

TFD discussion-20221205_160127-Meeting Recording

December 5, 2022, 4:01PM

28m 23s

● **Roxanne Korda** started transcription

RK **Roxanne Korda** 0:05

OK. Oh, it's going to do transcript, OK.
Uh-huh.

AK **Alexander Kaniewski** 0:09

Something.

RK **Roxanne Korda** 0:09

Yeah.
OK so I have some some questions. It's just kind of engaged like how the process was for you and.

AK **Alexander Kaniewski** 0:19

Mm-hmm.

RK **Roxanne Korda** 0:19

Thought your reactions are to it so.
Umm. First of all, I've got. What did you feel were the aims of this project?

AK **Alexander Kaniewski** 0:29

And I felt the aims of the project was to create a an opera for for a planetarium and for the planetarium and the medium of opera to be as integrated as possible. So the idea that we were very clear that we were making this opera for the planetarium and as it's claimed to be the first ever opera for a planetarium and space, it was exciting to explore how we could make the most of of that space.
Through the medium.
Umm.

RK **Roxanne Korda** 1:01

Yeah.

AK **Alexander Kaniewski** 1:02

So. So yeah, that was one of the main aims. I think one of the other aims was to take a a topic or a theme that wasn't particularly narrative driven. And to translate that through the medium again and explore the scientific sort of.

RK **Roxanne Korda** 1:05

Yeah.

Mm-hmm.

AK **Alexander Kaniewski** 1:24

Data and material that from that kind of world and somehow translate that through within the music and the movement and and such. So so taking things that are found materials from science and and the material of the planets that we were working with and the Trappist 1 system and to try and convey that through music and and theater and so on.

That was another main point.

RK **Roxanne Korda** 1:50

Yeah, definitely. And then, did you, I mean, do you think that we were successful at meeting the those aims?

AK **Alexander Kaniewski** 1:58

Umm yeah, I think I think.

I think we were successful in translating the material into the medium and I think we were also successful at utilizing the planetarium space, whether that the older material, whether that the story or the nature of the material was conveyed to an audience without leading the program notes is is another.

RK **Roxanne Korda** 2:06

Umm.

AK **Alexander Kaniewski** 2:23

Debate in itself, and also one of whether it's that is relevant, even you know either or, or whether it's simply they came to a piece of theater and they experienced it and they enjoyed it. And the making of this theatre had its influences in these areas and was on the journey. He we created the piece from that stimulus. But what was received at the end was again open to interpretation and an own take of it.

Because I like works like that. I'm not, I'm not.

Not put off by being.

Umm.

By questioning what I just watched, and if anything, things are more interesting to me, if there it isn't straight down the line, this is what I just watched. I totally understand it. If there's an error of ohh I can sort of understand that bit and or I can piece it together. Or maybe if I watch it again I might get a little bit more about it or something else might speak to me or or I think it's about this but you think it's about that.

RK **Roxanne Korda** 3:04

Yeah.

I.

AK **Alexander Kaniewski** 3:24

I don't mind working. That's like this and I quite like making workers on that. So that wasn't a problem for me.

RK **Roxanne Korda** 3:31

OK, good. Yeah, I mean that was that was actually like related to my last question here which was.

I was gonna ask you if you could describe your experience of the work as an audience member as well, which I know is hard because you were so like involved in the making of the work that you kind of already started doing that there.

Umm.

So maybe we don't need to ask that question now.

AK **Alexander Kaniewski** 3:53

I think as as an audience member.

The sound was, you know, the sound in the space was lovely and the.

I think I think the movement.

Utilizing the space, but I think that the the just the lack of space in there was that was

a. It was a huge.

RK **Roxanne Korda** 4:15

Uh.

AK **Alexander Kaniewski** 4:17

A detriment to that in a way. And and of course, the all these problems that we knew already, you know, with the the seats being so ohh far backwards and the and the craning of the next to see what was going on.

I think the movement struck a chord where you didn't have to follow it. It was happening. There were people moving and and it became more textural rather than. You're having to follow all the time where everyone was. It was more of you were immersed in this environment that was happening. So. And I think that was the best way to play it with the space, because if we do, if we did try to bid too literal, I mean some of the sections were quite literal with the, you know, the shoe and colliding and and.

RK **Roxanne Korda** 4:53

Umm.

