

Intimate Scenography: exploring the drama of the costume fitting as a micro performance by creating a rationale for rethinking costume manufacture and teaching.

Interview data from 'EB' (Eva Bailey) the anonymised participant in the research project

21st April 2022

EB Interview/ IS project 21st April 2022

WEBVTT

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00:00:01.650 --> 00:00:22.770

Rebecca Pride: So, hi Eva, this is Rebecca, and this is the interview with Eva Bailey, who was the Assistant Supervisor: I think that was the correct job role for you, wasn't it Eva?

EB: Yes

RP: On *Much Ado About Nothing*...so we're doing our interview about the *Intimate Scenography* project and...

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00:00:23.880 --> 00:00:27.060

Rebecca Pride: So, my first question for you Eva is...em...

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00:00:29.490 --> 00:00:38.580

Rebecca Pride: ...it's kind of open question, to start with, Q.1: can you remember when you first became aware of costumes or their existence within theatre or film?

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00:00:40.740 --> 00:00:59.580

Eva Bailey: And I think it's got to be a very long time ago I used to do dance and drama shows, and I think I did that for about the age of five, so wearing costumes and they were in performed in theatres obviously not professional ones, but I'd say, from then.

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00:01:00.630 --> 00:01:05.070

Rebecca Pride: So, what did you...is there a specific costume that you can remember or a memory for how...

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00:01:05.070 --> 00:01:06.690

Rebecca Pride: it made you feel?

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00:01:08.670 --> 00:01:11.370

Eva Bailey: Well, we used to wear like a variety.

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00:01:12.420 --> 00:01:32.610

Eva Bailey: of clothes in each show, but I remember, we did my first ever drama show with Annie in *Oklahoma* and I had a little green 'Annie' dress that I wore. And there are little pictures of me doing that, as well, so brings back memories of that first age when I used to do drama.

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00:01:33.150 --> 00:01:35.310

Rebecca Pride: Did that inspire you to go into costume?

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00:01:35.910 --> 00:01:50.820

Eva Bailey: Yeah, I think so, and just, especially because I knew kinda knew of the background of how it works in terms of the people wearing it, so I had that kind of side, and so I was learning more about the sourcing at Uni but I had previous experience of wearing them.

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00:01:51.570 --> 00:02:08.460

Rebecca Pride: Okay that's great so um so what I want you to think now about working on *Much to Ado* so um, Q.2 How do you feel about your role within the costume production team as the Assistant Supervisor?

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00:02:09.600 --> 00:02:15.630

Eva Bailey: Yeah, I think it's a good role, because I think it takes some of the pressure off of the leading supervisor.

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00:02:16.140 --> 00:02:22.680

Eva Bailey: And so, and you can bounce ideas with each other and stuff like that, so it kind of helps her out...em...

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00:02:23.190 --> 00:02:33.480

Eva Bailey:...but it also allows like a second person to help them with project and get insight into that, whereas like last term, we only had one supervisor and there wasn't an assistant, so you had to do everything yourself.

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00:02:34.830 --> 00:02:35.310

Rebecca Pride: So...em...

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00:02:36.630 --> 00:02:44.100

Rebecca Pride: Q.3: So how do you think your job role is perceived within the costume production team? Do you think there's a particular...

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00:02:44.610 --> 00:02:46.020

Rebecca Pride: Vibe...that you....

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00:02:46.980 --> 00:02:53.640

Eva Bailey: I think there's kind of the **hierarchy** in the kind of the costume department.

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00:02:54.210 --> 00:03:02.640

Eva Bailey: Em...but it's kind of on like you've got the designer...but obviously this lead supervisor is the most important, but I think without...

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00:03:03.060 --> 00:03:21.630

Eva Bailey: [Quite careful with her words]. The assistant, a lot of things just wouldn't be possible. There's a lot of paperwork and stuff that the assistant helps out on to help with that, so I think it's definitely considered like a **lesser** role, obviously, than the supervisor but it's still very important within that.

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00:03:22.380 --> 00:03:25.800

Rebecca Pride: When you say 'lesser' can you explain what you mean?

