

Interview with James Rapport
Forest Roberts Theatre
No Date

START OF INTERVIEW

Interviewer (I): First of all though, what was used as the theatre before the Forest Roberts Theatre?

James Rapport (JR): The main theatre was called Kaye Hall Auditorium. It was in the old Kaye Hall complex. It was a series of very old buildings. The center building was the administration building, lot of classrooms, and it had a large auditorium. It seated 1441 seats, not a good one in the house! Those old fashioned hard you know flip up seats. Almost a flat floor, the seats were dead ahead. In other words they went straight back, they were not staggered. Huge, huge ceiling. About 10 feet of offstage space on both sides, 18 foot depth on the stage. Very few counterweights and they were under flung sand bags. About 8 dimmers, old resistance dimmers, and no makeup costume rooms. There was a connecting door to the ladies restroom and we would lock the ladies restroom and use that door for, only during the period of the show. We also had a place under the old Olsen Library, a very small place but it had about 200 seats. Very, very tight continental seating and we did our lab productions there. It was an awful facility but it was something that we had. The third facility that I used particularly in the summer was called Lee Hall Ballroom, now it's been converted into offices and studios. It was on the second floor of Lee Hall and I used that because you could get different configurations because it was just a large ballroom and we could go three quarter thrust, or we could go round or something like that. So those essentially were the three. Of the mainstage productions, over 90% of them took place in Kaye Hall Auditorium. We used other places too, the University Center. We used this wonderful four floor high, high floors four floors, foyer and we did for example *Aristophanes*, *Lisistrata* in there and the actors played up and down the steps, that sort of thing.

I: Alright then, who is Forest Roberts?

JR: Forest Roberts lives in Sarasota, Florida 7 months of the year in a nice little permanent trailer. And 5 months of the year he lives at Middle Island Point out on the Lake Superior, Marquette area. Forest Roberts was the first head of the department of speech and before he was department head he was a member of the English department and he taught the speech courses. He developed theatre in the Upper Peninsula including a professional summer theatre program. He was an active actor, he was the director of forensics, and he had the best won-loss debate record against all college in the United States. His won-loss record was over 90% against University of Chicago, Northwestern, and Army and Harvard et cetera. He was a debate coach for perhaps 30 plus years. He was the first speech pathologist, first speech correction person up here to certify people in grade school and high school for speech direction through state funded agencies. He started radio and television as a sub area. He taught shocking overloads, he was department head, director of forensics, on every major committee at the university, one of the founders and people who ran the Marquette Community Concert Association. Taught 19 hours, 5 to 6 class preps a semester, he's surprisingly after all of that still alive. He has an honorary doctorate from Northern. I want to add a minor thing, one of the finest human beings I've ever

known. Forest is now 89 I think and he and Esther still come up, hopefully every summer, and stay at their camp at Middle Island Point. We named the theatre after him for all of those reasons. Probably because he was still alive and I think it's important that if you're going to honor honorable people they should know about it, and he is absolutely thrilled.

I: When was the Forest Roberts Theatre built?

JR: I think, I'm not positive of this I talked about this before. But I think it went up in the fall, I think we opened in the fall of '65. I was here 7 years before I moved in, you know before I became department head, and I think the first year I was department head is the first year I was also in the Roberts Theatre, what is now Dr. Panowski's office. So I think it was '65. There was about a 3 year period, one of the reasons I was hired to come here was to design the theatre. And I designed a series of theatres, and they kept loving the designs but dropping the costs from a million and a half, to a million, to a half a million. So each one of those took an additional year, so the planning process started in about 1959 and I think construction started in probably early '64 or even maybe '63. I'm not sure of that, late '63, like I think foundation work started in '63 but I'm not positive.

I: You designed the theatre?

