

00:00.00

Andrew

Hello everyone. This is Andrew Pond, Artistic director of Eclectic FULL Contact Theatre. Welcome to Season 2 of The Half Hour Audio Hour. Every month, we'll be featuring a different playwright, allowing you to not only hear their work, but to find out a little more about them and their process. This month's production is YOU CAN TRY IT, written by George Freek, directed by myself, and starring Alexis Vaselopulous, Peter, Delmore, Christine Annette, and Daisydamo.

Before we start, we'd like to briefly introduce you to George. After the production, stay tuned for an interview with George for more insight into the play and this process.

George Freek has served as Playwright -in-residence at the Milwaukee Repertory Theatre; Southern Methodist University; Southern Illinois University; and Eastern Illinois University. His plays are published by Playscripts; Blue Moon Plays and Off The Wall Plays.

And now, You Can Try It

(Radio static, tuning, upbeat music, dishes placed on table)

00:02.44

Lorraine

Mother won't you please eat your food.

00:08.22

Christine

I'm sorry Laurie I don't feel like eating.

00:10.40

Lorraine

Um, but you have to eat

Christine

Why do I have to eat?

Lorraine

That's a rather stupid question for heaven's sakes I fixed your favorite for you.

00:18.37

Christine

I know dear and I appreciate it but it was also your father's favorite food.

00:25.78

Lorraine
Um, well what of it.

Christine
if I eat it I'll feel like I'm depriving him.

00:32.25
Lorraine
Um, mother he's dead.

00:35.18
Christine
Ah I know that Lorrie and you know that

00:38.21
Lorraine
Well, then?

Christine
But I get the feeling he doesn't know it.

00:45.25
Lorraine
Mother will you please try to think rationally.

00:49.30
Christine
Ah I'll try but I also get the feeling that he thinks I'm responsible for his death.

00:55.74
Lorraine
He's Beyond thinking anything now.

01:05.68
Christine
but I deprived him Lorrie. He must have told me that a thousand times. He said he suffered from pleasure deprivation.

01:09.52
Lorraine
Pleasure deprivation? Well what about you? You certainly never got any pleasure from him! Didn't you deserve any pleasure?

01:17.36
Christine
But he said that would be sacrilegious

01:21.10
Lorraine

What does that mean?

01:37.10

Christine

I think it has something to do with the fact that man was created first and women was created second. So man is the dominant position. Heavens, he used to read that passage from the bible to me every night before we went to bed.

01:42.46

Lorraine

Now Mother will you please listen to me? I'm sure that pleasure deprivation is not recognized by the American medical association as a certifiable cause of death. If it were I don't think anybody would be left alive. So Will you please be reasonable and eat your food?

02:02.67

Christine

Oh I Keep thinking of your father.

02:06.47

Lorraine

Oh mother, please you know you like it

Christine

Oh I'm sorry I Just can't.

Lorraine

Oh come on just taste it

Christine

ohhhhh!

Lorraine

Oh, go on. Try it.

Christine

No!

Lorraine

Good grief just take a bite

(Dishes clanking)

02:22.56

Christine

I Can't!

Lorraine

eat it!

(More clanking)

Christine
take it away! get it away.

02:26.60
Lorraine
Eat! eat it, You silly woman!

(Dishes clanking, table rattling)

02:28.00
Christine
Oh I'm choking.

(Crash)

02:33.14
Lorraine
For heaven's sakes that wasn't horrible, Was it?

02:44.89
Christine
I'm choking.

02:45.71
Lorraine
Ah I'm sorry mother. But you're so frustrating.

02:50.52
Christine
Ohhhh, that's what your father used to say.

(Knock at door, door opens)

02:54.60
Peter
Hello Laurie

(Dramatic sting)

Peter
hi Mrs Manion

02:57.86
Christine
Good evening Peter.

02:59.76

Lorraine
Hello Peter Peter tell me have you--

03:02.28

Peter
Yes I have those pills you wanted me to analyze right here, and you were right Lorrie. They're simply a strong laxative.

03:10.18

Lorraine
There, you see mother, are you satisfied now?

03:12.78

Christine
Um, ah Peter ah could they be dangerous?