Yeah.

AK **Alexander Kaniewski** 5:04

And they were dramatic, but they were there was an air of a sort of static Ness about it. I think it was that air of the kind of the only two places that we had light. And you could stand in that place or you could stand in this place. And then you have light. So you have to sort of linger there while you sing and then move up. So I think that was a.

RK **Roxanne Korda** 5:18

Yeah.

AK **Alexander Kaniewski** 5:23

For me, to the detriment of the performance, but of course only a practical issue.

RK **Roxanne Korda** 5:28

Yes. So something that we can, I mean, we're gonna do it again in January.
So this is something that we can.

AK **Alexander Kaniewski** 5:35

In the planetarium, again in the same space, OK.

RK **Roxanne Korda** 5:35

Right in the planetarium. Again. Yeah. So I haven't. Sorry. I haven't had much time to think about it. Got this show in December.
But we're doing it again. So I mean, if you have any time and you wanted to like come and and check out stuff like that.

AK **Alexander Kaniewski** 5:47

I don't know if I'm gonna have any time, but but I could definitely come. I could maybe come into your dress rehearsal or whatever if you want, yeah.

RK **Roxanne Korda** 5:49

No.
Yeah you could do. I mean, that's really useful and we will try and put more light in. So because that was definitely something that I got also a lot in the questionnaires stuff at the light. And then also the.
Something else from the questionnaires was about that there was no Sir titles and people really wanted to be able to like, see some of what's being said. So. But I don't want it to be. I don't know how you feel about it, but I don't want it to be like a classic traditional cert title of everything. So I was thinking just of having more like verses or like key sentences kind of floating around on the Dome.

AK **Alexander Kaniewski** 6:30

Yeah. I think like in the start, you know how with the rolling text and stuff like I think ink being creative with it or like you said Ed having words or phrases sort of come

out in particularly once the repeated an awful lot. And and there may be or hard to hear but but yeah, like you said to have.

RK **Roxanne Korda** 6:34
Yeah.

AK **Alexander Kaniewski** 6:51
Yeah, textures of the text do again or important things that you want people to understand for the for the story or for the narrative.

RK **Roxanne Korda** 6:51
Umm.
Yeah, exactly.

AK **Alexander Kaniewski** 7:00
It come out, I think that would be a good idea.

RK **Roxanne Korda** 7:02
Yeah. Yeah. So that is, we will, we will be working with Leon to add that layer on to the.
Onto the domes all at the start of January. Yeah, so yes. Ohh cool. OK, so let me get my list of questions again.
Um. Ohh yeah. So we kind of followed quite a sort of cyclical process of the work. You know, we made like different levels of the work and we work with lots of different people and they came in at different stages and but you were there like quite from like very early on I guess it was basically like I wrote a script and then you came in really.

AK **Alexander Kaniewski** 7:35
Yep.

RK **Roxanne Korda** 7:36
So you had a lot of experience with all of those different people.
So yeah, I just wondered if you could talk a little bit about your experience of that kind of iterative process. If you felt like, did you like notice we were going through

this kind of constantly flowing process and what was it like to have like other people thrown in to work on the project all of the time?

AK **Alexander Kaniewski** 7:56

Umm.

I think I think the the early stages, a lot of of the groundwork was done really wasn't it when we were, when we were still with Tadashi and and so on, we would we would exploring pretty much the themes and the pictures and so that was probably the 1st way when we made the first film as well.

RK **Roxanne Korda** 8:16

That was, yeah.

AK **Alexander Kaniewski** 8:17

My.

Umm. And also we were we were nailing down some of the movement at that point. So we got a chance to sort of have a a a pre run at it in a way didn't we? And and that was good. I think it was good to rank these materials and make the film feel like we've achieved something.

And and then we could bring that forward into into this, this second iteration, as you said with the Leona and.

Amy, don't listen, Amy.

RK **Roxanne Korda** 8:44

Yes, Amy. Yeah, yeah, yeah.

AK **Alexander Kaniewski** 8:47

Yeah.

RK **Roxanne Korda** 8:48

Yeah, yeah. And there was also, like, Niambi made the paper flowers and.

AK **Alexander Kaniewski** 8:53

Ohh yes.

RK **Roxanne Korda** 8:54

Then Tony, Toni, Ambient Tony also contributed to the film about with some props and things so that we filmed.

