

# Transcription of Podcast Episode 307: Hilda's Yard

Friday, November 5, 2021

## SPEAKERS

Linda Bostjanick, Bob Firing, Terry Shaw (“Sam”), Earl Warner (“Gary”)

**Note:** This transcription was computer-generated and may contain typographical errors.

### **Bob Firing** 00:10

Good afternoon neighbors. Well, this is Bob Firing with a special podcast this time. A year and a half ago, we did a podcast with the cast of Hilda's Yard. The play that is going to be coming up shortly. We're going to . . . we were shut down and that play was unable to run. However, they're back and they're going to be performing Thursday and Friday, November 18, and 19 and Saturday and Sunday matinees. So tickets are on sale now, and come out and hear your neighbors. And here is what we recorded a year and a half ago.

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### **Bob Firing** 00:54

So tell us about Hilda Yard.

### **Linda Bostjanick** 00:57

Hilda Yard is by a Canadian playwright. And we're happy to have that for our Canadian friends, Norm Foster. And he is the most produced playwright in Canada. Therefore, they feel he is the most popular playwright from Canada, and is often compared to the American Neil Simon. And the play is about a family and what their goals and dreams are. And what happens in one day, we call it an extraordinary day in the life of an ordinary family. It takes place in 1956. The two main characters are Sam, the husband and Hilda the wife, and their children who are 33 and 30, have just finally gotten settled outside the home. Janie, the daughter is married, and she's living in the suburbs. And Gary, the son is in the food industry (I'll bet it's selling pizza on a bicycle). And so that, so Hilda and Sam feel this is the time, we can now enjoy our dreams. And the first thing we want to do is we're going to go out and buy a 21 inch Zenith console television. So they discuss that and, and Sam takes two hours off of work, it's personal time to go get this television.

### **Linda Bostjanick** 02:20

Well, lo and behold, like many of us in the audience, and this is why we feel it's so relevant to our audience here at Sun City. All of a sudden, Janie, and Gary are back home. Janie has for some reason that becomes . . . shows up within the play has decided that she had to come home and leave Duncan, her husband. And Gary's had some problems like he just got fired from his pizza job. So all of a sudden, they have this new TV and they're they are having their balloon burst by their children are back home. And then the play develops with how are they going to handle this? What is going to happen to

the children? What direction will their lives take? What direction will Sam and Hilda's life take? And it is a comedy. It's very, very funny. But I also have to say it is a drama too. The overlying comedy is there but beneath what they do deal with very serious subjects for the family, such as Janie and her marriage, what will happen with this one, and Gary with his over ambitious expectations of life, but not quite the ambition to go out and get them. And Sam also feels like he may lose his job after 27 years at the same company as the most loyal employee.

**Bob Furring 03:49**

And in what is a podcast first here, we are actually going to get to hear some of the dialogue from the play from a couple of the actors. So why don't you set the stage for the first scene?

**Linda Bostjanick 04:02**

Okay. Yes, we wanted you to hear a little bit about it. The first scene is Sam, the husband and father, talking to Gary his son. And Gary has decided that he may be wanting to get married to his new girlfriend. So he asks his dad, when did you know and how did you propose to Mom?

**Earl Warner ("Gary") 04:27**

Dad?

**Terry Shaw ("Sam") 04:29**

Yes, Gary, what is it?

**Earl Warner ("Gary") 04:30**

Can I talk to you for a minute?

**Terry Shaw ("Sam") 04:32**

Is it important because I've got a lot of things on my mind right now.

**Earl Warner ("Gary") 04:35**

Oh, it's crazy. Important. Crazy important.

**Terry Shaw ("Sam") 04:39**

Alright, and put up a lawn chair, son. Where's your girlfriend?

**Earl Warner ("Gary") 04:43**

She's helping mom with the dishes.

**Terry Shaw ("Sam") 04:44**

Boy, she can eat? I'll say that much for.

