

[Season 1 Episode 4]

## Interview with Rodrigo Beilfuss, Part 1

**LISA DICKSON:** You're listening to W.Y.R.D., radio free Elsinore. I'm Lisa Dickson and we're about to have some Wyrd Words about literature and learning in higher education.

My motto as a teacher and a scholar is *Facere Veritatem*, which means "to do truth" or "truth" as a verb. In other words, truth is not something we have, but something that we do. Art is one of the crucial ways that we talk to ourselves about ourselves, and if the pandemic and the current global reckoning about the multiple stress points in the so called "normal" has shown us anything, it's that the stories that we tell now will be crucial in determining who we become.

This is very practical work. My last guest, Alexandra Bennett talks about theater as a very practical art. There's something about it and having to make choices, resolving the million little problems of actually doing or making something that opens up new ways of thinking, new avenues into problems that can sometimes seem very far away and intractable.

Like many of the performing arts that are grounded in a shared experience in a shared space, theater is a place where art is made in real time. So it seems like a particularly interesting place to go to think about who we are now and what it means to make things together in our disruptive circumstances.

Hamlet, a play that is at its heart about how we decide what to do and who to be, seems to me to be a rather fruitful way to explore who we are now and how we can be human together. So to that end, I've been thinking a lot about COVID Hamlet. What does that mean, what would it look like, and how can we mobilize the conditions that we're in to open the play and ourselves in new ways? So we can put the motto *Facere Veritatem* to work a little bit and think about making Hamlet.

Today I have a guest to help us think through these questions. Rodrigo Beilfuss is an actor, director, writer and educator, a graduate of the Birmingham Conservatory for Classical Theater and the Michael Langham Workshop for Classical Direction. He appeared in four seasons at Stratford Festival in Ontario, and among the long list of roles, played Hamlet in a multilingual production with BravuraTheater in Winnipeg in 2015. He's also the General Director of BravuraTheater and Artistic Director of Shakespeare in the Ruins where for his first show, he returned to Hamlet in 2019, this time as director. So hello, Rodrigo. Thank you for coming and sharing your time with us today.

**RODRIGO BEILFUSS:** Hello! No, thank you for having me. It's always a pleasure talking about Hamlet and theater.

**LISA DICKSON:** Excellent! Well, I've got a few hundred thousand questions for you, which I've whittled down to just a few hundred, so we'll see how far we get, uh, we get today. So, I'm gonna just start by asking, what is the life of Rodrigo right now in this world that we're in.

**RODRIGO BEILFUSS:** Uh, it's uh, well, running a company through COVID is an interesting process. So my professional life is a lot about logistical work and imagining a future in which I can program a season next year without having to cancel it. So there's a lot

of that sort of like very, very delicate work happening, uh, in running Shakespeare in the Ruins right now, looking at we're in the middle of filming something right now, today was our day off, which is delightful. I was being, shooting a film for the last week and it's gonna take us a month to finish it. I can tell you more, but about that later.

But, uh, so that kind of work is what's happening right now. We're filming and we're designing the budget and the programming for next season. And that is very exhausting, and exciting work. Because my goal is to design a season that I don't have to cancel, so it can deliver in some way. And that involves digital filming, capturing and, uh, you know, small audiences. So that translates to a season of, uh, spending money and not making much at all. That's the fear.

My personal life, I have a three-month-old baby and a four-year-old boy. So my life is very little sleep, it's um, it's, uh, you know, it's interrupted Zoom meetings with crying kids. Um, it's both bonkers and delightful and completely fulfilling and draining at the same time. It's all of the things. It's the, all the, uh, ambiguities and contradictions that you find in Hamlet, I find.

**LISA DICKSON:** Right. Yeah. Yeah. And it's interesting too, I think, what you mentioned about Zoom meetings being interrupted, I think we're, we're all in this weird space right now where our, our work life and our home life are, are overlapping and interrupting each other in really interesting ways sometimes, you know, in ways that taxed your brain a little bit.

Um, but I think there's some interesting, um, possibilities there too, for us, to sort of try to rethink where we're working and how our lives fit into the world of our work. And that's something that I've been thinking a lot about for my students, um, who, you know, I'm in their houses all the time in my house now.

