

Transcript of Interview with Susie O'Donnell

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<v James Hoffman> Okay, here we are interviewing Susie O'Donnell on September 11th, 2022.

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Susie, let me begin by asking you, were you involved with any of what I call the pre-Theatre

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Energy shows in the mid-70s?

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Well, before Theatre Energy started in the mid-70s, there was Theatre going on.

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You know, there were different groups doing

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00:00:25.920 --> 00:00:31.679

usually scripts you know like Doll's House, The Evil Inspector Hound, a place like that. Were you involved in any of those?

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00:00:31.679 --> 00:00:39.039

<v Susie O'Donnell> No. My involvement started 82 or 83

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00:00:42.000 --> 00:00:48.960

kind of while I was at DTUC taking those acting classes and movement class.

<v James Hoffman> That'd be 82, 83 or

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00:00:48.960 --> 00:00:54.640

<v Susie O'Donnell> Yeah so somewhere in there.

<v James Hoffman> That's that's when you got your start with Theatre. In the area.

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00:00:54.640 --> 00:01:02.240

You weren't doing Theatre otherwise. No. Okay. Did you have any connections with Theatre Energy before?

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00:01:02.240 --> 00:01:09.879

I think your first show with them was Three Penny Opera. Yes. Did you have any connections with Theatre Energy before that with

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00:01:09.879 --> 00:01:18.420

members of the company? Any interactions?

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00:01:18.420 --> 00:01:25.439

<v Susie O'Donnell> I may have done a, I remember a theatre sports workshop that Theatre Energy put on. Okay. And I can't remember

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00:01:27.439 --> 00:01:35.640

<v Susie O'Donnell> if that was prior to Threepenny Opera or after Threepenny Opera. It was Blake Parker was in it. It was in the workshop.

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00:01:37.519 --> 00:01:39.519

<v James Hoffman> Okay.

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00:01:41.519 --> 00:01:45.000

<v Susie O'Donnell> Yeah, I think okay, I think Threepenny Opera was my first.

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<v James Hoffman> Before we get into that a bit, Threepenny Opera, can I ask you, you were living in the

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area, you were aware of their work.

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00:01:55.900 --> 00:01:58.040

<v Susie O'Donnell> I actually wasn't aware of their work.

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00:01:58.040 --> 00:01:59.040

<v James Hoffman> Oh you weren't?

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00:01:59.040 --> 00:02:12.319

<v Susie O'Donnell> I was primarily in, I was tree planting and sort of outdoorsy stuff. So I'd done theatre when I was in high school a bit

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00:02:12.319 --> 00:02:19.319

and I really liked it. So I decided to go to DTUC because I saw they had a theatre program.

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00:02:19.319 --> 00:02:26.000

<v James Hoffman> When you became aware of Theatre Energy, you must have, you know, before Threepenny you must have suddenly become aware of them.

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Could you summarize the impact they had, were having, those days?

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Like when you thought about Theatre Energy, oh yeah, there's a theatre group in the Slocan Valley.

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00:02:39.000 --> 00:02:46.280

Then what would you imagine they were like? What was their impact as far as you knew?

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00:02:46.280 --> 00:02:49.400

<v Susie O'Donnell> Oh, sorry, something just coming back.

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00:02:50.280 --> 00:02:52.960

I took a workshop with Nancy Harris.

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00:02:52.960 --> 00:02:54.520

<v James Hoffman> Okay, she was a member?

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00:02:54.520 --> 00:02:59.400

<v Susie O'Donnell> Yes, she, and I think it was that

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00:02:59.400 --> 00:03:02.719

that kind of inspired me to go to detox.

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00:03:02.719 --> 00:03:03.539

<v James Hoffman> Oh.

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00:03:04.599 --> 00:03:08.000

<v Susie O'Donnell> To see if I could just enroll in more.

<v James Hoffman> Oh, good. Okay.

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00:03:08.000 --> 00:03:14.919

<v Susie O'Donnell> I think it was Nancy's fault. Okay, so that that would have because you

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00:03:14.919 --> 00:03:26.000

<v Susie O'Donnell> see, I didn't really come to live. I was always in and out of the Kootenays.

