

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 'EJ' (Emily James) the anonymised participant in the research project

1st April 2022

EJ Interview/ IS project 1st April 2022

WEBVTT

1

00:00:00.329 --> 00:00:12.330

Rebecca Pride: Okay right, so this is the interview with EJ for the intimate scenography project: so welcome EJ to my interview.

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00:00:13.650 --> 00:00:27.540

Rebecca Pride: I've just got about 13 questions but I'm doing is called non standardized interview, so I can just go off the beaten track if I need to.

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00:00:28.710 --> 00:00:39.450

Rebecca Pride: Just feel free to say whatever you think about: you know don't hold back or anything okay? I've got a kind of a question just to get us warmed up.

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00:00:39.990 --> 00:00:51.330

Rebecca Pride: Can you remember when you first became aware of costumes or their existence within theatre or film: is there is there a kind of moment that you remember, is a particularly important moment for you.

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00:00:53.640 --> 00:01:00.870

Ellie James: and probably we went to see a version of Cinderella and in the theatre, too, and I was.

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00:01:02.220 --> 00:01:21.420

Ellie James: seven or eight and they had really beautiful like simple kind of dresses or things, and I remember being sort of amazed at sort of the magicalness of it and what stuck into my head, because they did the older version, like the traditional original Cinderella where the birds pluck out the eyes...

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00:01:21.900 --> 00:01:22.650

Rebecca Pride: Oh, the horror version.

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00:01:22.920 --> 00:01:24.780

Ellie James: In our version...

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00:01:24.810 --> 00:01:36.450

Ellie James: They chopped off her feet and stuff and it sort of traumatized me, but I was like... how did they do that on stage and that was probably the first time I thought about it properly.

10

00:01:37.470 --> 00:01:42.360

Rebecca Pride: And did, how did that make you feel that you know when you're watching that production and you were in the theatre...

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00:01:43.830 --> 00:01:44.250

Ellie James: and

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00:01:45.570 --> 00:01:46.860

Ellie James: A combination of....

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00:01:48.570 --> 00:01:53.460

Ellie James: impressed and mildly traumatized I am.

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00:01:55.020 --> 00:02:01.080

Ellie James: But I can remember thinking like once I'd kind of calm down thinking that.

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00:02:02.190 --> 00:02:03.570

Ellie James: I'm kind of reflecting on it.

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00:02:04.950 --> 00:02:13.740

Ellie James: thinking that it was very impressive that them that they immersed you in it so wholly that it is horrifying that they're chopping someone's feet off even though they weren't...

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00:02:14.730 --> 00:02:15.120

yeah.

18

00:02:16.650 --> 00:02:25.560

Rebecca Pride: And did the materials of the costumes resonate with you, or was it just the overall spectacle for you.

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00:02:25.920 --> 00:02:28.020

Ellie James: think it was the overall spectacle generally.

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00:02:28.950 --> 00:02:29.370

yeah.

21

00:02:30.600 --> 00:02:42.840

Rebecca Pride: Okay that's great Thank you so what I wanted to talk to you about now is your role within the costume production team, so what was your role and what did you feel about it.

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00:02:43.710 --> 00:03:03.750

Ellie James: So, I was running wardrobe for 'Much Ado' and... and how I feel about it? I was excited generally and it was nice too as I'd done dressing before and obviously, I've done supervision before and so it's quite exciting to...

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00:03:05.430 --> 00:03:16.620

Ellie James: take the costumes that someone has spent all the time into preparing and kind of see them through to the show, I was excited to kind of have a hand in the organizing of all the backstage area and stuff as well...

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00:03:18.300 --> 00:03:22.020

Rebecca Pride: And, did you get to do it, because obviously the production was sort of....

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00:03:23.370 --> 00:03:26.640

Rebecca Pride: postponed and things, wasn't it.... did that affect you a lot?

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00:03:27.900 --> 00:03:36.900

Ellie James: And it did, and so I'd kind of got everything ready just before it got postponed and...

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00:03:38.010 --> 00:03:40.710

Ellie James: Just before the dress parade and...

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00:03:42.390 --> 00:03:51.750

Ellie James: Then actually because Khloe got Covid when we were having production meetings planning the new version...

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00:03:54.660 --> 00:04:06.570

Ellie James: Like where it was going to be, how it was going to work..it mean I had to kind of take a step forward in one of those conversations and it got me kind of more involved in the planning process and alterations and stuff as well.

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00:04:07.800 --> 00:04:14.490

Rebecca Pride: So how do you feel that you, and your job role were perceived within the group.

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00:04:15.810 --> 00:04:21.390

Rebecca Pride: I just want to say I should have said at the beginning, obviously anything you say is confidential and....

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00:04:21.750 --> 00:04:37.530

Rebecca Pride: has no bearing whatsoever on your mark or anything like that I should have said that at the beginning, but obviously you know that to be true right, so you just you know feel free to say whatever you feel about your how you are perceived and how your job roles were perceived.

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00:04:39.480 --> 00:04:42.630

Ellie James: I think in this production..em...

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00:04:43.980 --> 00:04:52.290

Ellie James: Ally the director and the production manager had a really good understanding of what the wardrobe team does.

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00:04:52.740 --> 00:04:56.040

Ellie James: So I think if we were perceived with..well...

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00:04:57.210 --> 00:05:05.610

Ellie James: Like well and they kept sort of thanking us, for the work we're putting in and asking us what they needed from us, I mean there was a lack of...

