



KATE MULVANY is an award-winning playwright and screenwriter. Her new play, *The Rasputin Affair*, was shortlisted for the Griffin New Play Award and the Patrick White Award and will premiere at Ensemble Theatre in 2017. Her stage adaptation of Craig Silvey's novel *Jasper Jones* was performed to sold-out crowds at Belvoir in 2016 and 2017, and went on to tour nationally. In 2015, she penned *Masquerade*, a reimagining of the much-loved children's book by Kit Williams, which was performed at the 2015 Sydney Festival, the State Theatre Company of South Australia and the Melbourne Festival. Her autobiographical play, *The Seed*, commissioned by Belvoir, won the Sydney Theatre Award for Best Independent Production in 2007 and is currently being developed into a feature film. Kate's *Medea*, created with Anne-Louise Sarkis and produced by Belvoir in 2012, won a number of awards including an AWGIE and five Sydney Theatre Awards. It completed hugely successful seasons at London's Gate Theatre and Auckland's Silo Theatre. She's also currently under commission at Sydney Theatre Company. Kate's other plays and musicals include *The Danger Age* (Deckchair Theatre/La Boite); *Blood and Bone* (The Stables/Naked Theatre Company); *The Web* (Hothouse/Black Swan State Theatre Company); *Somewhere* (co-written with Tim Minchin for the Joan Sutherland PAC); and *Storytime* (Old Fitzroy Theatre), which won Kate the 2004 Philip Parsons Award. Kate is also an award-winning stage and screen actor, whose credits include *The Seed*, *Buried Child* (Belvoir); *Blasted* (B Sharp/Sheedy Productions); *Tartuffe*, *Macbeth*, *Julius Caesar* (Bell Shakespeare); *The Crucible*, *Proof*, *A Man With Five Children*, *King Lear*, *Rabbit* (Sydney Theatre Company); *The Beast* (Melbourne Theatre Company); *The Literati*, *Mr Bailey's Minder* (Griffin Theatre Company); and the feature films *The Little Death* and *The Great Gatsby*.



Nathan O'Keefe as Jack Hare in Griffin Theatre Company and State Theatre Company of South Australia's 2015 production at the Sydney Opera House. (Photo: Brett Boardman)

MASQUERADE

BY **KATE MULVANY**

BASED ON THE BOOK BY KIT WILLIAMS



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Kate Cheel as the Moon and Mikangelo as the Sun in Griffin Theatre Company and State Theatre Company of South Australia's 2015 production at the Sydney Opera House. (Photo: Brett Boardman)

Introduction

Welcome! I am all at once honoured, terrified and ecstatic that you are joining the *Masquerade* journey.

And believe me, it has been quite the journey getting this play onto the page and stage...

As a child, the book *Masquerade* was given to me by a very special woman named Tessa. She'd read it to me at my hospital bedside, and together we would dive into Kit Williams' magical world with awestruck wonder.

We'd puzzle over its riddles and clues and we'd convince each other – woman and child – that we would one day solve the mystery of the missing amulet. *Masquerade* made the timelessness of a children's oncology ward somehow bearable.

I survived my childhood illness and even though this world has lost Tessa, her book has remained by my side always. So it was the greatest thrill of my life when, in 2009, I met with the elusive *Masquerade* author Kit Williams and he gave me permission to adapt it into the play you are seeing today – on two conditions: that I include the story of myself and Tessa, and that the play be 'for nine to ninety year olds'.

I am more than aware of the gem I hold in my hands, that you now hold in yours. The story of a hare named Jack who sets off on a celestial journey to deliver a token of love from the Moon to the Sun. A story that inspired millions and set off an international treasure hunt. The story that helped me survive my illness. The journey you have now joined!

There are far too many mortals to thank here. But I am infinitely grateful to everyone that has been part of this story. I would like to single out Kit and Eleyne Williams for trusting this Australian playwright with such a precious gem, and becoming such dear friends along the way, and Sam Strong for his fearless foresight and endless support.

I'm so thrilled you are taking a leap with this beautiful bunch of characters into the unknown. They make wonderful travel companions.

Enjoy the journey.

