

## Transcript for Interview with Norma Kilpatrick

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00:00:00.000 --> 00:00:12.240

<v James Hoffman> Right. Okay, I'm interviewing Norma Kilpatrick, September 13, 2022. Yes, Norma, could you talk

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00:00:12.240 --> 00:00:16.280

about when you first came to the area and how you got involved with theatre energy or

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00:00:16.280 --> 00:00:19.280

theatre period?

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00:00:19.280 --> 00:00:25.600

<v Norma Kilpatrick> Oh dear. Well that goes back a ways. Okay, so I went to university, Lawrence University in Appleton, Wisconsin. I

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00:00:25.600 --> 00:00:32.299

graduated in 1971 with a BA in theatre.

<v James Hoffman> Yup.

<v Norma Kilpatrick> As the same time as Buzz Bence.

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00:00:32.299 --> 00:00:39.759

Buzz and I did Theatre together at Lawrence lots and as well as lots of

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00:00:39.759 --> 00:00:52.280

other fun.

<v James Hoffman> Right.

<v Norma Kilpatrick> Then we went off our own separate ways. I didn't come here until 1978 which was to visit Buzz.

<v James Hoffman> Yeah, oh.

<v Norma Kilpatrick> He told me that when I got in touch with him

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00:00:52.280 --> 00:00:57.759

that he was living in the rural area in a cabin that he and his lover built and

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00:00:57.759 --> 00:01:03.200

doing theatre funded by the Canadian government and I said I'm on my way.

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00:01:03.200 --> 00:01:05.920

I didn't make it for six months.

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00:01:05.920 --> 00:01:09.480

Anyway, so in '78 I came to visit.

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00:01:09.480 --> 00:01:13.120

Theatre Energy was doing a writing workshop in Slocan Park

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00:01:13.120 --> 00:01:16.680

with local writers. Fred Waugh was one of them.

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00:01:16.680 --> 00:01:20.680

<v James Hoffman> Blake Parker.

<v Norma Kilpatrick> Blake and also a guy named Jim.

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00:01:20.680 --> 00:01:24.560

I can't remember his last name.

<v James Hoffman> Yeah, I've got the list somewhere.

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00:01:24.560 --> 00:01:27.900

<v Norma Kilpatrick> Yeah, and so they were doing that and I came with my friend Eddie, also a

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00:01:27.900 --> 00:01:33.980

theatre person that I knew from home. And they asked if, you know, they asked

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00:01:33.980 --> 00:01:38.299

everyone if it would be alright for us to sit in on these sessions and because

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00:01:38.299 --> 00:01:42.859

Buzz was my longtime friend and because we were theatre people, they said yes we

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00:01:42.859 --> 00:01:47.239

could.

<v James Hoffman> Sure.

<v Norma Kilpatrick> So we got to sit and watch them do their improv thing with the writers. It

21

00:01:47.239 --> 00:01:48.159

was so

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00:01:48.159 --> 00:01:51.760

inspirational. It was just wonderful. And

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00:01:51.760 --> 00:01:56.319

and then I went home and did not return here for another three years I think.

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00:01:56.319 --> 00:02:00.040

Came back in the summer of '81. Buzz and I went to our

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00:02:00.040 --> 00:02:03.879

university reunion that year and then I came here

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00:02:03.879 --> 00:02:05.319

and he had already moved to

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00:02:05.319 --> 00:02:10.479

San Francisco by then but I came in the summer to stay at his cabin and he

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00:02:10.479 --> 00:02:17.120

was here for a while and Nancy came to visit us and, and Buzz did a workshop a

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00:02:17.120 --> 00:02:23.919

contact improv workshop up at D Tech

<v James Hoffman> this is '81?

<v Norma Kilpatrick> '81 summer of '81 and and I went

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00:02:23.919 --> 00:02:27.840

<v Norma Kilpatrick> to that and at that time I was a junior high

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00:02:27.840 --> 00:02:34.599

school teacher back in my hometown.

<v James Hoffman> In the States?

<v Norma Kilpatrick> Yeah. And I, you may

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00:02:34.599 --> 00:02:42.599

notice I'm carefully avoiding mentioning where exactly. Anyway, so I was teaching

33  
00:02:42.599 --> 00:02:46.840  
junior high and that year I became the speech and drama teacher

34  
00:02:46.840 --> 00:02:48.280  
and I used all kinds of the stuff

35  
00:02:48.280 --> 00:02:50.199  
I learned in Buzz's workshop.

36  
00:02:50.199 --> 00:02:51.759  
<v James Hoffman> Uh-huh, great.

<v Norma Kilpatrick> And we were out in the temporary building

37  
00:02:51.759 --> 00:02:53.120  
and the kids were stomping so much

38  
00:02:53.120 --> 00:02:55.360  
that all the other classes were disturbed.

<v James Hoffman> Of course.

39  
00:02:55.360 --> 00:02:57.319  
<v Norma Kilpatrick> It was wonderful.

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00:02:57.319 --> 00:03:00.319  
Okay, so then I finally, I came here every summer then

41  
00:03:00.319 --> 00:03:02.439  
and finally moved here in the summer of '84.

42  
00:03:04.099 --> 00:03:05.000  
Got involved with the

43  
00:03:05.000 --> 00:03:08.759  
Women on Cue group. Suzy might have mentioned them, I don't know.

<v James Hoffman> In Vancouver?

44  
00:03:08.759 --> 00:03:14.479  
<v Norma Kilpatrick> No, here.

<v James Hoffman> Oh yeah, right. That's right, they were in Nelson.

<v Norma Kilpatrick> Here in Nelson, yeah.

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00:03:14.479 --> 00:03:19.360

At that time everyone was unemployed and on welfare so we had

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00:03:19.360 --> 00:03:27.000

plenty of time for rehearsing. And then I think it was in the fall of '86 that I remember getting involved

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00:03:29.240 --> 00:03:34.240

with Theatre Energy. Now, just a second here [coughing]. I've got smoke in my throat.

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00:03:34.240 --> 00:03:39.240

<v James Hoffman> There was some talk about Women on Cue. Women on Cue. In cue or on cue?

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00:03:39.240 --> 00:03:40.240

<v Norma Kilpatrick> On cue. Women on Cue.

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00:03:40.240 --> 00:03:48.159

<v James Hoffman> Somewhat salvaging. I got this from Susie O'Donnell, I think, that somewhat salvaged

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00:03:48.159 --> 00:03:55.520

theatre energy which is really on its almost dying legs at that point, it's really in trouble.

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00:03:55.520 --> 00:04:01.680

And there was a meeting I think at the Detuck sub-student union building with, perhaps you

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00:04:01.680 --> 00:04:05.240

were there, I don't know a few people Karen White maybe?

<v Norma Kilpatrick> Karen

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00:04:05.240 --> 00:04:11.000

<v James Hoffman> Susie O'Donnell I think was involved

<v Norma Kilpatrick> And Nick.

<v James Hoffman> And Nick and Nicola and they kind of

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00:04:11.000 --> 00:04:15.360

took charge and carried on Theatre Energy

<v Norma Kilpatrick> They took over the admin right

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00:04:15.360 --> 00:04:20.800

away they were in the office every day and yeah, and we began to do shows.

