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By Neil LaBute



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Welcome to the New Zealand stage premiere production of **The Shape of Things**.

In past programme introductions to Auckland Theatre Company productions I have been accused of waxing lyrical about the talents of this remarkable theatrical company and our pleasure at being major sponsors rather than seizing it as an opportunity to overtly promote Volvo cars.

Therefore, it is with great pleasure that we sit back now to watch ATC Actress of the Year and Volvo driver (XC70 Cross Country - available on 1/3,1/3,1/3 at zero % or subsidised lease terms while stocks last) Danielle Cormack shine as she always does.

Brilliantly directed by another Volvo driver (V70 wagon - also available on 1/3,1/3,1/3 at zero % or subsidised lease terms while stocks last) Oliver Driver, it is sure to provoke enthusiastic post-show discussion.

And that haunting, evocative soundtrack? It was created by The Strawpeople's Paul Casserly who drives something other than a Volvo but with our 1/3,1/3,1/3 at zero % or subsidised lease terms on all new Volvos while stocks last offer ... could be driving one any day soon.

Enjoy the show.

Robert Nash  
General Manager  
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# MIDDLE AGE SPREAD

BY ROGER HALL

By Arrangement with Playmarket



- Geraldine Brophy
- Stuart Devenie
- Greg Johnson
- Robyn Malcolm
- Roy Snow
- Catherine Wilkin

DIRECTED BY

Colin McColl

DESIGNED BY

John Parker

COSTUME DESIGN BY

Elizabeth Whiting

LIGHTING DESIGN BY

Steve Marshall

The first Auckland production of *Middle Age Spread* in 25 years

"*Middle Age Spread* began as a simple idea: a dinner party that the hosts didn't particularly want to give and none of the guests wanted to be at. Social pressure had forced them all to be in the one place at the same time. It was described as a comedy of manners, or as someone said, "a comedy of bad manners." Modern audiences will get laughs at the fashions and furnishings, some of which are now cringe-making to those of us who lived through them (fondue was, mercifully, a very brief fad). But will the concerns of the characters of twenty-six years ago still hold true?"

Some things have indeed changed but it is more interesting to note the things that haven't. *Middle Age Spread* may now be seen as a slice of New Zealand social history, but I still hope to note a few young couples wincing with the shock of self-recognition." **ROGER HALL**



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# ATC & VOLVO WELCOME YOU TO 'THE SHAPE OF THINGS'

They work tirelessly to create the theatre you get to see, they are perfectionists and artists, dreamers and visionaries. I count myself very lucky to know them and honoured to have them at my side as we work together in this strong and solid team at ATC.

That team bids farewell to Simon Prast and Shelley Geenty and wishes them all the best at

## "YOU STEPPED OVER THE LINE MISS."

The first line can tell you a lot about the play you are about to watch, like the opening scene of a movie or that first chapter of a book – the world you are about to visit should begin to take shape before you even realise it.

Neil LaBute is a brilliant writer. From the first line he draws you into the lives of seemingly average people before twisting the knife and letting his characters indulge in what we might take to be immoral or cruel behaviour. Any of you who have seen his film *In the Company of Men* will be more than aware of LaBute's interest in exploring the themes of manipulation and deceit. As his characters toy with each other we become so involved in their lives, it is impossible for us not to be enraged by what transpires. The dialogue is painfully believable, with interruptions, explosions and characters talking over each other to create scenes that appear as if they are taking place spontaneously in front of you. Each one is filled with clues and twists, every word is important. Listen carefully and you will see the crash before it happens. As with the very best stories the race is on to keep up with the writer, he has a head start but ultimately he wants you to overtake.

*The Shape of Things* is the sixty-second ATC production and the very first without Simon Prast at the helm. This page is his domain really. The welcoming of new artists, the clever and insightful probing into each production, the generous praise for those involved, the brilliance of his words sometimes eclipsing those of the playwright. They are hard footsteps in which to follow, but follow I will.

It would be hard to do it alone, but thankfully I am anything but. The staff here at ATC are truly some of the most dedicated, passionate and generous people I have ever met. You might not even know their names. They do not stand on the podiums to give speeches, write in the programmes, appear on the TV or have angry arguments with Metro or The Sunday Star Times.

the inaugural *Auckland Festival*. Goodbye also to Vanessa Franklin – we hope that she remembers us when she is head of Lion Nathan.