And, and, and one of the reasons I've been thinking about COVID Hamlet is this notion that, uh, that's, uh, maybe a place for us to start to process the experience that we're feeling, which is often kind of, we try to sort of push it out of, you know, our school space or our, our workspace um, but I think that we also need spaces to process those experiences. So it seems like this is an opportunity to really sort of take some time because those spaces are so overlapping and interrupting each other anyway.

**RODRIGO BEILFUSS:** Yeah. Yeah. I think that the pretentiousness of now, of, um, you know, the, the whole pretending that we had our lives together, that's kind of like out the window now, I think as educators or, or, you know, professionals, we're all going like, "Hey, welcome to my house, I'm wearing sweatpants, and, um, you know, I had a bad sleep and I had some COVID dreams and I'm not that well, but let's make the best of it," right? There's a lot of like, hey, you know, we're literally being invited into somebody's personal space and, uh, and I'm speaking from my home office right now. And if you see behind me here, you can see a picture of Keanu Reeves as Hamlet...

**LISA DICKSON:** Excellent!

**RODRIGO BEILFUSS:** He performed Hamlet in, uh, in 95, 96, here in Winnipeg. So it's a reminder when I teach, uh, over Zoom, I go like, hey guys, if Keanu can do it, anybody can do Hamlet. So, uh, it's not that far from your reach, but yeah, yeah.

**LISA DICKSON:** Yeah, yeah. There's something really human about that, I think, what we're talking about here too, when you say like you show up in somebody's house and they're still in their pajamas, there's kind of a maybe intrusive, but also kind of nice sort of intimacy or, or acknowledgement that we're human beings...

**RODRIGO BEILFUSS:** Yeah!

**LISA DICKSON:** I think, that we haven't had before.

**RODRIGO BEILFUSS:** Yeah, the mask of like, "I have my life together and so should you" is gone. And I'm glad about that. I don't... I like the vulnerability of it. Yeah.

**LISA DICKSON:** Yeah. So we will, we will see, hopefully this interview will go well and it will seem very slick. Um, but as my colleague says, she works in the theater and, and she says, "but the glitches!" The thing that she's also a teacher, so she's been having a lot of glitches, uh, in online teaching and she said, "but in theater, that's how you know, it's live." It's the...

**RODRIGO BEILFUSS:** Yeah!

**LISA DICKSON:** It's the fact that there could, things could go wrong or, or they're not always slick or exactly the same. They're not reproducible. And that was an insight that kind of blew the top of my head off. And I've been coming back to that over and over again, this notion that there's a kind of humanity on the ragged edge of things, you know?

**RODRIGO BEILFUSS:** Yeah. Well, it's, the theater really is about the possibility of failure, right? It's about that. Which other art forms don't really give you that much room to fail. Right. And I think the exciting thing as an audience member is you're sitting there and you're watching this thing unfold and at some point things might go wrong and you will be there, you will be there to witness it. And how fun is that? We actors will always go like, "Oh my God, you know, if this goes wrong, I'll be screwed and I'll feel so much shame," but the audience wants that, like, the audience loves it when a set piece falls or malfunctions or somebody forgets their line. They love that. They just see the failure and they celebrate it.

**LISA DICKSON:** Hmm, I did a lot of work in my graduate studies on Titus Andronicus, um, and looking at the stage managers' reports for various productions and the number of times severed heads rolled into the audience...

**RODRIGO BEILFUSS:** That's hilarious! Yeah.

**LISA DICKSON:** It's remarkable! And it's like, you just kind of got to recover from that, you know? And so I think about severed heads rolling into the audience a lot when I'm.. Not in such a grotesque way, um...

**RODRIGO BEILFUSS:** That's an image though. That's a good image.

**LISA DICKSON:** You know, it's just like, you just got to pick it out of the audience and carry on, which I think it's a lesson for us all. Um, and that I think is a good segue into the first of my 10,000 questions, which is a really simple one, which of course, brace yourself, as always the simplest questions are the ones that are the absolute hardest to answer...

**RODRIGO BEILFUSS:** Yeah, I bet!

**LISA DICKSON:** Take us down the deepest rabbit holes. So, uh, you've already mentioned that theater is a space where we can fail and where that's part of the experience. So, what is theater for you or what makes theater, theater.

