

the shape of things neil labute

The Shape of Things Neil Labute: Unpacking the Provocative Drama

the shape of things neil labute is a title that immediately draws attention, not just for its intriguing phrasing but for the powerful themes embedded within it. Written by the renowned playwright and filmmaker Neil LaBute, this play has become a significant work in contemporary theater, known for its sharp dialogue, moral questions, and exploration of human relationships. If you're curious about what makes The Shape of Things stand out, why it continues to resonate with audiences, or how it fits into Neil LaBute's body of work, this article will guide you through its nuances and deeper meanings.

Understanding The Shape of Things Neil Labute

At its core, The Shape of Things by Neil LaBute is a provocative drama that delves into the complexities of love, art, and manipulation. Premiering in 2001, the play tells the story of a shy, introverted college student named Adam who becomes involved with Evelyn, an enigmatic and provocative art student. What begins as a seemingly straightforward relationship soon reveals layers of manipulation and ethical ambiguity.

Plot Overview and Themes

The narrative unfolds primarily through intimate conversations between Adam and Evelyn, along with interactions involving Adam's friends. As their relationship develops, Evelyn challenges Adam's notions of identity, appearance, and morality, leading to a dramatic and unsettling climax.

Key themes include:

- **Manipulation and Control:** Evelyn's role as both lover and artist blurs boundaries, questioning how much control one person can or should have over another.
- **Art and Ethics:** The play examines the role of art in society and whether art justifies morally questionable actions.
- **Transformation and Identity:** Adam's physical and emotional changes reflect broader questions about self-worth and the influence of others.
- **Honesty and Deception:** The characters' interactions showcase the fine line between truth and lies in relationships.

These themes contribute to the play's lasting impact, sparking discussions about personal freedom, the nature of love, and the price of artistic expression.

Neil LaBute's Unique Voice in Contemporary Theater

Neil LaBute is known for his dark, often unsettling explorations of human nature. His writing frequently challenges audiences to confront uncomfortable truths about relationships, gender dynamics, and societal expectations. *The Shape of Things* fits perfectly within this oeuvre.

LaBute's Style and Influence

LaBute's work is characterized by:

- **Raw Dialogue:** Conversations feel authentic, often charged with tension and subtext.
- **Moral Ambiguity:** Characters are rarely purely good or evil, reflecting the complexities of real life.
- **Minimalist Settings:** The focus remains on character interactions rather than elaborate staging.
- **Psychological Depth:** His plays probe motivations, insecurities, and power struggles.

In *The Shape of Things*, these elements combine to create an intense, claustrophobic atmosphere that forces the audience to engage deeply with the characters' choices.

Impact on Modern Theater and Film

Beyond the stage, Neil LaBute adapted *The Shape of Things* into a film in 2003, starring Paul Rudd and Rachel Weisz. This adaptation further amplified the play's reach, allowing a wider audience to experience its provocative narrative. LaBute's influence extends into contemporary theater, inspiring playwrights to tackle taboo subjects and complex emotional landscapes.

Why *The Shape of Things* Resonates Today

Even over two decades after its debut, *The Shape of Things* remains relevant. Its exploration of manipulation, identity, and art intersects with contemporary conversations about consent, body image, and the ethics of creativity.

The Play's Relevance in Modern Society

In an age dominated by social media and curated online personas, Adam's transformation in the play mirrors real-world pressures to conform to external standards. Meanwhile, Evelyn's role as an artist manipulating reality challenges viewers to think critically about the impact of art and the responsibilities of the artist.

Lessons and Takeaways

For audiences and readers, *The Shape of Things* offers several insights:

- **Question Motives:** Relationships can be more complex than they appear; understanding underlying intentions is crucial.
- **Art's Power:** Art can provoke, challenge, and even harm—but it also opens dialogue.
- **Self-Awareness:** Personal identity is fluid and influenced by external forces, but maintaining self-respect is key.
- **Ethical Boundaries:** The play prompts reflection on what ethical limits should exist in personal and artistic endeavors.

These takeaways fuel rich discussions in academic settings, book clubs, and theater circles.