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00:04:20.800 --> 00:04:25.480

So now you asked me what shows I was in but you see the

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00:04:25.480 --> 00:04:32.899

show okay, in '86 we did Odd Jobs by Timothy Finley, I believe. And and then we toured

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00:04:32.899 --> 00:04:39.040

it around a little bit maybe, not, maybe a year later or something. I was the

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00:04:39.040 --> 00:04:46.879

lighting designer and stage manager for that show. And then in '87 they brought in Cheryl Cashman and

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00:04:46.879 --> 00:04:53.500

did Clowns Hold Up Half the Sky.

<v James Hoffman> That's '87?

<v Norma Kilpatrick> Yeah.

<v James Hoffman> Yeah.

<v Norma Kilpatrick> That's the one that Meredith

62

00:04:53.500 --> 00:05:01.680

was so hilarious. Oh my god.

<v James Hoffman> Yeah, I can imagine.

<v Norma Kilpatrick> I still quote her in that show.

<v James Hoffman> Were you in the show?

63

00:05:01.680 --> 00:05:07.680

<v Norma Kilpatrick> No, I was the lighting person. The lighting person. And then

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00:05:07.680 --> 00:05:11.560

the next year was Runs Good, Some Rust.

<v James Hoffman> That's '88?

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00:05:11.560 --> 00:05:15.480

<v Norma Kilpatrick> Yeah, I was the lighting person again. But then,

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00:05:15.480 --> 00:05:18.680

see in '87 we did that show up at Studio 80,

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00:05:18.680 --> 00:05:22.839

the clown show. But in '88 we moved to, we were in the Capitol from then.

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00:05:22.839 --> 00:05:25.000

<v James Hoffman> from 1988?

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00:05:25.000 --> 00:05:29.000

<v Norma Kilpatrick> Yeah, that was Run's Good, Some Rust, the original version.

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00:05:29.000 --> 00:05:31.000

And I was the lighting person.

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00:05:31.000 --> 00:05:35.000

<v James Hoffman> It played in the Capitol, okay, yeah, as well as Detuck.

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00:05:35.000 --> 00:05:37.000

<v James Hoffman> It toured around too, of course.

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00:05:37.000 --> 00:05:38.000

<v Norma Kilpatrick> Not yet.

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00:05:38.000 --> 00:05:40.000

<v James Hoffman> I guess the next year.

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00:05:40.000 --> 00:05:42.000

<v Norma Kilpatrick> Not in '88, in '91 we toured it.

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00:05:42.000 --> 00:05:45.279

But that's a whole different group of people in '91.

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00:05:45.279 --> 00:05:47.620

I was in it in '91.

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00:05:48.759 --> 00:05:51.480

<v Norma Kilpatrick> Okay, '89 was Not in My Backyard.

<v James Hoffman> Oh yeah.

79  
00:05:52.680 --> 00:05:53.879  
<v Norma Kilpatrick> And that was also at the Capitol,

80  
00:05:53.879 --> 00:05:55.680  
and I was the lighting person again.

81  
00:05:59.160 --> 00:06:01.279  
<v James Hoffman> Okay.

<v Norma Kilpatrick> Okay. Oh, I think I did set design for other jobs as well.

82  
00:06:01.279 --> 00:06:02.180  
Anyway, whatever.

83  
00:06:03.839 --> 00:06:06.360  
Then in 1990, now 1990, that's, you know,

84  
00:06:06.360 --> 00:06:13.040  
<v Norma Kilpatrick> now we're talking. Because in 1990 Rita and Nicola and I wrote Malefica.

<v James Hoffman> Malefica, yeah.

85  
00:06:13.040 --> 00:06:18.680  
<v Norma Kilpatrick> Malefica. We went to Toronto for the Groundswell Festival and got back and the

86  
00:06:18.680 --> 00:06:21.199  
women in Montreal were massacred shortly after.

87  
00:06:21.199 --> 00:06:25.360  
<v James Hoffman> Oh yeah, God. Sorry, what festival did you go to in Montreal?

88  
00:06:25.360 --> 00:06:26.360  
<v Norma Kilpatrick> Groundswell.

89  
00:06:26.360 --> 00:06:27.360  
<v James Hoffman> Oh.

90  
00:06:27.360 --> 00:06:28.360



<v Norma Kilpatrick> Toronto, Toronto.

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00:06:28.360 --> 00:06:31.360

<v James Hoffman> Okay, Groundswell. Festival or conference?

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00:06:31.360 --> 00:06:32.360

<v Norma Kilpatrick> It was a festival.

<v James Hoffman> Festival.

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00:06:32.360 --> 00:06:33.360

<v Norma Kilpatrick> It was a Theatre festival.

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00:06:33.360 --> 00:06:34.360

<v James Hoffman> Theatre festival.

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00:06:34.360 --> 00:06:35.360

Haven't heard of that.

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00:06:35.360 --> 00:06:37.360

<v Norma Kilpatrick> I don't know how long it went on for.

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00:06:37.360 --> 00:06:42.160

That was just one time. That was in '89.

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00:06:42.160 --> 00:06:47.439

And we were writing a play about the burning of women as witches, so the slaughter

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00:06:47.439 --> 00:06:52.480

of the women in Montreal fed right into what we were doing.

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00:06:52.480 --> 00:06:55.519

<v James Hoffman> Of course. So had you started writing the play before the massacre?

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00:06:55.519 --> 00:06:56.519

<v Norma Kilpatrick> Yes.

102

00:06:56.519 --> 00:06:58.800

<v James Hoffman> And then it happened while you were writing?

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00:06:58.800 --> 00:06:59.800

<v Norma Kilpatrick> Yes.

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00:06:59.800 --> 00:07:00.800

<v James Hoffman> My God, yeah.

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00:07:00.800 --> 00:07:07.000

<v Norma Kilpatrick> It happened in December and we were, the three of us were already at it trying to, you know,

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00:07:07.000 --> 00:07:08.439

write a script.

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00:07:08.439 --> 00:07:12.920

So that was produced in June at Lakeside Park, June of 1990.

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00:07:12.920 --> 00:07:16.480

I was a co-writer and I also was in that.

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00:07:16.480 --> 00:07:19.399

<v James Hoffman> Yes, I understand that.

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00:07:19.399 --> 00:07:25.980

To me, what I know, what little I know of your involvement, I know you were big

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00:07:25.980 --> 00:07:33.459

in Malefica. You were one of the writers with Nicola and Rita yeah and you also performed in it.

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00:07:33.459 --> 00:07:38.600

<v Norma Kilpatrick> Yes, Judith and I were the, I was older than her in the

113

00:07:38.600 --> 00:07:46.079

play her older sister and in the end we were burned. I was the midwife, the village healer.

<v James Hoffman> Oh yeah.

114

00:07:46.079 --> 00:07:54.079

<v Norma Kilpatrick> And all that. Yeah. And yeah, so in the end it was very dramatic.

<v James Hoffman> And you did have a fire on the lake.

115

00:07:54.079 --> 00:07:59.040

<v Norma Kilpatrick> On the lake.

<v James Hoffman> So an audience came out of the tent, right?

<v Norma Kilpatrick> Came out of the tent.

<v James Hoffman> And you stood at the lake and there was the fire.

