

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 'MF & CDAS (Maria Ferrari & Celia DaSouza) the anonymised participants in the research project

20th April 2022

MF & CDAS Interview/ IS project 20th April 2022

WEBVTT

1

00:00:00.359 --> 00:00:12.450

Rebecca Pride: Okay - so Hello Celia and Maria - it's lovely to see you, thank you very much for agreeing to do this interview at six o'clock in the evening...

2

00:00:13.049 --> 00:00:24.840

Rebecca Pride: ...just after Easter! I know how how precious your time is and everything so so welcome to my interview - so I've got a kind of a little weird question, to start with...

3

00:00:26.400 --> 00:00:36.960

Rebecca Pride: Q1: Can you remember when you first became aware of costumes or their existence within theatre or film do you have a kind of memory about costume?

4

00:00:40.350 --> 00:00:46.170

Celia D'Souza: Yes, I think I do, I remember the first show over did where I had a bigger role.

5

00:00:46.920 --> 00:00:54.840

Celia D'Souza: It was in Year 4, and I played Mrs Banks and Mary Poppins and I remember them putting them putting me in a skirt and apron and I'd never worn any...

6

00:00:55.110 --> 00:01:05.280

Celia D'Souza: ...any sort of thing that went hint to being in period, and as soon as I had that on, it completely changed the way that I walked and how flowy I felt - like a princess, even though I was just the mother.

7

00:01:06.390 --> 00:01:08.760

Celia D'Souza: So, I think that was the first experience had.

8

00:01:09.450 --> 00:01:11.580

Rebecca Pride: Did that made you want to be an actor?

9

00:01:12.900 --> 00:01:24.210

Celia D'Souza: Yes, it definitely, helped - it wasn't it wasn't the role that got me in there and watching one of the primary school shows was what got me into theatre in the first place, because I loved the...

10

00:01:24.600 --> 00:01:33.240

Celia D'Souza: ...collaboration of everything put together is brilliant and but playing Mrs Banks was my first role and that did end up triggering that little bug.

11

00:01:33.870 --> 00:01:35.100

Rebecca Pride: Sorry, what was that you said?

12

00:01:35.310 --> 00:01:37.890

Celia D'Souza: ...playing in the role of Mrs Banks.

13

00:01:38.580 --> 00:01:44.250

Rebecca Pride: ...in Mary Poppins okay wow and Maria did you have a similar experience?

14

00:01:44.580 --> 00:01:58.680

Maria Ferrari: I mean I remember just my costume experience in the first years...that I was doing theatre, which was between like when I was 12 and, like the high school years I'd say it was very like...

15

00:02:00.090 --> 00:02:13.650

Maria Ferrari: sort of we had to buy our own things and it wasn't very glamorous at all sometimes...very like ugly nothing, nothing special. So, I remember, I just remember sometimes feeling a bit stupid in it.

16

00:02:15.330 --> 00:02:21.840

Maria Ferrari: I had this role as like a little fairy and I was just all dressed in white with like white leggings and you know, like it...

17

00:02:22.650 --> 00:02:22.890

Was.

RP: Sounds cute!

18

00:02:24.300 --> 00:02:36.420

Maria Ferrari: Yeah, it was cute, very angelic it was good, because I was like 12, but I never I feel for me like the change was coming to Uni and like...

19

00:02:36.840 --> 00:02:50.850

Maria Ferrari: Getting to wear like, **actual costumes** like especially this year, this final year, that's been the change and what makes me really excited now sometimes, like for future productions yeah.

20

00:02:50.970 --> 00:02:53.670

Rebecca Pride: You'll have that experience of *being costumed* you mean?

21

00:02:54.270 --> 00:02:56.250

Maria Ferrari: Yeah, it's **really unique.**

22

00:02:56.520 --> 00:03:11.280

Maria Ferrari: Yeah, I never had it before, like it was always costumes that you know...

Celia D'Souza: ...you have at home...

Maria Ferrari: ...you have a home, yeah just like sort of looking in your closet maybe buy a shirt the most... but nothing [more]. I've never been costume like, **but it's really fun.**

23

00:03:12.060 --> 00:03:17.640

Rebecca Pride: Yeah, and for you Celia... when you were Mrs Banks, did someone give you that costume to wear?

24

00:03:17.850 --> 00:03:25.530

Celia D'Souza:.. Yes, so they had they had a whole array of costumes and they also made things, so they sourced it all themselves and every once in a while, we'd have to bring in...

25

00:03:25.830 --> 00:03:39.030

Celia D'Souza:..: ...Like a top or shirt or our own tights and shoes, but ultimately, they created little outfits and needed our hair as well, and when they used to do our hair, I remember going in there at 7am to get my hair curled... it was like...I felt so good.

26

00:03:39.090 --> 00:03:39.930

Rebecca Pride: Yeah...really special.

27

00:03:40.170 --> 00:03:53.760

Celia D'Souza:..I felt special. **I felt treated, like an actress**

Both: Yeah...like an actress yeah!

Maria Ferrari: I feel like I connect, you feel like an actress when they give you all these costumes, like you really feel like "Oh, like this is serious", like this is what I am supposed to do.

Both: Yeah.

28

00:03:53.970 --> 00:04:07.050

Rebecca Pride: Wow that's great okay so um Q2: So, how do you feel your job role as an actor is perceived by the costume team?

29

00:04:09.660 --> 00:04:10.650

Celia D'Souza: Sorry, can you repeat that?

30

00:04:11.130 --> 00:04:16.410

Rebecca Pride: Yeah, So how do you feel your job role as an actor is perceived by the costume team?

31

00:04:17.910 --> 00:04:22.590

Celia D'Souza: I feel like similarly to a model in terms of a fashion designer, the fact that they...

32

00:04:22.980 --> 00:04:29.400

Celia D'Souza: ...as in when they come in, they come as a blank canvas and all they have to do is measure and then assemble these pieces to them.

33

00:04:29.700 --> 00:04:39.930

Celia D'Souza: ...And I feel like us as actors, that's when we come in and we're a blank canvas to the costume department, in my opinion, but as characters they obviously, for example, as Benedick...

34

00:04:40.200 --> 00:04:48.300

Celia D'Souza:...they had to take into account, who my character was and the personality traits and the overall stereotype of the character...they already knew that...but I don't feel like they...

35

00:04:49.380 --> 00:04:53.040

Maria Ferrari: ...They saw anything past me just being *the actor* at that point.

36

00:04:54.210 --> 00:04:58.680

Rebecca Pride: ...Like a model they saw you more like a model than an actor?

Both: Yeah

37

00:04:58.770 --> 00:05:02.010

Rebecca Pride: So okay so Marta, what do you think they thought of you?

38

00:05:02.850 --> 00:05:11.760

Maria Ferrari: I feel I think they do see us as actors, I do feel like um maybe they see us as like...

39

00:05:13.500 --> 00:05:31.290

Maria Ferrari: ...Like 'a piece' in, in you know in their big project, especially like in the context of a play you know, like I assume... I'm assuming they want to see like a cohesive look at the... when everyone has their costumes on. So, I feel like they would see us as like.

40

00:05:32.520 --> 00:05:40.020

Maria Ferrari: ...you know, like these people they are helping them in a way to reach this final look but um yeah, I don't know how much...

41

00:05:40.470 --> 00:05:46.170

Maria Ferrari: At least I've never had talks really about like character work, or like how much...

42

00:05:46.920 --> 00:05:52.860

Maria Ferrari: ...Our work can affect their costumes. They're very flexible like, if we tell them like, yeah "Oh, I feel like I don't like this"

43

00:05:53.250 --> 00:06:09.390

Maria Ferrari: or like "I feel like I should change it"... they're open to it and they never say anything about it, but I just I don't think I've ever noticed anything any sort of like focus on what is it that we do and how it could affect them I guess?

Celia D'Souza: [Nods head in agreement]

44

00:06:09.450 --> 00:06:10.920

Rebecca Pride: You do you think they saw...

45

00:06:12.030 --> 00:06:14.010

Rebecca Pride: ...so they didn't talk to you about character?