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00:05:06.840 --> 00:05:12.030

Ellie James: ...Communications at some points in tech week and just with....

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00:05:14.610 --> 00:05:25.590

Ellie James: Like we had one morning, where the night before ...it was their first day of tech and the night before they [director and Production Manager] decided that they were going to do rehearsals in the morning, rather in tech in the morning.

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00:05:26.130 --> 00:05:42.060

Ellie James: And they didn't they didn't tell us...so we were getting everyone into the wrong costumes, but we hadn't turned around quickly, so there was a lot of respect on how they treated us and a lot of appreciation, but then there was a slight oversight sometimes and giving us the information, we needed.

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00:05:42.870 --> 00:05:45.210

Rebecca Pride: And you worked with two production managers, didn't you?

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00:05:45.780 --> 00:05:50.250

Rebecca Pride: Yeah so did you feel they were both equally respectful?

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00:05:51.450 --> 00:05:57.270

Ellie James: Yeah, I think Ben Goodridge has a very good understanding of...

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00:05:57.750 --> 00:06:03.270

Ellie James: Yeah what all the different teams do. I think Pete was great, but he was a little...

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00:06:04.620 --> 00:06:11.580

Ellie James: harder to pin down and get straight answers from, essentially because he was stepping in to take on a production you didn't know brilliantly.

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00:06:11.760 --> 00:06:21.720

Rebecca Pride: Yeah, but um, how did you feel that you, you your job role in Running Wardrobe is perceived within the group of costume production?

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00:06:23.610 --> 00:06:26.280

Ellie James: [Repeats my questions [thinking]]...Em...Maybe, because in production and....

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00:06:29.460 --> 00:06:30.000

Ellie James: I think....

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00:06:31.050 --> 00:06:31.980

Ellie James: quite well....

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00:06:33.300 --> 00:06:37.710

Ellie James: And we did a lot of working together and to work out....

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00:06:38.550 --> 00:06:42.420

Ellie James: What was needed, like, I think because we had...

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00:06:43.620 --> 00:06:53.100

Ellie James: To set up different actors on each side of the stage, because we had static dressers we couldn't move between the sides of the stage and me and Khloe did a lot of work together and working out....

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00:06:54.270 --> 00:07:00.540

Ellie James: What side needed more dressers or what side didn't need dressers and how we could split up the actors... it gets better the actors, so they were....

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00:07:01.590 --> 00:07:15.510

Ellie James: the right load, so I think, to be fair, I think, once we changed location, with the postponement...the teamwork within the group got a lot better as well.

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00:07:15.960 --> 00:07:16.470

yeah.

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00:07:18.150 --> 00:07:22.170

Ellie James: Because we all had to rely on each other to make sure that the production worked properly.

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00:07:22.650 --> 00:07:23.040

yeah.

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00:07:24.150 --> 00:07:32.520

Rebecca Pride: So you'd say that the job role of running wardrobe is perceived...., you know there's not a negative perception?

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00:07:33.930 --> 00:07:35.100

Ellie James: No not in my experience.

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00:07:35.700 --> 00:07:36.150

So.

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00:07:37.500 --> 00:07:40.950

Rebecca Pride: Do you feel there is a gender imbalance within costing production teams.

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00:07:43.170 --> 00:07:43.590

Ellie James: yeah.

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00:07:44.220 --> 00:07:45.420

Ellie James: I would say that there probably is.

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00:07:47.670 --> 00:07:49.530

Ellie James: Our courses are predominantly female.

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00:07:51.840 --> 00:07:54.630

Ellie James: with very little and.

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00:07:56.370 --> 00:07:58.740

Ellie James: sort of male presenting people on there.

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00:08:00.000 --> 00:08:09.630

Rebecca Pride: Do you think it affects the overall perception of costume you know it within the in the whole team of the production, the fact that it's all women?

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00:08:12.270 --> 00:08:13.410

Ellie James: Possibly yeah.

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00:08:15.150 --> 00:08:15.660

Ellie James: and

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00:08:18.120 --> 00:08:20.580

Rebecca Pride: Did you feel like you can expand on that, or is it feel a bit odd?

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00:08:20.610 --> 00:08:22.230

Ellie James: No, and just having a think about it.

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00:08:22.470 --> 00:08:23.070

and

72

00:08:30.270 --> 00:08:33.450

Ellie James: I think this almost I don't know...

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00:08:37.950 --> 00:08:41.190

Ellie James: think you can have it in two different directions and that.

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00:08:42.810 --> 00:08:47.070

Ellie James: Some of the one of the responses, I think, to us, all being.

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00:08:49.050 --> 00:08:49.950

Ellie James: Female is that.

76

00:08:51.720 --> 00:09:01.020

Ellie James: I find that people are sometimes fairly kind of protective and in a sort of way and they are like...Oh, make sure that if.

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00:09:02.040 --> 00:09:05.070

Ellie James: you're leaving the building after ten pm...

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00:09:05.100 --> 00:09:08.250

Rebecca Pride: Or you can remind me...do you, you, see you mean...

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00:09:08.670 --> 00:09:12.600

Rebecca Pride:... like the production manager and the stage managers and everyone.

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00:09:12.660 --> 00:09:14.760

Ellie James: A director yeah yeah.

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00:09:14.880 --> 00:09:16.800

Rebecca Pride: It was all the others...they are looking after you?

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00:09:17.370 --> 00:09:20.280

Ellie James: yeah and then, at the same time.