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00:03:25.830 --> 00:03:30.480

Rebecca Pride: In turn, is it creatively or is it just in being the boss?

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00:03:30.810 --> 00:03:38.250

Eva Bailey: Yeah basically, so I think the lead supervisor is kind of in charge of you although you're working as a team, they are...

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00:03:39.390 --> 00:03:41.040

Eva Bailey: Essentially, the boss yeah.

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00:03:41.730 --> 00:03:49.020

Rebecca Pride: We say, would you say that you took on the role of being a kind of general administrator and quality control or not?

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00:03:49.080 --> 00:04:02.340

Eva Bailey: And I think it's a mixture. I did a lot of things...I did all the schedules, I did all the fitting notes, and so, in terms of fittings, although I was helping with that, Katie took more of a physical role, and I did more of the...

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00:04:03.240 --> 00:04:13.320

Eva Bailey: ...admin but, like, I still went to the hire houses and places like that, so I still with her sourcing but in terms of those kind of notes, I wrote them.

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00:04:13.710 --> 00:04:16.530

Rebecca Pride: Yeah, okay that's brilliant Thank you um.

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00:04:17.760 --> 00:04:22.320

Rebecca Pride: So... Q.4: Do you feel there's a gender imbalance within costume production teams?

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00:04:23.220 --> 00:04:25.110

Eva Bailey: Em... definitely I mean...

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00:04:26.490 --> 00:04:33.420

Eva Bailey: There was no male in our costume team at all, I mean the course is very female dominated.

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00:04:34.560 --> 00:04:36.180

Eva Bailey: So yeah, yeah.

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00:04:36.750 --> 00:04:46.950

Rebecca Pride: And, and what what um, so, Q.5: How do you how do you think this affects the overall perception of the costume production team that they are all female?

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00:04:47.730 --> 00:04:50.370

Eva Bailey: Ermmm....I think we've kind of...

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00:04:51.900 --> 00:04:59.190

Eva Bailey: With like gender inequality, the view that women are kind of a bit lesser might make the idea that costume...

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00:04:59.550 --> 00:05:10.230

Eva Bailey: ...is not as significant or very important, whereas directors, if you had like a male director, you consider that a very important role. I mean it's; it is important because they're....

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00:05:10.800 --> 00:05:18.870

Eva Bailey: ...obviously, directing the whole thing, but I think in terms of how they view costume - is just kind of viewed as *on the side* and *less important*.

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00:05:20.160 --> 00:05:21.180

Rebecca Pride: By directors and actors?

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00:05:21.480 --> 00:05:23.040

Rebecca Pride: or just by....

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00:05:23.460 --> 00:05:34.740

Eva Bailey: By the *general public and people like that*. I think the actors have an appreciation of costume, especially the ones here [at the university], because we're all students and working together, they can kind of see that.

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00:05:35.130 --> 00:05:46.020

Eva Bailey: But I think there is still a level of a *lack of understanding* and especially with directors who might just say: '*Oh yeah we'll just get a hat*'...but it's not quite as easy as that.

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00:05:47.820 --> 00:05:54.240

Rebecca Pride: Em...and you said something earlier about women being *lesser* can you explain what you mean?

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00:05:54.450 --> 00:05:54.990

Eva Bailey: I think.

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00:05:55.080 --> 00:06:05.820

Eva Bailey: The general view in like society, I mean it's definitely changing, but in terms like *the patriarchy* and stuff, I think, women are viewed as...

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00:06:06.540 --> 00:06:19.830

Eva Bailey: they're not... their roles are not as important. I mean you still got the *gender pay gap*, so the women are a lesser and I think, therefore, a woman in a creative role is viewed as kind of ...a bit like... *yeah, kind of on the side*.

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00:06:20.370 --> 00:06:22.680

Rebecca Pride: Yeah...like they're just doing it as a kind of hobby?

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00:06:23.550 --> 00:06:25.530

Eva Bailey: yeah

RP: Have I put words in your mouth?

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00:06:25.770 --> 00:06:33.360

Eva Bailey: It's not as important, do you know what I mean? I feel like the actors are given the high level of importance, but without the costume you wouldn't have a show.

