

Dave Morris ([00:00](#)):

I'm recording my own audio.

Jeannine Clarke ([00:02](#)):

I'm recording MY own audio.

Dave Morris ([00:05](#)):

Oh, wonderful. I'm ready.

Jeannine Clarke ([00:11](#)):

So this is Jeannine Clarke, the Managing Director of Book-It Repertory Theatre, and I am here with David Morris, who is the Artistic Director of Paper Street Theatre and the director for our holiday production of Austen Unbound.

Dave Morris ([00:27](#)):

That's right. That's me. And I like that you call it a holiday production, even though there's not much holiday to it. It's not a Christmas Carol or anything.

Jeannine Clarke ([00:35](#)):

No, it's our - it's a holiday time, sort of <laugh>.

Dave Morris ([00:38](#)):

Yeah, it has that holiday spirit of, like, you know, it's fun and sort of uplifting, but it's not Christmas.

Jeannine Clarke ([00:45](#)):

No, no. Yeah. So, you know, you and I have known each other for a while through improv connections, and so when Gus and I were talking about doing Austen and maybe doing improvised Austen, you know, you were the first name that popped into my head, just because of your work at Paper Street Theatre doing improvised Austen. You have a long, long history of that. How did you start out putting together an improvised Austen show up in Victoria?

Dave Morris ([01:31](#)):

Yeah, so, I mean, it starts with Paper Street Theatre, my improv company, which I founded in 2011, and our goal was straight out of the gate to create improvisation that feels like theater. So the idea being, you would come to the improv show, but it would be no different than going to see any other theatrical production. People might dress up a little nicer and come and have some cocktails in the lobby and then sit down and watch a play that has a set and has costumes and has actors acting and stories that are, where we watch characters grow and change, all of that. But it's improvised and we're making it up as we go. And that was always sort of the goal with Paper Street. And so as we started building the company, our second season, I focused on literature. And so we did three authors specifically.

[02:25](#)):

And it's kind of like, one of the things I always say about improv is... on the spectrum of book to movie, that plays like "Book, Theater, Movie"? Improv isn't necessarily right in line with theater. It's actually a little closer to literature, because of the fact that we are asking the audience to imagine a lot more than

they would in a normal play, because we don't have sets - or we don't have the exact set we're gonna use because we're improvising, we don't have all the props that we need cuz we're improvising, we don't know what props we're gonna need - and so we do ask the audience to imagine with us and play along with us a little more, which kind of pushes it more towards literature, where we're asking them to imagine more. So that was part of why I wanted to make our second season all literary-focused.

[\(03:13\)](#):

So the three shows we did that year, if you're curious, we did H.P. Lovecraft <laugh>, so we did a horror show type of thing, people driving themselves to madness, as our Halloween show. And then we did Charles Dickens as a Christmas-y show, cuz Dickens wrote a new Christmas show every year - most people don't know that. Or he wrote a Christmas book every year. And then our final show in the spring because, again, spring is a happy time, we wanted to do Jane Austen. And we had a very strong female cast, we had a lot of very strong female improvisers. And so it was kind of a nice show to just showcase, look at these amazing women we have in our company. So that's sort of what first got me to do Jane Austen. And up until that point I wasn't really an Austen fan, I didn't read it in high school or anything.

Jeannine Clarke [\(04:06\)](#):

Oh interesting.

Dave Morris [\(04:07\)](#):

I wasn't an Austen fan. But I wanted to do it as a show. And then I read Austen and fell in love with Jane Austen, reading it, cuz it's one of those things where everybody knows Jane Austen, or they think they understand Jane Austen, whether they've read it or not. But then you read it and you realize how her personality comes through and how she's actually a very funny and clever person, Jane Austen. And you think of Jane Austen as being, I guess for those of you who haven't read it, you think of it as being these romance novels and almost like, that's the whole focus. But they're actually really funny and really clever. And that was my "in" to Jane Austen was doing this show. And then since then we've done it every year because we love it so much.

Jeannine Clarke [\(04:54\)](#):

Yeah. And I know you work with other groups in the community such as the Jane Austen Society doing those performances, right?

