

Rhoda Hansen
Narrator

?
Interviewer

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I: [Unclear] from Moorhead State University interviewing Mrs. Rhoda Hansen for the Heritage Education Commission, the Oral History Project. The subdivision is Architecture and Fine Arts.

Rhoda, we are interested in knowing some of your experiences, observations, attitudes, and reactions to the work that you have done throughout the years with the Moorhead State University theatre program. But before we get into that, I wonder if you would say something briefly about who you are and your background.

RH: Well, my background, I am originally from Iowa. We moved here in 1959. Del came up first. Then we were married that first year that I came up...around in December. And we both had a background in...mine was...I had less educational background in theatre than Del did, but I was directing plays when I met him. And we sort of took a look at Moorhead State and...it looked good! [Chuckles] The kids were always willing to work, and I think that's what it takes to start a good theatre.

Hmmm...I was...I have had schooling in both theatre and English. I'm now currently an English teacher at North High School in Fargo. But my interest has always been in the theatre. And so I was eager to help Del and to work with him. For a while there, in the early years, it seemed like if I were to save his life, this would be the only way it could be done, since he was...ah...when we first came, he did everything, and that included doing the sets and the lighting. And I remember one time in those early days, and I found myself scrubbing the lobby of Weld [Hall] at midnight on a Saturday. And I thought, there's got to be something better than *this*!

I: [Laughs]

RH: [Laughs]

I: What were some of the other things you did to help Del during these early years, and how you worked with him?

RH: Well, in the early part, he didn't have a secretary. So I was also secretary after I got home from my teaching job. I would do that, and then I would work very often with the students in the

shows. We could often get...the rehearsal periods are pretty short, in any rate, and we could often get two rehearsals out of them if I took them part of the night. And then they went back on the stage to do another part.

I: Could you elaborate a little more about working with the students during these rehearsal periods? What would you do with them and how would you work with them?

RH: I think my function is basically that of dialogue coach. Hmmm, I hear a line and I know it's...it doesn't seem to be inherently right for the particular character they're playing. And very often I can show them *how* to read the line so that it would seem to come out of that particular character better. They've never asked for me in Hollywood. I think I could help some of those people, too! [Laughs]

I: [Laughs] Alright. What were some of the major problems you discovered or encountered while working with some of our students as a dialogue coach?

RH: Well, their articulation, of course, but that's a problem everywhere. So that's not just peculiar...there are some peculiar things that they do in this region that they don't do elsewhere, but articulation, I think, is a problem all over the United States not just here.

I: Mmmm-hmmm.

RH: [Sighs] Ah...in the early part, they just simply were not very sophisticated. Hmmm. They hadn't seen very much of the world. I think television has done a lot to bring the world to them, badly as it does, but it still brings a lot of things to them. So I think we're encountering today a student who is a great deal more sophisticated than what we had in the early days. I do miss the early days when they...the way they worked. These were very hard workers.

I: Can we pursue this aspect a little more in terms of the major differences that you've noticed between the students over the years?

RH: Well, I think [Clarence] "Soc" Glasrud said it best when he referred to the early ones as the scramblers. Because they didn't have any money, nothing, there weren't any federal programs to give them anything, and so they had to scramble not only to pay their tuition but to get...to get through life. And as a result, I think they just had a higher regard for the value the theatre could give them.

Hmmm, I find some of the students who come in now seem to feel the God-given right that they should be stars as freshmen. Hmmm...that wasn't the case then. They...in the early part when we were still doing shows in Weld, they seemed very grateful whenever they had a chance to be on the stage. They didn't...there is a difference, too, in the fact that at that time they didn't see what they could do with it other than teach it. Hmmm, and of course a lot of the students did go into teaching, and are still. Some of them are still out there directing plays and handling speech programs.

I: Who are some of the students who tend to stick out in your memory that you've worked with over the years?

RH: Well, Paul Ketelsen[sp?] from way back. Hmmm, I think he was one of the finest ones in the early times.

I: Why was he fine? What made him fine in your mind?

RH: I think he understood people better because he could get inside them. Hmmm...he seemed to have a greater sensitivity toward what life's values are and a greater sense of appreciation for when nice things would happen to him. Hmmm...and he, like the rest of them then, never expected anything to be done for him. And they were always just very grateful when anybody did anything.

I: Mmmm-hmmm.