**RODRIGO BEILFUSS:** Yeah, that is a huge question. And I think, I think an easier question would be what isn't theater, the answer would be like, everything is theater. To me, today, right now, because this, this shifts I find through time and as you age. For me, theater is, is just, you know, it's a very simple level. It's just the art of, of coming together. And, and experiencing a shared event, you know what I mean? That's nothing revolutionary or mind-blowing, and yet it is unique to that form, I find, that, um, and I'm counting, maybe dance as well, performing arts in general. This idea of people coming together, people are gathered in a space, and this space can be anything, really, um, but they've come together to, to experience something that is happening live and the idea of an audience and the thing happening in front of you live is what makes it very unique.

And again, it's nothing mind-blowing or nothing that we haven't thought about or talked about. But I just, I just love that simplicity of it, that it can happen outside, you know, in a site specific, you know, warehouse or in a basement or in a classic, dark proscenium stage. Um, but the idea of gathering people and that they will just for a while, unplug and just, and just sort of go through the same thing together, I find that very moving. I find that, you know, those studies about people's heartbeats synchronizing as they watch a play, right? I just love that, that, that we, we breathe together. We synchronize our heartbeats. We watch. And all actors on stage attempting to convince us that they don't know what's going to happen next. And I just, I just love that.

And also love the, just how weird the job of the actor is, in that, you know, it's not like the art form... it's not like a painter, a painter can be an artist in isolation, right? Like you, you can be a sculptor, in a basement, you know, in isolation, you can be a writer in isolation, but an actor needs so many people to do something before they get to do the acting, you know? Like, they need a writer to write the words, they need a director, then a space of some sort, they need a, uh, you know, other actors, um, and then finally you need an audience. And only then, the act of theater happens. Only then. When the audience is there witnessing. Like somebody's got to witness this thing, otherwise there's no exchange of energy, there's nothing.

I think that the element of the audience having to be there for the act of theater to happen and for the actor to become an actor and do his acting, that makes it unique. It's so many people, so many different elements and so many different jobs coming together in a one moment, and then the thing will finally happen. It's not, it's not theater until then. I find that all those elements haven't been so, kind of segregated, in the process of putting together and then, and not at the same time, but then finally, you know, jiving in the moment. I just find that very moving. It's very simple, but very moving. It's making communities, right? It's bringing groups of people from different walks of life, into one sort of like, um, you know, spell. I'm not sure if that makes any sense, but that's, what's, that's what it feels like to me today.

And again, what is theater for a practitioner is different, I think, in some ways than it is for just a person who loves going to the theater or experiencing theater, right? I think for me as a maker of theater, as somebody who does it, um, it's just, it's just about unleashing something.

It's about sort of exorcising something. It's like an exorcism for me. It's a ritual, you know, theater is a ritual. It's like, sort of like religious, um, experience. It's about externalizing something, putting it out there and then seeing how it lands, uh, on other people.

**LISA DICKSON:** Yeah. Oh, I love that. That's beautiful. That makes...

**RODRIGO BEILFUSS:** I'm rambling, but there you go.

**LISA DICKSON:** Well, I think about, you know, John Dewey, who is an educational philosopher from the turn of the 20th century, and he talks about the difference between a machine and a community. And he says that a machine is made up of parts that are all working together, but that's not a community. A community, it's parts that are all working together with a sense of purpose. And that's what sort of came to mind when you were talking about that, uh, that idea of all of these different parts sort of coalescing in this moment, right? Where you walk out in front of somebody and so that when you speak those lines in that relationship, it's like, there's this, this whole world that's in them too, right? When you...

**RODRIGO BEILFUSS:** That's right

**LISA DICKSON:** ...say "to be, or not to be," or "now I am alone," which I think is the most ironic statement that Hamlet has ever made in his life, right?

**RODRIGO BEILFUSS:** What you're saying also made me think of a quote by Blaise Pascal. Ah, here, found it, um, "the past and present are only our means; the future is always our end. Thus we never really live, but only hope to live." And "since we're always planning how to be happy, it is inevitable that we'll never be happy."

**LISA DICKSON:** Hmm. Wow.

**RODRIGO BEILFUSS:** So... We're always, like, you know, planning to live, planning to be happy, planning to get somewhere, and all we've got is what we've experienced before, so we're never in the moment. So, tying back to what is theater, it's about that, actors we're here now, you know, be here and now. The word "now" is very much what is theater. Um, so for me, it's that, as opposed to us hoping to live, hoping to be happy, for this moment in time we're going to be here now.