JR: Yes, and now I gotta be careful about that I don't want to take too much credit because there are a lot of mistakes in the building. I did the functional design, in other words the things I asked for and their relationships. In other words I am not responsible for, although I think it's a nice looking building, the architect then made the building structurally sound, you know that kind of expertise that he has, engineering concerns and the aesthetics. The design, the external design façade is not mine. In other words I did not design the windows. But I designed the foyer and the lobby, the auditorium, and the backstage offstage areas and the stage areas. I'm taping, and now that's on tape. The architect's name was Mel Williams, and I don't want to, I could be a little rusty because this is going on tape by telling you about how much Mel did not know about theatre architecture. Actually, he designed, he had the first design concept and it was not usable. I had to show the president there were thirty some reasons why, not that it was a bad theatre, but why you could not put on a play in that facility. Apparently he had never designed a theatre before and he would not answer that question when he was asked that by me in front of the president and vice presidents. And number two I asked him if he had ever seen a play, and he declined to answer that. So when that was over the president said you design it and he'll make it architecturally sound and aesthetically pleasing and that was the foundation.

I: What were some of these thirty odd reasons that a play couldn't be performed there?

JR: Well it was a round building. If you flew over the city of Marquette and looked at the Fine and Practical Arts complex, which has music, home economics, fine art, and the old industry and technology McClintock area; originally it was designed with a circle, a square, and a rectangle. And the rectangle was in the center, which it still is of course. It probably would have been very interesting if you had your own airplane and you flew above. The theatre was round, and the only problem with that is that there are more than just the auditorium. I mean the shops, and the offices, and the foyers and everything else. And what he designed was a wedge, a piece of the

pie, of the round and it was poured concrete. So the theatre itself was this wedge, and you could walk upstage until your nose went into the corner. There was no way to get, for example, to get sets onto the stage. It was a poured concrete floor, a poured concrete ceiling; there was no head room. There was not one inch, not a half an inch, of fly space. So there was no way to hang instruments. The only way you could bring in a set was to bring them in through the back doors where the audience came in and carry them in over the heads of the audience. There were no traps, there was no stage right entrance to it from stage left. There was no way to get from, for example, the shop which by the way was not continuous, to the stage. It was on the other side of the building but you have to take your flats, say outside, walk around the building and carry them in over the heads of the audience saying 'excuse me excuse me.' There was no way as I said, to mount the lights. It was a total disaster. His response to that was, I said you know this is an unusable space, there were many other reasons. You know dealing with the shop and dealing with how you get to the auditorium itself. And the stage actually is the last part of the wedge, actually was a triangle. There was no way to hang a front curtain, there was no way to hang side curtains, and there was no place to hang side curtains! It was flesh poured concrete wedge. I know that's hard to believe but that's exactly what it was. His response to that was "'young man you've been up here too long, there's a whole new kind of theatre in the world and maybe you ought to come down into civilization and see what it's like. You've been up here for quite a few years I understand.'" And I said "what kind of theatre is that?" He said "well they've got one in Detroit now, it's called Theatre in the Round." I had to point out to him that Theatre in the Round existed in about 10000 BC, and it is our first architectural, actor audience relationship. When the president heard that he said 'you're designing' because apparently at that time there was a tent Theatre in the Round or somewhere down in the Detroit area. Maybe it wasn't a tent, I think it was at the time. So those were just some of the problems, there was no way to a tune to the air. For example in the shop, there was no venting. It was also a wedge. The offices were wedges, the restrooms were wedges. Everybody had a wedge out of this pie, but you couldn't get from the restrooms to the theatre unless you went outside and walked back in again because there were all these wedges going into the center, all poured concrete a foot or so thick.

I: Did you have anything to do with the construction of the building?

