

RACHAEL INTERVIEW

[00:00:00] **REBECCA:** I'm Rebecca Gallagher and I am playing the role of Salacia.

[00:00:05] **RACHAEL:** Hi, I'm Rachael Proulx and I am directing Salacia. Thanks so much for joining us. And we hope that you enjoy our interview. So Becky, how did you get into acting?

[00:00:20] **REBECCA:** I started acting in high school was my first exposure to being on stage. And it has been a constant through my life as a, you know, starting in school and then doing some community theater. And it was how I met my husband. And it has just been a love of mine to perform. And I got an opportunity to be a part of a drama group. And from there, I went to an open audition for audio books and it, and it just continued to give me opportunities to act and perform, and I feel very fortunate to do so.

[00:01:06] **RACHAEL:** I love it. I'm a fan of your work.

[00:01:09] **REBECCA:** And how did you Rachael get into directing.

[00:01:13] **RACHAEL:** I feel like I stumbled upon it a little bit. There were some smaller scenes or rehearsals where maybe the director wasn't there. While I was working for a nonprofit and we would, you know, we would do performances on the weekends and maybe we would do performances at a conference. And a couple of times someone was working late and I stepped in. Some of it might have been directing choreography. And then when I got into writing, it was more directing myself a little bit and learning from wise people, which then moved into teaching and doing children's theater, which then moved into working with adults.

[00:01:56] **REBECCA:** Awesome. That's awesome.

[00:01:57] **RACHAEL:** Yeah, I do love it.

[00:01:59] **REBECCA:** Yeah. Oh, it's yeah. So, so gifted my friends. So, yay. Very good.

[00:02:05] **RACHAEL:** Thank you. So, as you mentioned, Becky, you are a successful audiobook narrator. What, if any, did you find were differences between audiobook narration and audio drama acting?

[00:02:20] **REBECCA:** Yeah, it the biggest difference for me the a majority of the audio books that I have done, I am a, just a sole individual in the booth. I read the book, I make all my decisions about the voices and the arc of the story. And it is a very isolating or isolated form of of art. The, the type of work that I normally do and. This, I mean, this process doing this type of drama, the collaboration of working with a director, like there are some audio books where they do have directors.

It's just not been what my personal experience has been. So for me, this process has much more collaboration with it. Where you, you still go through your process in working out your character. But then you have the benefit of working with another creative and what are they seeing and, and getting the feedback on what I'm bringing.

And, and so just that collaboration, it feels much more there's just much more creativity and a lot more playing going on, which is, which is just so, so, so fun. So, yeah. Yeah, yeah. Yeah.

[00:03:49] **RACHAEL:** Nice.

[00:03:50] **REBECCA:** So what drew you, Rachael, what drew you to this project?

[00:03:55] **RACHAEL:** I would say India Rogers script, this script I felt was so well written. It had so many layers and the story it tells is human timeless relevant. I also feel like the journey is complete and for her to be able to pull together such a cohesive, emotional, honest story in just a little over six pages really is a feat.

[00:04:35] **REBECCA:** Hmm.

[00:04:36] **RACHAEL:** So when I read it, I identified as a woman with a lot of the themes. I really respected how well she wrote it and how much material she gave us. I also appreciated that she respected the audience.

[00:04:52] **REBECCA:** Mm.

[00:04:53] **RACHAEL:** I feel like she treated the audience in a way where they were gonna know things and figure things out and bring themselves to it. And I just appre-- as someone who enjoys reading plays and going to theater. I appreciate, or even watching a good show on TV. I appreciate when they treat,

treat the audience as intelligent. And I felt like she did that. I just, I'm a fan of hers now. I really am.

[00:05:21] **REBECCA:** Oh, yes, definitely.

[00:05:22] **RACHAEL:** Yeah. So what drew you to the project?

[00:05:25] **REBECCA:** Oh, I, well, I mean, first working with you, my dear friend, like I, that piece of saying the collaboration, that is a part of a project like this, and being able to do that with someone that I, I just enjoy working with you. And there is just so much playfulness and freedom within that. So like, that was my first part, but I would then say then reading it and India Roger's writing it just, I mean, everything that you said is exactly right, that it it's, she takes us on a journey in such a relatively short period of time, but there's the humor and the heart and the, and the real struggle within it, it, it is just it's. So. It is just so, so well written. And I would agree too, I am a fan now, too. I really, really enjoyed, enjoyed her work. So that, yeah, then that was like, yes, I want to be a part of that. And, and bringing that to life. That just, it feels like a privilege to be able to be in, in on that. So...

[00:06:44] **RACHAEL:** Agreed. Agreed. And I'm so glad I got to do this project with you. My friend, you were. You were my first thought. And I, I may have said if I can't do it with her, I don't know if I wanna do it, or if I can't do it with her, I think I will do it by myself. but it's just amazing work. And I, I mean, I, you just did, you did some really wonderful things and so audience that when you're listening I hope you feel the same way.

I hope that this story resonates with you. Because the work that was put into it is just honest and it's true. So thanks for your work friend.

[00:07:19] **REBECCA:** Thank you. Thank you. Yeah, definitely mutual. For sure. So how does your work as a voice actor influence your work as a director of audio dramas?