**LISA DICKSON:** Hmm. I, uh, I like that a lot. It's very mindful too, I think. Um, and I take part in a course called Shakesperience, which is run by Dr. Jessica Riddell from Bishop's University. Um, you might've seen her around Stratford...

**RODRIGO BEILFUSS:** On Twitter, yeah.

**LISA DICKSON:** She's... You can't really... Yeah, you can't see her because she moves too fast, but if you can catch her out of the corner of your eye, um. But one of the things that I find so wonderful and, you know, living where I do, I don't get to go to theater all that often, but being there with students is so wonderful. For example last year we saw Othello.

**RODRIGO BEILFUSS:** Right.

**LISA DICKSON:** Just being with my students... and there was one student who really wasn't a theater person, he'd never been to the theater before. And just being near him while he went

through that experience, you know, just like, his like, "Oh no, don't do it, dude!" And it's just like, like, it was just wonderful. And that, I think, sort of captures some of what you're talking about, that idea of being in that place. Like I've never been near somebody who was so in a moment and a place.

**RODRIGO BEILFUSS:** In the moment, yeah, which is very rare, it's very rare, right? And it's even more now, given everything we have, you know, to distract us. It's the most radical of forms, you know, like it really asks a lot, you know, uh, from you. It asks you to put your phone down, asks you to turn off your computer, asks you to stop streaming something, asks you to get in a car or get on a bus or get on a, you know, on your bike and go to a place or... and it asks you to like, you know, stop. To stop and be here now. Which is so radical given the, the life we have. Which is why COVID has been such a mind, uh, uh, you know, um, a mindfuck, you know? Because if, because people are not used to being here now, right? COVID went "Stop! Be inside, be with your thoughts, reevaluate what's happening." And that was jarring for 7 billion people around the world because we don't live like that.

**LISA DICKSON:** Yes. Yeah. Yeah. I'm thinking about this idea of being present in a time and I'm thinking about... you did a dance piece or a movement piece, for the Winnipeg Fringe, which I'm super interested to hear about, but you've also been working with Brazilian actors, right? Exploring Shakespeare in Portuguese. And these two projects kind of collided in my mind in an interesting way when I've been reading your tweets and, and so on. And, uh, and it got me thinking about that question of physicality in the theater. I'm an amateur dancer myself. And, and so that idea of like breathing together and those kinds of things really resonates with me.

And so, this idea of doing dance pieces or working with actors in Shakespeare, but also in other languages, for someone like me, who mostly deals with these texts as literary texts, as much as I try to bring the theater into the classroom, it raised that question about what is the role for you of the physicality of theater. Whether we're thinking about that as just bodies in space, but also bodies that are inflected by all kinds of different identities, um, or language. Like, what's the role of that in the way that we tell our stories in those spaces?

**RODRIGO BEILFUSS:** Well, I love Shakespeare beyond anything in theater but I find reading about Shakespeare, or reading the plays to myself, intensely boring. Like I find, I find the idea of... and there are so many books about Shakespeare published everyday, or papers, and I find reading the plays alone quietly super boring, because to me it is sensual physical experience. I mean, that's for all theater, but I find that also for Shakespeare, for me.

Um, and to me it goes back to that line that Benedick has in Much Ado, you know, he says, he describes, you know, thoughts or words like "paper bullets of the brain," you know, this idea of "paper bullets of the brain," something being, coming out of your brain, and then affecting and hitting somebody, right, "paper bullets of the brain." I just love that expression. For me that's how I view the language of theater, how I view the sound of Shakespeare. It's not really about the meaning of words. It's more about the rhythm of words, to me, and when what they sound like, beyond etymology, beyond the actual, like, well, "this word means this. Okay. Move on." For me it's about what it sounds like and what it tastes like in the mouth and what it feels like in the body.



So that's why when I barely spoke English, when I was 18 and I was fresh off the boat from Brazil, Shakespeare spoke to me because I found the sounds of it really seductive and sensual and physical and fun and exciting and weird and dizzying. Um, and for me it was that, and it is that.

So, um, you know, like, look at the success of *Sleep No More* in New York, right? Very movement-based dance piece and yet it is still Shakespeare. It, it is still *Macbeth*. And so for me, he's so big. The canvas of Shakespeare is so big that he can take anything. You can take any translation, you can take any kind of interpretation and it will still be Shakespeare. Because it is so vast, the possibilities are so big. But it is, for me, because of that physical sound, because I find it, some words feel certain ways and they make my body twist and turn in different ways.

