

state ed

Masquerade

By
Kate Mulvany

Based on the book by Kit Williams, with music by Pip Branson and Mikelangelo



**STATE SA
THEATRE
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FTA
IRN
NEY



COME OUT
Children's Festival
23-30 MAY 2025
Presented by Adelaide Festival Centre



DURATION APPROX: *2 hours (including interval)*
SUITABLE FOR *Age 9 -90!*
DWS performance followed by a 20 - 30 min Q&A session

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Cast and Creatives

CAST

Joe	Jack Andrew & Louis Fontaine
Tessa	Helen Dallimore
Jack	Nathan O'Keefe
Moon, Tara Treetops (Craw)	Kate Cheel
Fat Nurse, Fish, Dawn, Penny Pockets	Zindzi Okenyo
Sir Isaac Newton, The Man Who Plays the Music That Makes the World Go Round	Pip Branson
Sun, The Practical Man	Mikelangelo
Barber Bob, Barber Bill, Barber Barbara	The Black Sea Gentlemen

CREW

Directors	Lee Lewis and Sam Strong
Designer	Anna Cordingley
Lighting Designer	Geoff Cobham
Composition and Musical Direction	Pip Branson and Mikelangelo
Audio Visual Designer	Chris Petridis
Sound Designer	Michael Toisuta
Assistant Director	Nescha Jelk
Associate Designer	Romanie Harper

Music by	<i>Mikelangelo and the Black Sea Gentlemen:</i> Pip Branson, Guy Freer, Sam Martin, Phil Moriarty, Mikelangelo
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Synopsis

In the original story, the Moon has fallen in love with the Sun, and she sends a hare named Jack on a journey to deliver an amulet, pose a riddle and tell him of her love. Jack encounters a series of characters and eventually finds the Sun, but by then he has lost the amulet and scrambled the riddle.

Kate Mulvany's stage adaption has removed the element of the treasure hunt and added the story of the young boy in the cancer ward who is trying to make sense of his illness. In the first half of the story the boy, Joe and his mother, Tessa read the book together, while it is acted out all around them. In the second half the emotional impact of Joe's illness and his mother's attempts to stay positive drive the narrative, as they join Jack on the imaginative hunt for the amulet, blurring the line between myth and reality.

Playwright



KATE MULVANY

Kate has worked extensively as a writer and actor. Her writing credits include *Blood & Bone*, *The Web*, *The Danger Age*, *Somewhere* (a musical co-written with Tim Minchin) and *The Seed* - which went on to win several major awards and tour Australia. She has also written adaptations of *Medea* (winner of the 2012 AWGIE Award for Best Stage Work) and *Jasper Jones*.

She is currently working on the libretto for *Towards First Light* - an Anzac requiem composed by Iain Grandage for the Adelaide Symphony Orchestra. As an actor, Kate has performed extensively on Australian stages including, for Griffin Theatre Company: *Mr Bailey's Minder* and *Beached*; *Buried Child* for Belvoir, *Festen* for Sydney Theatre Company, and most recently in Bell Shakespeare's *Tartuffe*. Kate also appears in feature films *The Final Winter*, *Griff the Invisible* and Baz Luhrmann's *The Great Gatsby*.

KATE MULVANY – JOURNEY OF MASQUERADE

Kate Mulvany was born in 1978 in Geraldton, Western Australia, Australia. At three years old she was diagnosed with a rare childhood cancer, the result of her father's exposure to Agent Orange in the Vietnam War. Kate spent years in hospital enduring rounds of chemotherapy, radiotherapy and broken bones that were an unfortunate by-product of the chemicals' potency.

Her English godmother, Tess gave her the children's book *Masquerade* to read. Immediately, she was transported out of her pain, sickness, needles and medication into the world of Kit Williams.

Below is her article for *The Sydney Morning Herald*

Masquerade: how Kate Mulvany unlocked the secrets of Kit Williams' classic tale

December 26, 2014

Remember your favourite book when you were a kid? Maybe it was *The Faraway Tree* by Enid Blyton? *The BFG* by Roald Dahl? *Lockie Leonard*? *Harry Potter*? *Twilight*?

Mine was *Masquerade* by Kit Williams, the story of the Moon, who sends her pet hare Jack on a celestial journey to deliver a token of her love – a jewel-encrusted amulet – to her paramour, the Sun.

Meanwhile, on the other side of the world, I was in a Perth oncology ward. One day, my godmother Tessa brought in *Masquerade* to read to me. Immediately, I was transported out of that stark, clinical world into the world of Kit Williams. A

world of intricate art, hidden clues and magical characters. I was determined to find the lost amulet, as was Tessa. My parents, the nurses and doctors – all of us fell under the spell of this book.

We didn't find it, of course. Perth was a long way from the burial ground of the amulet, but that didn't matter. *Masquerade* gave me more than an elusive jewel. It gave me an imagination. Even the notion of hunting for the jewel was enough inspiration for me to start to heal. Filled with magic and science, fantasy and philosophy, *Masquerade* taught me more about the universe and its inhabitants than anything I've read since. And now, as an actor and playwright,

its fantastical musings are an ongoing source of inspiration.

So when I was asked if I'd ever consider writing a play for families – a much-ignored demographic in theatre – *Masquerade* was the only option. But how? I needed the permission of Kit Williams who, after the fanatical worldwide success of *Masquerade*, retreated to his life as a painter and inventor and doggedly avoided the spotlight. I didn't even know if he was dead or alive. Internet searches turned up very little information. It was like I was hunting for the jewel all over again, only this time, the jewel was the author.

My agent's assistant, Bridget, was the missing link. To this day I don't know how, but she managed to track down an email address for Kit's wife Eleyne – a jewellery designer. I emailed Eleyne and asked if she would mind passing on a message to Kit. I told him how the magical world of *Masquerade* had helped me survive childhood cancer. I told him I was now a playwright and actor in Australia. And I asked if I might try my hand at adapting *Masquerade* for the stage.

I expected no reply. A few days later, an email in tiny font came through.

*Dear Kate,
Your letter warmed my heart! The finding of the treasure was not the ultimate prize. Like the Philosopher's Stone, the object was not to transmute a base metal into gold, but rather that a journey of discovery and delight through the pages of the book might provide food to nourish the soul. It would be lovely to see you in England on August 27, 2009, if you can.*

*Best wishes,
Kit*

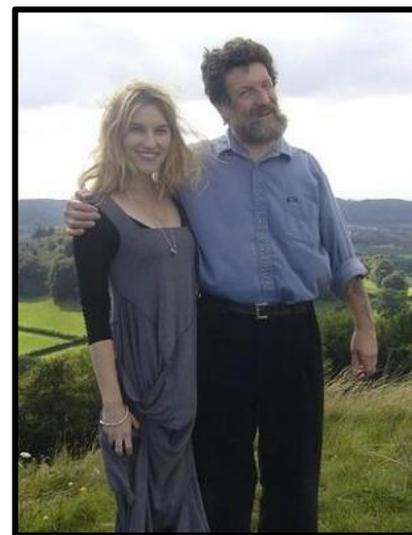
An invitation to Kit Williams' house! There are no words to describe the joy, nerves and thrill that came in that one email. There was sadness too; August 27, 2009, was the first-year anniversary of the death of my partner Mark. I wasn't sure how I was going to feel that day. My grief was still incredibly raw. Should I really visit a complete stranger in another country on that particular date?

I threw caution to the wind. I got on a plane to London, then a train to Stroud, Gloucestershire, and found myself sitting in Kit and Eleyne's secluded 400-year-old cottage, eating a ploughman's lunch, blackberry pie with clotted cream and crisp apple cider. Over that lunch, Kit gave me permission to adapt *Masquerade* on two

conditions – that the play be for "nine to 90-year-olds" and that I include my own story as well.

After lunch, we went on a hike through the hills of Gloucester, the slopes blooming with wild garlic. Many of the paintings in *Masquerade* capture this terrain, which I recognised immediately. Pleased with this, Kit showed me his latest paintings – an unexpected and glorious privilege. Eleyne then showed me her beautiful jewels. It seemed I had stepped into the pages of my favourite book. I half expected Jack Hare himself to pop in for tea.

I asked Kit incessant questions about *Masquerade*. Why did he write the book? *"To do something with a book that no one had done before."* How did he feel when the jewel was found? *"Elated and relieved."* Where was it now? *"That's a long and complicated story."*



Years after the treasure was discovered in Ampthill, Bedfordshire, it sold at auction for £31,900 to an anonymous buyer. Kit dropped out of the bidding at £6,000.

"I had no idea it would become an iconic book," he said. *"I did it for the dreams of my own lost childhood and that is what I believe spoke to people. Attempting to solve the puzzle seems to have given people the confidence to explore their own creativity ... and that is such an unexpected delight."*

"The key statement in the whole book is Isaac Newton's comment, in his own words, 'All my life I seem to have been only like a boy playing on the sea shore and diverting myself in now and then finding a smoother pebble or prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.'"

Kit and Eleyne spoke with humility, honesty and humour. Their open hearts were a comfort. On that first visit, I tentatively revealed to them that it was the one-year anniversary of the loss of Mark. Kit said simply, *"You're meant to be here today."* For the first time in a year, I felt strong.

I began writing immediately and have continued to do so over the past five years, pulling apart the *Masquerade* riddles, mining its metaphors, breathing new life into its famous storyline. Sam Strong, then artistic director of Griffin Theatre Company, championed the work and provided immense support for the project via the first Griffin Studio – a nurturing hub for Australian writers. When Sam left Griffin, new artistic director Lee Lewis continued support for the project. The South Australian Theatre Company, Sydney Festival and Melbourne Festival have also joined the journey.

