

the
judas
DAVID HARE
kiss

AUCKLAND
THEATRE
COMPANY

BREAK A LEG
(JUST THIS ONCE)

from the
producer

Welcome to the seventh and penultimate production of the Volvo WILD CHILD Season, David Hare's THE JUDAS KISS.

One hundred years ago this November, Oscar Wilde was succumbing to his final fever: "My wallpaper and I are fighting a duel to the death. One or other of us has to go...". Sadly, it was the great Irish poet, playwright and wit who went first. A century later, it is perhaps a little difficult for a modern sensibility to comprehend his fall from grace. "Scandal" has quaintness in an age of MTV morality. From George Michael to President Clinton to Mark Todd, today's "mega-stars" are forgiven their trespasses, in some cases with boosted popularity and had he lived today, Wilde most probably would have enjoyed the same treatment. But Victorian society practiced one thing and preached another, reserving a special place in hell for transgressors as smart, successful and Irish as the author of THE IMPORTANCE OF BEING EARNEST. "People who can do these things must be dead to all sense of shame", the trial judge declared as he sentenced Wilde to two years hard labour (had the law allowed for a severer punishment, no doubt it would have been passed). In Pentonville Prison he was required to walk a treadmill for six hours every day and to sleep on a bare board. He was moved to Reading, the subject of his BALLAD OF READING GAOL, where he wrote his apologia, DE PROFUNDIS. Released finally on May 18 1897, he eventually settled in France where he died on November 30 1900. Today, the shame is not Oscar's but those who tried him. They are dust but he lives on in his work: wicked, witty, wild.

We welcome tonight's cast and crew, particularly Jennifer Freed and Stephen Handisides, who make their ATC debut with this production. As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council and applaud our Corporate Partners for their vital contribution.

As we approach the finale of this remarkable year, we thank you for your patronage throughout the Volvo WILD CHILD Season and invite you to join us for a magical musical tour INTO THE WOODS, opening at Sky City Theatre next month.



Best wishes
Simon Prast



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Volvo New Zealand



**INTO THE
WOODS**

AWARD WINNING MUSICAL

Music and lyrics by **STEPHEN SONDHEIM**

Book by **JAMES LAPINE** United States 1987

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Starring: Ross Girven, Jennifer Ward-Lealand, George Henare, Rima Te Wiata, Helen Medlyn, Carmel Carroll, Delia Hannah, Glen Drake, Shane Cortese, Shena Sanders, Sophia Hawthorne, Roz Worthington, Patrick Griffiths, Keith Adams, Simon Roborgh.

Directed by **Raymond Hawthorne**
Musical Direction by **Matthew Brown**
Designed by **John Parker**
Lighting by **Bryan Caldwell**
Set Design by **John Parker**
Costume Design by **Elizabeth Whiting**

17 November – 16 December

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Oscar & Bosie

*"Friendship is much
more tragic than love.
It lasts longer."*

Oscar Wilde

BOSIE ON OSCAR

*"I am passionately fond of him and he of me.
There is nothing I would not do for him and if he dies
before I do I shall not care to live any longer.
Surely there is nothing but what is fine and beautiful
in such a love as that of two people for one another,
the love of the disciple and the philosopher."*

Lord Alfred Douglas on Oscar Wilde,
in a letter to his Mother



Raymond Hawthorne & Daniel Gillies

OSCAR ON BOSIE

*My Own Boy, Your sonnet is quite lovely, and it is a
marvel that those rose-leaf lips of yours should have
been made no less for music of song than for madness
of kisses. Your slim gilt soul walks between passion
and poetry. I know Hyacinthus, whom Apollo loved
so madly, was you in Greek days.*

*Why are you alone in London, and when do you go to
Salisbury? Do go there to cool your hands in the
grey twilight of Gothic things, and come here when-
ever you like. It is a lovely place – it only lacks you;
but go to Salisbury first. Always, with undying love,*

Yours, Oscar. January 1893

NOTES:

1. Douglas' mother, the Lady Queensberry, had a house in Salisbury called St. Ann's Gate in the Close.
2. The letter was subsequently translated into French by Pierre Louys (below) and published in the May 4, 1893 edition of the Oxford undergraduate magazine THE SPIRIT LAMP edited by Douglas. It was later stolen, used as material for attempted blackmail against Wilde, and finally read in court during the trials.