JR: Unfortunately yes and no. I was at one time declared *persona non grata* and I was excluded from the construction site because it was officially a hard hat area and they saw me up on the top girders with a tape measure measuring things. Which was a terrible problem, the building would have to be torn down and built all over again. But I was upon on the top girders and they brought the president over, it was a Sunday, and he was hollering at me up there and saying "you have to come down from there." And I kept saying "there is an I beam missing. A very important, there was supposed to be a 32 inch I beam and it's 12 inches or something, and it's wrong and the whole building is going to fall down." After that I was excluded from the building, once the building got up I would go back in. For example the auditorium left wall I made them tear out and put back in again because they only cemented one side of the cement block, not the middle not the inside. From the outside it looked nice, if you walked down the halls. But on the inside there was no cement. So that, it was a good thing they hadn't put up the other side yet because I made them tear down the whole thing. I mean it's in the construction. If you see plans for a building, there are these huge sheets floor plans and all sorts of things, all the specifications and specs are in there. And it's probably a foot deep, the paper, you just keep

peeling these papers and it says right in there in the contract. I think it's called buttering, that you butter the cement, you know so much cement all sides, and they hadn't done that. They put, the floor in the auditorium was both 'souped' and 'dished,' it's curved to get better sightlines and better acoustics, and they put it in wrong so they had to tear it out because I found out and they put it in again. And it was still partially wrong, and they insisted it isn't, I insisted it is. But if you've ever walked down the aisles of the Roberts Theatre, there is a big lump, have you ever noticed that? On both sides, and that is my proof that it is not properly souped or dished, but it is better than the first time. These are just examples. There was a slop sink in the shop and I invented, I thought I had invented other people apparently have been doing it for hundreds of years, but instead of the normal slop sinks where you have to pick up the buckets and put them inside the sink, I had them make a little cement barrier. And I asked for a hot and cold water mixer, I didn't want two faucets, I wanted one faucet with a hot and cold mixer and I got that. They wanted to know why, and I said so you don't have to pick up heavy buckets over the top of this thing and back. This way it's down there low and you can work with it. As I was going through one time and one of the workmen asked, they knew I wasn't supposed to be there but I yelled out tight and dirt jokes, and so they'd like to see me come. And I would hide from the construction foreman, Don Brink his name was, very good man by the way. We fought a lot but he was very good man, with Clausen Construction. And the guy said "why do you have this thing here?" and I said "that's a slop sink, and it's got to drain" you can see the drain. But he says "but what's it for?" and I said "well it's for that faucet, you know that mixer" and he said "yeah but what's that for?" I said "what do you mean what's that for? That's where the hot and cold water comes out of." He said "how can hot and cold water come out of that when there aren't any pipes leading to it?" They had me, I asked for that slop sink, the way it was designed, and I asked for a hot and cold water mixer but I neglected to ask for the pipes to bring the water to them. They said "oh that's a change in the specifications, you're going to have to pay more for that." And I said "if you try to pull something like that, I will write letters to the governor, to the attorney general, I will wipe you people out." Fortunately the water pipes were only about 12 feet away and the wall was not up yet so we could get to them and they did not charge us for them. My favorite one [laughter] there are many, but we have an overhead commercial door that goes from the shop to the theatre. That, the theatre is building 'E,' there are five buildings. McClintock is 'A,' 'B' and 'C' are music. The rehearsal rooms and stuff are 'B,' and then 'C' is the front part where the studios are and the classrooms. 'D' is the connecting link, with the custodial shack and where Vic Holliday's office is et cetera and the shop. That was not my building, my building was 'E' the theatre. And I asked for an overhead door through which you could drive a 6 ply truck, that's a truck that has 6 wheels, 6 tires. That you could drive with a full overhead load, you could drive onto the stage and back, and if you measure that thing you can certainly do that. The problem is that the overhead commercial door going from the shop outside is much smaller. Yeah, and so you can't get a truck in there. Now it is true that if we dismantled the truck and brought it into the shop and put it back together again, it would in fact drive through my door, onto the stage and back. But then you'd have to take it apart again and take it outside and reassemble it. And they were right and they had me, because I said you have to change that door and they said "no, no, no. That's not your building. You asked for that particular door, and you got it. And it's exactly according to specifications." I think the greatest coup was the trap. For some fire code, I don't know whether I should have believed them or not, but they said you could only have one trap door on stage. And I wanted 5, 4 corners and a center trap. They said "no, it's a poured stressed concrete floor and it's got under flooring and it's not