Over the years, I have visited Kit and Eleyne many times. They have become dear friends. Each passing *Masquerade* draft or idea I pass by them. They are refreshingly generous and wonderfully honest. At one stage, I had an epiphany – I wanted the play to be filled with music to complement Kit's masterful riddles. And I knew exactly who I wanted to play that music – Australian cabaret masters Mikelangelo and the Black Sea Gentlemen. I sent Kit a YouTube clip of their work. Within a day he had ordered all of their CDs and sent me an ecstatic email.

"Mikelangelo and the Black Sea Gentlemen are wonderful – klezmer meets Kurt Weill! So witty, inventive, powerful, emotional ... and we think they are totally brilliant for Masquerade! Thank you so much for introducing us to the music!"

So enamoured were Kit and Eleyne by the Gentlemen, that Kit suggested a scene just for them that I simply had to include in the play – how often, after all, do you get to co-write with your favourite author?

I don't think I'll ever run out of questions for Kit. They come thick and fast with every conversation. He always answers in his gentle, slightly bemused voice that tends to build excitedly as inspiration

hits. For me, every piece of information is a newly discovered jewel.

Recently, I asked how he felt about this Australian writer turning up on his doorstep and digging up the story he thought was long buried. *"It has been a deeply moving experience for me to realise how a book I wrote so long ago lit a spark in the heart of a very sick little girl in hospital on the other side of the world and our two stories have interwoven like the ribbons on a maypole to create a dance that brings to life an age-old story and a life-questioning drama."*

There are many ribbons to the maypole now, and many, many dancers. As I sit here in the rehearsal space, watching a fabulously funny, flesh-and-fur Jack Hare bound his way between the lovesick Moon and her adoring Sun, I am as breathless as Jack. As I watch a mother and her sick child read of his journey from a hospital bed, I remember my much-missed godmother Tessa and the fateful journey she set me on. And as I watch the glorious creative team laugh, cry and sing their way through the play, with messages arriving daily from Kit and Eleyne, I think I might be the luckiest writer in the world.

Masquerade (the play) is finally about to be revealed. It will premiere at the Opera House for the Sydney Festival in January. I have never in my life been so excited and nervous. But regardless, the 30-year journey to this point has been utterly magical. I got to be a child again. My journey has seen me make lifelong friends with Kit and Eleyne Williams, view the amulet (it was displayed at the Victoria and Albert Museum in London for the Olympics), write a new Australian play for families, and invite a whole bevy of travellers to join us in our dance around the maypole.

I invite you to join the journey too. You never know what you might dig up.

Read more: <http://www.smh.com.au/entertainment/theatre/masquerade-how-kate-mulvany-unlocked-the-secrets-of-kit-williams-classic-tale-20141219-12aj1k.html#ixzz3XAR0cNI>

Author

CHRISTOPHER 'KIT' WILLIAMS

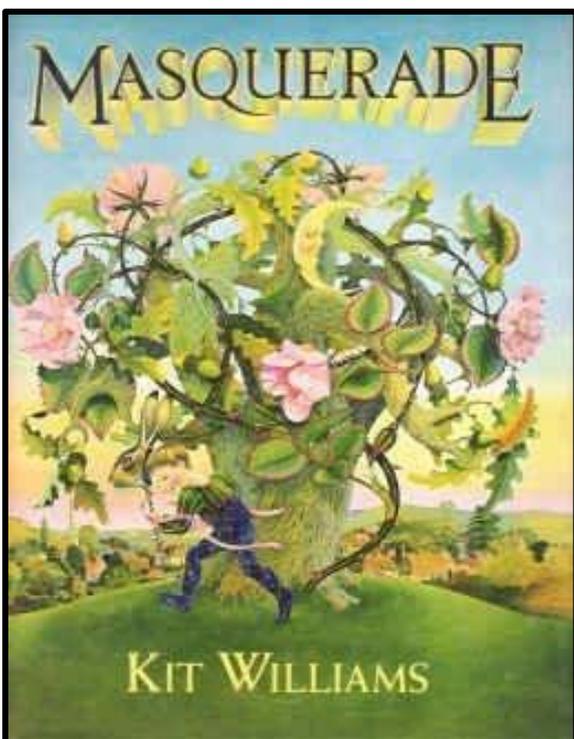
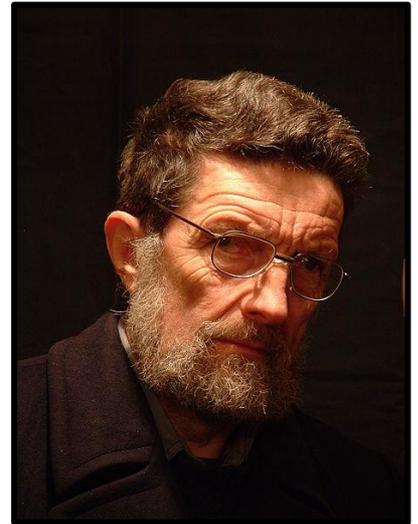
Born 28 April 1946 in Kent, England, Kit Williams is an English artist, illustrator and author. During his younger years, Kit Williams spent time in the Royal Navy and worked with electronics, but eventually found his calling as a painter.

"I became a painter, because I was a painter," says Kit Williams. He was almost put off art at school; *"But I always knew I could do it. And thinking visually was useful in physics, and I spent my time building television sets and sending up rockets."*

After leaving the Navy, he lived in a caravan and painted. He first showed his work in Bristol, but when nobody came to the preview, he vowed to never show his work again. But after a chance encounter, a man from Cambridge University asked him to enter the John Moores exhibition in Liverpool. He submitted a picture of two people and a Morris Minor parked on a river bank, which sold during the exhibition. His confidence grew and from there, the Portal Gallery in London saw his picture and asked if they could show his work.

In 1976, Tom Maschler asked him to do a children's book. *Masquerade* was published in 1979.

Following this he wrote another puzzle book with a bee theme. The competition with this book ran for a year and a day with the winner revealed on television. Besides his 1979 book *Masquerade*, he published three other books and created three public clocks with elaborate mechanisms and moving parts.



Williams also designed the *Dragonfly Maze* for Bourton-on-the-Water in the Cotswolds, and has made several clocks for shopping centers in Cheltenham, England: *The Lady and Tiger Illusion Clock*, *Bubble-Blowing Frog* and *The Wishing Fish Clock*. A collection of Kit's work, *Out Of One Eye: The Art Of Kit Williams*, was published in 1986.

Today Kit Williams lives in a tiny cottage in Gloucestershire with his second wife Eleyne.

Masquerade sold more than a million copies, and his paintings were sold for four-figure sums. The Williamses could move anywhere, but Kit says, he would never want to change his lifestyle.

Directors

LEE LEWIS

Lee is the Artistic Director of Griffin Theatre Company. Her work for Griffin includes *The Serpent's Table*, *The Bull*, *the Moon and the Coronet of Stars*, *A Hoax*, *Silent Disco*, *The Call* and *The Nightwatchman*. She is one of the Australia's leading directors, having worked for numerous main stage companies, including Sydney Theatre Company: *Honour*, *ZEBRA!* and *Love Lies Bleeding*. For Belvoir: *This Heaven and That Face*; and *Bell Shakespeare: Twelfth Night* and *The School for Wives*. Lee's most recent directing work outside Griffin includes David Williamson's *Rupert* for Melbourne Theatre Company in 2013, which toured to Washington as part of the World Stages International Arts Festival in March 2014 and premiered in Sydney at The Theatre Royal in November 2014.



SAM STRONG

Sam is currently the Associate Artistic Director of the Melbourne Theatre Company. Sam's directing credits include, for Griffin Theatre Company: *The Floating World*, *Between Two Waves*, *The Boys* (with Sydney Festival), *And No More Shall We Part* and *Speaking in Tongues*, for Melbourne Theatre Company: *The Sublime*, *The Speechmaker*, *Private Lives*, *The Crucible*, *Other Desert Cities*, and *Madagascar*; for Sydney Theatre Company: *Les Liaisons Dangereuses*; for Belvoir: *The Power of Yes*; for Red Stitch: *Red Sky Morning* and *Faces in the Crowd*; for B Sharp: *Thom Pain (based on nothing)*. Sam was previously the Artistic Director of Griffin Theatre Company, the Literary Associate at Belvoir, and the Dramaturg in Residence at Red Stitch.



DIRECTORS' NOTE

Kate Mulvany is a ridiculously multi-talented artist, whether she's being a writer, an actor or a dramaturg. It's perhaps not surprising then that her adaptation of *Masquerade* is itself a triple threat: first, Kate has captured all of the magic of Kit Williams' beautiful original; second, she has seamlessly interwoven a contemporary story that is a moving meditation on mortality; finally, she has used the slightly abrupt ending of the book as the springboard for what is effectively a sequel – a completely original second half to the adaptation that perfectly matches the imagination and charm of the source material.

Rarely is the story behind a work of fiction as interesting as the fictional narrative. But that is certainly the case here. The story of Kate's childhood relationship with the book *Masquerade*, and of how she came to meet Kit Williams and adapt it, is just as heart-warming as the 1970s classic picture book. Indeed, the alchemy created by Kate and Kit has become the sun and the moon around which all of us other artists have come to orbit. The depth of attachment of Kate to the book, and of millions of children and adults to the world of *Masquerade*, have inspired us all to create a theatrical experience worthy of that devotion.