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00:06:34.650 --> 00:06:41.070

Rebecca Pride: Exactly, Thank you that's brilliant. Thank you. So, on the *Much Ado* experience, because it was...

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00:06:41.070 --> 00:06:47.580

Rebecca Pride: I think...all women in the cast and crew...were there any males at all backstage?

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00:06:47.640 --> 00:06:48.840

Rebecca Pride: I mean...

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00:06:49.800 --> 00:06:50.520

Eva Bailey: There were four male crew.

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00:06:51.240 --> 00:06:59.310

Rebecca Pride: Okay, so do you think that having an all-female cast and crew had made a difference on the on the production in terms of...

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00:07:00.150 --> 00:07:02.910

Rebecca Pride: ...your experience of it or the way that costume was perceived?

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00:07:03.690 --> 00:07:17.130

Eva Bailey: I think, so I think it was because you could see the proper vision with the production because it had a specific era, you could see that, and I think, having previously worked with most of the actors...em...

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00:07:18.180 --> 00:07:22.140

Eva Bailey: That they kind of have an understanding more of that and...

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00:07:23.460 --> 00:07:36.420

Eva Bailey: So yeah, I think it's better working with them. I wouldn't say that with the boys,... em...they were cast purely his crew, so their costumes were not anywhere near as important as the actual cast's costumes.

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00:07:37.500 --> 00:07:37.950

Rebecca Pride: yeah.

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00:07:38.040 --> 00:07:38.970

Eva Bailey: And yeah.

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00:07:39.840 --> 00:07:40.320

Okay.

61

00:07:42.600 --> 00:07:46.620

Rebecca Pride: So, I mean, do you think you've got more respect from each other, because you're all women?

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00:07:48.180 --> 00:07:48.780

Eva Bailey: Em...

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00:07:49.980 --> 00:07:59.100

Eva Bailey: I don't think that necessarily I think there's probably more of an understanding between each other...em... and more as like.

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00:07:59.610 --> 00:08:10.410

Eva Bailey: How we know more, how to dress ourselves so in terms of dressing men it's a little bit more difficult for us because we don't have that kind of first hand understanding of their bodies.

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00:08:10.890 --> 00:08:12.720

Rebecca Pride: Yeah okay.

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00:08:12.840 --> 00:08:18.780

Eva Bailey: Yes, I think they (men) can relate more to us and are happier to say stuff to us if they feel uncomfortable.

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00:08:19.620 --> 00:08:26.280

Rebecca Pride: Yeah okay so um Q.6: Do you think you're an artist or crafts person Eva?

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00:08:27.000 --> 00:08:27.870

EB: Em...

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00:08:29.940 --> 00:08:34.320

Eva Bailey: Maybe a little bit because you there is creative freedom with the...

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00:08:35.520 --> 00:08:55.200

Eva Bailey: ...designers designs, so you are realizing that and but in terms of *Much Ado*...our designer came with us so to the hire houses and stuff like that, so we were making decisions with her, and I think it's probably a lot more admin side than it is creative.

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00:08:55.650 --> 00:09:01.230

Rebecca Pride: So, it's more of a sort of technical process?

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00:09:01.560 --> 00:09:08.970

Eva Bailey: Yeah, I think so, in terms of I think more what the assistant does in terms of paperwork, I think.

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00:09:09.000 --> 00:09:09.330

Rebecca Pride: yeah.

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00:09:09.390 --> 00:09:09.960

Eva Bailey: ...it's like that.

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00:09:10.590 --> 00:09:11.400

Rebecca Pride: Okay cool.

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00:09:14.100 --> 00:09:29.850

Rebecca Pride: So, Q.7: Have you had any particular experiences on the course or before you did the course that really moved you on... like was there, something that happened, or

something somebody said to you that you think really helped you to develop to be where you are now?

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00:09:31.020 --> 00:09:32.130

Rebecca Pride: Can you describe it?

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00:09:33.240 --> 00:09:44.760

Eva Bailey: I don't think there's any particular big moment. I think it's just gaining experience through doing the productions, so you gain all the experience that.