03:17.33

Peter
Well I suppose if you took a whole lot of them. Mrs Manion they'd create some um powerful problems.

03:24.53

Christine
I knew it! I did it! Now he'll never forgive me!

(Screeching wail as she runs out of the room, door slams)

03:33.25

Lorraine
Why did you have to say that?

03:35.17

Peter
What did I say?

Lorraine
Oh it doesn't matter anyways.

Peter
now look here Lorrie, I came over here this evening with something important to say to you.

03:45.42

Lorraine
Oh good grief Peter I'm warning you I'm in no mood to listen to another one of your ultimatums.

03:53.92

Peter
You're not?

Lorraine
No I'm not!

Peter
but--

Lorraine
so if that's what you had in mind I would say that==

Peter
now hold on Laraine Manion just a darn minute! you could at least hear me out. It's been quite a while since I gave you my last ultimatum. But I promise you that this will be the final one. I think I've been pretty patient Lorrie, but everyone has his limit and I finally reached mine. So what I am saying is that we set a date for our wedding tonight or else we just call it off. And I think that's very fair.

04:27.50
Lorraine
Yes, so do I peter

Peter
Do you?

Lorraine
yes I do Peter

Peter
Well all right then, why don't we work on--

Lorraine
and that's why we have to call it off.

04:43.25
Peter
So yes, that's exactly what-- we what? But I thought you loved me Laurie

04:45.12
Lorraine
It's not you Peter it's someone else?

Peter
you mean there's someone else?

Lorraine
Oh Peter don't be a baboon. You've seen my mother she is obsessed with the fact that somehow she's responsible for my father's death. Well I

can't marry you until she's gotten over that crazy idea and I can't promise you when that will be It's not fair to string you along this way holding out false hopes.

05:07.43

Peter

Now wait a minute Lorrie--

Lorraine

No, it isn't!

Peter

But I think I should decide whether or not--

05:16.37

Lorraine

no, you won't. And so I think you should just get out of here right now.

05:21.65

Peter

Lorrie, I take back that final ultimatum.

05:25.18

Lorraine

Can't do that you have every right to give me that ultimatum.

Peter

Nonsense!

Lorraine

the situation isn't fair to you Peter

Peter

Who says it isn't?

Lorraine

I do.

05:36.40

Peter

but for Pete's sake It would be pretty selfish and insensitive of me to leave you high and dry at a time like this. What kind of person do you think I am?

05:41.90

Lorraine

Oh I don't know

Peter

you don't.

Lorraine

Well I do think you're very kind Peter

05:47.80

Peter

Um, oh well.

Lorraine

but you also must be a complete idiot!

Peter

Thanks!

Lorraine

I mean to put up with all of this.

05:55.85

Peter

Now listen Laurie I've been considering your mother problem--

05:59.74

Lorraine

Peter I don't have a mother problem I have a problem mother.

06:05.30

Peter

Be that as it may I can see no reason why if intelligent people put their heads together, they can't come up with a solution to this mess.

06:12.90

Lorraine

I know 2 heads are better than one. But if one of the heads is say Delmore's...

06:19.20

Peter

Now What's wrong with your brother?

Lorraine

I think he's as haunted by father as my mother is.

06:27.41

Peter

Huh you know I always thought Delmore was a mother's boy.

06:29.68

Lorraine

Um, oh he is. That's the point He's exactly like her!

(Door opens)

06:36.26

Delmore

Do I resemble that Remark?

(Dramatic sting)

Lorraine

Delmore where have you been?

Delmore

I have been talking to mother.

Lorraine

good then you must realize that we have a problem.

Delmore

Oh boy, do we.

06:49.19

Lorraine

I Mean you've seen how bizarrely mother has reacted to father's death.

06:51.90

Delmore

Well he does have that effect doesn't he.

06:55.69

Lorraine

Yes, I know but after all he is dead

07:02.40

Delmore

You'd like to think so wouldn't you.

Lorraine

and so it is up to us to convince mother that she is mistaken.

Delmore

Boy I'm with you there.

07:21.40

Lorraine

Um, thank heavens.

07:24.51

Delmore

Um, mistaken about what.

07:28.80

Lorraine

Listen I know it sounds strange Delmore. But I think a mother actually believes that father is haunting her.