Masquerade deals with qualities that unite adults and children – mortality and love – even if we experience them in different ways and at different times. Our approach to making the piece has been

consistent with this. We have not attempted to make work for children or adults as two separate camps. Rather, we have endeavoured to make a piece of theatre that appeals to the ageless human in all of us, always remembering Tessa's advice to her son Joe – to make sure you leave some room for a little magic.

The journey that began with Kate as a child, passed through the lens of Griffin in the Studio Artist development program, and then became the play you see today, has been an appropriately epic one. We would like to thank everyone involved, from Kit, to Kate, to the design team, to the musicians, to the cast (including those involved in previous developments), to everyone at the various companies and Festivals, to the Major Festivals Initiative, and to you – the first audience and final addition to the beautiful orbit of *Masquerade*.

Lee Lewis and Sam Strong



Characters

Joe

Joe is a ten year old boy and Tessa's son. Joe has cancer and is weak and pale due to chemotherapy and radiation. He is in pain from the cancer and the treatment, but is brave throughout. He has a child's belief in love and goodness that brings hope through the play.

Tessa

Tessa is Joe's mother. She stays by his side in hospital and reads the book *Masquerade* to help take his mind off the pain. Although the nurse tells her that Joe's prognosis is not good, she continues to be strong for him, despite being tired and weary. Tessa has protected Joe, encasing him in the hospital environment, until they journey into the celestial world, where she learns she needs to let go.

Jack Hare

Jack is a brown and furry hare with enormous ears and alert, wide eyes. He loves his mistress, the Moon and would do anything for her. Despite thinking for the most part of the story that he is stupid and lazy, on his journey he realises that that he is smart and brave. However, it is not until the end that he understands love and is forgiven by the Moon and can return home.

Moon

The Moon the face of a pale, beautiful lady. Every evening she dances, taking on various forms from small sidestep to a smiling jig to a full, passionate tango. She dances for the Sun knowing that he is watching her. She has fallen in love with the Sun and sends Jack to him with a token of her love and banishes Jack when he doesn't complete this task.

Fish

When Jack goes into the water he is confronted by Fish, who is, "*Most worthy, noble, glorious and educated.*"

Dawn

Dawn lives in the water and is very beautiful. She represents the time before the sun sets.

Penny Pockets

Penny wears a long dress with multiple pockets that she fills with paraphernalia such as; candy canes, beads etc. She carries honey that she believes is the best and puts it on Jack's tongue, face and bottom. When Tessa asks for some honey for Joe, Penny quickly raises the price before questioning Tessa's mothering ability.

Sir Issac Newton

Newton is a philosopher. He saves Jack from being cooked by the Practical Man and provides a cryptic tale that Joe relates to his own dream.

The Man Who Plays the Music that Makes the World Go Round

The musician is a gentleman who sits on a sleeping pig by an oak tree. He plays on a battered old violin and is described as the most crinkled creature Jack has ever seen. He slows his playing for the Moon to collect materials for her gift for the Sun. When he stops playing the world stops and loses a mortal.

Sun

The Sun is young, athletic and handsome but, *“Contrary to his appearance, was always sad.”* He is lonely and thinks that he is ugly, because people always turn their faces away from him. However, this is only because he is so bright.

Tara Treetops/Crow

Tara is a collector of lost dreams and carries them in a sack. A crow, Crow sits on her head. She loves to tell everyone the meaning of their name. Hers is from the Latin, meaning earth.

The Practical Man

Is an opportunist and an antiques salesman. When he sees the jewel that Jack is carrying he tries to steal it and cook Jack – from this moment, his destiny was changed for the worse! In Act II he runs a store selling antiques, but he only has junk like string and pegs to sell.

Barber Bob, Barber Bill & Barber Barbara

An incomplete quartet of three. They run a hairdressing salon, but they don't get a lot of business. They are also the musicians, The Back Sea Gentlemen, who play throughout the show.



Themes

Many of the themes are present in both the world Joe and his mum inhabit and the celestial world.

LOVE

At the heart of this magical musical adventure is the theme of love. Love between a parent and a child, the Moon's love for the Sun and Jack's search to understand its meaning.

In the real world, after hearing the first riddle Tessa explains to Joe, *"Love is the most difficult and courageous journey any creature can take – be it a hare, a Moon or a mother – and it deserves a good riddle to make sure it is properly requited."*

Tessa loves her son more than anything in the world, but this love cannot ease her child's pain. She sees his anguish, but he tells her he hates her for keeping him in hospital, suffering. When Penny Pockets tells her, *"A good mother will lay out the cash,"* she feels dejected, *"I can't even feed my son let alone make him better."* However, she realizes her love means everything to Joe.

In the celestial world, the Moon has fallen in love with the Sun and sends Jack Hare on an errand to tell him and give him a token of her affection. *"From the clouds, the Moon plucked a most brilliant-coloured moonstone. From the sea she collected a bright blue sapphire. From the fire of a volcano she took a ruby. And from the dawn sky, she cunningly wrought a splendid jewel that was the perfect mirror of her love."*

Jack would do anything for the Moon and so takes on the challenge of giving a message to the Sun. He doesn't understand the word love, what it means or how to say it. When he eventually makes it to the Sun, he discovers he has lost the amulet and changes the riddle replacing the 'V' with 'S', spelling out the word 'LOST'. Returning to the Moon, she is enraged that he hasn't finished the task and sends him away. It is only when he sees Tessa and Joe's love for one another that he understands and the Moon tells him to come home. He says,

"Love is...feeling funny in your belly. Love is your leg start to jump up and down when someone walks by. Love is feeling happier than Larry, whoever he is. Love is your heart beating your brain in a race. Love is searching. Love is finding. Love is scary. Love is greedy. Love is funny. Love happens even if you have no hair, no money, no hare and no honey. Love is the lost dream and the found dream, the bad dreams and the good dreams. Love is a mother and her son and a son and his mum and a moon and the sun and the sun and everything in between."

COURAGE

Many of the characters show courage throughout the play. Joe is courageous, suffering from cancer and the various treatments. It takes courage for him to climb out of bed and find the jewel. Tessa is trying to be positive, holding up a brave front for Joe, all the while faced with the prospect of losing her son. She finally allows him to take risks, climb a tree and has the courage to say goodbye.

The Moon gives Jack an errand, but he feels incompetent in completing it. When he arrives to give the message to the sun he says, *"I always thought I was stupid and lazy, but now here I am standing in front of you, about to complete my mission and I couldn't have done that without some brains and bravery."* He has indeed been brave facing all of the people, good and bad, to accomplish his task.

When Tessa and Joe find Jack locked in a cage, he is scared of the Practical Man. However Tessa tells him that she'll hold his paw to make it less scary and he finds the courage to join them.

MORTALITY

Meaning: Is the state or condition of being subject to death; mortal character, nature, or existence.

Near the beginning of the play, Tessa explains: *"A 'mortal' is a human being. Mortals have eyes and ears and hearts and brains. They live. However, 'Mortal comes from the word 'Mort'. 'Mort' means death. So mortals, although needing to be alive to be called such a thing are also, paradoxically, going to someday die."*

References to mortality are an underlying theme throughout the play in both worlds. In the real world, Joe is in the cancer ward battling leukemia and the prognosis isn't good. Both he and his mother deal with the fact that he may die. She keeps telling him, *"The only job you have in this world is to just keep breathing."*

In the celestial world when Jack Hare has to give the Sun a message, he himself also finds that his time is running out. Tessa tells Joe that dusk is when the Sun is getting sleepy and begins to close his eyes, meaning that the day is nearly over. For Tessa and Joe this brings with it the reality that Joe's time is limited, his time is coming to an end.

Later when Joe and Tessa help Jack look for the amulet they come across the Man Who Plays the Music that Makes the World Go Round. He sings them a tune before stopping suddenly. Jack tells them, *"When he stops, the world loses one of its mortals...Part of making the world go round is allowing some people to get off now and then."* The symbol of music stopping brings about the finality of the play.

DREAMS

Dreams are mentioned in both worlds. In the real world, Joe doesn't want to sleep because he has reoccurring dream that he is scared of; *"I'm on a beach. And the shore is covered with different coloured pebbles and shells. Speckled and glittering and mossy. But when I look at them, their colours start to fade. And as they fade, I feel like I'm turning into an old man, right there on the beach. And the pebbles and shells keep fading until there's only one left that's fully coloured. It's sparkling in the sunshine. I can see my reflection in it. And I'm me, the way I should be. With hair and everything. But as I go to pick up the pebble and check that I'm still really me, I wake up."*

Sir Isaac Newton talks about playing on the sea-shore discovering pebbles and shells. Joe realises that this is his dream, *"Everything fades away and I'm left alone on the beach."* Tessa believes it's a sign that everything will be ok.

In the celestial world, Tara Treetops spends her time looking for lost dreams in the clouds. They fall down when the clouds become full, *"The nasty ones as hailstorms and the lovely ones are gentle showers and rainbows."* She tells Jack that most lost dreams are boring. When reading this part of the story to Joe he wishes that Tara could have his dream. When Joe meets Tara in Act II she tells him, *"Every dream has a message."*

It isn't until the very end that Joe understands his dream and is no longer afraid.

Related Topics

CELESTIAL

The fantasy world in the play is referred to as the 'Celestial World.'