*"I feel that my only hope of again doing beautiful
work in art is being with you. Everyone is furious
with me for going back to you, but they don't
understand us. I feel that it is only with you that
I can do anything at all. Do remake my ruined life
for me, and then our friendship and love will have
a different meaning to the world."*

Oscar Wilde
(following his release from prison, July 1897)

De Profundis

In 1897, Oscar Wilde writes DE PROFUNDIS, a long letter to Bosie which is not received by Lord Alfred. On his release from prison he meets Bosie in Naples, Italy on September 4th.

... The gods had given me almost everything. But I let myself be lured into long spells of senseless and sensual ease. I amused myself with being a FLANEUR, a dandy, a man of fashion. I surrounded myself with the smaller natures and the meaner minds. I became the spendthrift of my own genius, and to waste an eternal youth gave me a curious joy. Tired of being on the heights, I deliberately went to the depths in the search for new sensation. What the paradox was to me in the sphere of thought, perversity became to me in the sphere of passion. Desire, at the end, was a malady, or a madness, or both. I grew careless of the lives of others. I took pleasure where it pleased me, and passed on. I forgot that every little action of the common day makes or unmakes character, and that therefore what one has done in the secret chamber one has some day to cry aloud on the housetop. I ceased to be lord over myself. I was no longer the captain of my soul, and did not know it. I allowed pleasure to dominate me. I ended in horrible disgrace. There is only one thing for me now, absolute humility. I have lain in prison for nearly two years. Out of my nature has come wild despair; an abandonment to grief that was piteous even to look at; terrible and impotent rage; bitterness and scorn; anguish that wept aloud; misery that could find no voice;

sorrow that was dumb. I have passed through every possible mood of suffering. Better than Wordsworth himself I know what Wordsworth meant when he said -

'Suffering is permanent,
obscure, and dark
And has the nature of infinity.'

But while there were times when I rejoiced in the idea that my sufferings were to be endless, I could not bear them to be without meaning. Now I find hidden somewhere away in my nature something that tells me that nothing in the whole world is meaningless, and suffering least of all. That something hidden away in my nature, like a treasure in a field, is Humility. It is the one thing that has in it the elements of life, of a new life, VITA NUOVA for me. Of all things it is the strangest. One cannot acquire it, except by surrendering everything that one has. It is only when one has lost all things, that one knows that one possesses it. Now I have realised that it is in me, I see quite clearly what I ought to do; in fact, must do.



Craig Parker & Daniel Gillies



Stephen Handisides, Ross Duncan, Danielle Butler

from the director



David Hare is one of my favourite playwrights. I subscribe to his politics and am enthralled by his ability to seamlessly combine passion with intelligence, theatricality with humanity. *THE JUDAS KISS* completes a trilogy of plays on love. You may have seen the two previous chapters: *SKYLIGHT* and *AMY'S VIEW*. All three plays have a "fly-on-the-wall" quality to them. We see and hear people at their most vulnerable and exposed, locked into the most intimate, deeply personal conversations and situations that were never to be played before a third party. Words and deeds are intended for the recipient's eyes and ears only, not for public consumption. Watching his plays is therefore like being let into secret lives. We are privy to the intensely private.

This is especially true of *THE JUDAS KISS*, as the protagonists were real people. Beyond that, they were (and still are) very famous people. Most of you will have at least a cursory understanding of the life of Oscar Wilde and the facts behind his tragically spectacular fall from grace. David Hare has taken two crucial dates from this sad calendar and crafted a speculative insight as to what might have happened behind very closed doors. The First Act, subtitled "Deciding to Stay" is set in London on Friday 5 April 1897: the day of Wilde's arrest. The Second Act is subtitled "Deciding to Leave". It is another Friday, 3 December 1897. Wilde has served his two years imprisonment and has reunited with Bosie in Naples. It will be their last day together. Clearly, there is a compression and immediacy to the action, as suggested by the active tense of the subtitles. Life-changing decisions (and history) will be made on these two Fridays, right before our eyes: in simplest terms "Should I stay or should I go". Working on the play, we have tried to acknowledge the "thriller" aspect of this process. Much as

an audience will already know the outcome of *ROMEO AND JULIET*, a good production should present the possibility that, maybe this time, the lovers will escape their scripted fate. So too with Wilde's factual demise. We should hope our presence will save him: that just this once and for us, he will make another choice and history will be rewritten.

