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1
00:00:00.000 --> 00:00:08.800
<v James Hoffman> and this one to go come on

2
00:00:08.800 --> 00:00:12.720
okay interviewing Catherine Marrison on September 12,

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00:00:12.720 --> 00:00:15.919
2022. Catherine could I begin by asking you

4
00:00:15.919 --> 00:00:18.559
the question?

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00:00:19.280 --> 00:00:26.160
You came to the Slocan Valley and you were involved in theater before theater energy. Can I ask you the

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00:00:26.160 --> 00:00:54.439
question, probably none of you came to the Slocan Valley planning to do theater performance or found Oh boy, how far back to go. My history with theater, it started in dance.

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00:00:54.439 --> 00:00:56.079
<v Catherine Marrison> Where were you when you were doing dance?

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00:00:56.079 --> 00:01:08.040
I grew up in New Jersey and near New York and I studied at the Martha Graham School through my high school years and I got involved in

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00:01:08.040 --> 00:01:15.879
theater when I was at Boston University and it was alternative theater right from the

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00:01:15.879 --> 00:01:31.900
get-go because I was attracted to more movement-based theater. So that was Ohm Theatre Workshop at the time. And that's when I was

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00:01:31.900 --> 00:01:49.560
also exposed to the Open Theater in New York, Joseph Chaikin and etc. And when a collectively created play that I was working on in the summer of 69, kind of fell apart

00:01:49.560 --> 00:01:54.680

<v James Hoffman> at the end of the summer, I decided I wanted to go to California where I had spent the

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00:01:54.680 --> 00:02:01.019

previous summer in 68. And I said, that's the place for me, because I was going to go

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00:02:01.019 --> 00:02:05.680

work with the San Francisco Mime Troupe or something like that.

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00:02:05.680 --> 00:02:11.919

<v Catherine Marrion> But I ended up working with Anna Halprin, who was actually quite a famous dancer.

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00:02:11.919 --> 00:02:15.879

She just died last year, I think.

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00:02:15.879 --> 00:02:23.460

Interestingly enough, she went into movement and expressive arts therapy, basically, which

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00:02:23.460 --> 00:02:25.000

is my field now.

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00:02:25.000 --> 00:02:26.000

Yeah, yeah.

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00:02:26.000 --> 00:02:28.520

So, but that's much later at the time.

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00:02:28.520 --> 00:02:32.000

It was a dancer's workshop.

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00:02:32.000 --> 00:02:36.479

Then I ran off to have adventures.

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00:02:36.479 --> 00:02:39.840

It was a good time for adventures.

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00:02:39.840 --> 00:02:40.840

Late 60s?

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00:02:40.840 --> 00:02:41.840

Late 60s.

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00:02:41.840 --> 00:02:48.840
And living in Southern California in the desert, going to Hawaii and hitchhiking

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00:02:48.840 --> 00:02:55.439
around and odd things like that, living in very rural Washington state and then back

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00:02:55.439 --> 00:03:01.080
in California in Marin County saw Salido houseboat, that kind of thing.

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00:03:01.080 --> 00:03:06.919
And then I wanted to go back to someplace with running water and green trees and saw

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00:03:06.919 --> 00:03:10.479
a ride board notice to go to Vancouver.

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00:03:10.479 --> 00:03:11.479
Vancouver.

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00:03:11.479 --> 00:03:15.099
And I said, well, why not?

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00:03:15.099 --> 00:03:16.159
So I went to Vancouver.

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00:03:16.159 --> 00:03:18.919
<v James Hoffman> Ride board notice, that's to get a ride on a car?

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00:03:18.919 --> 00:03:19.919
Yeah.

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00:03:19.919 --> 00:03:21.560
Somebody traveling up and you want to come kind of thing?

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00:03:21.560 --> 00:03:22.560
<v Catherine Marrion>Yeah.

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00:03:22.560 --> 00:03:23.560
And I could share the drive.

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00:03:23.560 --> 00:03:24.560

Yeah.

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00:03:24.560 --> 00:03:27.439

And that's how I came to Canada oh yeah now people say was it political

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00:03:27.439 --> 00:03:32.520

because it was 1971 and I would not say directly indirectly I was very glad to

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00:03:32.520 --> 00:03:37.240

be rid of the United States uh-huh well the Vietnam stuff was really hot and

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00:03:37.240 --> 00:03:46.879

<v James Hoffman> heavy yeah and I joined the BC traveling arts and crafts fair, which had money, a grant of some sort.

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00:03:46.879 --> 00:03:49.919

<v Catherine Marrion> It was the centennial of BC.

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00:03:49.919 --> 00:03:53.039

And we put on fairs all over the province.

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00:03:53.039 --> 00:03:55.439

And by the time the summer was, oh,

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00:03:55.439 --> 00:03:58.840

and there was a guy there who wanted to direct a play.

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00:03:58.840 --> 00:04:01.759

And I said, please, yeah, I wanna be in it.

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00:04:01.759 --> 00:04:04.159

And it was the second shepherd's play.

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00:04:04.159 --> 00:04:12.560

And the director's name was Brian Marrion. Second shepherds play. Yeah no we did the second Christmas play

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00:04:12.560 --> 00:04:21.160

<v James Hoffman> it was it was great and there was a Vancouver still. Yeah in Vancouver

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00:04:21.160 --> 00:04:25.839

Brian and I did not get together during the fair. It was not till the next year.

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00:04:25.839 --> 00:04:26.680

<v Catherine Marrion> Oh yeah.

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00:04:26.680 --> 00:04:30.819

But we did spend, you know, time curled up together

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00:04:30.819 --> 00:04:32.699

on stage being two shepherds.

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00:04:32.699 --> 00:04:33.540

Okay.

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00:04:33.540 --> 00:04:37.000

Okay.

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00:04:37.000 --> 00:04:42.000

<v James Hoffman> And that when we played Grand Forks,

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00:04:42.040 --> 00:04:45.199

the Dougalbours would come and bring pots of borscht for us.

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00:04:45.199 --> 00:04:53.199

They understood traveling fairs and performances, and I think they liked the Christian aspect of the play.

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00:04:53.199 --> 00:04:56.399

<v Catherine Marrion> You know, Christian play, yeah, yeah. Great.

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00:04:56.399 --> 00:05:06.800

So, okay, so we got together. I got pregnant, and we were still on the lower mainland and then I had a

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00:05:06.800 --> 00:05:14.439

<v James Hoffman> miscarriage and some complications and I remember being in the hospital and

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00:05:14.439 --> 00:05:18.980

<v Catherine Marrion> Brian saying well we could go and visit a couple of the people from the Fair

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00:05:18.980 --> 00:05:26.720

Renew in the Slocan Valley, Jane and Carl, maybe move out there. And the other possibility was we would go up

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00:05:26.720 --> 00:05:30.120
to Port Alice or some place like that.

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00:05:30.120 --> 00:05:32.360
And another, you know, there were three.

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00:05:32.360 --> 00:05:34.839
And I said, let's go see Jane and Carl.

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00:05:34.839 --> 00:05:35.800
<v James Hoffman> In this Locan Valley?

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00:05:35.800 --> 00:05:36.639
Yes.

71
00:05:36.639 --> 00:05:38.480
<v Catherine Marrion> In Winla or?

72
00:05:38.480 --> 00:05:42.600
They were in Goose Creek, Crescent Valley.

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00:05:42.600 --> 00:05:43.639
Oh, Crescent Valley.

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00:05:43.639 --> 00:05:49.040
In, yeah, up the road in Crescent Valley. Oh, Crescent Valley. Yeah, up the road in Crescent Valley.

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00:05:49.040 --> 00:05:56.040
<v James Hoffman> And what do I say?

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00:05:56.040 --> 00:06:08.240
<v Catherine Marrion> There was another aspect of the Slocan Valley which was more mysterious to me in retrospect, which is that when I lived for a year in Kettle Falls, Washington,

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00:06:08.240 --> 00:06:16.620
on Pingston Creek Road up on the back 40, with the fellow who I was not the right guy

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00:06:16.620 --> 00:06:21.660
for me, it was the same territory.

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00:06:21.660 --> 00:06:26.000

<v James Hoffman> I think it was less than 100 miles away from the Slocan Valley.

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00:06:26.000 --> 00:06:30.000

<v Catherine Marrion> But Canada didn't really exist for me at that time.

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00:06:30.000 --> 00:06:37.000

<v James Hoffman> But when I came to the Slocan Valley it was like, I felt at home.

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00:06:37.000 --> 00:06:40.000

<v Catherine Marrion> I felt like I knew something about the time.

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00:06:40.000 --> 00:06:45.800

<v James Hoffman> When you came there, can I ask you, what kinds of activities overall did you see yourself

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00:06:45.800 --> 00:06:46.800

<v Catherine Marrion> doing and engaging in?

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00:06:46.800 --> 00:06:53.120

<v James Hoffman> Do you have an agenda like, oh, I see myself doing what?

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00:06:53.120 --> 00:06:58.519

Isn't that funny?

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00:06:58.519 --> 00:07:05.759

No, I always knew that I would be involved in the arts.

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00:07:05.759 --> 00:07:07.639

Yeah, okay.

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00:07:07.639 --> 00:07:08.639

<v Catherine Marrion> You know?

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00:07:08.639 --> 00:07:10.439

And so did Brian.

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00:07:10.439 --> 00:07:12.959

And Brian had all kinds of ideas of things to do.

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00:07:12.959 --> 00:07:15.399

And I knew that that would be part of my life.

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00:07:15.399 --> 00:07:17.600

It didn't matter where I was.

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00:07:17.600 --> 00:07:19.319

Okay, okay.

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00:07:19.319 --> 00:07:21.560

<v James Hoffman> That would have been a shorter answer.

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00:07:21.560 --> 00:07:23.519

<v Catherine Marrion> Yeah, okay.

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00:07:23.519 --> 00:07:25.500

There was no, or very little of the

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00:07:25.500 --> 00:07:31.600

political side to moving, you know, the unhappy US politics, draft dodging and

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00:07:31.600 --> 00:07:37.339

stuff like that. There's not much of that with you or Brian? Oh well, no, not

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00:07:37.339 --> 00:07:50.439

<v James Hoffman> particularly, although when I came to the valley, the counterculture community was over, I would say, overwhelmingly American.

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00:07:50.439 --> 00:07:51.439

<v Catherine Marrion> In the valley?

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00:07:51.439 --> 00:07:52.439

Yeah, yeah.

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00:07:52.439 --> 00:07:57.600

<v James Hoffman> And I never thought, yeah.

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00:07:57.600 --> 00:08:01.000

Would you say you were a back to the lander kind of person?

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00:08:01.000 --> 00:08:06.560

<v Catherine Marrion> In essence, yes, but in practice, you know know I had done some goats and chickens you know.

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00:08:08.639 --> 00:08:16.079

But we were different than so many people who had saved up or came into money and they bought land

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00:08:16.079 --> 00:08:22.480

and they busted ass building houses and you know we pretended to build a house a couple times but

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00:08:22.480 --> 00:08:29.259

it never really... because you know there was Brian sitting in the teepee writing grants, right?

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00:08:29.259 --> 00:08:33.559

And I'm trying to dig post holes for the house, right?

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00:08:33.559 --> 00:08:35.279

Oh, gosh.

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00:08:35.279 --> 00:08:37.320

<v James Hoffman> We were very silly.

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00:08:37.320 --> 00:08:40.960

<v Catherine Marrion> Well, yeah.

113

00:08:40.960 --> 00:08:45.360

<v James Hoffman> What specific events prompted you to get involved in theater there? Like I know

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00:08:45.360 --> 00:08:49.799

there was before Theater Energy there was quite a few theater

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00:08:49.799 --> 00:08:57.379

productions in Winlaw area. Brian directed a lot of it. So was that before

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00:08:57.379 --> 00:09:00.679

you and Brian arrived was there some of that happening already and you

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00:09:00.679 --> 00:09:14.639

<v Catherine Marrion> could look at it and said aha we can join in because you did join in right? At least Brian was directing some of it. Yeah so I had the

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00:09:14.639 --> 00:09:20.759

<v James Hoffman> miscarriage in 72. We arrived in the valley in November of 72 which was of

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00:09:20.759 --> 00:09:26.700

<v Catherine Marrion> course a great time to arrive in the valley. Yeah, yeah. So we rented a place in Slocan Park.