AK **Alexander Kaniewski** 9:01

Well, not a lot of that was used. In the end, it wasn't. I don't know. What's it what?

RK **Roxanne Korda** 9:05

The I mean, the paper flowers were used. There was some, there was, you know, the like. Stop promotion of the flowers. Done. Yeah. That was. Those were her flowers. And then Nahr Tony made this.

AK **Alexander Kaniewski** 9:11

Yeah, yeah. Growing. Yeah. Yeah, yeah.

RK **Roxanne Korda** 9:20

A circular spinning disk. Yeah, so that wasn't used very much, which was a shame, no.

AK **Alexander Kaniewski** 9:21

Spinning disk, yeah.

No.

Do do you feel that that was a success in bringing them?

It on board to think that that it it added to the piece or do you think it was just something for them to do?

RK **Roxanne Korda** 9:38

Yeah, it's, I mean, I I like that. They really took on the theme of the flowers because I felt like we had kind of let that idea drop in everything that we've done beforehand.

AK **Alexander Kaniewski** 9:46

Umm.

RK **Roxanne Korda** 9:48

And I think that is a nice metaphor, and it's just pleasant for the audience. But, I

mean, I think it, I think it works nicely as well. But there were a lot of things that they did that we didn't manage to integrate and it did feel a little bit like we were just kind of getting them to do things sometimes. So, but then I don't know if that's like an maybe that's an important part of the process that you have to just like, oh, sorry, my cat, you have to just, like, do a lot of output in order to get to something that is the final product.

AK **Alexander Kaniewski** 10:17
Mm-hmm.

RK **Roxanne Korda** 10:17
Umm but.

Yeah, I think there's.

I'm I'm. I feel. I felt sad that we weren't working with Hadash anymore so much as well, because I felt like he'd put a lot of thought into the characters and displaying them and this kind of like the young inside of it cause a lot of the taste was based on that, and that wasn't taken on at all by the art students. So like all of these ideas are the shadows and like different personas. So.

That would be something I would be interested in exploring further if we were ever gonna be able to, like, do a different production of the piece.

AK **Alexander Kaniewski** 10:57
Umm.

RK **Roxanne Korda** 10:59
Yeah.

So that was my feeling about it.

AK **Alexander Kaniewski** 11:04
Umm I it was a bit strange for me.

Particular, particularly with the, the the addition of the the Flippy Garmin thing that was that was.

RK **Roxanne Korda** 11:14
Right.

AK **Alexander Kaniewski** 11:15

It was just a bit like, you know, now there's some art students involved and they're making some stuff.

You know and.

And you know nothing against Amy. But you know, I don't know what she made was. It got lost in in the my opinion in the in the in the performances in the, you know none of the detail could be seen because it's it's theatre and it's dark and it just didn't have the scale for theatre or an understanding of, you know what, what would be apparent in that way. And it was backwards, wasn't it in the end.

RK **Roxanne Korda** 11:39

Umm.

Yeah.

And it was backwards. Yeah. Yeah. Even though we went through with her quite a lot. And I had a couple of phone calls with her, but.

But yeah, I think I think we haven't really managed to achieve like fully the drama of that moment. Yeah, and it is partly, you know, the limitation to space and I I think why can't we just do it as lighting and the and the Dome that would really be the way to do it I guess.

AK **Alexander Kaniewski** 12:13

Yeah, I think so. But you know, you could eat, you know, show these kind you something colliding and and then the burst of light or whatever it could be. Yeah, I don't. It's like I think something through the Dome is probably the best way to do it.

RK **Roxanne Korda** 12:14

Time.

Yeah, it's just.

Yeah, well, maybe, yeah.

AK **Alexander Kaniewski** 12:26

Because for me, it's that that moment of the kind of the moment prior to it is, is, is great. I think when you're coming together and and and such. But I I I I doubt that that the lifting of the tabard and the swapping round and would it would translate or

or does translate or or even.

Is is any good?

RK **Roxanne Korda** 12:50

Yeah, it's too symbolic and it's not really.

It's just, it's just too, too small. Think. Yeah.

AK **Alexander Kaniewski** 12:57

Yeah, it is a bit small.