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00:09:21.420 --> 00:09:24.510

Ellie James: You also get a bit of a response that's kind of.

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00:09:25.980 --> 00:09:28.710

Ellie James: Like Oh well, the wardrobe ladies need...blah...blah...blah....

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00:09:30.000 --> 00:09:31.170

Ellie James: You kind of get a bit of both.

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00:09:32.430 --> 00:09:38.100

Rebecca Pride: Do you feel that, so I mean, would you say that's patronizing was that too much to say?

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00:09:38.190 --> 00:09:39.510

Ellie James: I think that's too much to say.

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00:09:41.610 --> 00:09:45.270

Ellie James: I think I'm really thinking about it because of the question being asked.

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00:09:45.930 --> 00:09:47.100

Ellie James: yeah I'm really it's fine.

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00:09:47.400 --> 00:09:54.210

Rebecca Pride: So, you have that isn't a big issue for you the gender imbalance you feel comfortable about that?

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00:09:54.780 --> 00:09:55.140

yeah.

92

00:09:56.250 --> 00:09:56.700

Rebecca Pride: Okay.

93

00:10:04.230 --> 00:10:10.020

Rebecca Pride: And, and you think you don't think it affects the perception that everyone has of you? You think it's just about...

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00:10:11.070 --> 00:10:12.990

Rebecca Pride: Your safety really?

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00:10:13.890 --> 00:10:14.610

Ellie James: I think so yeah.

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00:10:16.380 --> 00:10:24.000

Rebecca Pride: Okay, so when you think of yourself in your in the team, do you think you're an artist or a craftsperson.

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00:10:28.920 --> 00:10:29.490

Ellie James: and

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00:10:30.510 --> 00:10:33.270

Rebecca Pride: And that could apply more to when your supervisor, I guess.

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00:10:34.260 --> 00:10:36.720

Ellie James: Okay I'd probably say a craftsperson.

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00:10:38.850 --> 00:10:40.980

Rebecca Pride: So, do you feel you have.

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00:10:42.480 --> 00:10:45.660

Rebecca Pride: a contribution to the overall artistic.

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00:10:46.950 --> 00:10:47.910

Rebecca Pride: Product.

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00:10:48.210 --> 00:10:51.420

Ellie James: I do... particularly with supervision and.

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00:10:52.440 --> 00:10:56.910

Ellie James: Something I've observed in the studio this year is that.

105

00:10:58.470 --> 00:11:01.380

Ellie James: And you can always pick up on.

106

00:11:02.880 --> 00:11:10.500

Ellie James: ...like individual supervisor's styles and then their productions and it's something that I'm starting to notice.

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00:11:11.700 --> 00:11:12.900

Rebecca Pride: And what's your style?

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00:11:13.980 --> 00:11:17.910

Ellie James: What's my style? I'm not sure I've not pinpointed it.

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00:11:19.860 --> 00:11:20.400

Ellie James: and

110

00:11:23.430 --> 00:11:24.270

Ellie James: Yeah, I don't know that.

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00:11:24.510 --> 00:11:24.870

Rebecca Pride: You know.

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00:11:25.110 --> 00:11:27.150

Ellie James: Your start I'm sure I'll find out yeah, we.

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00:11:27.510 --> 00:11:35.790

Rebecca Pride: You're starting to think about it, but so if you had to describe your style in the running wardrobe role, what would you say it was looking back on it?

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00:11:36.810 --> 00:11:39.780

Ellie James: My style and the running Wardrobe?

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00:11:44.520 --> 00:11:45.270

Ellie James: and

116

00:11:46.650 --> 00:11:48.540

Ellie James: What do you mean?

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00:11:49.020 --> 00:11:51.540

Rebecca Pride: So, how did you.

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00:11:53.190 --> 00:11:58.560

Rebecca Pride: Think about yourself in the running wardrobe role, would you say that you were strict where you are very caring...were you...?

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00:11:58.890 --> 00:11:59.940

Ellie James: Very like a.

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00:12:00.060 --> 00:12:01.890

Rebecca Pride: Caring...were you.

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00:12:03.120 --> 00:12:07.080

Rebecca Pride: Was it all about logistics and practical things?

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00:12:07.920 --> 00:12:12.120

Ellie James: Yeah, I'd say that I'm quite people focused.

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00:12:13.320 --> 00:12:15.030

Ellie James: And in.

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00:12:16.290 --> 00:12:22.500

Ellie James: Like carrying wanted to make sure the actors are comfortable, wanting to make sure dressers are comfortable.

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00:12:23.310 --> 00:12:25.320

Ellie James: yeah...but then....

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00:12:26.340 --> 00:12:29.670

Ellie James: in terms of what I enjoy I do really like the logistics as well.

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00:12:30.480 --> 00:12:31.320

Rebecca Pride: yeah so.

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00:12:32.130 --> 00:12:37.950

Rebecca Pride: If you have like lists of what people have to be responsible for?

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00:12:38.070 --> 00:12:42.150

Rebecca Pride: Yeah, and what side of the stage they were and things like that?

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00:12:42.180 --> 00:12:46.140

Ellie James: Yeah, and we had the costume plots printed up on each side of the stage and.

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00:12:46.950 --> 00:12:48.690

Ellie James: Yeah

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00:12:48.900 --> 00:12:55.890

Rebecca Pride: And so, do people come to you... the dressers, who were presumably the lower years?

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00:12:57.510 --> 00:12:58.650

Ellie James: They were all third years.