It is a great pleasure to welcome back Danielle Cormack, Sean Coyle and The Strawpeople to our stage and introduce Benjamin Farry, Scott Wills and Jo Davison who are all making their ATC debut with us on *The Shape of Things*.

Congratulations to Brad Gledhill who two years ago was an ATC 2cond Unit trainee and tonight joins the ranks of Mainbill Lighting designers.

Finally to Elizabeth Whiting and the crew at Third Stage, our closest and most relied upon business partners, we thank you with words that must seem empty at times. Please know we are full of wonder and praise for the work that you do, Auckland Theatre is not one Company.

So from all of us Alex, Sarah, Alison, Colin, TO, Helen, Gregory, Frith and myself - welcome to the show.

Oliver Driver



**ACTING ARTISTIC DIRECTOR**  
AUCKLAND THEATRE COMPANY

Neil LaBute's *Bash*, enjoyed a successful run at the Almeida Theatre in London in early 2000, after having garnered high praise in 1999 at the Douglas Fairbanks Theatre in New York and the Cañon Theatre in Los Angeles. *The Shape of Things*, premiered at the Almeida Theatre where it enjoyed a sold-out extended run in the spring of 2001, followed by a run at The Promenade in New York. *The Distance From Here* had its world premiere at the Almeida Theatre in May of 2002. In November 2002 he directed his latest play, *The Mercy Seat*, in New York as part of Manhattan Class Company's 2002-2003 season. *The Mercy Seat* will open at the Almeida Theatre in October 2003. Mr. LaBute's other plays include *Filthy Talk For Troubled Times*, *Lepers*, *Rounder*, *Sanguinarians & Sycophants*, and *Ravages*, along with adaptations of *Dracula* and *Woyzeck*.



He is also renowned for his film work, which includes his feature film debut, *In The Company of Men*, released in 1997 to great acclaim, including the New York Film Critics Circle Award for best feature and the Filmmakers Trophy at the Sundance Film Festival; his second film, *Your Friends and Neighbors*, released in 1998; and *Nurse Betty*, released in 2000. *Possession*, based on the

novel by A.S. Byatt, was released in summer 2002. The film adaptation of *The Shape of Things* premiered at the Sundance Film Festival in January 2003.

Mr. LaBute received his master's degree in dramatic writing at New York University and was the recipient of a literary fellowship to study at the Royal Court Theatre in London.

# THE SHAPE OF THINGS

Neil La Bute (interviewer) and  
neil labute (playwright)

**Scene: A small flat just off Sloane Square, SW1. Tidy but nothing fancy. A smallish topaz couch against one wall.**

On it sit two American psyches, both alike in dignity, both of whom make up some small portion of Neil LaBute, person. One, the writer guy, is the 'neil labute' of the lower case name and the play at the Almeida, dabbling in film while trying to stay true to his theatrical roots. The other 'Neil', the interviewer, is the Neil LaBute who capitalises his name like his teachers taught him to and who has questions for just about everything...certainly a query or two for this other strapping fellow. Not that we can expect a great insight into Neil (the person) from this rather forced exercise, but neil (the writer) figures this format is his best chance at saying anything remotely interesting, so we'll have to put up with it for now...

Neil LaBute: Hey, how's it going?  
neil labute: Pretty good, thanks. You?

NL: Not bad at all.

nl: Alright. So...what's up?  
NL: Not much. They told me we should do fifteen minutes together, might help you along with your note for the program...

nl: Up to you. I've just about finished with my note...

NL: Meaning...?

nl: ...I've jotted down a couple thoughts. Well, a few. Umm...I

was just about to start, actually.  
NL: Right...

nl: Okay, so I was going to ask for an extension...just a day. Maybe two.

NL: Sounds a bit more like you.  
nl: Writer's procrastinate! I can't help it...it's learned behaviour.  
NL: Not all writer's procrastinate. Some even manage to write something witty and meaningful about their work in a program note.

nl: True. But lots of writer's I know are procrastinators...they drink, too.

NL: That's a cop out.

nl: You're right.

NL: And a bit slanderous, really.

nl: Why? I didn't mention anyone by name...

NL: Fair enough.

nl: Do you want me to? I could...what would make your story juicier?

NL: I'm not writing a story, remember? This is for you...

nl: Oh, right.

NL: Why do you procrastinate? As a writer, I mean?

nl: I didn't say I did.