Meaning;

- 1) Of or relating to the sky or physical universe as understood in astronomy
2. Of or relating to heaven; divine
3. Supremely good; sublime

<http://www.thefreedictionary.com/celestial>

The word 'Celestial' is primarily used to describe things that have to do with the heavens such as angels, spirits, stars and planets. It comes from the Latin word for sky, 'caelestis.'

AMULET

The Moon. *"Cunningly wrought a splendrous jewel that was the perfect mirror of her love,"* for the Sun. She trusts Jack to deliver the amulet as a token of her affection to the Sun. The amulet is very beautiful and many of the other characters along the way desire it for themselves, so Jack has to protect it from them. However, by the time he reaches the Sun, he has lost the amulet.

An amulet can be any object whose most important characteristic is its alleged power to protect its

owner from danger or harm. Amulets are different from talismans, as a talisman is believed to bring luck or some other benefit, though it can offer protection as well.

VISUAL LITERACY

Masquerade, written by Kit Williams in 1970 challenges the reader to read the illustrations to make sense of the story (visual literacy). Every page in the book has a hidden hare and clues that lead to a real-life treasure hunt. The clues come in the riddles, in the writing in the frame of the picture and from the pictures themselves.

Example

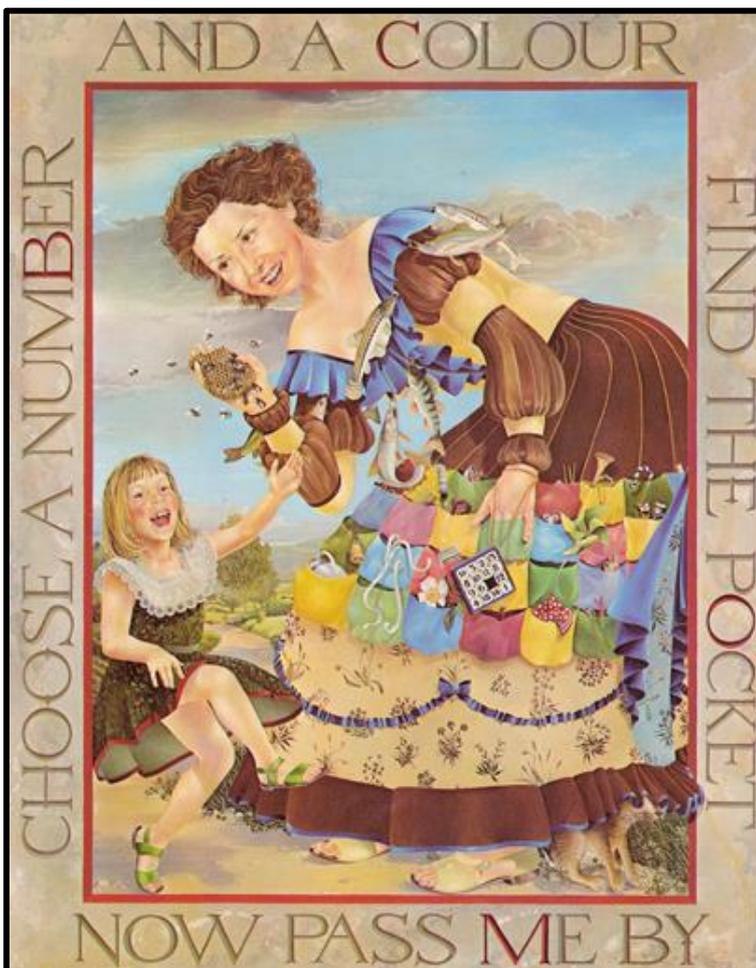
Painting # 4: The Penny-Pockets Lady

"Choose a number and a colour; find the pocket, now pass me by."

BARBED LETTER WORD: HONEY

RED LETTER WORD: COMB

Can you find the hidden hare?



Example

Painting # 11: The Practical Man

"Fire boil kettle at high tea. Wave quench fire at high tide."

BARBED LETTER WORD: GULL

RED LETTER WORD: HERRING (In red)

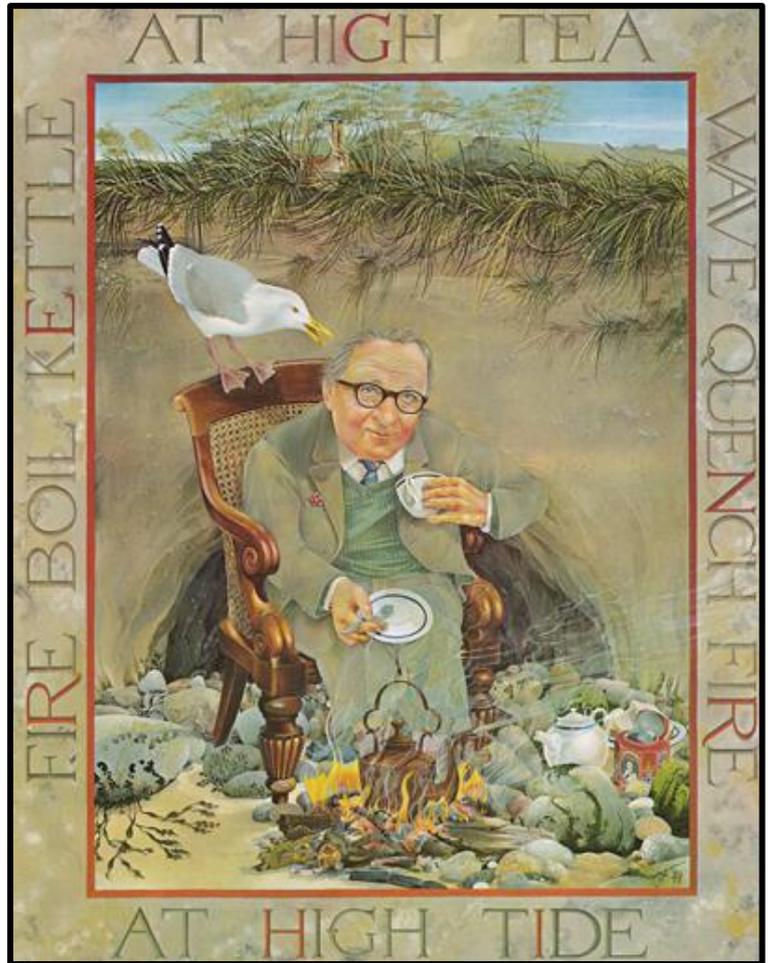
Can you find the hidden hare?

For more on the images and their clues go to:

<http://bunnyyears.net/kitwilliams/>

LANGUAGE

The author, Kit Williams has fun playing with words, using riddles, rhymes, stories and objects. Kate Mulvany has carried these through to the play and also added her own. In particular, Jack's song has many references to nursery rhymes and famous Jacks. Read the lyrics below and see if you can find all of them.



*Oh, why does it fall to me, you see?
It always falls on my back
When there's so many other who be, you see
Who are much better choices of Jack*

*There's the nimble Jack who is so quick
If reports are to be believed
He can jump a burning candlestick
And make it home for tea*

*And little Jack Horner's not doing a lot
But sticking his thumb in a pie
If he's such a good boy then the little grot
Should give this errand a try.*

*But it's always me, always me, always me – Jack Hare
Jack Hare, do this
Jack Hare, do that
It's really quite unfair*

*There's that big show-off, Jack of All Trades
Why doesn't she ever use him?
And Jack of Hearts and Jack of Spades
Jack Spratt and Jack O Lantern?*

*And what about Jack that fell down that hill?
At least he could take a friend
His head's much better now, and Jill's –
Get them to run this errand*

CHORUS

*Jumping Jack Flash and Jack in the Box
Has anyone checked if they're free?
Jackanapes, Jackal, Jackass and Jackdaw
This running is making me queasy.*

*Get Union Jack! He's used to it!
He loves to stake his claim!
Lumberjack, Flapjack, or even a John
We need not quibble on names*

CHORUS

*Jack Hare Jack Hare Jack Hare Jack Hare
Get Jack to do it for me!
And if he doesn't he'd best beware
I'll kick him up the jacksie*

*Jack Hare Jack Hare Jack Hare Jack Hare
Jack Hare won't mind a bit
Well let me make you very aware
This hard does give a jacksh-*

RIDDLES

The book has riddles throughout, which have been used in the play to challenge Jack on his journey. As Tessa reads the book to Joe, she helps him solve the riddles.

Riddle #1

*Fifty is my first,
Nothing is my second,
Five just makes my third,
My fourth a vowel is reckoned,
Now to find my name,
Fit my parts together,
I die if I get cold,
But never fear cold weather*

Answer: LOVE

Riddle #2

*I have a little house
Its windows number plenty
It's full of flowers that no man picked
And you may have it when it's empty*

Answer: HONEYCOMB

Riddle # 3

*I have a little sister
And in the fields she's seen
Dressed in yellow petticoats
And a gown of green
She's not a bird and cannot sing
But she can fly without a wing.*

Answer: DANDELION

Riddle # 4

*I am the beginning of eternity
Followed by a half a circle
Close on by half a square
Through my fourth my fifth is seen
To be the first in every pair
My sixth begins my seventh
The end of time and space
Now put my parts together to see what's taken place*

Answer: ECLIPSE

ORIGIN OF NAMES

The character - Tara Treetops has an interest in the meaning of given names. Her own name, comes from the Latin word 'terra', meaning 'earth'. As she meets other characters throughout the story, she tells them the meaning of their names:

- 'Jack' from the Hebrew meaning 'gracious'
- 'Penny', a derivative of Penelope from the Greek meaning 'money.'
- 'Joe' a derivative of Joseph, from the Hebrew meaning 'He will add.'
- 'Tessa' from the Greek meaning 'gatherer'.