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00:09:45.270 --> 00:09:59.190

Eva Bailey: We did in the last unit... so in the last unit, I did the production, *The Changing Room* and I learned a lot from that because I was the first person to do a production. I was literally thrown in the deep end!

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00:09:59.220 --> 00:10:01.080

Rebecca Pride: So, your show was the first one on?

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00:10:01.320 --> 00:10:04.560

Rebecca Pride: So, you were the guinea pig yeah?

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00:10:04.680 --> 00:10:08.190

Eva Bailey: Exactly yeah and because of covid we missed out on a lot of...

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00:10:09.240 --> 00:10:12.810

Eva Bailey: stuff...so like they [the tutors] were like... 'Okay create a fitting and I was like...

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00:10:13.980 --> 00:10:24.630

Eva Bailey: 'I don't know what that is!'. So, we'd only ever like fitted...I think I've only done one fitting, which was a calico toile and that was back in first year.

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00:10:25.080 --> 00:10:40.200

Eva Bailey: And on one person, so in terms of fittings, creating schedules and working out what to do, I didn't know any of that and I think from being that first person and from sitting other people's fittings. So, I scribed for Katie and when she did *Mermaid* [another production in the Autumn season].

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00:10:40.950 --> 00:10:49.470

Eva Bailey: And I think that really helped for *Much Ado* when I was creating the fitting schedules, because you have more of an idea of how long stuff is going to take.

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00:10:51.270 --> 00:11:01.530

Eva Bailey: But it was it was a different process as well on *The Changing Room* where it was more, we had a rack of clothes, and we were just trying to try this T shirt or another. Whereas on this production, it was like a specific outfit that we were fitting.

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00:11:02.100 --> 00:11:08.610

Eva Bailey: So, you had like a couple selection of shoes to try, but it was...this is the outfit, is not really... you can't wear her clothes basically.

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00:11:09.630 --> 00:11:12.630

Rebecca Pride: So, it was a more traditional costume fitting experience.

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00:11:12.630 --> 00:11:13.980

Eva Bailey: Yes, yeah.

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00:11:14.250 --> 00:11:15.060

Rebecca Pride: On *Much Ado*.

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00:11:15.630 --> 00:11:16.050

EB: Yeah.

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00:11:16.110 --> 00:11:18.750

Eva Bailey: The other one was more like styling on the stand basically.

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00:11:19.080 --> 00:11:22.020

Rebecca Pride: Yeah, was it on the actor [for *The Changing Room*] or was on the... was it on yeah a mannequin?

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00:11:22.800 --> 00:11:24.840

Eva Bailey: Yeah, I think we did a little bit of styling.

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00:11:24.900 --> 00:11:28.260

Eva Bailey: On mannequins beforehand, and then we took those to the actors.

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00:11:28.980 --> 00:11:30.090

Rebecca Pride: Yeah okay.

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00:11:32.160 --> 00:11:40.260

Rebecca Pride: So, did anyone say anything to you will help you specifically with that or you say literally you learn yourself through experience?

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00:11:40.320 --> 00:11:43.590

Eva Bailey: Yeah, we had JR helped create....

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00:11:43.860 --> 00:11:51.480

Eva Bailey: The fitting schedule, so, she like looked over something that I've made and stuff like that so she's there with the process...which is really helpful.

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00:11:51.690 --> 00:11:52.470

Eva Bailey: You know...

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00:11:52.830 --> 00:11:57.780

Eva Bailey: But it's kind of you just had to learn how to do it when you were in it and kind of hope for the best.

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00:11:58.440 --> 00:12:04.290

Rebecca Pride: Did you learn anything when we got Penny Rose in... did she say anything that particularly resonated?

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00:12:05.070 --> 00:12:05.550

Rebecca Pride: I think.

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00:12:05.700 --> 00:12:17.340

Eva Bailey: It was quite interesting talking to her to hear about all her experience and, but I think in terms of fittings I wouldn't say.

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00:12:19.230 --> 00:12:22.680

Eva Bailey: That, I think, by the time we spoke to her my fitting was already done.