07:35.77

Delmore

And you don't? let me tell you when I look at that Portrait I get chills up my spine and my blood runs cold.

07:46.99

Peter

That's not good.

07:48.42

Lorraine

Peter! now listen Delmore. Are you a man or a wimp?

07:53.56

Delmore

What do you think.

Lorraine

but I know you disliked father.

Delmore

Oh Lordy yes, the things he did to me I wouldn't do to my worst enemy? Well yes, maybe to my worst enemy. So I guess that gives you an idea of what we're talking about,

(Sentimental music swells)

Delmore

I mean there was that cute puppy he brought home. And then he gave it to the neighbors kid--the kid who beat me up! And those camping trips when he left me alone in the woods without food. Oh I know I know he said he wanted to make a man out of me but at six? Now I ask you! and then the ladies of the Evening.

08:36.28

Lorraine

He didn't.

08:37.52

Delmore

No he didn't!

(Record scratch, music stops)

Delmore

That's something else I hold against him! I tell you he still gives me the willies.

08:45.87

Lorraine

All right, but Delmore you have to get over it. He is dead.

08:50.85

Delmore

Um, but that's my problem. Don't you see.

08:54.86

Lorraine

No I don't. do you?

08:59.64

Peter

Delmar often has me stumped

09:00.29

Delmore

The point is I never had a chance to tell him how I felt about him. Whenever I tried I got weak= kneed and back down and then he goes and dies on me and so I feel that wherever he is, He's laughing at me, knowing I never had the courage to face up to him; knowing that I was a coward.

09:23.10

Peter

Not nice.

09:24.78

Lorraine

Oh good grief.

Door opens)

09:29.24

Daisy

Hello everyone

(Dramatic sting)

Daisy

oh boy! now what gives with Delmore?

09:32.91

Lorraine

Maybe you can help us Daisy. we're having some trouble with him.

09:36.58

Daisy

Oh man, not that father hang up again.

09:40.26

Lorraine

Um, we can't get him to see reason.

Daisy

You know there are times where I'd like to get him to see stars.

09:47.80

Delmore

And there are times when you remind me of my father. What does that say?

09:52.78

Daisy

Oh I'm sorry babe. It's just that sometimes you get me so upset.

09:58.52

Lorraine

We know what you mean.

Daisy

But then I say if he can't beat him join em.

Lorraine

Daisy!

10:06.30

Peter

You can say what you will. My sister is certainly practical.

10:11.53

Daisy

Now come here babe and give me a big hog.

Delmore

That's more like it.

10:16.37

Peter

But if I know her she's got something up her sleeve.

10:20.83

Daisy

Oh well? Well you look at the time. How do you like my watch babe.

(Ethereal music, ticking)

10:26.54

Delmore

Your watch? It is very nice isn't it. In fact, it's quite soothing.

10:34.81

Daisy

It is isn't it? now just keep looking at it. Are you beginning to feel relaxed?

10:46.30

Delmore

Yes I am.

10:50.27

Daisy

Very relaxed.

10:54.40

Delmore

I was any more relaxed I'd be dead.

10:59.88

Daisy

Good and now you are feeling very calm and very serene aren't you?

11:07.85

Delmore

Yes, I am feeling very calm and very serene.

11:13.39

Daisy

And you feel like you want to take me out to dinner, don't you?

11:17.92

Delmore

Yes, I feel like want to take you out to dinner.

11:22.60

Daisy

At a very expensive restaurant.

11:27.30

Delmore

At a very expensive restaurant.

11:31.97

Daisy

Okay, Delmore... Delmore!

(Snaps fingers, music stops)

11:36.12

Delmore
What happened?

Daisy

nothing much. How do you feel babe?

Delmore

I Don't know I feel strange.

11:46.16

Daisy

I Wonder if it worked.

12:01.96

Delmore

I mean, I Thought I was upset but suddenly I feel very calm and serene and I feel like I want to take you to dinner at a very expensive restaurant.

12:11.13

Daisy

Well then come on what are we waiting for?

12:14.35

Peter

Just a minute daisy where did you learn to do that?

12:20.23

Daisy

That's nothing to it. It's a little trick I picked up in my psych class. We'll be seeing you.

12:24.90

Delmore

Yes, we'll be seeing you.