**Earl Warner ("Gary") 04:47**

Yeah, she's got an appetite. All right. So what do you think of her?

**Terry Shaw (“Sam”) 04:53**

I like her Gary. She speaks her mind. What did she tell that Beverly fellow to kiss? And right at the dinner table, too. I thought your mother was going to choke on her brussel sprouts.

**Earl Warner (“Gary”) 05:05**

Yeah, I like her too. I like her a lot. That's what I wanted to talk to you about.

**Terry Shaw (“Sam”) 05:10**

I'm listening.

**Earl Warner (“Gary”) 05:12**

Well, how did you ask mom to marry you?

**Terry Shaw (“Sam”) 05:15**

What? You're thinking of proposing marriage to this woman?

**Earl Warner (“Gary”) 05:19**

She's the one dad, I just know it.

**Terry Shaw (“Sam”) 05:22**

After two weeks.

**Earl Warner (“Gary”) 05:24**

I'm head over heels. What can I say?

**Terry Shaw (“Sam”) 05:28**

Gary? That's a big step. Especially for someone as . . .

**Earl Warner (“Gary”) 05:33**

As what?

**Terry Shaw (“Sam”) 05:34**

As unemployed as you are.

**Earl Warner (“Gary”) 05:36**

Love conquers all, dad.

**Terry Shaw (“Sam”) 05:38**

No, love does not conquer. Oh, that's a myth. That love is like this bottle of beer. You drink enough of these and you forget about your problems for a while. But soon the Black Label wears off and your problems are still there. Plus, you've got this woman beside you now. And he has to go out and buy more beer. Do you know how much beer costs? Now love does not conquer all.

**Earl Warner (“Gary”) 06:01**

I'm a romantic dad. I can't help it.

**Terry Shaw (“Sam”) 06:04**

Well, I'm glad you're romantic Gary, the world needs more romantics, but you need to temper it with common sense.

**Earl Warner (“Gary”) 06:11**

So how did you propose to my dad? Do you remember?

**Terry Shaw (“Sam”) 06:15**

Of course I do. March the 10th, 1921. I was walking your mother home at a dance at Sweeney's motor Hall on Canal Street. I remember we had such a grand time. And your mother looked so beautiful. And she danced like one of those movie stars. She was that good. And all I could say I was the envy of every man that night. And it puffed out my chest something terrible. So when I was walking her home, my emotions just got the best of me. And I guess I blurted out, marry me, Milda!

**Earl Warner (“Gary”) 06:49**

Milda?

**Terry Shaw (“Sam”) 06:50**

Yeah, I got all tongue tied, and it came out "Milda" and what ma say? She said "Milda?" and I said Hilda, Milda, who cares? Just say yes. And she did. And we kissed right there on the sidewalk. And when the kiss was over, I opened my eyes and I saw the moon over a shoulder of full moon it was I swear it winked at me. I've been trying to live up to that night ever since.

**Earl Warner (“Gary”) 07:17**

What do you mean?

**Terry Shaw (“Sam”) 07:19**

Well, when you've got a woman, as fine as your mother, is a woman who some might consider to be out of my league, then you work harder to make her happy. For the first 10 years of our marriage, I was scared to death that she was going to come to her senses and leave me. That kept me on my toes. That's for sure.

**Earl Warner (“Gary”) 07:38**

That's how I feel about Bobby.

**Terry Shaw (“Sam”) 07:40**

And well, you should

**Earl Warner (“Gary”) 07:41**

What?

**Terry Shaw (“Sam”)** 07:42

Well, she's a very spirited woman, Gary, she's got a personality that's about to burst right out of her chest. And she's a good looking woman too.

**Earl Warner (“Gary”)** 07:51

You think she's too good for me.

**Terry Shaw (“Sam”)** 07:53

I didn't say that. Good. I didn't say she wasn't either. But what I will say is You best be on your toes to and you should start with your employment situation. You can't measure up if you're not making a living, especially if a woman is working, which Bobby is.