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00:12:22.710 --> 00:12:23.970

Rebecca Pride: You'd already done everything.

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00:12:23.970 --> 00:12:24.570

Eva Bailey: yeah well.

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00:12:25.140 --> 00:12:26.790

Rebecca Pride: You're just reflecting back on it now?

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00:12:26.790 --> 00:12:28.020

Eva Bailey: Yeah basically.

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00:12:28.740 --> 00:12:29.160

RP: Okay.

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00:12:30.210 --> 00:12:38.790

Rebecca Pride: Okay, and Q.8 Do you feel that you have to inverted commas 'perform' in the fitting space, or do you think you're just doing a job?

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00:12:39.510 --> 00:12:58.680

Eva Bailey: And I think it's kind of a mixture. You've got to create kind of character that you play as... like a professional...that you know what's happening, that kind of thing and but I wouldn't say unnecessary like performing or anything you just kind of playing that role is more like...

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00:13:00.270 --> 00:13:12.420

Eva Bailey: ...a role to show you're not superior, but you do have knowledge and you can be trusted, and you know what's happening and stuff like that: someone for the actors to feel comfortable with and that they're in safe hands.

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00:13:13.170 --> 00:13:18.780

Rebecca Pride: Yeah fantastic, so Q.9: What makes you feel comfortable when you're in your fitting space working?

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00:13:20.400 --> 00:13:31.980

Eva Bailey: And I think if you have actors that have understanding of costume and, especially, ones that understand how long it takes to find stuff and...

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00:13:33.390 --> 00:13:40.500

Eva Bailey: ...that's kind of the main thing, because when actors are a bit off-ish, short, or a bit rude...if they come in, in a bad mood it kind of affects everyone.

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00:13:41.640 --> 00:13:42.150

Eva Bailey: and

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00:13:42.360 --> 00:13:42.720

Rebecca Pride: yeah.

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00:13:42.960 --> 00:13:45.120

Rebecca Pride: Did you have any experience with that on *Much Ado*?

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00:13:45.780 --> 00:13:46.830

Eva Bailey: We did.

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00:13:46.860 --> 00:13:48.150

Rebecca Pride: Mentioning no names!

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00:13:49.230 --> 00:13:49.440

Eva Bailey: No.

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00:13:49.980 --> 00:13:51.990

Eva Bailey: With one actor that turned up...

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00:13:52.200 --> 00:14:00.630

Eva Bailey: ...she was a bit she's a bit funny when she turned up. I think she'd cycled in or something I don't know... but she was a bit hot, so I went and got her some water.

126

00:14:01.230 --> 00:14:14.910

Eva Bailey: And we got her into her costume, she stomped into the fitting room, and we thought, oh she's in character, but no she was just basically throwing a fit over her costume. I can't remember if it was too tight or something.

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00:14:14.940 --> 00:14:15.870

Rebecca Pride: What was the problem?

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00:14:15.960 --> 00:14:27.930

Eva Bailey: She didn't like it, and instead of like acting like an adult and saying to us all... 'Look it's a little bit tight here', or you know 'These are not great', she just kind of stomped around and it kind of...

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00:14:28.530 --> 00:14:42.030

Eva Bailey: ruined the mood and I know, one of the tutors mentioned it to me or Katie...they just said, oh you know this kind of thing was just a bit odd, the way she worked you kind of feel like oh...

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00:14:42.480 --> 00:14:46.260

Eva Bailey: Yeah, but you know put in that effort we made and she's not appreciating it.

RP: Yeah...

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00:14:46.680 --> 00:15:02.430

Eva Bailey: Yeah, I think that can kind of unbalances the mood a little bit, because it affects everyone. It affects all the students... anyone who's dressing them and it kind of dampens it down a little bit, but you do have some really good actors that are just amazing for you and helpful and stuff.

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00:15:02.730 --> 00:15:07.110

Rebecca Pride: They're helpful and they understand you... they respect the process, do they?

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00:15:07.350 --> 00:15:11.910

Rebecca Pride: Is that how you'd say an actor is being wonderful? What are they doing when they're being wonderful?