Exploring Characters and Their Dynamics

The strength of *The Shape of Things* lies in its well-drawn characters, each contributing to the play's tension and thematic depth.

Adam: The Everyman

Adam represents the average person—awkward, insecure, and yearning for acceptance. His journey through the play reveals how vulnerability can be exploited and how external validation can lead to self-alteration.

Evelyn: The Catalyst

Evelyn is enigmatic and unapologetically bold. Her role as an artist and manipulator raises questions about the ethics of her behavior. Is she a villain or a misunderstood visionary? Her character challenges audiences to wrestle with the morality of her actions.

Supporting Characters

Adam's friends, Jenny and Phillip, provide contrasting perspectives on Adam's transformation and relationship. Their reactions help frame the social context and amplify the play's exploration of judgment and acceptance.

Tips for Watching or Reading The Shape of Things

If you're preparing to see a performance or read the script, here are some tips to enrich your experience:

- **Pay Attention to Subtext:** Much of the tension arises from what's left unsaid or implied.
- **Consider the Setting:** The confined spaces reflect the emotional claustrophobia the characters experience.
- **Reflect on Your Reactions:** Notice your feelings towards Evelyn and Adam—your empathy or revulsion says a lot about personal values.
- **Discuss Afterward:** Engage in conversations about the ethical dilemmas posed by the play.
- **Explore Different Productions:** Different directors highlight various aspects, from psychological drama to social commentary.

These approaches can deepen your appreciation for LaBute's craft and the play's layered storytelling.

Where to Find The Shape of Things Neil LaBute

Whether you want to watch a live production, catch the film version, or read the play, there are multiple ways to access The Shape of Things:

- **Theater Productions:** Check local theaters or university drama departments for performances.
- **Film Adaptation:** Available on streaming platforms or DVD, the 2003 film offers a cinematic take.

- **Script and Books:** The play's script can be purchased online or found in anthologies of modern drama.
- **Audio Versions:** Some radio plays or audiobook adaptations provide an immersive listening experience.

Engaging with different formats can reveal new dimensions of the story and characters.

Neil LaBute's *The Shape of Things* remains a compelling exploration of the human condition, art, and morality. Its provocative narrative encourages us to look beyond appearances and question the shape of our own relationships and identities. Whether you experience it on stage, screen, or page, it's a work that challenges, provokes, and stays with you long after the final curtain.

Frequently Asked Questions

What is the main theme of Neil LaBute's play 'The Shape of Things'?

The main theme of 'The Shape of Things' is the exploration of manipulation, the ethics of art, and the impact of relationships on personal identity.

Who are the central characters in 'The Shape of Things' by Neil LaBute?

The central characters are Adam, a shy and insecure college student; Evelyn, an ambitious and provocative art student; Philip, Adam's boyfriend; and Jenny, a friend of Adam.

How does 'The Shape of Things' challenge traditional views on art and morality?

'The Shape of Things' challenges traditional views by presenting art as a form of manipulation that can have profound ethical implications, questioning the boundaries between artistic expression and personal harm.

What inspired Neil LaBute to write 'The Shape of Things'?

Neil LaBute was inspired to write 'The Shape of Things' by his interest in

examining human relationships, power dynamics, and the sometimes uncomfortable role art plays in society.

How does the character Evelyn influence Adam in 'The Shape of Things'?

Evelyn manipulates Adam emotionally and physically, reshaping his appearance and personality under the guise of artistic experimentation, which ultimately leads to his personal transformation and self-awareness.

What is the significance of the title 'The Shape of Things'?

The title 'The Shape of Things' refers to the way people and relationships can be molded or transformed, as well as the idea that art can shape reality and identity.

Has 'The Shape of Things' been adapted into other media?

Yes, 'The Shape of Things' was adapted into a film in 2003, directed by Neil LaBute himself, starring Paul Rudd and Rachel Weisz.

What is the ending of 'The Shape of Things' and its impact on the audience?

The ending reveals Evelyn's manipulative art project was a deliberate experiment, leaving the audience to question morality, consent, and the nature of art, often provoking mixed emotions and critical reflection.

How does 'The Shape of Things' reflect Neil LaBute's signature style?