<v James Hoffman> Right, okay.

<v Susie O'Donnell> So I wasn't, and because I was involved with

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hiking, outdoor activities, tree planting,

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00:03:31.000 --> 00:03:38.000

I wasn't really paying any attention to the theatre thing.

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So I think I saw this workshop that Nancy advertised

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and because I'd done it when I was at high school and I

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00:03:47.120 --> 00:03:52.319

I had always liked it, I thought, oh, I'll give that a go. And then I had such a good time that...

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00:03:52.319 --> 00:03:56.560

<v James Hoffman> Right. When you started working with Theatre Energy and Threepenny Opera,

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00:03:57.919 --> 00:04:11.120

what did you feel you were getting into? Like what did you think the company was about? Or was it just another play?

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00:04:11.120 --> 00:04:16.240

<v Susie O'Donnell> Well, I had no idea about Threepenny Opera before. I had never ever seen it. I was total green, you know, totally green.

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00:04:18.079 --> 00:04:29.819

I don't know, I think I just saw it as being a sort of big adventure. Yes. And a bit daunting. Yes. Having to sing because

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00:04:29.819 --> 00:04:39.660

singing is not my greatest forte. And also with these people who were, you know, like

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00:04:39.660 --> 00:04:46.800

<v Susie O'Donnell> Marian and the actors that they brought from all over like Vince came from New York.

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00:04:46.800 --> 00:04:52.360

<v James Hoffman> That's right.

<v Susie O'Donnell> I forgot the guy who played Macbeth came from Vancouver.

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00:04:52.360 --> 00:05:00.360

So I was a bit awed by all of these people.

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00:05:00.360 --> 00:05:05.879

<v James Hoffman> And a pretty impressive director, Nick Hutchinson. How was he to work with?

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00:05:05.879 --> 00:05:17.800

<v Susie O'Donnell> He was fine. I didn't, I knew what was his mom's name.

<v James Hoffman> Oh Dame Edith Edmond?

<v Susie O'Donnell> No, no. Oh she was in Jewel

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00:05:17.800 --> 00:05:30.560

<v Susie O'Donnell> in the Crown. Mm-hmm. Anyway, yes, yes, he was quite, coming from that kind of a background, yes, he was very

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00:05:30.560 --> 00:05:37.740

approachable. I found him, he wasn't intimidating at all. Were you aware at

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00:05:37.740 --> 00:05:41.980

<v Susie O'Donnell> all that they were a collective? Theatre Energy always prided itself on being a

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<v James Hoffman> collective. Yeah. Did you hear much talk about that or that

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<v Susie O'Donnell> process? Did that become important in rehearsing that play?

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00:05:53.560 --> 00:06:00.060

Well I didn't have any idea about how they ran it or who was, you know, how they came

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00:06:00.060 --> 00:06:07.600

<v James Hoffman> to decisions. They were my employers. And so I was sort of just doing a gig for them. Right.

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00:06:09.600 --> 00:06:15.519

I had no idea about how they decided things or what their governing structure was. Right.

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00:06:16.879 --> 00:06:25.879

Sorry. Well moving on to 1984 Project Immigration I think was probably next. That seemed to be one of their most

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00:06:25.879 --> 00:06:33.720

successful productions. Can you comment on how it was working on that

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00:06:33.720 --> 00:06:37.560

particular... this was different from Threepenny because they made it up.

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00:06:37.560 --> 00:06:42.720

<v Susie O'Donnell> Yes. That's a show that... well actually they didn't make it up it came from

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00:06:42.720 --> 00:06:45.639

Theatre... was it Headlines?

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00:06:45.639 --> 00:06:50.519

<v James Hoffman> No not Headlines, the company in Edmonton, Catalyst, Catalyst Theatre, yeah it was one

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00:06:50.519 --> 00:06:51.519

<v Susie O'Donnell> of their shows.

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00:06:51.519 --> 00:06:57.680

In fact their director came out but it was developed locally.

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How did you find working in that?

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<v James Hoffman> It was, it was amazing actually because to see to see... I remember one incident where...

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00:07:08.800 --> 00:07:17.399

I can't remember if it was the first or the second one, but at the end of it, one of the immigrants was refused entry.