116

00:07:59.920 --> 00:08:06.620

<v Norma Kilpatrick> They saw, they came out of the tent and they saw us now in tatters and you know, bad hair

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00:08:06.620 --> 00:08:08.800

and like we'd been tortured.

118

00:08:08.800 --> 00:08:11.000

And then they threw a blanket over us

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00:08:11.000 --> 00:08:13.680

and at that moment the fire lit up on the lake.

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00:08:13.680 --> 00:08:14.519

Yeah.

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00:08:14.519 --> 00:08:15.339

<v James Hoffman> Wow.

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00:08:15.339 --> 00:08:18.000

How do you stage a witch burning?

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00:08:18.839 --> 00:08:20.000

That's one way.

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00:08:20.000 --> 00:08:21.519

<v Norma Kilpatrick> It was effigies too.

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00:08:21.519 --> 00:08:22.360

<v James Hoffman> Yeah.

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00:08:22.360 --> 00:08:24.519

<v Norma Kilpatrick> It was our friend Bill.

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00:08:24.519 --> 00:08:26.220

<v James Hoffman> Did people see effigies out on the lake or was it just the fire they saw?

<v Norma Kilpatrick> No, he burned, he actually burned effigies of some kind

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00:08:30.180 --> 00:08:32.299

<v James Hoffman> So you saw three figures or two?

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00:08:32.299 --> 00:08:33.139

<v Norma Kilpatrick> Two.

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00:08:33.139 --> 00:08:35.299

<v James Hoffman> Two. You saw two figures on a raft or something?

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00:08:35.299 --> 00:08:36.860

Yeah, on a, in a canoe.

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00:08:36.860 --> 00:08:38.580

<v James Hoffman> Oh, a canoe.

135

00:08:38.580 --> 00:08:39.419

Poor canoe. He survived it.

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00:08:39.419 --> 00:08:40.259

<v Norma Kilpatrick> Yeah, I don't know how he did that.

137

00:08:40.259 --> 00:08:42.059

<v James Hoffman> How'd they survive that fire?

138

00:08:43.059 --> 00:08:45.759

Because I assume nobody was on the canoe or near it.

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00:08:47.360 --> 00:08:52.720

<v James Hoffman> Anyway, tricky, tricky tech.

<v Norma Kilpatrick> Yeah, tricky tech and Bill now lives on Mayne island so I,

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00:08:53.360 --> 00:08:59.600

and he's 10 years older than me so he must be almost 83. So yeah, I'm sorry Judith could have

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00:08:59.600 --> 00:09:04.799

probably answered that question.

<v James Hoffman> Yeah, sadly she's not here.

<v Norma Kilpatrick> No, she's not here.

<v James Hoffman> Yeah, that's a real loss.

143

00:09:05.360 --> 00:09:09.679

<v James Hoffman> She would have been great to talk to. Mind you this is a wonderful... have you heard the

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00:09:09.679 --> 00:09:16.480

interview Rita did? Oh yeah there's a four, five hour interview that Rita did.

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00:09:16.480 --> 00:09:26.799

<v James Hoffman> It's on the Slocan Valley Heritage Society in Slocan.

<v Norma Kilpatrick> Okay yeah yeah.

<v James Hoffman> And go to their site, fiddle around about it.

146

00:09:26.799 --> 00:09:33.440

You'll find that they put up online lots of recordings of local people.

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00:09:33.440 --> 00:09:39.840

People have been around for a while. And Rita's interview with Judith is on

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00:09:39.840 --> 00:09:43.720

there. You just flip it on and suddenly there's Judith talking and Rita

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00:09:43.720 --> 00:09:45.440

asking her great questions

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00:09:45.440 --> 00:09:46.440

and it goes on.

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00:09:46.440 --> 00:09:47.440

It's a long one.

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00:09:47.440 --> 00:09:48.440

<v Norma Kilpatrick> Okay.

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00:09:48.440 --> 00:09:49.440

<v James Hoffman> Long one.

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00:09:49.440 --> 00:09:50.440

Just fascinating.

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00:09:50.440 --> 00:09:54.039

I've only got halfway through so far.

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00:09:54.039 --> 00:09:57.679

<v Norma Kilpatrick> And then just one other thing, Judith and I did work together again in 2011.

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00:09:57.679 --> 00:10:07.000

It was right in Slovan here and a woman there, maybe a couple of people had an idea to do a show about people

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00:10:08.440 --> 00:10:15.320

with mental illness and how do you treat a person with mental illness. And so we got

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00:10:15.320 --> 00:10:20.759

some people together, we did some workshops, we did lots of writing and then the person

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00:10:20.759 --> 00:10:25.679

that was supposed to apply to Canada Council missed the deadline.

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00:10:25.679 --> 00:10:28.080

And she tried again the following year, but

162

00:10:28.080 --> 00:10:30.259

nothing ever came of it. But boy oh boy.

163

00:10:30.259 --> 00:10:34.500

<v James Hoffman> You were trying.

<v Norma Kilpatrick> It was really wonderful to work in that way again.

164

00:10:34.500 --> 00:10:39.039

With people telling their stories.

<v James Hoffman> That's pure Theatre Energy.

Telling local stories.

165

00:10:39.039 --> 00:10:40.700

<v Norma Kilpatrick> And then making a script out of it.

166

00:10:40.700 --> 00:10:44.360

<v James Hoffman> Well before I forget, one thing that has intrigued me

167

00:10:44.360 --> 00:10:46.000

in my research, a lot of stuff,

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00:10:46.000 --> 00:10:50.480

a lot of material on Theatre Energy, but almost nothing in the files at UVic, all the

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00:10:50.480 --> 00:10:56.720

stuff I got from Judith. And even talking to people like yesterday, nobody knows anything

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00:10:57.279 --> 00:11:04.159

about the closing. Like I assume about 1992 or 1993 or thereabouts, the company was, and there

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00:11:04.159 --> 00:11:09.360

was even talk at some of the meetings, the company meetings at that time.

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00:11:09.360 --> 00:11:12.720

I noticed the minutes, one of the agenda items

173

00:11:12.720 --> 00:11:16.759

was our future and planning for the future

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00:11:16.759 --> 00:11:18.299

and people making comments like,

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00:11:18.299 --> 00:11:20.179

well, if we shut down, here's what we should do.

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00:11:20.179 --> 00:11:22.279

Oh yeah, I think we shut down, we should do this.

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00:11:22.279 --> 00:11:23.399

So there's that kind of talk,

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00:11:23.399 --> 00:11:27.840

but I don't find any concrete talk or evidence there.

179

00:11:27.840 --> 00:11:31.200

Here's what we did to stop it.

180  
00:11:31.200 --> 00:11:35.840  
Do you, were you involved or do you know anything about it?

181  
00:11:35.840 --> 00:11:37.720  
<v Norma Kilpatrick> Okay, after I, see okay,

182  
00:11:37.720 --> 00:11:39.480  
I had other Theatre things going on.

183  
00:11:39.480 --> 00:11:42.299  
I had my show at The View coming up,

184  
00:11:42.299 --> 00:11:44.500  
and I had my Theatre company,

185  
00:11:44.500 --> 00:11:48.700  
and we were already into our second or third production year.

186  
00:11:48.700 --> 00:11:52.039  
So I sort of gradually moved away

187  
00:11:52.039 --> 00:11:54.200  
after the Run's Good Sum Russ tour.