Dave Morris [\(05:06\)](#):

Yeah. The Jane Austen Society just had their AGM in Victoria this last year. So we performed there for Jane Austen aficionados. And the other thing I love about the show is that people who come see the show love Jane Austen too. And so they, it's a big celebration of Austen and when we get things right in the show and we really hit Jane Austen, and it feels like, oh, that's just like Jane Austen, everybody laughs and claps. And when we get things wrong a little bit and just kind of miss or make a mistake here and there, which happens in improv, everybody laughs because they know that we made a mistake.

Jeannine Clarke [\(05:46\)](#):

Yeah.

Dave Morris [\(05:48\)](#):

And the Jane Austen Society was the perfect audience for the show cuz they knew exactly what we were trying to do.

Jeannine Clarke ([05:53](#)):

That's a really knowledgeable audience to perform for too. I mean, what a gift - and also, the pressure is on <laugh>.

Dave Morris ([06:04](#)):

Yeah, for sure. But it's, the pressure's on in a joyful way, cuz the thing about improv is that we're all in on it. We all know the show's being made up. And so when the improvisers are stuck in this moment where they've made a mistake and they're trying to find their way out of it, the audience all know they made the mistake, they watched it happen, and we're all there together, sort of watching it come together. So it is a beautiful art form, especially in the way I always try to do it where we're telling stories together, not just trying to make jokes, and not just trying to do comedy, but we're trying to build a play. The audience gets to build it with us. And so we find this beautiful place together. It's really nice.

Jeannine Clarke ([06:55](#)):

I think that's something that really has kept me drawn to improv, is just the immediacy of it and that connection with the community, and getting to do something that is present in that way and is of today. And so I love audiences coming in and they're carrying their experiences of the week with them, and in a way that's influencing what they're going to share with us. But yeah, so how this show came about was, Gus and I were talking about, we had mentioned that long-term we would love to have Jane Austen in a holiday slot. And we would mention that casually <laugh> without any agenda, periodically. And when we were looking at this season, we had a very limited, very tight slot, and Gus happened to be doing some research and found that back in 2013 Book-It actually did a co-production with Jet City Improv for an improvised Jane Austen show called Austen Translation.

([08:27](#)):

And so Gus had reached out to me and said, hey, I just found this thing that Book-It did 10 years ago that wasn't on the Book-It stage, but they served as consultants for the style, do you know anything about this? And I said, yeah, I was in the show <laugh> and was performing at Jet City at that time. And so it kind of picked up steam and spiraled out of there, just saying, like, what a great way to, it's really not with any sort of intention of parody, it's really a love letter to Jane Austen and her works. And so I think when you're talking about improv being closer to literature, that's so in Book-It's wheelhouse. We want our productions to spark a little bit of that theatre of the mind and having to use your imagination to provide the details. And I think that's something that's been pretty consistent with Book-It's productions over the last 33 years. So yeah, it seemed like knowing your aesthetic - which is similar to my aesthetic - is we like to do sincere, very unscripted plays, essentially. Yeah. And Seattle definitely has the talent base for it. You've come down and worked with our performers down here, we've had performers go up to Victoria and work with you. So you're certainly aware of the community of people here that have done work like this or have done other literature-based improv shows.

Dave Morris ([10:29](#)):

Yeah, I do want to jump on a couple things you said there. I want to draw a line back to the love letter idea. I think it's great to keep in mind that, and I do this with every show I do, I try to fall in love as much

as I can with the author that we're emulating or the style that we're emulating. Like right now we're doing The Brothers Grimm. So I've been really enthralled in fairytales, and old-fashioned fairytales especially. And so we're trying our best to get to know who they as people were, as well as the work that they did. Cuz that helps inform our work. And it is a lot about, I find when I direct these shows, it's like... the cast right now who's doing this show, Austen Unbound, are currently reading Jane Austen, and not only that, but also looking into her biography and her life. Cuz when you're on stage improvising an author's work especially, you want to be able to ask yourself, what would Jane Austen do? What would Jane Austen do at this moment? How would she... hold on one second. I'm so sorry.

Jeannine Clarke ([11:36](#)):

Yep.

Dave Morris ([11:43](#)):

Sorry about that. Let's take that back. <laugh>. I was trying to give him the signal, like, "no!"

Jeannine Clarke ([11:49](#)):

<laugh>.