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00:07:17.399 --> 00:07:18.000

Oh yeah.

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00:07:18.000 --> 00:07:27.519

And he just took off and ran outside the door like he was escaping and followed by the officers I think it

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00:07:27.519 --> 00:07:33.839

was Howard and Judith following him. Pretty dramatic. Yeah and the kids were just

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00:07:33.839 --> 00:07:39.920

absolutely stunned I mean they were gobsmacked. What have we done?

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00:07:39.920 --> 00:07:50.399

He's escaping he's escaping. Quick get him. Maybe it's good he escapes. So just to see how engrossed or how

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00:07:50.399 --> 00:08:01.560

<v Susie O'Donnell> taken in they were by it all and the... it worked. Yeah it really did. That's great. And also it just highlighted the

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00:08:01.560 --> 00:08:07.120

<v James Hoffman> difficulty of you know who do you, how do you decide on what

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00:08:07.120 --> 00:08:12.800

basis you decide whether this person could come in and this person can't. And each

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00:08:12.800 --> 00:08:18.959

immigrant had to have a kind of like an equal good qualities and bad qualities

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00:08:18.959 --> 00:08:25.160

or how, and sort of subtly drop the bad stuff and then sort of watch them kind

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00:08:25.160 --> 00:08:31.839

of go fall silent. That was the third I think the third year of doing that play.

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00:08:31.839 --> 00:08:40.879

<v Susie O'Donnell> Was Judith directing by then? She directed both of them she directed I

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00:08:40.879 --> 00:08:48.679

<v James Hoffman> think she directed both of the ones that I was in. Yeah. And she went on, she was one of the officers, she went on tour with us.

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00:08:48.679 --> 00:08:50.240

She also performed. Yeah.

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00:08:50.240 --> 00:08:59.919

<v Susie O'Donnell> Yeah. There was actually, there was one year where I think Fran Wallace was one of the officers.

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00:08:59.919 --> 00:09:01.679

<v James Hoffman> Right. She was involved, yeah.

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00:09:01.679 --> 00:09:07.500

<v Susie O'Donnell> So that would have, Judith may have directed, but she may not have toured.

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00:09:07.500 --> 00:09:13.500

<v James Hoffman> Touring was a huge thing for Theatre Energy, especially a play like this, which played over so

many years,

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00:09:13.500 --> 00:09:16.500

in so many schools and all over the place.

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00:09:16.500 --> 00:09:29.200

<v Susie O'Donnell> How was touring for you, the experience of touring, with Theatre Energy? Again it was a bit of an adventure staying in motels and

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00:09:29.200 --> 00:09:32.799

and you know having to like with Threepenny Opera had a really really

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00:09:32.799 --> 00:09:46.320

<v James Hoffman> heavy set yeah yeah and so it had to be taken down and put up every time. Yeah in Yeah, in those early years it was an adventure.

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00:09:46.320 --> 00:09:56.360

<v Susie O'Donnell> And then I, this is getting a bit personal, but I had a, the, on calling the, Project

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00:09:56.360 --> 00:10:12.360

<v James Hoffman> Immigration was okay, but calling the play I had a run in with Judith and a situation that happened actually within the performance that really blew me sideways and Judith and I sort of had a falling

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00:10:12.360 --> 00:10:19.639

out over it. Was that involving a script? No it was

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00:10:19.639 --> 00:10:25.179

<v Susie O'Donnell> playing a scene a certain way. Playing a scene. A certain way.

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00:10:25.179 --> 00:10:29.980

<v James Hoffman> It was like, in calling the play, it was scripted up to a certain point.

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00:10:29.980 --> 00:10:30.980

<v Susie O'Donnell> Right.

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00:10:30.980 --> 00:10:31.980

<v James Hoffman> And then it was improv.

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00:10:31.980 --> 00:10:32.980

Right.

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00:10:32.980 --> 00:10:40.580

And it was what happened in the improv that really, given my background, what had happened

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00:10:40.580 --> 00:10:44.360

<v Susie O'Donnell> in the improv was a bit of what I'd experienced growing up.