188  
00:11:54.200 --> 00:11:58.879  
Now Karen stuck around and they did a school tour.

189  
00:11:58.879 --> 00:12:00.639  
Maybe you've heard about that, I don't know.

190  
00:12:00.639 --> 00:12:01.840  
<v James Hoffman> Calling the Play maybe?

191  
00:12:01.840 --> 00:12:03.840  
<v Norma Kilpatrick> Maybe, yeah, that sounds like it, yeah.

192  
00:12:03.840 --> 00:12:06.200  
And then I know

193  
00:12:06.200 --> 00:12:14.600



that Valerie, I don't remember when this was, was this before or after us? At some

194  
00:12:14.600 --> 00:12:19.159  
point they did a show called Theatre Entropy. Did anyone tell you about

195  
00:12:19.159 --> 00:12:26.840  
that?

<v James Hoffman> Theatre Energy?

<v Norma Kilpatrick> Theatre Entropy was the name of the show. Theatre Entropy.

196  
00:12:26.840 --> 00:12:31.600  
<v James Hoffman> There's nothing on that in the files.

<v Norma Kilpatrick> Okay. Well it was done at the Civic Theatre. I went to see it

197  
00:12:31.600 --> 00:12:35.440  
<v Norma Kilpatrick> but I can't remember if it was before.

<v James Hoffman> At the Civic Theatre?

<v Norma Kilpatrick> Yeah. I can't remember if it was before us.

198  
00:12:35.440 --> 00:12:40.299  
<v James Hoffman> Theatre Entropy.

<v Norma Kilpatrick> Or after us. I know that Valerie was in it.

<v James Hoffman> Well they made up a

199  
00:12:40.299 --> 00:12:45.440  
show about a Theatre company closing down called Bread and Circuses. I wonder if that was

200  
00:12:46.279 --> 00:12:48.259  
<v Norma Kilpatrick> Yeah, maybe Theatre Entropy was a piece in that show.

201  
00:12:48.259 --> 00:12:49.100  
<v James Hoffman> I think it was.

202  
00:12:49.100 --> 00:12:49.919  
<v Norma Kilpatrick> Yes, okay.

203  
00:12:49.919 --> 00:12:50.779

<v James Hoffman> That's all about how do we survive?

204

00:12:50.779 --> 00:12:51.860

The government doesn't like us,

205

00:12:51.860 --> 00:12:54.399

and they're screwing us around and that.

206

00:12:54.399 --> 00:12:56.559

Should we quit, and what do we do?

207

00:12:56.559 --> 00:12:59.440

That's Bread and Circuses, one of their last shows.

208

00:12:59.440 --> 00:13:00.279

<v Norma Kilpatrick> Right.

209

00:13:00.279 --> 00:13:01.200

<v James Hoffman> And it's kind of sad to read in a way,

210

00:13:01.200 --> 00:13:02.500

because you know it's them.

211

00:13:02.500 --> 00:13:03.779

But I wonder if that was their last show,

212

00:13:03.779 --> 00:13:08.960

and that, but as I say, I can't find any evidence about.

213

00:13:08.960 --> 00:13:13.639

<v Norma Kilpatrick> To me it's like T.S. Eliot right, not with a bang but a whimper

<v James Hoffman> but a whimper yeah

214

00:13:13.639 --> 00:13:17.840

well it's funny because I put that same question to the four of them

215

00:13:17.840 --> 00:13:23.440

yesterday, four original members

<v Norma Kilpatrick> and they don't know

<v James Hoffman> most of them weren't there because

216

00:13:23.440 --> 00:13:25.000

<v Norma Kilpatrick> they, that's right they were already gone.

217

00:13:25.000 --> 00:13:26.000

They were gone, yeah.

218

00:13:26.000 --> 00:13:27.000

<v Norma Kilpatrick> Let me think.

219

00:13:27.000 --> 00:13:29.000

<v James Hoffman> I need to talk to people like Nicola.

220

00:13:29.000 --> 00:13:30.620

<v Norma Kilpatrick> Nicola, she's the one.

221

00:13:30.620 --> 00:13:33.000

<v James Hoffman> She was one of the last ADs.

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00:13:33.000 --> 00:13:37.519

<v Norma Kilpatrick> No, she's the one I would say that would have information.

223

00:13:37.519 --> 00:13:38.519

<v James Hoffman> She's from Vancouver.

224

00:13:38.519 --> 00:13:39.519

<v Norma Kilpatrick> Yes.

225

00:13:39.519 --> 00:13:40.519

<v James Hoffman> She's teaching at Kwantlen.

226

00:13:40.519 --> 00:13:41.519

Did you know that?

227

00:13:41.519 --> 00:13:42.519

<v Norma Kilpatrick> No.

228

00:13:42.519 --> 00:13:43.519

<v James Hoffman> Yeah, Kwantlen.

229

00:13:43.519 --> 00:13:44.519

<v Norma Kilpatrick> Teaching Theatre or writing?

230

00:13:44.519 --> 00:13:46.039

<v James Hoffman> Oh, gosh, she's kind of an arts

231

00:13:46.039 --> 00:13:52.659

person. You're using media, writing, performing.

232

00:13:52.659 --> 00:13:57.259

<v Norma Kilpatrick> No, I haven't seen her in a few years. She still comes here because of the the arts center that

233

00:13:57.259 --> 00:14:03.159

she helped set up here in Nelson and I thought that I saw her name on

234

00:14:03.159 --> 00:14:06.120

something they were doing this summer. Yeah. So she does come up here once in a while,

235

00:14:06.120 --> 00:14:07.919

but now she's in Vancouver and somebody must know

236

00:14:07.919 --> 00:14:09.039

how to get hold of her.

237

00:14:09.039 --> 00:14:10.320

<v James Hoffman> Okay, I'll keep pursuing that.

238

00:14:10.320 --> 00:14:13.440

<v Norma Kilpatrick> And the other person is Penny Ruvinsky,

239

00:14:15.000 --> 00:14:17.279

who was sort of our administrator.

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00:14:17.279 --> 00:14:19.679

I don't have any idea where she is

241

00:14:19.679 --> 00:14:20.639

or how to get hold of her.

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00:14:20.639 --> 00:14:21.679

<v James Hoffman> Penny?

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00:14:21.679 --> 00:14:23.960

<v Norma Kilpatrick> Ruvinsky, R-U-V, R-U-V

244

00:14:23.960 --> 00:14:29.120

I-N-S-K-Y, and she was the administrator all the time, most of the time that I was involved.

245

00:14:29.120 --> 00:14:35.740

<v James Hoffman> Okay, okay. I'll watch for that.

246

00:14:35.740 --> 00:14:42.440

Administrator, I'll put in late years.

<v Norma Kilpatrick> Yeah, that's right, that's right, and see, Judith would know.

247

00:14:42.440 --> 00:14:46.440

<v James Hoffman> Yeah, Judith would know all this wouldn't she?

248

00:14:46.440 --> 00:14:49.039

She probably closed the company.

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00:14:49.039 --> 00:14:50.440

<v Norma Kilpatrick> She very well might have.

250

00:14:50.440 --> 00:14:50.940

<v James Hoffman> Yeah.