(Door opens, closes)

12:27.15

Lorraine

That was amazing.

12:28.91

Peter

Yes, it was and Lorrie that gives me an idea.

(Door opens)

12:33.50

Captain Ole

Hello there Miss Lorrie!

(Dramatic sting)

Captain Ole

I want to speak with your mother if that's all right with you.

12:39.45

Lorraine

Oh it's all right with me Captain Olson but I'm not sure about mother.

12:43.59

Captain Ole

By Yiminy! is She Feelin poorly?

12:47.55

Lorraine

Yes, she is captain I don't quite know how to say this.

12:51.69

Captain Ole

Well now maybe I just got it figured out myself.

12:56.81

Lorraine

Maybe you do at that. tell me Captain, Did you know my father?

13:01.11

Captain Ole

Oh yeah, and I know your mudder before your father even.

13:06.17

Lorraine

Did you.

13:07.23

Peter

Did he what?

13:09.52

Captain Ole

Oh yeah, now I ain't one to be disrespectin' the departed, but by yeminy your father was a real Stinker, God forgive me! But he was rich and respected and your mudder was just a poor woman. must I say more?

13:25.74

Peter
Um, what DID he say?

13:29.25
Lorraine
Perhaps you'd better say more captain.

13:31.11
Captain Ole
You think so? well then by yingo i lay my cards on the table.

(Romantic music swells)

Captain Ole
Miss Lorrie I was always in love with your mudder and I always figured that she and me would be married but I had no right to ask her when I was just a poor sailor, so I worked myself up to captain But Yumpin' Yehosopah! By that time your mudder had married your father so it was back to da sea wit me until I hear that your father has suddenly dropped dead.

(Music fades)

14:05.81
Lorraine
Um, and you've been in love with my mud-- I mean with my mother all these years?

14:10.53
Captain Ole
Oh yeah, of course I went through a couple of wives in the meantime. there's no use in being a big fool.

14:17.82
Lorraine
I understand I think. captain what I'm trying to say is that mother has been acting very strangely since father died.

14:25.78
Captain Ole
Yeah by Yiminy, I seen dat! but then I figure it's been many years since I last seen your poor mudder and then losing your father like this.

14:36.46
Lorraine
No, it's not that. in fact, just between you and me captain I don't think mother ever really loved father. .

14:43.56

Captain Ole
No? well what about Dat?

Lorraine
That's right mother is upset about something else.

14:50.40
Captain Ole
But but can I do I'll do anything for you Mudder by golly.

14:55.97
Lorraine
Um, the truth is mother feels that father is still exerting an influence over her even from the grave.

15:03.52
Captain Ole
From the grave? now hold on you're making my hair stand on end young lady.

15:09.49
Lorraine
Um, but then you see our problem

Captain Ole
Yeah I see that somebody's off their nut.

Lorraine
but it's only temporary I Assure you! can you help us?

15:19.60
Captain Ole
I'm a sorry Miss Lorrie but I don't mix wit spooks! Us seafarin' men are a superstitious a bunch of lubbers! I'm sorry.

(door opens, closes, footsteps in the distance, loud crash outside)

15:26.68
Lorraine
But Captain!

15:28.11
Peter
Oh forget him Lorrie! besides I can't understand a word he says. Listen to me-- I have a plan. Now, do you think you can get everyone together here tomorrow night around nine?

15:40.99
Lorraine
I suppose So but why so mysterious?

15:44.63

Peter

Now Listen here's what we're going to do.

(Dramatic sting, then happy organ music, which fades into earlier upbeat music)

(Door opens, closes)

Lorraine

But mother we're doing this for Delmore's sake.

00:07.23

Christine

All right? But what are we doing for his sake?

00:13.50

Lorraine

I've told you we're holding a mock seance.

Christine

Yes, you've told me that but you haven't told me how that's supposed to help Delmore.

01:25.12

Lorraine

Ah, look mother haven't you noticed how adversely father's death has affected Delmore.

01:30.93

Christine

Well I have noticed something a bit strange. I thought it was lumbago.

01:54.38

Lorraine

Well, it's not. So anyway, Daisy's idea was if we had a mock seance and we could pretend to conjure up father and then if father were to apologize to Delmore for all the terrible things he did to him maybe Delmore could be rid of him

02:12.64

Christine

But how does she propose to do that.