46

00:06:15.180 --> 00:06:15.810

Rebecca Pride: Did you think... Did they talk to you about your character?

47

00:06:15.840 --> 00:06:19.410

Both: ...[gesticulating 'maybe']

48

00:06:19.770 --> 00:06:22.230

Celia D'Souza: I mean to me, they mentioned a little bit more.

49

00:06:23.220 --> 00:06:31.800

Celia D'Souza: But I don't think it wasn't that they asked me questions about my character, it's more than I openly expressed how my character would move.

50

00:06:32.400 --> 00:06:43.800

Celia D'Souza: Because I felt like that would be helpful in that situation, but I didn't feel as much of the questions coming towards me because I completely understand it as there's so many little things, especially in the first few fittings that they have to be aware of...

51

00:06:43.980 --> 00:06:45.360

Celia D'Souza: ...But they're not thinking about...

52

00:06:45.570 --> 00:06:56.700

Celia D'Souza: ...yeah, but what does the character feel in the costume, at least at that point, and so I was very open and saying "Benedick would probably wear his coat like this and I'd like for it to be able to do this, so that I can move in this way..."

RP: Yeah...

53

00:06:56.910 --> 00:06:58.080

Celia D'Souza: ...kind of like that.

54

00:06:58.620 --> 00:07:02.760

Rebecca Pride: And did you ever feel like your demands were.

55

00:07:03.960 --> 00:07:08.760

Rebecca Pride: ...treated as being unreasonable by them or did they always, were they always accommodating?

56

00:07:08.790 --> 00:07:15.870

Maria Ferrari: No, they weren't they were always...

Maria Ferrari: Absolutely lovely...

Celia D'Souza: I had a lot of different accommodations just because I don't know what it was, but...

57

00:07:16.320 --> 00:07:26.850

Celia D'Souza: None of the outfits would fit me and putting on men's clothes, especially, it was very hard for them to tailor for some reason, because my body was just so different, so the pants hadn't changed about 15 times.

58

00:07:27.210 --> 00:07:35.220

Celia D'Souza: And I'm exaggerating... but they every time I said "Hey, this is a problem, this is too loose or this too uncomfortable", they would...

59

00:07:35.670 --> 00:07:47.400

Maria Ferrari: ...Be on it straight away, they would make a note or put a pin in it to change something. So, they were always very, very accommodating.

Maria Ferrari: I completely agree...so accommodating, very timely, yes, especially this team that we had...

60

00:07:48.120 --> 00:07:58.860

Maria Ferrari: I really enjoyed working with them and seeing them work because they're such a bunch of like amazing girls and women and so just open to anything and...

61

00:07:59.880 --> 00:08:08.160

Maria Ferrari: ...yeah, I remember, I think there was one of our cast mates, who was a bit or like upset about you know, like sometimes...

62

00:08:08.160 --> 00:08:08.430

Rebecca Pride: Things...

63

00:08:08.460 --> 00:08:23.460

Maria Ferrari: ...Get frustrating and fittings can get a bit stressful, and they were absolutely you know, like "I can change that, it's not it's not a big deal" ...like we whatever we're open to you know **anything you need** to so they're great in that way.

64

00:08:24.390 --> 00:08:31.860

Rebecca Pride: Have you ever thought about the costume team or the costume designer I guess specifically and the set designer as being...

65

00:08:32.910 --> 00:08:44.670

Rebecca Pride: ...creatively, if you like, equal to you or you know, in terms of you know that they are contributing a kind of creativity to the production. Have you ever thought about that?

66

00:08:44.850 --> 00:08:57.630

Maria Ferrari: Oh, I see... I think I see them as in a different, in a very different way, but they are especially in these in these UNIVERSITY productions, they **are very important**.

Celia D'Souza: [nods in agreement]

67

00:08:58.920 --> 00:09:12.150

Maria Ferrari: Because they do such an insane amount of work that I don't see often in theatre and you know and they keep repeating to us, our teachers, they do tell us that this is not, you know this, special, we have a good...

68

00:09:13.350 --> 00:09:24.870

Maria Ferrari: ...we're at a *special university*, but no, I do feel like they contribute so much, and you know, the **attention to detail** is you know there's so much of it that...

69

00:09:25.440 --> 00:09:37.200

Maria Ferrari: I do feel like we're basically on a same level, it's different because when you're on stage it feels different and because you're the one who like personally is...

70

00:09:38.010 --> 00:09:39.660

Rebecca Pride: Yeah, on stage...

71

00:09:39.750 --> 00:09:47.850

Maria Ferrari: Yeah, so there's that sort of element of probably the actors' egos sort of tells you like, I need to bring forth this...you know...

72

00:09:47.910 --> 00:09:50.700

Maria Ferrari: ...play, but without them...

73

00:09:51.060 --> 00:09:54.420

Maria Ferrari: ...you're bringing forth probably like half of the work that you could...

74

00:09:54.450 --> 00:09:55.800

Maria Ferrari: You know, yes, show everyone...

75

00:09:56.940 --> 00:09:58.320

Rebecca Pride: ...that's good Thank you.

76

00:10:02.490 --> 00:10:10.560

Celia D'Souza: So, I was just going to add to that, just slightly, and that when you asked the question, I thought you meant in terms of hierarchy, as in...

77

00:10:10.620 --> 00:10:10.800

Rebecca Pride: [Imperceptible...]

78

00:10:10.860 --> 00:10:12.810

Celia D'Souza: If they make a decision, can we change the costume?

79

00:10:13.020 --> 00:10:13.860

Celia D'Souza: Yeah, that's how I...

80

00:10:14.460 --> 00:10:18.690

Rebecca Pride: yeah yeah...well it could be that way, I mean... How do you feel about that? Do you feel like you...

81

00:10:19.080 --> 00:10:24.390

Rebecca Pride: ...are having to wear what they give you or do you feel like it's a two-way communication?

82

00:10:24.810 --> 00:10:33.180

Celia D'Souza: I feel like in that aspect we as actors are given the job of portraying the show and...

83

00:10:33.870 --> 00:10:49.260

Celia D'Souza:...the costume people have the job of providing the costumes and I feel like in at least in the collaboration that we did, and I was completely okay with that way of working, it was that I didn't have a choice of what I wore. I may have had a choice of accommodation and...

84

00:10:50.490 --> 00:10:54.330

Celia D'Souza:.....what's the word when you meet in the middle of....

Maria Ferrari: compromise...

85

00:10:54.390 --> 00:10:57.150

Celia D'Souza:... a compromise...on something if I needed certain things done.

86

00:10:57.360 --> 00:11:07.320

Celia D'Souza:...But I never felt like I had the authority, nor the ego, to go "Hey, I don't want to wear a suit as Benedick...I want to wear something else".

RP: Collaborating...

87

00:11:07.410 --> 00:11:15.660

Celia D'Souza:...yeah that was very much they were above us in that way, but in terms of collaboration and stuff they are 100% equal to us or...

88

00:11:15.690 --> 00:11:22.290

Celia D'Souza:.....even more important because an actor not being there can be substituted by an understudy, but if we don't have costumes then...

89

00:11:22.890 --> 00:11:24.120

Celia D'Souza: ...Yes, it's very important.

90

00:11:24.420 --> 00:11:27.300

Rebecca Pride: A good point, good point that's really good so um...

91

00:11:28.350 --> 00:11:34.740

Rebecca Pride: So this is maybe a slightly obvious question, Q4: Do you feel there's a gender imbalance within costume production teams?

92

00:11:36.330 --> 00:11:36.840

Celia D'Souza:...yeah...

93

00:11:36.930 --> 00:11:38.730

Celia D'Souza:...I mean from what we've experienced...It's predominantly women...

94

00:11:38.730 --> 00:11:39.420

Rebecca Pride: [imperceptible]

95

00:11:39.630 --> 00:11:41.310

Celia D'Souza: I don't remember seeing...