real deep.” I said “how big?” And they said “we don’t care how big but you can only have 1 trap, so tell us where you want it.” So I designed the trap that we have, which is 36 feet long and 9 feet deep. And they said “oh well you’re never get the lid up.” But I had it in writing. They agreed to do it, any size I asked for. They said “you’ll never get that lid up.” I said “no we’ll cut that lid up into 9 pieces.” Which is of course what we did, so we have 9, 4 by 9 traps, which come to 36 feet. And it’s not good, because there are some times where you want a trap further downstage or further upstage, but I couldn’t get them so this was the next best thing. They put in the orchestra pit wrong, much too shallow. It took me several years, I didn’t realize it I mean because I’m not an architect, until the first time we got an orchestra in there and it was poured concrete. They sat much too high, and we finally got permission several years later to pop out that floor and lower the whole thing and put in a wooden floor. If you look in the trap you can see where the original floor was and it’s a least a foot, probably a foot and a half higher than it was. One of my mistakes, it’s really their mistake but I’ll take the blame for it, is that the stage is about 15 inches too high in relationship to the auditorium, the first row of seats let’s say. So you’re always kind of looking up girls skirts if you’re sitting in the front first couple rows. The reason for that is because, as I said I am not really an architect but I got some good books like Doris Myra Coles *Theatres and Auditoriums* where I got the idea. I mean why would know this kind of stuff? I know my history of theatre, you know architecturally, but I don’t know any of that stuff. And they said, for example, from the the floor in front of the first row of seats to the floor of the stage, the anchoring of the stage should be so many inches. So I asked for that, and that’s what they did, that’s where they poured the concrete. But there’s about 12 to 15 inches of subflooring and electrical work and stuff that went on top of it. What I should have said, had I really known architect, was “I want it that high after the subflooring, and the electrical.” You know there are electrical pockets in there in the floor and that sort of thing. And all of that takes up space. You can see how much, too high it is by looking at the inlay of the _____. That is exactly how much too high it is, because at the base of that is poured concrete. Anything else?

I: That kind of...what was the first show performed in the FRT?

JR: It wasn’t a show I wanted to do. First off I wanted to Shakespeare because I’m a Shakespeare nut, but I didn’t feel I had the bodies yet. I wanted one year in the theatre before we did it and the next year we did do the first major Shakespeare in there. I was going to open with *Man for All Seasons* but they wouldn’t give me permission to do it and it was crazy, but they had given the royalties to a book publisher. The book publisher said there’s an exclusive right for a touring company, which may or may not exists. So I didn’t do that, and I opened it with one of my favorite plays, one of the great plays of the 20th century Shaw’s, George Bernard Shaw’s *St Joan*. We could do that, the cast is not as big as Shakespeare and the set was much, much simpler and we could afford to do it. We opened in early November of I think it was ’65 with *Joan*, then we did *Carousel*. In those days there was no such thing as, I guess there were fire marshals but I don’t think there were any up here. We had 550 seats, and I used to sell 600 seats for every performance. We did 6 performances of musicals. And it sounds like I’m tooting the horn, but we were the only people doing the musicals. And people had never seen them before, they’d never seen skrim before, anything. We had 1 television station. So it was great entertainment, and we did 6 performances and we sold 600 seats. We put 50 folding chairs in the aisles. There was just enough room to wiggle through. Finally, we did that for quite a few years, and then some fire marshal finally showed up in the upper peninsula and he said “if this happens again, I

