

TE AHUREI
TOI O TĀMAKI

AUCKLAND
ARTS FESTIVAL

SYDNEY
A THEATRE CO PRODUCTION

THE PICTURE OF
DORIAN GRAY



BY OSCAR WILDE ADAPTED & DIRECTED BY KIP WILLIAMS

Kiri Te Kanawa Theatre, Aotea Centre

18 – 25 March 2023

One of the world's largest not-for-profit theatre producers, Sydney Theatre Company is at the heart of Australia's cultural landscape. It owes its world class creative pedigree to a history of ground-breaking productions.

Since 1978, the Company has produced work that is – in the words of founding Artistic Director Richard Wherrett – “grand, vulgar, intelligent, challenging, and fun.” A paradox as playful as Sydney itself.

We are proud that over the years Sydney Theatre Company has produced work with some of Australia's – and the world's – most exciting performers, writers, directors and creative teams; and that we continue to invest in the artistic legends of the future.

Board of Directors

Alan Joyce AC (Chair)
Ann Johnson (Deputy Chair)
Anita Belgiorno-Nettis AM
Brooke Boney
Mark Coulter
David Craig
Anne Dunn
Heather Mitchell AM
Gretel Packer AM
David Paradise AO
Annette Shun Wah
Kip Williams

Artistic Director & Co-CEO

Kip Williams

Executive Director & Co-CEO

Anne Dunn

Director, External Relations & Private Giving

Danielle Heidbrink

Acting Finance Director

Sue Procter

Chief Operating Officer

Caroline Spence

Director, Technical & Production

James Wheeler

Director, Customer Experience

Heath Wilder

Acting Director, Marketing

Sophie Withers

AUCKLAND ARTS FESTIVAL PRESENTS
A SYDNEY THEATRE COMPANY PRODUCTION OF

Performer

Eryn Jean Norvill

Assistant Director

Ian Michael

Alternate Performer

Nikki Shiels

Resident Director

Tait de Lorenzo

Adapter & Director

Kip Williams

Voice & Text Coach

Danielle Roffe

Designer

Marg Horwell

Lighting Realiser

Chris Twyman

Lighting Designer

Nick Schlieper

Sound Realiser

Daniel Herten

**Composer &
Sound Designer**

Clemence Williams

Production Manager

Genevieve Jones

Stage Manager

Jaymii Knierum

Video Designer

David Bergman

Deputy

Stage Manager

Minka Stevens

**Dramaturg &
Creative Associate**

Eryn Jean Norvill

Assistant

Stage Manager

Nicola Stavar

Production

Dramaturg

Paige Rattray

STC IS SUPPORTED BY



AND ASSISTED BY



ORIGINAL PRODUCTION
SUPPORTED BY

**Frances Allan & Ian Narev, and
Megan Grace & Brighton Grace
and Presenting Partner Allens**

THE PICTURE OF
DORIAN GRAY

BY OSCAR WILDE

ADAPTED & DIRECTED BY KIP WILLIAMS

Costume Coordinator

Scott Fisher

Wardrobe Supervisor

Tim Corne

Hair, Wig & Makeup

Originator & Supervisor

Lauren A. Proietti

Wig Stylist

Marie-Lyne Morant

Lighting Transfer

Andrew Tompkins

Lighting Supervisor

Amy Robertson

Lighting Programmer

Corinne Fish

Lighting Operator

Stuart Phillips

**Lighting Systems
 Technician**

Wendy Clease

Sound Supervisor

Hayley Forward

**FOH Sound Operator /
 Deputy Sound Supervisor**

Annika Unsen

Mic Technician

Tom Lawes

**Sound & Vision
 Systems Technician**

Callan Buchanan

Holly Arthur

Video Supervisor

Charlie Kember

**Video Realiser /
 Deputy Video Supervisor /
 Video Operator**

Benjamin Andrews

**Camera Operator
 (Steadicam)**

Babi Bertoldi

Zoltan Jonas

Sam Steinle

**Staging Supervisor /
 Head Mechanist**

Anthony 'Co' Arnold

**Focus Puller /
 Swing Camera**

Josh Vellis

Automation Operator

Sean Waite

**Steadicam &
 Focus Puller Swing**

Simon Croker

VT Operator

Bernie Brown

Fly Person

Siua Tongapuna

**Auto Transfer /
 Floor Mechanist**

John Shedden

Floor Mechanist

Matt Staples

**Rehearsal &
 Production Photographer**

Daniel Boud

Audio Describers

Nicola Owen

Kevin Keys

2hrs no interval

*Contains adult themes,
 drug use, suicide, theatrical haze
 and smoke effects*

World Premiere: 28 November
 2020, Roslyn Packer Theatre,
 Gadigal Land, Sydney, Australia

DORIAN GRAY AT AAF
 IN ASSOCIATION WITH



AUCKLAND LIVE

WITH SUPPORT FROM
Platinum Patrons Janet Clarke & John Judge

IMAGE (front cover):
 Eryn Jean Norvill, by Daniel Boud

SYNOPSIS

Melancholic artist Basil Hallward has found exciting and revived inspiration in the beauty and grace of his latest portrait subject, the luminous and innocent Dorian Gray.

But when Hallward's fougue and amoral acquaintance, Lord Henry Wotton, takes an interest in the young aristocrat and his impressionable mind, Hallward worries that Dorian's innocence will be forever marred.

Soon Wotton's influence and the glittering temptations of London during the Belle Époque transform the once wide-eyed and naive Dorian into a hardened and insatiable aesthete. But for all his many indulgences, Dorian's beauty and youth never seem to fade.

How does he do it?

And what of Hallward's beautiful portrait that captured Dorian before his spectacular fall from grace?



One of the things I find most remarkable about Oscar Wilde's *The Picture of Dorian Gray* is the way in which it imagines a physical form for the dialogue of one's interior.

That physical form is, of course, the magical portrait Basil Hallward paints of Dorian Gray. It is Dorian's relationship to this ever-evolving picture that forms Wilde's metaphor for the relationship each of us experiences in virtually every moment of our lives, the relationship with one's self. Just as Dorian possesses in his painting a witness to his spiralling behaviour, so too do we possess within each of us an omniscient and omnipresent observer that records our every action. Some might call this the 'ego', others our 'conscience' or 'soul'. However you name it, Wilde posits that this witness is ultimately inescapable, and I would agree with him.

Pivotal to Wilde's story is Dorian's unchanging youth and beauty. In essence, Dorian can behave however he likes and his actions will be free of any immediate, personal consequence, other than that which is recorded on the hidden portrait, known only in full by the forever blemishless Dorian. And herein lies the provocation at the heart of *Dorian Gray*, regarding the moral responsibility of the individual: how do we choose to live if we are removed from the consequences of our actions? It's a thoroughly modern question.