**Linda Bostjanick** 08:12

Okay, our next little scene is Gary and his father Sam, talking a little bit about Gary's ambitions for life.

**Earl Warner (“Gary”)** 08:23

Oh, I've got more than that on the go. I've got some ideas that I think are really going to take off.

**Terry Shaw (“Sam”)** 08:28

Like what?

**Earl Warner (“Gary”)** 08:30

Well, I put this one idea for a sign that people can hang in the windows of their cars. And I think it'll sell millions.

**Terry Shaw (“Sam”)** 08:37

What sign? What does it say?

**Earl Warner (“Gary”)** 08:40

It says, child inside.

08:42

Child inside?

**Earl Warner (“Gary”)** 08:44

Yeah.

**Terry Shaw (“Sam”)** 08:45

Child inside what?

**Earl Warner (“Gary”)** 08:47

Inside the car.

**Terry Shaw (“Sam”)** 08:48  
inside the car?

**Earl Warner (“Gary”)** 08:50  
Yeah.

**Terry Shaw (“Sam”)** 08:51  
Why would people want to know that there's a child inside the car

**Earl Warner (“Gary”)** 08:55  
So that if they're driving by this car, they'll drive with caution. So they don't cause an accident and hurt the child

**Terry Shaw (“Sam”)** 09:01  
Because of his sign?

**Earl Warner (“Gary”)** 09:03  
Yeah.

**Terry Shaw (“Sam”)** 09:05  
That's the most ridiculous thing I've ever heard. What else have you got?

**Earl Warner (“Gary”)** 09:10  
All right, well, here's another idea. I delivered a pizza to this Australian guy last week. And when he opened the door, I saw his wife was playing with this thing.

**Terry Shaw (“Sam”)** 09:21  
What thing?

**Earl Warner (“Gary”)** 09:22  
It was a bamboo hoop that she was swinging with her hips, you know, like this. Like she was doing a hula dance. So I asked him about it. He said, it's something that Australians used to exercise with. So right away, I got the idea of mass producing these things. I think people would go crazy for them.

**Terry Shaw (“Sam”)** 09:39  
Why? What would they do with them?

**Earl Warner (“Gary”)** 09:41  
Well, exercise with them?

**Terry Shaw (“Sam”)** 09:45  
Why would they need a bamboo to exercise? Why couldn't they just do the hula without the hug? And if they've got a bamboo hoop swirling around their hips, don't they run the danger of slivers. One person gets a sliver and you've got Not only sue on your hands,

**Earl Warner (“Gary”)** 10:01

Dad, these ideas are still in early development.

**Bob Firing** 10:07

And so to give credit where credit is due, the two actors involved are Terry Shaw and Earl Warner. And they are two of the leads in the plane. So, let's talk a bit about the Performing Arts Club. How large is it? What are you aspiring to do in the future and things like that?

**Linda Bostjanick** 10:28

Well, we have approximately 60 members. And we do two plays a year, we try to make them a little different, each one. We have several great ones coming down the pike for next year and a year after already. And it takes about 40 people to put on a play. Surprisingly, we have six people on the stage with the director, producer, but then we've got another 30 to 40 people behind us, really supporting everything going on: set design, makeup, costumes, sound, a whole array of things. So there's something for everybody to do. In this club. I mean, we can even use people that want to do phone calling, that kind of thing.

**Bob Firing** 11:08

It's probably a pretty tight group too cause together all the time.

**Linda Bostjanick** 11:11

We are, particularly when you do a play, you're together and particularly the actors that the six actors that we have for this play, I'm very, very proud of they're all doing so great. And what's really nice is three of them are either brand new, or have very limited experience on the stage. And three of them have been in another plays. So that gives us a great mix and shows that we all you know opportunities for everybody in our club.

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**Bob Firing** 11:37

So I hope you enjoyed that and go out and enjoy the whole show. And until next time, bye-bye.