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00:09:26.700 --> 00:09:29.159

But then I got pregnant again

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00:09:29.159 --> 00:09:34.159

and I was before focused on having a baby.

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00:09:34.320 --> 00:09:35.840

Yeah, yeah, of course, yeah.

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00:09:35.840 --> 00:09:37.179

For a period of time.

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00:09:38.179 --> 00:09:42.120

And then I guess it wasn't until,

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00:09:43.559 --> 00:09:48.799

<v James Hoffman> calm down mother, I guess it wasn't until Calm Down Mother, I guess. No, I think I did that tango for

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00:09:48.799 --> 00:09:54.840

<v Catherine Marrion> Happy Birthday One to June. You were in that production. I was just... Brian directed it, I think.

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00:09:54.840 --> 00:09:59.759

<v James Hoffman> Yeah, and this was something that was interjected into the script. Okay. Oh, oh

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00:09:59.759 --> 00:10:06.480

<v Catherine Marrion> you're... a dance. The dance, yeah. And it was kind of a reverse a pash dance where I was the dominant.

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00:10:06.480 --> 00:10:08.519

<v James Hoffman> Oh yeah.

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00:10:08.519 --> 00:10:09.519

<v Catherine Marrion> Yeah.

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00:10:09.519 --> 00:10:12.679

<v James Hoffman> Okay, so you got involved with existing theater to begin with.

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00:10:12.679 --> 00:10:13.679

Yeah.

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00:10:13.679 --> 00:10:16.679

<v Catherine Marrison> There were people doing shows.

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00:10:16.679 --> 00:10:23.440

And I was, you know, I did some teaching at the whole school.

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00:10:23.440 --> 00:10:26.000

Okay.

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00:10:26.000 --> 00:10:29.000

<v James Hoffman> Did some theater and ed

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00:10:29.000 --> 00:10:32.000

<v Catherine Marrison> work with them?

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00:10:32.000 --> 00:10:34.000

<v James Hoffman> Dorothy Hefgett-like?

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00:10:34.000 --> 00:10:37.000

<v Catherine Marrison> Oh yeah, yeah. I know Dorothy.

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00:10:37.000 --> 00:10:40.000

<v James Hoffman> I did a bit of that too.

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00:10:40.000 --> 00:10:43.000

To what extent were you inspired by notable

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00:10:43.000 --> 00:10:45.360

international, you know, I know I was involved

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00:10:45.360 --> 00:10:51.679

in theater at that time too and there were just important theater people, leaders, you

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00:10:51.679 --> 00:10:54.639

know, writing books and being talked about.

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00:10:54.639 --> 00:10:55.639

Peter Brook.

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00:10:55.639 --> 00:10:56.639
<v Catherine Marrion> Yeah.

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00:10:56.639 --> 00:10:57.639
Joseph Chaikin.

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00:10:57.639 --> 00:10:58.639
Yes.

149
00:10:58.639 --> 00:11:03.559
Schechner certainly would have played a part in my awareness.

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00:11:03.559 --> 00:11:06.519
I would have guessed all these. Yeah. Did you

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00:11:06.519 --> 00:11:12.840
mention Chaikin? Yeah. Presence of the actor. Presence of the actor. Artaud.

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00:11:12.840 --> 00:11:18.720
The theater and its double. Empty space. Yeah. So we're all reading the same books.

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00:11:18.720 --> 00:11:23.320
And of course you haven't mentioned the magical... there was a time there you

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00:11:23.320 --> 00:11:27.120
couldn't talk to anybody in theatre without Grotowski.

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00:11:27.120 --> 00:11:29.919
Grotowski was the guy.

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00:11:29.919 --> 00:11:31.919
He was the guy.

157
00:11:31.919 --> 00:11:34.320
Towards a poor theatre.

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00:11:34.320 --> 00:11:39.159
We all had our back pocket.

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00:11:39.159 --> 00:11:44.799

And I remember reading some of these books and just practically jumping out of my skin

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00:11:44.799 --> 00:11:50.279

because I had seen theater as I grew up in a fairly cultured house, household.

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00:11:50.279 --> 00:11:57.299

In New Jersey. Well yeah but my parents were New Yorkers. Okay. And Manhattan?

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00:11:57.299 --> 00:12:10.519

<v James Hoffman> Well Brooklyn and the Bronx, nice Jewish folks and my mother I said I was an immigrant from Russia Soviet

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00:12:10.519 --> 00:12:26.000

<v Catherine Marrion> Union 1926 yeah but yeah so yeah Grotowski. Well, spice.

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00:12:26.000 --> 00:12:29.000

<v James Hoffman> Linda Putnam.

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00:12:29.000 --> 00:12:33.000

<v Catherine Marrion> You know, my, okay, and all right, let me just try.

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00:12:33.000 --> 00:12:38.000

<v James Hoffman> Contact Improv, Authentic Movement, no Authentic Movement came later.

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00:12:38.000 --> 00:12:43.000

<v Catherine Marrion> But Contact Improv, I was just very early on connected with that.

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00:12:43.000 --> 00:12:44.000

<v James Hoffman> Oh yeah, yeah.

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00:12:44.000 --> 00:12:48.120

<v Catherine Marrion> In Vancouver, I was Peter.

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00:12:48.120 --> 00:12:49.879

<v James Hoffman> There was this guy, a key man.

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00:12:49.879 --> 00:12:52.679

<v Catherine Marrion> Key guy, and Andrew.

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00:12:52.679 --> 00:12:54.799

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

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00:12:54.799 --> 00:12:56.120

Yeah, I've got it too.

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00:12:56.120 --> 00:12:57.200

<v Catherine Marrion> There's a name.

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00:12:57.200 --> 00:13:00.879

Yeah, and so again,

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00:13:00.879 --> 00:13:05.000

I was never that interested in theater when I was a kid.

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00:13:05.000 --> 00:13:09.320

I was taken to see plays, but it was very talking head time,

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00:13:09.320 --> 00:13:14.080

the 50s, and that didn't really do it for me.

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00:13:14.080 --> 00:13:17.960

So that when I saw The Serpent, it was like, there you go.

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00:13:17.960 --> 00:13:19.480

That's it.

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00:13:19.480 --> 00:13:20.639

And, uh.

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00:13:20.639 --> 00:13:22.080

Seven will play.

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00:13:22.080 --> 00:13:22.580

Chicken.

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00:13:28.200 --> 00:13:34.639

<v James Hoffman> Oh, great. OK, well, I would have guessed all that and you've confirmed it. I did not study theater at Boston University. Okay you didn't.

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00:13:34.639 --> 00:13:45.000

<v Catherine Marrion> Brian took theater at UVic. Yes he did. So I had no training. Yeah. I came through a very, very

different route.

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00:13:47.399 --> 00:13:50.919

<v James Hoffman> And so in 84, what?

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00:13:50.919 --> 00:13:51.879

<v Catherine Marrion> When does?

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00:13:51.879 --> 00:13:52.720

<v James Hoffman> Yeah.

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00:13:52.720 --> 00:13:54.120

<v Catherine Marrion> We all have our stories.

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00:13:54.120 --> 00:13:57.000

A lot of people went from traditional theater

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00:13:57.000 --> 00:13:59.480

and then discovered more alternative.

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00:13:59.480 --> 00:14:01.519

I started with alternative theater.

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00:14:01.519 --> 00:14:02.539

Yeah, yeah.

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00:14:02.539 --> 00:14:03.379

Yeah.

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00:14:03.379 --> 00:14:04.220

Yeah, yeah.

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00:14:07.559 --> 00:14:13.039

<v James Hoffman> Great, well, good stuff. Who were the prime instigators when Theater Energy kind of started? I think, I think its

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00:14:13.039 --> 00:14:24.919

first appearance was the 1976 summer workshops, which were called Theater

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00:14:24.919 --> 00:14:28.559

Energy Summer Workshop 76, something like that.

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00:14:29.360 --> 00:14:34.559

So Theater Energy, when it first appeared, was not a theater company. It was a series of workshops.

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00:14:34.559 --> 00:14:40.559

<v Catherine Marrion> I think we always knew. It was almost like a school. I actually have a memory of a meeting.

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00:14:41.279 --> 00:14:45.679

I think it was at Meredith's house.

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00:14:45.679 --> 00:14:53.440

<v James Hoffman> And major decisions were made at that time about whether to keep it.

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00:14:53.440 --> 00:14:54.440

<v Catherine Marrion> And I can't remember.

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00:14:54.440 --> 00:14:55.440

When was this meeting?

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00:14:55.440 --> 00:14:56.440

That's crucial.

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00:14:56.440 --> 00:14:57.440

It is crucial.

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00:14:57.440 --> 00:14:58.440

Pardon me?

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00:14:58.440 --> 00:15:00.519

It is crucial and I wish I could.

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00:15:00.519 --> 00:15:03.399

Was it during the first summer workshops or later?

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00:15:03.399 --> 00:15:04.399

I...

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00:15:04.399 --> 00:15:09.399

<v James Hoffman> Because that's what theatre energy evolved from that.

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00:15:09.399 --> 00:15:19.320

Those summer workshops, those 1976 summer workshops, theatre energy, they ended with

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00:15:19.320 --> 00:15:22.700

Nancy writing for a grant and getting it, \$5,000 or something?

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00:15:22.700 --> 00:15:23.700

Yes.

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00:15:23.700 --> 00:15:25.360

To do a show, to get a show to get to get a

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00:15:25.360 --> 00:15:33.360

group together and do a show and that became the so-called performance ensemble of theater energy

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00:15:33.360 --> 00:15:37.840

or something like that theater energy performance performance ensemble they dropped that those last

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00:15:37.840 --> 00:15:47.779

two words anyway that and that and they came together the eight of you, and you put together bits and pieces, which

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00:15:47.779 --> 00:15:50.519

became renderings.

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00:15:50.519 --> 00:15:53.080

I can see how you would frame it that way.

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00:15:53.080 --> 00:16:01.360

<v Catherine Marrion> I would frame it a little differently.

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00:16:01.360 --> 00:16:06.000

<v James Hoffman> We all knew we needed to learn things. Yep, the workshops.

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00:16:06.000 --> 00:16:10.000

<v Catherine Marrion> The workshops were for us and shared with the community.

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00:16:10.000 --> 00:16:12.000

<v James Hoffman> Yeah, yeah, yeah.

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00:16:12.000 --> 00:16:16.000

<v Catherine Marrion> And it was a jump start towards performance and I always knew that.

226
00:16:16.000 --> 00:16:18.000
<v James Hoffman> Oh, okay, you knew that.

227
00:16:18.000 --> 00:16:19.000
<v Catherine Marrion> Oh, yeah.

228
00:16:19.000 --> 00:16:20.000
<v James Hoffman> It would end up in performance.

229
00:16:20.000 --> 00:16:22.000
<v Catherine Marrion> Yes, I always knew that.

230
00:16:22.000 --> 00:16:30.000
A theatre company. Yes, or if I didn't know it as such, it was the deep hope.

231
00:16:30.000 --> 00:16:32.000
And I'm sure it's something we talk about.

232
00:16:32.000 --> 00:16:36.000
Well, when someone like Nancy was writing that for that grant and got it,

233
00:16:36.000 --> 00:16:44.000
<v James Hoffman> when she was writing it, she no doubt had the concurrence of people like you and others to do it.

234
00:16:44.000 --> 00:16:45.000
Yes. a concurrence of people like you and others to do it.

235
00:16:45.000 --> 00:16:46.000
Yes.

236
00:16:46.000 --> 00:16:51.840
And also there must have been some understanding of, hey, if we get it, we're going to form

237
00:16:51.840 --> 00:16:56.519
a theater company or just do a show.

238
00:16:56.519 --> 00:17:01.720
There's a difference.

239

00:17:01.720 --> 00:17:20.000

<v Catherine Marrion> I think. I can't, I can't separate it and whether it's retrospect that makes me see this way or, but it wasn't like, oh we just want to do a show and then go back to our lives.

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00:17:20.000 --> 00:17:26.000

<v James Hoffman> No. I didn't feel that way. No, no. This was my life. This is what I wanted to do.

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00:17:26.000 --> 00:17:30.000

<v Catherine Marrion> Sure. And Brian was absolutely the same.

242

00:17:30.000 --> 00:17:39.000

<v James Hoffman> And by now, magically, amazingly, you had a couple of powerhouses like Ronnie and Buzz.

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00:17:39.000 --> 00:17:40.000

<v Catherine Marrion> Yes.