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00:12:59.220 --> 00:13:02.340

Rebecca Pride: Okay, they came to you, you are.

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00:13:03.450 --> 00:13:04.200

Rebecca Pride: The leader.

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00:13:04.890 --> 00:13:05.430

Yes.

137

00:13:07.050 --> 00:13:09.600

Ellie James: Yes, in the time before I got covid....

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00:13:09.720 --> 00:13:10.470

Ellie James: I was yes.

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00:13:12.060 --> 00:13:15.120

Rebecca Pride: Oh, my goodness okay so um.

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00:13:16.590 --> 00:13:33.750

Rebecca Pride: Do you, what do you think has helped you in terms of educational things that you've learned thing experiences you've had which experiences, do you think helped you, with your creative practice and moved you on educationally as a kind of costumer?

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00:13:34.650 --> 00:13:35.190

and

142

00:13:37.290 --> 00:13:47.340

Ellie James: I think, one thing I learned about was having someone else wearing costumes and working out the laundry list.

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00:13:48.000 --> 00:13:49.620

Ellie James: That was something to learn.

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00:13:49.830 --> 00:14:02.790

Ellie James: Because I've done it for my own production before, but you have a very innate sense of everything that you have so you can just list off the top of your head, but actually happened to go through a rail and.

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00:14:03.330 --> 00:14:10.830

Ellie James: yeah get labels and understand all the costumes that was definitely something to learn, and I think I really learned from.

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00:14:11.970 --> 00:14:18.780

Ellie James: The production moving and not being in the traditional theatre to the being in the church space and.

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00:14:20.520 --> 00:14:21.690

Ellie James: And having to.

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00:14:23.550 --> 00:14:39.990

Ellie James: reconfigure how the dressing spaces worked and how to make a non-traditional space into a place that can have a functionally quick-change area and actually have a hair and make-up space all in the same room and that kind of thing.

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00:14:41.790 --> 00:14:46.140

Rebecca Pride: So, did you have to solve lots of problems with the practical things like you know, the washing and everything?

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00:14:46.500 --> 00:14:48.750

Ellie James: Yeah, we did and.

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00:14:50.190 --> 00:14:53.580

Ellie James: Yes, so we had to work out how to condense.

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00:14:54.660 --> 00:15:06.750

Ellie James: Everything into the sort of well, whether we could condense everything into a smaller amount of washes whether we could do it our own houses, whether we needed to go to the laundry and place.

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00:15:08.010 --> 00:15:08.700

Ellie James: That kind of thing.

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00:15:10.980 --> 00:15:16.650

Ellie James: And another thing I think I really learned from was actually from getting Covid,

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00:15:17.760 --> 00:15:18.510

Ellie James: Because,

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00:15:19.650 --> 00:15:24.120

Ellie James: It meant that I had to make sure that the production could.

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00:15:25.500 --> 00:15:35.820

Ellie James: run without me there, like cuz obviously I have all the knowledge in my head, but the day that I went down with covid, I spent the morning, making lots and lots of documents.

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00:15:36.390 --> 00:15:49.530

Ellie James: And just making sure, everything was listed and made the documents for the get out with checklist of what we needed to move into different spaces to clear it all up and get the church back to its original state and.

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00:15:50.730 --> 00:15:58.620

Ellie James: So, I spent the day doing all that stuff and chasing up dressers and making plots in case anyone else went down with covid, and...

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00:15:58.800 --> 00:16:02.790

Ellie James: it's those kinds of things

Rebecca Pride: What day did you go down with Covid?

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00:16:03.060 --> 00:16:03.720

Ellie James: Thursday

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00:16:04.410 --> 00:16:06.150

Rebecca Pride: Oh, so did you not get to see it?

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00:16:07.320 --> 00:16:16.530

Ellie James: I didn't no um, but I got the tech day, the dress run that evening and then I handed on from there...

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00:16:17.910 --> 00:16:24.660

Rebecca Pride: So, do you feel very disappointed by that this affected so doing this interview, is it hard for you to sort of.

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00:16:25.680 --> 00:16:33.840

Rebecca Pride: Explain you know, objectively look at the production because you didn't really see it, what did you do you feel when you did see a run of it?

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00:16:33.900 --> 00:16:40.680

Ellie James: I think I did I did see a run of it we did the Dress run, the first one, and it went incredibly smoothly.

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00:16:40.740 --> 00:16:42.060

Rebecca Pride: Oh so that's good so you have.

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00:16:42.060 --> 00:16:42.810

Ellie James: say.

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00:16:43.110 --> 00:16:46.020

Ellie James: Yeah, I've seen a run through of the backstage and kind of.

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00:16:47.460 --> 00:17:04.080

Ellie James: I'm glad that we got to that point because it meant that I did all the setup, got everyone settled in their roles, because we had me and Laura and who'd dressed before, but all the others have never done it so it meant that I could set Rachel and Lydia up.

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00:17:05.340 --> 00:17:07.020

Ellie James: Rachel and Andrea up to

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00:17:08.370 --> 00:17:09.720

Ellie James: Do all the changes smoothly.

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00:17:11.070 --> 00:17:14.670

Ellie James: Witness it go really smoothly and then hand it on.

174

00:17:16.170 --> 00:17:26.670

Ellie James: And from having to make all that information readily available, and particularly if we were having even more new people come in and.

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00:17:27.870 --> 00:17:35.700

Ellie James: It kind of made me think about if I was doing again the stuff that I want to have prepared before we even start.