96

00:11:41.310 --> 00:11:41.880

Rebecca Pride: [imperceptible]

97

00:11:41.940 --> 00:11:51.240

Maria Ferrari: Have we worked with any... non-binary individuals yeah...our set designer for *Changing Rooms*...she was/ they were...

RP: Non-binary

98

00:11:52.800 --> 00:11:55.500

Celia D'Souza:...Non-binary and we've never...

99

00:11:56.370 --> 00:11:56.550

100

00:11:57.870 --> 00:12:00.840

Maria Ferrari: I think Rebecca was talking about costume... no I think there was someone in makeup but...

101

00:12:02.190 --> 00:12:17.730

Rebecca Pride: More to the point, how do you think that affects the overall perception of costume production teams, Q5:so the costume production team, the fact that they're all female, what do you think thing that affects things?

102

00:12:18.420 --> 00:12:19.830

Celia D'Souza:...I feel like from...

103

00:12:21.210 --> 00:12:30.420

Celia D'Souza:...coming to it as actors or as an actor myself, I see them in a completely different way to I think what the overall public would because...

104

00:12:31.620 --> 00:12:32.940

Celia D'Souza:...we understand that.

105

00:12:34.050 --> 00:12:35.910

Celia D'Souza:...there's so many people...

106

00:12:36.870 --> 00:12:45.120

Celia D'Souza:...just going into art universities and things like that, and if there is going to be a gender imbalance somewhere in some form of course and I don't know if that's...

107

00:12:45.300 --> 00:12:54.090

Celia D'Souza:...the case of the tutors not getting people in of different genders and backgrounds, or if it's just because there are more female, it's a more female orientated job...

108

00:12:54.990 --> 00:13:00.870

Celia D'Souza:... But I think that, from the outside perspective it's because a seamstress and the costume designer it's very much.

109

00:13:01.230 --> 00:13:14.010

Celia D'Souza: ...stereotypically a female thing to do, and I think that that has kind of transcended later on in the generations and it's still a thing now that you stereotype or jobs for male or female and female... I don't think that's...

110

00:13:15.360 --> 00:13:21.510

Maria Ferrari: A problem with its predominantly female costume, um, but I do think...

111

00:13:23.010 --> 00:13:24.150

Rebecca Pride: yeah, What do you think Marta?

112

00:13:24.360 --> 00:13:34.620

Maria Ferrari: I remember in the first term when we're when we're working with that same team, but **some girls** were there, and I do remember in the beginning, thinking...

113

00:13:35.040 --> 00:13:44.280

Maria Ferrari: Like I had to sort of change my mind about them because they are all very **soft spoken as well**, most of them there, and especially when you put them next to actors...

114

00:13:45.630 --> 00:13:45.960

Maria **Ferrari: Who are not** [softly spoken]...

115

00:13:46.500 --> 00:13:47.280

Maria Ferrari: ...usually.

116

00:13:48.390 --> 00:13:49.410

Maria Ferrari: I do remember.

117

00:13:51.330 --> 00:13:55.110

Maria Ferrari: And not feeling like 'above' [them] but...

Celia D'Souza: ...just like we were a bit intimidating.

118

00:13:56.040 --> 00:14:03.990

Maria Ferrari: Yeah maybe, **like maybe like they don't really know what they want, of what they're doing**, and that was not talking about *Much Ado*, that's talking about like...

119

00:14:04.350 --> 00:14:18.750

Maria Ferrari: Our first production. Also, because the situation was different, the costumes were different, it was a bit of a different experience. In *Much Ado*, I noticed much more like **soft spoken still and you know kind...**

120

00:14:19.830 --> 00:14:22.680

Maria Ferrari: But they knew what they were doing like...

121

00:14:23.550 --> 00:14:25.170

Rebecca Pride: They were quietly assertive?

122

00:14:25.380 --> 00:14:38.640

Maria Ferrari: Yes, yes, exactly, I completely agree and yeah, I don't know you know if, those are **qualities that you can attribute to them being women or not**, but I guess that's sort of like how I saw them.

123

00:14:39.330 --> 00:14:41.700

Rebecca Pride: Yeah okay that's great Thank you.

124

00:14:43.230 --> 00:14:56.820

Rebecca Pride: So, this next question, I think, is more to do with when I'm talking to the costume team, but I'll ask it to you anyway, just to see what you say, **Q6: Do you think of yourself as an artist or a crafts person?**

125

00:14:59.490 --> 00:15:15.420

Maria Ferrari: ...an artist yeah

Celia D'Souza:...I'd say an artist yeah. I don't, I don't think that we create and I think when you think crafts, many think of things that you build and create physically, whereas as an artist you kind of think like anything just flows out...

126

00:15:16.800 --> 00:15:24.420

Celia D'Souza:...**And we usually make the joke of pulling ourselves 'Artistes' just because that the term being an artist is so...**

127

00:15:25.830 --> 00:15:37.800

Celia D'Souza: Almost medieval kind of outwards that and I mean coming from a Portuguese background and the arts aren't seen as much of a profession, so calling myself an artist is a bit hard.

128

00:15:38.070 --> 00:15:41.520

Celia D'Souza: ...but I do definitely consider that you are correct.

129

00:15:41.550 --> 00:15:44.820

Rebecca Pride: And what working with the 'Gonsalves method'.

130

00:15:45.840 --> 00:15:50.460

Rebecca Pride: Do you have anything to say about that about that...about how you felt working with that method?

131

00:15:50.460 --> 00:15:57.030

Rebecca Pride: ...because that's a kind of craft. Would you say that that's almost a craft that Aileen's developed?

132

00:15:58.470 --> 00:16:01.830

Maria Ferrari: I mean yeah, like I say you could call it a craft.

133

00:16:02.880 --> 00:16:14.400

Maria Ferrari: And it's, it's, definitely like a method and a way of doing things that definitely enlightened me a lot, and especially in regard to costume.

134

00:16:15.000 --> 00:16:28.650

Maria Ferrari: I'd never had a director sit us down and tell us 'Feel the costume'... like when you go for your fittings she told us, you need to, you know, "feel the costumes and let them affect you" that's what she said.

135

00:16:29.940 --> 00:16:39.720

Maria Ferrari:...and see how they affect the character, and she gave so much importance to the costumes.

Celia D'Souza:...yes, yes, she did,

Maria Ferrari: Which you know is new and not, not, everyone does that and...

136

00:16:40.350 --> 00:16:53.790

Maria Ferrari: And so, it's sort of forced us to be more aware of costumes as well, and let you know, take that advice to heart, and use it and no...it was great working with her, especially with costume.

137

00:16:54.060 --> 00:16:54.990

Celia D'Souza:...We definitely...

138

00:16:57.060 --> 00:17:03.420

Celia D'Souza:...Had.. we already had a lot of respect for the costume students, because we know how hard they work because they're working as hard as we are pretty much.

139

00:17:05.190 --> 00:17:17.460

Celia D'Souza:...I remember Ally also saying that the costume students, they are students, like you. They are not professionals out in the field for 20 years. They are people, just like you and they're bringing these costumes in and...

140

00:17:18.060 --> 00:17:25.740

Celia D'Souza:...and, obviously, you can tell them your troubles and things, but this isn't about you. This isn't about the actor. It's about the whole collaboration.

141

00:17:25.800 --> 00:17:26.250

Maria Ferrari: Yeah

142

00:17:26.310 --> 00:17:27.060

RP: [Interrupts]...

143

00:17:27.480 --> 00:17:31.860

Celia D'Souza:...I feel like that to speak it out loud made it very poignant I think.

Maria Ferrari: Yeah [Nods head]

144

00:17:32.550 --> 00:17:34.320

Rebecca Pride: Yeah, good so that's brilliant thanks.

145

00:17:35.460 --> 00:17:39.630

Rebecca Pride: Okay, so um this might seem a bit of a strange question but.

146

00:17:40.740 --> 00:17:41.340

Rebecca Pride: let's see.

147

00:17:41.640 --> 00:17:44.550

Rebecca Pride: Q7: Do you remember any educational experiences...

148

00:17:44.790 --> 00:17:52.050

Rebecca Pride: That have helped you in your creative journey and significantly moved you on as actors?