244

00:17:40.000 --> 00:17:45.920

<v James Hoffman> And throw those people in the mix and they they're total committed to theater. That's right. And performance and companies,

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00:17:45.920 --> 00:17:47.819

<v Catherine Marrion> they both come from strong companies.

246

00:17:49.539 --> 00:17:53.500

<v James Hoffman> They must have affected either your thinking, right?

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00:17:53.500 --> 00:17:56.819

<v Catherine Marrion> Yeah, I mean, for me personally,

248

00:17:59.740 --> 00:18:03.779

<v James Hoffman> when I was working with Anna Halperin,

249

00:18:03.779 --> 00:18:07.440

she invited me to be involved in performance that

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00:18:07.440 --> 00:18:11.480

was upcoming as part of her ensemble.

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00:18:11.480 --> 00:18:16.880

And I guess I wasn't ready to face what that would mean in my life.

252

00:18:16.880 --> 00:18:21.960

<v Catherine Marrion> I'd have to get an apartment in San Francisco, I didn't have to get a job and so forth.

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00:18:21.960 --> 00:18:24.720

And I kind of ran away and had adventures.

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00:18:24.720 --> 00:18:25.960

And it was kind of like, okay,

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00:18:25.960 --> 00:18:28.160

I gotta take myself seriously now.

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00:18:28.160 --> 00:18:32.480

I didn't see it as I really wanted to raise goats

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00:18:32.480 --> 00:18:35.160

and chickens and children and undo theater on the side.

258

00:18:35.160 --> 00:18:38.559

That's not how my life felt to me.

259

00:18:38.559 --> 00:18:40.319

<v James Hoffman> You were ready to commit to theater.

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00:18:40.319 --> 00:18:41.720

<v Catherine Marrion> Yeah.

261

00:18:41.720 --> 00:18:44.460

Within the context, as it turned out,

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00:18:44.460 --> 00:18:47.519

a marvelous context of theater by far and

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00:18:47.519 --> 00:18:48.519

about the Kootenays.

264

00:18:48.519 --> 00:18:51.920

Yeah, yeah, what's not to like?

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00:18:51.920 --> 00:18:53.920

So good, so real, so there.

266
00:18:53.920 --> 00:19:01.279
Which, at that point, also involved a school that we were building together that I was

267
00:19:01.279 --> 00:19:02.279
part of.

268
00:19:02.279 --> 00:19:03.279
The whole school?

269
00:19:03.279 --> 00:19:05.000
The whole, well yeah, the whole school.

270
00:19:05.000 --> 00:19:11.700
There were, you know, co-ops for, you know, ordering food and there was just so much going

271
00:19:11.700 --> 00:19:12.700
on.

272
00:19:12.700 --> 00:19:13.700
Yeah, good community.

273
00:19:13.700 --> 00:19:17.940
So it was a good community and a lot of optimism.

274
00:19:17.940 --> 00:19:19.799
<v James Hoffman> So it was part of that too, in a way.

275
00:19:19.799 --> 00:19:21.599
It was absolutely part of that.

276
00:19:21.599 --> 00:19:23.319
It all moved together.

277
00:19:23.319 --> 00:19:25.599
Marvelous, yeah. Well thanks, that

278
00:19:25.599 --> 00:19:31.920
clarifies to me a fair bit. Yeah, and this meeting I'm talking about, I feel

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00:19:31.920 --> 00:19:39.640

<v Catherine Marrison> it was important for us to limit the numbers, to make it manageable. You

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00:19:39.640 --> 00:19:46.799

<v James Hoffman> settled on eight. And yeah, well, it was, and that's why I'm wondering how did that come about the

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00:19:46.799 --> 00:19:53.759

<v Catherine Marrison> eight of us maybe it was that first little thing we did up in Silverton that

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00:19:53.759 --> 00:19:59.160

<v James Hoffman> Brian alluded to today a little performance there the calm down mother

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00:19:59.160 --> 00:20:07.519

<v Catherine Marrison> no no we had done calm down mother by then I think and but it also meant

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00:20:07.519 --> 00:20:12.519

<v James Hoffman> excluding people yeah and so that you know my memory of that has some pain to

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00:20:12.519 --> 00:20:19.720

<v Catherine Marrison> it I expect yes yeah right yeah and more pain for some of those people than for

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00:20:19.720 --> 00:20:28.680

<v James Hoffman> me but yeah yeah yeah yeah yeah yeah, so you pushed on. Okay, so you had renderings and

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00:20:28.680 --> 00:20:45.000

<v Catherine Marrison> mm-hmm which we talked a lot about today. We did, yeah. And you know, yeah, I would simply be rehashing stuff to talk about that.

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00:20:45.000 --> 00:20:52.059

<v James Hoffman> The press release by Theater Energy in July of 77 says that all quote, all the members

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00:20:52.059 --> 00:20:57.039

<v Catherine Marrison> of Theater Energy live on farms or homesteads in or near the Slocan Valley.

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00:20:57.039 --> 00:21:01.640

<v James Hoffman> All of them have deliberately chosen a rural lifestyle, having moved to the area from larger

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00:21:01.640 --> 00:21:04.759

<v Catherine Marrison> cities over the last seven or eight years.

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00:21:04.759 --> 00:21:05.519

<v James Hoffman> Is that an accurate statement? having moved to the area from larger cities over the last seven or eight years.

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00:21:05.519 --> 00:21:07.220

Is that an accurate statement?

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00:21:07.220 --> 00:21:09.140

Not accurate in terms of Brian and me,

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00:21:09.140 --> 00:21:11.140

we didn't have Homestead.

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00:21:11.140 --> 00:21:15.359

<v Catherine Marrion> We were nomadic within the Sloughan Valley,

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00:21:15.359 --> 00:21:20.359

which had its downside for sure, you know,

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00:21:22.440 --> 00:21:29.480

<v James Hoffman> because it was very insecure, I think, for our daughter when she was growing

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00:21:29.480 --> 00:21:30.480

<v Catherine Marrion> up.

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00:21:30.480 --> 00:21:31.480

That's Asia?

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00:21:31.480 --> 00:21:32.480

Asia.

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00:21:32.480 --> 00:21:41.279

<v James Hoffman> And you know, our feeling, our community was the same, but we're always looking for places

303

00:21:41.279 --> 00:21:42.279

<v Catherine Marrion> to stay.

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00:21:42.279 --> 00:21:49.319

And there was upheaval within the marriage as well so

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00:21:49.319 --> 00:21:55.359

there were lots of things going on. As I told you my father came to the area, built

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00:21:55.359 --> 00:22:00.400

this big log house. Lots of property. He was not there in the winter. We were there in the

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00:22:00.400 --> 00:22:06.200

winter for three years. I had a very comfortable day. Staying in his house?

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00:22:06.200 --> 00:22:06.700

Yes.

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00:22:06.700 --> 00:22:07.200

Good deal.

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00:22:07.200 --> 00:22:15.839

Yeah, it was very nice. And you know when Jace van der Veen came he stayed with us, Linda Putnam did when she came.

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00:22:15.839 --> 00:22:22.079

So there was that. But no, we did not have a homestead, although we did buy some land.

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00:22:22.079 --> 00:22:28.759

And you know, you know, as I said, two summers with a teepee and pretending

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00:22:28.759 --> 00:22:29.759

to build a house.

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00:22:29.759 --> 00:22:30.759

So you could say that was homestead.

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00:22:30.759 --> 00:22:32.240

You lived on a teepee for two summers.

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00:22:32.240 --> 00:22:33.240

Yeah.

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00:22:33.240 --> 00:22:34.240

Yeah.

318

00:22:34.240 --> 00:22:39.759

But one of the summers, the second one, I went down to Naropa Institute because the

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00:22:39.759 --> 00:22:51.660

<v James Hoffman> Talking Band, which I think I wrote to about that, up of members from the open theater okay we're teaching there and I said I have to go yeah and that's

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00:22:51.660 --> 00:22:57.940

<v Catherine Marrion> where I met Linda Putnam who later that winter I suggested to come up and

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00:22:57.940 --> 00:23:07.000

<v James Hoffman> direct them up and do it and she was a direct grotowski person and she did a lot of Grotowski work with us.

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00:23:07.000 --> 00:23:08.000

<v Catherine Marrion> Yeah, great.

323

00:23:08.000 --> 00:23:12.000

<v James Hoffman> I have a question here.

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00:23:12.000 --> 00:23:19.000

<v Catherine Marrion> To what extent were Theatre Energy members involved personally in local activism concerning

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00:23:19.000 --> 00:23:28.640

<v James Hoffman> mining, logging, water, agriculture, duke of our issues or anything like that. Participating in meetings, protests, blockages or other similar activities.

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00:23:28.640 --> 00:23:37.720

Were members of the company at all directly activist and you know political?

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00:23:38.960 --> 00:23:47.000

Hard one I guess. Well it it's, I mean there were political issues, you know very small

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00:23:47.000 --> 00:23:53.160

political within the community that worked out in endless long meetings at the Falcon

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00:23:53.160 --> 00:23:58.559

Hole and that as individuals we would be involved with. You'd be involved there, yeah. There

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00:23:58.559 --> 00:24:06.440

<v Catherine Marrion> was awareness, you know, of watershed issues and had we stayed up in periciding,

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00:24:06.440 --> 00:24:10.759

<v James Hoffman> that would have certainly been an important aspect.

332
00:24:10.759 --> 00:24:14.079
<v Catherine Marrion> What immediately comes to mind is that power play

333
00:24:14.079 --> 00:24:19.079
<v James Hoffman> included a major story about the uranium mining consortium

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00:24:24.039 --> 00:24:28.880
<v Catherine Marrion> locally that was drilling for core samples

335
00:24:28.880 --> 00:24:32.079
to see if there was enough uranium to mine there.

336
00:24:32.079 --> 00:24:35.279
In the watershed of this small community,

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00:24:35.279 --> 00:24:37.339
which was a bedroom community of trail.

338
00:24:37.339 --> 00:24:40.619
And so there were scenes,

339
00:24:40.619 --> 00:24:46.000
there was, that became a major part of power play.

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00:24:46.000 --> 00:24:50.000
<v James Hoffman> Yeah, yeah. So that was a pretty political play. Your first real political play.

341
00:24:50.000 --> 00:24:52.000
<v Catherine Marrion> Yes, it was.

342
00:24:52.000 --> 00:25:16.480
<v James Hoffman> Okay. And I think we were also political in terms of feminist awareness that played out at times

343
00:25:16.480 --> 00:25:18.880
<v Catherine Marrion> within the place.

344
00:25:18.880 --> 00:25:25.000
Buzz was one of the few out gay people, gay men in the area.

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00:25:27.319 --> 00:25:30.079

I noticed recently there's an article just this week

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00:25:30.079 --> 00:25:34.519

in the Nelson Daily News about the gay community,

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00:25:34.519 --> 00:25:37.460

a history of the gay community at the museum.

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00:25:37.460 --> 00:25:38.680

They have a thing.

349

00:25:38.680 --> 00:25:41.119

Oh, I'll be at that museum on Thursday.

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00:25:41.119 --> 00:25:41.960

Oh, there you go.

351

00:25:41.960 --> 00:25:43.420

Yeah, I'll have to look at it.

352

00:25:49.019 --> 00:26:00.019

<v James Hoffman> Okay. The choice of the name, Kootenay, spelled K-U-T-E-N-A-I, Theatre Energy Society. Why was that particular name chosen? Beats

353

00:26:00.019 --> 00:26:12.880

<v Catherine Marrion> me. Okay, so no big deal there. Oh, the weird spelling, the spelling I think was attributed, and how could it have been?

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00:26:12.880 --> 00:26:18.640

<v James Hoffman> I mean, it seems idiocy to me now that it was more, it was closer to the indigenous

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00:26:18.640 --> 00:26:26.039

<v Catherine Marrion> word from which Kootenay sprang was, that was where that was from.

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00:26:26.039 --> 00:26:27.440

<v James Hoffman> Yeah, yeah.

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00:26:27.440 --> 00:26:29.119

<v Catherine Marrion> Two key founding members,

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00:26:29.119 --> 00:26:31.519

founding members were Ronnie Gilbert and Buzz Pence.

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00:26:31.519 --> 00:26:32.799

Yeah.

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00:26:32.799 --> 00:26:36.000

She from the chickens open theater

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00:26:36.000 --> 00:26:37.240

and he from Tamanos.