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00:17:36.060 --> 00:17:39.870

Ellie James: Yeah, technically and something that was a really good learning curve.

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00:17:39.960 --> 00:17:42.630

Rebecca Pride: But that was that was a big learning experience, then, to actually do it.

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00:17:42.630 --> 00:17:43.680

Ellie James: Yeah, really was.

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00:17:44.430 --> 00:17:44.880

yeah.

180

00:17:46.110 --> 00:17:50.820

Rebecca Pride: Okay, so I'm moving on sort of fitting experience.

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00:17:51.150 --> 00:17:58.170

Rebecca Pride: And I'm not sure what you were doing in the fittings...were you in the fitting space for the formal *Much Ado* fittings?

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00:17:58.590 --> 00:18:01.800

Ellie James: And I wasn't in either of the fittings.

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00:18:01.860 --> 00:18:08.310

Ellie James: Because they coincided with two rounds of my *Cyrano* fittings.

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00:18:09.090 --> 00:18:12.000

Rebecca Pride: OK so can we switch over to talking about *Cyrano* fittings then?

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00:18:12.210 --> 00:18:24.030

Rebecca Pride: Again Okay, so when you're in when you're in your *Cyrano* fittings did you feel that you had to somehow inverted commas 'perform' or were you just doing a job?

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00:18:25.170 --> 00:18:32.550

Ellie James: And I think a bit of both...there is a bit of.... this is my job; this is just what I'm doing but.

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00:18:33.810 --> 00:18:36.930

Ellie James: There is a certain level of performing that you do within the fitting

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00:18:37.560 --> 00:18:39.090

Rebecca Pride: And is that for the benefit of who?

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00:18:40.260 --> 00:18:46.980

Ellie James: I think everyone, I am for the benefit of the actors and keeping them.

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00:18:48.060 --> 00:18:54.600

Ellie James: comfortable and kind of encouraging them in the costume that they're wearing and encouraging them.

191

00:18:55.890 --> 00:19:01.320

Ellie James: To think about the characters and you know sort of entering into the role of.

192

00:19:03.090 --> 00:19:05.940

Ellie James: The costume of the production rather than.

193

00:19:06.210 --> 00:19:08.880

Ellie James: Yeah just you as a costume person along the way.

194

00:19:09.930 --> 00:19:10.500

Ellie James: and

195

00:19:11.880 --> 00:19:12.840

Ellie James: and

196

00:19:13.890 --> 00:19:15.000

Ellie James: Also, for...

197

00:19:16.230 --> 00:19:18.030

Ellie James: The designer and for...

198

00:19:19.230 --> 00:19:30.120

Ellie James: anyone else who's helping you kind of perform a level of confidence, whether you have it or not, and if there's something that's going wrong was stressing you out, you have to.

199

00:19:32.190 --> 00:19:40.800

Ellie James: not make it seem like the whole production is going to crumble, because it isn't even if that's how you feel and so yeah there's a level of.

200

00:19:41.400 --> 00:19:43.650

Rebecca Pride: And what about when you're working with the makers.

201

00:19:45.000 --> 00:19:45.420

Ellie James: yeah.

202

00:19:46.860 --> 00:19:47.340

Ellie James: That too.

203

00:19:48.000 --> 00:19:48.330

Ellie James: A look.

204

00:19:48.630 --> 00:19:55.380

Rebecca Pride: What are the problems are there, specific issues in how you have to, if you like, handle makers?

205

00:19:58.230 --> 00:20:00.030

Rebecca Pride: Not issues....qualities...

206

00:20:00.060 --> 00:20:01.920

Ellie James: With makers....

207

00:20:03.090 --> 00:20:03.780

Ellie James: and

208

00:20:05.430 --> 00:20:14.220

Ellie James: I mean, often in my experience they've got it together, most of the time and we've had...

209

00:20:15.660 --> 00:20:16.980

Ellie James: times where....

210

00:20:18.120 --> 00:20:28.950

Ellie James: If somethings going a bit wrong in a fitting or we've had a couple of experiences, where the actors not turned up and once because...

211

00:20:31.110 --> 00:20:35.910

Ellie James: Of a miscommunication and where she thought that she wasn't needed.

212

00:20:36.930 --> 00:20:38.730

Ellie James: And once because of.

213

00:20:40.260 --> 00:20:44.970

Ellie James: A couple of actors going down with covid and so, in that sense.

214

00:20:46.170 --> 00:20:56.280

Ellie James: it's more with makers what I've experienced is reassuring them that they can do the work, they will get it done, we can rearrange fittings that everything isn't hinged off.

215

00:20:57.480 --> 00:20:59.010

Ellie James: One day.

216

00:20:59.220 --> 00:21:01.020

Ellie James: yeah and.

217

00:21:02.250 --> 00:21:03.390

Ellie James: So my experience from.

218

00:21:05.100 --> 00:21:15.930

Ellie James: Working with makers and has not been more about if we're talking about performing it's that just being cool, being....

219

00:21:17.370 --> 00:21:20.550

Ellie James: calm headed and...

220

00:21:22.050 --> 00:21:26.160

Ellie James: And reassuring that, even if you don't quite know the solution at the moment it will happen.

221

00:21:27.120 --> 00:21:40.020

Rebecca Pride: Yeah and when you're working with a designer as a supervisor, what do you feel like when you're doing that, I mean, can remember how it made you feel?

222

00:21:46.260 --> 00:21:48.120

Ellie James: It is an interesting one with a designer.