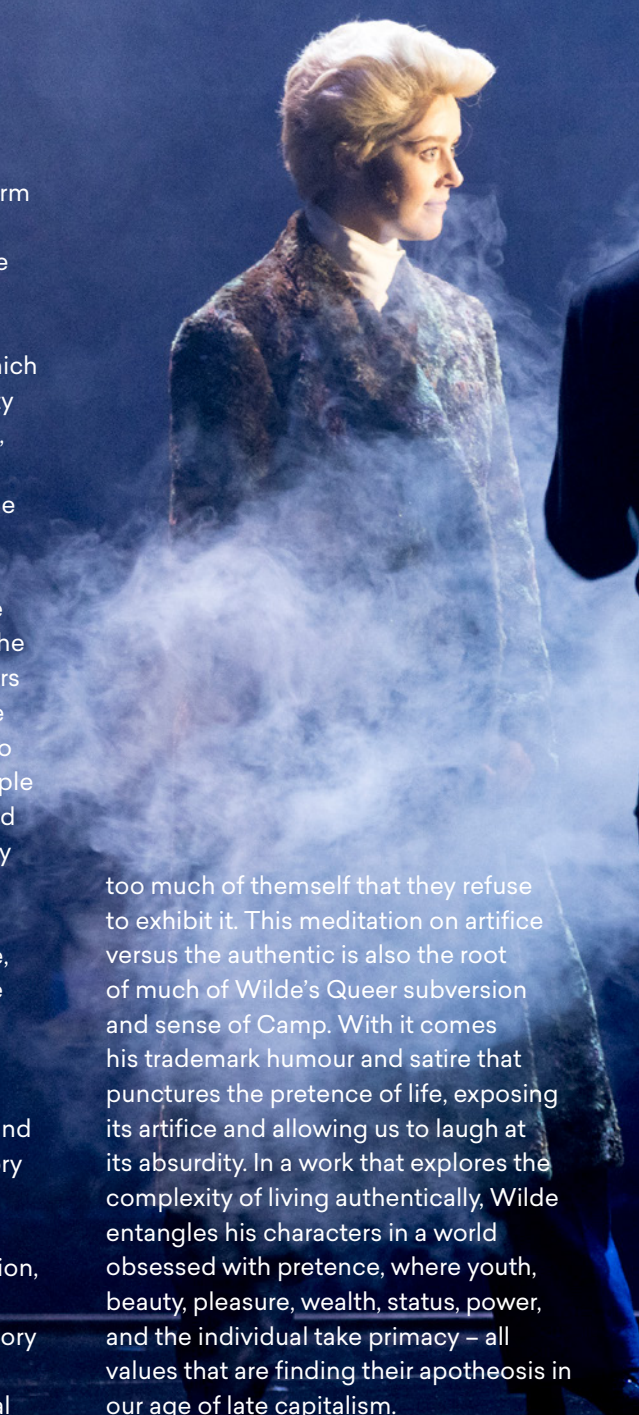
Indeed, Wilde's novel is also modern for the way it examines the pursuit of individual pleasure. This idea is most explicitly expressed in Lord Henry's solipsistic belief that every individual must, at all costs, pursue a life of self discovery, sensory expression and beauty, before time robs them of the youth in which to relish it. The collision of Henry's paradigm and Dorian's ability to escape consequence is one that speaks, almost prophetically, to the moral crises of the twenty-first century. As Dorian navigates the question of how to live, a contradiction emerges: pleasure acts as both a marker of self-actualisation and a harbinger of self-destruction. On one hand, Wilde paints, with seductive compulsion, the importance of the liberation of the individual from the bonds of conservative stricture in order that they might realise a form of authenticity, an expression of true desire and, in turn, a manifestation of pure gratification. On the other hand, Wilde is quick to foreshadow the dangers of excess and the damages of ego and narcissism. These are paradoxical outcomes, the simultaneous liberation and destruction of self, and Wilde is deliberate in laying out the argument for both. After all, paradox is central to the Wildean worldview.

DIRECTOR'S NOTE: KIP WILLIAMS

IMAGE: Nikki Shiels, by Brett Boardman

Wilde's work is often profoundly concerned with the way people perform in life. While the portrait reflects the truth of Dorian's being (or his soul), like us, Dorian is free to evolve a persona (or personae) to suit his agenda and circumstance, in turn masking that which is beneath. Gender, class, and sexuality play key roles in Wilde's thinking here, as they do in this production. Indeed, Wilde himself was acutely aware of the ways in which a life might be viewed as a grand act of theatre, filled with not one, but many characters that one performs. Wilde was forthcoming in the way he saw the three central characters of *Dorian Gray* as expressions of three parts of his own personae: Dorian, who he sought to be, Lord Henry, who people perhaps saw him as being publicly, and Basil Hallward, who he felt he probably was privately. These three characters alone experience different pressures and circumstances, public and private, and, like different-angled lights shone through a prism, they reflect the wide and shifting scope of an individual's conception of self, both real and imagined, both as pursued fantasies and hidden realities. At the core of this story is an awareness of how we construct identity, how we both express and conceal self in the act of its construction, and how anxious we are in the act of revealing and concealing truth. The story begins with an artist so paralysed by the fear that their work of art will reveal

too much of themselves that they refuse to exhibit it. This meditation on artifice versus the authentic is also the root of much of Wilde's Queer subversion and sense of Camp. With it comes his trademark humour and satire that punctures the pretence of life, exposing its artifice and allowing us to laugh at its absurdity. In a work that explores the complexity of living authentically, Wilde entangles his characters in a world obsessed with pretence, where youth, beauty, pleasure, wealth, status, power, and the individual take primacy – all values that are finding their apotheosis in our age of late capitalism.





“At the core of this story is an awareness of how we construct identity, how we both express and conceal self in the act of its construction, and how anxious we are in the act of revealing and concealing truth.”

Wilde writes in the preface to *The Picture of Dorian Gray*: “There is no such thing as a moral or immoral book. Books are well written, or badly written. That is all.” Some might interpret this as Wilde being morally ambivalent, but I do not see this as so. Rather, I see it as him lovingly embracing the paradoxical forces that exist within the human condition; I see it as him attempting to truthfully express the problem of their collision; I see it as him empowering us to find an answer to the problem of our lives, both singular and collective. As he goes on to write “It is the spectator, and not life, that art really mirrors”.

The theatrical form (or mash up of cinema and theatre that I call cine-theatre) of this work, in concert with the adaptation of Wilde’s book, are all responding to the above ideas, as well as to others that I would prefer for you to discover in experiencing our telling of this story. I have loved writing and directing this adaptation, and, above all, collaborating with EJ, Nikki, Marg, Nick, Clemmie, David, Ian, Paige, and the incredible technical crew and production workshops and teams – all profoundly gifted storytellers – to conjure this tale into the present for you. We hope you find yourselves in it.

