAEA from Jack Truen in December of 1979, I would appreciate any literature

361

00:26:51.359 --> 00:26:56.059

you have available concerning Actors' Equity, particularly with reference to the eligibility

362

00:26:56.059 --> 00:27:02.000

of Theatre Energy for membership or the membership of individuals in the company.

363

00:27:02.000 --> 00:27:11.839

That happened several times that was in history there's feelers put out maybe act exactly maybe for us was that a serious concern I

364

00:27:11.839 --> 00:27:16.680

<v Meredith Bain Woodward> don't remember it at all it wasn't in your if you know it Jim it just could be

365

00:27:16.680 --> 00:27:21.000

a memory thing there are so many good things but I've said it's never a big

366

00:27:21.000 --> 00:27:26.960

issue with you you you don't recall any big discussions. Should we do it? Maybe it's time.

367

00:27:26.960 --> 00:27:31.279

Yeah, we probably had them. You know, if Jack wrote that letter.

368

00:27:31.279 --> 00:27:33.519

I think when Jack was doing it we did,

369

00:27:36.880 --> 00:27:40.079

I don't want to say this because it was highly illegal, but we did a play

370

00:27:42.480 --> 00:27:47.559

<v James Hoffman> that we shouldn't have done. So I'm not going to tell you what it was so they can't see me.

371

00:27:47.559 --> 00:27:58.720

But how can I say this? Oh my goodness now the ladies are coming by, naked ladies.

372

00:27:58.720 --> 00:27:59.720

Getting naughty.

373

00:27:59.720 --> 00:28:05.559

Oh and he has a mirror. What is he going to do with it?

374

00:28:05.559 --> 00:28:08.559

<v Meredith Bain Woodward> What is he doing in there? Is this a theater?

375

00:28:08.559 --> 00:28:10.559

Yeah, it is.

376

00:28:13.559 --> 00:28:17.559

<v James Hoffman> Well, there was often, you know, we wanted to have equity people come in.

377

00:28:17.559 --> 00:28:18.559

<v Meredith Bain Woodward> Yeah.

378

00:28:18.559 --> 00:28:21.559

But we had to pay them equity rates.

379

00:28:21.559 --> 00:28:22.559

Oh yeah, guest artist rate.

380

00:28:22.559 --> 00:28:29.759

Yeah, or guest director pay or whatever. Guest rate, yeah. And so, and there was no way around that and that was very

381

00:28:29.759 --> 00:28:35.720

expensive for us, you know. \$140 a week on LIP grants is what we were getting and

382

00:28:35.720 --> 00:28:41.160

that was not what Equity was wanting. So I imagine that came from that, you know, if

383

00:28:41.160 --> 00:28:45.680

there was some way, as far as I know, I mean I'm an Equity member now, or was,

384

00:28:45.680 --> 00:28:49.680

and Catherine was, but we both got those memberships after we left the company.

385

00:28:51.440 --> 00:28:57.279

I don't recall there ever being an Equity company, per se. No, I don't think there ever was. Yeah,

386

00:28:57.839 --> 00:29:01.599

no, no. So I don't know what that was all about. So when you say professional, when the company

387

00:29:01.599 --> 00:29:09.299

said professional in the literature and descriptions, what they meant was was what? I think what it meant was we were

388

00:29:09.299 --> 00:29:15.720

serious, we were paid, we were trying to make a living at this, we rehearsed,

389

00:29:15.720 --> 00:29:30.000

we were an ongoing entity, you know, it was not community theatre, it was not rehearse two hours a night for two weeks or two months.

390

00:29:30.000 --> 00:29:34.000

I assumed all that, that's good to hear that.

391

00:29:34.000 --> 00:29:39.000

It's also called Canada's only rural Indigenous theatre company.

392

00:29:39.000 --> 00:29:40.000

Indigenous?

393

00:29:40.000 --> 00:29:45.000

In a March 1981 press release from the company.

394

00:29:46.319 --> 00:29:50.240

Now, obviously that's different meaning from today.

395

00:29:50.240 --> 00:29:51.079

I guess so, right?

396

00:29:51.079 --> 00:29:52.160

We never say that today.

397

00:29:52.160 --> 00:29:53.960

No, yeah.

398

00:29:55.039 --> 00:29:57.619

<v James Hoffman> But I think I was only, what was that, 81?

399

00:29:58.640 --> 00:30:00.599

But that was only 1981, so.

400

00:30:00.599 --> 00:30:01.440

<v Meredith Bain Woodward> Yeah.

401

00:30:01.440 --> 00:30:03.279

That's about 40 years ago.

402

00:30:03.279 --> 00:30:05.000

Like, renderings. Yeah, that's 40 years ago.

403

00:30:05.000 --> 00:30:08.000

<v James Hoffman> Renderings.