TASK: Students could research meaning and origins of their given names; if none is found, they could invent one that might describe their personality.

NEWTON'S LAW

Newton's law of universal gravitation states:

That any two bodies in the universe attract each other with a force that is directly proportional to the product of their masses and inversely proportional to the square of the distance between them.

http://en.wikipedia.org/wiki/Isaac_Newton

Joe wants the Sun and Moon to see each other, but Tessa tells him that it is impossible. *"Newton's laws of the universe are Newton's laws of the universe, my darling. Some rules are not to be broken, even where love is involved."*

The Moon disregarded the advice of the celestial bodies and Newton's law of universal gravitation, staying behind in the sky to watch the progress of the hare. As she does so, there is an eclipse and the world begins to shake. The Man Who Plays the Music that Makes the World Go Round loses his violin,

the Fat Pig blows away, Tara is blasted high and Jack falls to the ground. The Moon realizes what she's done and screams, "A horrible, silent ghostly scream."

Sir Isaac Newton appears in the play and saves Jack Hare from being burned by grabbing the strings of gravitational force. He tells Jack that "his destiny involves earth, air, fire and water." He talks about standing on a seashore finding pebbles and shells and Joe discovers the meaning, "For every clever thing he found there were a gazillion things he didn't. And that the universe is so big and full of so many amazing things that no matter how smart he is, he'll always just be a little boy standing on the shore."

ECLIPSE

The Moon and the Sun sing a riddle which spells out the word ECLIPSE, setting off chaos in the worlds.

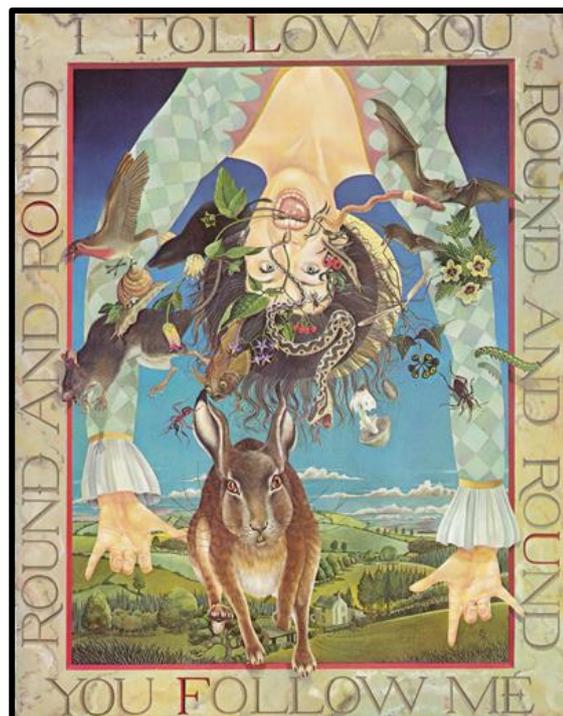
"All the horrors of the night came forth in this one dreadful scream. Because their impatient Moon had broken the Rules of the Universe, all of the Mortals of the Earth had taken kettles and pans and sticks and pots and drums and guns and gongs and were making a fearful din because it was the only way they could be heard."

An eclipse is an astronomical event that occurs when an astronomical object is temporarily obscured. Observed from the Earth, a solar eclipse occurs when the Moon passes in front of the Sun.

A lunar eclipse occurs when the Moon passes through the Earth's shadow. This occurs only when the Moon is on the far side of the Earth from the Sun. A lunar eclipse can take several hours to complete, averaging anywhere from about 30 minutes to over an hour.

These are some folklore and tales of mystery surrounding a solar eclipse:

- It can be an omen of coming war
- It can herald violent political situations and potential loss of life
- The loss of light during an eclipse can encourage demons to surface
- Food was never cooked during an eclipse as it was believed that it could become infected
- Pots and pans would often be banged together to ward off the negative impact of the solar eclipse
- Many animals are said to be affected; Labradors in particular are said to howl and cats go into hiding



Designer

ANNA CORDINGLEY

Anna's previous design credits include, for Griffin Theatre Company: *The Story of Mary Maclane by Herself*; for Malthouse Theatre and CUB Malthouse: *A Golem Story* and *Tis Pity She's a Whore*; for Malthouse Theatre & Chunky Move: *Connected*; as well as national tours of: *Macbeth* (dir. Peter Evans); *Julius Caesar* (dir. Peter Evans); *A Commercial Farce* (dir. Aidan Fennesy); for Sydney Theatre Company/Malthouse Production *The Threepenny Opera* and for Sydney Festival, Adelaide Fringe Festival, Melbourne International Comedy Festival: *Inside*. Anna won the Green Room Award for Theatre Set & Costume Design for Bell Shakespeare's *Macbeth* in 2013 and for *Body of Work* in 2011.



INTERVIEW WITH THE DESIGNER

1. What was the starting point for jumping into a huge show such as *Masquerade*?

My process is to begin each and every show by pouring through children's books and exploring the fabulously imaginative visual worlds they offer. There's bound to be a sentiment, a mood or a flavour in a drawing or artwork that somehow compliments the text at hand, and to which both the director and I respond. In this way, a visual language is established. *Masquerade* is the first piece I've ever designed which *began* as a children's book, although I didn't restrict myself to studying Kit William's beautiful paintings alone. The director - Sam and I referred to a vast array of material, from the early shadow puppetry of Lotte Reiniger to the vibrant and daring interiors of contemporary children's hospitals.

2. Did you use the book for reference? And if so, what elements from the book intrigued you the most?

The book absolutely *had* to be a reference... Kit William's paintings are intrinsically linked to the narrative, the puzzles and trickery, Kate's interpretation and so on. The framing devices used by Kit intrigued me the most; their role in the resolution of the search. Thus we arrived at our own proscenium/frame convention, which enables us to spell vital riddles and illustrate charmed moments during the show.

3. How important was it to delineate the difference between the real world and the celestial world? How have you done this?

We chose to couch Joe and Tessa's world within the celestial world in a literal, spatial sense, so it would be possible to zoom the audience's attention from one world to the other or present both together expediently. Kate's script gives clear, sharp scene distinctions, which dissolve as Joe's personal investment in the amulet search increases. Offering a spatial world wherein the two worlds can equally stand apart before dissolving into one felt the most effective way of honoring the script.

5. I imagine trying to costume people as animals is a challenge. What do you think are the important elements when doing this?

It's important not to lose sight of the human in there! Essentially, I'll never convince an audience member - especially a young person - that Nathan (Jack) is actually a hare. Nor would I want to. He's a hilarious, sparkling actor playing an unconventional hare, and to costume him as an eccentric man/hare hybrid is, I think, the most imaginative and compelling way to present that character.

6. When does functionality of the costumes come into play and can you give us any examples of these challenges? ie. rehearsals/ fittings etc

Functionality is vital, vital, vital. It's never worth pursuing a costume that is likely to drastically hamper the performance of an actor. Having said that, it's not appropriate to have everybody onstage in tracksuits either. The delicate balance between aesthetic, functionality and wear-ability needs really to be drawn up for each costume and with each individual actor. Then, you can create a plan for research and development, frequent fittings and time in rehearsal with prototypes, toiles and finally the finished item.

7. What themes in the piece come through strongly for you and how do you represent this in your design?

Hope is the strongest theme for me. Love, of course, but hope even more so, because it is an active state of love. Tessa, Jack, the Moon and Joe...everybody on stage has hope. So I looked long and hard for exactly the right blue fabric from which to make our curtains. I needed a blue which would be convincing enough as a hospital blue, but which (more importantly) would communicate the hope and optimism of a clear and breathtaking sky.

8. How did you become a designer?

I wanted to be a designer from perhaps the age of eight, when I was taken to see a truly savvy design for a Marriage of Figaro. My father had trained as an opera singer and my sisters and I were exposed to loads of live performances. As I went through my schooling, I focused on art, literature and history – subjects that are all wholly relevant to design. I went on to study at the Victorian College of the Arts in theatre design and bang! Suddenly I was a designer. I was – and am still - obsessive and committed enough to make it work for me, but it's an eccentric career; fabulous, but not for the faint hearted!



Design

SET DESIGN

There are two distinct states; that of reality where we see a cubed hospital room populated by Tessa, Joe and the Nurse; and a fantasy/celestial realm led by Jack here.

The hospital room is on a revolve, with the band placed prompt side of stage. Framed letters on the stage spell out answers to the various riddles as the story progresses. As Tessa reads the story to Joe, the celestial comes to life outside the cube. When Joe wants to find the amulet, he and his mother step out of the cube into the celestial world. As they do so, large green curtains drop to reveal red velvet curtains, the cube changes to red and the bed turns gold.

COSTUME DESIGN

The costumes in the real world and the celestial world contrast in colour and vibrancy. In the hospital, Joe and Tessa's clothes are plain with minimal colouring. As they enter the celestial world, apricot tones are added to their costumes, a brightening of their outfits.

Apart from Joe and Tessa, many of the actors double-up characters, so costume elements are easily interchangeable.