02:13.65

Lorraine

Oh I don't know something with smoke and mirrors I suppose.

02:20.14

Christine
It sounds like an exorcism to me.

02:23.35
Lorraine
It's harmless, I'm sure mother. I'm leaving the details to daisy.

02:30.20
Christine
Oh I don't know about this Lorrie. It--it sounds decidedly unhealthy.

02:37.32
Lorraine
But mother don't you want to help Delmore?

02:42.16
Christine
Well, if I really thought this might help him.

Lorrie
Don't you want to help him get over this guilt he feels about father?

Christine
Well yes I do

Lorraine
So the>

Christine
ah, all all right! But how does Delmore feel about it? I mean won't he see through the flimsy ploy.

03:01.70
Lorraine
We have to trust Daisy to pull it off after all she is his fiancée.

03:05.62
Christine
Um, I'll tell you I'm not entirely convinced.

(Door opens)

03:11.79
Daisy
Here I am!

(Dramatic sting)

03:13.60
Christine

You certainly are.

Daisy

what am I late?

03:17.38

Lorraine

Well, no. Peter had to work and I'm afraid we don't know where Delmore is.

03:23.94

Daisy

Uh-oh!

03:27.23

Christine

Frankly I'm beginning to feel very nervous about this whole thing.

03:29.66

Daisy

Well Mrs Mannion if you want to forget about it, that's okay with me.

03:34.69

Lorraine

Daisy!

Daisy

but I know Delmore is really counting on your support.

03:40.24

Christine

He Is? ah well what harm can it do?

03:46.11

Lorraine

Now that's the spirit!

Christine

Oh, don't say that!

Lorrain

Oh good grief.

(Door opens)

03:51.80

Delmore

Here I am

(Dramatic sting)

Delmore
but I don't mind telling you I'm quite anxious about this.

03:57.60
Lorraine
Yes, that's exactly what we were just telling mother.

04:02.77
Delmore
Then you're really going through with it.

Christine
What do you mean? But I thought--

04:08.25
Lorraine
That's right Delmore, just like you wanted us to.

04:11.56
Delmore
But I can feel something in the air.

04:18.38
Daisy
Oh, you can feel it too? Oh that's a very good sign! and can you feel that?

(Kick)

Delmore
Ouch!

04:25.40
Christine
Lorrie what is going on? You told me Delmore was really looking forward to this.

04:32.68
Daisy
Oh hey I've got something in my eye babe! come over into the light and have a look, okay.

04:38.48
Christine
Lorrie I want to know what's going on.

(Ethereal music swells)

04:39.42

Lorraine
Um, well Daisy seems to have something in her eye...

04:43.56
Christine
But I don't think Delmore is very pleased.

Lorraine
sure he is

Christine
No I don't think so

Lorraine
But he will be, I promise.

Christine
no I've had enough! I'm going to bed.

04:56.85
Lorraine
Mother you can't do that! Think of Delmore!

05:00.55
Christine
But I don't think Delmore is really looking forward to this at all.

(Ethereal music stops)

05:04.62
Delmore
You know I'm really looking forward to this.

05:08.30
Christine
You are?

05:09.16
Lorraine
There you see? I told you so.

05:14.98
Delmore
I'm very excited about it.

05:15.37
Christine
Um, there is something very odd about your brother.

05:21.70

Lorraine
You've just noticed that?

Christine
now that is not nice, Young lady.

05:24.32
Daisy
Well look I think we can begin. When Peter gets here., he can always catch up.

05:28.86
Christine
Catch up?

05:41.88
Daisy
everyone will you please come to the table?

Sounds of various people sitting)

Daisy
Delmore, sit here by me babe. Lorrie will you sit there and Christine will you sit right here, please? Now we must all join hands. Now then let us begin.

(Click)

05:48.79
Christine
What's that? What's happened to the lights?

05:50.23
Lorraine
Shush. It's only for effect.

Christine
but who did it.

(Spooky music swells)

05:55.32
Daisy
Ashtoreth, Astarte, Ishtar... I beckon you. Come forth! Come forth! In the name of Asphodel and Filomel, come forth! Amo, amas, amat... veni, vidi, vici... In Hoc signo vincit... Come forth, I say! Come forth!