RH: But I think it's his sensitivity.

I: Who were some of the other students who you remember and also perhaps keep in touch with over the years?

RH: Well, we still keep in touch with Jerry ver Dorn. Of course, he stands out. Kristin Rudrud stands out...ah, she does because I had her in high school as well as working with her over here. And...Donna Larson.

I: Do you feel that you sort of served as a feeder in many ways to the theatre program?

RH: There for a while we were, particularly when I was doing the speech program. A lot of...many of them would come on over here.

I: Mmmm-hmmm.

RH: Hmmm, and then when I stopped doing the speech program at North, my influence became less, of course, with the students there.

I: Mmmm-hmmm. I gather you still keep in touch with quite a few of these students?

RH: A lot.

I: Have many of them remained...?

RH: Some of it is reduced down to Christmas, but my Christmas card lists would boggle anyone! [Chuckles]

I: [Laughs] Beside the changes in the students and their attitudes over the years, what other changes have you observed in the theatre program?

RH: Well, there's a budget now. Hmmm, in the early days, there was so little money that Del and I often found ourselves buying a great many things to put in the shows. And now that the theatre is established, we no longer have to go begging among our friends for furniture. Hmmm, the merchants in town are very willing to lend things. But I think that's only because the theatre has a good name now.

I: Do you find that you still have to help him or work with him as much as you did in the early years?

RH: I don't, because I'm getting older and I just can't...*do* it as much anymore. I enjoy what I do.

I: Mmmm-hmmm.

RH: I always look forward to it. But there are times when I have to get up very early, so...and my school day takes more out of me than it used to.

I: Mmmm-hmmm. Now you're presently working with some of the students on this spring...

RH: Mmmm-hmmm.

I: 1985's production of Sam Shepard's *Buried Child*.

RH: Right.

I: And how are you finding that going?

RH: I find them very receptive. Hmmm. I worked with a couple of them last night and they were just...I found both of them very willing to do anything, try anything that I suggested. And it's nice to be back to that. Hmmm...there for a while it was...I was looked upon as a bit of an interloper coming from a high school and...how dare I tell them what to do! [Chuckles] But that's...that seems to have changed now.

I: Mmmm-hmmm. How do you think the community views the work that goes into the Moorhead State University theatre productions?

RH: I think very few people have any idea how much work goes into a production. It...hmmm...it's an *enormous* amount of work. And how many people are putting that on. Hmmm, the reason...I guess the reason I say that is because so often in the summertime, which is a hectic schedule, doing as many shows as Del does in that few weeks, they think that we have time to go out to dinner and...or just stop in for...after a performance. And they have no...I just

don't think they have any idea how hard the day has been. That it takes all of our energy to get through that day and night, let alone carry on a social life afterwards.

I: So I gather then that you find that you really don't *have* a social life then.

RH: Well, we don't, no. [Chuckles]

I: Have you found that that cost, shall we say, is worth...worth it?

RH: Oh, I think it's worth it. Hmmm, because we have now...we've been here long enough to establish some friends who understand that we can't stop in the middle of a production.

[Chuckles] And they're willing to wait until after the production is over.

I: What changes would you say you've observed in terms of the impact that theatre has had upon the community?

RH: When we first came here there wasn't...hmmm...there wasn't much. Concordia College was considered, I think at that time, to be the best university theatre in the two towns. As I look back on it, hmmm...they had a good name, but the director there soon left. There weren't very many people coming to the shows at MS [Moorhead State]. Hmmm. And then suddenly, after a couple of shows that Del did, it was...we were selling out. And that's always been very comforting.

But I don't think they switch allegiances unless they find something better. I think it's a very sophisticated community anymore they...they're not easily led by theatrical things, that is, just showy things. I think we have a very intellectual audience for the most part. They really enjoy...they enjoy good straight shows; they have fun when they come to the musicals. And I think the theatre has...certainly, I think it's had a tremendous impact upon especially Moorhead State University. I think a lot of people *know* about Moorhead State because of the theatre. And it keeps reaching out. I mean these...we now have students who are sending *their* students. You know, we've come that far.

I: Mmmm-hmmm.

RH: When we've got their grandchildren, I don't want to be around! [Chuckles]

I: [Laughs] Alright. Have there been any problems with the theatre and the community over the years?