RK **Roxanne Korda** 12:59

Yeah. I mean, yeah, it would have been better. It was just like all green on that side as well, maybe, I don't know.

AK **Alexander Kaniewski** 13:04

Yeah. Yeah, yeah, yeah, yeah, yeah, it would. It just it's just.

Yeah.

RK **Roxanne Korda** 13:09

Hmm.

AK **Alexander Kaniewski** 13:10

Just doesn't have impact.

RK **Roxanne Korda** 13:10

Well.

Uh, something think about for January because.

AK **Alexander Kaniewski** 13:14

Umm.

RK **Roxanne Korda** 13:14

Umm can work with? We're gonna. I'm gonna have some time to work for Leon on redoing some of the visuals so we can probably add something in there. It's more just figuring out how to time it to the ensemble.

But, Umm, maybe Danny just should conduct 2A like a click track, and then it would be.

Always timed.

AK **Alexander Kaniewski** 13:37

Umm.

RK **Roxanne Korda** 13:38

So.

Yeah.

Yes. OK. So many elements there's.

AK **Alexander Kaniewski** 13:44

What was the question, sorry.

RK **Roxanne Korda** 13:46

No, I'm just thinking. Sorry. Just so many elements always hard to bring together.

Oh yeah. So next question was.

Oh, this will be of also kind of touched upon this as ours. Did you feel that we were blending with all the well with all the creative collaborators involved, so?

I guess like touching on like, how did you feel that?

We blended between for example, like the music and the story and the movement and the music. And then like there's the visual experience of it as well.

AK **Alexander Kaniewski** 14:17

I think I think the the Dome elements were very strongly integrated as in that you could see that they were from the same place as the costumes and the characters. So I think they worked well.

Umm, they didn't see how to place and again with the music. It was the the, the the Dome, the Dome.

The sort of texture or fluttering of the dough sections for the what are they called the the like, the quieter melodramas?

RK **Roxanne Korda** 14:46

The manager.

Yeah, yeah.

AK **Alexander Kaniewski** 14:59

I I I are you. I think I enjoyed the first couple, but then I I it became a bit see me for me.

RK **Roxanne Korda** 15:07

OK. Yeah.

AK **Alexander Kaniewski** 15:08

Just if if you were gonna revisit them that that would be something that I'd say was that the the, the, this sort of I think this is one of them is a bit dull and and I mean I I know the focus isn't on the screen at that stage more on the music and and I really like the that the way it's structured in that way is you've got a piece of action and then you've got this sort of more quieter interlude and then and then so on and I think that's really nice and just feel that.

It would the the very same thing, or the very yeah in some ways.

RK **Roxanne Korda** 15:41

Yeah.

No, fair enough.

Yeah, it was difficult with those. Something else think about like how to create something that is not dramatic in the way that the other bits were dramatic because it's not the way the drama is. So. Yeah, but something that's really interesting. Yeah.

AK **Alexander Kaniewski** 15:52

Yeah.

Yeah.

No, I mean I like it. I just think it's.

People are gonna be a bit like, oh, it's this. It's this again kind of thing. I don't know.

RK **Roxanne Korda** 16:03

Yeah, yeah. Will it be interesting to maybe figure out when you start feeling like that, because perhaps that's the moment to then change it, you know? And then so you

keep people on their toes a bit. If you can figure out, maybe I'll watch through them, figure out what moment is like. I'm getting a bit bored now.
Then yeah.

AK **Alexander Kaniewski** 16:20

And you can push it a bit longer. I think if you you know when you get, when you're feeling a bit bored, then push it a bit longer and then change it. Ohh I'd be longer. Snap it because.

RK **Roxanne Korda** 16:31

Yeah.

Cool. Well, I think we're coming into my list. Ohh yeah, I was just been all but just for the sake of it. Did you feel about lockdown? How did you feel? Locked down had affected the project. Do you think it was positive?

The effect of having to like do all those conversations on on zoom or like.

AK **Alexander Kaniewski** 16:51

It gave me I had time to make the costumes so it was effective in in that way. As an I, you know, I wasn't particularly busy, so I had I had.

RK **Roxanne Korda** 16:52

Yeah.

Yeah.

AK **Alexander Kaniewski** 17:01

Ample. And I could do that at home without.

Needing to meet with people and such so it was positive in that way that it gave me the time to sit and make these costumes for you.