Joe

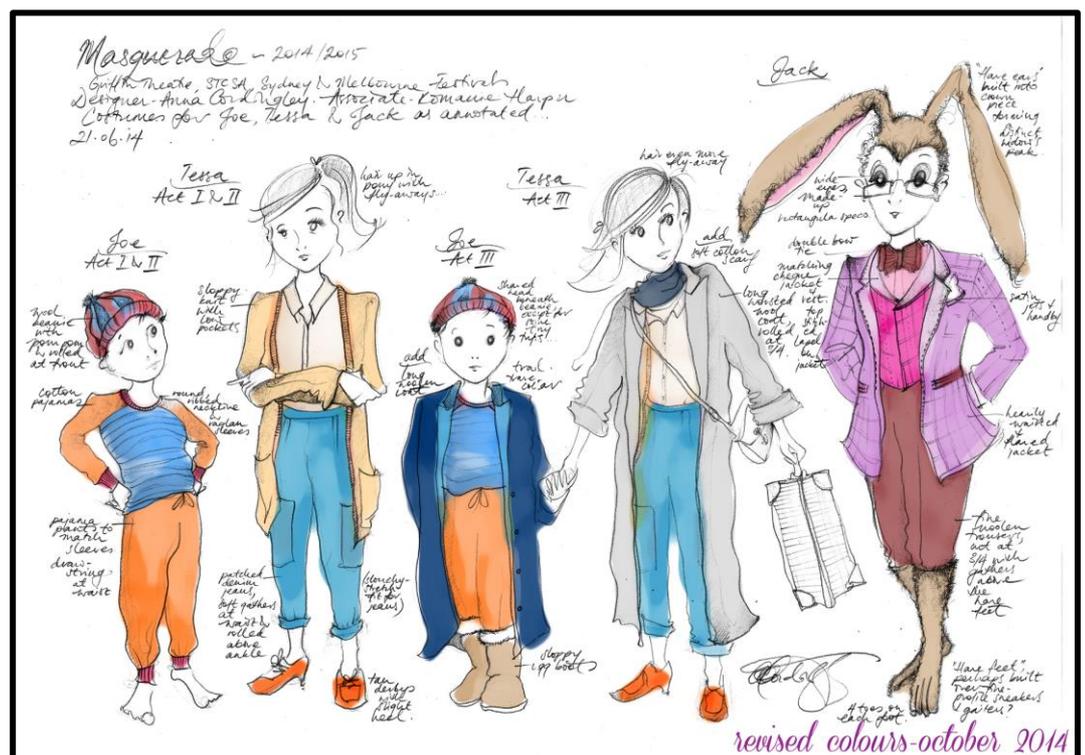
Joe wears blue and apricot pajamas and a knitted hat that he has worn since losing his hair due to his illness. In the celestial world he wears ugg boots and a navy travelling coat.

Tessa

Tessa spends most of her time at the hospital and as a result, is not concerned with her attire. She wears a t-shirt, jeans, a sweatshirt and grey shoes. When she enters the celestial world tones of the apricot come through in her sweatshirt, shoes and travelling coat.

Jack Hare

Jack wears a jacket, a check waistcoat and a shirt with various shades of apricot, lilac and burgundy. He has tall rabbit ears, a bowtie, suspenders, furry feet and a tail. As the journey progresses, he loses both his jacket and waistcoat.



Moon

The Moon is very glamorous. She wears a white sparkly gown, similar to Marilyn Monroe's famous white dress. This is completed with sparkly shoes and a symbol of the Moon on her necklace.

Sun

The Sun is bright and shiny. He wears a three-piece gold suit, a gold brocade vest and black and white patent leather shoes. His hair is coiffed finished with golden hair spray.

The Man Who Plays the Music that Makes the World Go Round

The Man Who Plays the Music that Makes the World Go Round wears a pink shirt, a check waistcoat, light coloured pants and brown shoes.

Penny Pockets

Penny carries an array of things in her pockets; so her check dress is designed with lots of pockets. She has a plaited wool wig and wears glasses and bright pink and orange accessories.

Tara Treetops

To collect lost dreams Tara carries a big carpetbag. On her head is a talking crow – a mechanism built into the dress makes the crow speak and move. Her costume colouring is similar to tree leaves in autumn with apricots, burnt oranges and greens and features foliage and dandelions.

The Practical Man

The Practical Man wears practical clothing, consisting of a cream shirt, brown trousers, a waistcoat, a hat and a tool belt.

Sir Isaac Newton

Sir Isaac Newton wears a blue brocade jacket, breeches, special glasses and a long grey wig.

Fish

Fish is dressed in a fish-shaped suit complete with gills, fins and tail, covered in blue and aqua sequins. Flippers and goggles finish off this ensemble.



Dawn

Dawn is dressed in yoga attire; a vintage swimsuit, gold sequins and gold sarongs.

Pig

Wears a pink t-shirt and the pig's bottom is a big round basket with suspenders to keep it up. To complete the costume are ears and a nose.

Barbers

Are the musicians of the show. They are dressed like a traditional barbershop quartet, wearing; striped red and white shirts, cream pants, tuxedo jackets and hats.

Music

Masquerade is a musical, combining songs, spoken dialogue, acting and dance. Therefore, music is an important element in the play.

The character, The Man Who Plays the Music that Makes the World Go Around, is crucial to the musical design. He plays in the background; is highlighted during the Moon's dance; reinforces the first riddle through music; and of course makes the world go around, a symbol of dying. *"Part of making the world go round is allowing some people to get off now and then...But after all these years doing it, the world always starts to turn again when I play once more."*

Pip Branson, who plays this role, co-wrote the music of *Masquerade*, with *Mikelangelo and The Black Sea Gentlemen*.

PIP BRANSON – Musical Director and Composer

Pip is an actor, musician, composer and theatre maker who has worked throughout Australia, Europe and the United States. Pip's musical writing credits include music and lyrics for Kate Mulvany's *Embalmer – A Musical* and touring productions of Christos Tsoilkas's *Elektra A.D* and *Dead Caucasians*.

Pip's acting credits include, for CIA Theatre Company: *Viewing Blue Poles* and *Elektra A.D*; for Elbow Theatre: *Deviations*; and for Canberra's The Street Theatre: *The Old Familiar Juice* and *This is Our Youth*. As a musician Pip toured as a member of Melbourne band Something For Kate from 2001-2009 and has been collaborating with Mikelangelo and the Black Sea Gentlemen since 2001.



MIKELANGELO AND THE BLACK SEA GENTLEMEN - Music



Mikelangelo and the Black Sea Gentlemen consist of Mikelangelo on lead vocals and guitar, Rufino the Catalan Casanova on violin, The Great Muldavio on clarinet, Guido on piano accordion and Little Ivan on double bass. Celebrating ten years of collaboration, The Gentlemen have pushed the boundaries of music throughout their career, creating a rich and compelling world on stage and in recorded works. They have won multiple awards and received critical acclaim from London to Budapest to Alice Springs, released three independent albums through Inertia, and have begun work on their next album based on stories of European migrant experiences in the Snowy Mountains.

INTERVIEW WITH PIP BRANSON

1. Talk us through the music in *Masquerade*. How would you describe the style of the music, and how has it been incorporated into the stage performance?

It's a grown up fairytale, so I wanted the music to sound like grown up fairytale music. Or moreover, like the story, a fairytale for all ages. I suppose it has a raw folk heart, but while *The Black Sea Gentlemen* often create music that evokes geographic locations (Eastern Europe, Italian and American western movies, Parisian cafes etc) Mikel and I wanted to set this in a more ethereal space. It's a little frightening but mostly a wondrous and celestial space – though we also wanted to keep it connected to human experience and emotion through the fragility of acoustic instruments. There are five of us onstage working very hard to keep this musical atmosphere alive plus the cast who all sing beautifully and often add background vocal textures.

As the songs evolved at the same time as the early reads of the play, the music and script almost evolved together. The songs are also closely informed by Kate's lyrics and Kit's riddles, so as long as we were opening ourselves to this genuinely, it was always going to feel right. Ultimately, the music comes to create another theatrical dimension that communicates much of the world of the play, meaning that a lot can be suggested without overdoing the set or exposition of the story.

In a way, the song riddles and all the musical themes that correspond with characters help each of them find a type of redemption or at least an understanding, a knowing – usually that they too are special and loved.

2. How did this collaboration with Kate Mulvany come about? What attracted you to composing the music for *Masquerade*?

When Kate Mulvany asks you to do anything, why would you say no? She is such a talent and such a warm, generous human to work with. We've done bits and pieces together since I first met her in 2002, including another musical. But this is the biggest project we've chewed off together and I hope, at least some expression of the trust and admiration I have for her.

3. Were you familiar with Kit William's book before you started working on the production?

Yes I do remember seeing the book as a child, though the memory is vague. It was definitely a work I remember seeing floating around at various people's houses and Kit's style straight away seemed familiar to me when Kate first showed me the book. Having said that, it may just be the nature of his work, that it immediately has that feeling of being familiar, in an almost alarming way. Especially when it deals in such magical concepts including; how can these crazy characters feel so very real, when they are obviously fantasy? I've become a big fan of course. My own kids have now read the book and share that passion too.

4. What do you think it is about the story of *Masquerade* that has appealed to so many children?

I think it's because he doesn't let his imagination be bound by rules, yet he takes the time to tell the story as though you are a friend catching up with what is happening around the village.

5. How much did you use the book as a reference point during creation of the musical score?

I looked at the book a lot when I first started talking with Kate. In a way the book is its own complete piece of art, so it was important not to feel too bound to its aesthetic or drive. If I let that rule, the book itself would've felt too intimidating to springboard from.