223

00:21:50.160 --> 00:21:54.810

Ellie James: And in my experience, this time around, and.

224

00:21:56.220 --> 00:21:57.750

Ellie James: it's a combination of.

225

00:22:00.000 --> 00:22:03.150

Ellie James: sort of leading them so you're leading them through.

226

00:22:04.440 --> 00:22:06.360

Ellie James: The script and.

227

00:22:07.410 --> 00:22:16.770

Ellie James: If there's anything that hasn't been designed or hasn't been thought about kind of leading them through those decisions and but it's also.

228

00:22:18.510 --> 00:22:22.590

Ellie James: very much like a partnership like this time with Kathy.

229

00:22:23.610 --> 00:22:24.360

Ellie James: We work.

230

00:22:25.680 --> 00:22:26.790

Ellie James: together and.

231

00:22:28.320 --> 00:22:30.120

Ellie James: I don't know... it's been a very equal...

232

00:22:31.500 --> 00:22:37.200

Ellie James: level of responsibility for the production that you're making happen.

233

00:22:38.280 --> 00:22:42.240

Rebecca Pride: So it's and creatively, do you feel like you contribute?

234

00:22:43.050 --> 00:22:43.980

Ellie James: huh yeah.

235

00:22:45.600 --> 00:22:49.800

Rebecca Pride: Okay, so I'm continuing with a fitting now.

236

00:22:51.390 --> 00:22:56.160

Rebecca Pride: We talked about performing what makes you feel comfortable in the fitting space when you're there.

237

00:23:02.730 --> 00:23:09.570

Ellie James: Having someone who's got my back, and so in university...

238

00:23:11.520 --> 00:23:18.690

Ellie James: ...kind of experience, having well, particularly in the first time on the first production having Jen there...

239

00:23:19.890 --> 00:23:33.780

Ellie James: And, as someone who understands the role of the supervisor understands budget limitations understands time scales and what we can achieve in certain amounts of time was invaluable.

240

00:23:34.050 --> 00:23:36.570

Ellie James: yeah and fittings because you can have.

241

00:23:38.490 --> 00:23:48.120

Ellie James: directors or tutors can go ...'Oh, can we just have that' or 'can we just do that', and particularly in first time I didn't have the confidence to be like I don't know if we can.

242

00:23:49.170 --> 00:23:51.780

Ellie James: I'm grateful for having Jen there to say...

243

00:23:53.010 --> 00:24:01.050

Ellie James: they've got a lot to do, is this necessary and then I'd say that in this round this production [Much Ado].

244

00:24:02.280 --> 00:24:05.580

Ellie James: And I need that less, because I'm more confident.

245

00:24:06.030 --> 00:24:18.930

Ellie James: But in this situation I've got Jodie as the Assistant Supervisor and look Kathy who we have a good understanding together of who the characters, what the characters need.

246

00:24:19.740 --> 00:24:20.130

Rebecca Pride: yeah.

247

00:24:20.790 --> 00:24:22.830

Ellie James: what's the makers capability, what's needed.

248

00:24:23.040 --> 00:24:25.020

Ellie James: yeah, and so I think having someone.

249

00:24:26.430 --> 00:24:35.010

Ellie James: In those both of those situations, having them on Jennifer in the first situation and someone who's on the same page, as you are completely.

250

00:24:35.550 --> 00:24:36.540

Ellie James: Is useful

251

00:24:37.020 --> 00:24:41.730

Rebecca Pride: Yeah, and literally comfortable is there anything you need in a room?

252

00:24:42.750 --> 00:24:43.230

Ellie James: chair.

253

00:24:46.260 --> 00:24:54.720

Ellie James: Because it's all very hectic and manic and then sometimes if you've got a few minutes to breathe it's quite nice to sit down and take the weight off your feet and just get [pew sound].

254

00:24:58.380 --> 00:25:01.230

Rebecca Pride: So, what makes you feel uncomfortable in a fitting space when you are there?

255

00:25:06.270 --> 00:25:07.680

Ellie James: physically or.

256

00:25:08.430 --> 00:25:11.790

Ellie James: Anything I'd say.

257

00:25:12.000 --> 00:25:13.260

Rebecca Pride: Well physically, I guess.

258

00:25:13.350 --> 00:25:14.580

Ellie James: So physically.

259

00:25:19.320 --> 00:25:26.760

Ellie James: I think just that it is a very full-on day of walking around having lots of people asking me questions.

260

00:25:27.060 --> 00:25:30.420

Ellie James: and not necessarily having a lot of break time to let your brain and.

261

00:25:30.420 --> 00:25:34.170

Ellie James: catch up with everything and.

262

00:25:35.370 --> 00:25:45.630

Ellie James: times that have, I mean I've never been completely uncomfortable in a fitting really they've all generally been quite good experiences, but times that have been.

263

00:25:46.890 --> 00:25:50.010

Ellie James: On the side of uncomfortable is when you have too many opinions in the room.

264

00:25:50.760 --> 00:25:52.350

Ellie James: Yeah, so when you have.

265

00:25:54.090 --> 00:26:03.360

Ellie James: And a lot of people in the room, all giving their opinions on the production, occasionally, some of them not really knowing the ins and outs of the production as well.

266

00:26:05.070 --> 00:26:15.870

Ellie James: But as times it's been a bit overwhelming because particularly, we've had I've had an experience, where two different people of authority have.