RK **Roxanne Korda** 17:09

OK.

AK **Alexander Kaniewski** 17:19

So yeah, but then when it came to just working in the bubbles, of course.

You know we we it was it halfway there and then full way there in a way. But I think

that was good because it made us we we were able to without them singing and moving we were able to sort of concentrate on that movement and get it good for them. When it came to teaching it to the opera singers.

RK **Roxanne Korda** 17:29
Yeah.

AK **Alexander Kaniewski** 17:42
It was already tried and tested and they cause they've got, you know, singing as well to contend with that it was a we knew the material worked and we knew it was strong.

RK **Roxanne Korda** 17:52
Yeah, that's right. We didn't have to.
Them hurt all of the pressure on her performance.
To find out how it was going, we could reasonable to do it in other ways, which was nice.

AK **Alexander Kaniewski** 18:03
Umm, I think it was important to slow it down though. Ohh as or or you know in the intended speed of of it. Because I think when I remember when they were first doing it, they were racing through it and it was just a little bit kind of.

RK **Roxanne Korda** 18:03
Umm.

AK **Alexander Kaniewski** 18:17
Too overly acted? For me, it was needed to be more textural and and particularly the on the, you know, the ensemble of the sun. And then we're doing the things they needed to be more.

RK **Roxanne Korda** 18:29
Hmm.

AK **Alexander Kaniewski** 18:29

Tea and textural, which they got in the end, and I think it was good and I think they understood. So that was nice.

RK **Roxanne Korda** 18:31

Yeah.

Sounds good, yeah.

Yeah, cool. Well, that is all of my questions actually. Went really quickly, which is really good.

Yeah. I mean, did you have any any questions for me about it? I don't know if is there anything I've been thinking about.

AK **Alexander Kaniewski** 18:54

That's sort of like you can say, cause you've gotta there's an awful lot of of other stuff that you, you know, was floating around in your head and and that maybe isn't conveyed in the pieces in its current state. You know, alliance, you were saying this, these things that Talash was touching on and all that psychological aspect of it. And do you feel that?

RK **Roxanne Korda** 19:17

Umm.

AK **Alexander Kaniewski** 19:20

Are you happy with the fact that that maybe it's not as present as you imagined to be present or or? Yeah, why do you feel that?

RK **Roxanne Korda** 19:28

Yeah, I think that is something that I would like to address and definitely try and address it a bit in January, like I was thinking with.

Uh pane TV for her costume to maybe be more explicit with the shadow. Like have a a black glove and a white glove or something to show that there are two halves there.

So.

Yeah, there are, I think, yeah, I think it's a shame that some of that is lost because it was the foundation of the crew, of the structure, of the libretto for me.

And also, that's what ties the two worlds together.

So maybe actually that's something that I could explore with Leon in the in the milligrams for the measurer.

Yeah.

AK **Alexander Kaniewski** 20:34

At trying to get the light up there onto the Dome in some way and you you're doing, you've got a big shadow of you, you know?

RK **Roxanne Korda** 20:40

Yes, it's just light and shadow. If at some moment without a projection.

AK **Alexander Kaniewski** 20:45

Potentially it's where you put that light, though. It's the, you know, it would have to go in the seats. Really. That's the.

RK **Roxanne Korda** 20:46

Yeah, I mean I could.

Yeah.

AK **Alexander Kaniewski** 20:52

The issue or on the floor in some way?

RK **Roxanne Korda** 20:55

That might be a really good way of dealing with the collision, because then what we need is a like a queue right to take the projection off and put it back on. But there could be that moment when it happens, where there's nothing on the Dome, just a light with a silhouette.

AK **Alexander Kaniewski** 21:08

Yeah. And then you'd see your two. You could even make a nice silhouette with the two of you coming together or something like that.

RK **Roxanne Korda** 21:14

Yeah.

AK Alexander Kaniewski 21:14

You know.

I you'd have to play with the angles. I think you'd need quite a. It's it's because you're here and there's chairs here. You probably want it to be about here, so it will sort of cast upwards and.

RK Roxanne Korda 21:23

Umm.

Yeah, quite an angle.

AK Alexander Kaniewski 21:29

So it might be a bit. It's about your tricky angle. You'd have to see.