Dave Morris ([11:50](#)):

Okay. Edit that part out and then we'll come back to the love letter thing. Yeah. So the cast right now is currently reading Jane Austen and learning, looking into her biography and all of that, because you really want to get to that place where, when you're onstage you're saying to yourself, "What would Jane Austen do in this moment?" And then actually have an idea of what she would do in this moment. Like, oh, she would make fun of this moment a little bit, in a tongue-in-cheek kind of clever way, because she finds the rules of this society a little silly. And so she, she'd make a joke here, and the other character wouldn't even notice the joke, and that would be the fun of Jane Austen. So really getting to know who they are, and it is a love letter to them. It's like you kind of fall in love with the author. But the other thing I wanted to jump on that you said, which was great, was that idea of improv trying to create unscripted plays. Cuz I find a lot of people when they improvise and when they think about improv, the first thing they think of is comedy and jokes and silliness and inappropriate comedy. That's what they often think about. And that's definitely not the way I approach improvisation. And for me, it is about trying our best to recreate or replicate theater. And then when we don't, that's a joyful failure moment, <laugh> fail joyfully. And we all watch it happen. So there's a saying we have up here in Vancouver, I'm sure everyone has said it at some point around the world, but when I was first starting out with instant theater in Vancouver, we had this saying: "Aim for art, settle for comedy." And I've really taken that to heart. That's the way I approach improvising. It's like, I'm gonna aim for the best Jane Austen moment I can.

Jeannine Clarke ([13:41](#)):

Yeah.

Dave Morris ([13:42](#)):

And if we miss, if it doesn't quite work, then it was a comedy. But we're really trying so hard to actually hit that Jane Austen style and feel. So if you love Jane Austen, it's a great show. You're gonna love it.

Jeannine Clarke ([13:58](#)):

And I think... it is really interesting to me that you're in another city, you're in another country, but I think Paper Street's aesthetic, and being story-based improv, your primary objective is to tell a good story. I think that's very similar to the company that I spend most of my time at as a performer. Story comes first. And so I think improv is much more broad than a lot of people realize. And there's quite a bit that is encompassed under the umbrella. And so we're <laugh> on that spectrum. We're definitely, it looks and feels, I think, closer to theater. So for this production, we have a lovely cast. I mean, the cast is pretty great.

Dave Morris ([15:11](#)):

It's incredible. It's gonna be amazing. It's gonna be an amazing show. I'm so excited.

Jeannine Clarke ([15:14](#)):

What I love about the improv community in Seattle is, we have very lowkey world-famous people, is what I would describe. And I think you have a little bit of that going on in Victoria as well, is, we have a couple people in Seattle who are in the show who are really considered, you know...

Dave Morris ([15:39](#)):

Internationally-recognized improvisers.

Jeannine Clarke ([15:42](#)):

Yes. Yes! And -

Dave Morris ([15:44](#)):

Leaders in the field. Yeah.

Jeannine Clarke ([15:46](#)):

And the majority of Seattle probably doesn't realize that those people are here and that we have, there's just the history, I think, of improv in Seattle, and how old the community is. It is 40 years old. And there's a lot of firsts that Seattle had in the eighties for being the first of certain kinds of improv in the nation. And so I feel like the cast definitely represents all of the eras of improv that Seattle has had.

Dave Morris ([16:30](#)):

And that is something else too that I tried to do here with my company as well, which is to have a wide range of experience levels and age levels, if possible. So getting people from different generations. We all have different perspectives on the world, and different perspectives on the art and the work. And so having people that have been improvising for 40 years improvising alongside people that have been improvising for five or 10 years, and the difference in experience and the difference in world experience and life experience. Trying to make sure you have some people who have had kids and some people who aren't having kids and some people that are in their twenties and just starting university, so that you have all these different experiences that come together, really enriches the storytelling. Cuz this is the thing with improvising that's a little different than traditional theater, is that the improvisers on stage, once the show starts, they are all the writers, they are all the directors, they are all the actors, they are all the choreographers <laugh>. So they have to draw on their own experience to help propel

the story forward. And the more perspectives you have, the more possibilities come through in the story.

(17:53):

Instead of us all telling our classic middle-aged guy stories, we can tell stories that actually touch everybody in every way.