NL: Yes, you did.

nl: No, I didn't. Look at the transcript...

NL: Right here you say...(READING) Damn, you didn't, did you?

nl: Nope.

NL: You implied it, though.

nl: Well, that's a whole different ballgame... 'implication.'

NL: Okay, fine, alright...if you did procrastinate, ever, in your writing, why do you think you did that?

nl: Because I have nothing to say...

NL: Ever?

nl: No, not usually...

NL: But that doesn't stop you, does it? Writing, I mean...

nl: Not at all. In fact, I find I write better when I have absolutely zilch to get across.

NL: So, you're a rambler?

nl: Oh yeah. From way back...a rambler and a runner. It's the 'labute' legacy...

NL: Then what's the secret of your success?

nl: What success?

NL: The success, limited though

it may be, that you've enjoyed in your chosen field...

nl: Oh, that. Casting.

NL: Casting?

nl: Pretty much. Good casting, great actors. Someone once said casting was eighty-five percent of the director's job. They were off by a good fifteen percent...

NL: That's interesting.

nl: And more importantly, it's true. Really gifted actors are the keystone of this business. That, and being surrounded by a superb production team. Brilliant designers. A good venue doesn't hurt, either. Oh, and strong advertising. Advertising is key. And blind luck, of course. Luck is totally important in this line of work. Other than those few elements, I take complete credit for everything positive that's happened to me...

NL: Fascinating.

nl: It's a school of thought anyway

NL: But that's as a director. What about writing...surely you don't just pour out page after page of drivel, without any content whatsoever?

nl: I wouldn't put money on that wager...

NL: Come on, be honest.  
nl: Okay, yes, damn you...every so often I have a little something to say, and I find a way to slip it in there, next to all the glib one-liners and facile posturing. Oh, and the cynicism, don't forget about the cynicism. That's a must.

NL: Right, I've read about that. Are you really cynical, or is it just an act?

nl: A total act. I'm like the Siegfried & Roy of cynics. Behind my cutting retorts and rapier wit stands a guy in a sequined jumpsuit with a white tiger...

NL: I thought as much...

nl: And you were right. If anything, I'm sceptical. Not cynical.

NL: Have you lost weight? Seriously...

nl: Don't think so...and if I did, I've just misplaced it. I'll find it

again, don't worry.

NL: What else?

nl: You're the interview guy...fire away.

NL: Hmm...you wanna say anything about the new piece?  
nl: They're gonna see it in, like, five minutes...

NL: That's true enough.  
nl: And they'll either like it or they won't. Nothing I say in couple of paragraphs is gonna sway them that much. I either got it right or I didn't.

NL: But what's it all about?  
nl: Hey, what am I, Alfie? I don't know...how would I know, I wrote the damn thing.

NL: Come on, you're just being evasive.

nl: No, I'm being honest. It meant something to me when I wrote it, yes, but it means something else now, or many different things. I used to be the authority here but now I'm just the casual observer. The actors are the ones who own the piece...they know it better than any one else. They should, anyway, or they've got no business being out there.

NL: The actors know more than you do? You're actually acknowledging that in print?

nl: Of course. It's true...plus it makes me look totally generous.

NL: You mean they know more as people, or about your characters?

nl: Probably both, but certainly as the characters...

NL: So, not even a quick word as to what it's about? Come on...

nl: Fine. It's about relationships, what else? I've been strip mining that territory for the past few years, and I see no compelling reason to look elsewhere at the moment. People are pretty damn fascinating, anyway, but put them together in couples and they get outright startling to behold. Well, I guess some couples totally suck and are just boring but most are kinda cool to observe.

NL: Alright.

nl: I'm also trying to deal with the way we abuse our friends and loved ones, both in our

private and public lives. As writer's we're especially susceptible to this. In the middle of our most embarrassing moments or family member's greatest tragedies we find ourselves tucking away choice dialogue or bits of behaviour for characters in a future story. We're a sad, sick bunch, we writers, but (to paraphrase Ric Ocasek) we're all we've got tonight...

NL: So, is that all you want to say about *The Shape of Things*? This is your chance to put the record straight, or at least get everyone started on the right foot...

nl: No. The thing will speak for itself or it stinks...it's that simple. I don't wanna turn into some sorta G.B. Shaw type guy who throws a twenty page preface onto things to say, "What I really meant was this..." It works or it doesn't. It's funny or it's not. Theatre's a pretty visceral experience. You can yak about it all you want at Strabuck's later, all clinical and oh so passionate, but if it doesn't move you there in the dark, something just ain't clicking....