Oscar Wilde's writing and intellectual career spans a wide range of forms, from children's books, to magazine editing, plays, essays, letters, short stories and, of course, a novel. But despite his remarkable output, and the canonical status he firmly occupies in contemporary times, Wilde's career (and life) was extremely tumultuous. Here are a few key moments:



1854

Oscar Fingal O'Flahertie Wilde was born at 21 Westland Row, Dublin. Wilde was the middle child of Jane Francesca Agnes, Lady Wilde – a poet who published under the pen name 'Sépranza' – and Sir William Wilde – an ophthalmologist who was knighted for his services to medicine. Sir Wilde was also an author and avid student of archeology, anthropology and Irish folklore.

1864

Wilde attended boarding school at Portora Royal School at Enniskillen, County Fermanagh, in the south of what is now Northern Ireland. According to Wilde, he was admired by his peers for his speedreading skills and his storytelling prowess.

1871

Wilde returned to Dublin and began his undergraduate studies at Trinity College. He read Classics and was mentored by renowned Irish classicist and Renaissance man J. P. Mahaffy, who Wilde often referred to as his 'first and greatest teacher'. Wilde accompanied Mahaffy on tours of Italy and Greece in the mid-1870s and it's reported that the two bonded over their interest in homosexuality in Classical culture.

1874

Wilde graduated with a First from Trinity and went up to Magdalen College, Oxford – where his academic success easily earned him a scholarship. At Oxford he studied *Literae humaniores*. The course, nicknamed 'Greats', comprised advanced Classics studies, as well as the history of Ancient Rome, Ancient Greece and Western Philosophy.

While at Oxford, Wilde became familiar with some of the most influential art and philosophical movements of the late nineteenth century in Europe, including the work of the poet Algernon Swinburne and the painter Dante Gabriel Rossetti. He was also taught by literary critic and writer Walter Pater, whose novel *Marius the Epicurean* and collection of experimental short stories *Imaginary Portraits* are clear influences on *The Picture of Dorian Gray*.

1878–1879

Wilde graduated from Oxford with a First and moved to London, where he became a fixture in artistic and social circles. Wilde became associated with Aestheticism, a philosophical movement that sought to privilege the beauty, style and form of art over its relative social and moral import. The movement is often (over)simplified as 'Art for Art's Sake'.

1880

Wilde composed and published his first play *Vera*, which opened to lukewarm reviews the following year.

1881

Funded by a London theatre company, Wilde commenced a 140-venue lecture tour of the United States. The tour was ostensibly a publicity stunt to promote the company's upcoming tour of Gilbert and Sullivan's operetta *Patience* – a satire of the Aesthetic movement, and the main character is said to be a parodic version of Wilde himself. Wilde's charisma and wit, however, won over audiences and began his rise to public fame. In the same year, Wilde was introduced to socialite and writer Constance Lloyd.

1884

By chance, Lloyd was in Dublin at the same time Wilde was delivering a lecture there, and Wilde proposed. They were married soon after at St James's Church, Paddington, in London. The couple's new domestic costs and their notably lavish lifestyle necessitated Wilde taking up a career as a journalist and editor. He worked for a variety of publications including *Pall Mall Gazette* and the *Dramatic Review*. In 1887 he became the editor of a magazine called *The Lady's World* (later re-launched as *The Woman's World*). Lloyd and Wilde had two children, Cyril (1885) and Vyvyan (1886).

1886

Wilde began a relationship with Canadian-British journalist Robert Ross. Though Ross was only the first in a series of younger lovers that Wilde would take in his later life, the two remained close until Wilde's death and Ross would go on to become Wilde's literary executor.

1888

Wilde began writing fairy tales and fables and published his first collection, *The Happy Prince and Other Tales*.

1890

An initial version of *The Picture of Dorian Gray* was published in the American journal, *Lippincott's Monthly Magazine*. The novel caused a scandal in American literary circles which led Wilde to include what he hoped was a diffusing preface to the work before it was published in England. The bid was unsuccessful and the novel sparked further scandal and speculation.

1891–1894

Wilde is introduced to Lord Alfred "Bosie" Douglas, with whom he would go on to have a difficult and intense relationship. Douglas' father was the then Marquess of Queensbury who's brusque, rough and direct manner led him to become the namesake of the Queensbury Boxing rules (which he openly endorsed).

In the same year Wilde composed, in French, the first version of his now-famous play *Salome*. It was due to premiere on the London stage the next year, starring Sarah Bernhardt (considered by many to be the greatest actor of her age), but the performance was halted by the British Lord Chamberlain who invoked an outdated law that meant it was illegal to portray Biblical characters on stage.

Over the next four years Wilde would go on to have great success with his social comedy plays *Lady Windermere's Fan*, *A Woman of No Importance*, and *An Ideal Husband*.

Throughout this period Wilde and Douglas' relationship became somewhat of an open secret. This, along with Douglas' ongoing estrangement from his father, led Wilde and the Marquess to have a number of confrontations, including one in which the Marquess threatened to "thrash" Wilde if he caught the lovers out in public.

It was during 1894 that Wilde wrote what is now considered as his dramatic masterwork *The Importance of Being Earnest*.

1895–1897

The Importance of Being Earnest made its triumphant premiere in London. Four days later the Marquess left a missive for Wilde at the gentleman's club he belonged to, that read "To Oscar Wilde posing Somdomite" [sic].

In spite of sound legal advice and the discouragement of his wife and friends, Wilde insisted on suing the Marquess for libel. The case was a disaster for Wilde, who had masses of evidence stacked against rather than for him. At one point during the proceedings the defence quoted passages from *The Picture of Dorian Gray* as evidence of the supposed deleterious effects that the Aesthetic lifestyle has on the morals of its practitioners.

Eventually Wilde dropped the case and was thus compelled to pay the Marquess' legal fees, which left him bankrupt.

As soon as the court proceedings were over, a warrant for Wilde's arrest was issued and, after a failed attempt by Ross to get Wilde to leave the country, he was arrested and charged with sodomy and gross indecency.

After a short trial Wilde was convicted of his charges and sentenced to two years hard labour.

Throughout his imprisonment, first at Pentonville Prison, then Wandsworth and then finally at Reading Gaol, Wilde suffered from a number of serious health issues as a result of the inhumane conditions of Victorian-era gaols.

In the final year of his incarceration, Wilde wrote a 50,000-word letter to Douglas, which is now published as another of his greatest works: *De Profundis*, which translates as *From the Depths*.