will burn the building to the ground!” and we haven’t done that since. It was a much better theatre when I had a million and a half dollars. Then the legislature said “this is an absolutely brilliant building, but we were just kidding about the million and a half dollars, if you get it under a million dollars you can put up the building.” So obviously you cut out some major features and cut down sizes a lot. But I still had what I thought was a remarkable theatre that I designed. And then this legislature the next year said “we were just kidding, if you can get it under half a million you can put it up.” So I put up that theatre for 495 thousand. Of course it was pretty stripped. We went from 778 seats to 550. There was nothing in the shop, well we don’t have a shop. The last cut, I cut out the shop. What we call a shop is really, legally, a custodial storage area. It is not, does not qualify legally as a shop. It doesn’t have the heights, it doesn’t have the proper kind of ventilation. It doesn’t have the footage and that sort of thing. Which is why we do a lot of construction on stage, because we don’t have a shop. We lost the two rehearsal rooms, which were upstage of the back wall, and the back wall inside inside is 90 feet, and they were 30 by 45 rehearsal areas. We could have rehearsed a show a week before the show, run up an overhead door and bring out all the heavy scenic units and set them up in one big crew and put the show together. And that would have freed the stage as a shop and as a rehearsal area for all but the last week. The music department didn’t lose theirs, they kept B 101 and 102, the choral and instrumental rooms. And my two rehearsal rooms went with the understanding that now it was going to be a shop and a rehearsal area. So that the music department should never complain about the fact they can’t get the theatre. They complain a lot, they have a very short memory, or they want to have a short memory. We had a flush revolving stage built in on the stage originally. We had an elevator lift, a three piece elevator lift in the orchestra pit. Three scissor lifts. Before that, on the first one, I had a, what’s called ‘articulated tongue.’ But that went fast because it was terribly expensive. We had a real shop, which was critical. We had more offices, we had a graphics production room that went. We had, one of the mistakes that I made is in cutting back I cut out cloak rooms the first time, and said “we’re not going to have cloak rooms on campus.” That would be used 2% of the time, the other footage you need too badly, and footage is costing money. The second time I cut out the green room, you know a place for the actors to get together and that sort of thing, that went. And I cut down, when he originally designed it I think if you bought a ticket in there to see a play, you got two seats one in the auditorium and one in the men’s room or the ladies room. There were rows and rows and rows of toilets and urinals on the men’s side. I cut those back immensely. And I cut them back too far on the women’s side and I agree that it’s my fault. There are only four stalls. The men have two stalls and two urinals. They just came out with a study about 6 months ago about how long it takes women to use the restroom and how long it takes men. It takes women about 2 to 3 times longer. If I had known that I probably would have left more toilets in the women’s restroom. But I find that charming, but the women don’t find it very charming because the restrooms for 550 seats it too small and it’s my mistake and I admit it. So there. They also changed the configuration, you know where the display cases are? There’s a room behind there. Had I known that, had I known that they were going to put the foyer on a slight wedge, I think I would have put the box offices there. I mean, we could still do that if we wanted to. The least, the box office push from the two, from Shelly’s office and Jim’s office, I mean trying to work and staring at somebodies rump all day long peddling your tickets. But I cut the box office and I cut the, you know the ticket sale areas and that sort of thing, because I needed the footage in the auditorium and on the stage, that sort of thing. That’s enough of that I guess.

I: How long do you think the FRT is going to remain practical as a theatre?