RH: No. I don't think so. Hmmm. I think there was...if there has been friction at all, I think it's been among departments who didn't truly understand what the function of the theatre was in the university setting.

I: What would you maintain that function is?

RH: Well, I think it should serve as a means of recruiting students. I think it should serve as a service for the community itself. And certainly for the students who are getting training, it ought to serve as a means of offering them some kind of career.

I: Mmmm-hmmm.

RH: As it has for a number of our graduates.

I: What support do you see the community giving Del and the theatre program?

RH: I think they give him a lot of support. I know, for example, the banquet that they have, this foundation banquet at the beginning of summer is usually very well attended. Hmmm. The shows continue to sell out, which means that they are there, backing them. We have noticed sometimes, when the reviews haven't been quite as...oh, quite as good as we perhaps thought that they should be, people in the community will call the *Forum* and protest. And I think that's backing the theatre. Ah, we've got a number of people who make contributions to the university because of the theatre. So I think it's both financial and...I think they feel an emotional tie to the theatre.

I: If you had, shall we say, the option or the opportunity to tell the community what they could do for the students in theatre, what would that be?

RH: Mmmm. That's a tough one. Hmmm. In addition, I...well, I think now with the economy the way it is, certainly financial support, financial scholarships are always beneficial, particularly for those who want to study abroad. We still have a number of students who want to study in England after graduation, and which would certainly promote their careers a great deal, but they can't afford to do that. So certainly, financial support would be very good. Hmmm, they're already supporting us in...by coming to the theatre as much as they can. We can always use costumes, so if they would have 1930s clothes or any era [of] clothes, why, that would... those contributions would always be welcome.

I: Alright. I'd like to go back to the work that you do with the students as a dialogue coach. Do you attempt to influence the students doing those sessions in any other ways besides how they say the lines?

RH: Well, I try to influence them on getting at what the character thinks and what the character would be likely to do. Hmmm. Sometimes we've...we also work on facial expression, that kind of thing. I want them to feel good about themselves, so I try to be encouraging. Hmmm...

I: How do you attempt to encourage them when they may be very immature or lacking any understanding of the role and the character?

RH: Well, usually you can find something that they do well. [Chuckles] And you *applaud* that. [Chuckles] And you keep applauding it until you can find something else to applaud. And they

do...they come around. And basically that its...my position is very well set up because they know I'm there to help *them* and not to just criticize unnecessarily. So...

I: Mmmm-hmmm. It has been said by many of the students with whom you've worked in these sessions that you also have become much like a surrogate mother or a strong shoulder to cry on or to even lean on, that you have given them considerable guidance and advice.

RH: That's very kind of them to say that! [Laughs]

I: [Chuckles]

RH: Hmmm. Yes, well, I...I wouldn't want to go through it again, being that age, and not having the experience to get through those trying times. It's a horrible thing to go through. And I think...I think they *need* a sympathetic ear. And sometimes they just need to be told to get to work, and I also do that. But hmmm...yeah, I do, I serve as a surrogate mother, I suppose.

I: Mmmm-hmmm. What interaction do you see occurring among the arts in the Fargo-Moorhead community?

RH: Well, I see...in the groups that exist now, I see a lot of me-ism. Self-serving rather than what is good for all the arts. Hmmm. Each little organization seems to stick to itself and want its own little group. Basically, one good theatre is going to be good for all theatres, or it should be. Hmmm...I guess I would like to see less selfishness.

I: Do you attempt to deal with that attitude or value with the students in trying to get them to broaden their perspective of themselves as well as of the role of the arts in a society?

RH: Well, I suppose I do. Because I don't think anybody who is selfish is going to be a good actor. Ah...they have to give, and they have to allow themselves to be laid emotionally bare. So I suppose in some ways I do work on that. But hmmm...I don't set out to do that, it's just...it's not one of my goals. My goal is to make them a good actor in this particular show! [Chuckles]

I: And how do you do that?

RH: Well, I think by working on the character. By opening up maybe some doors as to what the character might do and what the character might think. And I've known a lot of people throughout my life that a lot of these characters resemble, and sometimes I tell them about those. Ah, one example of that was...there's a boy in *Buried Child* who has a wooden leg. And so at one point some of the other characters take it away from him. Hmmm, I've seen this before. I mean this has happened with a couple friends of Del and mine who are married. And that's what she (the wife) did whenever she became angry with her husband was to take his wooden leg and hide it so he couldn't get anywhere. The marriage didn't last. I mean...