362

00:26:38.480 --> 00:26:42.880

Seems to me, you're very fortunate to have people

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00:26:42.880 --> 00:26:46.579

with that kind of background and power and what they brought to it

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00:26:48.400 --> 00:26:50.400

Amazing

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00:26:50.400 --> 00:26:51.759

So

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00:26:51.759 --> 00:26:53.759

Can you make any comments about?

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00:26:54.240 --> 00:26:58.759

The power they had you know was it almost disproportionate like did they?

368

00:26:59.240 --> 00:27:05.339

fit in well with the other six people in the company or was it a matter of they perhaps I

369

00:27:05.339 --> 00:27:09.700

could see them dominating perhaps because of their I did not they know so

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00:27:09.700 --> 00:27:14.500

much they've done so much you know I didn't I've seen that happen sure yeah

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00:27:14.500 --> 00:27:21.779

but I didn't get that feeling and I think Ronnie was particularly careful I

372
00:27:21.779 --> 00:27:25.740
could see it and what I'm not heard. Not to.

373
00:27:25.740 --> 00:27:27.779
Because Chaykin's Way was that way.

374
00:27:27.779 --> 00:27:30.900
Chaykin's Way was not dominating,

375
00:27:30.900 --> 00:27:34.960
but explore, search, share, be open.

376
00:27:34.960 --> 00:27:38.960
And I think that the people that we would hire in too

377
00:27:38.960 --> 00:27:43.960
were people who were enormously respectful of who we were.

378
00:27:44.359 --> 00:27:46.720
And I'm thinking about Larry Lillo, for instance.

379
00:27:46.720 --> 00:27:47.980
Nick Hutchinson.

380
00:27:47.980 --> 00:27:49.940
Yeah, Nick was a little different.

381
00:27:49.940 --> 00:27:54.519
But Larry, when he came to direct the food show,

382
00:27:54.519 --> 00:27:56.319
you know, he worked with us.

383
00:27:56.319 --> 00:27:59.680
And then there was a certain point where things changed

384
00:27:59.680 --> 00:28:01.720
and he said, this will happen.

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00:28:01.720 --> 00:28:05.539

<v James Hoffman> When we need to pull it together I will

386

00:28:05.539 --> 00:28:11.339

<v Catherine Marrison> be the director and he did that gracefully I can break in and say I heard

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00:28:11.339 --> 00:28:15.859

<v James Hoffman> Larry Lillo interviewed on the radio one time yeah and he said well what's your

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00:28:15.859 --> 00:28:20.880

<v Catherine Marrison> directing method he kind of left and said well you know three weeks first

389

00:28:20.880 --> 00:28:25.680

week I say gently you know what do you want to do? What do you think here?

390

00:28:31.200 --> 00:28:32.240

Second week, could I make a few suggestions? Third week, here's what I want.

391

00:28:39.599 --> 00:28:40.480

<v James Hoffman> That's it. That was so funny because he was, and he, you know, he was, he had a light touch.

392

00:28:47.460 --> 00:28:49.920

<v Catherine Marrison> And I loved him very much. And Ronnie would say, not the director, I'm the outside eye.

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00:28:49.920 --> 00:28:51.220

Yeah, good.

394

00:28:51.220 --> 00:28:53.319

And it didn't,

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00:28:54.579 --> 00:28:57.880

<v James Hoffman> what was happening also was an education.

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00:28:57.880 --> 00:28:58.900

<v Catherine Marrison> Yeah.

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00:28:58.900 --> 00:29:02.779

<v James Hoffman> And actually, Jim, has anybody told you

398

00:29:02.779 --> 00:29:07.559

about the acting classes she ran with us? No. She gave you

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00:29:07.559 --> 00:29:12.720

<v Catherine Marrion> acting classes? Yeah, that was early early. That's great. Even before theater energy

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00:29:12.720 --> 00:29:20.000

<v James Hoffman> I think. And she just kind of used Uta Hagen's book, you know, and so we had

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00:29:20.000 --> 00:29:26.400

<v Catherine Marrion> object exercises, we had, you know, all the sort of standard stuff. She had worked with

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00:29:26.400 --> 00:29:36.200

<v James Hoffman> Hagen, right? Probably, I don't know. Well, New York, New York. Sure. And there was a

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00:29:36.200 --> 00:29:53.480

<v Catherine Marrion> no doubt that she had more chops. Yeah. And that's it, that's all I can tell you. Buzz felt much more, he had a background, he understood things.

404

00:29:53.480 --> 00:29:59.140

<v James Hoffman> He understood, like Brian would have understood, the rhythm of putting a play together with

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00:29:59.140 --> 00:30:01.599

<v Catherine Marrion> you know, the Tech Week and the da da da da.

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00:30:01.599 --> 00:30:06.920

<v James Hoffman> I didn't know anything about that because I hadn't had enough of sort of standard theater background.

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00:30:06.920 --> 00:30:09.720

That's standard theater, da da da da da da.

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00:30:09.720 --> 00:30:10.559

<v Catherine Marrion> Boom.

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00:30:13.559 --> 00:30:15.319

You got a feeling, a good director gets a feeling

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00:30:15.319 --> 00:30:17.000

for that rhythm.

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00:30:17.000 --> 00:30:18.240

We're in a different rhythm now folks.

412
00:30:18.240 --> 00:30:21.319
We've got to, you know, now it's different.

413
00:30:21.319 --> 00:30:22.359
<v James Hoffman> We've got to do this.

414
00:30:22.359 --> 00:30:23.200
<v Catherine Marrion> That's the job.

415
00:30:23.200 --> 00:30:24.039
This has to happen.

416
00:30:24.039 --> 00:30:24.859
That's the job.

417
00:30:24.859 --> 00:30:25.079
Otherwise we're sunk.

418
00:30:25.079 --> 00:30:33.599
Yeah, yeah. Wow. Powerful stuff. And of course Buzz was more I think into movement and dance.

419
00:30:33.599 --> 00:30:39.960
<v James Hoffman> He was more about the physical. Well see he and I kind of got that together. Yeah, yeah.

420
00:30:39.960 --> 00:30:47.759
<v Catherine Marrion> He was a big guy, tall. Yeah, yeah. And I... Now, yeah, I've got a question here, always

421
00:30:47.759 --> 00:30:53.559
intrigued me a lot. All the time, pretty well, you were calling yourselves, if I

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00:30:53.559 --> 00:30:57.880
remember the word, professional theatre company. And that stuck, I keep seeing it,

423
00:30:57.880 --> 00:31:06.799
<v James Hoffman> all kinds of readings about theatre energy, right from beginning to end. But you were never an equity company. You

424
00:31:06.799 --> 00:31:15.960
were never a member of PACT. So my question was it the intentional was it

425
00:31:15.960 --> 00:31:20.279
was the intentional was the intention to work as a professional company there

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00:31:20.279 --> 00:31:27.920
from the beginning as you prepared renderings, what aspects of the operation made it professional?

427
00:31:27.920 --> 00:31:37.839
I think it was very much a practical issue to call ourselves professional. We got to collect

428
00:31:39.200 --> 00:31:47.000
<v Catherine Marrion> UI if we were paid and all the taxes and everything else was happening.

429
00:31:47.000 --> 00:31:49.000
<v James Hoffman> They pay attention to you.

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00:31:49.000 --> 00:32:00.000
<v Catherine Marrion> And by doing so, by identifying that our intention is to be a professional company,

431
00:32:00.000 --> 00:32:02.000
that where we make our living,

432
00:32:02.000 --> 00:32:05.119
One marker for a lot of us outside the business,

433
00:32:05.119 --> 00:32:08.480
and not that I am, but is that professionals get paid.

434
00:32:09.119 --> 00:32:10.880
People in amateur theatre, community theatre,

435
00:32:10.880 --> 00:32:13.279
they do it for free because they love it as volunteer.

436
00:32:13.279 --> 00:32:15.279
But you guys are getting paid. It's a job.

437
00:32:15.279 --> 00:32:18.640
You're getting paid ergo professional.

438
00:32:18.640 --> 00:32:20.960

<v James Hoffman> Not much, but we were all...

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00:32:20.960 --> 00:32:22.480

<v Catherine Marrion> But it was not nothing.

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00:32:22.480 --> 00:32:29.619

<v James Hoffman> It was not nothing. It was not nothing. And it was daytime work.

441

00:32:30.779 --> 00:32:34.140

<v Catherine Marrion> When we were in rehearsal, we were in rehearsal.

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00:32:34.140 --> 00:32:36.579

It wasn't at night with the...

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00:32:37.960 --> 00:32:40.019

You know, I still ask that question though,

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00:32:40.019 --> 00:32:42.420

because I see several times through the history

445

00:32:43.660 --> 00:32:48.319

<v James Hoffman> of applications, not real applications, but

446

00:32:48.319 --> 00:32:57.119

inquiries to Canadian Actors Equity Association from people like Jack Truen in December 1979.

447

00:32:57.119 --> 00:32:58.119

Yeah.

448

00:32:58.119 --> 00:33:03.200

Quote, I would appreciate any literature you may have available concerning Actors Equity,

449

00:33:03.200 --> 00:33:05.180

particularly with reference to the eligibility

450

00:33:05.180 --> 00:33:07.559

of theatre energy for membership.

451

00:33:07.559 --> 00:33:10.400

Gosh, I know.

452
00:33:10.400 --> 00:33:12.819
<v Catherine Marrion> I see several cases of that throughout your history.

453
00:33:12.819 --> 00:33:17.900
So there must be some talk of becoming equity, you know.

454
00:33:17.900 --> 00:33:22.319
<v James Hoffman> I'm sure I would have been happy with that, but I don't remember.

455
00:33:22.319 --> 00:33:24.380
<v Catherine Marrion> I don't think I am equity.

456
00:33:24.380 --> 00:33:27.759
<v James Hoffman> You are now. Yeah, yeah. But I don't think I am equity. You are now. Yeah yeah yeah but but

457
00:33:27.759 --> 00:33:32.880
I didn't know what it was. Do you mind? I didn't know anything. Yeah yeah welcome to the club.

458
00:33:32.880 --> 00:33:36.640
Yeah the more you study something yeah unless you feel you know you know it

459
00:33:36.640 --> 00:33:41.119
really but anyway I just find that occasional interest in equity and

460
00:33:41.119 --> 00:33:44.680
becoming a company interesting. There were others too I find

461
00:33:44.680 --> 00:33:45.519
<v Catherine Marrion> throughout. When

462
00:33:45.519 --> 00:33:51.279
<v James Hoffman> I look through all the files I think, gee they were leaning that way but never went. So maybe,

463
00:33:51.279 --> 00:33:57.200
I don't know what was going on there. Well I think it would have been extremely difficult for us to

464
00:33:57.200 --> 00:34:01.839
maintain equity rules in terms of hiring people and all of the other things. It puts quite a

465
00:34:01.839 --> 00:34:05.920

<v Catherine Marrion> structure up there to deal with. A lot of you don't do this, don't do that.

466

00:34:05.920 --> 00:34:16.039

Another issue, another thing I wrestle a bit with, quote, yeah, a term used in

467

00:34:16.039 --> 00:34:21.119

press releases a number of times, quote, Canada's only rural indigenous theater

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00:34:21.119 --> 00:34:25.760

company, unquote. Obviously the way you use Indigenous today

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00:34:25.760 --> 00:34:31.320

was not the same then. No. What did you think you meant by Indigenous then?

470

00:34:31.320 --> 00:34:42.480

<v James Hoffman> Just local? Local. Okay. Amen. Yeah. No. It had no hint of anything having to do with Indigenous peoples.

471

00:34:42.480 --> 00:34:45.440

<v Catherine Marrion> No. And you would never use that term again.

472

00:34:45.440 --> 00:34:46.280

<v James Hoffman> No.

473

00:34:46.280 --> 00:34:47.320

<v Catherine Marrion> If you're in the company.

474

00:34:47.320 --> 00:34:48.719

No, it would be too confusing.

475

00:34:48.719 --> 00:34:49.559

Oh yeah.

476

00:34:49.559 --> 00:34:50.380

Yeah.

477

00:34:50.380 --> 00:34:51.639

What were they talking about?

478

00:34:51.639 --> 00:34:54.280

<v James Hoffman> Indigenous means native to.

479

00:34:54.280 --> 00:34:56.679

So we are native.