[00:07:34] **RACHAEL:** That's such a good question. I guess I feel like there's similarities in some ways. And part of that is being a visual person. So reading a script, if I feel a connection to it, I feel like I can see it.

[00:07:53] **REBECCA:** Mm-hmm

[00:07:53] **RACHAEL:** like I can see how I would stage it. And the work that I bring to a script I feel is the same for an audio drama as it is for a normal script.

There's just that mining of the material. And I really enjoy that recess research process. Mm-hmm so that part I feel is the same. I do also think that it's interesting knowing that you are losing some of your senses, like you're left with voice. And so there are some things and some of them are nuances.

At least to me, they're nuances. I'm sure it's different for everyone that can be pushed a little bit more. Or heightened a little bit more because there isn't a stage for you to look at you don't see facial expressions and that kind of thing. So I think those would be the similarities and the differences for me.

[00:08:51] **REBECCA:** So that's so good, right? Yeah. It makes such a difference.

[00:08:54] **RACHAEL:** Yeah. Because you do both as well.

[00:08:57] **REBECCA:** Right, right. And you're right. It is. And I did find that, you know, within this. Some of those areas where if it was a stage drama. Okay. What, what would we shift a little bit more, but being aware of this being fully an audio experience? Yeah. That's yeah, that's great. That's a great point.

[00:09:18] **RACHAEL:** Yeah. And I do feel like in the rehearsal process, it is important just to bring that depth because it is an audio drama. To have the freedom to act it out as if it were on stage. Yes. I think you just find some beautiful things that, that way, I think it clicks in a different part of our, of our, our mind and our emotions and our senses.

[00:09:40] **REBECCA:** Well, and that, yeah, you definitely, as a director, that was something that you brought to the table and required of me as the performer to do the physical work as if it was, you know, a stage play, which that-- very rarely is that something that I run into or, or, or have a need for in some standard traditional audio books, but this, there was that physicality and you're absolutely right.

The difference that that made and the performance and the things that you find as an actor when you physically get in that space and go through it. It, yeah, that was brilliant suggestion. Yeah. Made a difference for sure.

[00:10:23] **RACHAEL:** Thanks, friend. Okay. So this is very relevant and a little bit heavy question, I guess, so shows about regret and the results of giving yourself over to someone else are always relevant. But how do you think this show hits nowadays, given the almost universal reappraisal we all went through during lockdown?

[00:10:47] **REBECCA:** Mm, yeah. It, Ooh, right? That is, a heavy question.

[00:10:52] **RACHAEL:** It's a big one.

[00:10:53] **REBECCA:** It's it's I. You know, it, it actually, in terms of what the, the themes and, and what is explored in this story with what, what kept coming up for me is as a woman right now in, you know, 2022, it.

Being a woman in this world to walk through the idea of, of regret and, and having my power and what it looks like to show up in this world and what social norms are and looking at all of that, it, it just, it felt so relevant. It that. You know, there are pieces of what women have to go through that have been a part of our experiences for generations and generations.

And there is still right now that urgency of how do women not lose their power? What, what do they have to go through and how do they compromise their power in order to live in this world. It it's just and I genuinely, in this moment, I don't even know if I answered your question

It does feel very relevant. Don't know. I think that that is also what makes such beautiful art is that it leaves space for the listener to identify with the truth of that experience and also what it is that they want to take from that, or how they can see themselves in that. There is that connection of that. I, I, I just think that as women there is so much in this story, Some piece of it I really do think, you know, most women are gonna be like, yeah, I've been in that place. I feel like even you and I, as we work through this, there were pieces of all of it that we were like yep. Done that. Been there, sat in that space and it, so yeah, it, it just felt very, very relevant to my my experience as, as a, as a woman.

That's for sure. Yeah, I, you know, I would ask the same, the same question of you.

[00:13:45] **RACHAEL:** I feel like it's true, period, lockdown, no lockdown, political climate, whatever that may be, and I'll leave it at that. I feel like it's just true. And I think the interesting depth and the places that India mind. Are not just about the other it's about and maybe, and maybe lockdown.

It was different for everyone. So I would be remiss to try to, to make a stereotypical blanket statement. I can speak for myself and say there were lovely moments of retro, introspection and retrospection. And I have heard from others that I have come in contact with, that they have done some reassessing of

their lives, dreams that they had waiting, deciding to pursue things now appreciations that they didn't have until they were confined.

And, and my words, not their words for my circumstance, having the time to really focus. On myself and my choices and what I'm doing with it. And there was really kind of a, a lovely freedom in it. And then there were other things that were not so fun as there are with most things in life, a good side and a shadow side.

But I feel like that whole regret is an inward individual thing as well. I have regrets. I could have taken this path and I didn't, or I did take this path and maybe it wasn't the best choice, but maybe I learned something or what pieces of myself have I given up to do a job for a certain amount of time, because I just needed to, it was a necessity and to be in a space to go now that I can choose again, what are the things that are true of me?