Hare has given us much to work with in realising Oscar's story. The play's title is the first of many references to the tragedy of another man who died for our sins. Indeed the first lines of the play are "Oh Lord God Almighty". In his directions for the opening scene, he describes a character "spread-eagled, arms against the wall in a gesture of crucifixion...passion expressed as religious torment". A last supper is served; lamps are ritualistically lit. Wilde speaks of 'love' as the governing principle of his life. His main action in the second half amounts to a series of cheek turning before the kiss that ends the story of his life. All magnificent stuff for a cast to draw on. So too, the two locations: the ripe decadence of the London hotel room and the sparse modernism of the Neapolitan villa "looking forward in its coolness and pallor to the twentieth century." Hare almost gives us two plays for the price of one – two very distinct 'flavours' that inform the style of play and reinforce the narrative. Similarly, the richly drawn support characters locate us specifically in time and place and (literally, in some cases) reveal much of the world that condemned Wilde and latterly, that to which he has been exiled.

Every play has its own nature. Rehearsing *THE JUDAS KISS*, I have been moved by the courage of the cast to travel into the zones of exposure and intimacy the material demanded. So, Raymond, Daniel, Craig, Ross, Jenny, Hamish and Steve: thank you, thank you. You have done me proud, served Mr Hare and, I hope, honoured the heart and spirit of Oscar Wilde.

Simon Prast

THE JUDAS KISS MUSIC

Pre-Show	Gilbert and Sullivan – PATIENCE overture
Act 1, Scene 1	Gilbert and Sullivan – THE MIKADO overture
Act 1, Scene 2	Ugo Farrel – ORATIO
End of Act 1	Gilbert and Sullivan – PATIENCE extract
Interval	Gilbert and Sullivan Love songs
Act 2, Scene 1	Maurice Ravel – PAVANE POUR UNE INFANTE DEFUNTE extract
Act 2, Scene 2	Ugo Farrel – ORATIO extract
End of Act 2	Ugo Farrel – PAVANE POUR UNE INFANTE DEFUNTE extract



RAYMOND HAWTHORNE
As Oscar Wilde

What makes you angry?

A sense of injustice, arrogance, intolerance, meanness of spirit, lack of humility and crass stupidity.

Who would you most like to meet on this earth or another?

This earth: Ingmar Bergman and Arthur Miller. Another: Chekhov and Shakespeare. (Jesus Christ - if he could spare the time).

What is your earliest childhood memory?

Our family house being burned down (I was two years old at the time). I remember screaming in fear every time my mother attempted to rescue anything.

Oscar Wilde once said that "sin is very successful". What is your greatest sin and have you any regrets?

I have many regrets too numerous to mention. Sin is something I try not to rate. It presupposes judgements, doesn't it? Brutality is sin. I regret its existence, but sin? Don't think in those terms really. Sin I really don't know.

Who is your favourite stage/screen actor at the moment?

Who ever has just impressed me in a film I've just seen. I like Harrison Ford (Daniel Gillies says he's hopeless). But I like him. I don't like Al Pacino's acting much. I love George Henare's acting. And of course all the actors I'm with in this play. They are the current loves of my life.

Which person has been the most influential in your life?

There are too many to list. I have sucked them dry. I thank God for their persistence with me. Many wonderful people. I salute them!

What three things could you never live without?

Music, art, the warmth of the sun, my children, my buddies, my colleagues, fresh fruit, my eyes, my ears, oh - three?

What was your most embarrassing moment on stage/screen?

I have never had one. I have them in life often. I hate the triteness of this question anyway.

What is your motto?

"Let's hope we can get it up!" - It fits so many circumstances don't you think?

What are your thoughts and feelings on playing your character in THE JUDAS KISS?

Oscar Wilde? I find the experience difficult, excruciatingly painful, exhilarating and deeply sorrowful. This man, foolish, misguided or otherwise, used as a scapegoat by the decadent and duplicitous English being held up to ridicule and punished for "a sin that is not a sin"! A malady that is not a malady. It was a cruel and vindictive act of bloodletting, of both the artist's and the man's freedom to be who or what he must be. We have a history of men and women who have been castigated for having principles they wish to live by. It goes back a long way, I love them for their bravery and faith. They get my vote any day. I hate that we love so little and take so much. That we live in a greedy materialistic world and do not honour and respect human endeavour. That we waste our precious human resources and are being eroded by technology. All sorts of things flood through me in the process of working on this play and attempting to bring this big man to life. It's a humbling experience and I am awed by the responsibility. David Hare has created an Everyman in his writing of Wilde. It's an honour to serve this writing. Thank you Mr Hare.