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00:34:56.679 --> 00:34:59.920

<v Catherine Marrion> Our work was native to the Kootenays,

481

00:34:59.920 --> 00:35:00.760

if you want to look at it.

482

00:35:00.760 --> 00:35:02.039

Yeah, yeah, yeah, yeah.

483

00:35:03.039 --> 00:35:07.000

<v James Hoffman> How renderings, how autobiographical is it?

484

00:35:07.000 --> 00:35:08.000

Quite.

485

00:35:08.000 --> 00:35:09.000

Yeah.

486

00:35:09.000 --> 00:35:10.000

Yeah.

487

00:35:10.000 --> 00:35:12.000

<v Catherine Marrion> You're telling your stories.

488

00:35:12.000 --> 00:35:13.000

<v James Hoffman> Yeah.

489

00:35:13.000 --> 00:35:14.000

Yeah.

490

00:35:14.000 --> 00:35:18.960

But as we said today, didn't know whether they'd land or not.

491

00:35:18.960 --> 00:35:19.960

And they did.

492

00:35:19.960 --> 00:35:26.539

And so voices took us into territory that was, okay, I remember working on,

493

00:35:27.639 --> 00:35:29.300

<v Catherine Marrion> and you'll probably get this from other people too,

494

00:35:29.300 --> 00:35:32.039

working on the Duke of Orr scene and going,

495

00:35:32.039 --> 00:35:34.619

are they gonna come and burn down Riverside Hall

496

00:35:34.619 --> 00:35:39.219

because they're so upset by how we're telling their story?

497

00:35:39.219 --> 00:35:44.219

<v James Hoffman> Which is how the actual scene evolved.

498

00:35:44.539 --> 00:35:46.559

Do you know about that? What the scene looked like?

499

00:35:47.599 --> 00:35:53.920

<v Catherine Marrion> I can't remember. I've read it for a while. Nancy and Hank came out, Nancy and Babushka,

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00:35:54.880 --> 00:36:11.119

<v James Hoffman> old Dukabor couple, talking about the old days and what was going on. And then, oh it was a stupid sort of thing to do, but Brian Plant and the audience goes,

501

00:36:11.119 --> 00:36:13.260

<v Catherine Marrion> it wasn't like that.

502

00:36:13.260 --> 00:36:15.960

<v James Hoffman> And then he comes up and he interrupts the scene.

503

00:36:15.960 --> 00:36:18.840

Well Brian was in the audience being Plant and he came up.

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00:36:18.840 --> 00:36:28.280

<v Catherine Marrion> And then everybody else came out arguing about what really happened. And what there was the boxes I told

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00:36:28.280 --> 00:36:35.920

<v James Hoffman> you about which we are set and on the boxes for the scene there was salt and bread and

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00:36:35.920 --> 00:36:42.980

<v Catherine Marrison> the pitcher was supposed to be for water. And in the melee of arguing about what really

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00:36:42.980 --> 00:36:47.039

<v James Hoffman> happened with the dugaboresours. The box got knocked

508

00:36:47.039 --> 00:36:52.920

over, the bread and salt, when everything went on the floor. On purpose? Yes, on purpose.

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00:36:52.920 --> 00:36:59.760

<v Catherine Marrison> Wow. Big heavy move there. It was... That was quite a choice. It was quite a choice.

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00:36:59.760 --> 00:37:10.079

<v James Hoffman> And it had to do with the feeling of living in sectarian war in the valley, which existed,

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00:37:10.079 --> 00:37:13.639

<v Catherine Marrison> in a sense, although not so bad now and then.

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00:37:13.639 --> 00:37:20.519

<v James Hoffman> But I have to tell you that years after, when I was in Toronto, came back for a visit, I

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00:37:20.519 --> 00:37:27.739

<v Catherine Marrison> was sitting in the castle in a horrible cafe, and some guy came in and said, were you

514

00:37:27.739 --> 00:37:30.000

<v James Hoffman> an actor?

515

00:37:30.000 --> 00:37:34.239

<v Catherine Marrison> Did you do a play with the scene about Duke of Horse?

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00:37:34.239 --> 00:37:35.840

<v James Hoffman> And this is like 20 years later.

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00:37:35.840 --> 00:37:38.199

<v Catherine Marrison> I said, yeah, I did.

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00:37:38.199 --> 00:37:42.599

<v James Hoffman> I saw it when I was in high school, Mount Sentinel.

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00:37:42.599 --> 00:37:44.639

I think it was maybe that.

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00:37:44.639 --> 00:37:46.500

<v Catherine Marrion> Or no, it must have been the original piece

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00:37:46.500 --> 00:37:48.019

because we didn't do that.

522

00:37:48.019 --> 00:37:53.019

Anyway, he said, that scene completely caught something,

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00:37:55.539 --> 00:37:57.980

<v James Hoffman> told about my own people.

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00:37:57.980 --> 00:37:58.820

He was Dukapar?

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00:37:58.820 --> 00:37:59.659

He was Dukapar.

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00:37:59.659 --> 00:38:00.480

<v Catherine Marrion> Yeah.

527

00:38:00.480 --> 00:38:04.699

And he said, I was just completely blown away

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00:38:04.699 --> 00:38:05.440

by that scene, I'll never completely blown away by that scene.

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00:38:05.440 --> 00:38:06.440

I'll never forget it.

530

00:38:06.440 --> 00:38:08.400

Oh, wow.

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00:38:08.400 --> 00:38:09.920

<v James Hoffman> So powerful.

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00:38:09.920 --> 00:38:14.119

<v Catherine Marrison> That was really, you know, and there may have been people who just went, who do they think

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00:38:14.119 --> 00:38:15.119

they are?

534

00:38:15.119 --> 00:38:16.119

They didn't.

535

00:38:16.119 --> 00:38:17.820

They didn't talk to me.

536

00:38:17.820 --> 00:38:21.079

The handling duchenware material.

537

00:38:21.079 --> 00:38:22.440

<v James Hoffman> Okay, good.

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00:38:22.440 --> 00:38:27.559

<v Catherine Marrison> That worked, you know, I I guess but I also question in

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00:38:27.559 --> 00:38:34.280

<v James Hoffman> voices I think the first scene of the last scene our First Nations and utterly

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00:38:34.280 --> 00:38:40.159

<v Catherine Marrison> inappropriate yeah and I yeah I the scripts I can't access that the tiniest

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00:38:40.159 --> 00:38:47.320

<v James Hoffman> thing it's just almost nothing said to All it says is, I think Buzz appears dressed as a

542

00:38:47.320 --> 00:38:52.139

First Nations man and he's got a knife and he's saying, grunting something and

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00:38:52.139 --> 00:38:58.099

<v Catherine Marrison> looking funny. And at the end of the play there's apparently a scene where a

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00:38:58.099 --> 00:39:04.239

<v James Hoffman> shaman or a medicine man or something, according to the script, settles an

545

00:39:04.239 --> 00:39:06.639

argument between some people.

546
00:39:06.639 --> 00:39:11.880
But it's never explained. There's virtually no lines. I'm thinking, what did they do?

547
00:39:11.880 --> 00:39:13.880
And where did they get this from? How authentic?

548
00:39:13.880 --> 00:39:15.320
<v Catherine Marrion> Good question. I don't remember it at all.

549
00:39:15.320 --> 00:39:18.679
You don't remember it at all? And that began and ended voices.

550
00:39:18.679 --> 00:39:27.780
I remember Buzz, and I remember feeling, even then, that it was kind of awkward and didn't feel right

551
00:39:27.780 --> 00:39:28.780
<v James Hoffman> to me.

552
00:39:28.780 --> 00:39:32.599
<v Catherine Marrion> I wouldn't have known how to say that.

553
00:39:32.599 --> 00:39:37.199
<v James Hoffman> Was there any research into, like the Synaixed?

554
00:39:37.199 --> 00:39:39.659
All of that, Jim, happened later.

555
00:39:39.659 --> 00:39:43.679
I'll tell you what I knew about First Nations when I lived here.

556
00:39:43.679 --> 00:39:48.000
And it has since been completely debunked.

557
00:39:48.000 --> 00:39:53.000
There were, as far as I knew, no First Nations people.

558
00:39:53.000 --> 00:39:56.000
Well, they had been declared extinct.

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00:39:56.000 --> 00:39:57.000

Something like that.

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00:39:57.000 --> 00:40:03.000

<v Catherine Marrion> The cynics, the federal government declared them extinct because they had moved away.

561

00:40:03.000 --> 00:40:04.000

Yes.

562

00:40:04.000 --> 00:40:09.239

And, well, the moved away thing, here's the story we got, is that when they threw up the

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00:40:09.239 --> 00:40:16.960

<v James Hoffman> border that they were nomadic and they had a north-south pattern because the mountains

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00:40:16.960 --> 00:40:21.719

<v Catherine Marrion> go north-south, then we're down in Washington state and then they couldn't cross the border.

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00:40:21.719 --> 00:40:25.280

So basically it would have been the Colville,

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00:40:28.400 --> 00:40:30.400

in the Colville area, which was Kettle Falls. And there again, there's that connection

567

00:40:30.400 --> 00:40:34.800

from my personal life, from being down there.

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00:40:34.800 --> 00:40:36.559

<v James Hoffman> Yeah, reading that play, I wonder,

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00:40:36.559 --> 00:40:37.980

that seems awfully awkward.

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00:40:37.980 --> 00:40:40.880

It was utterly, there were a lot

571

00:40:40.880 --> 00:40:43.519

of really embarrassing things that we did.

572

00:40:43.519 --> 00:40:45.440

<v Catherine Marrion> It was, it sounds like we were just thrown in.

573
00:40:47.519 --> 00:40:51.119
Buzz just made up something from where?

574
00:40:52.239 --> 00:40:53.800
Did he do research? Did he study?

575
00:40:53.800 --> 00:40:54.880
Did he do anything?

576
00:40:54.880 --> 00:40:56.039
I doubt.

577
00:40:56.039 --> 00:40:57.960
Did he know any First Nations people?

578
00:40:57.960 --> 00:40:58.960
I don't think he did.

579
00:41:00.559 --> 00:41:05.000
<v James Hoffman> But he wouldn't, he would have personally enjoyed

580
00:41:08.460 --> 00:41:10.179
going out there in a loincloth,

581
00:41:10.179 --> 00:41:15.179
and fairly exhibitionist fellow he was,

582
00:41:15.280 --> 00:41:18.820
and he would have enjoyed the pleasure

583
00:41:18.820 --> 00:41:21.199
of moving as he imagined.

584
00:41:22.199 --> 00:41:24.619
<v Catherine Marrion> The, they might have moved,

585
00:41:24.619 --> 00:41:29.019
or in Buzz's sense of the spirit of.

586

00:41:29.019 --> 00:41:30.940
That's giving him the only credit

587
00:41:30.940 --> 00:41:32.659
due that I can think of.

588
00:41:32.659 --> 00:41:35.260
So it was his, his being a

589
00:41:35.260 --> 00:41:37.880
Sin-Eichster in his imagination

590
00:41:37.880 --> 00:41:41.480
with no real research, no authenticity.

591
00:41:41.480 --> 00:41:42.360
No authenticity.

592
00:41:42.360 --> 00:41:48.960
Which, you know, almost a Joe Chaikin moment of, you know, getting

593
00:41:48.960 --> 00:41:55.199
<v James Hoffman> to yourself and being really alive and present but not necessarily connected

594
00:41:55.199 --> 00:42:06.840
<v Catherine Marrion> with authentic material. I'm not sure I would either yeah but embodied work yeah

595
00:42:06.840 --> 00:42:14.559
<v James Hoffman> that he loved to do yeah yeah I sense that in his work yeah very very physical

596
00:42:15.440 --> 00:42:20.880
<v Catherine Marrion> okay yeah well you've confirmed and I've heard this from others too that they

597
00:42:20.880 --> 00:42:34.719
<v James Hoffman> were concerned about that First Nations stuff. And I mean, I wouldn't, I'm not making up that it made me uncomfortable, but I wouldn't

598
00:42:34.719 --> 00:42:44.420
<v Catherine Marrion> have been able to explain why with the same context and understanding that I do now.

599
00:42:44.420 --> 00:42:46.320

You did have moments of critique didn't you? I mean

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00:42:47.280 --> 00:42:52.719

you must have had moments of critique because I know you were a collective that meant everyone

601

00:42:52.719 --> 00:43:00.800

shared and had input and there's a dynamic there. You could all be critical and look at things and

602

00:43:01.360 --> 00:43:06.880

even suggest changes even during a run you could suggest changes and

603

00:43:06.880 --> 00:43:08.440

<v James Hoffman> you did make changes during a run.

