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to us, was being in her English class. Imagine. I think of it--how lucky we were. Harry was just so wonderful to be around. And he knows so much. And he's seen so much, you know. And the fact that--I was always amazed that they chose to settle here. 'Cause I thought, these people could be anywhere they want to be. And they have been, you know. But they settle right here. I thought, boy, this is like, you know, this is divine, that they're here.... What Harry did, that other less experienced directors wouldn't do, was give you the space to find the character yourself and try things yourself. And he told me something that I always thought was one of the most important pieces of information that I ever received about this. And he said that when you're on the stage, you have to own the stage. Whenever I got nervous, for years after that, I would just go out on the stage, and own it. You know, fifteen minutes before the play, or the show or whatever we were doing--I would go out and walk around on the stage and say, "This is my turf. This is my turf." Laughs. You know, like, it was this BS speech! But it worked every time.... And you have to be comfortable in your surroundings if you're going to believe what you're saying, and convince the audience that you're telling the truth,... (You're still using that tool.) Oh, yes, yeah. (Well, there's no question, when you're out there, you have a command of the stage....) Thanks to Harry! Max MacDonald: I was kind of a restless, rebellious young man, who'd not had a very sort of successful schooling up to that point.... And the people that stood out to me that were having more fun than anybody were all these people who would go up to the third floor of the Lyceum, to a room that was called C-4. They belonged to this drama club. And these people just were laughing all the time.... What was happening in C-4 was--they were rehearsing and performing plays. That was the Boardmores' workshop. That's where the little stage was. That was the theatre department. There was no such department. There were no formal theatre courses offered. This was purely after-hours stuff. But some of us turned it into kind of a Liz and Harry Boardmore full-time occupation. The Boardmores not only sort of freed us to find our own voice, but also if we could write plays, and if we could act in plays and do all the technical work with plays--well, obviously, we didn't really need them to direct the plays. So, we began completely doing everything necessary to create a play. I found respect up there, that I'd never really found in my life before. Plus the whole concept of the creative process, which I'd never been involved with. So, those two things combined--I was just incredibly excited ....

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