'The Shape of Things' reflects LaBute's signature style through its sharp dialogue, dark humor, exploration of complex and uncomfortable human behaviors, and focus on power dynamics in personal relationships.

Additional Resources

The Shape of Things Neil Labute: A Critical Exploration of Morality, Art, and Manipulation

the shape of things neil labute stands as a provocative work that delves into the complexities of human relationships, morality, and the nature of art. Written and directed by Neil LaBute, this play and its subsequent film adaptation have sparked extensive discussion and analysis due to their

unsettling portrayal of manipulation and ethical ambiguity. LaBute's narrative challenges audiences to reconsider the boundaries between artistic expression and personal intrusion, making it a significant piece in contemporary American theatre and cinema.

Understanding The Shape of Things: Context and Synopsis

Neil LaBute's *The Shape of Things* premiered in 2001 and was later adapted into a film in 2003, starring Paul Rudd and Rachel Weisz. The story revolves around Adam, a shy and introverted art student, and Evelyn, a confident and enigmatic woman who enters his life with a mysterious agenda. What begins as an innocent romance slowly reveals itself as a calculated experiment orchestrated by Evelyn, who manipulates Adam's physical appearance, behavior, and emotional state under the guise of artistic exploration.

The play is structured to peel back layers of deception and control, culminating in a final revelation that forces both Adam and the audience to confront uncomfortable questions about authenticity, self-worth, and the ethics of influence. LaBute's writing is concise and sharp, emphasizing dialogue and character interaction over elaborate staging or external plot devices.

Exploring Themes in The Shape of Things Neil Labute

Manipulation and Power Dynamics

One of the central themes in *The Shape of Things* Neil Labute examines is the use of manipulation within interpersonal relationships. Evelyn's role transcends that of a mere love interest; she is a manipulator employing psychological tactics to reshape Adam into her vision of an ideal subject. This dynamic serves as a metaphor for broader societal pressures to conform to external standards, especially regarding appearance and behavior.

The power imbalance is palpable throughout the narrative, with Evelyn's confident, often cold demeanor juxtaposed against Adam's vulnerability. LaBute challenges the audience to question where the line between influence and abuse lies, especially when manipulation is disguised as care or artistic endeavor.

The Ethics of Art and Experimentation

Another significant aspect of *The Shape of Things* Neil LaBute engages with is the ethical boundary of art. Evelyn claims her actions are part of a conceptual art project, raising the question: can art justify personal violation? This theme resonates deeply in an era where art often intersects with social commentary and personal narratives.

LaBute's work prompts debate over the responsibilities of artists toward their subjects and the consequences of blurring artistic freedom with exploitation. The discomfort viewers experience reflects the play's success in making them grapple with these moral ambiguities.

Identity and Self-Transformation

The transformation of Adam under Evelyn's influence highlights themes of identity, self-perception, and the human desire for acceptance. His willingness to change—physically, socially, and emotionally—underscores how external validation can lead to self-alienation. The play scrutinizes the fragility of selfhood when subjected to the pressures of another's ideal.

This exploration aligns with contemporary conversations about body image, social conformity, and the impact of relationships on personal growth or decline, making the work resonate beyond its theatrical roots.

Stylistic Features and Narrative Techniques

LaBute's approach in *The Shape of Things* Neil LaBute is marked by minimalist staging and a focus on sharp, revealing dialogue. The narrative unfolds primarily through character interactions, relying on tension and subtext to build suspense rather than traditional plot mechanisms. This technique intensifies the emotional impact and allows for a deeper psychological engagement.

The use of a small cast and confined settings creates an intimate atmosphere, compelling the audience to concentrate on the nuances of performance and language. LaBute's characteristic bluntness and dark humor permeate the script, providing moments of levity amid the otherwise tense and morally complex storyline.

Characterization and Performance

Character development is pivotal in *The Shape of Things* Neil LaBute. Evelyn's portrayal as both alluring and menacing challenges actors to balance charm

with menace, making her a memorable antagonist whose motivations remain partly enigmatic. Adam, by contrast, embodies innocence and naivety, making his gradual transformation both believable and tragic.