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00:43:08.440 --> 00:43:09.440

Oh we sure did.

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00:43:09.440 --> 00:43:16.159

Yeah so I just wonder nobody commented on that those scenes the First Nations scenes

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00:43:16.159 --> 00:43:21.559

like what are we doing what does that mean why that choice?

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00:43:21.559 --> 00:43:27.840

<v Catherine Marrison> Okay I would say that the reason it was there was that the premise for the show was the

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00:43:27.840 --> 00:43:33.719

<v James Hoffman> waves of people who have lived in that part of the world.

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00:43:33.719 --> 00:43:45.000

<v Catherine Marrison> And to not include the First Nations would have felt like the wrong thing.

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00:43:45.000 --> 00:43:46.000

<v James Hoffman> Yes, because they were there.

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00:43:46.000 --> 00:43:47.000

<v Catherine Marrison> The colonial thing.

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00:43:47.000 --> 00:43:48.000

We know they were there.

613
00:43:48.000 --> 00:43:49.000
We know they were there.

614
00:43:49.000 --> 00:43:52.000
So that would have been the reason that happened.

615
00:43:52.000 --> 00:43:53.000
Right, right.

616
00:43:53.000 --> 00:43:57.000
The fact that it came to being in that way,

617
00:43:57.000 --> 00:44:01.000
with no research and no real sensitivity to the real humans

618
00:44:01.000 --> 00:44:08.880
who might have been able to help with it. Yeah. Finishing off renderings

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00:44:08.880 --> 00:44:21.599
<v James Hoffman> Jase VanderBeen came for a few days. Not then. For renderings. Renderings. What are you talking about? Yeah. Jase? Yeah. At that time? Yeah.

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00:44:21.599 --> 00:44:26.519
<v Catherine Marrison> Yeah I've been reading about renderings and several sources and they

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00:44:26.519 --> 00:44:31.260
<v James Hoffman> talk about you know getting it together and toward the end Jace came in for

622
00:44:31.260 --> 00:44:39.800
<v Catherine Marrison> probably three days to dramaturge the play. You don't remember that, eh? Okay.

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00:44:39.800 --> 00:44:45.519
<v James Hoffman> And I like Jace a lot. Yeah, yeah. And it was very exciting. It's funny because I was going,

624
00:44:45.519 --> 00:44:50.480
<v Catherine Marrison> how did I know Jayce? Because I knew that when he was going to come for the next table thing,

625
00:44:50.480 --> 00:44:59.400
that I already knew him. Yeah, yeah. All right. Don't mind. Okay, fine. It does happen 40 years

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00:44:59.400 --> 00:45:07.440

<v James Hoffman> later, whatever, 40, 45 years later. My God. There was not much interest, I think, in putting together a final

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00:45:07.440 --> 00:45:12.559

version of the early plays like renderings, voices. You mean a script? The final script.

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00:45:12.559 --> 00:45:20.239

<v Catherine Marrion> Oh god. A final script. You know one that could be kind of put in libraries and maybe it was going to

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00:45:20.239 --> 00:45:25.059

be a second production you'd have that'd have that perfect script so far.

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00:45:25.059 --> 00:45:26.059

Not much of that ever.

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00:45:26.059 --> 00:45:32.320

<v James Hoffman> I like it in the files that you pick there of Theater Energy, especially third places,

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00:45:32.320 --> 00:45:33.920

just draft after draft after draft.

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00:45:33.920 --> 00:45:36.739

And they're always a bit different.

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00:45:36.739 --> 00:45:41.079

And there's no final...

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00:45:41.079 --> 00:45:54.000

<v Catherine Marrion> The way collectives work though, collectives kind of tend to do that I think. I think it's a question of resources.

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00:45:54.000 --> 00:45:58.000

<v James Hoffman> We didn't have someone who could be a scribe.

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00:45:58.000 --> 00:46:02.000

<v Catherine Marrion> We would scribe for each other at times.

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00:46:02.000 --> 00:46:07.639

<v James Hoffman> And you know I really want to throw a context on this that hasn't come up,

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00:46:07.639 --> 00:46:17.760

which is that one of the ways we were unique is that we had children. And we had to go home to

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00:46:17.760 --> 00:46:29.920

<v Catherine Marrion> our kids. And as obsessed as we were with theater, we didn't have the, if you might call it, the luxury of going 24-7 and being the obsessed artists in that way.

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00:46:29.920 --> 00:46:31.440

<v James Hoffman> I think kids and family are good.

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00:46:31.440 --> 00:46:32.440

<v Catherine Marrion> They ground you.

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00:46:32.440 --> 00:46:34.559

<v James Hoffman> Well, I do too.

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00:46:34.559 --> 00:46:40.840

<v Catherine Marrion> But I remember that I never thought about it until Linda came, Linda Putnam.

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00:46:40.840 --> 00:46:43.719

And she just said, I just think it's amazing what you...

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00:46:43.719 --> 00:46:46.960

Because she had kids and she knew what it meant.

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00:46:46.960 --> 00:46:51.440

And she'd never had an experience of a whole bunch

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00:46:51.440 --> 00:46:54.380

<v James Hoffman> of people in a company who all had kids.

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00:46:54.380 --> 00:46:59.380

<v Catherine Marrion> I mean Amber, Meredith's daughter and Asia,

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00:46:59.880 --> 00:47:01.340

<v James Hoffman> my daughter are about the same age

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00:47:01.340 --> 00:47:14.199

and they came on tour at one point with a babysitter hired you know as maybe three four year olds something like that so in

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00:47:14.199 --> 00:47:20.579

<v Catherine Marrion> terms of things that should have happened we just didn't have people to

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00:47:20.579 --> 00:47:25.639

<v James Hoffman> do those things and we are focused on just trying to keep up with the changes

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00:47:25.639 --> 00:47:36.159

<v Catherine Marrion> and remember the lines and the changes in the lines. And even availability of a photocopy

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00:47:36.159 --> 00:47:45.219

<v James Hoffman> machine. Did we have anything like that? I don't think we did. So you're talking, you know,

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00:47:45.219 --> 00:47:49.159

<v Catherine Marrion> big city availability of resources we did not have.

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00:47:49.159 --> 00:47:51.179

<v James Hoffman> Time, machines, and people.

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00:47:51.179 --> 00:47:54.280

<v Catherine Marrion> Maybe it's almost a given with a collective theater group.

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00:47:55.860 --> 00:47:57.260

<v James Hoffman> You almost pride yourselves on that.

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00:47:57.260 --> 00:47:59.019

<v Catherine Marrion> We don't want a final script.

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00:47:59.019 --> 00:48:00.519

We want to stay flexible,

662

00:48:01.940 --> 00:48:06.800

alter and revision it as we do our run, you know, because you had a lot of feedback from

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00:48:06.800 --> 00:48:12.480

audience. You had this business of meeting the audience after. You also had them making

664

00:48:12.480 --> 00:48:19.440

<v James Hoffman> comments, written comments, and I think some shows anyway. I know you had meetings a week

665

00:48:19.440 --> 00:48:26.079

<v Catherine Marrion> after opening. Oh yeah. And you looked at your feedback, you've gotten various ways, and you revised

666
00:48:26.079 --> 00:48:27.079
your show.

667
00:48:27.079 --> 00:48:31.119
Or how it felt, or looked to whoever, the outside eye always.

668
00:48:31.119 --> 00:48:36.079
You know, that this is not, this is this piece, it doesn't seem to be working the way we thought

669
00:48:36.079 --> 00:48:37.079
it would.

670
00:48:37.079 --> 00:48:38.679
So you revise it.

671
00:48:38.679 --> 00:48:41.880
Well, how is that different than a preview?

672
00:48:41.880 --> 00:48:47.440
How is that different than a workshop production? You do that because

673
00:48:47.440 --> 00:48:52.239
it's a new play and because you don't know how it's going to be in front of an audience.

674
00:48:52.239 --> 00:48:59.360
<v James Hoffman> Yeah, yeah. I just think that maybe the theater industry did that more, you know, did more of that.

675
00:48:59.360 --> 00:49:06.800
<v Catherine Marrion> So it's kind of an ongoing process, longer. Oh, there was a certain point where we say, you know, this is it, we have our play.

676
00:49:06.800 --> 00:49:07.300
Lock.

677
00:49:07.300 --> 00:49:07.800
Yeah.

678
00:49:07.800 --> 00:49:08.300

Lock it.

679

00:49:08.300 --> 00:49:11.300

We're exhausted and we were focused on touring.

680

00:49:11.300 --> 00:49:13.300

Yeah, it can be tiresome too.

681

00:49:13.300 --> 00:49:14.300

Oh, yeah.

682

00:49:14.300 --> 00:49:15.300

To keep changing things.

683

00:49:15.300 --> 00:49:17.800

There's comfort in the repeat.

684

00:49:17.800 --> 00:49:20.000

I'm getting it, I'm getting it, I'm getting it.

685

00:49:20.000 --> 00:49:23.800

And that scene was really good tonight and I don't really change.

686

00:49:23.800 --> 00:49:26.000

I just need to keep doing it.

687

00:49:26.000 --> 00:49:28.000

Well, you have to get it in your body.

688

00:49:28.000 --> 00:49:29.000

Yeah, that's right.

689

00:49:29.000 --> 00:49:30.000

Right.

690

00:49:30.000 --> 00:49:31.000

Exactly.

691

00:49:31.000 --> 00:49:32.000

Exactly.

692

00:49:32.000 --> 00:49:42.679

<v James Hoffman> In the portfolio system you had developed in the late 76 apparently during renderings.

693

00:49:42.679 --> 00:49:43.679

<v Catherine Marrion> So people had responsibilities.

694

00:49:43.679 --> 00:49:46.320

<v James Hoffman> You know, someone did PR, some did funding,

695

00:49:46.320 --> 00:49:47.639

some did tours and booking,

696

00:49:47.639 --> 00:49:49.239

some did finances,

697

00:49:49.239 --> 00:49:51.400

some did scripting,

698

00:49:51.400 --> 00:49:52.460

some did tech.

699

00:49:54.480 --> 00:49:55.800

How well did that work?

700

00:50:00.719 --> 00:50:01.739

It varied.

701

00:50:02.920 --> 00:50:06.000

And that, you know, I think one of my...

702

00:50:06.000 --> 00:50:32.000

<v Catherine Marrion> First of all, I know I had some responsibilities with, I wrote the, you know, the final reports for grants.

703

00:50:32.000 --> 00:50:39.000

<v James Hoffman> Oh yeah. For grants. Yeah, yeah. And I've read a lot of those. Yes. And I thought it was a

704

00:50:39.000 --> 00:50:46.940

<v Catherine Marrion> great experience to have the luxury to review the year and be very honest with them about what

705

00:50:46.940 --> 00:50:54.000

<v James Hoffman> felt right and what didn't feel right and where we were going. And yeah, I did,

706

00:50:54.000 --> 00:51:01.780

<v Catherine Marrison> I remember writing some for, for, you know, Canada Council and feeling quite proud

707

00:51:01.780 --> 00:51:07.440

<v James Hoffman> of them and thinking, I don't know if other companies do it this way

708

00:51:07.440 --> 00:51:09.980

or if they're more jaded about how they do it.

709

00:51:09.980 --> 00:51:11.860

But I was really honest.

710

00:51:13.179 --> 00:51:14.900

<v Catherine Marrison> So that's what I feel good about.

711

00:51:14.900 --> 00:51:17.699

What I don't feel good about is that

712

00:51:17.699 --> 00:51:20.940

because there were two of us in the family

713

00:51:20.940 --> 00:51:28.159

<v James Hoffman> and because Brian would be working a lot and I would be taking care of the house

714

00:51:28.159 --> 00:51:34.599

and the kid and the, you know, cooking and that stuff a lot, I kind of got myself a bit

715

00:51:34.599 --> 00:51:45.000

off the hook. And I feel like that set the scene for, you know, a kind of a sense of irresponsibility.

716

00:51:47.360 --> 00:51:48.199

That-

717

00:51:48.199 --> 00:51:49.039

<v Catherine Marrison> You weren't doing enough.

718

00:51:49.039 --> 00:51:50.239

I don't think I was doing enough.

719

00:51:50.239 --> 00:51:52.639

I really wasn't doing enough.