149

00:17:52.590 --> 00:18:05.400

Rebecca Pride: So, has there been there might be something in the rehearsal period or it might have been way before that, when you were at school. Is there anything that happened to you at school, they bought the university that really moved you on as an actor?

150

00:18:08.070 --> 00:18:11.460

Rebecca Pride: That you can remember? It might be not that you don't have anything [that you remember].

151

00:18:12.660 --> 00:18:19.140

Maria Ferrari: I'd say, for me, it could be a number of things, for me. I think my English teacher.

152

00:18:19.980 --> 00:18:33.000

Maria Ferrari: ...who taught us like English literature. She always really stuck with me and learning literature was always really interesting. I liked analysing and getting to work with Shakespeare as well, this time around, it was...

153

00:18:33.750 --> 00:18:39.870

Maria Ferrari: You know sort of brought me back to just doing all the analysis of text all these nerdy things that I really like.

154

00:18:41.190 --> 00:18:58.500

Maria Ferrari: So, I'd say that and then for uni, honestly just working with Ally has been very, very like **a push forward**. I'm very glad that it happened at the end of like the third year because it's really like just thrown me and now I'm ready to go out I don't know use it!

155

00:18:59.460 --> 00:19:02.520

Rebecca Pride: Did she anything to you that you could kind of sticks in your mind?

156

00:19:03.240 --> 00:19:07.260

Rebecca Pride: She said that you know that particular thing about your performance...either of your performance?

157

00:19:07.320 --> 00:19:09.330

Maria Ferrari: ...about our performance um [looking intently at each other].

158

00:19:11.700 --> 00:19:20.490

Maria Ferrari: So many things

Celia D'Souza:...so many so many things

Maria Ferrari: well, one thing that I remember, and I think we'll always sort of stick with me was during tech week.

159

00:19:21.930 --> 00:19:26.640

Maria Ferrari: She hadn't been given me many notes, which I was fine with and...

160

00:19:27.690 --> 00:19:31.860

Maria Ferrari: ..And then she took me aside for a moment and she just I think she told me.

161

00:19:33.120 --> 00:19:42.300

Maria Ferrari: I just wanted to tell you that you've been doing really great, and you know if I don't tell you anything it's because you're you know you're getting on very well and...

162

00:19:42.570 --> 00:19:50.130

Maria Ferrari: ..me and Dan the assistant director are happy with what you're doing. And it was just like, it was very simple. it wasn't anything you know, but it just...

163

00:19:50.940 --> 00:19:52.530

Maria Ferrari: ...feels good I guess...to get that sort of...

164

00:19:52.890 --> 00:19:54.210

Maria Ferrari: yeah recognition.

165

00:19:55.950 --> 00:19:56.460

Maria Ferrari:...recognition

166

00:19:56.670 --> 00:19:59.070

Rebecca Pride: Celia have you had any experiences?

167

00:20:00.240 --> 00:20:14.160

Celia D'Souza: ...I'm sure I have plenty of times throughout just my life that pushed me forward, but I also have to choose an example from Aileen, just because it's so vividly still in my head and it's so important. One of the things that stuck in my head that she did say...

168

00:20:15.480 --> 00:20:21.090

Celia D'Souza:...Before, is that she kept repeating "It's your Benedick, it's Celia's Benedick... it's nobody else's!"

169

00:20:21.090 --> 00:20:21.600

Celia D'Souza: ...Benedick.

170

00:20:22.230 --> 00:20:24.300

Celia D'Souza: ...Because what actors tend to do is...

171

00:20:24.510 --> 00:20:33.570

Celia D'Souza: ...Find inspiration from everything around them, and sometimes we can find ourselves going "Well, this really famous actor did it like this, so that means it's good", and therefore it...

172

00:20:33.900 --> 00:20:46.230

Celia D'Souza:...kind of can devalue what you do, but Ally has always been so perceptive of how we're feeling as the as an actor and, as a person in the space and she really knows how to.

173

00:20:46.950 --> 00:20:53.400

Celia D'Souza How to turn your gears because she's very she reads people very well and, for me, being a bit of a perfectionist and a bit of a...

174

00:20:54.030 --> 00:21:03.540

Celia D'Souza: ...An over thinker, I can be quite reserved sometimes, and I remember one specific exercise that I had to do my monologue over and over and over again...

175

00:21:03.900 --> 00:21:12.060

Celia D'Souza ...And in order to get some objectives from the actors and Ally was just banging on and on, go again go again, "is it working?"

176

00:21:12.480 --> 00:21:22.860

Celia D'Souza: ..."What's happening, are they reacting to you, is this helping your objective?" and I remember just being absolutely exhausted and really frustrated at the end, which was exactly what she wanted to get out of me.

RP: Yeah

177

00:21:23.640 --> 00:21:30.540

Celia D'Souza: And there ended up being this whole like reverse psychology thing like "You're so intelligent" ... ah!

178

00:21:31.680 --> 00:21:34.320

Rebecca Pride: Tell me about the "As if" thing that she does.

179

00:21:35.490 --> 00:21:51.120

Celia D'Souza: Oh, it's brilliant so I'm actually writing my dissertation about something along those lines. I've mentioned Aileen, and so Stanislavski is very famous for his use of emotion memory, which is actors using their experiences from the past...

180

00:21:51.990 --> 00:21:53.310

Celia D'Souza:...In order to motivate....

181

00:21:53.940 --> 00:21:57.930

Celia D'Souza: ...A scene and emotion so it's real, so it actually comes from a real place and real thought.

182

00:21:58.260 --> 00:22:05.310

Celia D'Souza: With Allyand "As if", it's not about what you're feeling and what you're doing. It's about what the other person is doing, and if it's...

183

00:22:05.520 --> 00:22:15.420

Celia D'Souza: ...working to work towards your goal. So, the "As if" - it's a premise of putting the other person and imagining them as somebody in your life that triggers something in you.

184

00:22:15.960 --> 00:22:32.340

Celia D'Souza: And then, in that moment, that person and then you react to them, with the lines or without the lines depending on the given circumstance or situation. You act with them as if, as if they are a certain person, and we did a lot of exercises with it, and it was very helpful.

185

00:22:32.550 --> 00:22:34.410

Rebecca Pride: Do you find it helpful, as well Marta?

186

00:22:34.740 --> 00:22:45.570

Maria Ferrari: I do yeah. It's pretty life changing, I have to say, because also the way that she does it, I really appreciated it, because she says...

187

00:22:47.610 --> 00:22:49.110

Maria Ferrari: ...she's against the whole idea that you know...

188

00:22:49.170 --> 00:22:50.520

Maria Ferrari: ...that Acting needs to be this...

189

00:22:51.060 --> 00:23:00.750

Maria Ferrari: Terrible like, heart wrenching thing that you do. So, she says, "Do not choose anything or anyone that's triggering to you"

Celia D'Souza: traumatizing to you.

190

00:23:01.020 --> 00:23:11.730

Maria Ferrari: ... So don't choose you know...people that would cause like an actual negative reaction to you, you can always, always, find an alternative, an alternative...something or someone that you can think of that will trigger that.

191

00:23:12.030 --> 00:23:17.670

Maria Ferrari: And it's just it takes a while to wrap your head around I'm still you know some still working with it and...

192

00:23:18.780 --> 00:23:30.120

Maria Ferrari: But um but yeah like it just works, it just it just makes... gets those reactions out of, out of you that you wouldn't expect otherwise.

193

00:23:30.180 --> 00:23:30.960

Rebecca Pride: Wow that's cool.

194

00:23:31.020 --> 00:23:39.780

Maria Ferrari: Yeah, and it's easy - that's the thing. It's easy her method, is so easy once you get it. It's so simple and clear and it works.

195

00:23:40.080 --> 00:23:41.310

Celia D'Souza: This is going to be the part of the essay with AllyGonsalves!

196

00:23:42.480 --> 00:23:43.710

Maria Ferrari: [Laughs]

197

00:23:43.740 --> 00:23:44.400

198

00:23:45.990 --> 00:23:48.690

Rebecca Pride: It's like weirdly she takes the drama out of acting.