NL: Fine, any last thoughts?

nl: The play's also a little bit about Art, I guess. What is Art, what isn't. That kind of thing. And how artist's can't help but shed a little blood when they create. They're the new Aztecs, killing people as they go but calling it 'sacrifice' so it's got a nicer ring to it. Artists, the good ones, tend to lose a lot of friends along the way...

NL: You really think that?

nl: No, I know that...

NL: And what is Art to you, if I might ask.

nl: You mean, my personal maxim?

NL: If you like...  
nl: "Art is anything I can't do."

NL: That's it? You said that in your last Almeida program note...

nl: I know. You should've had the good sense not to ask me again.

NL: True. So you're sticking with that?

nl: Absolutely. It's a good one...

NL: Huh. Can you play an instrument?

nl: No....therefore it's an art.

NL: Ice-skating?

nl: Another art.

NL: Architecture?

nl: Art, absolutely. Frank Lloyd Wright, big-time genius.

NL: And fly fishing?

nl: Not really into animals getting killed for sport, but there is an art to the deed, yes.

NL: "Art is anything I can't do." That's not bad actually.

nl: Somehow, I knew you were going to like it...it's a great sort of yardstick by which to judge both work and people. Admire others and their accomplishments while realising what a lucky, run-of-the-mill bastard you really are. It helps keep one's ego in some kind of check.

NL: Not humble, exactly...

nl: No, but pretty damn close...if not in the neighbourhood, at least the same subdivision.

NL: Agreed. (CHECKS WATCH) That's gotta be fifteen minutes.

You wanna get a bite to eat?

nl: Absolutely. There's a great little Indian place around the corner. Terrific Tikka Masala.

NL: Yes, but is it Art?

nl: Without question.

NL: Which means, you can't cook ...

nl:...Tikka Masala. See now you're getting the hang of this.

These extracts are from an article first printed in the program for the World Premiere of Neil LaBute's *The Shape of Things* at the Almeida Theatre in London (2001). Reprinted with permission of the Almeida Theatre and © Neil LaBute.

# THE SHOCK OF NEW ART

BY BRENDAN BERECRY

Controversy amid the world of contemporary art is expected. When one controversy subsides, it often seems the only question subsequently prompted by many art goers and critics alike is what form will the next shock take and why hasn't it arrived already?

In attempting to sum up the world of modern art as he had witnessed it, the acclaimed art critic Robert Hughes aptly decided upon *The Shock of the New* as the title for his book and complementary television series on the subject.

Sometimes the new in contemporary art was not shocking enough for a critic like Hughes, who used the shock of the camera in his US produced television series to famously ambush the American contemporary artist Jeff Koons in his studio.

Hughes lashed out at Koons for what he saw as the unthinking blandness behind his presenting of the public with installation works like *Puppy*, an arguably cute and unarguably huge in stature canine exhibited to gaping crowds around the world.

Bland or not, when programmed prominently for a Sydney arts event, the dominant positioning of *Puppy* in front of the Museum of Contemporary Art drew hordes of stunned passers by on a daily basis towards a venue many might otherwise avoid.

Though they have been accused of much, the cutting edge contemporary artists nominated for Britain's Turner prize have rarely been accused of failing to attract attention in recent years.

In an early solo show called *My Major Retrospective* (1994), Turner Prize nominee Tracey Emin exhibited a phial of a tissue from one of her abortions and a crumpled Benson & Hedges packet that her uncle had been holding when he was decapitated in a car crash.

Emin notoriously exhibited *My Bed* (1998), complete with dirty sheets, a vodka bottle, polaroid snapshots and used condoms, when she was nominated for the Turner Prize in 1999. In *Everyone I Have Ever Slept With* 1963-1994, Emin's work invited all enquiring art lovers inside a tent which revealed the names of her 102 previous real life lovers displayed within.

As a trailblazer of contentious contemporary art for the last twenty years, 1995 Turner Prize award winner Damien Hirst has been both hailed and derided by the critics throughout his career.

