

**Andrew:** Hello everyone. This is Andrew Pond, Artistic director of Eclectic Full Contact Theatre. Welcome too this bonus episode of The Half Hour Audio Hour. If you enjoy what you hear, please remember to like, follow, and subscribet o our podcast. And feel free to leave a review! You can help us out in continuing this work by telling your friends to head over to [tinyurl.com/HHAHEFCT](http://tinyurl.com/HHAHEFCT), where they can sponsor us through a onetime or recurring donation and become our partner in highlighting the voices and stories of women, BIPOC and LGBTQ+ artists.

Today we have an exclusive interview with Holly Lynn, director of Things Needing Explanation, talking about what she likes about audio drama, her deep and abiding love for Dick Tracy, and what it's like directing her own children. Enjoy.

**Andrew:** So Holly, I just want to say thank you very much for doing this interview and for directing Things Needing Explanation for the half hour audio hour. My first question is, how did you get into directing?

**Holly:** I got into directing whenever I was in undergrad. I was studying a Bachelor of Fine Arts in acting at Southeast Missouri State University.

And part of the curriculum also focused on directing coursework. So, I had the opportunity to start small directing one acts, um, in various scenes. But then I became more interested in directing full length plays. And I love directing as much as I love acting. Um, I feel like I learn more about being an actor whenever I am directing.

**Andrew:** Excellent. And so tell me, What drew you to this project?

**Holly:** I'm always drawn to something that, uh, requires you to think outside the box when it comes to, um, artistic achievement. So, audio dramas, um, obviously they're very similar to TV, film, stage productions in the fact that they are, um, a story. You're telling the story, however, you don't have the ability to look at, an actor's face or their body and see what it is that they are trying to convey.

All you have is their voice. And I think that that is such a, it's a fun means of achieving a similar ends, but, um, how you get there is different. And I, I'm always drawn to something that is a little bit different. Well, then there

**Andrew:** is also always all the technical issues that, uh, you run into, uh, doing things online, uh, which thankfully we were able to handle pretty well.

Now, this show is very heavily about family, and both your daughters were in it, so tell me, what was it like directing your daughters?

**Holly:** It wasn't necessarily weird. I've directed them before. I've directed children's theater, so I've always had a lot of kids around me, both my own and other people's. Um, but this is the first time I've ever directed them in which one of them is portraying a dead child.

Um, so the first time I read the script, it was, it was sad, but it wasn't the same as whenever I read through it the second time, because the second time I read through it, I started to consider that my own daughters might, um, might fit the bill as far as portraying the two sisters. So whenever I read through it the second time, um, with the lens of One of my daughter's being dead in this script, then it took on a totally different meaning, um, and it kind of hurt a little bit, so I had to, you know, really compartmentalize and put that aside for the purposes of telling the story.

**Andrew:** I can definitely imagine that that would hit differently, uh, when you were thinking about casting your own kids in it, and they did an amazing job, uh, absolutely. Now, tell me, what is it that you enjoy about directing audio drama?

**Holly:** Um, again, because you don't have the ability to look at an actor's face and read what it is that is going on in their mind.

Like, you can't look at them and see what their expression is and understand, in this moment, I'm supposed to feel sad, I'm supposed to feel happy, I'm supposed to feel angry. Um, all you have is the voice and you really have to think about how the performer is feeling or how the character is feeling and let that drive.

What it is that you're feeling. And it can be tricky, um, because I mean you can even misread a person's facial expressions But whenever it comes down to your voice, you really have to inflect a lot of emotion and I think that sometimes that can drive a much better performance.

**Andrew:** Oh, absolutely 100 percent agree about that and Now this is the most important question of the entire interview, which is who is your favorite detective?

**Holly:** my favorite detective, um, I I grew up in the 90s, and my main detective influences were characters like, like Scooby Doo, and um, I remember whenever I was a child, like really, really young, um, the Dick Tracy movie came out, I'm wanting to say it was like 1990 maybe, and that was actually my first movie, Introduction to Detectives, but from there, um, you know, we did have Scooby Doo, Carmen Sandiego, which I know is more of a villain, but she did start off in the Acme Detective Training Facility.

Uh, Nancy Drew, characters like that, so if I had to pick a singular favorite, I'd probably have to say Dick Tracy just because it was my introduction to Detectives.

**Andrew:** Well, plus he had that really cool radio watch, which of course now everybody has, uh, uh, Holly. I really do want to say thank you once again for being part of the half hour audio hour one more time and giving of your time and your talent to direct things needing explanation.

It really was a blast. And on behalf of everybody here at eclectic, I just want to say, we're very, very grateful. Thank you very much.

**Andrew:** We hope you enjoyed this special episode of The Half Hour Audio Hour. Don't forget to head over to [eclectic-theatre.com](http://eclectic-theatre.com) to find out about Crashbox an International Festival of New Short Live Audio Plays, performed with live Foley and music November 16-19th., as well as all our other shows and projects.

On behalf of myself and everyone here at EFCT, thanks for listening