Kate Mulvany
2017



Nathan O'Keefe as Jack Hare, Helen Dallimore as Tessa, Louis Fontaine as Joe, Pip Branson as the Man Who Plays the Music That Makes the World Go Round and Zindzi Okenyo as Pig in Griffin Theatre Company and State Theatre Company of South Australia's 2015 production at the Sydney Opera House. (Photo: Brett Boardman)

Masquerade was first performed by Griffin Theatre Company and State Theatre Company of South Australia at the Drama Theatre, Sydney Opera House, on 7 January 2015, with the following cast:

TESSA	Helen Dallimore
JACK HARE	Nathan O’Keefe
JOE	Louis Fontaine / Jack Andrew
MOON / TARA TREETOPS	Kate Cheel
NURSE / FAT PIG / DAWN	
PENNY POCKETS / FISH	Zindzi Okenyo
THE SUN /	
THE PRACTICAL MAN	Mikelangelo
THE MAN WHO PLAYS THE	
MUSIC THAT MAKES THE	
WORLD GO ROUND /	
SIR ISAAC NEWTON / CRAW	Pip Branson
BARBERS	Guy Freer, Sam Martin, Phil Moriarty

Directors, Lee Lewis & Sam Strong

Designer, Anna Cordingley

Lighting Designer, Geoff Cobham

Composition & Musical Directors, Pip Branson & Mikelangelo

Audio Visual Designer, Chris Petridis

Sound Designer, Michael Toisuta

Assistant Director, Nescha Jelk

Associate Designer, Romanie Harper

Stage Manager, Amy Harris

Music by Mikelangelo and the Black Sea Gentlemen: Mikelangelo,
Pip Branson, Guy Freer, Sam Martin, Phil Moriarty

CHARACTERS

JOE, a 10-year-old boy

TESSA, Joe's mother

JACK, a hare

MOON, a raven-haired woman

SUN, a handsome man

THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD GO
ROUND, the keeper of time

NURSE, feels nothing

FAT PIG, feels everything

PENNY POCKETS, seller of goods and bads

TARA TREETOPS, collector of dreams

CRAW, a crow

SIR ISAAC NEWTON, a philosopher

THE PRACTICAL MAN, an opportunist

FISH, a fish

DAWN, an early-morning walker

BARBER BOB, BARBER BILL and BARBER BARBARA, an incomplete
quartet

MEDICAL STAFF, humourless ghouls

MORTALS, earthbound entities

WRITER'S NOTE

In this play, any one actor will play several different characters. The play was written for five actors and a band of five musicians.

ACT ONE

SCENE ONE

A dark stage.

A young woman appears suddenly. Tries to catch her breath.

*She is dressed simply, her clothes rumpled, and looks rather weary.
Her name is TESSA.*

She tries to regain her composure.

Out of nowhere, a book drops from the sky while TESSA's back is turned.

She picks the book up, a little confused, opens it and reads...

TESSA: 'Within the pages of this book there is a story told
Of love, adventures, fortunes lost, and a jewel of solid gold.
To solve the hidden riddle, you must use your eyes,
And find the hare in every picture that may point you to the prize...'
Huh.

*The lights fade. As TESSA begins to disappear into blackness, a
band of MUSICIANS begin to play as the stage glows dimly with
moonlight...*

TESSA's voice continues from the darkness...

Once upon a perfect night, unclouded and still, there came the face
of a pale and beautiful lady.

*The moonlight glows stronger and a woman appears, cloaked
and hooded—the MOON.*

The tresses of her hair reached out to make the constellations...

*The MOON removes her cloak hood and reveals a wild mane of
hair that forms a messy orb around her beautiful face. Stars
appear in the night sky around her.*

... and the dewy vapours of her gown fell soft upon the land.

*The MOON removes her cloak to reveal a long dress, beautiful
and pale.*

Every night she performed her merry dance in the sky...

A violin starts to play a beautiful, lilting melody and THE MOON begins to dance. As she does, a spotlight reveals a musician—THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD GO ROUND—who plays a battered old violin.

... and depending on the day, the dance took many different forms—waxing and waning, growing from a small sidestep... to a smiling jig... to a full, passionate tango.

During this speech, the MOON dances as illustrated. At her full point, her dance is seductive and showy—she seems to be performing for someone.

The lady was most merry in her dance when she knew she was being watched. And the one who watched—from far, far away—was the object of her glowing affection.

From across the stage, a golden light. A MAN appears from amid the MUSICIANS—young and athletic and handsome—THE SUN. He watches THE MOON intently. THE MOON sings, wooing the SUN to join in. He does... shyly at first. As he watches, she dances more vibrantly, fully lit. At the height of her dance of seduction she reaches out to him and he smiles brightly. They sing together, growing in volume.