267

00:26:16.680 --> 00:26:28.920

Ellie James: been kind of having their own little argument over their thoughts on the production and it's just like Okay, I need you to sort out over there, well, I do with this is, I think, having too many, too many people in the room.

268

00:26:30.510 --> 00:26:38.520

Rebecca Pride: So um that's great Thank you so what aspects of costume do you find particularly challenging?

269

00:26:40.140 --> 00:26:43.350

Rebecca Pride: costume supervising or costume...

270

00:26:44.940 --> 00:26:45.600

Rebecca Pride: generally.

271

00:26:48.780 --> 00:26:50.310

Ellie James: Costume supervising?

272

00:26:51.540 --> 00:26:53.820

Ellie James: The thing I find hardest?

273

00:26:54.060 --> 00:26:55.050

Ellie James: Yes, this.

274

00:26:55.320 --> 00:26:56.460

Ellie James: is how many.

275

00:26:59.790 --> 00:27:03.750

Ellie James: I can't think of the right metaphor, but how many places, your head must be at once.

276

00:27:04.380 --> 00:27:07.140

Rebecca Pride: yeah so general organisation and the global...

277

00:27:07.140 --> 00:27:09.180

Rebecca Pride: yeah thing it is globally.

278

00:27:10.410 --> 00:27:14.580

Ellie James: I think it yeah it's not necessarily just the organization, but it's.

279

00:27:15.750 --> 00:27:21.090

Ellie James: having to make decisions about these things and having to hold the budget in your head and having to hold.

280

00:27:23.700 --> 00:27:40.140

Ellie James: Different people's requirements and having to have a full understanding of the script and having to hold what the director wants and what the budget allows, and I think having lots of different tabs open in your own head, I think, is probably the thing I find hardest.

281

00:27:40.470 --> 00:27:42.000

Rebecca Pride: What about dealing with actors?

282

00:27:44.220 --> 00:27:49.620

Ellie James: I've been quite lucky in the actors I've worked with that there haven't been any issues.

283

00:27:50.640 --> 00:27:51.210

Ellie James: and

284

00:27:53.100 --> 00:27:58.260

Rebecca Pride: And the actors on Much Ado...were there any issues with them or was it all fine?

285

00:28:00.360 --> 00:28:01.170

Ellie James: We had.

286

00:28:02.700 --> 00:28:06.510

Ellie James: we've never had any issues with kind of.

287

00:28:08.520 --> 00:28:10.770

Ellie James: Their attitudes.

288

00:28:11.250 --> 00:28:13.050

Ellie James: we've had um.

289

00:28:14.520 --> 00:28:15.630

Ellie James: situations where...

290

00:28:16.980 --> 00:28:20.250

Ellie James: People suddenly decided that their costume is too tight.

291

00:28:20.580 --> 00:28:22.500

Ellie James: yeah or something's.

292

00:28:22.920 --> 00:28:25.830

Ellie James: been comfortable and the quality change it so we've had stuff like that.

293

00:28:25.830 --> 00:28:39.780

Ellie James: We had in *Much Ado*, changing into the church space to perform in and we had like a mini fitting just to check a couple of things as we went in.

294

00:28:40.890 --> 00:28:47.580

Ellie James: And one of the actors, I was chatting to mentioned that she wasn't fully comfortable performing the church because she's Catholic.

295

00:28:48.450 --> 00:29:05.250

Ellie James: And so, we had a few conversations about that and worked out that she was okay performing in the Church, but she was uncomfortable getting changed in the church and because he had a full costume changes as you'd be going down to underwear.

296

00:29:05.790 --> 00:29:06.510

Rebecca Pride: Right

297

00:29:06.900 --> 00:29:08.130

Ellie James: So we gave her.

298

00:29:09.240 --> 00:29:30.540

Ellie James: Some cycling shorts and a vest and that helped, but then she decided that she wasn't comfortable in that either, and so we ended up setting up a mini fitting booth just outside of the sanctuary space and so we've had practical and logistical emotional things [to deal with].

299

00:29:30.690 --> 00:29:31.410

Rebecca Pride: Yes

300

00:29:31.470 --> 00:29:34.440

Ellie James: I have not experienced anything where they've been stropky.

301

00:29:34.950 --> 00:29:35.850

Rebecca Pride: yeah okay.

302

00:29:38.100 --> 00:29:49.080

Rebecca Pride: Brilliant Thank you so do you do you think that the costume adds a lot, the overall quality of the performance or production or do you think it gets in the way of the performance?

303

00:29:51.060 --> 00:30:06.750

Ellie James: I suppose it depends on how well the costume is done and I think if it's done badly it gets in the way of the performance and but if it's done well, I think it's almost crucial to the storytelling and because.

304

00:30:08.370 --> 00:30:11.520

Ellie James: It helps the audience to understand.

305

00:30:13.920 --> 00:30:20.280

Ellie James: everything they need to know about a character before they've done their speaking before, they've kind of.

306

00:30:20.400 --> 00:30:22.710

Ellie James: Yeah you understand the position of.

307

00:30:23.460 --> 00:30:24.960

Ellie James: The character within the story.

308

00:30:25.170 --> 00:30:25.980

Ellie James: Through the costume initially.

309

00:30:27.060 --> 00:30:27.240

Rebecca Pride: yeah.

310

00:30:27.300 --> 00:30:31.410

Ellie James: And, and that helps the actor to.

311

00:30:33.270 --> 00:30:34.710

Ellie James: walk the right way and.

