



Female comic

Smoker giving up from Toa Fraser's *Bare*

Time: day or night

Location: Shelley's mate's house

Shelly, a white-trash Burger King worker, standing around at her mate's house. Somebody offers her a cigarette.

SHELLEY: No thanks ... yeah I've given up ... No I feel heaps better, eh? How long? Since yesterday, actually. Well, I had one last night. But that was my last one. I said to myself this is my last one, 'cause Simon's away, so I was thinking about it, I went out, got myself some fish n chips and a video, sat down with my smoke and I gave up and I feel much better. Oh, I'm really, I'm not worried about my weight anymore, eh, I mean its so false all that, you know, I just can't be bothered with it, eh. 'Cause I've joined the gym and I went like a couple of times last week and I'm just feeling great, eh. But I don't enjoy smoking anymore, so ... No, I'm giving up. Just like that. No it's not because of that, I can't stand Burger King anymore, I'm going to leave that soon. Oh 'cause one of the guys there, he just doesn't treat me with any respect, he's always telling me to stand up straight and stop folding my arms and stuff, I mean, God. I'm sick of BK. No it's not because of that. He's a real rashist. He's a white guy but ... he's a Maori, I think ... no, he doesn't talk like a Maori, but he doesn't talk

normally. Ricardo. He just doesn't give me any respect, eh. No, it's 'cause he's a rashist. And he's always telling me to not sit on tables and stuff, but you know Debbie, she's a Maori and she's like one of my really good friends. And she sits on tables. I've seen her do it. And you know Wayne, his mum's a Maori as well. So I'm not a rashist. Just because I'm white doesn't mean ... you know? Anyway, so it's not because of that. No I'm giving up. You can smell the difference, oh yeah. No, no thanks. Honestly. I'm giving up smoking.

Commentary

Bare is described as a full-length play of duet monologues. It has 16 characters in a contemporary urban New Zealand setting. In the original production two actors – a man and a woman – played all the parts between them. Staging was minimal (as the title suggests), as were the props, and there were no costume changes. The actors relied on mime to suggest their varying characters' worlds.

As the play progresses some of the characters interact and their stories interweave.

Bare had highly successful touring seasons in New Zealand and has enjoyed international success, including a sell-out season at the Edinburgh Festival.