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00:10:44.360 --> 00:10:52.620

<v James Hoffman> So it created this very difficult, because it brought up

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00:10:52.620 --> 00:10:57.399

<v Susie O'Donnell> memories and things like that. So you were having trouble with the script or

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00:10:57.399 --> 00:11:02.720

<v James Hoffman> or at least she was having trouble with the way you were playing it.

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00:11:02.720 --> 00:11:07.240

<v Susie O'Donnell> It wasn't so much, it was in front of us, you know, it was in the school

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00:11:07.240 --> 00:11:12.960

<v James Hoffman> and she can't, once you get into the improv section, you don't know where it's going to

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00:11:12.960 --> 00:11:18.200

go. That's right. Because there's a different outcome. That's improv, yeah. So it happened,

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00:11:18.200 --> 00:11:26.799

this scenario happened in the improv part of it, it was just where it went given sort of the

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00:11:26.799 --> 00:11:38.080

<v Susie O'Donnell> characters that we were playing. Well it's improv, it's risky. Yeah. So that kind of being on tour

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00:11:38.080 --> 00:11:50.879

<v James Hoffman> when you're not having getting on with other people can be difficult. That's right. Looking, Theatre Energy was looking to survive in 1984.

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00:11:50.879 --> 00:11:54.320

1984 was a bad year. For one thing, Detock closed.

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00:11:54.320 --> 00:11:59.120

There was a lumber mill closed around there.

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00:11:59.120 --> 00:12:04.039

<v Susie O'Donnell> Yeah, the KFP. Yeah, and the economy of Nelson was taking a bit of a dive.

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00:12:04.039 --> 00:12:05.679

And you talked earlier to me, Yeah, and the economy of Nelson was taking a bit of a dive.

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00:12:05.679 --> 00:12:12.399

And you talked earlier to me, or somewhere in the writing about the move to the sub,

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00:12:12.399 --> 00:12:13.860

<v James Hoffman> detox.

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00:12:13.860 --> 00:12:15.740

<v Susie O'Donnell> And that was when...

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00:12:15.740 --> 00:12:18.519

Meeting with Richard, Nicola and Karen White?

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00:12:18.519 --> 00:12:19.519

Yes.

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00:12:19.519 --> 00:12:26.320

And the so-called, I think you called it fresh Energy. There seems to be,

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00:12:26.320 --> 00:12:28.720

<v James Hoffman> Theatre injury is pretty desperate at that point.

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00:12:30.200 --> 00:12:34.500

Can you tell me, were they close to quitting?

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00:12:34.500 --> 00:12:39.440

Because it seems to me there were moments in the 80s

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00:12:39.440 --> 00:12:44.000

when they were faced with pretty dire circumstances.

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00:12:44.000 --> 00:12:45.639

Were they looking at closing at that

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00:12:45.639 --> 00:12:51.440

point or how did you see Theatre Energy at that point in 84 when they were moving to the sub?

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00:12:51.440 --> 00:12:58.600

<v Susie O'Donnell> Well from what I remember it was like again prior to that because I was

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00:12:58.600 --> 00:13:03.320

<v James Hoffman> just an employee I wasn't part of the collective. I wasn't aware of

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00:13:03.320 --> 00:13:05.279

the financial situation.

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00:13:05.279 --> 00:13:10.960

<v Susie O'Donnell> It was pretty dire. Yeah. They were not getting grants. A lot of the

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00:13:10.960 --> 00:13:18.360

original members, the collective, were gone and moved away. So it was tough.

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00:13:18.360 --> 00:13:29.320

So I remember Richard having a meeting with, or putting out that for a meeting with Karen and

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00:13:29.320 --> 00:13:41.720

<v James Hoffman> Nicola, I sort of heard about it third-hand or... and I went and I

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00:13:41.720 --> 00:13:47.840

<v Susie O'Donnell> don't know what went on sort of privately, you know, between Nicola and Richard and Karen.