Um, so doing a dance piece based on a Shakespeare play or doing a like day when we get off this call, I'm going to go on a call with Brazil, with 50 actors in Brazil. And we're going to play with, uh, with Benedick from *Much Ado About Nothing*, and we're gonna explore a couple of monologues in Portuguese in two different translations. Um, so it's the same monologue by the same playwright, Shakespeare, but through the filter of two different translators from two different times. So you have all of these sort of like, you know, filters, you kind of put Shakespeare through, and then you are interpreting him and talking about him and talking through him and talking him through Zoom.

So I'd say it's all kinds of filters, but that's, but that's what Shakespeare was doing himself back then. He was putting things through different filters. He was not writing to be published or to have literary documents, you know, sitting around in, in stores or in, in, in scholarly paper, you know, publications. He was a, he was a practical man making theater, making sounds.

Um, so for me, it's always about that. It's always about... And with the Brazilians that I'm working with, it's about trying to find a way where we understand, even in Portuguese, that rhythm is meaning and meaning is rhythm in Shakespeare. He just keeps simply going that way. That sometimes, you know, we don't know, we don't know exactly what we're saying, but we know what we mean. And then, or, or we know exactly what we're saying, but we're trying to bend the...

Anyways. It's all about finding the active way of approaching that language because if it is kind of stuck on the page, I don't think it's alive. I think that the plays are incredibly, uh, the incredible blueprints for, for, you know, to be played. To be, to be spoken, physicalized, heard, messed with, chopped to bits, just all kinds of things. Does that answer the question? I don't even remember the question, I think.

**LISA DICKSON:** Yeah, no, it, it really does, an interesting... I love it. It's um, it reminds me of the, I do an exercise in my class with my students when we're face to face. We'll see how it works uh, over Zoom with, with that moment that literally changed my life as a young person. Like, I'm a Shakespeare scholar, I'm a literary scholar today because of this line that I saw at Stratford in 1986. And it's "remorseless, treacherous, lecherous, kindless villain."

**RODRIGO BEILFUSS:** "kindless villain," Yeah!

**LISA DICKSON:** And I sort of get my students to say it and then I asked them, "what's your mouth feel like?" And they're like, "I'm spitting all over the place and my jaws are locked" and it's like, that's how Shakespeare's working you, right? And that idea that, the way the consonant is working, that, like, you can feel Hamlet winding himself up. And then that line that, "Oh, vengeance," right, that just kind of...

**RODRIGO BEILFUSS:** Unleashes. Yeah.

**LISA DICKSON:** Flies out. And I mean, I remember seeing Brent Carver, who has recently died, and my, I cried for several days because I always thought I would tell him this story. But that was that moment, right, in that "Oh, vengeance," and when you were talking about the idea of the rhythm and that missing three feet in the line at the end of that, "Oh, vengeance," and then, "Oh, what an ass am I," and I remember being in a theater and hearing that, and it was like watching somebody shoot a fireball into the sky. You could just watch it rise and pause there. Then it just went down, "what an ass am I?" And that moment in that three missing beats, like, I became a Shakespeare scholar.

**RODRIGO BEILFUSS:** Yeah, I can, I can see it. I can believe that. It's the high and low, right? He goes so high and he goes so low. He can just give you some amazing sort of like, sonic like, you know, orgasm, and then suddenly he just kind of like, turned that around and give you like a dick joke. Where was that coming from? Where's that coming from, right? He just kind of turns that, the high, the sort of like religious poetry, and then he just goes to the very base and very simple, you know? My favorite line in King Lear is "pray you, undo this button here."

**LISA DICKSON:** Oh, yes.

**RODRIGO BEILFUSS:** It's like, it's like this most amazing, like, moment. He comes out with his daughter. Howl, howl, howl, and she's dying in his arms and everybody's dying. It's just the most devastating of all tragedies. It's just so bleak, so bleak. And then he's just holding the body of his daughter and he says, "pray you, undo this button here." So he can just breathe a little better and it's so natural and naturalistic and real and simple. And it comes like out of nowhere, you go, like, what did he do? Was it the actor? Or was it the character, right? Or, or Richard the Second says, you know, when, when Bolingbroke says, you know, "The shadow of your sorrow has destroyed the shadow of your, of your face."