This lady, whom all mortals call the Moon, had fallen in love with the Sun. However, no matter how happy her dance appeared, it always ended in sadness, for whenever the dance led her into the same part of the sky as the Sun, she seemed to simply fade away.

THE MOON's dance begins to wane, despite THE SUN beaming at her. His smile fades away. Their singing dwindles away.

The Sun, on the other hand, contrary to his appearance, was always sad. The one thing he wished for more than anything in the universe was a friend.

The SUN turns toward THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD GO ROUND, who suddenly plays a wrong note and squints as the SUN glows brightly in his face. THE MAN's rhythm falters and the music takes on a tuneless quality as he tries to guard his eyes from the SUN's beams.

But when people looked at the Sun they immediately screwed up their faces and turned away, which made him think that he must be terribly ugly.

The SUN's smile fades further and he disappears away, just as the MOON, in her weakening dance, reaches out for him.

Forlornly, the SUN leaves the stage. The MOON's dance slows further as he departs.

THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD GO ROUND *recovers his composure and plays again, but the MOON does not keep dancing.*

SCENE TWO

A sudden lighting change.

A stern NURSE opens a curtain. The Celestial World is gone and we are in a cold, white hospital room.

The NURSE leaves.

In a bed is JOE. TESSA is in the chair beside him—she still holds the book. JOE is dressed in pyjamas and a beanie and looks weak and pale.

JOE: Mum... what's a 'mortal'?

TESSA: Hmm?

JOE: You said, 'This lady, who all mortals call the Moon'.

TESSA: I said no such thing.

JOE: I'll bet you a walk outside that you said, 'This lady, who all mortals call the Moon'.

TESSA: A walk outside?

JOE: A walk outside.

She smiles at him.

TESSA: Even though a walk outside would be nice, what I actually said was, 'This lady, *whom* all mortals call the Moon'.

JOE: That's not fair!

TESSA: Sorry. You lost the bet.

JOE: That's completely unfair!

TESSA: No—that's grammar.

JOE: All because of one letter!

TESSA: You won't get anywhere in this world if you speak like an uneducated frog, Joe.

JOE: But I haven't been outside for days.

Beat.

TESSA: Weeks, actually. But we'll be out of here soon. We just have to wait for your final test results.

Beat.

JOE: So what's a 'mortal'?

Beat.

TESSA: 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. Mortals.

Beat.

JOE: What did the Moon do when she lost her Sun, Mum?

TESSA: Well, she called upon her hare.

JOE: Her hair?

He puts his hand under his beanie.

TESSA: Not that hair.

Beat.

You're doing very well with that, by the way.

JOE: Thanks.

TESSA: You're welcome.

She continues with her story.

At the end of her dance, as the Sun turned in shame and the Moon faded away, she called out—in her beautiful, ethereal, velvet voice—for her hare.

The MOON screams piercingly.

MOON: *Jack!*

JOE covers his ears and looks to his mother in shock. She shrugs.

TESSA: Artistic licence.



Helen Dallimore as Tessa and Louis Fontaine as Joe in Griffin Theatre Company and State Theatre Company of South Australia's 2015 production at the Sydney Opera House. (Photo: Brett Boardman)

*SCENE THREE**Back in the Celestial World.*MOON: *Jack! Jack Hare!*

THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD GO
ROUND *noodles softly on his violin in the corner.*

I know you're around here somewhere, Jack. Stop hiding and come
out. I need you to run an errand.

Still nothing.

Jack Hare, if you do not come out, I will find you, smack you, then
chop off your paws and use them as lucky charms!

JACK HARE, *brown and furry with enormous ears and alert, wide
eyes, emerges, bustling via the MUSICIANS and their instruments
into THE MAN WHO PLAYS THE MUSIC THAT MAKES THE WORLD
GO ROUND who loses his song once more...*

JACK: Please don't be chopping me paws off, mistress. I need 'em for
so many things.

MOON: Jack, I have an errand for / you.

JACK: [*to the audience*] I pass the salt with them, I put me favourite
records on with them, I scratch me bum with / them—

MOON: Jack.

JACK: [*to the audience*] I simply don't know what I'd do without me
paws.

MOON: Jack!

She takes his paws and caresses them gently.

I need you to run an errand.

JACK: Yes, mistress Moon. As is my honourable duty.

He bows extravagantly.

MOON: Good. But before you do, I must tell you something important,
Jack. Lately I have been consumed by feelings.

*She strokes his paws softly. JACK starts to quiver, his leg
thwapping slightly.*

JACK: Sorry. Nervous twitch.