1897–1900

As soon as Wilde was released he fled Britain, never to return.

He lived in impoverished exile in various locations around France and wrote very little – although he did produce *The Ballad of Reading Gaol* – he is quoted as saying that he had "lost the joy of writing."

His health continued to decline and, not long after sending an urgent call to Ross to join him in France, Wilde developed meningitis.

He died as a result of the disease on 30 November 1900 and, after a brief stay at Cimetière de Bagneux outside of Paris, his body was interred at Père Lachaise Cemetery, inside the city.

Set & Costume Designer Marg Horwell on the show's use of period elements and the thinking behind some iconic design choices.

The unique use of video in this production must present challenges to a set and costume designer. Can you tell us about some of those challenges and how you overcame them?

We started the design process with the use of video very much centre of mind, considering from the beginning how we would integrate it into the show. That is an amazing gift to start there and not have to retrofit it into a design. If anything, the amount of possibilities the design afforded us was the challenge. Leading up to the rehearsal period, and then in the rehearsal room, as we realised how much scope there was for creativity – “If we can do that, then we can do the next thing as well” – and that prompted in the team the desire to do more and more and more. The challenge is always a limited amount of time and an incredibly tight rehearsal schedule, but it is also to make sure every image is essential, that nothing is purely decorative or nostalgic. Editing is a challenge.

From a design perspective, a lot of the challenges I faced were similar to those of a film art department; continuity and creating objects and looks that could be reproduced over and over again for retakes. But then these also had to be recreated live, fully visible to an audience and in a very short period of time on stage so this was all part of the initial design process, making sure things could work for both mediums. This show, for all of the technical elements,

is very much people powered and many times the best solution is for the team on stage to manually facilitate something incredibly fast and difficult that looks effortless and magical. This is one of my very favourite aspects of the production, the incredible dance of the production crew onstage with EJ and Nikki.

Kip Williams approached the pre-recorded footage in the production in a really theatrical way, so often whole scenes are captured in a single shot to embrace the same performance mode on screen and on the stage and you can see characters listening and reacting in real time without edits. Often pre-recorded characters are looking at EJ and Nikki live on stage or at each other on another floating screen so the planning had to be meticulous and early. It also means, once those sets and costumes are filmed, I'm not able to tweak the designs as I might if it were a more conventional play production.

The costumes in this production combine period and contemporary elements. Can you explain how you navigated that mix and what the thinking was behind it?

I wouldn't consider myself a designer who attempts to create totally, historically accurate period designs. There are lots of very talented people who do that but it's not my passion.

The reason this show is so exciting to me is because it draws influence from so many places and all throughout history. It's the nineteenth century, but it's also Prince, and it's Harry Styles, and it's Liberace, it's Tilda Swinton and Vivienne Westwood. One of the reasons this is so appealing is because the story is so concerned with the passing of time, Dorian staying the same while others age, but it is also about the evolution of his narcissism and his obsession with aesthetics.

The costumes are also a deliberate mixture of masculine and feminine elements. Dorian is a traditionally male-identified character that we're presenting through a female-identified actor. So I started looking at a lot of traditionally masculine period clothing that embraced bold feminine silhouettes and details, big puffy sleeves, cinched-waists and frock coats with flared skirts, heels on men's shoes. Then we've combined it with traditionally feminine elements like corsetry and lingerie and also with a more androgynous aesthetic incorporating more contemporary pieces. It creates this fabulously camp, eclectic look, it feels like a collage of the many facets of a person to me.

Flowers are a pervasive presence in your design for this production. Could you explain what the importance is behind this symbol?

Early in Oscar Wilde's book, there's a description of a garden, a detailed and lyrical description of particular flowers and bees and a naive young man in nature and how beautiful it is. But as the story progresses, what Dorian perceives as beautiful becomes more and more excessive but also more cloying and overwhelming and sickly. The country house is full of flower arrangements but the house itself feels like there's no air in it. So, in our production, we decided to embrace this progression by starting with Dorian holding a single flower. Then there's a huge bunch of flowers. Then the flowers are growing out of the furniture and through the floor until they eventually just look artificial and mass produced.

As the show's title suggests – this is a show about pictures. Can you explain how portraiture and figurative painting influenced your design for this work?

The first and most simple decision we made was to have all the screens in portrait orientation rather than landscape, which sounds small but isn't something I've seen very much and not something I've done before. It gives the whole show the feeling of looking at a painting. In previous iterations of this story that I've seen, everyone is always so focused on the titular picture as an object. But in this production, I think the entire production is the picture, is the portrait.

ABOUT THE ARTISTS



KIP WILLIAMS

Adapter & Director

Kip Williams is the Artistic Director and Co-CEO of Sydney Theatre Company.

While at STC he has directed *The Tempest*, *Strange Case of Dr Jekyll and Mr Hyde*, *Julius Caesar*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Lord of the Flies*, *Cat on a Hot Tin Roof*, *A Cheery Soul*, *The Harp in the South: Part One and Part Two*, *The Resistible Rise of Arturo Ui*, *Three Sisters*, *Cloud Nine*, *Chimerica*, *A Midsummer Night's Dream*, *All My Sons*, *The Golden Age*, *Love and Information* (a co-production with Malthouse), *Suddenly Last Summer*, *Children of the Sun*, *Macbeth*, *Romeo and Juliet* and *Under Milk Wood*, and was Associate Director on Andrew Upton's production of *Cyrano de Bergerac* and Dramaturg on Sarah Goodes' production of *Orlando*. In 2016, he directed a reading and short film of Daniel Keene's *The Hungry Mile*.

For Melbourne Theatre Company, Williams adapted and directed August Strindberg's *Miss Julie*. For Sydney Chamber Opera, he directed with Elizabeth Gadsby a genderflipped production of *The Rape of Lucretia* (a co-production with Victorian Opera and Dark Mofo), *An Index of Metals*, *The Lighthouse* and the double bill *Ich Habe Genug* and *Nunc Dimittis*. For Malthouse Helium and US-A-UM he directed an all-female production of *Lord of the Flies*, for Tamarama Rock Surfers he directed *Fallout at the Old Fitz Theatre*, and for the Sydney Writers' Festival he directed *1001 Nights*. For the 18th Biennale of Sydney he directed *Through The Gates* (also for Sydney Chamber Opera).

For Princeton Theatre, New Jersey, he directed *Fifth of July*, for National Theatre, Melbourne, he directed *One For the Road*, and for NIDA he directed productions of *Lord of the Flies* and Samuel Beckett's *Not I*.