404

00:30:08.000 --> 00:30:16.000

<v Meredith Bain Woodward> Do do do do do. Okay, the founding members two key founding members were Ronnie and Buzz.

405

00:30:16.000 --> 00:30:18.000

<v James Hoffman> Their first involvement.

406

00:30:18.000 --> 00:30:23.000

The summer 76 workshops.

407

00:30:23.000 --> 00:30:34.799

<v Meredith Bain Woodward> Shit. I'm going to pause it. Do you recall how Ronnie and Buzz got involved in that first...

408

00:30:34.799 --> 00:30:37.799

<v James Hoffman> They were involved in the workshops, both of them.

409

00:30:37.799 --> 00:30:38.799

Then in the first...

410

00:30:38.799 --> 00:30:43.359

<v Meredith Bain Woodward> Well, as I said earlier, I think the connection with Ronnie was made when we were doing the

411

00:30:43.359 --> 00:30:48.940

Girls Will Be Out in a minute so I don't know who first said oh my goodness you're

412

00:30:48.940 --> 00:30:53.019

Ronnie Gilbert come with us we're doing a theater company but I think that was

413

00:30:53.019 --> 00:30:58.299

that was how she became involved not the girls about the minute yes no yeah

414

00:30:58.299 --> 00:31:03.640

renderings was no the Meg and Terry calm down mother yes calm down mother yeah I

415

00:31:03.640 --> 00:31:11.519

think that the connection was made there and Bryan directed it. Maybe Ronnie helped. No, well maybe she did. We might have done

416

00:31:12.160 --> 00:31:16.480

performances for her that she critiqued or something, you know, but no Bryan was the director

417

00:31:17.119 --> 00:31:32.160

with Buzz. I don't know how that connection was made. I assume with Nancy, Nancy had been doing, as we discussed, some community theater stuff,

418

00:31:32.160 --> 00:31:37.359

<v James Hoffman> so maybe he introduced himself to her or she came across him.

419

00:31:37.359 --> 00:31:38.359

I don't know.

420

00:31:38.359 --> 00:31:39.359

Okay.

421

00:31:39.359 --> 00:31:40.359

Renderings.

422

00:31:40.359 --> 00:31:45.200

Did Buzz perform in renderings? Yeah. In Ronnie 2?

423

00:31:45.200 --> 00:31:47.200

Or did she only direct?

424

00:31:47.200 --> 00:31:54.279

I have a feeling she did not perform, but I'm not sure.

425

00:31:54.279 --> 00:31:59.200

<v Meredith Bain Woodward> I think her name, I think in the program, the company is just named.

426

00:31:59.200 --> 00:32:00.200

Eight of them?

427

00:32:00.200 --> 00:32:01.200

Uh huh.

428

00:32:01.200 --> 00:32:03.880

It seems like they were all in it, but I'm not sure.

429

00:32:03.880 --> 00:32:09.720

I have a feeling she might have directed that.

430

00:32:09.720 --> 00:32:12.000

Buzz was definitely in it.

431

00:32:12.000 --> 00:32:15.720

Now you have a company, eight people, a collective.

432

00:32:15.720 --> 00:32:17.759

There's an agreement to be a collective.

433

00:32:17.759 --> 00:32:24.799

That means much is shared as opposed to a hierarchical traditional theatre, you know,

434

00:32:24.799 --> 00:32:27.000

director, da da da da, all

435

00:32:27.000 --> 00:32:34.000

the way down. So it was a collective, it was renderings, it was local stories, you shared

436

00:32:34.000 --> 00:32:42.880

in a certain way. I think you never had a final script. Being a collective, you know,

437

00:32:42.880 --> 00:32:45.299

I think the scripts are very kind of flexible and

438

00:32:45.299 --> 00:32:50.980

changing. We did, I think we each had scripts of our own stuff and this was

439

00:32:50.980 --> 00:32:55.579

one of the things that Buzz was going to do and he never did, was put it together

440

00:32:55.579 --> 00:33:01.420

in a script form and give it to Selkirk in the files, right? And he

441

00:33:01.420 --> 00:33:05.339

never did that, which was a shame yeah yeah they I

442

00:33:05.339 --> 00:33:08.579

don't know maybe they're in all those files that Judith had did you come

443

00:33:08.579 --> 00:33:15.680

across anything? No, no, it was a fairly big file on renderings. The first play, the way you get for scripts is

444

00:33:15.680 --> 00:33:22.460

various versions. Yeah. It was a file of this script, a file of that script. Well because you know that was

445

00:33:22.460 --> 00:33:27.160

the first show and half of us didn't really have a

446

00:33:27.160 --> 00:33:32.759

clue what to should work. But there was I think it wasn't an agreement excuse me

447

00:33:32.759 --> 00:33:37.160

to be a collective though wasn't there that we would all share. Definitely we were

448

00:33:37.160 --> 00:33:42.559

a collective and that was the Tomanous model yeah as well yeah and I don't know

449

00:33:42.559 --> 00:33:49.400

that there was ever a written agreement but that certainly. Flashback your mind to that rehearsal and

450

00:33:49.400 --> 00:33:56.519

production of renderings. How well did it work? I mean what was the feeling of the

451

00:33:56.519 --> 00:34:03.039

company when it was over? Oh I think people felt just so inspired. The elation, the

452

00:34:03.039 --> 00:34:06.000

collective, the process, the whole thing we did?