Jeannine Clarke (18:03):

Yeah, I agree. And I think that's a wonderful way to approach it: diversity makes for a richer tapestry in the story that you're telling.

Dave Morris (18:24):

Always.

Jeannine Clarke (18:26):

Getting back to "lowkey internationally-known..." You and I have known each other probably, I don't know, 10 years?

Dave Morris (18:40):

Somewhere in there. Call it 10.

Jeannine Clarke (18:43):

And I feel like every day I find out some other amazing thing that you've done. So you're very lowkey, but as much as I can brag about you <laugh>, I like to. So you've run Paper Street Theatre for over 10 years now. And you're also, you're a corporate trainer for improv for businesses and other community groups. You teach for MIT.

Dave Morris (19:19):

Yeah.

Jeannine Clarke (19:21):

Yep. You have one of the earliest and most-viewed TEDx talks on improv. You helped to establish and run the Canadian Improv Games. Is that right? Am I getting that right?

Dave Morris (19:41):

Yeah, I didn't establish the Canadian Improv Games. It's been around for a lot longer than me.

Jeannine Clarke (19:43):

Okay.

Dave Morris (19:45):

But I worked for them for a very long time, and I helped run their international festival for a few years there. Yeah.

Jeannine Clarke ([19:52](#)):

So yeah, I mean it was interesting, as we were working on some of the visa stuff to get you over here, it was like, "Oh, I knew maybe about half of your resume before that process" <laugh>. So...

Dave Morris ([20:07](#)):

Yeah, it's an interesting thing being an improviser. Because improvisation as an art form isn't very well-known.

Jeannine Clarke ([20:14](#)):

No.

Dave Morris ([20:14](#)):

So normal, everyday people don't know who the best improvisers in the world are. When they think of the best improvisers in the world, they think of "Whose Line is it Anyway?" and Wayne Brady, because they're the most famous improvisers in the world. But when you go to the actual international improv community and start meeting people that are involved, they're all very lowkey, because none of us... Yeah. It's an interesting thing to be well-known and influential in a very specific field. No fame or riches come with that. You don't become a multi-millionaire, internationally-famous artistic improviser for your long-form plays in the style of H.P. Lovecraft. But yeah, in the improv community, I... I'm gonna try and do this without feeling embarrassed that I'm talking about myself.

Jeannine Clarke ([21:13](#)):

I'm sorry I've embarrassed you <laugh>.

Dave Morris ([21:15](#)):

No, it's okay. I'm gonna try to act, like, "Yeah, yeah, totally great." But in the improv community, yeah, I've been involved in a lot of different aspects of it. And my TEDx talk was, like, it was 10 years ago now I gave that talk, and it still gets thousands of views all the time, going up and up. And I just booked, I'm gonna be going back to MIT in January to do another session with them there. So I've done that. And then I've also, there's a part of being a member of a community that I think... an important aspect of it is to try to give to the community. So I've done a lot of little things that have helped propel improv in general around the world, so that improvisers everywhere can use my TED talk to introduce their students to improvisation. Or, I made a periodic table of improv website that you can go and it has all these funny little improv words on it and stuff like that that people use or print out and put in their classrooms in schools around the world. Stuff like that.

([22:17](#)):

And of course one of the big things about improv is international festivals, they're a big part of the art form. Cuz unlike other art forms - that's another thing about improv, is that when improvisers get together, we aren't getting together to show off or to perform necessarily for audiences. We're getting together to play together, jam together. The only other similar thing I can think of is jazz music. Jazz musicians get together, they can all be like, "Yeah, let's play on the beat, let's go." And then they play jazz standards together and improvise. But yeah, so we get together and play. So going to international festivals is a big part of what we do. And so that's another thing where it's, like, internationally, I've taught in Romania, I've been to Amsterdam, I've been to Belgium, all these international places teaching improvisation and really trying to inspire a community somewhere else. But of course, if you're not an

improviser, you'd have no idea that these festivals are even really happening, cause they're not big festivals outside of the improv world. So, yeah, I do a lot in the improv world. I think it's part of what happens when you love something and don't stop doing it. I've been professionally improvising for about 20 years now. This is what I do. I teach improv, I talk about improv, I make improv, I do improv, I produce improv.