JR: Forever! Well except for that one crack up right. Which has been there since right after the theatre was put up. I have engineers check it every couple year and they keep saying “there’s nothing wrong! There’s nothing wrong!” Okay. Other than that Mrs. Lincoln, I think it still functions very well. I wish we had some of the facility that we had planned on. However, it’s in remarkably good shape and I think that’s that nicest thing that’s happened. I think we’re the only building that I know of on campus that does not have graffiti. Which means that our kids respect the place. The first dimmer, which I partially designed by partially designed there is very little about electricity or dimmer systems, but I asked can you give me a proof 5C preset? Yes. Can you give me a true fade, can you give me a proportional fade? Yes. Can you hook this into this? And they said yes we can do that and the wonderful engineers at Century did that. I don’t know how they did that, that’s underneath the lid, I told them what I wanted on top. When I push this lever this is what I want to happen can you do that? They said yes. So they really designed it but it was custom built for us. And it was supposed to last 12 to 14 years and it lasted 25, or 24. The stage is pine deliberately, well the front part, the apron is hardwood which I hate but they insisted that’s important. But the stage is cut and groove pine, it’s supposed to be a soft wood that you can nail into and pull the nails out and you can suck up the holes and wedge back out. A good pine floor is supposed to last 10 to 12 years, and we have the original floor. Which needs, now desperate need, but it’ll be another few years before we get it changed. But it has now gone more than twice as long as it should have gone. We have some of the original instruments. Actually when we went in there because of the things I had cut back to get under half a million, we cut all shop equipment, we cut all lighting instruments except for 6 nelsons and 6 light cones which came in the package with the dimmers. So we had 12 instruments, period. Now I had some old crap that I had over at Kaye Hall Auditorium and some new crap that I bought over there and we dragged that stuff over and I, by that time I had already built up 2 portable dimmer banks so I had 12 extra dimmer lines. We had conduit in the building, and most of the conduit was empty. We had 30, there was 5 KW dimmers that are sitting there. We had 2 racks but only 1 of them had anything on it. And every year I would buy 3 more, 4 more! It took me 4 years to fill out the next bank. We had been in the theatre about 7 years before I got the conduit right here, they started putting the conduit in so we’d have more circuits. We opened with 11 counter weights, and I had 2 units of counter weights put in subsequently. Well I had to cut them out, there wasn’t enough money. There was nothing in the basement, nothing. Except an overhead work light in the foyer down there and in the two what are now the dressing rooms. There was nothing, it was just empty. But I said if you don’t excavate it now we’ll never have it. So they did, and it took me several years to get sinks in there, to get toilets in there. But every year if you can talk the president or somebody out of some money they’d say okay you can get 4 sinks. And the next time, okay you can have a couple shower units. So it took upwards of close to 15 years to get everything back in of this design, not of the earlier designs. For example, the scissor lifts, I designed that you can still put that scissor lift in there, but instead of \$30,000 it would probably cost \$100,000 now. So we probably won’t get it.

I: What changes or additions do you see happening to the theatre in the near future?

JR: Scissor lifts! A scissor lift is not that expensive, when I first designed it there were three scissor lifts that looked like that. I guess that’s why it’s called a scissors. That won’t show up on

the tape. I had 3 and they're vicar's models and they are sit next to each other. The ledge would have cost about \$3000 to put ledge on the lift. And that way they could go up all together, you could synchro mesh them. Or you could send each one up to different levels. So you could have the front of the stage in any configuration that you wanted. The orchestra could walk in on flat floor from the costume room and rise up like they do at Radio City all the way up to the level of the apron to play the overture then drop back down to the level that they're at now and the show would go on. At that I still don't think would be that shockingly expensive. I did get air conditioning in there. I put all the conduit in, none of the other buildings did, but there was no air conditioning. But when they air conditioned the theatre, all they had to do was put the unit in. It was a very expensive unit. But in the other buildings they had to rip out walls and put in new flus and things like that which we didn't have to do. If I had my druthers, what would I put in there? It's probably better to ask Vic. We need some outer door, which I think would be not shockingly expensive. Where you enter the theatre from the back, sort of like a interlock, So that you can get people in there and then you can have quiet doors that you could open to let them sneak in because any time somebody comes in or goes out now there's all this slam banging and light spilling in, And I'd like to see that as soon as possible. I would like to see the lobby and the halls covered with either wood, I mean originally that's what it was supposed to be. That cement block is the base for the, which I didn't have enough money to get the paneling. Some kind of paneling to give it a richer, warmer look. I would like, if we put in the new floor, I would love to get a turn table flush, turn tables. Again that's not, in other words you don't have to tear out big things, but if we put in a new floor in the next few years, we should really think seriously about putting in a turn table, because if you put in a new floor you're done. You'd have to tear it all up again. But I think you could do it, I think there is enough under flooring room to do that. I'm not sure but I'd like to see that go in. There's a silly thing, that I don't want to go into it takes too long to talk about. But there was a terrible mistake that I did not make. I solved it, and it is now called the sound room up in back. But if you look carefully on the door, there's a little brass plaque that says the "James Elmer Polk Memorial Sound Room" or something like that. Sound used to be where light is, and that place, they ended up with an extra wall. Don Brink, this man that I fought with the construction foreman, called me his mortal enemy because we fought constantly. He said "please help me. The inspectors are coming to see it, this is the second time they're coming up and I want to show you something." And he took me upstairs, some walls were up and some weren't. He said "what is that wall and that doorframe?" and I said I have no idea. There were supposed to be two rooms here, the light and sound room they were supposed to be together and the projection room where the fallow studs are stuff. He said "well what's this wall?" There's another wall just beyond it, like 4 or 5 feet, and then the mechanical room, what is this wall? And I said "I don't know I didn't design that?" He said "well how'd it get up?" I said "I don't build things, you build things!" He said "I can't find it on the plans, somebody put up this wall. This is very embarrassing what are we going to do?" And I said "well because I love you, I'm going to solve your problem. This is something that I insisted on the change and you people were good enough to do it without charge me." He says "think fast they're going to be here." I said "This is also an educational institution, it's not just a performance area. That is an observation port for the director and directing students so that you can sit in there and take notes and talk about the show and say 'see what's happening down there' while the audience is there and things like that. It's part of the learning process. We have classes in directing, you have young directors and stuff. So the director can say 'see the reason I did that, and that's not working.'" And he says "that's ingenious." When the people came they said what is this wall doing here? He said "Dr. Rapport