Williams directed the short films *B, Bee & Mee* and *Walk*, as well as music videos for Guineafowl, including *Little Fingers* and *Botanist*, which was listed in ABC's RAGE 50 list of the top music videos for 2009. In 2015, Williams won the Helpmann Award for Best Direction of a Play for his STC production of *Suddenly Last Summer*. In 2016, his production of *Miss Julie* won the Green Room Awards for Best Production, Best Direction, and Best Digital Media Design and Integration. He also won the 2018 Sydney Theatre Award for Best Director for *The Harp in the South: Part One and Part Two*, which also won Best Production and Best New Work. At the 2021 Sydney Theatre Awards, Williams won Best Direction of a Mainstage Production for *The Picture of Dorian Gray* which also won Best Mainstage Production. At the 2022 Sydney Theatre Awards, Williams won Best Direction of a Mainstage Production for *Strange Case of Dr Jekyll and Mr Hyde*.

He has completed a Master of Dramatic Art in Directing at NIDA and a Bachelor of Arts (Media & Communication) at University of Sydney. Williams now sits on NIDA's Board of Directors.



ERYN JEAN NORVILL

Performer, Dramaturg & Creative Associate

Sydney Theatre Company: *The Picture of Dorian Gray*, *Three Sisters*, *All My Sons*, *King Lear*, *Suddenly Last Summer*, *Cyrano de Bergerac*, *Romeo and Juliet*.

Other Theatre: Malthouse: *Melancholia*, *The Government Inspector*. Belvoir: *The Government Inspector*. MTC: *Hamlet*, *Top Girls*. Griffin Theatre Company: *The Boys*. Western Australian Symphony Orchestra: *Fidelio*. Performing Lines: *Anthem*. As **Writer, Dramaturg & Theatre-Maker:** *A Tiny Chorus*, *NICHE*. **TV:** *Love Me*, *PREPPERS*. **Awards:** The Sidney Myer Arts Award (2022), Sydney Theatre Awards for *The Picture of Dorian Gray* (2021), *Suddenly Last Summer* (2015), *The Boys* (2012), *Truckstop* (2012). Green Room Awards for *The Government Inspector* (2014), *Top Girls* (2012) and Melbourne Fringe Festival People's Choice Award: *A Tiny Chorus* (2009).

**NIKKI SHIELS**

Alternate Performer

Sydney Theatre Company: *The Picture of Dorian Gray, Cat on a Hot Tin Roof, A Cheery Soul, Three Sisters.* **Other Theatre:** MTC: *Sunday, Girls & Boys, Home, I'm Darling, The Cherry Orchard, True Minds, Top Girls, Don Parties On.* Malthouse: *Picnic at Hanging Rock, Night on Bald Mountain, The Dragon, Elizabeth: Almost by Chance a Woman.* Belvoir: *My Brilliant Career, The Sugar House, The Rover, Twelfth Night.* Griffin Theatre: *The Unspoken Word is Joe.* Bell Shakespeare: *The Dream.* The Rabble: *Joan.* Daniel Schlusser Ensemble: *They Divided the Sky, M + M, The Dollhouse, Peer Gynt.* Black Sequin Productions: *Madeleine.* Ensemble: *The Last Wife.* **Film:** *The Eye of the Storm.* **Short Film:** *Safety Net, Perfect Pair.* **TV:** BLOOM, *Neighbours, House Husbands, Childhood's End, Rush.* **Radio:** ABC Radio National: *Cassandra is a Waitress.* **Awards:** 2021 Green Room Award (*Home, I'm Darling*, 2018), Sydney Theatre Award (*They Divided the Sky*). **Training:** VCA. Proud member of Actors' Equity.

**MARG HORWELL**

Designer

Sydney Theatre Company: *Strange Case of Dr Jekyll and Mr Hyde, The Picture Of Dorian Gray, Avalanche – A Love Story* (with Barbican Theatre), *How To Rule The World.* **As Costume Designer:** *The Resistible Rise Of Arturo Ui, Lord Of The Flies.* **Other Theatre:** Theater Basel: *Unsere Kleine Stadt.* Malthouse Theatre: *Because The Night, Blasted, Melancholia, Caravan, The Testament of Mary, The Real and Imagined History of the Elephant Man, Revolt She Said. Revolt Again, I Am A Miracle, Edward II, The Good Person of Szechuan.* Melbourne Theatre Company: *The Truth, The House of Bernarda Alba, Birdland, Peddling, Cock, Constellations, Marlin, The Dream Life of Butterflies, The Water Carriers, Circle Mirror Transformation.* Performing Lines: *Anthem.* Circa: *Leviathan.* Chunky Move: *Common Ground.* Dee & Cornelius: *Love, Big Heart, SHIT, Savages.* Angus Cerini Doubletap: *Save For Crying, Resplendence, Wretch, Chapters From The Pandemic.* Sisters Grimm: *Lilith the Jungle Girl, La Traviata, Summertime in the Garden Of Eden.* **Opera:** English National Opera: *Salome.* Opera Queensland: *The Marriage Of Figaro, The Sopranos.* Victorian Opera: *Lorelei, The Happy End.* **Awards:** Ten Greenroom Awards and Three Sydney Theatre Awards for her work in Theatre and Opera.

**NICK SCHLIEPER**

Lighting Designer

Sydney Theatre Company: inc. *The Tempest, Strange Case of Dr Jekyll & Mr Hyde, The Picture of Dorian Gray, Playing Beatie Bow, Wonnangatta, The Real Thing, Cat on a Hot Tin Roof, The Harp in the South: Part One and Part Two, Saint Joan, The Resistible Rise of Arturo Ui, Three Sisters, Chimerica, The Present, Macbeth, Waiting for Godot, The Maids, Gross und Klein, Uncle Vanya, Hedda Gabler* (2006 & 1986), *A Streetcar Named Desire, The War of the Roses, The City, Les Parents Terribles.* **As Set & Lighting Designer:** *Endgame, Face to Face, Baal* (with Malthouse), *Death and the Maiden* (with MTC). **Other Theatre:** MTC: *As You Like It, Twelfth Night, Macbeth, Richard III, Hamlet, The Visit, The Tempest* and Set & Lighting Design for *Photograph 51* and *North By Northwest.* Malthouse: Set & Lighting Design for *Pompeii* L.A. Belvoir: *Opening Night, Packer and Sons, Ghosts, Twelfth Night, Measure for Measure* and Set & Lighting Design for *Once in Royal David's City.* Musicals: inc. *Love Never Dies* (AUS, Tokyo, Hamburg, USA), *Priscilla* (AUS, West End, Broadway). Other overseas work inc. productions for The Royal Shakespeare Co, the State Theatre companies of Bavaria and Hamburg, Schillertheater Berlin, Theatr Clwyd Wales and the National Theatre of Norway. **Opera:** many productions for Opera Australia inc. *Tosca, Elixir of Love, Tannhäuser, Trovatore, Falstaff.* Salzburg Festival: *Lear, Médée.* Hamburg State Opera: *Billy Budd, A Midsummer Night's Dream.* Bavarian State Opera: *The Devils of Loudun.* SOSA: *Wagner's Ring Cycle.* **Awards:** six Green Room Awards, six Sydney Theatre Awards for Best Lighting (*Chimerica, The Serpent's Teeth, The War of the Roses, Baal*) and Best Set Design (*Baal, Endgame*); and five Helpmann Awards (*Bennelong, Bush, The War of the Roses, Love Never Dies, Rosencrantz and Guildenstern Are Dead*).