A lot of the job was done by Kate in reinterpreting it for a stage and when I read her script I could see what our job was. For Mikel and me, the music came very easily and very quickly from there. Looking back on the book, I see where the music is pushing ideas and environments that come straight out of the inspiration of the images or riddles, but certainly it was good to not feel that we had to create this or

that complete image in musical terms from the outset. It's such an incredible work, let alone the background story of the jewel, that the only way forward was to put it to one side for a little while!

6. Mikelangelo and the Black Sea Gentlemen are a band that usually performs for adults. Is the music for *Masquerade* a different sort of sound for the band? Was it an issue to make the music child-friendly?

The fairytale has always been a big part of the Black Sea Gentlemen's music, although definitely the lyrical content, especially when it gets a bit ribald or macabre, has appeal to a more adult audience. Actually, a lot of kids have always loved our music even if they don't get what on Earth the lyrics are on about, or they pick up on certain themes or ideas they like.

I certainly don't think we've changed what we do in the sense of trying to make it simplified or child friendly. If anything, this is some of the most complex musical arrangement and instrumentation we've ever had as a group. Kate has written most of the lyrics so they're cheeky and playful but a lot of the weighty ideas are still there; it's less bleak than we can be but I think we are only ever bleak to make people search for their own hope. Perhaps kids don't need as much of that - they already have the hope solidly inbuilt.

7. How closely did you work with writer Kate Mulvany and Director Sam Strong? Were you given free reign on what you produced?

Kate and Sam were there when we began writing. We knocked off the skeleton of the whole musical work in the first few days during the first script development. It was an amazing time and Sam was wonderful in his ability to expect an impossible amount of material, yet to make it feel fun and totally possible in the time we had together.

Sam has a great musical ear and his suggestions are always really astute, but he totally trusted us to come up with the body of work. As a director, he just kept helping us look for ways we could morph and recreate what we do to fit in with various moods and ideas throughout the work and identified bits where we needed more. This ultimately resulted in it being an almost continuous soundtrack throughout the play.

Kate also has an incredible musical brain, especially as it relates to performance. Her lyrics tell so much of the story of the song that it's easy to see where she's coming from and what will fit. Kate also loves what we do as a big fan of Mikelangelo and the Black Sea Gentlemen and other projects. She is so fun to work with and there is never any tension that what we give her she won't like. We just trust each other.

If we give her options on things, she has an opinion and thinks about things deeply - and in hindsight she is always right! We often both have brain waves at strange times and will call or message each other late at night. We're just great friends, so it's nice to have that extension of art and friendship where you can just catch up on how things are going in life and how the creation is going and *'Gee don't think this would be great, what do you think?'*

Curriculum Links

Communication is critical to each of the thinking processes. In the Arts, students apply their imagination and higher order thinking to express and communicate their ideas and innovations.



LITERACY

In the Arts, critical literacy skills will enable students to access knowledge, make meaning, express thoughts, emotions and ideas. Viewing performances helps students understand the language of the theatre. It is part of the holistic approach to increasing student's literacy. They learn to 'read' the gestures and movements of a performer as that actor tells his/her part of the narrative; they also have the opportunity to become immersed in live storytelling and can see action translate into an idea and construct.

TASK #1: Have students revisit and discuss the themes and ideas.

- LOVE
- COURAGE
- MORTALITY

TASK #2: Have students write a review.

TASK #3: Challenge students to brainstorm ten things that come to mind when they recount their experience of *Masquerade*.

TASK #4: Have students develop a list of words and phrases that can be used when describing a response to the performance, reflecting on the theatre vocabulary list.

TASK #5: Write a class response to the performance of *Masquerade*.

Questions for discussion:

Ask them to remember using the following prompt structure:

- *The characters, the locations, the events, the emotions.*
- *How clear was the story?*
- *Was there a moral tale in the narrative?*
- *What techniques were used to heighten the atmosphere?*

For older students have four large sheets of paper with the headings (characters, locations, events, emotions) which they can add to the review wall.

TASK #6: Have students discuss the non-verbal clues for reading a play, i.e. gestures, movement, pace of performer, tone and visual literacy.

TASK #7: Have students write a letter to Kit Williams detailing what they thought about the stage adaptation of his book

TASK #8: The meaning of the word masquerade is '*a party or assembly of people wearing masks.*' Ask students to consider why Kit Williams chose this as the title for his book.

Text knowledge: use language to interact with others: by the end of

Year 4 students use pair, group and class discussions as learning tools to explore and represent ideas to prepare for creating texts.

Year 6 students use pair, group and class discussions and informal debates as learning tools to explore ideas in preparation for creating texts.

Year 8 students use pair, group and class discussions and formal and informal debates as learning tools to explore ideas, test possibilities, compare solutions, rehearse ideas and arguments in preparation for creating texts.

Year 10 students use pair, group and class discussions and formal and informal debates as learning tools to explore ideas, compare solutions, evaluate information and ideas, refine opinions and arguments in preparation for creating texts.



NUMERACY

In the Arts, numeracy will occur naturally as students design, make, create, and evaluate performing arts tasks. In Drama students learn to manage time and space when designing a performance task.

TASK: Have students reflect on their experience of *Masquerade* to develop a script based on a mystery. Students will need to mathematically apply skills of timing and sequencing in their script to the movement instructions to allow for the action of the narrative.

Using spatial reasoning: by the end of:

Year 4 students interpret information, locate positions and describe diagrams using simple scales, legends and directional language

Year 6 students identify and describe locations using directional language.

Year 8 students create and interpret 2D and 3D maps, models and diagrams.

Year 10 students create and interpret maps, models and diagrams using a range of mapping tools.



INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)

Students develop ICT competence when they:

- Manage and operate ICT: applying technical knowledge and skills, effectively and appropriately interact with ICT for learning in regard to technical aspects of a *performance narrative*.
- Investigate with ICT: planning and refining information searches: locating and accessing different types of data and information and verifying the integrity of data when investigating questions, topics or problems for *research on theatre styles*.
- Create with ICT: using ICT to generate ideas, plans, processes and products to create solutions to a *performance task*.

TASK: Have students film group performances of selected scenarios, using a camera to capture tableau images of groups in a scene from their performance.

Creating with ICT; generate solutions to challenges and drama tasks: by the end of:

Year 4 students create and modify simple digital solutions, creative outputs for particular purposes

Year 6 students independently or collaboratively create and modify digital solutions for particular audiences and purposes.

Year 8 students design and modify simple digital solutions, or multimodal creative outputs or data transformations for particular audiences and purposes following recognised conventions.

Year 10 students design, modify and manage complex digital solutions, or multimodal creative outputs or data transformations for a range of audiences and purposes.



CRITICAL AND CREATIVE THINKING

In the Arts, students are encouraged to engage in high order thinking. Creating a performance from page to stage requires the ability to synthesis the abstract into a concrete entity. By using logic and imagination and by reflecting on how best to tackle issues, tasks and challenges, students will be increasingly able to select from a range of thinking strategies and employ them selectively and spontaneously when developing a performance task.

TASK #1: Have students use the think/pair/share strategy to examine how the playwright - Kate Mulvany and the directors - Lee Lewis and Sam Strong took the text of *Masquerade* and crafted it into a stage play.

A question to pursue, '*Was it a page to stage interpretation or a creative representation?*'

TASK #2: Students create a script based around a mystery/problem to be solved, a real or fictional storyline.

TASK #3: Students to devise a short scenario based on an incident at school, with two to three acts:

Act 1 (1st location): Establish the main protagonists.

Act 2 (2nd location): Dealing with the moral question/s (problem).

Act 3 (3rd location): What will make for a happy ever after ending (resolution).

Generating ideas, possibilities and actions; Imagine possibilities and connect ideas: by the end of

Year 4 students expand on known ideas to create new and imagined combinations

Year 6 students combine ideas in a variety of ways and from a range of sources to create new possibilities.

Year 8 students draw parallels between known and new ideas to create new ways of achieving goals.

Year 10 students create and connect complex ideas using imagery, analogies and symbolism.



SOCIAL COMPETENCE

To create a performance, writers, directors, sound designers and the actor need to:

- Have a shared understanding of the intent of the story.
- Recognise and understand their own emotions, values and strengths, and have a realistic assessment of their own abilities and a well-grounded sense of self-confidence (*self awareness*).
- Manage their emotions and behavior, persevere in overcoming obstacles, set personal and academic goals, and develop self-discipline, resilience, adaptability and initiative (*self management*).
- Perceive and understand other people's emotions and viewpoints, show understanding and empathy for others, identify the strengths of team members, define and accept individual and group roles and responsibilities, and be of service to others (*social awareness*).
- Form positive relationships manage and influence the emotions and moods of others, cooperate and communicate effectively with others, work in teams, build leadership skills, make decisions, and resolve conflict and resist inappropriate social pressure (*social management*).

TASK: Have students share their ideas of what actors need to be able to do to work in the theatre.

Establish a class guide/framework for working as a group for a performance (cooperation, communication, consideration, listening, sharing, responding etc).

Social management; work collaboratively: by the end of:

Year 4 students describe characteristics of cooperative behavior and identify evidence of these in group activities

Year 6 students contribute to groups and teams, suggesting improvements in methods used for group investigations and projects.

Year 8 students assess the extent to which individual roles and responsibilities enhance group cohesion

and the achievement of personal and group objectives.

Year 10 students critique their ability to devise and enact strategies for working in diverse teams, drawing on the skills and contributions of team members to complete complex tasks.