Hirst is perhaps most famous for his 1991 work *The Physical Impossibility of Death in the Mind of Someone Living* in which he placed a 14 foot tiger shark, caught to order, in a tank of formaldehyde solution. Other works using animal carcasses preserved in his signature formaldehyde material have included cows, which in one work were chainsawed and separated into 12 tanks under the title *Some Comfort Gained from the Acceptance of the Inherent Lies in Everything* (1996).

Many commentators now believe controversy and the cycle of shock have perhaps come full circle in the awarding of the Turner Prize. Blandness appears to be making a comeback. The 2001 Prize was bestowed on a work by Martin Creed called *Lights Going On and Off* which consisted on an empty rooms in which the lights were turned on and off.

Though seeming to avoid such matter of fact billing in his own work, Hirst has described the impetus and career trajectory of his longstanding artistic ability to shock with surprising simplicity. I just wanted to find out where the boundaries were. I've found that there aren't any. I wanted to be stopped but no one will stop me.

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This is the second production of the Volvo 2003 Season of Stage. *The Shape of Things* previewed on Thursday 24th April 2003 at the Maidment Theatre.

*The Shape of Things* is approximately 1hr 45 minutes. There is no interval.

Please remember to switch off all cellphones, pagers and watch alarms.

Contains coarse language and sexually explicit material. Discretion advised.

First Performed by The Almeida Theatre Company. By arrangement with Samuel French Limited.



# BENJAMIN FARRY ADAM



Benjamin Farry may be a familiar face to some as the recipient of an AMP Scholarship to study at the Royal Academy of Dramatic Art (RADA) in London.

After graduating in 2000 as winner of the Patrick Creen Trophy for Most Outstanding Performance, Benjamin has worked predominantly in the UK. His film and television credits include *Pearl Harbour*, *Oblivion*, *Red Dakini*, *Heartbeat* and *Desert Storm*. He has also performed in a vast array of theatre productions with the World Premiere of *Work in Progress* at the Riverside Studios and the International Tour of Marcus Lloyd's *Dead Certain* rated as his personal highlights.

"Wow...genuinely wicked to be here...Driver, Cormack, Wills and Davison, just so so good...all a bit hard to come to grips with really, I swear man, the privilege has entirely been mine..."

# DANIELLE CORMACK EVELYN



Danielle Cormack is one of New Zealand's most talented actresses. She has been voted Best Actress for the 2001 season for *The Blue Room* at the Auckland Theatre Company Audience Awards. Danielle has received the Best Actress award at the NZ Film & Television Awards in 1997 for her role in *Topless Women Talk About Their Lives*, and has been a finalist in the Best Actress category at the Nokia NZ Film Awards in 1999 and 2000. She has also received the Best actress award at the Fantasporto International Film Festival 2000 in Portugal for her role in *Siam Sunset*.

Danielle's film credits include lead roles in the films *The Price of Milk*, *Via Satellite*, *Channelling Baby*, *Topless Women Talk About Their Lives* and *Siam Sunset*.

Danielle's television credits include roles in *Xena: Warrior Princess*, *Cleopatra 2525*, *Hercules*, *Montana Sunday Theatre*, and *Shortland Street*.

Danielle performed in Auckland Theatre Company's sellout Auckland season of *The Vagina Monologues* in early 2002, and later completed a national tour of the show, as a solo act. In 2002 she also appeared for Auckland Theatre Company in the World Premiere of New Zealand playwright Stephen Sinclair's new play *The Bellbird*. Danielle has also performed for Auckland Theatre Company in *A Streetcar Named Desire*, *The Blue*

*Room*, *Arcadia* and *The Learner's Stand*. Other theatre roles include *Trainspotting* and a touring season of *East* (Wellington, Auckland, and Zurich).

# JOSEPHINE DAVISON JENNY



Jo has worked on both stage and screen. Most recently, Jo appeared in *Blasted* at The SILO, putting in an acclaimed performance. Her other theatre experience included roles in *Flush*, *Middle Age Spread*, *The Blue Room* and *Othello*.

Jo's screen work includes the films *The Vertical Limit*, and *Topless Women Talk About Their Lives*, several short films, and television work such as *Mataku*, *Revelations*, *Xena*, *Street Legal*, *Hercules* and the television series of *Topless Women*. Jo was also one of the original cast of *Shortland Street*, as the character Gina Rossi-Dodds.

This is Jo's debut with Auckland Theatre Company.