AUCKLAND THEATRE COMPANY PRESENTS
the judas kiss

BY DAVID HARE United Kingdom 1998
BY ARRANGEMENT WITH ROBERT FOX LTD

This is the seventh production of the Volvo WILD CHILD Season 2000. The NZ premiere of THE JUDAS KISS opened at the Maidment Theatre on Friday 6 October 2000.

ACT ONE: Deciding to Stay Scene One: Lunchtime
is set in London in 1895 Scene Two: Teatime

ACT TWO: Deciding to Leave Scene One: Dusk
is set in Italy in 1897 Scene Two Dawn

Oscar Wilde	Raymond Hawthorne
Lord Alfred Douglas (Bosie)	Daniel Gillies
Robert Ross	Craig Parker
Arthur Wellesley	Hamish Hector-Taylor
Phoebe Cane	Jenny Freed
Sandy Moffatt	Ross Duncan
Galileo Masconi	Stephen Handisides
Director	Simon Prast
Designer	Tracy Grant
Lighting Designer	Rob Peters
Wardrobe	Elizabeth Whiting
Stage Manager	Danielle Butler
Technical Manager	T.O. Robertson
Props	Suzanne Gratkowski
Assistant Director	Oliver Driver
Assistant Stage Manager	Ian Flynn
Wardrobe Assistants	Joanne Hawke & Denise Hosty
Set Construction	Third Stage Ltd

There will be a fifteen minute intermission

PLEASE REMEMBER TO SWITCH OFF ALL CELLPHONES, PAGERS & WATCH ALARMS

AUCKLAND THEATRE COMPANY

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Marketing Manager	Helen Bartle
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Dr. Hinemoa Elder (Chair) **Tim MacAvoy** (Deputy Chair)
Erika Congreve **David Haywood** **Dayle Mace**
Simon Prast **John Taylor**



DANIEL GILLIES
As Lord Alfred Douglas (Bosie)

What makes you angry?
Cruelty.

Who would you most like to meet on this earth or another?

I would love to sit down and have a whiskey and a cigarette with Bono. What a man.

What is your earliest childhood memory?
A Big Bird jigsaw puzzle.

Oscar Wilde once said that "sin is very successful". What is your greatest sin and have you any regrets?
I believe in mistakes. Not sin. No regrets.

Who is your favourite stage/screen actor at the moment?
I do love actors with range, though I'm not sure I have a "favourite" as such. Perhaps Edward Norton or Gary Oldman.

Which person has been the most influential in your life?
Sai Baba. A guru in the South of India. He lives with such love and compassion, that few of us could ever understand.

What three things could you never live without?
Love. Creativity. Beauty.

What is your motto?
"Everything in life happens right on cue."



What are your thoughts and feelings on playing your character in THE JUDAS KISS?

This play breaks my heart. It is an honour to be involved in something with such soul. Bosie, I believe, never chooses to acknowledge (or rather refused) his own contribution for the demise of Wilde. Bosie's misguided, volatile and recklessly selfish being is one of the most incredibly challenging roles I have ever undertaken. What an opportunity.

CAREER HIGHLIGHTS:

Film: Just finished filming an American feature *NO ONE CAN HEAR YOU* (young badass). Paramount Pictures *A SOLDIER'S SWEETHEART* (American medic).

Television: *STREET LEGAL* (Tim O'Connor), *CLEOPATRA 2525* (guest lead), *YOUNG HERCULES* (guest lead), also was in *Shortland Street*.

Theatre: Winner of Chapman Tripp Award for Best Male Actor in *GOD BOY* (Jimmy Sullivan), Downstage Theatre.

Auckland Theatre Company: *JULIUS CAESAR* (Octavius).

Court Theatre: *ANTHONY AND CLEOPATRA* (Caesar).

Short Film: *THE ACT OF A DYING MAN* - Director Cristobal Lobos

CLOWN STORY - Director Irene Malone.

Also wrote and directed own show in 1999 called *MAYBE*.