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00:13:48.639 --> 00:13:54.559

I sort of kind of came on as a bit of an adjunct thing. Like I don't think I was... Never part of

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00:13:54.559 --> 00:14:08.559

<v James Hoffman> the collective. Sort of, but not. Yeah, yeah. I wondered about that. Yeah. Yeah. Yeah. Yeah. I mean, I did try. I have to confess

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00:14:08.559 --> 00:14:18.879

<v Susie O'Donnell> here. I did. I was involved a bit in the office work and it was because of my either forgetting

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00:14:18.879 --> 00:14:27.419

<v James Hoffman> a deadline date or I made a mistake with a deadline and it meant that we didn't get any funding so I felt incredibly

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00:14:28.279 --> 00:14:32.500

<v Susie O'Donnell> Bad about that and Nicola and Karen were not at all pleased. Uh-huh

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00:14:33.200 --> 00:14:35.200

<v James Hoffman> and then my my

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00:14:37.200 --> 00:14:40.080

Father died. Oh, yeah part of it was also

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00:14:42.519 --> 00:14:51.360

My I had had to go to Australia in the end of 82, 83, I think, to look up, because my

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00:14:51.360 --> 00:14:56.480

mother, she had Alzheimer's and my father had had a stroke.

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00:14:56.480 --> 00:15:02.419

So I stayed down there for like 8 months, dealing with them, and then I think I came

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00:15:02.419 --> 00:15:04.639

back in the spring of 84?

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00:15:04.639 --> 00:15:07.000

No, sorry.

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00:15:07.000 --> 00:15:15.000

<v Susie O'Donnell> I came back in 83, maybe the spring of 83. So again, like I was in and out.

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00:15:15.000 --> 00:15:31.600

<v James Hoffman> And so I'm not aware of, you know, like Richard talking to Nicola or Karen or anything like that. And then in 84 my mother died.

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00:15:31.600 --> 00:15:39.379

And then my father died in 87 so I was sort of involved in doing office work

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00:15:39.379 --> 00:15:46.720

for Theatre Energies, part of that th. Okay. And I had to leave again for Australia because...

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00:15:46.720 --> 00:15:53.679

<v Susie O'Donnell> Had to leave again, yeah. Yeah. So I was sort of... Yeah. That's what I mean by I was but sort of.

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00:15:55.840 --> 00:16:03.120

<v James Hoffman> Next up, Clowns Hold Up Half the Sky, 1987. You were in that. Yeah. With Cheryl Cashman.

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00:16:04.080 --> 00:16:05.720

<v Susie O'Donnell> Seems to me she was quite a catch,

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00:16:05.720 --> 00:16:09.720

quite a huge addition to the area and to Theatre Energy.

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00:16:12.159 --> 00:16:13.000

Was that true?

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00:16:13.000 --> 00:16:14.320

Do you feel that was?

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00:16:14.320 --> 00:16:19.320

Well, I think she definitely had a reputation back east,

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00:16:21.639 --> 00:16:27.740

<v James Hoffman> which wasn't aware, like my first brush with her was at that

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00:16:27.740 --> 00:16:33.019

one of the Kootenay School of the Arts she had a workshop she did a workshop

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00:16:33.019 --> 00:16:37.059

and I think I think there was a clown workshop and then there was another it

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00:16:37.059 --> 00:16:42.220

could have been a directing workshop she had performances too yeah she had shows

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00:16:42.220 --> 00:16:47.440

<v Susie O'Donnell> yes yeah turning 30 yeah yeah turning 30 was, yeah, that was, you probably saw

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00:16:47.440 --> 00:16:55.200

that. Yeah, yeah, yeah, yeah, she did that and she got sort of enamored of the Kootenays

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00:16:56.159 --> 00:17:13.039

and so we did Clown's Hold Up Half the Sky but Judith found her terrible to work with because she was sort of all over the place.

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00:17:13.039 --> 00:17:18.200

<v James Hoffman> I think that sort of soured.

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00:17:18.200 --> 00:17:25.839

<v Susie O'Donnell> I don't think she was ever... she would have liked to have become maybe more involved with Theatre Energy and

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00:17:25.839 --> 00:17:33.279

<v James Hoffman> sort of move out here and she did move to Nelson for a while. Yeah. And I think she was having

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00:17:33.279 --> 00:17:38.640

<v Susie O'Donnell> parent. Yeah. Celestina would know a lot more about that because she was very... She trained

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00:17:38.640 --> 00:17:44.000

<v James Hoffman> as a clown. Yeah. Yeah she's given workshops herself. Yeah. Yeah. She and Cheryl were very

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00:17:44.000 --> 00:17:45.519

<v Susie O'Donnell> close there for a long time. Yeah. But. She and Cheryl were very close. Yeah.