RK Roxanne Korda 21:32

I have a flood light. It's just broken. I need to fix it, you know, like one that sits on the floor and angle they're using like photo shoots and things. So good to try and get that. Yeah. Hmm. That'd be interesting.

AK Alexander Kaniewski 21:46

The additional thing at the Warwick Arts Centre looked brilliant and sound. I missed that, you know, with the the Big red sun was a great.

RK Roxanne Korda 21:53

Yeah, I think.

Yeah, it worked. It was very atmospheric, like all the movement. It worked really well around that. Yeah, they really enjoyed it. That was really good.

And yeah, it was really nice doing it in a space.

Then a proper space. You know where people could see everything that you're doing so.

Yeah, it would be nice to perform it in the round like that. That would be really nice.

AK Alexander Kaniewski 22:16

No.

Particularly with the massive red summers.

RK **Roxanne Korda** 22:23

With the sun. Yeah, exactly kind of has to be with the sun, yeah.

AK **Alexander Kaniewski** 22:27

I think that was a great coincidence and a great opportunity. I'm so glad that you took intend.

And yeah.

RK **Roxanne Korda** 22:33

Yeah, it was very lucky. Definitely. Yeah. And I did. I did try and say to them, like, can we just?

AK **Alexander Kaniewski** 22:35

Umm.

RK **Roxanne Korda** 22:39

Tool around with you and just can you just have us every time. So, but they apparently the when they first installed it somewhere they had an opera singer as well. They had some like counter tenor do a kind of like soundscaping thing with it. So I think it's.

And it's almost like it had.

AK **Alexander Kaniewski** 22:56

A travel path.

RK **Roxanne Korda** 22:58

Yeah, exactly. I think they imagined it already with that kind of.

Download for.

Yeah, that was great.

Yeah, right like that. So it doesn't have to be done in the planetarium, but I think in the round it does have to be done in the round. All this you have to get that feeling of.

AK **Alexander Kaniewski** 23:14
Umm.

RK **Roxanne Korda** 23:18
Being within a sphere or circle somehow I think.
Umm yeah.
Yeah. Well, um.
That's great. Thanks. Thanks, Alex.

AK **Alexander Kaniewski** 23:33
Now what is?

RK **Roxanne Korda** 23:34
Yeah.
How's your? How's your production going?

AK **Alexander Kaniewski** 23:37
It's OK. OK, yeah.

RK **Roxanne Korda** 23:39
Yeah.

AK **Alexander Kaniewski** 23:39
Umm.
I'm just very busy. I'm making costumes and making films and.

RK **Roxanne Korda** 23:46
Mm-hmm.

AK **Alexander Kaniewski** 23:49
Talking to village people.

RK **Roxanne Korda** 23:51
Nice weekend.

AK **Alexander Kaniewski** 23:53

I was in the village today. It's taking place in the village. The village of Hatton and we're running 2 performances in the day. We're doing one with the children of the primary school in the afternoon, which the children will take part in. And then we're doing an evening performance for members of the public and the local community.

RK **Roxanne Korda** 23:58

OK.

Mm-hmm.

Woman.

AK **Alexander Kaniewski** 24:12

Uh. And stories?

The six portraits in this work that's called a book of portraits, and it's a sick sort of what are the one of the portraits is 2 people, but majority of the 111 person per portraying and they have material and such and it takes pace as it tours around the village. So you go to them five different locations around the village and since then so.

RK **Roxanne Korda** 24:37

You know, nice. Yeah. When is it?

AK **Alexander Kaniewski** 24:39

It's on the 21st of April.

RK **Roxanne Korda** 24:42

Are you still love it at a time?

Yeah.

Well, that's good. Ohh well put it in the diary. Yeah, yeah, it's going down.

AK **Alexander Kaniewski** 24:49

Yeah, do.

It's in the evening, it's and there's trains to happen, so it will be part. If you want to

come via train, it's all part of the plan. If you're getting the, it'll all be advertised with the trends.

RK **Roxanne Korda** 25:00

Yes.

Oh, that's good. I'm hoping that I'll have a car by then. I'm learning to drive. That's my problem. But.

AK **Alexander Kaniewski** 25:06

No, that's good. There will be also ample parking with parking attendants.

RK **Roxanne Korda** 25:09

Yeah, great. Yeah.