I: I'd hope not!

RH: But small wonder. [Laughs]

I: Yeah. [Chuckles] How do the students react to these?

RH: They seem very interested. Hmmm, they're very receptive. I find them...I find them very easy to work with now because they're just...they're willing to try anything, and just grateful for the extra help.

I: I gather from the comments you've made this afternoon that there was a period when the students were *not* really open to being coached or taught.

RH: Mmmm-hmmm.

I: How did you work with them at that time?

RH: Well, I was in...I was doing the same thing that I do now, that I've always done with them. Hmmm, at that time, it was usually the freshmen who were coming in, ah, who came to Moorhead State because of Del, and then suddenly they were down in a room with me. And why should they be in a room with me? And after they made the discovery and got all the way up to their sophomore year, I mean, it was no longer a problem, usually. Ah, there was some...some people in the summer would question as to why I was working with them. Ah, usually these were kids from other schools who didn't...they didn't understand the setup. And after they understood the setup, why...they tolerated me. [Chuckles]

I: [Chuckles] But you still continued to work with them in the same manner then?

RH: Oh, yes.

I: Mmmm-hmmm.

RH: Oh, yes.

I: What advice would you give to a person who chooses to enter into the field of theatre today?

RH: To read everything and *watch* everything. Particularly people. Hmmm. And get as much training as you possibly can.

I: In what way could they get this training?

RH: Well, I think they need...I think they need a university degree. I think they need a liberal arts background. Ah...I think they need to be in show, after show, after show, as many as they can be. I think they need to work on their voices, so that they have...it is the instrument that will give them a livelihood, and so many of them fail to work on that. And if no other way, then get a voice coach. I think they need to take singing lessons. They have no idea when they're going to be asked to sing in a show. And they should be able to carry off a song as an actor, not

necessarily as an operatic singer. Then, I think after that, I think they need further study. And I think the English have the best system currently going. And I think a year or two in England, just living in England. Hmmm, some of the kids, by the time they graduate, really need just some more living, some more experience, before they try to get into professional theatre.

I: Why do you feel the English have the best system of training?

RH: Because they insist on work on voice and they work on character. Mmmm. But the voices...the voice, I think, is the most important, because they will not damage their voices, and they will in no way create strain after they finish with them. They will be articulate so that they will be understood. They also teach them how to handle long-run shows so that they're not consuming energy that needs to be reserved.

I: What advice would you give to the potential or the up-and-coming theatre coach or director?

RH: Read. I think they need to read everything they can. And...to observe people. I mean, that's where they're going to get a lot of the characters. And that's where they will get a lot of the business that they will use on stage if they watch people. Del always says they *must* know the literature of their field, and I think that's...I think he's right. [Chuckles]

I: You came to Moorhead with the background in theatre and an interest in theatre. Were there any differences between the geographical region you came from and the region that you moved into here in Moorhead that affected the arts and how the arts are supported or...?

RH: I always had the feeling when we first came here that I...I was moving back in time. And I guess I got that feeling because we were able to do many things that...on the...Well, the stage where I was directing on, and certainly the university theatres were having no problems in Iowa. And then when we came here it was...there were certain taboos. And it was like moving backward in time.

I: What were some of these taboos?

RH: Well, sex always. But...and so...ah, I don't mean nudity or anything like that, it was just any innuendo. I mean it was considered very bad...very bad taste.

I: Is that still the case today?

RH: No, I don't think so. I think they're far more sophisticated than they were then.

I: What were some of the other taboos?

RH: I think all Americans need to be more sophisticated about it than they are, but...that's another...

I: About sex or about taboos? [Laughs]

RH: About sex...I think that's another story! [Laughs]

I: Any other taboos that you observed in those early years?

RH: Well, religion, of course. There were always some objections when you make fun of institutions such as churches. But...

I: We're really wiping out drama with sex and religion! [Laughs]

RH: Yes. [Laughs]

I: [Laughing] How did you and Del cope with those taboos and...?

RH: Well...for example, oh, language. [Unclear] language would be another one. And very often he would...he would cut, except what he felt *had* to be there. Hmmm, and I think he introduced these things to them gradually...ah...which Del did.