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00:17:49.279 --> 00:17:53.119

<v James Hoffman> Yeah. But that that show was developed collectively, wasn't it? Was that a collective show? Do you think? Oh, yeah. Yeah. No, it was what the way she did it was.

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00:17:55.759 --> 00:18:01.200

<v Susie O'Donnell> She anybody who hadn't had a she gave a little clowning workshop, I think at the beginning.

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00:18:01.200 --> 00:18:06.279

<v James Hoffman> Yeah. Yeah. For anybody who hadn't done clowning before yeah, and then we all sort of

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00:18:06.880 --> 00:18:14.559

<v Susie O'Donnell> Developed clown turns yeah and out of those clown turns became the show it became the show and she also set up this that she

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00:18:14.559 --> 00:18:15.640

<v James Hoffman> wanted to

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00:18:15.640 --> 00:18:19.279

Do a fairy tale so there was a fairy tale?

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00:18:20.480 --> 00:18:22.200

structure that was that was

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00:18:22.200 --> 00:18:25.220

That she sort of workshopped and you know we out of all

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00:18:25.220 --> 00:18:29.619

of the stuff that people produced. Yeah, loved to have seen that show and never did.

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00:18:29.619 --> 00:18:35.859

<v Susie O'Donnell> It's um I think it may be on one of those videos yeah that I sent you if you

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00:18:35.859 --> 00:18:50.799

<v James Hoffman> can yeah yes runs good some rest rest you're in that, a collective. Yes. Yeah. Now that was a collective which means I guess everyone contributes to the script.

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00:18:50.799 --> 00:18:58.119

<v Susie O'Donnell> It was a lot of scenes so it was like you, all of us wrote scenes.

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00:18:58.119 --> 00:19:06.720

<v James Hoffman> Yeah. And you know if we did that, that were sort of workshopped to be edited.

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00:19:06.720 --> 00:19:10.680

<v Susie O'Donnell> Now, Caroline Woodward contributed some writing. Yes. Now, did she

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00:19:10.680 --> 00:19:14.799

<v James Hoffman> contribute just certain scenes or did she contribute the overall

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00:19:14.799 --> 00:19:17.920

<v Susie O'Donnell> picture, the overall vision? Was that from Caroline?

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00:19:17.920 --> 00:19:22.359

No, she did a couple of lovely scenes.

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00:19:22.359 --> 00:19:29.059

<v James Hoffman> Okay, that she wrote beforehand. I don't know wrote I I don't know when she wrote them I thought she wrote them during the

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00:19:29.059 --> 00:19:35.799

yeah during the show yeah but she wrote a couple of lovely scenes. So those would

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00:19:35.799 --> 00:19:39.039

have been when those when you came up with the to those that would have been

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00:19:39.039 --> 00:19:45.880

<v Susie O'Donnell> just doing a script basically. Yeah it's sort of a whole set of scenes. Yeah and then you created some

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00:19:45.880 --> 00:19:52.200

scenes yourself. Yeah. Yeah okay yeah okay sounds like a great show for what I've seen of it.

193

00:19:52.200 --> 00:19:57.759

It was fun. Yeah and read it. Yeah it was fun. Yeah yeah and it's it's again I

194

00:19:57.759 --> 00:20:14.640

<v James Hoffman> think one of those videos is runs good. Yeah yeah. And oh the other thing, Celestina, no what did she do? No that was Nimbii, sorry.

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00:20:14.640 --> 00:20:25.519

<v Susie O'Donnell> Nimbii, yeah. She's a fantastic songwriter and she wrote songs for NimbBY in NIMBY which were wonderful.

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00:20:25.519 --> 00:20:26.019

<v James Hoffman> Okay.

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00:20:26.019 --> 00:20:32.480

She ought to, I think she ought to have a kind of like an album of her theatrical songs.

198

00:20:33.519 --> 00:20:42.079

So Chelsina wrote songs, many many songs it sounds like.