720

00:51:52.639 --> 00:51:57.639

<v James Hoffman> And, you know, if there was resentment,

721

00:51:58.920 --> 00:52:00.719

I think it was well placed.

722

00:52:00.719 --> 00:52:13.179

<v Catherine Marrion> And it probably required you know things in terms of you know my own personal

723

00:52:13.179 --> 00:52:17.880

<v James Hoffman> life versus the company and the complication of being all involved

724

00:52:17.880 --> 00:52:26.639

<v Catherine Marrion> together that never got sorted out and that created some bad feeling. I was a bit of a brat that way.

725

00:52:26.639 --> 00:52:27.800

Okay, yeah.

726

00:52:27.800 --> 00:52:31.840

<v James Hoffman> Yeah, more than I think Meredith and Judith would have.

727

00:52:32.960 --> 00:52:35.340

<v Catherine Marrion> Yeah, yeah.

728

00:52:36.519 --> 00:52:41.519

<v James Hoffman> I was pretty young in ways that I look back

729

00:52:42.400 --> 00:52:45.460

<v Catherine Marrion> and I think, oh, I should have done a whole lot more.

730

00:52:45.460 --> 00:52:47.619

<v James Hoffman> Well, yeah. Yeah.

731

00:52:47.619 --> 00:52:49.500

We're running a family and doing all that.

732
00:52:49.500 --> 00:52:51.099
So that's personal, Jim.

733
00:52:51.099 --> 00:52:53.059
In terms of how did it work,

734
00:52:53.059 --> 00:52:56.260
well, it worked into varying degrees

735
00:52:57.300 --> 00:52:59.300
and some people ended up with more,

736
00:52:59.300 --> 00:53:01.519
as you would always imagine in a collective,

737
00:53:01.519 --> 00:53:02.980
some people with less.

738
00:53:02.980 --> 00:53:04.760
Some people liked doing more,

739
00:53:04.760 --> 00:53:11.519
<v Catherine Marrion> like Brian who was gung-ho and and proactive and some people felt burdened and some

740
00:53:11.519 --> 00:53:15.400
people were better at things Judith was better with numbers. Sure, sure. Right?

741
00:53:15.400 --> 00:53:19.280
She was a great bookkeeper. She was good. That's why we have a great collection at

742
00:53:19.280 --> 00:53:24.559
UVic. Yeah. She's marvelous. She's, everything's there. So rich. Yeah. And of course

743
00:53:24.559 --> 00:53:28.159
Meredith was married to Ron who had the printing press with Dan

744
00:53:28.159 --> 00:53:28.880
Armstrong.

745
00:53:28.880 --> 00:53:32.800

And they were running, they had a print shop

746

00:53:32.800 --> 00:53:36.159

for a while. They were going to publish some of your plays.

747

00:53:36.159 --> 00:53:40.559

There was talk of publishing, but I've

748

00:53:40.559 --> 00:53:44.079

talked to Meredith and they never did publish anything.

749

00:53:44.079 --> 00:53:48.599

I thought surely they published at least one or two scripts somewhere.

750

00:53:48.599 --> 00:53:50.599

But no, no, no.

751

00:53:50.599 --> 00:53:56.840

All we have is these different drafts in the archives.

752

00:53:56.840 --> 00:53:58.400

<v James Hoffman> I'm sorry about that.

753

00:53:58.400 --> 00:54:01.400

<v Catherine Marrison> I mean, I'm sorry that that is so.

754

00:54:01.400 --> 00:54:03.400

Yeah, yeah.

755

00:54:03.400 --> 00:54:05.760

You know, and one of the things I thought of doing

756

00:54:05.760 --> 00:54:09.059

before I came up here to meet with you and everybody

757

00:54:09.059 --> 00:54:12.400

is, you know, to look through some of my old notebooks.

758

00:54:12.400 --> 00:54:15.000

I think I told you, I found some things,

759

00:54:15.000 --> 00:54:18.480

but they're so sketchy, they're so personal,

760

00:54:18.480 --> 00:54:19.320

personal notes.

761

00:54:21.840 --> 00:54:24.840

And honestly, where is my script?

762

00:54:24.840 --> 00:54:29.320

Did I even have scripts or did I just learn them by doing

763

00:54:29.320 --> 00:54:31.760

and never wrote some of it down?

764

00:54:33.619 --> 00:54:34.460

I don't know.

765

00:54:36.079 --> 00:54:38.000

<v James Hoffman> Well, I'm looking forward to seeing

766

00:54:38.000 --> 00:54:39.280

what's in that box I got.

767

00:54:39.280 --> 00:54:40.400

Is that from you or?

768

00:54:41.599 --> 00:54:43.559

I was given a box today at Nancy's.

769

00:54:43.559 --> 00:54:44.400

Not me.

770

00:54:44.400 --> 00:54:47.059

Oh, Brian or? Nancy I think.

771

00:54:47.059 --> 00:54:52.719

<v Catherine Marrion> Nancy. Brian doesn't have stuff, he never says stuff. Yeah well she, Nancy has some stuff then

772

00:54:52.719 --> 00:54:58.059

that apparently was from Judith's house when they were clearing up the house or

773

00:54:58.059 --> 00:55:05.639

something. Uh-huh. After I guess I've taken all the other stuff from the shed there's a box full of I don't know

774

00:55:05.639 --> 00:55:13.579

<v James Hoffman> what's in there I'll look. Can I see? Well yeah I'd be curious. Yeah it's probably stuff

775

00:55:13.579 --> 00:55:19.519

<v Catherine Marrion> imagine a lot of it is in the archives already you know I mean Judith

776

00:55:19.519 --> 00:55:26.000

<v James Hoffman> Kip, everything so yeah can't imagine. Big mystery for me now is how the company stopped.

777

00:55:26.000 --> 00:55:32.340

<v Catherine Marrion> But we talked and we talked today about, in Nancy's, about, I think you mentioned the

778

00:55:32.340 --> 00:55:38.800

<v James Hoffman> arc of a company, especially a collective, you know, has a life, a beginning and an end,

779

00:55:38.800 --> 00:55:45.039

you know, and up and ups and downs. And I know I can see studying in the company from the

780

00:55:45.039 --> 00:55:50.760

archives that there's that wonderful collective. We do creative

781

00:55:50.760 --> 00:55:57.280

plays, local plays, they're collectively dynamic. That worked so well for a while.

782

00:55:57.280 --> 00:56:06.199

<v Catherine Marrion> But then the hiccups start happening and things like for power play giving buzz

783

00:56:06.199 --> 00:56:12.199

so much director directorial like when you first met he kind of said here's my

784

00:56:12.199 --> 00:56:18.079

vision and here's how we're doing it disco style and my vision is done so and

785

00:56:18.079 --> 00:56:26.280

I see comments following through on that play, okay, from people saying, you know, we kind of felt constricted

786
00:56:26.280 --> 00:56:35.039
by that, that immediate, you know, barrier put up in a sense, you know.

787
00:56:35.039 --> 00:56:53.119
<v James Hoffman> Well I think that, you know, the betrayal at the end was very, very deep. You know, it was, you just can't have a fit of self-pity that things didn't come

788
00:56:53.119 --> 00:56:57.940
<v Catherine Marrison> out the way you wanted when there's an opening night looming.

789
00:56:57.940 --> 00:57:04.039
<v James Hoffman> And you have to love your actors and support them through that.

790
00:57:04.039 --> 00:57:05.000
<v Catherine Marrison> And he didn't.

791
00:57:05.000 --> 00:57:12.000
<v James Hoffman> I'm very grateful to many things about Buzz, but that was a very bad moment.

792
00:57:12.000 --> 00:57:17.000
<v Catherine Marrison> So that happened with him and the actors on opening night?

793
00:57:17.000 --> 00:57:21.000
<v James Hoffman> That was an opening night, it was probably during tech.

794
00:57:21.000 --> 00:57:23.000
<v Catherine Marrison> There was a bit of a blow up.

795
00:57:23.000 --> 00:57:25.039
<v James Hoffman> Well, yeah, he just fell apart. He just fell's a bit of a blow-up. Well yeah he just fell apart

796
00:57:25.039 --> 00:57:30.599
he just fell into a puddle of tears literally. It was so silly you know

797
00:57:30.599 --> 00:57:35.840
<v Catherine Marrison> it was you know looking at it now it was sort of like waiting for guffman or

798
00:57:35.840 --> 00:57:41.239
<v James Hoffman> something. Because he felt he was not getting what he wanted? Well because his

799

00:57:41.239 --> 00:57:51.440

<v Catherine Marrion> grand vision did not pan out and that you know you know, I don't know who he was blaming if he was blaming anybody.

800

00:57:51.440 --> 00:57:54.159

<v James Hoffman> I didn't get that he was blaming us.

801

00:57:54.159 --> 00:58:00.440

<v Catherine Marrion> But I think there was resistance and I think he didn't understand who he was working with.

802

00:58:00.440 --> 00:58:08.400

<v James Hoffman> This is, this is, he didn't have a lot of directorial experience, you know.

803

00:58:08.400 --> 00:58:16.599

We didn't have a professional director who, you know, I think he, he...

804

00:58:16.599 --> 00:58:18.599

<v Catherine Marrion> Then you started bringing them in.

805

00:58:18.599 --> 00:58:20.440

<v James Hoffman> Yeah, that's right.

806

00:58:20.440 --> 00:58:25.139

And you also did something else, You started doing scripts, published scripts.

807

00:58:25.139 --> 00:58:27.679

Like Godot was a big move.

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00:58:27.679 --> 00:58:31.760

Yeah, the move was to somehow do modern classics.

809

00:58:31.760 --> 00:58:32.599

<v Catherine Marrion> Yeah.

810

00:58:32.599 --> 00:58:36.019

Yeah, I found it so interesting in your notes

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00:58:36.019 --> 00:58:40.380

that something about, I guess, Jack Truin was looking,

812

00:58:40.380 --> 00:58:44.579

was going to Samuel French,

813

00:58:44.579 --> 00:58:47.960

begging for some relief from the... Godot did well

814

00:58:47.960 --> 00:58:52.039

<v James Hoffman> critically apparently, reviewers liked it, comments were good, but it lost money

815

00:58:52.039 --> 00:58:59.320

<v Catherine Marrison> didn't get audiences. Yeah and Samuel... Samuel French? Yeah. I want to do something off

816

00:58:59.320 --> 00:59:09.960

<v James Hoffman> the record here but in a way but they did not know that we were doing an all-women's g'dayah it was utterly against that they wouldn't have allowed it they would not

817

00:59:09.960 --> 00:59:15.039

<v Catherine Marrison> have allowed it and we took a big chance going we're a little company in the

818

00:59:15.039 --> 00:59:21.039

interland of BC they'll never know I've seen companies in New York and other

819

00:59:21.039 --> 00:59:27.000

<v James Hoffman> places wanted to do the endgame in a subway car or something, you know?

820

00:59:27.000 --> 00:59:29.000

<v Catherine Marrison> No, no, no.

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00:59:29.000 --> 00:59:30.000

No, it's...

822

00:59:30.000 --> 00:59:31.000

Pretty strict.

823

00:59:31.000 --> 00:59:32.000

Yeah.

824

00:59:32.000 --> 00:59:45.000

It's an idiocy of trying to set a great man in amber. I remember one of my profs at York, Leon Major,

825

00:59:48.960 --> 00:59:53.719

<v James Hoffman> had been in the 50s with the Berliner ensemble

826
00:59:53.719 --> 00:59:55.920
<v Catherine Marrion> as a Canadian visitor.

827
00:59:55.920 --> 00:59:56.920
Yeah.

828
00:59:56.920 --> 00:59:59.599
And he said, Brecht was gone

829
00:59:59.599 --> 01:00:04.599
<v James Hoffman> and they had this tall, tall chair

830
01:00:04.619 --> 01:00:09.820
that the director sat in with the big book, the production

831
01:00:09.820 --> 01:00:12.300
book of Brecht.

832
01:00:12.300 --> 01:00:18.500
And they were doing the plays exactly as Brecht did them back then.

833
01:00:18.500 --> 01:00:21.940
And you know, for Leon it was like, what are you doing?

834
01:00:21.940 --> 01:00:23.900
You're trying to make him a museum.

835
01:00:23.900 --> 01:00:27.420
This was so against who he was.

836
01:00:27.420 --> 01:00:31.519
And yeah, anyway, carrying on.