Supporting characters, though limited in number, serve as foils or chorus-like figures, offering external perspectives that highlight the central conflict's depth. The dynamic between characters is a critical driving force behind the story's psychological intensity.

Comparative Insights: The Shape of Things Neil Labute and Other Works

When compared to other Neil LaBute plays such as *In the Company of Men* or *Fat Pig*, *The Shape of Things* shares thematic concerns with manipulation and societal expectations but adopts a more intimate and personal framework. Unlike the overt cynicism found in some of LaBute's earlier works, *The Shape of Things* offers a more nuanced exploration of vulnerability and complicity.

Additionally, *The Shape of Things* can be contrasted with contemporary works that explore similar themes of transformation and control, such as David Mamet's *Oleanna*. While Mamet's play focuses more directly on power struggles in academic settings, LaBute's narrative dwells on the psychological manipulation inherent in intimate relationships, highlighting different facets of control and consent.

Impact and Reception

The Shape of Things Neil Labute has elicited a wide range of critical responses, from praise for its incisive dialogue and thematic boldness to criticism over its perceived misogyny and bleak outlook on human nature. Audiences and critics alike have acknowledged the play's ability to provoke uncomfortable self-reflection, cementing its place in modern theater and film as a work that challenges rather than comforts.

Its adaptation into film broadened its reach, allowing for visual exploration of themes such as physical transformation and social alienation. The cinematic version amplified the story's emotional resonance through performance subtleties and visual cues, though some argue the intimacy of the stage play is somewhat lost.

Pros and Cons of The Shape of Things Neil Labute

- **Pros:** Sharp, intelligent script; compelling character dynamics; thought-

provoking themes on art and ethics; minimalistic staging that enhances focus on dialogue.

- **Cons:** Polarizing due to bleak portrayal of relationships; potential misinterpretation as endorsing manipulative behavior; limited appeal for audiences seeking uplifting narratives.

Legacy and Continuing Relevance

More than two decades since its debut, *The Shape of Things* Neil Labute remains relevant in discussions about the intersection of art, power, and personal boundaries. Its exploration of manipulation echoes current societal conversations about consent, influence in digital and social media spaces, and the ethics of artistic expression.

As a work that refuses to provide easy answers, it continues to invite fresh analysis and debate, ensuring its place as a significant, if controversial, piece in the canon of contemporary drama.

The Shape of Things Neil Labute exemplifies how theatre and film can confront uncomfortable truths about human nature and relationships. Through its incisive writing and complex characters, it challenges audiences to examine their perceptions of beauty, control, and authenticity.

[The Shape Of Things Neil Labute](#)

the shape of things neil labute: *The Shape of Things* Neil LaBute, 2001-11-15 How far would you go for love? For art? What would you be willing to change? Which price might you pay? Such are the painful questions explored by Neil Labute in *The Shape of Things*. A young student drifts into an ever-changing relationship with an art major while his best friends' engagement crumbles, so unleashing a drama that peels back the skin of two modern-day relationships, exposing the raw meat and gristle that lie beneath. The world première of *The Shape of Things* was presented at the Almeida, London, in May 2001.

the shape of things neil labute: *The Shape of Things*, Directed by Neil LaBute , 2003

the shape of things neil labute: *The Shape of Things* by Neil Labute Debra G. Delaney, University of New Orleans. Department of Drama & Communications, 2004

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the shape of things neil labute: *The Shape of Things*, by Neil LaBute , 2007 Directed by Rob Croser, cast includes: Angus Henderson, Kate Ward, Kate Hancock and Oliver De Rohan.

the shape of things neil labute: *Play the Scene* Michael Schulman, Eva Mekler, 2004-12-07 A collection of over a hundred scenes and monologues from plays from the Elizabethan period to contemporary Tony Award winners.