199

00:23:49.590 --> 00:23:51.090

Maria Ferrari: Kind of, yes, I know, yes, she does.

200

00:23:52.020 --> 00:23:52.740

Celia D'Souza: She takes the acting out of acting.

201

00:23:54.000 --> 00:23:55.080

Rebecca Pride: You need to tell her that...

202

00:23:55.860 --> 00:24:00.120

Rebecca Pride: I've come up with this catchphrase about your method... "You take the drama out of acting".

203

00:24:00.420 --> 00:24:00.900

Maria Ferrari: Yes.

204

00:24:00.990 --> 00:24:01.320

Celia D'Souza: I'm sure she'd love that.

205

00:24:03.150 --> 00:24:05.850

Celia D'Souza: It's because it's not it's not acting anymore it's...

206

00:24:06.360 --> 00:24:08.460

Celia D'Souza: So inspired by Meisner and Meisner's work...

207

00:24:08.700 --> 00:24:10.590

Celia D'Souza: Yeah, acting is reacting.

208

00:24:10.620 --> 00:24:11.190

Rebecca Pride: yeah.

209

00:24:11.280 --> 00:24:13.320

Celia D'Souza: it's a reaction it's a reflex it's not.

210

00:24:13.590 --> 00:24:14.340

Celia D'Souza: fabricated.

211

00:24:14.910 --> 00:24:16.140

Rebecca Pride: It's not, it's not fake.

212

00:24:16.590 --> 00:24:17.790

Maria Ferrari: mm hmm definitely.

213

00:24:18.180 --> 00:24:20.550

Rebecca Pride: So, I'm going to move on now to fittings.

214

00:24:20.700 --> 00:24:23.670

Rebecca Pride: Yes, cast your mind back to when you're in the fittings.

215

00:24:24.840 --> 00:24:30.420

Rebecca Pride: Q8: Do you feel that you have to perform in the fitting space, or are you just doing a job?

216

00:24:32.640 --> 00:24:33.810

Celia D'Souza: I would argue, neither.

217

00:24:34.890 --> 00:24:45.690

Celia D'Souza: Because I am just that. I am by using my own time to go and fit in the costumes. I don't feel like I have to play a part, will do anything, specifically, but it also doesn't feel like a job it feels like it's something that I need to do.

218

00:24:46.320 --> 00:24:47.250

24:34.890 --> 00:24:45.690

Celia D'Souza: I'm just like...

219

00:24:47.520 --> 00:24:48.990

Rebecca Pride: ...part of the job?

220

00:24:49.170 --> 00:25:02.580

24:34.890 --> 00:24:45.690

Celia D'Souza: Yeah, it's part of our rehearsal process...getting fittings is part of it. is just another day at rehearsals was just another part of our rehearsals, so I never felt like it was a job, not that I really feel like I had to act in a certain way yeah no I just.

221

00:25:02.790 --> 00:25:03.210

Rebecca Pride: Good.

222

00:25:03.240 --> 00:25:07.860

Maria Ferrari: Yeah, definitely not - it doesn't feel like performing.

223

00:25:09.480 --> 00:25:26.310

Maria Ferrari: At most, I feel like during the first fittings it wasn't a performance, it was more like a me sort of getting into a performance mode and state to feel like if the clothes would fit when I was when I was in character and doing some character movements, but that was the extent of it.

224

00:25:27.870 --> 00:25:43.560

Maria Ferrari: it's very I don't know it's kind of like a chill process and they're all so lovely.

Celia D'Souza: ...and it was also amicable and yeah so welcoming that we never felt like anything's expected of us apart from just...

Maria Ferrari: show up...

Celia D'Souza: being told where to go and what to do...

225

00:25:44.520 --> 00:25:55.560

Celia D'Souza: They always provide us things if we need them and tell us well in advance timings what we needed everything was so well laid out for us we're very, very lucky, you know.

Maria Ferrari: Yeah...

226

00:25:55.620 --> 00:26:01.200

Rebecca Pride: You feel that the costume production team will performing for your benefit ever?

227

00:26:01.770 --> 00:26:02.130

Celia D'Souza: no

228

00:26:02.880 --> 00:26:04.740

Celia D'Souza: I felt, I felt like at least...

229

00:26:05.010 --> 00:26:14.340

Celia D'Souza: In the fittings I went to I we also tried to make them feel like anything that we say doesn't need to be taken, because they are in charge of costumes...

230

00:26:14.820 --> 00:26:25.980

Celia D'Souza: ...we're all very friendly with one another...

Maria Ferrari: ...and I feel I don't know if performing is the right word but it's because I don't know them, you know, most of them outside of that...

231

00:26:27.000 --> 00:26:27.810

Maria Ferrari: ...context.

232

00:26:29.010 --> 00:26:29.790

Maria Ferrari: I do...

233

00:26:30.840 --> 00:26:33.420

Maria Ferrari: ...suspect that there's a certain level of.

234

00:26:34.440 --> 00:26:38.370

Maria Ferrari: You know you're the actress, so we need to keep you happy in a way [laughs]

235

00:26:39.690 --> 00:26:54.000

Celia D'Souza: It's kind of professionalism...

Maria Ferrari: Which is professional and I'm not mad about it, and I understand why you would do that, but I wouldn't be too surprised if, when they left maybe they would you know, have a couple of opinions about a couple of people.

236

00:26:55.380 --> 00:27:04.860

Celia D'Souza: Like everyone does

Maria Ferrari: Like everyone does, but you know I think it's professional to not show it and you know, maybe put on a bit of a performance and like "Yes darling we will do whatever you need".

237

00:27:06.180 --> 00:27:07.560

Rebecca Pride: We did a very good job of that you feel?

238

00:27:07.680 --> 00:27:09.300

Maria Ferrari: yeah.

239

00:27:10.350 --> 00:27:11.100

Celia D'Souza: yeah.

240

00:27:11.820 --> 00:27:12.540

Rebecca Pride: Okay, so.

241

00:27:14.400 --> 00:27:17.100

Rebecca Pride: Q9: What makes you feel comfortable when you're in a fitting?

242

00:27:18.150 --> 00:27:19.590

Maria Ferrari: What makes us feel comfortable?

243

00:27:19.590 --> 00:27:21.630

Rebecca Pride: What makes you feel comfortable in a fitting?

244

00:27:26.010 --> 00:27:36.510

Celia D'Souza: it's very, very specific, but a place to put my things. It's very specific, but I feel like, if I have my backpack on me and I have to get changed then and take my backpack and my outfits and my clothes...

245

00:27:37.050 --> 00:27:47.910

Celia D'Souza: ...it's...the whole atmosphere is just overwhelming. I feel overstimulated because I have to think about so many different things, and so I feel like a place to put my things is definitely very important and...

246

00:27:48.900 --> 00:27:57.240

Celia D'Souza: ...Somebody around all the time that can that we can be like "hey, by the way, is this Okay, or could we please do this?"

247

00:27:57.510 --> 00:28:07.830

Celia D'Souza: And I think they did that they had somebody just sitting right next to them changing places and they were available, whereas and then everybody else was in the room that we sat in to do the whole....

248

00:28:07.860 --> 00:28:16.410

Rebecca Pride: Did you feel vulnerable, though? Did you ever did you feel like because you have to change your clothes, I think, did you feel vulnerable at all?

249

00:28:16.440 --> 00:28:20.040

Celia D'Souza: Not as much

Maria Ferrari: At some moments, maybe... where... because...

250

00:28:21.390 --> 00:28:25.650

Maria Ferrari: ...yeah because the fitting rooms are like very big and they're just like curtains...

251

00:28:26.100 --> 00:28:35.340

Maria Ferrari: It does...I was changing pretty fast, so I was I wasn't like chilling and taking my time because I was like I don't know if it's someone going to come in, probably not and I'm not.

252

00:28:36.090 --> 00:28:50.190

Maria Ferrari: I'm usually not one to like to be fussed about those things like you know changing in front of people is part of the actor's job.