Jeannine Clarke ([23:56](#)):

There is something about momentum. I think there's something really wonderful about, just, consistency over the years. And I really think there's no substitute for that. And improv is no exception. I think if you've been doing it for... I think magic starts happening when you've been doing it over 10 years.

Dave Morris ([24:25](#)):

My aunt is an agent for voice actors in Toronto, and she always used to say, people that spend 10 years in the industry will be in the industry forever. If you can make it those 10 years and not give up or get burnt out, or get your heart broken, or fail so many times you that give up, at that point, you're just in it, you're just gonna do this for the rest of your life. And I couldn't imagine doing that with voice acting - actually, I couldn't even imagine doing that with regular acting.

Jeannine Clarke ([24:55](#)):

Yeah.

Dave Morris ([24:56](#)):

The last time I did a play, we did Dracula at Craigderroch Castle here in Victoria.

Jeannine Clarke ([25:02](#)):

Oh wow.

Dave Morris ([25:03](#)):

I got to play Van Helsing, which should be the best role ever. And yet after, like, four nights of doing it, I was like, "I am so bored."

Jeannine Clarke ([25:14](#)):

Yeah. I've had a very similar, I don't do scripted acting much anymore - for one thing, it's a schedule thing - but I've had that same experience of a four-week run and you're doing the same show every night, and...

Dave Morris ([25:31](#)):

You try to find new things and to make new discoveries, right? Part of acting is about discovering the line every night. Compared to what I get to do, I improvise, and I'm discovering... every line I'm discovering. Every emotion, every moment, the whole story, the character, the environment. Everything is about discovery when you're improvising. And so comparing that to regular theater, it's just, what I get from it isn't the same. So I couldn't imagine being a voice actor for ten years <laugh> because improv is always different and always changing and never the same. And then I grow and change as I get older and I gain new experiences. I go through, I experience loss and mourning, I have a child and I get to



experience fatherhood, and all of that comes into the work that I do. So every time I step on stage I'm a different person, and I bring that person with me, and we make a new show that night. So yeah, it's an art form that keeps up with the artist in a way. And the artist keeps up with the art form and they kind of push each other forward. It's really lovely. It's very unique.

Jeannine Clarke ([26:46](#)):

And I feel like there is that component of being in the writer's seat, being in the director's seat, when you're doing unscripted plays like we do. I feel like I use all the parts of my brain. I have to listen, I have to pay attention, I have to, there's some back part of my brain that's also doing the narrative calculation of, "Okay, the cousin's coming from London..." and keeping track of everything.

Dave Morris ([27:24](#)):

You get to bring and use your whole self when you improvise. Everything you know, or have ever known in your life, you get to bring on stage. So it's just incredible in that regard.

Jeannine Clarke ([27:37](#)):

The thing I love about improvising an author is that if we're doing an adaptation of something, the adapter has decided... we're always having to pare things down, right? Because most books are, you're not going to be able to take exactly what was in the book. And so the adapter and the director are in the driver's seat of deciding what from the book to include and what's pertinent. And the thing I love about improvising is we are all as individuals making the choices of what we think needs to go in that story. So somebody may be like - I know we had somebody in auditions, and she's cast, that understood the "discerning sister" role. And she walked in being like, "I know this is how Jane Austen writes these characters, and you're not good enough to marry my brother!" And that's what she decided was important for her to present. And I love that. I love watching people look at the spectrum of Jane Austen and pick out these very nuanced things that they bring to that scene and that moment.

Dave Morris ([29:15](#)):

Another place where literature and improv meet really nicely is in that, in a book, when the author says something or describes something, they're just giving you the words, the description of the thing. And they're asking you, the audience, to imagine it. And so it happens between the two places. It doesn't just happen in your head, it doesn't just happen on the page. It happens between the two, somewhere between. And that's what improvising is. It is always happening between two people, where I'm saying something, you're saying something, and how you interpret what I say and what you bring and what I bring - in between there is where we find the story. And what the improvisers are doing and the audiences are imagining, between the two of us is where the story is found. Unlike a movie, where, "Here's the boat and this is what the boat looks like! This is all you get to see!" There's not as much of us finding it in between the two places, it's kind of given to you.

Jeannine Clarke ([30:08](#)):

Yeah.