the shape of things neil labute: *Neil LaBute: Plays 2* Neil LaBute, 2017-09-05 'LaBute takes

us to shadowy places we don't like to talk about, sometimes even to think about.' *Newsday* Obsession with surface and secrets runs through this second collection of Neil LaBute's work. *The Shape of Things* peels back the skin of modern-day relationships to ask how far someone might change themselves for love, or for art. In *Fat Pig*, a man confronts his friends' - and his own - fixation with Hollywood ideals of beauty when he falls for a 'plus size' young woman. In *a Dark Dark House* and *In a Forest*, Dark and Deep are twin tales of sibling conflict. In the first, estranged brothers must reconcile conflicting memories, after one asks for corroboration of childhood abuse. In the second, a man's offer to help his sister clear out her cottage brings a terrible confession into the light. *The Shape of Things* 'What initially seems a touching study of student romance develops instead into a passionate discussion about the way art feeds on life.' *Daily Telegraph* *Fat Pig* 'As large as Helen is, the tender heart of the play is easily twice as big.' *Variety* *In a Dark Dark House* 'LaBute toys with expectations and takes pleasure in our discomfort... The play does lead to a pretty dark place - but the ending is not without hope.' *Daily Mail* *In a Forest*, *Dark and Deep* 'It is billed as being about sibling rivalry, but in fact majors on far deeper, dangerous things: the yearning to be understood, female manipulation, and fascinated male disgust at a sister's lurid sexuality.' *The Times*

the shape of things neil labute: *Adapting Nathaniel Hawthorne to the Screen* Laurence Raw, 2008 Raw explains how some filmmakers have tackled the difficulty of Hawthorne's material by treating it as being firmly situated in American life of the mid-nineteenth century, while others have used Hawthorne's work to comment on various aspects of twentieth century American life. This latter device is particularly evident in the many versions of *The Scarlet Letter*, including a 1950 television broadcast that aired two months after senator Joseph McCarthy's speech about card-carrying members of the Communist Party, and 1960s and early '70s versions supporting countercultural values.

the shape of things neil labute: *The Commercial Theater Institute Guide to Producing Plays and Musicals* Ben Hodges, Frederic B. Vogel, 2007-01-01 Now in its 25th year, the Commercial Theater Institute sponsors an annual intensive program in New York for individuals interested in producing or investing in the theatre that attracts people from all over the world. The top working theatre professionals offer hard, factual information to those interested in producing for Broadway, Off-Broadway, Off-Off-Broadway, anywhere in North America, as well as in the United Kingdom. The Commercial Theater Institute Guide to Producing Plays and Musicals now collects for the first time the cream of the crop of that advice, from the noted theatre professionals who participate in the program, in their own words. Interviews, contributions, and a resource directory are included from 30 theatre professionals who have won a total of 45 Tony Awards. Agents, directors, production designers, general managers, fundraisers, marketing directors, producers, and theatrical attorneys all offer invaluable advice in a book that will be the definitive resource in its field.

the shape of things neil labute: *The Economics of Cultural Policy* David Throsby, 2010-06-03 Cultural policy is changing. Traditionally, cultural policies have been concerned with providing financial support for the arts, for cultural heritage and for institutions such as museums and galleries. In recent years, around the world, interest has grown in the creative industries as a source of innovation and economic dynamism. This book argues that an understanding of the nature of both the economic and the cultural value created by the cultural sector is essential to good policy-making. The book is the first comprehensive account of the application of economic theory and analysis to the broad field of cultural policy. It deals with general principles of policy-making in the cultural arena as seen from an economic point of view, and goes on to examine a range of specific cultural policy areas, including the arts, heritage, the cultural industries, urban development, tourism, education, trade, cultural diversity, economic development, intellectual property and cultural statistics.

the shape of things neil labute: *The Director as Collaborator* Robert Knopf, 2017-04-07 *The Director as Collaborator* teaches essential directing skills while emphasizing how directors and theater productions benefit from collaboration. Good collaboration occurs when the director shares responsibility for the artistic creation with the entire production team, including actors, designers,

stage managers, and technical staff. Leadership does not preclude collaboration; in theater, these concepts can and should be complementary. Students will develop their abilities by directing short scenes and plays and by participating in group exercises. New to the second edition: updated interviews, exercises, forms, and appendices new chapter on technology including digital research, previsualization and drafting programs, and web-sharing sites new chapter on devised and ensemble-based works new chapter on immersive theater, including material and exercises on environmental staging and audience-performer interaction