251

00:14:50.940 --> 00:14:56.620

<v Norma Kilpatrick> And I was actually thinking about Penny this morning because she's good friends

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00:14:56.620 --> 00:14:59.039

with a woman named Sally McKenzie down the valley here.

253

00:14:59.039 --> 00:14:59.539

<v James Hoffman> Yeah.

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00:14:59.539 --> 00:15:00.980

<v Norma Kilpatrick> So I don't know.

255

00:15:00.980 --> 00:15:01.480

<v James Hoffman> Yeah.

256

00:15:01.480 --> 00:15:06.639

<v Norma Kilpatrick> And I'm sorry that's a really good question as to how did it finally stop.

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00:15:06.639 --> 00:15:09.120

<v James Hoffman> Yeah, because I know it did quit.

258

00:15:09.120 --> 00:15:11.720

They stopped performing after a while.

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00:15:11.720 --> 00:15:13.200

Go back to Malefica.

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00:15:13.200 --> 00:15:15.200

How do you pronounce it?

261

00:15:15.200 --> 00:15:16.200

<v Norma Kilpatrick> Malefica.

262

00:15:16.200 --> 00:15:17.200

<v James Hoffman> Malefica.

263

00:15:17.200 --> 00:15:18.200

<v Norma Kilpatrick> Malefica.

264

00:15:18.200 --> 00:15:19.200

<v James Hoffman> Malefica.

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00:15:19.200 --> 00:15:20.200

Okay.

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00:15:20.200 --> 00:15:22.200

What does Malefica mean?

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00:15:22.200 --> 00:15:24.200

What's the...

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00:15:24.200 --> 00:15:33.120

<v Norma Kilpatrick> Okay. In the 1400s, a document was written called the Malleus Maleficarum. Malefica means witch.

269  
00:15:33.919 --> 00:15:34.399  
<v James Hoffman> Okay.

270  
00:15:34.399 --> 00:15:34.960  
<v Norma Kilpatrick> It means witch.

271  
00:15:35.840 --> 00:15:36.879  
<v James Hoffman> Malefica means witch.

272  
00:15:36.879 --> 00:15:37.200  
<v Norma Kilpatrick> Yeah.

273  
00:15:37.200 --> 00:15:37.679  
<v James Hoffman> Okay.

274  
00:15:37.679 --> 00:15:39.200  
<v Norma Kilpatrick> And even in the Walt Disney...

275  
00:15:39.200 --> 00:15:39.700  
<v James Hoffman> Yeah.

276  
00:15:41.039 --> 00:15:41.759  
<v Norma Kilpatrick> Cartoon...

277  
00:15:41.759 --> 00:15:42.159  
<v James Hoffman> Yeah.

278  
00:15:42.159 --> 00:15:47.000  
<v Norma Kilpatrick> Is it Cinderella? The evil witch is called Maleficent.

279  
00:15:47.000 --> 00:15:47.840  
<v James Hoffman> Yes.

280  
00:15:49.039 --> 00:15:50.639  
<v Norma Kilpatrick> So this is Maleficent.

281  
00:15:50.639 --> 00:15:53.879  
The Malleus Maleficorum is called the Hammer of Witches.

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00:15:53.879 --> 00:15:56.799

And it was a document basically saying

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00:15:56.799 --> 00:15:58.399

that all women are witches.

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00:15:58.399 --> 00:16:01.799

Anyone who has, you know, is past this age

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00:16:01.799 --> 00:16:03.960

or has, you know, moles or.

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00:16:03.960 --> 00:16:05.480

<v James Hoffman> Doing strange things and looking strange

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00:16:05.480 --> 00:16:13.879

<v Norma Kilpatrick> has a cat so that's where Malefica comes from

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00:16:13.879 --> 00:16:21.879

<v James Hoffman> Sure. It was a writing collective formed with you, Rita and Nicola and now the process

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00:16:21.879 --> 00:16:30.799

I'm interested in the process talk about the the process. I understand that you, I guess you three did some research first on your own.

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00:16:30.799 --> 00:16:39.059

<v James Hoffman> Then I think you did a two week, you had a two week period to write a first kind of draft.

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00:16:39.059 --> 00:16:47.919

That's what I read from my research. And then after that, you sent it, you sent this probably a rough draft of

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00:16:47.919 --> 00:16:57.200

<v James Hoffman> the play to a feminist historian, Judith McKenzie. You also sent a copy to Kate Weiss, the director.

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00:16:57.200 --> 00:17:04.759

<v Norma Kilpatrick> Well actually we sent the copy to Peter Weiss, who is her husband, for him to assess the

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00:17:04.759 --> 00:17:05.000

script.

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00:17:05.319 --> 00:17:07.019



And I'll never forget what he said.

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00:17:08.099 --> 00:17:10.839

But it seems to me we worked a lot longer than two weeks

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00:17:10.839 --> 00:17:12.680

to generate the script that we sent together.

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00:17:12.680 --> 00:17:14.480

<v James Hoffman> That's what I get from the archives, reading.

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00:17:14.480 --> 00:17:16.740

<v Norma Kilpatrick> Well, I think we must have started in two weeks in December,

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00:17:16.740 --> 00:17:18.640

but we carried on in the winter.

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00:17:18.640 --> 00:17:21.160

<v James Hoffman> Well, another copy was sent to the new play center,

302

00:17:22.200 --> 00:17:24.099

probably someone like Jace Vander Veen.

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00:17:24.099 --> 00:17:25.599

Anyways, to look at and you comment.

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00:17:25.599 --> 00:17:31.400

<v Norma Kilpatrick> That's right and this is what Peter Weiss said, these are not scenes, these are ideas for scenes.

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00:17:31.400 --> 00:17:37.180

<v James Hoffman> Okay, well, is that a good comment?

<v Norma Kilpatrick> Well, we got that and we really

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00:17:37.180 --> 00:17:41.200

tried to understand what it meant and went back and did, you know, some rewriting. I

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00:17:41.200 --> 00:17:47.859

don't know if anyone's told you this but we've never finished writing that play.

<v James Hoffman> Well I'm not surprised I think a lot of Theatre Energy shows

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00:17:47.859 --> 00:17:51.119

were like that they're kind of open-ended.

<v Norma Kilpatrick> See of course we had a

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00:17:51.119 --> 00:17:55.400

finished script or the play came to an end as I said when we

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00:17:55.400 --> 00:17:58.839

<v Norma Kilpatrick> performed it then we talked a whole lot about taking it on tour and

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00:17:58.839 --> 00:18:03.779

people pointed out the security issues of doing it on in parks beside lakes

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00:18:03.779 --> 00:18:07.460

and how, who are we gonna hire to look you know.

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00:18:07.460 --> 00:18:09.119

So we never did take it on tour.

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00:18:09.119 --> 00:18:15.680

But we did get feedback from audience about the ending

<v James Hoffman> Lots of feedback.

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00:18:15.680 --> 00:18:17.680

<v Norma Kilpatrick> and how they wanted Alice, my character,

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00:18:17.680 --> 00:18:22.440

to stand up and you know, protest more and suggestions.

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00:18:22.440 --> 00:18:27.119

So Nick and Rita and I did go back into the space

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00:18:27.119 --> 00:18:29.819

and sit around and try to do, you know,

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00:18:29.819 --> 00:18:32.240

rewriting the end, rewriting the end.