199

00:20:42.079 --> 00:20:43.119

<v Susie O'Donnell> Yeah quite a few.

200

00:20:43.119 --> 00:20:44.000

<v James Hoffman> It's for NIMBY.

201

00:20:44.000 --> 00:20:44.500

<v Susie O'Donnell> Yeah.

202

00:20:44.880 --> 00:20:45.160

Yeah okay. many many songs it sounds like. Yeah quite a few. It's for NIMBY. Yeah. Yeah.

203

00:20:45.160 --> 00:20:51.519

<v James Hoffman> Okay. And she also, it was a Theatre Energy, this was kind of before I, for

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00:20:51.519 --> 00:20:57.759

<v Susie O'Donnell> bread and circuses I think. She wrote songs for that I believe too. But you can ask her.

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00:20:57.759 --> 00:21:07.480

<v James Hoffman> I think she did, yes. I think you're right. Yeah. Terry Snellgrove from Tama-Douse.

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00:21:07.480 --> 00:21:09.480

<v Susie O'Donnell> She was fun.

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00:21:09.480 --> 00:21:10.480

<v James Hoffman> Directed it.

208

00:21:10.480 --> 00:21:11.480

<v Susie O'Donnell> She was fun.

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00:21:11.480 --> 00:21:16.400

What I know of her, she would be a great director I think.

210

00:21:16.400 --> 00:21:28.099

Now this production was staged at the Nelson's Capitol Theatre entirely for six performances. The attendance was lowish

211

00:21:28.099 --> 00:21:36.380

I think for five or six nights only \$500 and the reported revenue

212

00:21:36.380 --> 00:21:53.859

was only \$50 from my information. So poor numbers, lowish audience, poor revenue. Do you understand why the reason, the

213

00:21:53.859 --> 00:22:00.460

<v James Hoffman> reasons for that? Why they didn't draw? The timing was bad or something? I don't

214

00:22:00.460 --> 00:22:07.200

<v Susie O'Donnell> know.

215

00:22:09.200 --> 00:22:13.440

I don't...

216

00:22:35.519 --> 00:22:43.079

<v James Hoffman> I don't remember too much about the... I think again, I'd sort of... what year was this again? 89. 89. I'd gone back in 88, I'd gone down to Australia in 88 or something or other and I'd come back so I wasn't kind of privy to the, I was kind of on the outside because when I

217

00:22:43.079 --> 00:22:46.240

<v Susie O'Donnell> was in Australia, I think Nick phoned me,

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00:22:46.240 --> 00:22:52.200

but I was in the midst of, you know, sort of dealing with my... was that the first time?

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00:22:52.200 --> 00:23:01.480

<v James Hoffman> Anyway. Okay. Okay. So again, I was sort of on the outside. Did Terry fit in very well with the kind

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00:23:01.480 --> 00:23:06.119

of collective, you know, group making of the play that

221

00:23:06.119 --> 00:23:14.160

<v Susie O'Donnell> she wouldh yeah from what I remember of her okay okay but there

222

00:23:14.160 --> 00:23:19.880

<v James Hoffman> was never I don't know maybe it was sort of too political or like too yeah we

223

00:23:19.880 --> 00:23:26.359

<v Susie O'Donnell> were too yeah you know environmentalism yeah yeah it was the beginning of it but people

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00:23:26.359 --> 00:23:33.640

<v James Hoffman> didn't think you were yeah you know it was like again being too negative being

225

00:23:33.640 --> 00:23:37.740

<v Susie O'Donnell> you know beating a drum because I know there was talk of plans for a school

226

00:23:37.740 --> 00:23:43.519

<v James Hoffman> tour the following year things like that you know taking it further but nothing

227

00:23:43.519 --> 00:23:49.480

far as actually nothing ever happened I I think the plans were scrapped. I didn't

228

00:23:49.480 --> 00:23:58.480

<v Susie O'Donnell> hear anything.

<v James Hoffman> No, no. Well that's all I've got for now.

<v Susie O'Donnell> Okay sorry I wasn't very helpful.

229

00:23:58.480 --> 00:24:03.640

<v James Hoffman> No you were and you know, you know it all works.