the shape of things neil labute: *Theatre Diplomacy During the Cold War* William Wadsworth, Jim O'Quinn, 2021-03-30 This multi-volume work began as a biography of Martha Wadsworth Coigney, who was a pioneering thought leader and advocate of internationalism in the American theatre during the cold war. It was expanded to include the contributions of her mentors and friends Rosamond Gilder, Maurice McClelland, Roger L. Stevens, and Ellen Stewart. Coigney served as director of the International Theatre Institute (ITI) of the United States for thirty-two years and President of ITI International from 1987-1995. The International Theatre Institute is an independent NGO devoted to the UNESCO mission of peace through mutual understanding. After World War II the organization sustained cultural exchange between artists on either side of the Iron Curtain, across religious divides and war zones.

the shape of things neil labute: *The Methuen Drama Guide to Contemporary American Playwrights* Christopher Innes, Peter Paul Schnierer, Martin Middeke, Matthew C. Roudané, 2013-12-19 Unrivalled in its coverage of recent work and writers, *The Methuen Drama Guide to Contemporary American Playwrights* surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: · a biographical introduction to the playwright's work; · a survey and concise analysis of the writer's most important plays; · a discussion of their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

the shape of things neil labute: *The New Biographical Dictionary of Film* David Thomson, 2014-05-06 For almost thirty years, David Thomson's *Biographical Dictionary of Film* has been not merely "the finest reference book ever written about movies" (Graham Fuller, Interview), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, *The Guardian*), but also "fiendishly seductive" (Greil Marcus, *Rolling Stone*). This new edition updates the older entries and adds 30 new ones: Darren Aronofsky, Emmanuelle Beart, Jerry Bruckheimer, Larry Clark, Jennifer Connelly, Chris Cooper, Sofia Coppola, Alfonso Cuarón, Richard Curtis, Sir Richard Eyre, Sir Michael Gambon, Christopher Guest, Alejandro González Inárritu, Spike Jonze, Wong Kar-Wai, Laura Linney, Tobey Maguire, Michael Moore, Samantha Morton, Mike Myers, Christopher Nolan, Dennis Price, Adam Sandler, Kevin Smith, Kiefer Sutherland, Charlize Theron, Larry Wachowski and Andy Wachowski, Lew Wasserman, Naomi Watts, and Ray Winstone. In all, the book includes more than 1300 entries, some of them just a pungent paragraph, some of them several thousand words long. In addition to the new "musts," Thomson has added key figures from film history—lively anatomies of Graham Greene, Eddie Cantor, Pauline Kael, Abbott and Costello, Noël Coward, Hoagy Carmichael, Dorothy Gish, Rin Tin Tin, and more. Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own. *Time Out* named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

the shape of things neil labute: Meta-Narrative in the Movies J. Kupfer, 2014-07-25

Meta-Narrative in the Movies investigates narrative theory through close analysis of films featuring stories and storytelling. The cinematic interpretations investigate the role of story creation in knowing ourselves and planning our future, in structuring social relationships, and in sharpening our experience of popular culture.

the shape of things neil labute: Movies in American History Philip C. DiMare, 2011-06-17

This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. *Movies in American History: An Encyclopedia* is a reference text focused on the relationship between American society and movies and filmmaking in the United States from the late 19th century through the present. Beyond discussing many important American films ranging from *Birth of a Nation* to *Star Wars* to the *Harry Potter* film series, the essays included in the volumes explore sensitive issues in cinema related to race, class, and gender, authored by international scholars who provide unique perspectives on American cinema and history. Written by a diverse group of distinguished scholars with backgrounds in history, film studies, culture studies, science, religion, and politics, this reference guide will appeal to readers new to cinema studies as well as film experts. Each encyclopedic entry provides data about the film, an explanation of the film's cultural significance and influence, information about significant individuals involved with that work, and resources for further study.

the shape of things neil labute: *The Flesh Made Text Made Flesh* Zoe Detsi-Diamanti,