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00:18:32.240 --> 00:18:33.480

<v James Hoffman> This is after you'd finished the show.

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00:18:33.480 --> 00:18:34.380

<v Norma Kilpatrick> This is after the show's all over.

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00:18:34.380 --> 00:18:35.240

<v James Hoffman> Closed, yeah.

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00:18:35.240 --> 00:18:39.079

<v Norma Kilpatrick> And we actually never came up with an ending

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00:18:39.079 --> 00:18:41.519

that we all thought was great.

<v James Hoffman> Endings can be tough.

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00:18:41.519 --> 00:18:48.839

<v Norma Kilpatrick> So I have the script sitting in a box at my house there. I keep saying to Rita when are we gonna finish this play?

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00:18:48.839 --> 00:18:53.599

<v James Hoffman> So there's not a finished version really yeah.

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00:18:53.599 --> 00:18:57.759

<v Norma Kilpatrick> Well, there is the version that we produced.

<v James Hoffman> Yeah of course in a way that was finished but a lot

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00:18:57.759 --> 00:19:02.359

of Theatre Energy shows, I think that's a given pretty well with a collective you

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00:19:02.359 --> 00:19:06.000

know if you look at the the files that I got from

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00:19:06.000 --> 00:19:12.259

Judith and now in the archives, renderings, voices, Muck, Millie, Virgil, etc.

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00:19:12.259 --> 00:19:16.720

The early plays especially, you never find a finished script. You find

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00:19:16.720 --> 00:19:21.480

you find files with draft one, draft two, another draft, another, you know, they're a

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00:19:21.480 --> 00:19:26.440

little different, they're tinkering, and they're marked as crossed another, you know, so you can see,

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00:19:26.440 --> 00:19:30.400

you know, so you can see the dynamic at work there,

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00:19:30.400 --> 00:19:33.759

the process, the ongoing revision, kind of, yeah.

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00:19:33.759 --> 00:19:36.160

And that's how collectives work, I think.

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00:19:36.160 --> 00:19:40.160

They never, to my surprise, maybe naivete,

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00:19:40.160 --> 00:19:41.680

they never published a script,

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00:19:41.680 --> 00:19:44.480

even though they had Pigweed Press at their services.

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00:19:44.480 --> 00:19:49.000

They could have finished the script and printed it, you guys.

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00:19:49.000 --> 00:19:50.000

Never did.

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00:19:50.000 --> 00:19:54.680

<v Norma Kilpatrick> That actually doesn't surprise me, but I thought that Voices, I thought that they were going

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00:19:54.680 --> 00:19:55.680

to do something with Voices.

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00:19:55.680 --> 00:20:00.000

<v James Hoffman> There was often talk about doing something, finishing a script, publishing it, doing something

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00:20:00.000 --> 00:20:01.000

with it.

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00:20:01.000 --> 00:20:09.640

<v Norma Kilpatrick> Because I thought Nick wanted to remount Voices here, I say not too long ago but that means sometime in the last 20 years.

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00:20:09.640 --> 00:20:11.519

<v James Hoffman> I've talked to Meredith about this.

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00:20:11.519 --> 00:20:12.759

Of course she knows Pigweed.

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00:20:12.759 --> 00:20:14.440

Best because Ron was running it.

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00:20:14.440 --> 00:20:15.440

<v Norma Kilpatrick> That was their place.

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00:20:15.440 --> 00:20:16.440

<v James Hoffman> Yeah, their thing.

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00:20:16.440 --> 00:20:18.440

And she said no, we never published anything.

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00:20:18.440 --> 00:20:20.000

There was talk of it but.

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00:20:20.000 --> 00:20:22.039

<v Norma Kilpatrick> Well the same thing with Malefica.

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00:20:22.039 --> 00:20:23.039

I wonder.

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00:20:23.039 --> 00:20:24.039

We should do something about that.

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00:20:24.039 --> 00:20:27.000

I just want to say a couple more things about Malefica if I may.

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00:20:27.000 --> 00:20:29.000

<v James Hoffman> Yeah, yeah, go ahead.

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00:20:29.000 --> 00:20:32.000

<v Norma Kilpatrick> So, okay, so it was the three of us doing the writing.

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00:20:32.000 --> 00:20:37.000

Kate Weiss was kind of a friend of ours because of the Women in View Festival.

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00:20:37.000 --> 00:20:39.000

<v James Hoffman> Yeah, of course, yeah.

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00:20:39.000 --> 00:20:42.000

<v Norma Kilpatrick> And they had taken the clown show down there for view one year.

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00:20:42.000 --> 00:20:43.000

<v James Hoffman> That's right.

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00:20:43.000 --> 00:20:47.559

<v Norma Kilpatrick> And I had a show of mine with the Light and Power

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00:20:47.559 --> 00:20:50.599

at the Women in View, and then Karen and Valerie

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00:20:50.599 --> 00:20:54.759

and I did our show at the, so Kate, we knew Kate.

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00:20:54.759 --> 00:20:56.799

And so she was hired as the director,

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00:20:56.799 --> 00:21:00.079

and we also hired, I say we as part

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00:21:00.079 --> 00:21:02.480

of the Theatre Energy Collective,

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00:21:02.480 --> 00:21:07.920

we also hired three actors from Vancouver, you

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00:21:07.920 --> 00:21:13.880

know actual professional real people.

<v James Hoffman> Ted Price.

<v Norma Kilpatrick> Ted yes and what David what's

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00:21:13.880 --> 00:21:19.480

David's last name? David played Matthew he was so evil.

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00:21:19.480 --> 00:21:28.000

And Sam, Samantha, Sam I forget her last name. And she played the young girl. But anyway, so that was also

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00:21:28.000 --> 00:21:32.000

an opportunity for me and others to work with

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00:21:32.000 --> 00:21:36.000

people who were actually, you know, making a living at it down on the coast.

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00:21:36.000 --> 00:21:40.000

<v Norma Kilpatrick> Michael Graham was

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00:21:40.000 --> 00:21:44.000

involved in Malefica.

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00:21:44.000 --> 00:21:46.799

as a, in a technical role, he wasn't a cast member.

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00:21:46.799 --> 00:21:53.920

But then we, anyway, I have photos of the cast. Ted, yes, do you know Ted?

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00:21:53.920 --> 00:22:00.559

<v James Hoffman> Yeah, I did some part of my research at one point, as you can see, it gets me

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00:22:00.559 --> 00:22:07.660

around the province a fair bit.

<v Norma Kilpatrick> I see.

<v James Hoffman> I was in Prince George researching Theatre Northwest.

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00:22:07.779 --> 00:22:08.599

<v Norma Kilpatrick> Okay.

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00:22:08.599 --> 00:22:11.440

<v James Hoffman> He was the AD [assistant director] at that for quite some time.

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00:22:11.440 --> 00:22:13.680

The Prince George Professional Theatre Company,

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00:22:13.680 --> 00:22:16.799

Theatre Northwest, he was the AD [assistant director] for quite some time.

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00:22:16.799 --> 00:22:17.640

<v Norma Kilpatrick> Okay.

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00:22:17.640 --> 00:22:18.460

<v James Hoffman> Yeah.

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00:22:18.460 --> 00:22:21.500

<v Norma Kilpatrick> Did Judith ever tell you about her little encounter

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00:22:21.500 --> 00:22:22.339

with Ted?