453

00:34:06.000 --> 00:34:07.000

Great.

454

00:34:07.000 --> 00:34:10.000

Yeah, I think very positive.

455

00:34:10.000 --> 00:34:14.000

And the way we worked was we would sort of sit around and say,

456

00:34:14.000 --> 00:34:20.000

well, this interests me, like the square dance that Judith talked about.

457

00:34:20.000 --> 00:34:25.000

And we did a thing that was kind of mime.

458

00:34:25.000 --> 00:34:31.000

I don't remember what it was, but I remember Buzz just miming chopping wood, right?

459

00:34:31.000 --> 00:34:33.000

And the audience went crazy.

460

00:34:33.000 --> 00:34:34.000

They recognized it.

461

00:34:34.000 --> 00:34:36.000

Exactly. So that was a whole thing.

462

00:34:36.000 --> 00:34:37.000

That's so neat.

463

00:34:37.000 --> 00:34:42.000

You know, I don't remember a lot of those stories, but yeah, people responded so well.

464

00:34:42.000 --> 00:34:45.639

And we really didn't know what we were doing or how it

465

00:34:45.639 --> 00:34:49.840

was going to be received. You kind of go along with it. And the people just yeah.

466

00:34:49.840 --> 00:34:55.159

Some people knew what they were doing. Oh yes. Buzz knew. Yes and Ronnie knew.

467

00:34:55.159 --> 00:34:59.260

Ronnie knew. But I think also to the extent that you never even if you're

468

00:34:59.260 --> 00:35:03.880

doing a scripted play by Shakespeare you know you just you never know.

469

00:35:03.880 --> 00:35:06.360

Yeah. How it's going to go. It's always. Oh we tour. play by Shakespeare you know you just you never know yeah

470

00:35:10.360 --> 00:35:16.360

<v James Hoffman> it's always the thought me doing any show and I've had it a lot. It's always a moment of, is this going to work?

471

00:35:16.360 --> 00:35:26.000

yeah exactly there's a few choices big choices were they right? Yeah, exactly. Ugh.

472

00:35:26.000 --> 00:35:28.000

And luckily, they mostly are, but

473

00:35:28.000 --> 00:35:30.000

it may not work, you know.

474

00:35:30.000 --> 00:35:32.000

<v Meredith Bain Woodward> Yeah, exactly. And because it was

475

00:35:32.000 --> 00:35:34.000

completely whole cloth,

476

00:35:34.000 --> 00:35:36.000

you know,

477

00:35:36.000 --> 00:35:38.000

we didn't know if it was going to work

478

00:35:38.000 --> 00:35:40.000

on that end. And I'm sure neither Ronnie

479

00:35:40.000 --> 00:35:42.000

or Buzz did either, you know,

480

00:35:42.000 --> 00:35:44.000

really because it was all original work

481

00:35:44.000 --> 00:35:45.920

and just in terms of the script, you know, really because it was all original work and just in terms of the script,

482

00:35:46.480 --> 00:35:50.239

you know, being different versions, I'm sure it changed a little bit every night too that we

483

00:35:50.239 --> 00:35:55.519

performed it. Well that's expected. Yes. That's expected. It changed maybe quite a bit. Yeah.

484

00:35:55.519 --> 00:36:01.039

You had a process too in Theatre Energy. I've noticed that you had revisions of script,

485

00:36:01.039 --> 00:36:05.000

like formal, because of feedback from audience yeah from each

486

00:36:05.000 --> 00:36:09.920

other you have postmortems you would change things and we would do different

487

00:36:09.920 --> 00:36:15.519

versions you know in school shows you know

488

00:36:16.199 --> 00:36:22.599

<v Meredith Bain Woodward> Ronnie did perform in a version of voices that we took to schools and again

489

00:36:22.599 --> 00:36:30.719

it was the same thing she was playing an old ducabore woman and this was like directly transcribed from an interview that had been done

490

00:36:30.719 --> 00:36:38.400

nice and that we did it in the high school in sloan south sloan and those kids went nuts

491

00:36:38.400 --> 00:36:48.159

<v Meredith Bain Woodward> that was their baba you know right there she was so He was a Duke for kids. Yes. Yeah.

492

00:36:48.159 --> 00:36:53.519

Really powerful. I'm getting concerned about the time. I am too.

493

00:36:53.519 --> 00:36:58.079

<v James Hoffman> Yes. One o'clock. Almost one o'clock.