I: Do you think the public...?

RH: They'll finally...they will...they will accept almost anything today.

I: Do you think they were aware of this gradual process of education?

RH: No. [Chuckles]

I: Alright. What other differences did you notice in this moving back into time?

RH: Well, just generally the attitudes of the people. It was...the church had a greater grip; the family had a greater grip on the students. Hmmm. When I first came here, mixed marriages were really frowned upon. I mean it was...we *knew* students who had been kicked out of their houses because they had dared to marry...a Lutheran marrying a Catholic, or it could happen from either of the religions. Hmmm, I don't think we find that...I haven't heard about that, any of that happening recently at all.

I: And Iowa was a bit more open on these issues then?

RH: You know, it's still in the Bible Belt, but it was a little more open. [Chuckles]

I: [Chuckles] Mmmm. What direction do you think theatre will go into in the Moorhead community?

RH: [Pauses] Well, I think we're about due to see a lot of shows redone because America doesn't seem to have very many writers. Ah...I don't foresee any great new trend in Fargo-Moorhead. I think we will continue to see the musicals, and a lot of them are going to be

repeated because we simply haven't...I don't know where the playwrights are, but they aren't writing.

I: Do you think that this is also...this trend of repeating is because of the audience [unclear]? They themselves may be demanding the old tried and true productions?

RH: Well, some of them. Hmmm. Some of them would like to see those repeated for that reason, I think, But I think the greater reason is simply that there are a lot of shows done in Fargo-Moorhead. And we're running like...I think we'll just simply run out, and we'll have to start repeating. Because there won't be...enough new ones aren't being written so that you can present a totally new season.

I: With this repetition then of productions do you think that will eventually affect the attendance at theatres in this community?

RH: Well, it could if they keep repeating them too often. I don't...Del has repeated shows after he's done them...after having done them several years before, and it hasn't cut the audience at all. And you always have new people coming into the audience, too.

I: You don't think then that now in terms of theatre's future in the Red River Valley that certain theatres may by virtue of this repetition close or ought to close?

RH: I don't think...hmmm...I don't think they'll close as long as they have funding to do the shows, but hmmm...and as long as we have new audience members coming into the theatres.

I: So then you really seem to feel very strongly that theatre is an integral part of a community?

RH: Oh, I do. Yes, I do.

I: And society?

RH: Yes, very much so.

I: That's a...hmmm...Let's go off into the wild blue and see what dreams would you hope to have for theatre at Moorhead State University?

RH: Well, we have the big CA [Center for the Arts] and we have the thrust and...I think it would be nice if we had *another* theatre [chuckles] for experimental productions, perhaps a theatre where senior students could be learning how to direct and doing some experimental shows with some of the kids in the acting classes.

I: I'd like to go back to the issue of people you have come into contact with throughout the years.

RH: Mmmm-hmmm.

I: Who have you found have been in the community, shall we say, or with the university, which individuals stand out as having been great supporters for the theatre program?

RH: Well, Soc Glasrud, of course. Soc and Barbara have always supported the theatre.

I: In what ways have they supported the theatre?

RH: Well, they talk very favorably about it. They're always in attendance. They always urge Del on. And they're always there in the greenroom afterwards, they come back and compliment the students (not lavishly if they don't deserve it) but they're always there. They can always be counted on. And I think they speak to other people in the community about the theatre, and they've also brought some people with them to the theatre.

I: Are there any other individuals who you have found have been supportive?

RH: Hildegard[sp?] has been very supportive. Hmmm, and the Tallman[sp?] family have supported us. There are many who do. It's...it's difficult to set about names, I'm sure I'll miss dozens [chuckles] if I try to list them all. Hmmm...I think the community has responded very favorably.

I: How have the Tallman's, for example, been supportive to the program?

RH: [Coughs] They had a...one of their daughters went to the school, went to MS. [Coughs] And hmmm, when she did that, the Tallman's started giving some scholarship money. They have also brought people into the theatre. They bring friends. They still come even though their daughter has long since graduated. So it's still visible support. And they bring their friends. A lot of people use the theatre in the summer, a lot of business people use it in the summer to entertain. And the Tallman's do as well, you know.

I: So I'm gathering then from just these couple of names you've mentioned and talked about, in that what makes a good supporter from the community for the theatre program would be someone who would attend the productions, who would discuss the productions favorably with others in the community.