"The play is compelling in such a way that it's like real life – you just don't know how it will unfold in the end. All four characters you can relate to, and you can't help but compare their actions with how you've been in your own relationships. It's all there under Neil LaBute and Oliver Drivers' microscope, helping us as an audience to find our truths! hilariously and scarily close to the bone – a thought-provoking piece. I am learning heaps and stoked to be working with this dynamic bunch!"

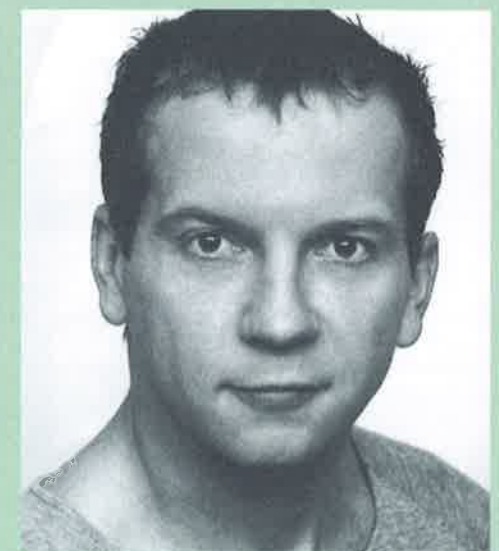
This is Scott's first outing with Auckland Theatre Company. Prior to this, he recently appeared in *Beautiful Losers* and *Howie the Rookie* at The SILO Theatre.

Scott's acting has brought him awards in both theatre and film, the most notable being Best Actor in a Lead Role for his involvement in the NZ feature film *Stickmen*. Scott's other screen work includes roles in *Street Legal*, *Love Bites*, *Duggan*, *Shortland Street*, and *Marlin Bay*.

Amongst his theatrical work he has appeared in, *Trainspotting*, *Mojo*, *The Lead Wait* and *Ranterstantrum*, which was presented for the NZ International Festival of the Arts.

"Working on this play with Oliver and his team has been a pleasure, so thanks heaps guys. As always the best of theatre is always difficult, this play is no exception. So, sit back, take a load on and enjoy the hopefully easy façade of this wee tricky thing we call theatre."

# SCOTT WILLS PHILLIP



# DIRECTOR

## OLIVER DRIVER



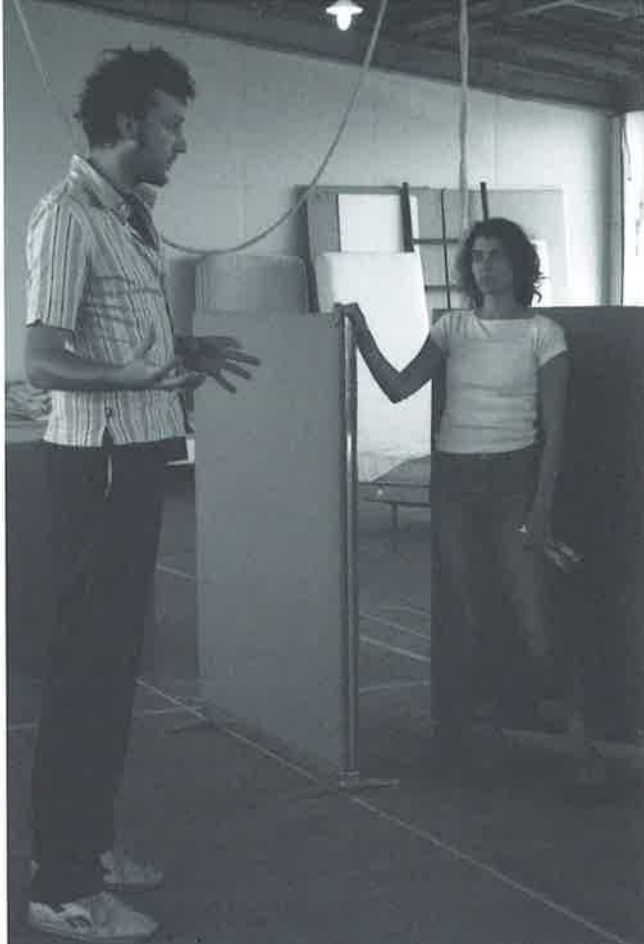
**Director:** *Stones In His Pockets, Play 2, Small God, The Bellbird, The Vagina Monologues Tour, The Vagina Monologues, The Atrocity, The Blue Room, Atrocities, Coriolanus*