837
01:00:31.519 --> 01:00:34.440
I've got a picture of me sitting beside Brecht.

838
01:00:34.440 --> 01:00:35.679
Oh, no kidding.

839

01:00:35.679 --> 01:00:38.800

<v Catherine Marrion> No, not his theater in Berlin.

840

01:00:38.800 --> 01:00:39.639

Oh yeah. I've been there.

841

01:00:39.639 --> 01:00:41.960

And there's a statue of him outside.

842

01:00:41.960 --> 01:00:43.840

<v James Hoffman> I'll get a picture.

843

01:00:43.840 --> 01:00:50.400

And I've got a picture of me in Bergen, Norway by that big statue of Ibsen.

844

01:00:50.400 --> 01:00:52.360

I'm leaning against it.

845

01:00:52.360 --> 01:00:57.280

Me and Ibsen and me and Brecht.

846

01:00:57.280 --> 01:01:00.000

<v Catherine Marrion> You know I think that's probably enough for now.

847

01:01:00.000 --> 01:01:03.559

<v James Hoffman> Well, I'd be willing to go on.

848

01:01:03.559 --> 01:01:07.400

Are there any questions on your other pages that you're desperate to ask?

849

01:01:07.400 --> 01:01:08.400

<v Catherine Marrion> Not really.

850

01:01:08.400 --> 01:01:11.519

I mean, it goes on, I got 70, you know.

851

01:01:11.519 --> 01:01:15.920

As I say, I'm concentrating on the early stuff.

852

01:01:15.920 --> 01:01:20.519

Yeah, the first couple of plays.

853

01:01:20.519 --> 01:01:30.519

<v James Hoffman> And we eventually... And it was interesting, I guess I want to speak a little bit about the process of dissolution.

854

01:01:30.519 --> 01:01:32.159

<v Catherine Marrion> Oh, okay.

855

01:01:32.159 --> 01:01:33.880

<v James Hoffman> Yeah, I do.

856

01:01:33.880 --> 01:01:34.880

<v Catherine Marrion> Okay.

857

01:01:34.880 --> 01:01:35.880

Yeah, I do.

858

01:01:35.880 --> 01:01:38.880

Because I think that's part of the story.

859

01:01:38.880 --> 01:01:39.880

<v James Hoffman> Oh, yeah.

860

01:01:39.880 --> 01:01:44.400

And everyone will have their own versions of that.

861

01:01:44.400 --> 01:01:49.039

<v Catherine Marrion> Uh-huh. Right. everyone will have their own versions of that. Uh huh. I can find no one that was actually there though that did anything.

862

01:01:49.039 --> 01:01:52.880

<v James Hoffman> You know, so like, yeah, I was at the final meeting they had and here's what we did.

863

01:01:52.880 --> 01:01:55.119

<v Catherine Marrion> I can't find anything. There was none because,

864

01:01:56.719 --> 01:02:00.719

<v James Hoffman> well, all right, I don't know, I can't answer that because we just died with a whimper.

865

01:02:00.719 --> 01:02:13.000

<v Catherine Marrion> Just died with a whimper. Of exhaustion and disappointment and disillusionment and lack of

money.

866

01:02:13.000 --> 01:02:28.000

<v James Hoffman> And all the things that beset the arts, because in Canada as with many places, but the arts are not supported appropriately.

867

01:02:28.000 --> 01:02:37.000

<v Catherine Marrison> The company, and it may have started from a very unusual beginning,

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01:02:37.000 --> 01:02:42.000

<v James Hoffman> but it was moving, and with enough support.

869

01:02:42.000 --> 01:02:46.800

We got a big boost from things like LIP and OFY

870

01:02:46.800 --> 01:02:48.400

as well as the Canada Council.

871

01:02:48.400 --> 01:02:49.519

<v Catherine Marrison> Sure, sure. Right?

872

01:02:49.519 --> 01:02:50.360

Yep, yep.

873

01:02:50.360 --> 01:02:53.719

And then if things stop happening like that,

874

01:02:53.719 --> 01:02:58.719

and our audience base is so limited

875

01:02:59.239 --> 01:03:01.559

simply because the population is limited.

876

01:03:03.719 --> 01:03:06.000

<v James Hoffman> Touring, in a way, hurt.

877

01:03:06.000 --> 01:03:08.639

<v Catherine Marrison> You had to keep moving and touring and touring and touring.

878

01:03:08.639 --> 01:03:10.480

And it was expensive to tour.

879

01:03:10.480 --> 01:03:11.920

You had no base in one place.

880

01:03:11.920 --> 01:03:13.800

<v James Hoffman> There was no base in one place.

881

01:03:13.800 --> 01:03:18.800

You could do Nelson for a week at the most.

882

01:03:21.239 --> 01:03:25.000

<v Catherine Marrion> But with enough support, that could have burgeoned.

883

01:03:26.940 --> 01:03:30.280

<v James Hoffman> In Europe, they would have, and many at that time,

884

01:03:30.280 --> 01:03:32.800

<v Catherine Marrion> certainly, not less now, but.

885

01:03:34.639 --> 01:03:37.400

<v James Hoffman> Okay, so there's that picture.

886

01:03:37.400 --> 01:03:41.539

<v Catherine Marrion> There's also the picture of people's personal ambitions,

887

01:03:41.539 --> 01:03:45.000

<v James Hoffman> being excited by this, and what if I were in the big pond?

888

01:03:48.559 --> 01:03:50.960

<v Catherine Marrion> You know, I think part of us, you know,

889

01:03:50.960 --> 01:03:53.920

when Nancy left, I think she was the,

890

01:03:53.920 --> 01:03:56.159

<v James Hoffman> after Ronnie, she was the first.

891

01:03:57.400 --> 01:04:01.159

I was feeling was she wants to go try her luck

892

01:04:01.159 --> 01:04:03.880
in Vancouver as an actor.

893
01:04:03.880 --> 01:04:05.039
The same with Meredith.

894
01:04:05.039 --> 01:04:09.460
<v Catherine Marrison> And then later, but Meredith was more successful.

895
01:04:09.460 --> 01:04:10.300
Yes.

896
01:04:10.300 --> 01:04:13.019
And Meredith is,

897
01:04:16.860 --> 01:04:19.880
yeah, Meredith has chops.

898
01:04:19.880 --> 01:04:21.219
<v James Hoffman> Yeah, and she's had a career.

899
01:04:21.219 --> 01:04:22.619
<v Catherine Marrison> Yeah, she's had a career.

900
01:04:23.880 --> 01:04:25.920
I think she got very tired of acting. She didn't

901
01:04:25.920 --> 01:04:30.559
really enjoy it after a while. But...

902
01:04:34.719 --> 01:04:45.000
<v James Hoffman> And then Buzz wandered back to San Francisco. And then he ended up with AIDS, which he survived with AIDS.

903
01:04:46.139 --> 01:04:50.139
Oh, you know what, he got a commendation medal

904
01:04:50.139 --> 01:04:54.340
<v Catherine Marrison> from the mayor of San Francisco for his safe sex clubs.

905
01:04:54.340 --> 01:04:57.800

Yeah, I read a bit or some article

906

01:04:57.800 --> 01:05:01.239

in the American newspaper about his death.

907

01:05:01.239 --> 01:05:02.500

Apparently he was heavily involved

908

01:05:02.500 --> 01:05:07.500

with the gay men's health and wellness groups.

909

01:05:07.500 --> 01:05:16.800

<v James Hoffman> So he became kind of a Florence Nightingale, a kind of, I'll help medically, I'll help

910

01:05:16.800 --> 01:05:21.420

any way I can to improve the safety and health of gay men.

911

01:05:21.420 --> 01:05:25.460

<v Catherine Marrison> I wouldn't call it Florence Nightingale in the sense

912

01:05:25.460 --> 01:05:30.179

<v James Hoffman> that he ran a, no, gotta be really clear about this.

913

01:05:30.179 --> 01:05:35.179

<v Catherine Marrison> He ran a sex club because there were all kinds of places

914

01:05:35.340 --> 01:05:37.360

where men met and had sex.

915

01:05:38.340 --> 01:05:40.179

It was, you know, in San Francisco.

916

01:05:40.179 --> 01:05:41.199

So he ran a club where they could do it safely.

917

01:05:41.199 --> 01:05:42.579

But it was safely.

918

01:05:42.579 --> 01:05:43.400

Okay.

919
01:05:43.400 --> 01:05:44.239
And it was.

920
01:05:44.239 --> 01:05:45.019
That's what he did. That's what he did.

921
01:05:45.019 --> 01:05:45.860
That's what he did.

922
01:05:45.860 --> 01:05:46.699
Okay.

923
01:05:46.699 --> 01:05:50.920
And that was an incredibly important contribution.

924
01:05:50.920 --> 01:05:54.400
Because the culture of the, you know,

925
01:05:54.400 --> 01:05:58.559
the gay culture down there was very promiscuous

926
01:05:58.559 --> 01:05:59.400
through the 80s.

927
01:05:59.400 --> 01:06:00.239
Oh yeah.

928
01:06:00.239 --> 01:06:05.000
And so that was exactly what was needed.

929
01:06:05.039 --> 01:06:05.880
Yeah.

930
01:06:05.880 --> 01:06:06.719
That's right.

931
01:06:06.719 --> 01:06:10.360
Yeah, I was surprised to see that and hooray for him.

932
01:06:10.360 --> 01:06:12.679

<v James Hoffman> And Ronnie Gilbert, you know, went back

933

01:06:12.679 --> 01:06:15.219

and she did the play on Mother Jones.

934

01:06:15.219 --> 01:06:16.519

Yeah, yeah, she did.

935

01:06:16.519 --> 01:06:19.280

So they both kind of did interesting things

936

01:06:19.280 --> 01:06:20.519

after Theater Energy.

937

01:06:20.519 --> 01:06:24.820

I met with Ronnie and it was my sister lived in Berkeley,

938

01:06:24.820 --> 01:06:28.800

<v Catherine Marrison> my mom in Oakland, and so I just called her

939

01:06:28.800 --> 01:06:33.960

up and we had coffee together a long time ago.

940

01:06:33.960 --> 01:06:36.039

You never saw her Mother Jones show?

941

01:06:36.039 --> 01:06:37.039

Unfortunately, no.

942

01:06:37.039 --> 01:06:38.039

No, I never did.

943

01:06:38.039 --> 01:06:40.039

One person show, I think.

944

01:06:40.039 --> 01:06:41.039

Yes, it was.

945

01:06:41.039 --> 01:06:44.719

<v James Hoffman> I've had it somewhere. There's a script.

946
01:06:44.719 --> 01:06:48.000
I saw her do Happy Days in Vancouver.

947
01:06:48.000 --> 01:06:50.519
Oh, at the Arts Club?

948
01:06:50.519 --> 01:06:52.079
Yeah, Arts Club.

949
01:06:52.079 --> 01:06:53.079
I saw it.

950
01:06:53.079 --> 01:06:55.760
Yeah, it was either at the Arts Club or it was at the Vancouver East.

951
01:06:55.760 --> 01:06:56.760
<v Catherine Marrion> I think it was the Arts Club.

952
01:06:56.760 --> 01:06:58.760
I saw it at the Arts Club.

953
01:06:58.760 --> 01:06:59.760
Yeah, yeah.

954
01:06:59.760 --> 01:07:00.760
And it was marvelous.

955
01:07:00.760 --> 01:07:01.760
Very powerful.

956
01:07:01.760 --> 01:07:02.760
It was very good.

957
01:07:02.760 --> 01:07:04.320
Well, it was Tamanus because there was a Tamanus guy playing the husband.

958
01:07:04.320 --> 01:07:10.599
Yeah. And it seems to me I talked to her after. So would be Larry directing. How did you do that?

959
01:07:10.599 --> 01:07:15.800

She had a bug in her ear. Yes she told me I could take prompts.

960

01:07:15.800 --> 01:07:25.320

<v James Hoffman> Yeah but well it's a monologue right so she has all the lines and and they've got to be spot on

961

01:07:25.320 --> 01:07:33.300

it's Beckett and it's incredible great play I'm a Beckett fan who isn't so

962

01:07:33.300 --> 01:07:39.039

<v Catherine Marrion> powerful well look Catherine I think I'm gonna fold up here I'm getting I'm

963

01:07:39.039 --> 01:07:43.039

<v James Hoffman> getting kind of and though also it's this thing's running out of power oh so