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00:15:12.270 --> 00:15:27.510

Eva Bailey: And they're just kind of, yeah definitely respecting how long it takes, respecting the costume. They are not rude about it or anything...they're just like if something's wrong they'll just tell you: 'Oh, you know it's not quite right', rather than.

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00:15:28.350 --> 00:15:29.280

Rebecca Pride: yeah having... a childish fit!

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00:15:29.310 --> 00:15:37.590

Rebecca Pride: Yeah, okay so that's really my next question was Q.10: What makes you feel uncomfortable in a fitting space, but I feel like you answered that.

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00:15:37.620 --> 00:15:38.040

Eva Bailey: yeah.

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00:15:38.280 --> 00:15:46.230

Eva Bailey: I agree it's just it's basically someone being disrespectful effectively whether that's through body language or them actually saying stuff.

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00:15:46.530 --> 00:15:48.720

Rebecca Pride: Do you think the actors often...

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00:15:49.200 --> 00:15:50.190

don't.

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00:15:51.270 --> 00:15:54.990

Rebecca Pride: I want to say respect...you know they don't understand how much work you do?

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00:15:55.230 --> 00:15:57.330

Rebecca Pride: You do refer to that a couple of times.

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00:15:57.480 --> 00:16:08.430

Eva Bailey: Yeah, I think there's a general lack of understanding throughout all courses about what costume does and how long it takes us, so they don't necessarily understand that we've...

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00:16:09.060 --> 00:16:23.940

Eva Bailey: Gone on a big trip... I've had to drive like an hour to a hire house to find them a costume and they're complaining about it and it's kind of that it takes us a very long time to do that, and so I think there's definitely kind of...

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00:16:25.080 --> 00:16:33.510

Eva Bailey: Like a lack of conversation between costume and acting about what we do like they have an idea of what it is, but don't have any idea how long it takes.

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00:16:33.570 --> 00:16:37.140

Rebecca Pride: Do you think that that you know that that is connected to the idea, they don't...

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00:16:38.220 --> 00:16:42.870

Rebecca Pride: ...they don't understand that you're working as a creative, as well as they are, like they are creative...

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00:16:43.050 --> 00:16:44.280

Rebecca Pride: Yeah you are as well.

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00:16:44.550 --> 00:16:50.820

Eva Bailey: I think they kind of once the vision is completed everyone's got their costume, they really appreciate it and stuff like that...

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00:16:50.820 --> 00:16:51.030

Eva Bailey: Em

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00:16:51.090 --> 00:16:59.190

Eva Bailey: I think it's just the process of going through that, they don't necessarily understand and...

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00:17:00.330 --> 00:17:07.680

Eva Bailey: Yes, I think it makes it a bit more difficult throughout the process, because I think especially because, with fittings you have to take them out of their acting time.

RP: Hmm

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00:17:08.010 --> 00:17:16.050

Eva Bailey: Which, if they can, if they think they're behind then it's not...they don't feel comfortable about that.

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00:17:16.530 --> 00:17:21.300

Rebecca Pride: Yeah yeah yeah yeah yeah so did you ever go to any rehearsals?

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00:17:22.410 --> 00:17:26.160

Eva Bailey: EM...we popped in and out of some rehearsals.

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00:17:27.300 --> 00:17:37.830

Eva Bailey: But we didn't spend an awful lot of time there because it was kind of because... it wasn't... the show wasn't being created through the rehearsal process; it was just being developed.

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00:17:38.310 --> 00:17:48.120

Eva Bailey: Yeah, and so we spent a lot more time kind of in the studios getting the costumes, buying the costumes, going to the hire houses.

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00:17:48.870 --> 00:17:59.040

Eva Bailey: So, we didn't spend lots of time sitting in the rehearsal room because it kind of be a bit of a waste of our time and take away from time that we needed to source the costumes.

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00:17:59.280 --> 00:18:05.580

Rebecca Pride: Yeah, yeah, absolutely.

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00:18:10.320 --> 00:18:13.470

Rebecca Pride: This is more of a question for actors actually, so I won't ask you that one sorry.