RH: Right.

I: Who would also encourage others to attend theatre productions.

RH: Right. Right.

I: And in some cases even contribute financially.

RH: Right. [Laughs]

I: [Chuckles] Alright. What have been some of the major successes or moments of glory in the theatre program that have stood out in your mind?

RH: I think one of the greatest moments took place in the very first year Del was here when he did the *Dark of the Moon* [written by Howard Richardson and William Berney] and there was a rape in the church, and but the show was so theatrical they didn't even recognize it, the audience. Hmm...*Madwoman of Chaillot* [written by Jean Giraudoux] stands out as being a very fine show. Hmm...I liked Marat/Sade [written by Peter Weiss]. The first show that was done in the CA, *The Runner Stumbles* [written by Milan Stitt].

I: Why have these shows specifically stood out in your memory? *Madwoman of Chaillot*?

RH: Because the students, I guess, were more...well, let's put it this way: every time you set out to do a show, you know you're going to have to compromise, because somebody won't quite come through, or something isn't going to quite be as good as you at least hoped it would be or expected it to be. And I think in the shows that stand out there were fewer compromises than there were in the others. And hmmm...like if they were not...the ones that stand out in my mind were not real struggles to get on the stage because everybody was working.

I: So you would maintain then that the moments of glory would be those specific productions that stand out in your mind?

RH: Mmmm-hmmm.

I: That do not take a lot of unnecessary headaches to get on the stage.

RH: Right. Well...

I: And a minimum of compromises.

RH: But the finished product was fine. And there have been a lot of other shows where the finished product has been fine, but there were so many problems in getting it there that I couldn't appreciate it personally as much. [Chuckles]

I: What were some of these problems in getting a show on the stage?

RH: Most of it tends...deals with selfishness, people being too selfish to give themselves to the role. When they...Fear, I think, is selfish. Hmm...they're too afraid to do something. But that's selfish because they are not giving themselves to other people, and I think basically that's what you have to do if you set out to be an actor.

I: It's an interesting concept.

RH: [Chuckles]

I: How do you get a young person who is nervous *not* to feel fear?

RH: Well, I think you have to feel some fear, otherwise you're not going to be any good at all, because then you won't care. Hmm...I think it's just a matter of learning how to control it. You can put nervousness in your feet, ah...there it doesn't show. Hmm. You can use nervousness to...to make things more exciting, certainly, you don't have to give the line the same way every time, and...and you shouldn't. There should be different things to be seen. Ah, it can make you a lot more alert to what's going on about you. And I think if...as long as...and then I think you can also talk to them about other people are out there. Nobody is out there just lopping through it without feeling some fear. Hmm. But basically it's a matter of keeping it under control.

I: Are there any other problems that go into making some of these productions less memorable besides the issue of selfishness?

RH: I think selfishness really accounts for most of it. I mean, if something doesn't get done it's because somebody was thinking too much of self and not enough about the show, or not caring enough about the actors in order to get it done.

I: From your comments, it appears that you place a lot of emphasis, or a lot of what you do is influenced by certain premises, for example, this degree of selfishness.

RH: Mmmm-hmmm.

I: Or the degree of understanding a character or as an individual. Do you think that that tends to contribute to your outlook on what theatre is and what theatre should do?

RH: Oh, I'm sure it does. Hmm. But then I have certain pet peeves. First time I saw Elaine Stritch on the stage she was walking through the performance. I resented it highly! [Chuckles] I don't think anybody should be doing that. Hmm...

I: You mean a perfunctory performance?

RH: Right.

I: What are some of your other pet peeves with theatre?

RH: Dragged out shows and the lack of timing. Hmm...a show must move. So that...if you're there for three hours it seems like one. Not if you're there for one and it seems like three! [Chuckles]

I: [Chuckles] Right. What final comments would you like to make for, shall we say, posterity?

RH: Well, I don't know why you've asked me to speak at all! [Chuckles] But I think people...hmmm...posterity? I wonder what they will? I question that, too, I wonder what they will think of the arts as they exist today. I'm sure that there will be a broadening many, many years

from now. It's hard to look upon it, that's...that it will be that way simply because of the economy. Hmm. I would hope that they would find that we worked hard, that we tried our best.

I: On that note, thank you very much.

RH: You're welcome.

[End of interview]