**Assistant Director:** *The Rocky Horror Show, Hair*

**Actor TV:** *City Life, Shortland Street, The Strip, Plainclothes, Marlin Bay, Creature Quest, Letter to Blanche, Topless Woman Talk about Their Lives.*

**Film:** *A Death in The Family, Topless Woman Talk About Their Lives, Majic and Rose, Snakeskin, Toy Love.*

**Theatre:** *The Rocky Horror Show, Rosencrantz and Guildenstern are Dead, Serial Killers, As You Like It, Much Ado About Nothing, Trash, Don Juan.*



# SET DESIGNER

## SEAN COYLE



Sean is a graduate of Toi Whakaari- New Zealand Drama School and has also completed a graduate diploma in Drama from the Victorian College of the Arts, Melbourne University.

Since graduating, Sean has worked extensively throughout Australia and New Zealand as a theatre designer.

Recent design credits include *The Bellbird* for ATC, *Ranterstantrum* for New Zealand International Festival of the Arts, *Have Car Will Travel* for Bats Theatre, *The Atrocity* for ATC 2econd Unit, *Closer* and *Heretic* for Circa Theatre, and *Nga Pou Wahine* New Zealand and Australia Tour.

As well as working as a designer, Sean works as a photographer and tutor.

"Having been a fan of Neil LaBute's since viewing his dark and disturbing film *In the Company of Men* I leapt at the opportunity to design *The Shape of Things* when approached by Oliver Driver. I was even more excited when I read the script which, while being an intimate tale of four young people, manages to both confront and challenge us. Through his treatment of characters LaBute exposes an often uncomfortable snapshot of contemporary society while posing the question 'What is Art?'

The joy for me of working in theatre is in its collaborative nature. As set designer on *The Shape of Things* I am fortunate to have such talented minds around me all working towards a shared vision. Oliver Driver's direction, Elizabeth Whiting's costumes, Paul Casserly's music and Brad Gledhill's lighting all assist each other in telling the story on stage tonight. In designing *The Shape of Things* we aimed to create a flexible environment that the actors could manipulate for each of the 10 scenes in 10 different locations. We wanted the set to have the ability to move from being both minimal and intimate to being both vast and austere. With this in mind we wanted scenes and transitions to move fast and effortlessly.

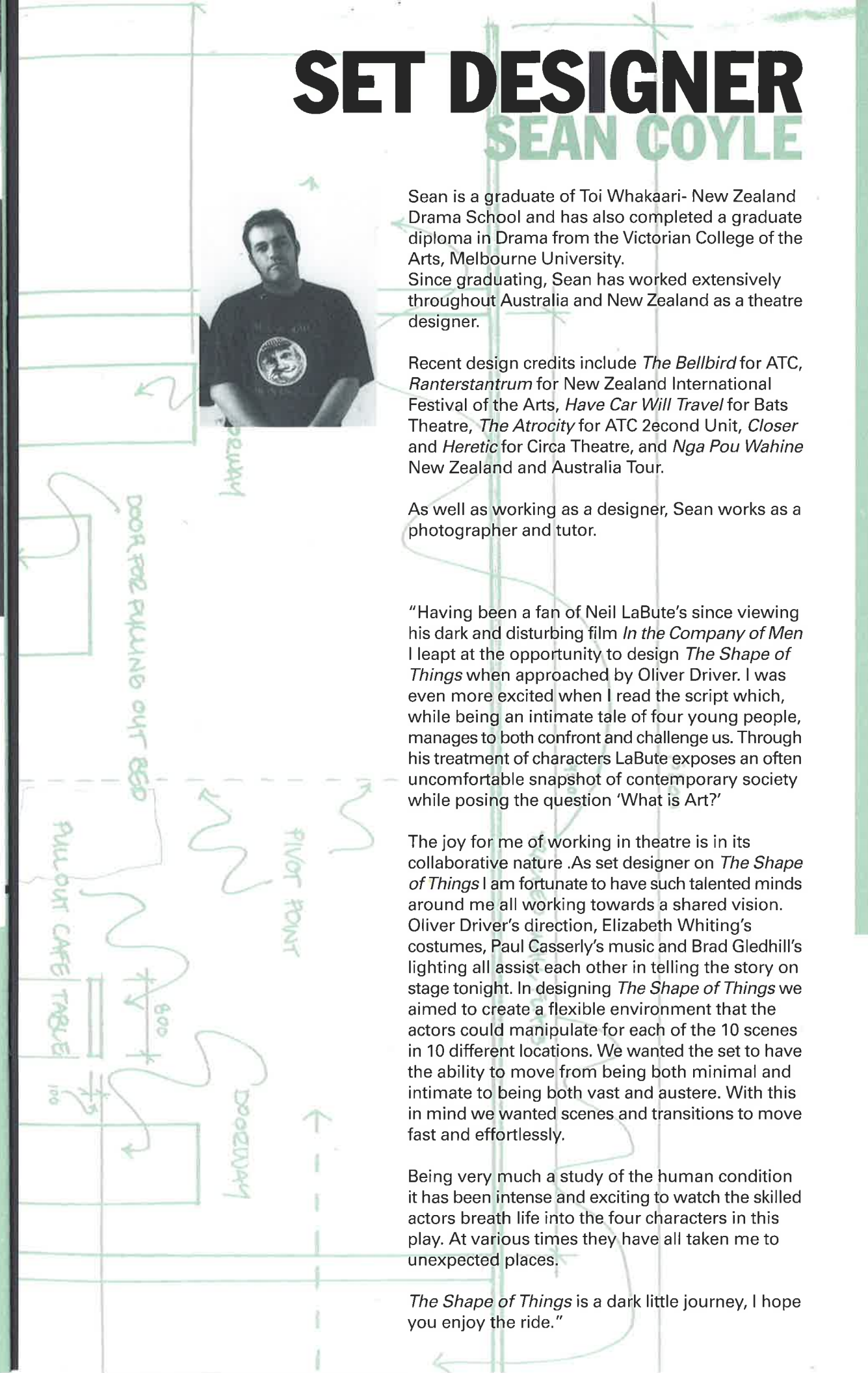
Being very much a study of the human condition it has been intense and exciting to watch the skilled actors breath life into the four characters in this play. At various times they have all taken me to unexpected places.