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00:18:14.970 --> 00:18:24.420

Rebecca Pride: Wait, I could ask it to you in a different way, so Q.11 What aspects of costuming do you find challenging? So, when you're doing what I call costuming...

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00:18:24.660 --> 00:18:25.620

Rebecca Pride: What do you find is difficult?

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00:18:25.800 --> 00:18:35.460

Eva Bailey: I think it's finding clothes that fit the actors well, that make them comfortable and because that can be quite difficult, especially...

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00:18:35.940 --> 00:18:55.350

Eva Bailey: ...with historical clothing. So, a lot of clothing from the 40s is in 40 sizes and we were not that shape anymore, so it makes people who are slightly larger it makes them more difficult to buy for and because these clothes are more for people who are a size eight...

165

00:18:56.580 --> 00:18:58.260

Eva Bailey: and not a 14.

166

00:18:58.500 --> 00:19:00.600

Eva Bailey: Yeah that makes it a bit more difficult.

167

00:19:01.740 --> 00:19:03.480

Rebecca Pride: yeah yeah.

168

00:19:05.100 --> 00:19:07.770

Rebecca Pride: So, sort of sizing and fitting is difficult?

169

00:19:08.040 --> 00:19:09.480

Eva Bailey: Yeah I think.

170

00:19:10.050 --> 00:19:17.070

Rebecca Pride: Q. 12: Do you think the costume adds a lot to the overall quality of the performance or do you think it gets in the way?

171

00:19:17.670 --> 00:19:23.940

Eva Bailey: I think it, it can, I think, depend on the production, but I think in terms of *Much Ado*, it really added to it.

172

00:19:24.510 --> 00:19:31.440

Eva Bailey: And you wouldn't realize you're in the 1940s if you didn't have a costume because it was eventually set in a church.

173

00:19:32.160 --> 00:19:46.260

Eva Bailey: And you wouldn't have any idea when it was, and so I think it really adds to the feel of it and helps the actors become their character as well, so we kind of realized their character, through the costume which then helps them perform it better.

174

00:19:46.980 --> 00:20:03.240

Rebecca Pride: Yeah brilliant. Thank you and Q.13: Which area do you think has the greatest impact on the production, the costume or the set? Now I know this is difficult

because we didn't get the set yeah do you want to say something about that, how did that make you feel that we didn't have the set?

175

00:20:03.240 --> 00:20:04.050

Eva Bailey: em...

176

00:20:05.370 --> 00:20:18.540

Eva Bailey: I think it was tricky because the actors had set themselves to the set, but I think the church worked fine and I think it was more the set designer, who is a bit more upset about that.

177

00:20:19.590 --> 00:20:21.420

Rebecca Pride: But yeah, that must have been upsetting...

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00:20:21.420 --> 00:20:21.930

Rebecca Pride: ...for them?

179

00:20:21.960 --> 00:20:33.450

Eva Bailey: Yeah, yeah, I think it was, but it worked without the set. I think it was just you, if you'd had the set no costumes, you wouldn't know what time period you're in.

180

00:20:33.780 --> 00:20:36.930

Rebecca Pride: Yeah, exactly so actually the costume is more important in a way?

181

00:20:37.140 --> 00:20:37.950

EB: Yes, yeah. Definitely

182

00:20:37.980 --> 00:20:46.770

Rebecca Pride: Okay, um, So Q.14: Is there anything else you'd like to add about your experience of taking part in this production?

183

00:20:48.690 --> 00:21:00.780

Eva Bailey: And I think it's been quite good to work with another supervisor, so I get to see how Katie works and kind of how her influence on my work now.

184

00:21:01.410 --> 00:21:19.020

Eva Bailey: And so, I think when I did her scribing in *Mermaid*, I got a little bit of that, but when you're actually working in the production, you know what's going on it's a lot better and yeah we kind of get stuff done a lot together, so I think it's good to work in a pair.

185

00:21:19.620 --> 00:21:23.040

Rebecca Pride: Yeah, you found that really, really useful to your development yeah.