Dave Morris ([30:08](#)):

And actually it's funny, we do a show here called Adaptation, which we do once a month, where we have a local bookstore bring a book and then they tell us about it. And it's a book we've never read. And they just give us a quick sort of synopsis and then we do a live adaptation.

Jeannine Clarke ([30:25](#)):

Oh my gosh. Okay. I didn't know you were doing that. See, this is one of those... I didn't know you were doing this! That sounds amazing.

Dave Morris ([30:32](#)):

It's a lovely show and it is, again, because I love books and I think the place between literature and improv is so beautiful. So this show, we've been doing it for a year now, over a year now. And it's so fun to hear about new works of literature that are coming out, and bringing those to people. So it's a fun show. Maybe we'll do one when I'm in town. We'll do a little one-off.

Jeannine Clarke ([30:58](#)):

Yeah, I know my gears are turning already. Well, for Austen Unbound, we have this amazing cast of eight, and that'll be rotating. So we've got six or seven people of that cast playing every night. And we've got a design team, we've got a pretty kickin' set design and costume and that sort of thing. What's exciting to you about this particular production?

Dave Morris ([31:47](#)):

So many things. I get to come down to Seattle to work with my favorite Seattle improvisers, that's exciting, for sure. But it is really fun to be in a... to have the resources that Book-It has behind an improv show. That feels really, really, it just feels really nice and beautiful. A lot of improv is often treated as second-class theater. It's treated as not worth the same amount of money, not worth the same amount of production quality. And I have spent my whole career trying as hard as possible to push, push, push against that and make our production quality as top-notch as it can be, and give it some real polish, so that when people do come, they go, "Oh, this feels like theater." That's what I've been trying to do. And so to have Book-It's full... what would you say? Resources? Energy?

Jeannine Clarke ([32:42](#)):

You have the structure and the engine of the company behind you.

Dave Morris ([32:48](#)):

And the history of the company, this really foundational theater of Seattle pushing improv to the forefront and saying, "Hey look, this is theater too." So working with the set designer, Andrea, working to put together a set... and working with her in this, she's amazing at what she does, but she's never really worked with improv before.

Jeannine Clarke ([33:15](#)):

<laugh>

Dave Morris ([33:16](#)):

So it exposes her to what we need and how our needs are a little different because we don't know what's gonna happen. To be a little more flexible and stuff. And seeing her dedicate herself to that and

come up with this really beautiful set design that's gonna be, like, perfect? It's so great. And working with the lighting designer and having him smile so happily when I say, "I like gobos," and he's like, "Oh, I got gobos."

Jeannine Clarke ([33:44](#)):

Yeah, no. So for those of you who don't know what a gobo is... now I'm like, how do I describe a gobo? It's a steel piece that's put into a lighting instrument to throw a shape.

Dave Morris ([34:02](#)):

It creates texture on the stage. So you might have a leaf gobo so it looks like leaves are all over the stage, a window gobo so you see light shining through a window. And in improv, they're so valuable because again, we don't know where we're gonna be. So being able to change the location through lighting is really important to what we do. And seeing the lighting designer's eyes light up, like, "Oh, this will be really fun, this is gonna be fun for me." I'm excited to have all these people bringing their creativity to this and treating it in that way where it's like, yeah, we're gonna make this the best improv show that we could ever produce, it feels really, really lovely. So that's the thing I'm most excited about. And of course to have an incredible cast. The cast is amazing. To have all these really professional actors and improvisers, they're gonna rock this show.

Jeannine Clarke ([34:56](#)):

It's funny, I don't know if I've shared this with you, but I've actually had people in the improv community approach me and comment on how amazing the cast is. So <laugh> I think we got it right. I mean, I've had dozen people say like, "Oh, I heard about the cast for Austen Unbound. This is legit." <laugh>

Dave Morris ([35:18](#)):

And it's bittersweet cuz it's such a great cast, but there's also, there were three or four other people that were so great in the auditions, that we could have used if we'd had room for all these people.

Jeannine Clarke ([35:28](#)):

Oh, I know.