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00:22:22.339 --> 00:22:23.160

I mean, of course he was in our play.

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00:22:23.160 --> 00:22:24.000

<v James Hoffman> Sorry, who?

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00:22:24.000 --> 00:22:24.819

<v Norma Kilpatrick> Judith.

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00:22:24.819 --> 00:22:25.619

<v James Hoffman> No.

<v Norma Kilpatrick> Oh, okay. Well, we won't go.

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00:22:27.279 --> 00:22:28.119

I won't do it on tape.

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00:22:28.119 --> 00:22:28.960

<v James Hoffman> Okay.

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00:22:28.960 --> 00:22:29.779

Okay.

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00:22:29.779 --> 00:22:30.619



Maybe later.

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00:22:30.619 --> 00:22:31.460

Yeah.

401

00:22:32.880 --> 00:22:33.720

<v Norma Kilpatrick> Okay.

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00:22:33.720 --> 00:22:34.880

<v Norma Kilpatrick> Anything else about Malefica?

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00:22:36.440 --> 00:22:37.859

Well, it was, you know,

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00:22:37.859 --> 00:22:38.700

<v James Hoffman> Well, you,

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00:22:38.700 --> 00:22:39.720

<v Norma Kilpatrick> it was a thrill for me.

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00:22:39.720 --> 00:22:42.180

<v James Hoffman> Yeah, you apparently had a two week writing thing.

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00:22:42.180 --> 00:22:44.680

You pass those people I mentioned.

408

00:22:44.680 --> 00:22:53.279

Then you, then you had the cast improvise on the script,

<v Norma Kilpatrick> Somewhat

<v James Hoffman> and then you did rewrites on that.

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00:22:53.279 --> 00:22:58.880

And then finally, I guess, you got into full production mode.

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00:22:58.880 --> 00:23:10.440

<v Norma Kilpatrick> Well, see, Nicola was assistant director, and Rita was just sort of the writer in waiting or you know. So once I became an actor, I was no longer

411

00:23:10.440 --> 00:23:14.400

involved in the writing process. Rita kind of took that over because

<v James Hoffman> You just has a big job to do.

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00:23:14.400 --> 00:23:18.680

<v Norma Kilpatrick> Yeah, and Nick [Nicola] had a big job to do.

<v James Hoffman> You had a role to play. Nick [Nicola] was in it too, was she?

413

00:23:18.680 --> 00:23:24.119

<v Norma Kilpatrick> She was AD, as an assistant director.

<v James Hoffman> Yeah, okay, she wasn't acting in it.

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00:23:24.119 --> 00:23:26.119

<v Norma Kilpatrick> Right, she wasn't.

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00:23:26.119 --> 00:23:28.279

<v James Hoffman> What a big powerful show that sounded like.

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00:23:28.279 --> 00:23:29.920

What I can tell.

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00:23:29.920 --> 00:23:32.819

<v Norma Kilpatrick> It was so exciting, and I have to say,

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00:23:32.819 --> 00:23:35.039

that most of the design ideas and the whole idea

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00:23:35.039 --> 00:23:37.880

for doing it at the lake and everything, Nicola.

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00:23:38.819 --> 00:23:42.160

<v James Hoffman> And getting the tent, which apparently leaked.

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00:23:42.160 --> 00:23:44.200

<v Norma Kilpatrick> Did it, well I don't know.

422

00:23:44.200 --> 00:23:48.859

<v James Hoffman> I read comments, leaky roof, in a way added to the charm.

423

00:23:50.160 --> 00:23:51.000

<v Norma Kilpatrick> Well of course.

424

00:23:51.000 --> 00:23:51.819

<v James Hoffman> In the middle ages, right?

425

00:23:51.819 --> 00:23:53.279

<v Norma Kilpatrick> In June it's always rainy here,

426

00:23:53.279 --> 00:23:57.079

and as it turned out, the days, the few days,

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00:23:57.079 --> 00:24:00.059

however many it was, that we actually did the show,

428

00:24:00.059 --> 00:24:02.000

it had stopped raining.

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00:24:02.000 --> 00:24:04.240

It was still, you know, cloudy and damp,

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00:24:04.240 --> 00:24:06.440

but perfect for a fire on the lake.

431

00:24:06.440 --> 00:24:07.680

<v James Hoffman> Can you talk about the,

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00:24:08.539 --> 00:24:11.099

I was interested as a critic,

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00:24:11.099 --> 00:24:12.960

someone studies theatre,

434

00:24:12.960 --> 00:24:15.119

can you comment on the impact it had?

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00:24:15.119 --> 00:24:16.279

The kind of comments you got,

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00:24:16.279 --> 00:24:17.319

the kind of reviews you got,

437

00:24:17.319 --> 00:24:19.059

the overt impact,

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00:24:19.059 --> 00:24:21.519

how did the people take it?

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00:24:21.519 --> 00:24:22.359

<v Norma Kilpatrick> Yeah.

440

00:24:28.960 --> 00:24:36.799

I, understand this was in 1990 so I'll remember as well as I can. Lots has happened to me since then.

<v James Hoffman> Yeah, of course.

<v Norma Kilpatrick> I think that

441

00:24:36.799 --> 00:24:40.299

people, you know, people had their feedback about they wanted to be a

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00:24:40.299 --> 00:24:45.559

<v Norma Kilpatrick> little more protesting at the end and we just let it happen and those kinds

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00:24:45.559 --> 00:24:50.259

of comments. But,

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00:24:50.259 --> 00:24:55.319

<v Norma Kilpatrick> We were all jazzed on it so I think that, you know, we got lots of positive feedback.

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00:24:55.319 --> 00:24:58.200

<v James Hoffman> Good reviews?

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00:24:58.200 --> 00:24:59.200

<v James Hoffman> I can look at them again.

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00:24:59.200 --> 00:25:00.359

<v Norma Kilpatrick> Yeah, I have no idea.

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00:25:00.359 --> 00:25:01.359

I think so.

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00:25:01.359 --> 00:25:02.359

<v James Hoffman> Good receives.

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00:25:02.359 --> 00:25:10.539

<v Norma Kilpatrick> But I will say this maybe ten years ago I was sitting in a little place in Nelson there Sidewinder's Cafe talking to my

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00:25:10.539 --> 00:25:16.359

friend and a woman behind me said you were in that play that was at the

452

00:25:16.359 --> 00:25:24.339

Lakeside Park I recognize your voice. Because of course, I certainly didn't look the same, by then.

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00:25:24.339 --> 00:25:27.299

<v James Hoffman> I ask that question because to me it's an extraordinary,

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00:25:27.299 --> 00:25:30.299

powerful play and a bit unusual, quite frankly.

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00:25:30.299 --> 00:25:35.299

Not your usual summer park, theatre, happy street.

456

00:25:35.640 --> 00:25:37.980

This is something very tough.

457

00:25:39.160 --> 00:25:43.079

And I can imagine some people going,

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00:25:43.079 --> 00:25:44.480

shit, what are we doing here?

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00:25:45.460 --> 00:25:46.299

I can't stand this.

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00:25:46.299 --> 00:25:48.400

<v Norma Kilpatrick> I think that most of the people who came were more.

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00:25:48.400 --> 00:25:49.240

<v James Hoffman> More sympathetic.