186

00:21:23.130 --> 00:21:29.520

Rebecca Pride: Yeah and, finally, the whole thing of Covid, that sort of cast a slight shadow...

EB: Yeah...

187

00:21:30.060 --> 00:21:35.490

Rebecca Pride: ...on the production what What did you...Have you got anything you'd like to add about that experience?

188

00:21:35.610 --> 00:21:45.780

Eva Bailey: And I think it definitely was a bit of a mission when we had because we started our pre assessment and then all the actors got sent home.

189

00:21:46.230 --> 00:21:57.390

Eva Bailey: Before we got them into costume, so I think in terms of that was a bit more difficult because then it meant because they hadn't been in the costumes at the pre assessment we then have to create a load of fittings.

190

00:21:57.870 --> 00:22:11.160

Eva Bailey: That we hadn't planned, but in terms of balancing *Much Ado* and my current 'Heights of Abraham' project, it actually kind of worked in my favour as gave me a bit more time on 'Heights of Abraham' before I had to go to do *Much Ado* [Note *Much Ado* was postponed because of Covid].

191

00:22:12.000 --> 00:22:29.790

Eva Bailey: But I think it's just bit tricky because it... kind of covid ripped through BA Acting basically, because they all live together, they all got it and which made it a bit more difficult for us, but I think it was kind of once the first couple people had it you knew it was just going to go down.

192

00:22:30.330 --> 00:22:31.170

Eva Bailey: So, we kind of had to...

193

00:22:31.200 --> 00:22:38.310

Eva Bailey: ...prepare for that and but stuff like quarantining clothes just made it a bit more difficult.

194

00:22:39.000 --> 00:22:42.720

Rebecca Pride: Yeah, okay well that's brilliant that's it Eva .

195

00:22:44.220 --> 00:22:50.220

Rebecca Pride: I just want to say as well, I should say at the beginning, I just want you to know that I have absolutely no...

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00:22:51.090 --> 00:23:03.660

Rebecca Pride: All the things you've said, have not, you know that it's all anonymized. I don't obviously share anything with anybody, or tutors or anything like that, so I should have said that at the beginning, but I always forget to say that!

197

00:23:05.220 --> 00:23:09.630

Rebecca Pride: But yeah, thank you that's been really great is there anything else you want to say or add or anything?

198

00:23:10.290 --> 00:23:18.180

Eva Bailey: And I think the actors are always really surprised about how we know their measurements off the top of our heads.

199

00:23:19.110 --> 00:23:29.790

Eva Bailey: When we were doing the actual show, I'd cut an inner sole for an actor and she said, oh I just started cutting it and they're like 'How you know my size?' and I was like 'Obviously... yes'!

200

00:23:30.690 --> 00:23:35.010

Rebecca Pride: Up filling all the forms and haven't you?

201

00:23:35.190 --> 00:23:37.560

Rebecca Pride: Do you think I just I just got a question I.

202

00:23:38.100 --> 00:23:52.530

Rebecca Pride: Just thought...I'm interested because whenever you talk to the actors, all the director they always say all we really understand what the costume [department] does, and we really respect them...thank you it's fantastic what you do. Do they communicate that to you or not?

203

00:23:52.650 --> 00:24:02.040

Eva Bailey: I think so yeah, I think some of them do, I think during the fitting process, I think, depending on they how they feel personally in the costume.

204

00:24:02.430 --> 00:24:10.890

Eva Bailey: They don't always convey that, but they are always grateful, I think, at the end when it comes to the show, if they didn't have a costume, they'd look a bit silly.

205

00:24:12.210 --> 00:24:20.340

Rebecca Pride: They would! And on that note, I think we'll end there... that's brilliant... Thank you, I must put that one in the in the thesis definitely!

206

00:24:22.110 --> 00:24:27.240

Rebecca Pride: Anyway, that was brilliant...Thank you so much, and I will see you around...I'm back next week so.

207

00:24:27.780 --> 00:24:28.290

Rebecca Pride: yeah.

208

00:24:28.710 --> 00:24:30.210

Rebecca Pride: Okay, thanks bye, good luck with the project!