I just feel like maybe it will make my life less tiring if I can drive places, but I don't know. Maybe it'll make it worse.

Goodnight.

AK **Alexander Kaniewski** 25:21

I do can't tell anything because I don't know.

RK **Roxanne Korda** 25:27

Great.

Well, Umm yeah, I should probably let you go and get on with her.

AK **Alexander Kaniewski** 25:33

I'm just sorting this thing I've got crypt tomorrow, so I'm showing you one of the characters is a fox. James McGrath plays a a fox.

RK **Roxanne Korda** 25:41

Oh, nice.

AK **Alexander Kaniewski** 25:41

One that plays the mandolin and and Alex rubbish to make sounds with.

RK **Roxanne Korda** 25:48

No, that's that's that's a bit like you're.

AK **Alexander Kaniewski** 25:48

No.

RK **Roxanne Korda** 25:51

The film you made wrote the flag and yeah.

AK **Alexander Kaniewski** 25:52

Yeah, in a little as well, I mean it's small. James is interests really, you know James is interested in things that make noises and so it's just a fox that.

RK **Roxanne Korda** 25:56

Yeah.

AK **Alexander Kaniewski** 26:02

Likes things that make noise, and so it's it's quite fun like that. A lot of the people taking part, the characters are very similar to their own personalities.

RK **Roxanne Korda** 26:04

Mm-hmm.

AK **Alexander Kaniewski** 26:10

But we're not really asking them to act. We're asking them to sort of.
Be who they dream to be in that way.

RK **Roxanne Korda** 26:18

No, that'll be fun. Yeah, sounds great.
Who else is in it?

AK **Alexander Kaniewski** 26:23

Uh. From Jessica Fashions in it. And there is a Georgie from Georgia and Wolf. I don't know if you remember. We were at that time would used to live under Leon.

RK **Roxanne Korda** 26:33
Uh, yeah, yeah.

AK **Alexander Kaniewski** 26:34
Yeah.

RK **Roxanne Korda** 26:34
Yeah.

AK **Alexander Kaniewski** 26:36
There is also Vicki Harley opera singer and Edwin.

RK **Roxanne Korda** 26:41
What?

AK **Alexander Kaniewski** 26:41
And the opera singer there is Luke Harrison. Harrison's in it. He plays a lavender man.

RK **Roxanne Korda** 26:50
No.

AK **Alexander Kaniewski** 26:52
To the Samuel Ohh, this is drummer as well. Who's a friend of Peter's? And then there's Peter. Then there's a band of five people.

RK **Roxanne Korda** 26:57
You know.
No. Cool. Yeah.

AK **Alexander Kaniewski** 27:01
I've been playing around.

RK **Roxanne Korda** 27:04
No, that's sounds fun. Yeah, that sounds great.

Nice.

Well, it's the costumes to make.

Yeah. Cool. Well, yeah, like forward to seeing it.

AK **Alexander Kaniewski** 27:20

Exciting. Well, thanks for the chat and everything. And and yeah, eight. I hope things go well on the 18th.

RK **Roxanne Korda** 27:27

Yeah, thanks. Hopefully coming up soon now, so.

AK **Alexander Kaniewski** 27:31

I I'm away actually from the 16th to the 18th, so I don't know if if and yeah.

RK **Roxanne Korda** 27:37

Umm.

AK **Alexander Kaniewski** 27:37

So I hope it, I hope it does go well.

RK **Roxanne Korda** 27:39

Well, thanks. Yeah. Yeah, it will. It's a bit of a rush, but.

Yeah, I think we're just kind of seeing it a bit like something that.

Like people doing these days is calling it audience thing. I don't know if you've heard of that.

AK **Alexander Kaniewski** 27:54

Alright.

RK **Roxanne Korda** 27:54

And so that's what I'm saying it is. It's an audience saying to see what the audience thinks of it. So yeah.

Yeah. So there's not so much pressure hopefully.

Yeah.

The thanks.

AK **Alexander Kaniewski** 28:12

Right.

Alright then. Well, I'll see you around that.

RK **Roxanne Korda** 28:15

Yeah. See you in college.

Cool. Alright. Thanks Alex. Bye.

AK **Alexander Kaniewski** 28:18

Bye.

 **Alexander Kaniewski** left the meeting

 **Roxanne Korda** stopped transcription