ABOUT THE ARTISTS



CLEMENCE WILLIAMS

Composer & Sound Designer

Sydney Theatre Company: *The Tenant of Wildfell Hall, Blithe Spirit, Death of a Salesman, Grand Horizons, The Picture of Dorian Gray, Banging Denmark, Lethal Indifference.* **As Composer:** *Strange Case of Dr Jekyll and Mr Hyde, Playing Beatie Bow, A Cheery Soul.* **As Associate Director:** *Fun Home* (with MTC). **As Assistant Director:** *Saint Joan.* **Other Theatre:** MTC: *Heisenberg, Torch the Place, Arbus and West.* Bell Shakespeare: *Romeo and Juliet, Belvoir: The Wolves.* Ensemble: *A View from the Bridge.* Old Fitz: *Chorus, A View from the Bridge, Wind in the Underground, Paper Doll, The Wolves.* KXT: *A Girl is a Half-Formed Thing.* Old 505: *Little Borders.* New Theatre: *Chapel Perilous.* New Fitz: *Wind in the Underground Paper Doll.* Periscope Productions: *Lemons Lemons Lemons Lemons Lemons.* **As Director:** Sydney Chamber Opera: *Breaking Glass (Commute), The Invisible Bird.* Red Line: *Chorus.* Sydney Conservatorium/NIDA: *The Magic Flute.* Seymour Centre: *Unfinished Works.* New Theatre: *The Cherry Orchard.* KXT: *Transience.* Edinburgh Fringe: *Chamber Pot Opera.* PACT: *The Threepenny Opera.* JackRabbit Theatre: *FINDR.* **As Assistant Director:** Sydney Chamber Opera: *La Passion de Simone, Notes from Underground.* Sydney Conservatorium: *La Calisto.* **Film:** *Last Night, Noli Me Tangere.* **Awards:** 2021 APRA AMCOS Art Music Award for Best Live Performance (*Commute*). **Training:** Sydney Conservatorium, NIDA.



DAVID BERGMAN

Video Designer

Sydney Theatre Company: *Strange Case of Dr Jekyll and Mr Hyde, The Picture of Dorian Gray, Julius Caesar, Muriel's Wedding: The Musical* (with Global Creatures), *The Hanging, The Long Way Home, The Effect* (with Queensland Theatre). **As Video and Sound Designer:** *A Cheery Soul, The Wharf Revue* (2009–18). **As Sound Designer:** *Playing Beatie Bow.* **Other Theatre:** **As Video, Composer and Sound Designer:** Seymour Centre/ Sydney Festival: *Museum of Modern Love.* **As Composer and Sound Designer:** Griffin Theatre Company: *Green Park, Superheroes, First Love is the Revolution.* Riverside's National Theatre of Parramatta: *Zombie Thoughts.* Darlinghurst Theatre Company: *Maggie Stone.* STCSA: *The Gospel According to Paul.* Seymour Centre: *Made To Measure.* NIDA: *Salem, Another Country.* **As Video Designer:** Belvoir: *Blue.* Bangarra: *SandSong, Spirit: A Retrospective, Knowledge Ground.* Sydney Chamber Opera: *Breaking Glass.* Monkey Baa: *Possum Magic, The Peasant Prince.* **As Sound Designer:** Sydney Opera House: *RENT.* Belvoir: *At What Cost, Packer and Sons.* Monkey Baa: *Josephine Wants To Dance.* Curveball Creative: *Who's Your Baghdaddy.* Hayes Theatre: *Merrily We Roll Along, The Rise and Disguise of Elizabeth R, Catch Me If You Can.* ATYP: *Spring Awakening: A New Musical.* **Awards:** Sydney Theatre Award for Best Stage Design of a Mainstage Production for *The Picture of Dorian Gray* (with Marg Horwell), and a Sydney Theatre Award for Best Sound Design of a Mainstage Production for Green Park. **Training:** NIDA.



PAIGE RATTRAY

Production Dramaturg

Sydney Theatre Company: *The Picture of Dorian Gray.* **As Director:** *The Lifespan of a Fact, Blithe Spirit, Triple X* (with QT), *Death of a Salesman, The Deep Blue Sea, The Beauty Queen of Leenane, How to Rule the World, Black is the New White* (plus tours), *Australian Graffiti, Power Plays, Boys will be boys.* **As Dramaturg:** *The Golden Age.* **Other Theatre:** **As Director:** Belvoir: *Fangirls* (with QT, ATYP and Brisbane Festival, 2021 Australian Tour, 2022 SOH season). QT: *Hedda, Scenes from a Marriage, Switzerland.* ARTHUR: *Cut Snake, Bright World* (with Theatreworks), *Return to Earth* (with Griffin Independent), *The Myth Project: Twin* (with MTC NEON), *The Midlands* (with Mudlark), *The Sea Project* (with Griffin Independent, Mudlark), *Dirtyland* (with The Spare Room), *Milkcrate: This House is Mine.* Walkley Foundation: *Storyology After Dark.* Outback Theatre: *Beneath an Oxbow Lake* (with ATYP and Griffith Regional Theatre). **Positions:** Sydney Theatre Company: Associate Director (current), Richard Wherrett Fellow. Queensland Theatre: Associate Artistic Director. Griffin Theatre Company: Resident Director, Affiliate Director. **Awards:** Sydney Theatre Awards 2019: Best Direction of a Mainstage Production for *The Beauty Queen of Leenane*, Best Production of a Mainstage Musical for *Fangirls*. Matilda Awards 2019: Best Musical for *Fangirls*, Matilda Awards 2016: Best Mainstage Production for *Switzerland*. Recipient of a 2015 Glorias Fellowship and 2016 Mike Walsh Fellowship. **Training:** NIDA.

**IAN MICHAEL**

Assistant Director

Ian Michael is a Wilman Noongar man.