06:12.38
Christine
Oh really.

06:15.73

Daisy

What do you wish to whom do you wish to speak.

06:18.89

Lorraine

To Ezra Manion

06:22.40

Christine

What.

Daisy

Ezra Manion... I can do that! Ezra! Ezra, come forth...

06:31.25

Christine

Lorrie this is going too far.

06:32.62

Peter (as Ezra)

Who called me from my peace. What do you want? Who's there.

06:39.44

Lorraine

Mother say something go on.

Christine

No, I can't!

Lorraine

Father it's me, Lorraine. You treated mother terribly didn't you? You must apologize.

Christine

Ezra! I didn't blab, I promise!

06:54.93

Peter

Oh but Christine I did mistreat you and now by the light of eternity I see how wrong of me it was.

Christine

Exraaaaa!

Peter

forgive me Christine. I was really mean to you. Can you ever forgive me.

07:11.92
Christine
Oh.

07:13.61
Delmore
Hey how about me? remember all those rotten things you made me do?
Don't I get some of this apology too? do you remember all those times
when you--

(Door opens, spooky music stops)

07:43.46
Captain Ole
Christie!

(Dramatic sting)

Captain Ole
I'm here for ye! I was chicken but yumping Yehosopah! What is this?
Ezra is that you? I see I'm just in time to give you a piece of my
mind you dirty bum!

07:57.89
Christine
0000000HHHHH!!!!

(Sounds of running, doors opening, table/chairs falling)

08:03.43
Lorraine
Mother mother.

08:07.37
Captain Ole
Christie Christie there're in the heck are you christie!

(He runs out, door slam)

(Massive crash outside)

Peter
I'll get the lights

(Click. Door opens)

08:14.49
Peter
Lorrie where's your mother?

08:15.19

Lorraine
Captain Oleson carried her to her room

Peter
and what about Daisy and Delmore?

Lorraine
I don't know I guess they got lost in the chaos.

Peter
boy what a fiasco.

Lorraine
You think.

08:31.52

Peter
you don't have to say it, Lorrie. I know everything was my fault. It was my brainstorm.

08:33.45

Lorraine
Well, it didn't exactly work out as planned did it?

08:36.90

Peter
Um, if only I stayed behind the portrait

Lorraine
I don't think that really mattered Peter.

Peter
I honestly thought that Captain Olson was going to murder me.

08:46.94

Lorraine
Peter look here we are going to be married next month.

08:51.89

Peter
I know you're right Lorrie. I was a big--what? we are?

08:57.52

Lorraine
Yes, we are. My mother is an adult. I've tried to help her heaven knows I have but enough is enough. she has to deal with this fantasy of hers by herself.

09:09.66

Peter

But you realize I probably pushed her over the edge tonight.

09:14.43

Lorraine

Oh gosh Peter how in the world did you ever think up such a harebrained scheme?

09:19.31

Peter

Wait a minute! I mean you went along with it.

09:25.75

Lorraine

That's because I was desperate. You should have realized that.

Peter

Now that's not fair I think you are--

(Door opens)

09:31.90

Delmore

Oh did I do Okay? I mean wasn't I Fantastic? Did I stand up to him or what?

09:41.81

Lorraine

Well yes, you did.

09:46.00

Daisy

I Always knew he had it in him. You just needed a little help didn't you, babe?

09:51.44

Delmore

And will you look at what Daisy gave me for an engagement present? Her watch!

09:56.58

Lorraine

Delmore, did you say engagement present?

10:02.63

Daisy

That's right next month!

(Ethereal music swells)

10:03.20

Delmore

Um, no next week isn't that right, dear?

10:08.53

Daisy

Stop that I said next month!

(Ethereal music stops)

Delmore

I can't seem to get the hang of this thing.

10:14.70

Daisy

So now it's your turn.

(Door opens)

10:17.77

Captain Ole

Your mudder is fine now, Miss Lorrie.

10:21.61

Lorraine

She is?

10:23.54

Christine

And I feel so relieved.

10:26.70

Lorraine

You do?

Christine

yes I feel like a tremendous weight has been lifted from me.