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00:25:49.240 --> 00:25:50.460

<v Norma Kilpatrick> Yeah, and more.

<v James Hoffman> Into it.

463

00:25:50.460 --> 00:25:53.819

<v Norma Kilpatrick> Yeah, more of that stratum of people that would.

464

00:25:53.819 --> 00:25:54.700

<v James Hoffman> Who would get it.

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00:25:54.700 --> 00:25:58.140

<v Norma Kilpatrick> Yeah, and of course Theatre Energy, I will say,

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00:25:59.519 --> 00:26:01.460

<v Norma Kilpatrick> and Nicola in particular.

467

00:26:02.819 --> 00:26:04.259

It's all about pushing the edges.

468

00:26:04.259 --> 00:26:06.920

It's all about pushing the boundaries.

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00:26:06.920 --> 00:26:10.240

And so, you know, for Theatre Energy to do a play

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00:26:10.240 --> 00:26:15.240

about such a ghastly period of time.

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00:26:15.519 --> 00:26:16.359

<v James Hoffman> That's pushing the edges, which is what they do.

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00:26:16.359 --> 00:26:18.839

<v Norma Kilpatrick> And talk about the burning of women as witches,

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00:26:18.839 --> 00:26:20.759

and talk about how so many things

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00:26:20.759 --> 00:26:22.680

that are part of our culture now

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00:26:22.680 --> 00:26:24.680

came from this horrible time.

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00:26:24.680 --> 00:26:27.660

<v Norma Kilpatrick> It's just a natural thing for Theatre Energy to do, I think.

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00:26:27.660 --> 00:26:29.759

<v James Hoffman> I think they had a rep of doing that kind of show.

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00:26:29.759 --> 00:26:30.599

<v Norma Kilpatrick> Absolutely.

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00:26:30.599 --> 00:26:31.440

<v James Hoffman> For sure, yeah.

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00:26:31.440 --> 00:26:33.480

<v Norma Kilpatrick> Absolutely, I mean, you know, in the early days

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00:26:33.480 --> 00:26:37.079

reflecting the various cultural threads that

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00:26:37.079 --> 00:26:39.319

<v James Hoffman> Like renderings and voices that are in place,

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00:26:39.319 --> 00:26:41.720

which I don't think you saw, but probably heard about them.

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00:26:41.720 --> 00:26:42.559

<v Norma Kilpatrick> Oh yeah.

485

00:26:42.559 --> 00:26:44.000

<v James Hoffman> Yeah, they pushed.

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00:26:44.000 --> 00:26:47.279

<v Norma Kilpatrick> Yeah, and so Malefica was

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00:26:47.279 --> 00:26:52.380

probably our last big push at the boundaries. Yeah. I mean the the school

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00:26:52.380 --> 00:26:57.839

tour and whatever you know whatever happened after. Yeah. That was,

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00:26:57.839 --> 00:27:07.880

because even now today there's, there's an expression that people use that I learned about when I was researching

Malefica,

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00:27:07.880 --> 00:27:10.279

which is the rule of thumb.

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00:27:10.279 --> 00:27:12.039

Do you know what the rule of thumb is?

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00:27:12.039 --> 00:27:13.640

<v James Hoffman> No.

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00:27:13.640 --> 00:27:17.920

<v Norma Kilpatrick> A man can beat his wife with nothing thicker than his thumb.

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00:27:19.240 --> 00:27:20.519

<v James Hoffman> Oh my gosh.

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00:27:20.519 --> 00:27:22.759

<v Norma Kilpatrick> So when people nowadays say the rule of thumb,

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00:27:22.759 --> 00:27:25.000

I say you have no idea what that means.

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00:27:25.000 --> 00:27:28.000

<v James Hoffman> A lot of those sayings did have horrific origins.

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00:27:28.000 --> 00:27:29.000

<v Norma Kilpatrick> Absolutely.

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00:27:29.000 --> 00:27:30.000

And so, you know, so.

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00:27:30.000 --> 00:27:33.000

<v James Hoffman> You could meet your wife with nothing bigger than your thumb.

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00:27:33.000 --> 00:27:34.000

<v Norma Kilpatrick> Nothing thicker, with a stick.

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00:27:34.000 --> 00:27:36.000

<v James Hoffman> If it's smaller than that, you're okay.



503  
00:27:36.000 --> 00:27:37.000  
<v Norma Kilpatrick> Not thicker than your thumb.

504  
00:27:37.000 --> 00:27:39.000  
<v James Hoffman> The rule of thumb, I had no idea.

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00:27:39.000 --> 00:27:40.000  
<v Norma Kilpatrick> No, no.

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00:27:40.000 --> 00:27:42.000  
<v Norma Kilpatrick> And people use it all the time.

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00:27:42.000 --> 00:27:45.819  
When I just try to say, what you mean is the general rule.

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00:27:45.819 --> 00:27:47.839  
<v James Hoffman> I've come across a number of words like that,

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00:27:47.839 --> 00:27:50.000  
<v James Hoffman> common expressions, and I'm the kind of person

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00:27:50.000 --> 00:27:51.839  
I like to look it up and, what the hell

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00:27:51.839 --> 00:27:52.660

512  
00:27:52.660 --> 00:27:53.500  
<v Norma Kilpatrick> Yeah, where did that come from?

513  
00:27:53.500 --> 00:27:54.960  
<v James Hoffman> You do look it up and holy shit.

514  
00:27:56.000 --> 00:27:56.839  
<v Norma Kilpatrick> I know.

515  
00:27:56.839 --> 00:27:59.039  
<v James Hoffman> You know, no idea, people toss it around,

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00:27:59.039 --> 00:28:00.640

they don't know.

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00:28:00.640 --> 00:28:04.359

<v Norma Kilpatrick> So I can't really say how the play affected

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00:28:04.359 --> 00:28:06.519

the general audience, I can just say say how the play affected the general audience.

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00:28:06.519 --> 00:28:12.079

I can just say how it affected me, which is I learned so much and have...even when I went

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00:28:12.079 --> 00:28:22.559

to my Lawrence reunion back in, was it 2011, 2015, one of the professors there did a seminar

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00:28:22.559 --> 00:28:25.000

<v Norma Kilpatrick> on the burning of witches.

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00:28:25.839 --> 00:28:29.599

And so people went there expecting it to be about Salem,

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00:28:29.599 --> 00:28:31.640

but it was about Europe,

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00:28:31.640 --> 00:28:33.480

which of course is what I know about.

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00:28:35.579 --> 00:28:38.039

And so as far as I know,

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00:28:38.039 --> 00:28:40.680

it's good for people to know about this stuff.

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00:28:40.680 --> 00:28:42.960

<v James Hoffman> Well, I've got my questions done here.

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00:28:42.960 --> 00:28:44.039

I think I'm.

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00:28:44.039 --> 00:28:45.200

<v Norma Kilpatrick> That's perfect, that's perfect.

530

00:28:45.200 --> 00:28:46.039

<v James Hoffman> Yeah.

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00:28:46.039 --> 00:28:47.559

<v Norma Kilpatrick> We do want to get up and see our friend today.

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00:28:47.559 --> 00:28:48.720

<v James Hoffman> Yeah, and I've got a...

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00:28:51.480 --> 00:28:53.119

I'll just stop this.