Katerina Kitsē-Mytakou, Effie Yiannopoulou, 2007 The essays in *The Flesh Made Text Made Flesh* explore the complexities of modern and postmodern embodiment by drawing attention to a marked tendency in contemporary theory and cultural practice to «return» to flesh and redefine its limits, meanings, and potentialities. Engaging with issues as diverse as technologized performance, cosmetic surgery, and lifestyle TV, the essays in this collection raise crucial questions and open up new horizons for further research in current debates surrounding enfleshment. The cross-disciplinarity of this book, which can be used in undergraduate and postgraduate teaching, will attract the attention of scholars from a diversity of fields, such as literature, sociology, popular culture, art, theater, and film.

the shape of things neil labute: *The Ultimate Scene and Monologue Sourcebook,*

Updated and Expanded Edition Ed Hooks, 2007-10-16 All actors and acting teachers need *The Ultimate Scene and Monologue Sourcebook*, the invaluable guide to finding just the right piece for every audition. This remarkable book describes the characters, action, and mood for more than 1,000 scenes in over 300 plays. This unique format is ideal for acting teachers who want their students to understand each monologue in context. Using these guidelines, the actor can quickly pinpoint the perfect monologue, then find the text in the Samuel French or Dramatist Play Service edition of the play. Newly revised and expanded, the book also includes the author's own assessment of each monologue.

the shape of things neil labute: *Theater World 2001-2002* John Willis, 2004-11 (Theatre

World). Highlights of this new *Theatre World*, now in its 58th year, include *Mamma Mia!* with Louise Pitre; *Thoroughly Modern Millie* starring Tony Award-winner Sutton Foster; the downtown-moves-uptown triumph *Urinetown* starring Sutton's sibling Hunter Foster and John Cullum; the one-woman show *Elaine Stritch at Liberty*; the Tony Award-winner for Best Play, Edward Albee's *The Goat*; *Topdog/Underdog*, the Pulitzer Prize-winning play by Suzan-Lori Parks, the first African American woman to win a Pulitzer for drama; the revival of Noel Coward's *Private Lives*; and *Sweet Smell of Success* starring John Lithgow. Some notable Off-Broadway productions of the season include Neil LaBute's *The Shape of Things* with Gretchen Mol, Paul Rudd and Rachel Weisz; Richard Greenberg's *(Take Me Out) The Dazzle*; Jason Robert Brown's notable musical *The Last Five Years*; *tick, tick ... BOOM!*, a musical by the late Jonathan Larson (*Rent*); Tony Kushner's *Homebody/Kabul*; and Sam Shepard's *The Late Henry Moss* with Ethan Hawke. *Theatre World*, the statistical and pictorial record of the Broadway, Off-Broadway, and Off-Off-Broadway seasons,

touring companies, and professional regional companies throughout the United States, is a classic in its field. The book is complete with cast listings, replacements, producers, directors, authors, composers, opening and closing dates, and song titles. There are special sections with autobiographical data, obituary information, a longest runs listing, an expanded awards listing, and much, much more. Nothing brings back a theatrical season better, or holds on to it more lovingly, than John Willis's Theatre World. Harry Haun, Playbill Theatre World commemorates the history and excitement of the theatre like no other publication. John Willis and his book are indispensable. Alec Baldwin

the shape of things neil labute: The Contemporary American Dramatic Trilogy Robert J. Andreach, 2014-01-10 The dramatic trilogy has been flourishing for some time now in new works and revivals of older works by American, British, and European playwrights. This book analyzes recent American works by Caucasian, African American, Asian American, and Hispanic American men and women. There are five chapters beginning with Opposing Families (trilogies of, e.g., Lanford Wilson, Foote, Machado, and McCraney are examined). Carson, Rabe, and McLaughlin are among those in the Classical Reimaginings chapter while Coen, Berc, and Wolfe constitute the Medieval Reimaginings chapter. Van Itallie, Havis, Rapp, and Hwang, among others, create New Forms. LaBute, Fierstein, and Nelson, among others, create New Selves. The concluding chapter is devoted to Ruhl's Passion Play, which spans 400 years of theatre-creating from Elizabethan England to Hitler's Germany to the Reagan era in America.

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python - shape vs len for numpy array - Stack Overflow Still, performance-wise, the difference should be negligible except for a giant 2D dataframe. So in line with the previous answers, df.shape is good if you need both

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