10:38.50

Captain Ole

Yumping Yiminy! Why is everybody looking at me?

(Laughter, zany music)

(Radio static, radio clicks off)

Andrew

Thank you for listening to You Can Try It , here on The Half Hour Audio Hour. Next up is a brief interview we conducted with George Freek after the recording of this show.

Andrew:

First off George. I want to thank you for not only taking part in this interview, but also for, you know, letting letting us be part of, uh, producing your show.

George:

Well, obviously that's, uh, delightful to me, so let's continue on a good note here.

Andrew: So, so tell me, how long have you been writing?

George:

Well, Started writing poetry initially quite a while. So that was my introduction to writing. I mean, I always was interested in literature but I started publishing poetry probably 35 years ago when I was in, in graduate school. As I came close to, uh, getting my doctorate, I really faced the fact that I did not want to spend the rest of my life teaching composition to students in some junior college in Mississippi.

So I began to look around and figure out what the hell I could do. I had not really ever been, let's say theater was my least interesting in terms of all literature, but I got a thing called the writer magazine one time in fact, I got it about that time and they had a section on theaters. They were a little bit, well, let's say deceptive because they were claiming, oh my God, all of these different theaters, they they're looking for new plays.

They pay, you know, a thousand dollars or whatever for a new play. And I thought, well, hell I think I'll try that. And, uh, that was what led me into theater because the first play I wrote, well that one's in the garbage can, but the second one ended up being performed at this Midwest play lab at, uh, at the university of Wisconsin. And, uh, it did really well. And I was fortunate enough. My director was, uh, an associate director at the Milwaukee Repertory Theater. She was really interested in my play. Through her, I met John Dylan who was the artistic director. And anyway, that led to me becoming, uh, associated with the Milwaukee repertory.

Well, that was the beginning. And I just actually, I really enjoyed seeing my play done a, quite a revelation for me because I had only seen a couple of plays prior to that in my life out here in Belvidere we didn't have much opportunity. So, uh, anyway, that was, that got the ball started for me. And that was probably at least 30, maybe 35 years ago.

Andrew:

Cool. So tell me what inspired you can try it. Where did that come from?

George:

Well, see, that's kind of interesting too. I'm not sure how. Popular or how frequently done Eugene O'Neill's plays are anymore. A couple of 'em I think are still fairly popular. This play, actually You Can Try It is a parody to some degree of his, uh, trilogy Mourning becomes Electra because I've always felt that Eugene O'Neill's characters are way overwrought.

Almost one dimensional in terms of their, in terms of the play, you know, they're obsessed with one thing and I thought, you know, all you have to do is change that one little thing, and you've not only got an entirely different play, you really end up with a parody of O'Neill's play. And, uh, Mourning becomes Electra seemed to be a perfect target for that because these characters are right out of a Freudian textbook.

you know, they are, I mean, Jesus, the, the daughter is absolutely fixated. That's her whole life fixated on her father. The son is a nut case, you know, absorbed by the mother. So I just, you know, just with a few changes that play becomes to me, a comedy . I mean, I, I assume you can try it comes off as a comedy.

Andrew:

Oh yes.

George:

and that, but it took very little changing to, to do that. Anyway. That was the inspiration for you can try it.

Andrew:

That's pretty cool. So obviously, uh, you can try it was written for the stage. It was written to be done on stage.

George: Yes.

Andrew: Have you written anything specifically for audio before?

George:

No, I haven't.

Andrew:

No. Um, well, do you have, I mean, considering what what's been going on with the, you know, over the last couple of years with, with the whole, uh, you know, lockdown and everything, do you have any plans to perhaps write for that medium in the future?

George: What I've done is I've taken some of my plays for the stage and try to alter them to fit that medium.

Andrew: Okay.

George:

I mean, it's gonna have to be that way. I mean, playwrights are not gonna determine which direction plays are going. We've gotta follow where we are given an opportunity to go.

Andrew:

Right. Right.

George: So I I've been thinking about working for that, but I'm not quite sure exactly where to go because it is so, so new to me. I don't know what options are available there and so I've just been, like I said, I've been experimenting with some of my stage plays, trying to, uh, alter them in that for that direction.