asked for this wall!” And he told me later that it’s the best feature in the building, now you’re using it not just as an arts performance area, but also as an educational venture, you can have your directing class in there. So I lost my observation. You know when it was first in there, there is that big glass window and stuff that’s what I did! I sat up there and it was really very good and sometimes a couple of kids would come up and sit there and we would talk during the run of the show. Not on opening night, but after that I say ‘see that, someone is late again!’ And I would like to have that again, I really liked that and I think we could probably do it in one of the mechanical rooms. You know I had those slots cut out because I didn’t have enough front light, I like we could probably configure an area in there. I think it was a very good idea, even though I only had about 15 seconds to think of it at the time, I really enjoyed that. And I think that’s important. You know like when they’re doing television shows and stuff they can talk to each other. The engineers and the directors and the assistant directors and everybody else. It’s a better means of communication. I would like to see that, and you’d always want to see more room. I asked for years, and now I probably won’t get it, for a second floor on top of the shop, with the shop building ‘D.’ Two offices, Shelly doesn’t have an office and Vic doesn’t have an office. You know Vic doesn’t have an office, he has a closet, it’s unventilated, it’s “un” everything. And Shelly’s office really should be a production area for public promotion, for business management and that sort of thing. Why should it take place in the Director of Theatre’s office? And the main box office would be there and that sort of thing. So I ask, every year I’ve asked for it. In the Future of Northern, that big committee that they spent all that money on, one of the recommendations is a recommendation that I made to them and I think it’s really important that they should put a second floor up there. That also would have given us a rehearsal room and what we could have used as a lab or black box. Now that they’ve given us 102, McClintock 102, the need for that is not as great. So what I would like to do now is I would like to convert a lot of that area into a little shop. In other words take out the trusses and go up higher. And we would get more storage, because we really need more storage, and we could have a real shop. You know go through and take out like Vic’s area, that sort of thing. Move him upstairs and we’d have a bigger shop and we’ve have the head room that we need. Other than that I can’t think of anything. I’d like to get rid of those damn birdcages up on top, but, they’re so stupid I can’t believe it. But fine it’s not mine.

I: Alright I guess that’s about it. Thank you very much.

JR: There’s enough there to watch a master’s thesis, what the hell.

I: Hey it’ll work for me.

JR: Okay. I ran on too long, too silly.

I: Not at all, we didn’t even use up one side of the tape. I suppose we should stop.

END OF INTERVIEW