CRAIG PARKER
As Robbie Ross

What makes you angry?
Bad coffee, an empty packet of cigarettes, telemarketing.

Who would you most like to meet on this earth or another?
You.

What is your earliest childhood memory?
Being bundled through the snow as anti-tsarist revolutionaries burned the summer palace.

Oscar Wilde once said that "sin is very successful". What is your greatest sin and have you any regrets?
That thing with the neighbour and the ox, and, no, I have no regrets.

Who is your favourite stage/screen actor at the moment?
Whoever I'm working with at the time.

Which person has been the most influential in your life?
See above.

What three things could you never live without?
Heart, lungs and brain.

What was your most embarrassing moment on stage/screen?
A misjudged kick in a production of *THE SEAGULL* sent a very dead and smelly bird flying once more into the lap of an audience member. Thanks to Ilona Rodgers - she returned it to stage.

What is your motto?
If the shoe fits, buy it.

What are your thoughts and feelings on playing your character in THE JUDAS KISS?
They change hourly, but hopefully by the time you are watching this, they will have formed some semblance of clarity. Fingers crossed.

CAREER HIGHLIGHTS:

Theatre: *AMY'S VIEW*, *WIND IN THE WILLOWS*, *ARCADIA*, *THE SEAGULL* (Auckland Theatre Company)

Film: *LORD OF THE RINGS*, *MOTHER TONGUE*

Television: *SHORTLAND STREET*



JENNY FREED As Phoebe Cane

Revealing too much of myself to people I don't know. Any regrets? None of your business.

Who is your favourite stage/screen actor at the moment?

Jean-Luis Barrault (LES ENFANT DU PARADIS).

Which person has been the most influential in your life?

My mother through her absolute and unconditional love.

What three things could you never live without?

Friends, sunshine and music.

What was your most embarrassing moment on stage/screen?

This could be if I chose to let myself get uptight about it!

What is your motto?

That which is essential is invisible to the eye. (THE LITTLE PRINCE).

What are your thoughts and feelings on playing your character in THE JUDAS KISS?

When I get through this I believe I'll be able to fly!

CAREER HIGHLIGHTS:

YOU TOO CAN DANCE THE ARGENTINIAN TANGO, Bats - Wellington Fringe Festival. THE BABUSHKA SUITE (the evil stepmother), Roadworks Productions. ALBERTO'S ALPHABET, Odin Teatret, Denmark. JAIL SONG, Greenland Fritester, Norway. WOYZECK (Cathy), THE LOWER DEPHS (Nastya) and THE HOUSE OF BERNARDA (Adela), ALBA The Journeyman Theatre Company.

THE THREE SISTERS (Nastasha) and THE BEGGAR'S OPERA (Jenny Divers), Unitec.

STEPHEN HANDISIDES As Galileo Masconi



What makes you angry? Thoughtlessness.

Who would you most like to meet on this earth or another?

My guardian angel.

What is your earliest childhood memory?

Riding my plastic motorbike around the wooden floors of our house.

Oscar Wilde once said that "sin is very successful".

What is your greatest sin and have you any regrets?

When attending communion as a young lad I use to make up a list of all the things I had done wrong because I didn't want the priest to think I led a dull life. It was a big thing back then, but today I live with little regrets.

Who is your favourite stage/screen actor at

the moment? Brad Pitt.

Which person has been the most influential in your life?

My mother.

What three things could you never live without?

My family, my bed, and my sneakers.

What was your most embarrassing moment on stage/screen?

During a school production I led the cast onto the stage for an encore. When I got out on stage I turned around to discover no one had followed me out.

What is your motto?

110%

What are your thoughts and feelings on playing your character in

THE JUDAS KISS?

I guess one of the things that draws me to acting is it's continual challenge. Without a doubt Galileo is just that. The physical freedom he displays was one of the most obvious hurdles. I feel he has led me to discovering a greater affection for the things around me, including myself.

CAREER HIGHLIGHTS: Theatre: ROMEO AND JULIET, A VIEW FROM THE BRIDGE, OUR COUNTRY'S GOOD, LES LIAISON DANGEREUSE, Unitec. THREE SISTERS, HAYFEVER, Court Theatre.



HAMISH HECTOR-TAYLOR

As Arthur Wellesley

Leaving four cigarette butts on a friend's lawn in Queenstown. Any regrets? That they posted them back to me.