Celia D'Souza: We did have to change in front of people yeah sometimes but...

253

00:28:51.390 --> 00:29:02.340

Maria Ferrari: But yeah, I think, I think I'm more comfortable with like, I know that there's something like...I had a fitting, where I was with two other girls in the room, and I know them and it's fine and that's fine.

254

00:29:03.000 --> 00:29:09.210

Maria Ferrari: I think it was more nervous would like where like I was on my own, but I didn't know if there were there were going to send in someone at some point.

Celia D'Souza: Yeah.

255

00:29:09.690 --> 00:29:11.820

Maria Ferrari: There, if you like, the surprise element.

256

00:29:12.810 --> 00:29:16.050

Rebecca Pride: Did you feel they were respectful of your you know...

257

00:29:16.530 --> 00:29:20.250

Rebecca Pride: The fact that you are undressed and all the rest of it?

258

00:29:20.430 --> 00:29:28.890

Celia D'Souza: Yes, and not only that... I feel like they were very they were **very respectful** when we're getting changed. If we were ready, they would call out if they wanted to come in for any reason...

259

00:29:29.250 --> 00:29:42.780

Celia D'Souza: But also, something that was very important was that **they always asked for consent in everything**. If they wanted to touch a pin, if they wanted to fix a button, fix my collar, do anything near my body **they would always ask for consent**, and I feel like that goes hand in hand with stuff...[imperceptible words].

260

00:29:42.810 --> 00:29:44.610

Rebecca Pride: good yeah...

261

00:29:44.880 --> 00:29:52.740

Rebecca Pride: Yeah, so **Q10. what would make you feel uncomfortable did you feel uncomfortable in your fittings... it doesn't sound like it, but did you?**

262

00:29:53.250 --> 00:30:08.250

Celia D'Souza: I didn't feel rushed personally no I feel like something that would make me feel uncomfortable was if we were being rushed...

Maria Ferrari: Nods agreement...em...

Celia D'Souza: ...if they if they had like said "Okay, you have to go in and go, because we have people waiting for you to get changed and come in" and then I'm like...[mimes 'blah']

RP: You'd get stressed?

263

00:30:08.400 --> 00:30:11.850

Celia D'Souza: Stress yes yeah...everything was so calm.

264

00:30:12.900 --> 00:30:19.260

Maria Ferrari: Yeah, yeah, I'd say if there wasn't some sort of etiquette of like "I'm going to knock before I come in" ...or...

265

00:30:19.260 --> 00:30:19.590

Rebecca Pride: Consent...

266

00:30:20.730 --> 00:30:21.150

Rebecca Pride:

267

00:30:21.210 --> 00:30:28.260

Maria Ferrari: Exactly I feel like those things would make me uncomfortable but otherwise I feel like I felt comfortable most times.

268

00:30:29.700 --> 00:30:30.990

Celia D'Souza: Yeah, what would make you feel uncomfortable?

269

00:30:31.800 --> 00:30:32.760

Rebecca Pride: What you feel...

270

00:30:33.090 --> 00:30:35.700

Rebecca Pride: What would make you feel uncomfortable though so... being rushed...

271

00:30:36.180 --> 00:30:36.450

Maria Ferrari: Or

272

00:30:36.570 --> 00:30:48.420

Maria Ferrari: ...being rushed or maybe um yeah, because I had to like to change a few bras and like try a few like intimate garments a couple of times because they weren't working...

273

00:30:49.680 --> 00:30:53.340

Maria Ferrari: So, I guess, I would have felt uncomfortable if maybe they were in...

274

00:30:53.640 --> 00:31:06.330

Maria Ferrari: Like once I know yeah if there, maybe they weren't listening to me like "Oh, this is not working" or if they were like this disregarding what I was saying things of that sort, but all in all I'd say the that didn't happen.

275

00:31:06.750 --> 00:31:07.200

Rebecca Pride: yeah.

276

00:31:09.030 --> 00:31:19.170

Rebecca Pride: Q11: So, what aspects of wearing costumes do you find challenging as actors is energy to sometimes find the wearing of costume...

277

00:31:20.430 --> 00:31:24.390

Rebecca Pride: gets in the way of your performance or is difficult for you?

278

00:31:24.900 --> 00:31:26.070

Maria Ferrari: I'd say shoes...

279

00:31:27.630 --> 00:31:44.310

Maria Ferrari: ...Like I had the highest heels in the cast, which I didn't mind in the beginning. I love high heels. I don't mind at all and but they, you know, after a few days, after the days of performance they started to be very uncomfortable and...

280

00:31:45.870 --> 00:31:50.190

Maria Ferrari: ...yeah so that you know it's just that maybe it like hurts a bit and having to adjust to those things...

281

00:31:53.730 --> 00:31:59.670

Maria Ferrari: But it didn't say that, like they you like hindered my performance or anything...

282

00:32:01.020 --> 00:32:04.680

Maria Ferrari: It's just tiny things that could have been better um but...

283

00:32:04.830 --> 00:32:11.310

Maria Ferrari: Yeah, that's it.

Celia D'Souza: Yeah, I think in the perspective of the boys in the play it was...

284

00:32:13.500 --> 00:32:24.480

Celia D'Souza: you noticed the difference when I when I put a shirt on and a tie, and the coat and everything together... it kind of it does restrict slightly.

285

00:32:24.780 --> 00:32:26.250

Celia D'Souza And that's why I always...

286

00:32:27.330 --> 00:32:32.880

Celia D'Souza:... expressed that it was important to... because I know that they had some issues with renting everything out...

287

00:32:33.270 --> 00:32:40.320

Celia D'Souza: And now, so it was a bit and I felt myself getting a bit uncomfortable towards the actual show's themselves because.

288

00:32:40.860 --> 00:32:46.080

Celia D'Souza: I didn't know if the costume had been put together, yet, because they were still sourcing things. I hadn't been able to try and the costumes properly.

289

00:32:46.410 --> 00:32:54.360

Celia D'Souza: Then we got Covid, so that pre assessment got postponed, so we didn't try on the costumes and then suddenly, it was the week of performing.

290

00:32:54.750 --> 00:33:06.390

Celia D'Souza: And we didn't know if the costumes were going to suit...going to feel right because the men's... they were quite thick and so a lot of the movement was restricted. I remember, there was once one specific dance move that meant Maria did it...

291

00:33:07.290 --> 00:33:22.350

Celia D'Souza: In the show that I couldn't do anymore, because I couldn't bend my arms anymore properly and, but it wasn't that it made me feel uncomfortable. it was that I was aware that some things would change because I was wearing a suit and, but that was the only thing.

292

00:33:23.490 --> 00:33:37.320

Maria Ferrari: Yeah, and I feel like any challenges as well, they were they were also sort of like a challenge to get in character, for like for me, because it has a female character had lots of like undergarments ...

293

00:33:38.370 --> 00:33:49.890

Maria Ferrari: And they weren't a challenge, they were just a bit weird to get adjusted to like the bras a bit weird, there's a garter belt which I've never worn in my life and so it's all..

294

00:33:49.980 --> 00:33:50.910

Maria Ferrari: that kind of stuff.

295

00:33:52.200 --> 00:33:52.530

Rebecca Pride: Yeah, stockings.

296

00:33:52.830 --> 00:33:57.210

Maria Ferrari: Yeah, you just get used to it, but I also found it...

297

00:33:58.290 --> 00:34:05.010

Maria Ferrari: ...fun, because, as I was putting them on it was taking me ages just put my tights on. I was like - this is what they did in the day!

298

00:34:06.540 --> 00:34:07.080

Maria Ferrari: This is how they...

299

00:34:07.950 --> 00:34:10.020

Maria Ferrari:...get into how you get into character.

300

00:34:10.260 --> 00:34:14.370

Rebecca Pride: ...you get into character...all that stuff the stockings and everything did that help you to get into character?

301

00:34:14.940 --> 00:34:25.710

Maria Ferrari: I think so... I don't know Okay, so I don't know if it helped me. I think it was a nice addition, and it was good to like to think about it and.