**LISA DICKSON:** Yes!

**RODRIGO BEILFUSS:** And then he says, "Say that again?" He just says that, "Say that again?" And then he repeats the line and you go like, what the hell was that? Was it, was it the actor? Was it the... was it, is it the character? I love them messing with the sound, right? And in Hamlet, happens all the time, but he hasn't, he had a beautiful speech about, to Guildenstern and Rosencrantz, about not being happy anymore, about, you know, "I have of late, but wherefore I know not, lost all my mirth", which is a lie because he knows why he lost his mirth, his father died. And I don't know why he's saying that, but then again, that's, that's Hamlet. But then that at the end of that amazing speech, he, they have this joke about guys fancying guys, and you know, like, and he talks about like, why are you smiling? "Why did you laugh when I said 'man delights not me?'" And you go, like, where's that coming from? Just this like, complete, like, reversal of sound.



**LISA DICKSON:** Hmm. Yes.

**RODRIGO BEILFUSS:** But yeah, that's what it is for me. It's exactly that, what you said. It's... And then when that happens to you, you go like, "I'm turned on by this, by this world!"

**LISA DICKSON:** Yeah. Yeah. It gets inside you, doesn't it? In really interesting kinds of ways. I'm just going to give one more example because, and it goes back to *The Winter's Tale* and, which is a play that is so over-invested in language that hardly means anything. Because it's just like, Leontes' half the time, he's talking and you don't know what he's saying because he's just so...

**RODRIGO BEILFUSS:** It's my favorite play though. It's my favorite play.

**LISA DICKSON:** It's... I love it! I just love it. But it's so in love with words in a weird kind of way. And then, that moment when Leontes reaches out and he touches, uh, Hermione. And he just says... "Oh, she's warm." It's like, I've just, I could cry, right now.

**RODRIGO BEILFUSS:** "Oh, she's warm" is my favorite line in that play.

**LISA DICKSON:** Yeah. And it's just like this whole weight of all of this language, and then it just comes down to that. And that sort of gets back to this idea of the physicality or being in a place at a time. Because that, all of that rationalization, all the weird stuff that he's been working through, just comes down to that one point of one human being, touching another human being, you know, which is just...

**RODRIGO BEILFUSS:** That's right.

**LISA DICKSON:** Yeah. It's just, yeah, it's making me a little weepy right now.

**RODRIGO BEILFUSS:** I know. Always, always.

**LISA DICKSON:** Yeah. Yeah. So there's that idea, and I think what we're talking about here is that notion of the way that Shakespeare's able to somehow straddle that distance, crawling between heaven and earth, straddle that distance between, between the huge and the vast and the complex and the abstract, and what does it mean to actually live that, you know?

**RODRIGO BEILFUSS:** I know.

**LISA DICKSON:** In your life and it's just. That's where the, where the mind kind of gets blown for me. And why I love sort of being in this space and watching that kind of stuff happen, and it happens with students too, right? Like when they, when you see them put those things together and it's just, it's so, it's such a great place. It's... if you can spend your time there, that is one of the greatest places to spend your time. And I remember thinking like, in that moment, when I was watching Brent Carver, like the words that went through my mind, were "I want to live here."

**RODRIGO BEILFUSS:** Oh, that's beautiful. Yeah. I want to be inside that sound, that experience, right? Of heaven and earth. Yeah.

**LISA DICKSON:** Yeah, yeah, exactly. In that space. So we are coming to the end of our time.

**RODRIGO BEILFUSS:** I was going to say, because I have this meeting for the next couple of hours, but do you want to meet again in a couple of hours?

**LISA DICKSON:** I'm happy to do that, if that works for you. And then we can, in "part deux," we can sort of bring it down and talk about Hamlet in some more detail. To get into what's that like what's Hamlet to you or you to Hamlet that we should weep for him.

**RODRIGO BEILFUSS:** Oh, that's nice. Let's do that!

**LISA DICKSON:** Yep. Perfect. we will pick it up at Hamlet, local habitation, and a name.

This brings us to the end of our show, but we'll have Wyrd Words with you again soon. The technical producer and Wyrd Apprentice of Wyrd Words is Cecilia Alain. Our title song "Doubt" is by William Shakespeare, set to music and performed by Kevin Hutchings.