

Headlong interviewed *Decade's* Adam Cork (Composer & Sound Designer) and Malcolm Rippeth (Lighting Designer) about their experience with the show:

Q: *Where were you when you heard the news about the September 11th attacks? Please describe your reaction.*

MR: "I was on holiday in Spain with friends at the time, and didn't hear anything of the attacks until the end of the day when we gained some mobile phone reception and a deluge of text messages - which almost gave us a chronology of the event as it happened. It seemed terribly unreal until we made it to a television to watch the constantly rerun footage of the second plane and the towers' collapse. My first thoughts were for a friend who was living half a mile away from the towers at the time - of course all communication was down and it took until late the next day to reach him, evacuated far uptown. The wider significance was something it took time to begin to understand, but we all knew something drastic had changed almost immediately."

Q: *What has been the greatest challenge whilst working on Decade?*

AC: "The first challenge was keeping up with the evolution of the show as scenes were worked on, edited, reordered, cut or reinstated, and new scenes were written. It's also been an exciting challenge to write music for the dance/movement episodes in collaboration with Rupert, Scott and the cast. The biggest challenge of all was the process of developing a musical language and sound world for the piece which suggested the terrible events of 9/11 and their consequences without being trite or sensationalist, yet which was capable of serving a theatrical storytelling format in which points have to be made clearly and emphatically, and references immediately understood."

Q: *How has Decade differed from previous projects you've worked on?*

AC: "This is the second time I've put on a theatre piece in a space which isn't a theatre. The first time was 'Hamlet' in Elsinore in 2009, and that was more straightforward because the castle establishment was well accustomed to mounting Hamlets from all over the world, and constructing what was essentially a conventional proscenium stage within their largest courtyard. 'Decade' is more complex because the audience area is also the performance space. The stage and the auditorium are both contained in one room, and that space itself is an irregular one with many different potential locations for action."

Q: *What have you enjoyed most?*

MR: "It's been rather satisfying finding the language of this piece and working alongside the rest of the creative team in finding a thread through it - turning many disparate responses to the event and its aftermath into a coherent theatrical event. It has also been a pleasure seeing the space transform from an empty office into a believable simulacra of the Windows on the World, and further seeing this become a unique theatrical space for the performance."

Q: *What have you enjoyed most?*

AC: "Writing, teaching and experiencing performances of my 'Good Morning' chorus, which the hugely talented cast deliver in a very skilled and affecting way."

Q: *Please sum up the show in 3 words.*

AC: "Food for Thought"

MR: "September 11th - discuss."