Sydney Theatre Company: As Associate

Director: *Strange Case of Dr Jekyll and Mr*

Hyde. As Assistant Director: *The Picture of*

Dorian Gray, The 7 Stages of Grieving. **As**

Actor: *The Tempest* (as Understudy), *City*

of Gold (with Black Swan State Theatre

Company). **Other Theatre:** **As Actor:** Black

Swan State Theatre Company: *Cloudstreet,*

Our Town, Let the Right One In. Malthouse

Theatre: *Cloudstreet, Blak Cabaret.* Yirra

Yaakin: *The Noongar Shakespeare Project.*

MTC: *The Kid.* She Said Theatre: *HART.*

Ilbjerri Theatre Company: *Flashblaks,*

Northwest of Nowhere. Sydney Festival:

Yellamundie First Peoples Playwriting

Festival. **As Director:** Blue Room Theatre:

The Bleeding Tree. NIDA: *All that Glitters is*

Not Mould. **As Associate Director:** Black

Swan State Theatre Company: *The Cherry*

Orchard. **As Assistant Director:** Black Swan

State Theatre Company: *Skylab* (with Yirra

Yakin). **Film:** *Wirnitj, Where are the Warriors.*

Positions: Richard Wherrett Fellow: Sydney

Theatre Company (current), Curator at Black

Swan: Maali Festival, Artistic Associate

at Black Swan (2021). Resident Artist at

Black Swan (2018–20), Besen Family Artist

Program: Malthouse Theatre (2017). **Awards:**

2022 Sydney Theatre Theatre Awards Best

Performer in a Supporting Role (Nom.), 2021

Pawa Awards Best Independent Production,

2021 PAWA Awards: Outstanding Direction

of an Independent Production. 2021 The Blue

Room Awards: Award for Direction, Members

Choice (*The Bleeding Tree*) 2019 and 2017

PAWA Awards: Best Actor (Nom.). 2019

CHASS Australia Prize for a Future Leader.

2019 Western Australian of the Year (Finalist).

2016 Best Emerging Artist Adelaide Fringe

(*HART*). 2016 Best Production (Independent)

Green Room Awards (Nom. – *HART*). 2013 and

2015 Most Outstanding Indigenous Performer

Melbourne Fringe (*HART* and *Laika and Wills*).

**TAIT DE LORENZO**

Resident Director

Sydney Theatre Company: *The*

Picture of Dorian Gray. **As Assistant**

Director: *Blithe Spirit, Triple X*

(with QT). **Other Theatre:** NIDA:

pool no water, Ah, Tuzenbach, A

Melancholic Cabaret. **As Director:**

Belvoir 25A: *Horses.* Belvoir Shut

Down Residency: *They Took me*

to a Queer Bar. NIDA: *Respectable*

Wedding, DIANA, Private View.

Sydney Chamber Opera: *Fabulous*

Friends (development). The

Aboriginal Centre for Performing

Arts: *Texture.* Brand X: *Room 8.*

Film: *Spook Kiki, Oops, I Did It*

Again, Jane Doe, Opia, Untucked.

Positions: Director of independent

theatre company KUNST, Program

coordinator at Kaldor Public

Art Projects, Resident curator

at PACT Centre for Emerging

Artists, Program curator for The

Art Gallery of NSW's Free Film

Screening Program and For Film's

Sake Festival, recipient of Create

NSW and Griffin Theatre Company

Incubator Fellowship. **Awards:**

Recipient of Best Documentary at

The Society of Motion Picture &

Television Engineers Film Festival

for *Untucked.* **Training:** NIDA, JMC.

**DANIELLE ROFFE**

Voice & Text Coach

Sydney Theatre Company: *Home,*

I'm Darling, Appropriate, Playing

Beatie Bow, The Picture of Dorian

Gray, Rules for Living, Wonnangatta,

Pygmalion, Tusk Tusk (with ATYP),

Like a Fishbone (with Griffin Theatre

Company). **Other Theatre:** Belvoir:

Rep Season: *Wayside Bride and*

Light Shining in Buckinghamshire,

Miss Julie, Gethsemane, That Face,

The Power of Yes, Stories I Want

to Tell You, In Person, Lonesome

West. Griffin Theatre Company:

Family Values. Sydney Opera House:

South Pacific, The History Boys.

The Old Fitz: *Anatomy of a Suicide.*

Darlinghurst Theatre Company: *The*

Pride. **Film:** *Gold, Children of the*

Corn, Judy and Punch, The Drover's

Wife, Fantasy Island, Lego Ninjago

Movie, Alien Covenant, Hacksaw

Ridge, Crouching Tiger Hidden

Dragon: The Green Legend, 2.22, I

am Mother, The Daughter, Stranger

Land, Backtrack, Slow West, Adore,

Lemon Tree Passage, Wolf Creek

2, Evil Dead, Careless Love, Killer

Elite, Uninhabited, Not Suitable for

Children, Lagaan, The Search for

John Gissing, Best: His Mother's

Son, Slaughter, Outcast. **TV:** *Narcos:*

Mexico, Wakefield, The End, The

Unlisted, Black Comedy, Easybeats,

Doctor Doctor, Banished, Underbelly,

My Kitchen Rules, The Scouting Book

for Boys, Holby City, Eastenders, The

Bill. **Positions:** Teaching positions at

NIDA, Actors' Centre, Central School

of Speech and Drama, Drama Centre,

Mountview Academy of Theatre

Arts and Theatre Academy of Live

and Recorded Arts. **Training:** Central

School of Speech and Drama.

YOU MIGHT ALSO LIKE...



Blanc de Blanc Encore

The smash hit cabaret/circus extravaganza gatecrashes our Magic Mirrors Spiegeltent for a brand new season of naughty, opulent, edge-of-your-seat entertainment.

It's time to re-immense yourself in the glitzy, glamorous and hedonistic world of vintage French burlesque, risqué humour, astonishing aerials, sparkling comedy and ballys dance numbers – *Blanc de Blanc* is back with an *Encore!*

Performed on a custom-built stage with its own satellite in the centre, *Blanc de Blanc's* all-star acrobats, singers, dancers and comedians weave in and out of the audience, and across the entire venue, ensuring you'll be caught up in the action from start to grand finale. From cabaret maestros **Strut & Fret**, creators behind past Festival favourites *LIMBO* and *Limbo Unhinged*, this must-see spectacular has been hailed as "a wild ride you won't forget" (*Lia Loves*) – and is cheekily recommended for ages 18 and up.

"*Blanc de Blanc Encore* will make you sit up, hold your breath and admire." — AUSTRALIAN ARTS REVIEW

★★★★★

— WEEKEND NOTES

★★★★★

— PLAY AND GO

★★★★★

— AU REVIEW



Magic Mirrors Spiegeltent,
Aotea Square
9 – 26 March

Te Ahurei Toi o Tāmaki / Auckland Arts Festival (AAF)

champions change-making, the environment, ambitious ideas, powerful voices and unique experiences that open our eyes, our hearts and our minds.