Who is your favourite stage/screen actor at the moment?

Lau Ching Wan.

Which person has been the most influential in your life?

Everyone and everything.

What three things could you never live without?

Fire, the wheel, batman.

What was your most embarrassing moment on stage/screen?

Throwing a sword into the leg of a front row punter

(Hamlet 1998).

What is your motto?

Avoid the main gate, use the grappling hook, never harm the innocent.

What are your thoughts and feelings on playing your character in THE JUDAS KISS?

Arthur Wellesley is a dream role. He reads as a complex and interesting character. My hope is that my performance will do him justice.

CAREER HIGHLIGHTS:

WIT, Auckland Theatre Company. SOREFOOTED MAN, Theatre in the City. VIEW FROM THE BRIDGE, ANDORRA, SUMMERFOLK, HAMLET, Unitec.

What makes you angry? Bad TV.

Who would you most like to meet on this earth or another?

Garth Ennis (creator of "Preacher Man", graphic novels).

What is your earliest childhood memory?

Carpet, Book, Dog.

Oscar Wilde once said that "sin is very successful".

What is your greatest sin and have you any regrets?

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SIMON PRAST Director

What makes you angry?

Random and inexplicable technological breakdowns, small-mindedness, childproof cigarette lighters (O' my aching thumbs!).

Who would you most like to meet on this earth or another?

Oscar Wilde (just get on that boat: we can talk about it later); JFK; Arthur Miller

What is your earliest childhood memory?

Big dogs (I grew up with Great Danes).

Oscar Wilde once said that "sin is very

successful". What is your greatest sin and have you any regrets?

They are all great, so I couldn't single out just one. Moi, je ne regrette rien!

Who is your favourite stage/screen actor at the moment?

The entire cast of THE JUDAS KISS of course.

Which person has been the most influential in your life?

The Prast family.

What three things could you never live without?

Diet coke, ciggies, sunglasses.

What was your most embarrassing moment on stage/screen?

Getting my foot caught in a bucket onstage while acting opposite Bruce Hopkins in VIA SATELLITE. We corpsed and stopped the show. Deeply unprofessional!

What is your motto?

Get over yourself!

CAREER HIGHLIGHTS:

Producer for ATC: 41 productions.

Director: WIT, ART, 12 ANGRY MEN, CLOSER, THE CRIPPLE OF INISHMAAN, DEATH OF A SALESMAN.

Actor: (TV) GLOSS, SHORTLAND STREET, HERCULES, XENA, EREBUS, THE AFTERMATH, SINKING OF THE RAINBOW WARRIOR. (Film) WHEN LOVE COMES. Theatre: CAT ON A HOT TIN ROOF, TORCH SONG TRILOGY, AMADEUS, THE CRUCIBLE, HAMLET, M. BUTTERFLY, THE HOMECOMING, THE SEAGULL.



What is your earliest childhood memory?

My grandfather carrying me around the garden and teaching me the names of flowers.

Oscar Wilde once said that "sin is very successful". What is your greatest sin and have you any regrets?

I try to avoid sin.

Who is your favourite stage/screen actor at the moment?

Dame Malvina Major in Jonathan Hardy's production of DIE FLEDERMAUS.

Which person has been the most influential in your life?

My Mum and Dad.

What three things could you never live without?

Sun, sea and fresh air.

What was your most embarrassing moment on stage/screen?

My dance solo during Peer Gynt's HALL OF THE MOUNTAIN KING, Papakura, 1968.



SET & COSTUME DESIGNER Tracy Grant

CAREER HIGHLIGHTS:

Born in Auckland, Tracy's credits for both set and costume design in opera and theatre include: LA TRAVIATA, FAUST, DON GIOVANNI, LUCIA DI LAMMERMOOR, TURANDOT (Mercury Theatre-MT), THE MARRIAGE OF FIGARO (MT/Auckland Metropolitan Opera), THE PEARL FISHERS (Victoria State Opera), CARMEN, LA TRAVIATA (Geneve Ltd), WEST SIDE STORY, PETER PAN, SOUTH PACIFIC, WILD HONEY, MASTERCLASS, ARCADIA, WIT and THE JUDAS KISS (Auckland Theatre Company). Her credits for costume design in opera and theatre include THE FLYING DUTCHMAN, THE MAGIC FLUTE, DON GIOVANNI (Opera NZ), FALSTAFF (Opera Australia), THE THREEPENNY OPERA (Sydney Theatre Company), HYSTERIA, ARCADIA, THE HERBAL BED, MEASURE FOR MEASURE (Melbourne Theatre Company). She has designed the sets for the outdoor concert productions of PLACIDO DOMINGO at Western Springs and KIRI at the Mission. She is a Winston Churchill Fellow (1987), has a Bachelor of Spatial Design (1996), and in 1991, 1995 and 1998 had work selected to represent New Zealand at the Prague Quadrennial, Czech Republic. She was finalist in 'Best Craft in Short Film Drama' at the NZ Film and Television Awards (1997) and won Best Production Design at the St Kilda Film Festival (1999) for her work on POSSION.

LIGHTING DESIGNER Rob Peters

What makes you angry?

Pretence, being taken for a ride.

Who would you most like to meet on this earth or another?

My absolute fantasy.

What is your earliest childhood memory?

Learning to swim.

Oscar Wilde once said that "sin is very successful". What is your greatest sin and have you any regrets?

Enjoying life, no regrets, lots more to come.

Who is your favourite stage/screen actor at the moment?

Maria Callas.

Which person has been the most influential in your life?

My parents - unconditional love.

What three things could you never live without?

Good health, good food, good wine.

What was your most embarrassing moment on stage/screen?

Pretending I could sing.

What is your motto?

That I do not regret not having done it when I no longer cannot.

What are your thoughts and feelings on lighting THE JUDAS KISS?

A big challenge to enlighten the action and the ideas.

CAREER HIGHLIGHTS:

ANGELS IN AMERICA, BEAUTY QUEEN OF LEENANE (Auckland Theatre Company), LUCIA DI LAMMERMOOR, CAT ON A HOT TIN ROOF (Mercury Theatre), LA TRAVIATA, LA CENERENTOLA (Opera NZ)



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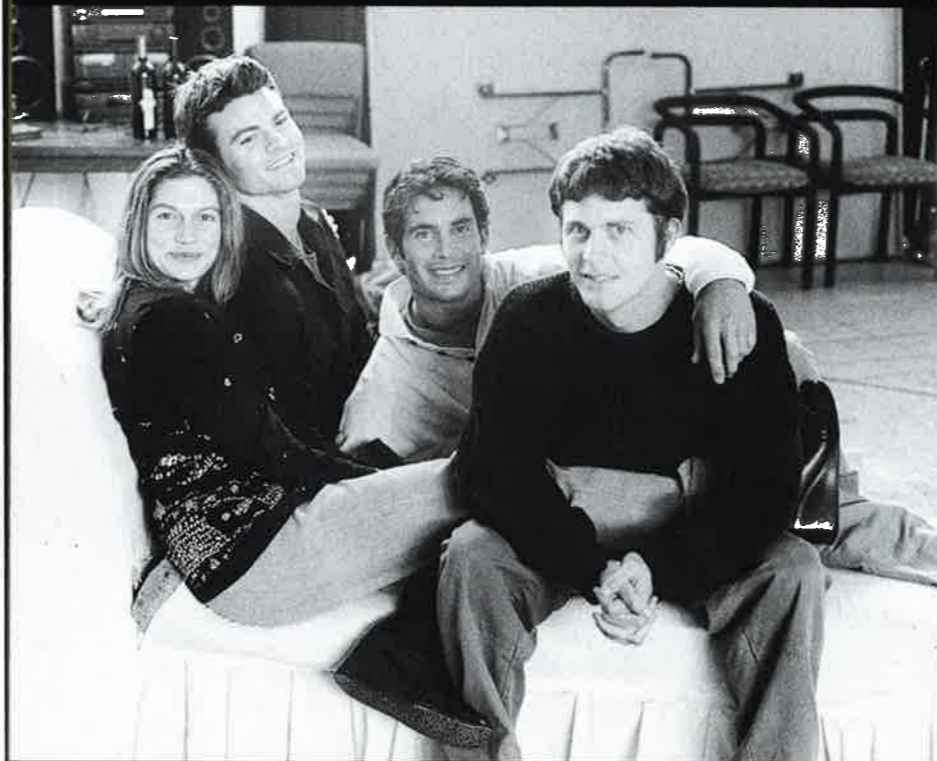
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