What are the pieces of me that I wanna honor in myself. And, and not stifle or not hold back as well as in relationships. And being a woman of color, there, there are places where I haven't been able to, or I haven't felt comfortable or allowed to let certain parts of me be present. And so there's a regret and a mourning in that as well.

So I think the levels are varied. That's one of the things I love about this. I also wanna say that while we are women and it's written by a woman, the universal truths that some of these things happen to men as well, and that they look the same and they look different that there are ways and a leaving for the male character in this script as well.

Yes. And it's similar. It's interesting to see the parallels.

[00:16:50] **REBECCA:** Yeah.

[00:16:51] **RACHAEL:** And just what they look like.

[00:16:53] **REBECCA:** Great.

[00:16:53] **RACHAEL:** And, and what that is. So, so guys, if you're listening, the script is for you too.

[00:17:03] **REBECCA:** absolutely. Absolutely. Don't isolate anyone on that.

[00:17:07] **RACHAEL:** No, that would be a regret.

[00:17:11] **REBECCA:** Yes. . I would put that firmly in the regret.

[00:17:16] **RACHAEL:** Okay. So our last question closing out our time together is Becky, what, if any, is the fondest memory of the ocean for you?

[00:17:28] **REBECCA:** Oh yes. I would say that my fondest memory of the ocean was. I took my family and I, we went to north Myrtle Beach. So out on the east coast. We went and we had rented a, a, a little cabin right on the ocean and it amazed me.

So I have grown up Midwest. It's where I've lived my whole life. So I, you know, I, I'm not regularly near an ocean and what I was so struck by when, when we got there and spent a week, there was the sound of the ocean, the constant sound. It, I, it really, and it was one of those that I felt sort of like, well, duh, of course, but we don't think about it. We pulled up and we got out of the car the ocean was just... there it was, and it's just talking the entire time. And, and initially I was like, oh, is that gonna. I don't oh man. I, I just wasn't used to it, but by the end of the week, I just loved it. It was just to hear that constant, the waves coming in and the sound of that water. It was just beautiful.

And I, I just, I hold that as such a treasured memory of, of that time and yeah. Yeah. I just, I, I hold that close to me, so yeah. So how about you my friend?

[00:19:13] **RACHAEL:** I do. And I love that you talked about sound because I thoroughly enjoy being near a body of water. And as I get closer to it, hearing it before I can see it, I can feel... I can feel tingles, goosebumps all through my being of yes, I'm home. That's what it feels like. And I was born in the Fiji islands. I firmly believe that you can take the girl off the island, but you can't take the island out of the girl. And I feel like in some way, and I came to the United States very early, but I feel like there were things that I saw and smelt and felt that have stayed with me and ocean blues have always been my favorite colors cuz the changing of the colors is magnificent. So in my twenties I was blessed to go back to Fiji and one of the days I was there, it was low tide. So we were able to walk out a significant distance over the coral reef to the edge, to the dropoff.

And to get there and look down into these deep dark waters and it's like a wall. And to look back at the distance from the shore to the end of the reef and see just this beautiful, almost green, blue clear water. And then this deep dark line, I will never forget that. And I also just really like how small I feel when I'm there.

[00:20:56] **REBECCA:** Yeah.

[00:20:56] **RACHAEL:** I feel like it helps me right- size my life and my problems and my role. And it's a very spiritual place to me. Talk to God a lot when I'm out there. Talk to 'em a lot anyway. But yeah, the ocean and large bodies of water they're I find them to be one of the most healing places I can be.

[00:21:19] **REBECCA:** Oh, that's so that's beautiful. Yeah.

[00:21:22] **RACHAEL:** Yeah. We should go to the beach.

[00:21:24] **REBECCA:** Yes. All right.

[00:21:29] **RACHAEL:** oh my gosh, my friend. It has been so delightful working with you.

[00:21:33] **REBECCA:** Oh yes. With you as well, friend. Absolutely.

[00:21:36] **RACHAEL:** And, and thank you for doing this interview section for, for Eclectic. Thank you. Eclectic Full Contact Theatre.

[00:21:43] **REBECCA:** Yes. Thank you.

[00:21:44] **RACHAEL:** Yes. Thank you, India Rogers. Remember that name folks, India Rogers. So, so talented.

[00:21:53] **REBECCA:** Yes, absolutely.

[00:21:54] **RACHAEL:** Yes, for sure. And thank you to everyone who's listening. We hope that you enjoy the work, enjoy the show and thanks for joining us.

[00:22:03] **REBECCA:** Yes. Thank you.

[00:22:05] **RACHAEL:** Bye everybody.

[00:22:08] **ANDREW:** Hello everyone. My name is Andrew Pond, artistic director of Eclectic Full Contact Theatre. I hope you've enjoyed this interview with Rebecca Gallagher and Rachael Proulx. If you like what you heard, go to redcircle.com/shows/half-hour-audio-hour, where you can support us through a one time or recurring donation and become our partner in highlighting the work of women BIPOC and LGBTQ plus artists. And don't forget to go to eclectic-theater.com and find out more about our serialized audio dramas, Bloody Bay,

Deep Shadows, Clusterf**k, Monocyte and Throwing Shade. On behalf of everyone here at E F C T, thanks for listening.