The Festival takes place each March in New Zealand's largest city, and reflects its contemporary, multicultural nature.

AAF challenges its community to be courageous, to be bold, and to explore new ways of reflecting the world around us.

Through the incredible work of artists here in Aotearoa and across the globe, we aim to unify, uplift and inspire our audiences – the people of Tāmaki Makaurau, Aotearoa and all who visit.

TE AHUREI TOI O TĀMAKI | **AUCKLAND ARTS FESTIVAL**

The Auckland Festival Trust

Ph +64 09 309 0101 Email info@aaf.co.nz

Level 5, Wellesley Centre, 44–52 Wellesley Street West
PO Box 5419, Victoria Street West, Auckland 1142
Aotearoa New Zealand

Board of Trustees /

Te Poari Kaitiaki

John Judge (Chair)
Angela Clatworthy
Evan Davies
Eleshea D'Souza
Sarah Judkins
Graham Tipene
Fred Ward
Angela Watson

Chief Executive /

Kaiwhakahaere Matua

Robbie Macrae

Artistic Director /

Kaitohu Toi

Shona McCullagh MNZM

Kaihautū Māori

Ataahua Papa

Pou Tikanga

Eynon Delamere

Head of Technical &

Production / Tumu Hangarau

Nick Tomlin

Partnerships Manager /

Kaiwhakahaere Piringa

Mōwaho

Vanessa Morgan

Head of Business & Finance /

Tumu ā-Pakihi, ā-Pūtea

Vanessa Zigliani

Head of Programming /

Tumu Hōtaka

Stefan Greder

Head of Marketing &

Communications /

Tumu Whakatairanga,

Whakapānga

Terri Cumiskey

Programme Administrator /

Kaihāpai Hōtaka

Pennie Chang

Programme Manager /

Kaiwhakahaere Hōtaka

Alice Kirker

Programme Manager –

Education / Kaiwhakahaere

Hōtaka ā-Mātauranga

Kelly Gilbride

Programme Coordinator –

Access & Inclusion /

Kairuruku Hōtaka –

Kia Wātea, Kia Whai Wāhi

Eliza Josephson-Rutter,
Natalie Braid &
Stéphanie Jesus

Artist & Logistics Manager /

Kaiwhakahaere Ringatoi,

Taipitopito

Megan Andrews

Artist Liaison Assistant /

Kaiāwhina Takawaenga

Ringatoi

Angela Hicks

Kaihāpai Hōtaka Māori

Jaliece McDonald

Accounts & Payroll

Administrator /

Kaihāpai Kaute, Rārangī Utu

Mirena Tomas

Accounts Assistant /

Kaiāwhina Kaute

Janet Pham

Executive Assistant /

Kaiāwhina Tāhuhu

Jade McCann

Office Assistant /

Kaiāwhina Tari

Adeline Shaddick

Technical Administrator /

Kaihāpai Hangarau

Elaine Walsh

Production Manager –

Aotea Square / Kaiwhakahaere

Kaupapa –

Aotea - Te Papa Tū Wātea

Vicki Cooksley (Entertainment
Production Services)

Operations Manager –

SPARK Auckland /

Kaiwhakahaere Kōkiritanga –

SPARK Auckland

Bernd Neumann

Head of Staging /

Tumu Whakarite Papa

Andrew Gibson (Entertainment
Production Services)

Head of Sound /

Tumu Whakarite Oro

Sandy Gunn

Head of AV /

Tumu Ataata-Rongo

Simon Barker (Lotech Media)

Head of Lighting /

Tumu Whakarite Rama

Jo Kilgour

Production Electricians /

Ngā Kaimahi Hiko ā-Kaupapa

Dan Quayle
Chris Sanders

Senior Audio Technicians /

Ngā Kaiwhakarite Oro Matua

Khalid Parkar (Pilot Productions)
Sam Clavis

Production & Operations

Coordination / Kairuruku

Kaupapa, Kōkiritanga

Jamie Blackburn
(Pilot Productions)

Health & Safety Consultant /

Mātanga Hauora, Marutau

Cathy Knowsley
(HiViz Event Management)

Senior Designer &

Brand Manager /

Kaihoahoa Matua,

Kaiwhakahaere Waitohu

Tim Wong

Publicist /

Takawaenga Pāpāho

Siobhan Waterhouse &
Ashley M. David

Marketing Manager /

Kaiwhakahaere

Whakatairanga

Angus McBryde

Digital Content Manager /

Kaiwhakahaere Kaupapa

Matihiko

Tate Fountain

Graphic Designer /

Kaiāwhina Kaihoahoa

Caitlin Finnerty

Ticketing Manager /

Kaiwhakahaere Tikiti

Melusine Pitout

Ticketing Assistant /

Kaiāwhina Tikiti

Saskia Vankampen

Audience Experience

Manager / Kaiwhakahaere

Wheako ā-Minenga

Kieran Booth

Founding Friends /

Ngā Hoa Pūmau

Adrian Burr
Graeme Edwards

Jan Farmer
Friedlander Foundation

Dame Jenny Gibbs
Sir Chris & Lady Dayle Mace

SUPPORTERS

CORE FUNDERS



GOLD



SILVER



BRONZE



CORPORATE PATRONS



TRAVEL & ACCOMMODATION PROVIDERS



MAJOR FUNDERS



FUNDING PARTNERS



Government of Canada
High Commission of Canada

Gouvernement du Canada
Haut-commissariat du Canada

PATRONS

PLATINUM

Janet Clarke & John Judge
Kent Gardner & Ngaere Duff
Sir Roderick and Gillian, Lady Deane
Andrew & Jenny Smith
Christine & Richard Didsbury

SILVER

Julie & Brian Cadzow
Jeremy Collins Family
John & Jo Gow
Sir Chris & Lady Dayle Mace
Rochelle McLaren

BRONZE

John Barnett
Frances Bell
John Billington QC
Anonymous
Graham Cleary
Sally Woodfield & David Inns
Dame Jenny Gibbs
Andrew Gelonese & Michael Moore
Sonbol & Farzod Taefi
Lady Philippa Tait
Fred & Nicky Ward

JADE

Jenny Anderson
Mark & Angela Clatworthy
Amber Coulter & Andrew Lewis
Tracey Haszard & Phil Sargent
Vanessa Morgan
Kate Plaw
Geoff & Fran Ricketts
Christopher Simcock & Camilla Hope-Simcock
Anthony & Sandra Grant



**TE AHUREI
TOI O TĀMAKI**
9—26 MĀEHE 2023

**AUCKLAND
ARTS FESTIVAL**
9—26 MARCH 2023

AAF.CO.NZ