302

00:34:26.580 --> 00:34:38.700

Maria Ferrari: It gave me more food for thought that's the thing. It didn't particularly like hold me. I feel like even without it, I would have been able to get in there - to get in the zone.

Celia D'Souza:...get in the zone..

303

00:34:39.720 --> 00:34:52.230

Maria Ferrari: Um but yeah, I'd say, I'd say, that was my experience.

Celia D'Souza: Personally, I act, not I act in the costume but I, I am very...

304

00:34:53.700 --> 00:35:10.260

Celia D'Souza: I can't English words right.

Maria Ferrari: Reliant?

Celia D'Souza: I am very reliant on costume a lot of the time. It's not, that it has to be an amazing costume, but I do use my costume in order to influence how I behave and, that being said, I had my pre-show - I wore a nurse's outfit.

305

00:35:11.370 --> 00:35:11.700

Celia D'Souza: As, em.

306

00:35:12.990 --> 00:35:27.270

Celia D'Souza: As one of Women's Institute and as soon as I change into Benedick and the quick change as soon as that suits on it's an automatic shift...the shoes make a difference... the way that the trousers sit in my waist makes a difference, the way I hold myself.

307

00:35:27.690 --> 00:35:37.590

Celia D'Souza: As soon as I get in that costume, or as soon as there was something different from Cat it was straight away, it was almost like, you know when you get that smell...

308

00:35:37.680 --> 00:35:38.910

Celia D'Souza: ...when you're a child and it...

309

00:35:39.090 --> 00:35:48.900

Celia D'Souza: ...washes over you and you remember that memory? It's almost like I could feel myself getting into Benedick's character and personality traits from having that outfit associated with it.

310

00:35:49.140 --> 00:35:50.010

Rebecca Pride: Well, that's good.

311

00:35:51.630 --> 00:35:58.710

Rebecca Pride: So, so this question you've kind of answered, really, but Q12: Do you think the costume adds a lot to the overall quality of performance?

312

00:35:59.910 --> 00:36:01.620

Rebecca Pride: Or do you think it gets in the way?

313

00:36:02.640 --> 00:36:08.760

Maria Ferrari: No, I think it adds to the quality, I mean it adds to the quality of the production in itself...

Celia D'Souza: ...but it doesn't take away.

314

00:36:09.840 --> 00:36:17.550

Celia D'Souza: It doesn't take away from the... I feel like it doesn't take away from the actors themselves.

Maria Ferrari: Yeah, yeah, exactly...

Celia D'Souza: Is that what you were trying to say?

315

00:36:19.080 --> 00:36:27.630

Maria Ferrari: Okay, so I think no - it's fine it's fine. I think it adds to the overall quality of the performance of like the performance as like the production.

316

00:36:27.930 --> 00:36:37.830

Maria Ferrari: And it also does add a bit to the quality of the performance as an actor, like my individual acting performance. I think, I think it just adds detail.

317

00:36:39.150 --> 00:36:56.160

Maria Ferrari: And you know, like oh now I have gloves. How did I wear gloves? Do you take them off? What happens with them, you know, a whole thing? So, it adds it adds detail. I think I wouldn't know if it if it like improves the performance at least.

318

00:36:57.510 --> 00:36:59.850

Maria Ferrari: Again, my experience.

319

00:37:01.770 --> 00:37:14.070

Celia D'Souza: In terms of.....obviously, having actors in all blacks on stage and having the actors, all the 1920s costumes make a massive difference for the audience because it creates the world around them, and because it was an immersive piece, specifically in this production...

320

00:37:14.430 --> 00:37:23.400

Celia D'Souza:...costume made a big, big, difference in my opinion, and we wouldn't be able to achieve the same atmosphere that we could, with[out] all of those costumes included.

321

00:37:23.910 --> 00:37:32.310

Celia D'Souza:...And as an actor, I like I said, I feel like costume helps me a lot and I start thinking about costume...

322

00:37:32.610 --> 00:37:42.420

Celia D'Souza:...very early on in my character, whether I'm making it myself - where I'm in a show. I start thinking about what would my character do with the costume that is given to me?

323

00:37:43.620 --> 00:37:54.690

Maria Ferrari: Yeah, I do have to add...It did give me for the pre-show part when we were Women's Institute. I have to say that the costume gave me a lot of confidence, because I was not very confident with that part because it was...

324

00:37:55.320 --> 00:38:00.570

Maria Ferrari: ...improv just talking to the audience in character, with an accent, which I can't do.

325

00:38:01.920 --> 00:38:09.120

Maria Ferrari: And I winged basically on the week, so if we had been like in blacks or in you know bad costumes I...

326

00:38:09.420 --> 00:38:18.120

Maria Ferrari: ...Probably the embarrassment of that would have been even more [embarrassing]...

Maria Ferrari: straight away it's Maria in a bad costume with a bad accent.

327

00:38:18.420 --> 00:38:34.350

Maria Ferrari: At least in this I was in a good costume, so people are already looking at you, so you know interested and then it can skim over the fact that my accent wasn't great, and it does give you confidence to sort of go out there, because it does change - it completely changed.

328

00:38:35.400 --> 00:38:42.270

Maria Ferrari:...my posture in you know how I decided to walk and talk and yeah so that was same for...the first fit especially helped.

329

00:38:43.530 --> 00:38:56.070

Rebecca Pride: Brilliant, Q13: So, which part, do you think has the greatest impact the costume or the set design, so the costume design or the set design? It's a bit of a difficult question because you didn't have a set then, did you?

330

00:38:56.070 --> 00:39:05.820

Celia D'Souza: Yes, I'm glad [you asked this] - we are a bit biased because we didn't have a set so I would argue, to say that costume is more important, however....

331

00:39:07.410 --> 00:39:18.990

Celia D'Souza: If we can consider sets that is created by people and set as an you, that is your set like the site specific yeah and it's built by people...I feel like...

332

00:39:19.950 --> 00:39:30.570

Celia D'Souza: At least from all of the productions that I've done... really big never [there's] been reliance on set because, I mean in my high school at least they didn't have the budget for us, and we never had set really.

333

00:39:30.690 --> 00:39:34.290

Rebecca Pride: You almost can't answer that question, can you?

334

00:39:34.590 --> 00:39:40.830

Rebecca Pride: In relation to this production, which is a pity, because if you had to have that set you really could answer that question.

335

00:39:40.830 --> 00:39:47.820

Celia D'Souza: I know I would have commented on how much I loved the fake grass!

336

00:39:48.840 --> 00:39:51.480

Maria Ferrari: - Yeah, I think I mean, I do think bias or not, that costume is more important.

337

00:39:53.550 --> 00:39:59.940

Maria Ferrari: I mean yeah because you can when you see costume you can then use, I mean like the audience uses their imagination...

338

00:40:00.180 --> 00:40:09.780

Maria Ferrari: ...to build toward around it. Well, if we have a fantastic set and not and like you know wearing blacks, if we had the set that we were supposed to have in blacks...

339

00:40:10.170 --> 00:40:13.050

Maria Ferrari:...the set doesn't do anything because you're looking at people dressed in blacks.

340

00:40:14.340 --> 00:40:16.230

Maria Ferrari: So, I do think costumes were important.

341

00:40:17.250 --> 00:40:28.440

Rebecca Pride: Brilliant well that's it guys, like, I just want to ask you Q14: Is there anything else you'd like to add about your experience of working on *Much Ado* that, we haven't talked about?

342

00:40:30.330 --> 00:40:31.920

Rebecca Pride: In relation to anything really.

343

00:40:32.040 --> 00:40:34.680

Maria Ferrari: In relation to anything?

344

00:40:37.590 --> 00:40:50.790

Celia D'Souza: I would like to emphasize massive difference between the show that we did in the autumn term, which was *The Changing Room* and the show we did this time, which was *Much Ado About Nothing*.

345

00:40:51.300 --> 00:40:53.040

Rebecca Pride: Different in relation to what?