Andrew: Right. And, and, and what, what, what have you, how, how have you found that? What have, have there been any, like major challenges in trying to adapt stage play?

What was originally written as a stage play for a-- for a different medium for, for a non-visual medium?

George:

Well, I'm, I'm hoping that the things that I've adapted have worked out that way, but of course I ha, like I said, I haven't actually set out to specifically write a play for that.

Andrew:

Well, now this, this leads actually into the next question that I have for you, which is as a writer. What do you think may be the future of audio drama now that live theater has started to open back up?

George:

Yeah. Well obviously, I mean, you know, I'm happy that live theater has opened back up in a sense this just offers more opportunity. You have to utilize what's there. And so again, I'm sort of experimenting with this new new me. I mean, it's a full new, medium, and so sort of like TV really in many ways. And, uh, I can, I have to say that I really have not made any great progress in this. I mean, frankly, I'm looking forward to the possibility of having stage plays once again, staged and performed as stage plays.

Andrew:

Right.

George:

But as I said before, you've gotta face what's happening. I thought writers are not gonna gonna alter this landscape at all. They're gonna have to go where it is.

Andrew:

So, so now tell me, do you have any projects coming up that you'd like to plug?

George:

Well, I have one because I just finished, well, not just, but recently finished, uh, again, this is a play that's, it's quite a bit of dialogue. It it's a, short full length play. That's what I'm, I guess, plugging in any way I possibly can right now. It's a multiple scenes, but it's mostly, there's mostly dialogue in this. . And, uh, I don't know what's gonna happen with that. I really, you know, obviously like everyone else, when you just finished something, you think it's the greatest thing you ever wrote after you get a couple of rejections, you realize it's up for the garbage can this point, it's not, I'm really pleased with it.

So that's, that's what I'm kind of working on right now. I've been refining it quite a bit and I've been actually writing a lot more poetry now that things got kind of strange with theater. Quite occupied with writing my poems at this point, that that's about as materially beneficial as raising vegetables.

Andrew:

I think a lot of people who, who write started writing poetry and then very quickly came to the realization that even for writers, that's not, that's not one of the greatest moneymakers that you could come up with.

George:

In fact, there, there couldn't be a worse one. Actually, you have to really love it. A great deal. I mean, otherwise why continue with it? And also the venues. I mean, there's a, there's a hundred little magazines that publish it, but who the hell reads them? I think they're, they're all read by the people who have poems in them.

Andrew:

that, you know, there, I, I know a couple of theaters like that too. So George, this is of course the most important question of the entire Interview

George:

and it's the one that gave me the most problem.

Andrew:

Right. Well, you know, that's what I try to do. I try to ask the hard-hitting questions in, in these

George:

You save that for last.

Andrew:

That's right. So what is the one food that you refuse to try?

George:

Well, I have to be honest with you. I don't refuse to try anything. I'm pretty open minded about that.. However, I will tell you that the one that I have come up with, but I have not refused to try it. I've tried it a couple times and never again will. . And that is raw oysters.

Andrew:

See, that's interesting cuz I know people who swear by raw oysters that they loved them.

George: Well, I know some too. That's why I had to keep trying them a few times and they were girls that I went out with. I, well, alright, I'll try 'em for you. Well, we didn't date very long.

Andrew:

Well, I have to tell you, George, thank you so much for, for taking the time out to do this interview. And, uh, also for letting us be part of your show. I had an absolutely wonderful time reading it and it's been, it was an absolute hoot to pull together and, and, and, and I think you're gonna be really happy with, uh, how it came out and what it sounds like when it launches.

George:

Okay. That's great. Well, I I'm expecting to.

Andrew

We hope you enjoyed You Can Try It. Next month, we will be presenting Lost In the Wild, written by Morgan O'Lynn and directed by Christian Prato. If you enjoyed what you heard, please remember to like, follow, and subscribe to our podcast. And feel free to leave a review! You can help us out in continuing this work by heading over to redcircle.com/shows/half-hour-audio-hour, where you 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. And head over to eclectic-theatre.com to find out about our serialized audio dramas, Deep Shadows, Bloody Bay, Clusterf**k, Monocyte, and Throwing Shade. On behalf of myself and everyone here at Captain Ole, thanks for listening.