PERSONAL COMPETENCE

The one thing the Sun wished for more than anything in the universe was a friend, because people screwed up their faces and turned away when looking at him and he thought he must be terribly ugly.

Jack always thought he was stupid and lazy, and it was by completing his mission that he realises he couldn't have done that without some brains and bravery.

Act III, scene ii opens with Jack and the Moon singing a sad song about their feeling of being invisible to all,

*But everyone deserves to be noticed
For the little things they bring to the world
I didn't mean to stuff it up
When I went and dropped the amulet
But now I'm here invisible to all*

TASK #1: Have students to use the think/pair/share strategy to discuss how perceptions of self, can impact on our feeling of self-worth/esteem.

TASK #2: Joe and Jack are both young boys – one real and one imagined. Students to develop a character analysis of each, considering points of view, noting their similarities and differences.

Students develop self-awareness through recognising emotions: *by the end of:*

Year 4 Describe the influence that people, situations and events have on their emotions.

Year 6 Explain how the appropriateness of emotional responses influences behaviour.

Year 8 Examine influence on and consequences of their emotional responses in social context.

Year 10 Reflect critically on their emotional response to challenging situations in a wide range of social contexts



INTERCULTURAL UNDERSTANDING

In the Arts, intercultural understanding combines personal, interpersonal, cultural and social understandings, skills and dispositions. *Masquerade* was adapted from the text of writer from England and created in Australia. When we view performances we bring our own cultural practices, value systems and beliefs into the response of what we see on stage.

TASK: Have students explore and research the role of theatre making from a country other than Australia and consider cultural practices, value systems and beliefs in the making of performances. Are they the same/different?

Recognising culture and developing respect: explore and compare cultural knowledge, beliefs and practices: *by the end of:*

Year 4 students describe and compare a range of cultural practices in theatre making/storytelling

Year 6 students describe and compare the knowledge, beliefs and practices of various cultural groups in relation to theatre making/storytelling.

Year 8 students analyse the dynamic nature of cultural knowledge, beliefs and practices in a range of

personal, social and historical contexts.

Year 10 students critically analyse the complex and dynamic nature of knowledge, beliefs and practices in a wide range of contexts over time.

MAKING (AUSTRALIAN CURRICULUM)

Key elements and practice for drama: Voice, movement/gesture and text, through dramatic role-play, creative improvisation, and understanding of text as a device for drama.

TASK #1: Have students explore ways of using the physical elements of drama (body/movement/gesture) to create characters, ie. in *Masquerade* the roles of Jack Hare, the Moon, the Sun, as well as fantastical characters such as; Penny Pockets & Tara Treetops.

TASK #2: Have them talk about the specifics; how they walk, talk and speak and how they tell the character's story (i.e. its point of difference from each other when presenting as a dramatic role play.)

TASK #3: Have them discuss whether it is necessary to have a costume indicating animal characteristics or whether the performer can present a sense of the character by use of movement, voice and gesture?

TASK #4: Have students to look at the characters in the book and play with various interpretations.

Provide students with opportunity for creative play/interpretation of characters. **(TfEL 3.3)**

Key Idea: Students to develop a strong sense of purpose by performing with others.

RESPONDING (AUSTRALIAN CURRICULUM)

Content description	Content elaborations
Years 3 & 4	
Observe and identify intended purposes and meaning of drama.	Identify meaning and describing purposes in drama from different social, cultural or historical contexts.
Years 5 & 6	
Explain how the elements of drama and production elements communicate meaning.	Talk and write about drama from other places and times and how it might or does contribute to their own drama, and how cultural understandings shape meanings in drama.
Years 7 & 8	
Identify and connect specific features and purposes of drama from contemporary and past times to explore viewpoints and enrich their drama making.	Describe the role of drama in different cultures and using this information when they plan their own drama. Consider viewpoints – meaning and interpretations: For example – What were the director’s intentions in this drama? What ideas did you think the drama expressed?
Years 9 & 10	
Analyse and evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning.	Analyse and evaluate how the elements of drama are manipulated to focus the dramatic action for audiences.

ACHIEVEMENT STANDARDS

Receptive modes (listening, reading and viewing)

By the end of year 4, students understand that texts have different structures depending on purpose and audience.

They explain how language features, images and vocabulary are used to engage the interest of audiences.

By the end of year 5, students explain how text structures assist in understanding the text. They understand how language features, images and vocabulary influence interpretations of characters, setting and events. They describe how events, character and settings in texts are depicted and explain their own responses to them.

By the end of year 6 students analyse and explain how language features, images and vocabulary are used to represent ideas, characters and events.

By the end of year 7 students demonstrate understanding of how the choice of language features, images and vocabulary affects meaning and are dependent on audience, purpose and context.

Productive modes (writing and creating)

Yr 4: They create texts that show understanding of how images and detail can be used to extend key ideas.

Yr 5: Student use language features to how ideas can be extended.

Yr 6: Students create detailed texts elaborating on key ideas for a range of purposes and audiences.

Yr 7: Students create texts showing how language features and images from other sources can be combined for effect.

Review Writing

PLAY REVIEW FORMAT – Years 3 - 9

Paragraph 1:

- What is the name of the play you are reviewing?
- Who are the main characters in the story?

Paragraph 2:

- Write/draw a favourite scene/part of the performance.

Paragraph 3:

Give your opinion:

- Write/draw the best part of the performance for you
- Was there a part of the play that you didn't like or understand? – Write/draw your response.
- Give the play a rating in stars: * poor ; ***okay; ****very good; *****excellent

Paragraph 4:

For your final summation discuss the technical elements:

- How did the lighting impact on the mood/atmosphere of the production?
- How did the sound effects evoke the person/place?

Opinions must have reasons:

- Consider the integrations of dramatic elements
- Can you determine the purpose/aims and the achievements of the production?
- Tell it in a personal voice

PLAY REVIEW FORMAT Years 9-10

Guiding Question – *What are the elements that bring a play to life on stage?*

Write a review of *Masquerade* that demonstrates the way the writer, director, actors and designers brought the play to life on stage for you. (350 – 500 words).

Find a review guide online using the following link;

<http://statetheatrecompany.com.au/assets/Education/how-to-write-a-theatre-review.pdf>

Essay Questions

ENGLISH QUESTIONS

1. How is love represented throughout the play?
2. In what way is the language different between the real world and the celestial world?
3. Choose one of the illustrations from the book and discuss. Write a short story using the picture as a reference.
4. The performance was presented in two worlds – the real world of the cancer ward and the celestial world of Jack Hare. What impact did that have in ‘suspending disbelief’ for the audience?
5. How many riddles are presented during the play? Why do you think these elements are there and how do they relate to the telling of the story?
6. Compare the book to the stage adaptation. Do you think the elements of Joe and his mother in hospital contributed to the story? Would the stage adaptation have worked without this? Discuss
7. Discuss how the major themes - love, courage and mortality - are conveyed in both worlds.
8. Language in the music and text is very rhythmical. How did the language portray the deeper meaning of the text?

DRAMA QUESTIONS

1. What was the importance of music in telling the story?
2. What design elements changed between the two worlds? Discuss how they worked within the context of the performance.
3. Costumes play an important role in representing characters, particularly in a production that has people playing animals. Think about the style of costuming and discuss how the various elements did or didn't work.
4. Discuss the lighting of the letters in the sets and how important it was to the action.
5. Consider and discuss how the lighting affected the mood of the play and how it enhanced the story?
6. What other design elements were used to portray mood?

WRITING TASKS

Masquerade relies on riddles throughout the book to help tell the story. The author was also intrigued by puzzles and created a treasure hunt. Devise your own treasure hunt writing riddles for clues.

DEBATE ACTIVITY

“Love is the most difficult and courageous journey anyone can take.” Discuss

DESIGN TASKS

Choose three characters and design a costume for them explaining your design decisions.

MARKETING

Have students revisit their initial response to the poster and discuss why the designer chose to focus on the character of Jack Hare as the ‘selling’ image. A further challenge to students would be to have them create a poster based on their response to the production.

Resources

KIT WILLIAMS

http://en.wikipedia.org/wiki/Kit_Williams

<http://bunyears.net/kitwilliams/about-kit-williams/>

[http://en.wikipedia.org/wiki/Masquerade_\(book\)](http://en.wikipedia.org/wiki/Masquerade_(book))

REVIEWS

<http://performing.artshub.com.au/whats-on/new-south-wales/performances-and-gigs/masquerade-world-premiere-173819>

www.sydneyfestival.org.au/2014/Family/Masquerade/

www.theguardian.com/tv-and-radio/tvandradioblog/2009/dec/02/great-eccentrics-tv-documentary

www.telegraph.co.uk/culture/books/booknews/6059930/Masquerade-author-Kit-Williams-reunited-with-lost-golden-hare.html

INTERESTING READING

<http://en.wikipedia.org/wiki/Eclipse>

www.liverpoolecho.co.uk/whats-on/whats-on-news/solar-eclipse-2015-spooky-effects-8869870

www.telegraph.co.uk/culture/books/booknews/8448139/Masquerade-a-treasure-hunt-that-ended-in-a-scandal.html

www.joannaerskine.com/cluster/?p=671

http://en.wikipedia.org/wiki/Isaac_Newton

PICTURES © Brett Boardman

Picture # 1 – Rehearsal Room

Picture # 2 – Nathan O’Keefe

Picture # 3 - Nathan O’Keefe & Kate Cheel

COSTUMES PICTURES © Anna Cordingley