346

00:40:53.310 --> 00:41:08.160

Celia D'Souza: In relation to this is: this is what we were supposed to achieve with the show. We got a lot of complications from covid and set and things like that, but I feel like the collaboration were there, but the costumes were on point everybody was communicating.

347

00:41:10.020 --> 00:41:15.570

Celia D'Souza: The actors felt comfortable, I hope that everybody else in the other departments also felt comfortable with the whole...

348

00:41:16.290 --> 00:41:26.280

Celia D'Souza: ...progression of the rehearsal period, but I feel like to say that this was one of the best experiences that I've had as an actor and with all the people and I'm very, very happy and grateful.

349

00:41:27.240 --> 00:41:40.140

Maria Ferrari: Yeah definitely, yeah, comparing especially yeah. I was in the same show that Celia was *The Changing Room* while we're anonymous - I'm just going to say, like the costumes were not very good, like the whole production was not very good.

350

00:41:41.460 --> 00:41:44.280

Rebecca Pride: I don't know anything about that production so you can say whatever you like.

351

00:41:46.050 --> 00:41:52.290

Maria Ferrari: Pretty sub-par script...

Celia D'Souza: everything went wrong, everything...

Maria Ferrari: Yeah, like a director who was very inexperienced.

352

00:41:53.280 --> 00:42:00.150

Maria Ferrari: And costumes and to be fair, I have to say, like the costumes weren't particularly good and if I'm going to compare...

353

00:42:00.450 --> 00:42:07.380

Maria Ferrari: Also, the way the costume Team, you know conducted themselves, but like a lot of people were uncomfortable in their costumes the first time around.

354

00:42:07.740 --> 00:42:16.230

Maria Ferrari: And that was you know they try to help a bit, but it didn't work and there were many instances where people were...

355

00:42:17.100 --> 00:42:27.570

Maria Ferrari: ...didn't like how the fittings went or they didn't like how they looked on stage, and you know so comparing it to this group, who was so careful and creating everything- yes.

356

00:42:28.350 --> 00:42:42.840

Maria Ferrari: I also want to add one more thing just about the attention to detail because we had this very much with *Much Ado*, we had this woman from the Women's Institute, what was the name?

Celia D'Souza: Joyce

Maria Ferrari: Joyce came in and talked to us.

357

00:42:44.040 --> 00:42:47.310

Celia D'Souza: The oldest Member, yes, the Women's Institute in Bournemouth.

Rebecca Pride: Really?

358

00:42:47.340 --> 00:42:55.350

Maria Ferrari: Yeah amazing, she's lovely and she came to talk to us about like the war and her experience and then she came to watch the show.

359

00:42:56.550 --> 00:43:08.670

Maria Ferrari: And we talked about a lot about like clothes and like how it was like clothes at the time, and I remember she came for the first night, and I was wearing tights with like a line.

360

00:43:08.790 --> 00:43:10.710

Rebecca Pride: On yeah...seamed stockings, yeah.

361

00:43:10.920 --> 00:43:23.040

Maria Ferrari: Yeah, and she just she was telling me that I looked fantastic, and she said, and those sides [seams], I mean they must have cost you a fortune and I pretended to be in character, because I had to draw them on myself.

362

00:43:24.060 --> 00:43:36.900

Maria Ferrari: At the time, and then I went to Fiona, and I told her like this is what she said, and she said, "Oh I'm so happy like we spent so much time researching it", and so I just thought that was a testament to like the amount of work that they put in - just fantastic.

363

00:43:37.260 --> 00:43:38.280

Rebecca Pride: detail

364

00:43:38.340 --> 00:43:39.390

Rebecca Pride: Yes, yeah.

365

00:43:39.690 --> 00:43:45.780

Celia D'Souza: Definitely, I feel like there was also a big turnaround in terms of in the last term, there were...

366

00:43:46.230 --> 00:43:53.310

Celia D'Souza: ...I mean, it was a bit of a controversial topic, but there was a talk about in *Mermaid*, they wanted to put Sea-Witch in fat costume, and they wanted to and...

367

00:43:54.120 --> 00:44:08.460

Celia D'Souza: In a fat suit and I feel like they ended up dropping the idea for some reason I'm not sure why but I felt like amongst the cast Members, we were all just discussing how that probably wouldn't have been very appropriate. And then with *The Changing Room* as well, they mentioned...

368

00:44:10.170 --> 00:44:20.160

Celia D'Souza: At one point that they wanted the female presenting characters to wear more form fitting things, and then the boys were wearing more loose-fitting things and I feel like...

369

00:44:20.700 --> 00:44:30.960

Celia D'Souza: I felt nothing of that sort in this show. Everybody was very conscientious about being not only body positive, but also making sure that everybody's comfortable.

370

00:44:31.020 --> 00:44:33.390

Celia D'Souza: Not we want to accentuate your figure, for any reason yeah.

371

00:44:33.930 --> 00:44:34.500

Celia D'Souza: [Imperceptible]

372

00:44:35.220 --> 00:44:38.310

Rebecca Pride: The costumes were truthful when they?

373

00:44:38.430 --> 00:44:39.780

Both: Yeah, very.

374

00:44:40.740 --> 00:44:44.400

Rebecca Pride: I think when you do your fat suits and all that kind of thing.

375

00:44:44.700 --> 00:44:49.680

Rebecca Pride: You have to have... there has to be kind of good reason behind all that kind of stuff, if you're going to do it.

376

00:44:49.740 --> 00:44:50.370

100%.

377

00:44:51.420 --> 00:44:51.960

Rebecca Pride: You know.

378

00:44:52.650 --> 00:44:54.330

Rebecca Pride: Because it is right sometimes.

379

00:44:56.820 --> 00:44:58.440

Rebecca Pride: Things are right, sometimes.

380

00:44:58.740 --> 00:45:02.760

Maria Ferrari: Yeah, Nat had a little belly for *Much Ado* to play the... [game]

381

00:45:02.970 --> 00:45:14.610

Maria Ferrari: And in the beginning, I thought, when I heard it again, I was like "oh that's not cool", I think that should have not been but there, but in hindsight it wasn't, it wasn't offensive, it was just to give her more of a...

382

00:45:15.330 --> 00:45:22.920

Maria Ferrari: ...shape the character

Celia D'Souza: There was a purpose behind it - it was the women's institute character playing putting on a belly to be an older man.

383

00:45:22.950 --> 00:45:32.700

Maria Ferrari: Yeah, whereas in the *Mermaid* case, it was, "We think the sea witch should be fatter", yeah which didn't add to the show in any sort of way yes.

384

00:45:33.600 --> 00:45:37.350

Rebecca Pride: Yeah wow well is there anything else you'd like to add?

385

00:45:38.430 --> 00:45:43.290

Maria Ferrari: I think that's it for me yeah, I'm good

Celia D'Souza: I'm very happy yeah.

386

00:45:43.620 --> 00:45:48.720

Rebecca Pride: Right well, thank you, that was really lovely talking to you, and I think we've got some great material there.

387

00:45:51.030 --> 00:45:56.610

Rebecca Pride: Yeah, thank you very much indeed. I know you're really busy, and good luck with your hopefully I'll come and see *Cyrano*.

388

00:45:57.090 --> 00:45:58.590

Maria Ferrari: That would be lovely yeah.

389

00:45:58.890 --> 00:45:59.760

Rebecca Pride: It would be nice to come and see it.

390

00:46:00.630 --> 00:46:03.900

Celia D'Souza: Come and say hi yes, of course,

391

00:46:05.220 --> 00:46:16.680

Rebecca Pride: Of course, but yeah thank you very much and I loved your performances, they were really great, and I enjoyed the show, so much. So, thank you very much, and you can just think of me now transcribing ...

Both: Good luck!

392

00:46:19.680 --> 00:46:21.390

Rebecca Pride: Our...45-minute interview!

393

00:46:21.690 --> 00:46:24.870

Rebecca Pride: Which should probably be about 15,000 words.

394

00:46:25.680 --> 00:46:27.180

Maria Ferrari: Oh, my God.

395

00:46:30.270 --> 00:46:30.720

Maria Ferrari: No more worries...we're selling it to them.