312

00:30:35.880 --> 00:30:48.120

Ellie James: I don't know, I think it opens like gate of being able to, for the audience to enter the story, and for it to become real in their imagination and it opens the gate for the actor to step into the story as well.

313

00:30:49.050 --> 00:30:59.460

Ellie James: Yeah and if it's done badly it any can't read those things about the characters that it is an obstacle to the storytelling because it leaves the audience abused.

314

00:31:01.050 --> 00:31:09.330

Rebecca Pride: Yes, thank you, which area, do you think has the greatest impact on the production, the costume or the sets.

315

00:31:13.470 --> 00:31:15.570

Ellie James: Okay really depends on the production.

316

00:31:16.680 --> 00:31:17.400

Ellie James: and

317

00:31:19.080 --> 00:31:20.010

Ellie James: I would say.

318

00:31:22.680 --> 00:31:25.380

Ellie James: Probably the costume.

319

00:31:27.630 --> 00:31:31.410

Ellie James: But that may be me being biased and because.

320

00:31:33.510 --> 00:31:38.850

Ellie James: If you take *Much Ado*, for example, if you just had the actors performing in.

321

00:31:41.310 --> 00:31:42.450

Ellie James: The Church.

322

00:31:43.740 --> 00:31:53.910

Ellie James: With I mean, whether with the elements of set design that they had you'd get an idea about a fact that they were performing in the 1940s, but it's the costumes that brought them.

323

00:31:54.930 --> 00:31:56.190

Ellie James: into that concept.

324

00:31:56.580 --> 00:31:57.780

Rebecca Pride: into that world yeah.

325

00:31:58.320 --> 00:32:02.190

Ellie James: Yeah and make it immediately understandable for the audience.

326

00:32:02.880 --> 00:32:16.830

Ellie James: Yeah what time period they're looking at what kind of group of people they're looking at that kind of thing, but I can imagine that in other productions, you could have that the storytelling coming from the set, rather than.

327

00:32:17.910 --> 00:32:18.870

Ellie James: From the costumes.

328

00:32:19.500 --> 00:32:27.990

Rebecca Pride: Yes, that's a good, thank you that's a good answer, so my last question is really is there anything else that you'd like to add.

329

00:32:28.740 --> 00:32:38.040

Rebecca Pride: From your experience about taking part in this production, what would you what would you add that you think we haven't talked about in terms of your experience of it.

330

00:32:40.350 --> 00:32:41.220

Rebecca Pride: anything at all.

331

00:32:47.610 --> 00:32:48.360

Ellie James: I think.

332

00:32:50.010 --> 00:32:52.620

Ellie James: let's just start to say the things that I really enjoyed about it.

333

00:32:52.620 --> 00:32:59.910

Ellie James: I really enjoyed being a part of the production meetings where we were working out.

334

00:33:00.990 --> 00:33:03.510

Ellie James: The new location and how it would work with.

335

00:33:03.900 --> 00:33:04.380

yeah.

336

00:33:06.030 --> 00:33:09.750

Ellie James: What the costume requirements of the show, because that having.

337

00:33:10.860 --> 00:33:15.390

Ellie James: The costume team not being able to move between the two sides of the stage that was a challenge

338

00:33:15.690 --> 00:33:21.600

Ellie James: That we had to work out, how to have the costumes pre-set in the right places, how.

339

00:33:23.010 --> 00:33:40.140

Ellie James: So, what we decided on was having the actors only ever change on one side of the stage... like if one actor would only ever go to stage left and another would only every go to stage right, so we had that situation, but then that meant that we had to look at the costume plot and work out.

340

00:33:42.090 --> 00:33:51.300

Ellie James: what capacity was there on each side. We suggested to the director the best side to people to leave the stage and that kind of thing and.

341

00:33:52.380 --> 00:33:57.690

Ellie James: I really enjoyed kind of having a hand in organizing all those things and enabling it to work.

342

00:33:58.230 --> 00:33:59.550

Ellie James: yeah and.

343

00:34:01.140 --> 00:34:01.710

Ellie James: and

344

00:34:03.090 --> 00:34:04.470

Ellie James: I don't know I really enjoyed.

345

00:34:05.910 --> 00:34:09.120

Ellie James: Just working in a site specific.

346

00:34:10.200 --> 00:34:14.280

Ellie James: place and making something work it's not traditionally a theatre place.

347

00:34:14.460 --> 00:34:16.110

Rebecca Pride: That was really that really good.

348

00:34:16.200 --> 00:34:18.030

Ellie James: Organizing it and starting out.

349

00:34:18.240 --> 00:34:18.720

Rebecca Pride: yeah.

350

00:34:18.750 --> 00:34:21.300

Ellie James: To work those really good I really enjoyed the challenge.

351

00:34:22.590 --> 00:34:24.660

Rebecca Pride: and say nothing else to add.

352

00:34:25.380 --> 00:34:27.000

Ellie James: Ellieanything saying.

353

00:34:28.380 --> 00:34:30.600

Rebecca Pride: But it will thank you very much that's it.

354

00:34:32.940 --> 00:34:49.560

Rebecca Pride: Thank you very much for taking part in the interview and yeah That was interesting to hear what you your interpretation of what happened, and you know what how it was it was really great so yeah Thank you very much indeed.

355

00:34:50.040 --> 00:34:50.790

Ellie James: near where we.

356

00:34:51.210 --> 00:34:54.810

Rebecca Pride: And I hope you are you, you are to switch stop recording now.