Dave Morris ([35:28](#)):

So it's incredible to be in a place where it's like, yeah, we have so many great things that we actually have to not include great because there's too much other great. So it's just... so yeah, I'm excited about all those aspects of the show especially. And bringing it to your audience at Book-It. Jane Austen is such a beloved author to people, and you really wanna make sure you do it right. And I find a lot of Jane Austen improv that I have seen in other places kind of, almost... I don't wanna say they make fun of Jane Austen, but they're almost using Jane Austen as a launching-off point for jokes, and trying to be funny with it. Some groups do Tyrannosaurus Rex Jane Austen, where everyone has T-Rex arms... these silly little things.

Jeannine Clarke ([36:21](#)):

<laugh>

Dave Morris ([36:23](#)):

It's funny, but it isn't really treating Jane Austen with, I think, the respect she deserves as being such an important literary figure. So yeah, to me, I'm excited to bring that to your audience and show them, like, yeah, no, we love Jane Austen here. She's special to us and we're gonna treat her right. And if we do <laugh> make mistakes, we know we're making them as we're making them, and we're gonna try and fix them as fast as we can. Yeah.

Jeannine Clarke ([36:56](#)):

Yeah. I'm a Jane Austen fan, and when I came to join the team at Book-It, I don't know, our staff and our audiences, they're just very well-read. They love books, everybody is very, very knowledgeable. And we definitely have that Jane Austen contingent of people who know this, are fans. But yeah, I mean, for those that don't know, my dog is a Boston Terrier and her name is Jane Boston. And so when I joined the staff at Book-It and that little detail got shared, they're like, oh, okay. We know who you are now. <laugh>.

Dave Morris ([37:50](#)):

Jane Boston. She's a cute little puppy.

Jeannine Clarke ([37:52](#)):

Yeah, she's an official consultant for the show, but mostly does work behind the scenes, so.

Dave Morris ([38:00](#)):

I think we're kind of getting close to time here.

Jeannine Clarke ([38:02](#)):

Yeah, I think we are.

Dave Morris ([38:03](#)):

Do you have any last things you wanted to ask me here before we get working on the show?

Jeannine Clarke ([38:11](#)):

I don't think so. Thanks for taking the time to chat today. I feel like there's, this could have gone several hours longer, but yeah, so excited.

Dave Morris ([38:27](#)):

I love talking about improv. So I have to stop myself from just going on about some of the nitty-gritty bits of what we do as improvisers and how incredible and beautiful and powerful the art form is. So I hope your audience got a little bit of that and not too much of it, but <laugh> if you want more, you COULD watch my Ted Talk.

Jeannine Clarke ([38:49](#)):

<laugh>. Yeah.

Dave Morris ([38:50](#)):

They gave me a time limit on that. Now when I do that talk, I spend at least an hour doing it <laugh> instead of the 10 minutes they switched me into. Yeah. So I could talk about improv forever. Anytime you want.

Jeannine Clarke ([39:03](#)):

Excellent.

Dave Morris ([39:05](#)):

We'll do this every week.

Jeannine Clarke ([39:08](#)):

Yeah. Whether we record it or not, we'll just do it for us. But <laugh>. Yeah. Cool.

Dave Morris ([39:13](#)):

Cool. Well, thank you so much, Jeannine, for taking the time to talk about this stuff, and I'm so looking forward to the show. Everyone, please come out and check it out. It's gonna be such a lovely show. I have people in Victoria that are gonna come down to see it.

Jeannine Clarke ([39:24](#)):

Oh, really? Is it your team that does Austen up there?

Dave Morris ([39:31](#)):

Some of our Austen team is gonna come for sure. And I have some improvisers in Vancouver that are gonna come down to watch it too. I did a lot of work in Vancouver in the early years.

Jeannine Clarke ([39:43](#)):

Very exciting. All right, well, thanks! And I guess everyone else listening, we'll see you at Austen Unbound, opening December 3rd.

Dave Morris ([39:52](#)):

Boom!

Jeannine Clarke ([39:52](#)):

Boom!

Dave Morris ([39:59](#)):

Got that boom out. That was just for me, that was just for me.

Jeannine Clarke ([40:03](#)):

Shall we stop...

Dave Morris ([40:04](#)):

My recording?

This transcript was exported on Nov 17, 2022 - view latest version [here](#).

Jeannine Clarke ([40:05](#)):

Yep.