*The Shape of Things* is a dark little journey, I hope you enjoy the ride."

# COMPOSER

## THE STRAWPEOPLE'S PAUL CASSERLY

Having released a retrospective album (1990-2000) in 2001, *The Strawpeople* are one of the country's older electronic acts and, with gold and platinum selling albums, one of the most successful. Though the line-up has changed over the years the one constant is producer Paul Casserly, who's currently putting the finishing touches to a new album due out later this year.





# LIGHTING DESIGNER

## BRAD GLEDHILL

Brad has a Diploma in Performance Technology from the School of Performing and Screen Arts at UNITEC. Since graduating in 2000 he has been involved in designing numerous fringe dance and theatre productions, including a new opera *Galileo* and a new theatre piece, *Indiscretions* at BATS and the SiLO Theatre, as well as returning to UNITEC as a lighting designer for dance and theatre works.

In 2002 Brad collaborated with fellow UNITEC graduate Rachael Walker to design the innovative ATC 2econd Unit's *Play 2* and UNITEC's new drama works, *Identity*.



Most recently, Brad has been on the road designing and reworking new dance works for the UNITEC contemporary dance program's *Pulse.Art*, 2003 North Island Tour. Next up, Brad will design two back to back plays for UNITEC as well as ATC 2econd Unit's *Play 2* for 2003.

"I am pleased to have the opportunity to work on this terrific script with a bunch of talented actors and to collaborate with Oliver Driver and Sean Coyle to bring you what you will see tonight."

# COSTUME DESIGNER

## ELIZABETH WHITING

Elizabeth works with NBR New Zealand Opera, Auckland Theatre Company, Royal NZ Ballet, Human Garden, Douglas Wright, Auckland Ballet and Black Grace.

Most recently Elizabeth designed the costumes for Auckland Theatre Company's productions of *The Rocky Horror Show*, *Waiting for Godot*, *Stones in his Pockets*, and *The Bellbird*, and NBR New Zealand Opera's *The Marriage of Figaro* and *Falstaff*. Elizabeth has also been costume designer for ATC's productions of *Hair*, *Rosencrantz and Guildenstern are Dead*, *The Blue Room*, *Into the Woods* and *Cabaret*.



"*The Shape of Things* has been an interesting project for me. I am interested in creating costumes for real people, costumes which are unobtrusive but ultimately reflect the journey the characters, especially Adam and Evelyn, travel."

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John McDermott

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