



On The Upside-Down of the World

BY ARTHUR MEEK

based on 'Our Maoris' the memoirs
of Lady Mary Ann Martin

**AUCKLAND
THEATRE
COMPANY**

PRINCIPAL FUNDERS



CORE FUNDERS



PREMIER PARTNER



MAJOR PROJECT PARTNERS



MAJOR SUPPORTERS



MEDIA PARTNERS



SUPPORTING PARTNERS

BKA INTERACTIVE / BDO AUCKLAND / CANON
M.A.C. COSMETICS / MARKETING IMPACT / WAIWERA WATER
MAIDMENT THEATRE / THE EDGE / Q THEATRE



WELCOME

One of the pleasurable perks of making theatre is that each new production is a fabulous voyage of discovery. In the last few months Auckland Theatre Company staff, actors and creative teams have been immersed in the political intrigues of 16th century Britain, and the 1950s New York City art scene.

Now with Arthur Meek's new work *Laurel*, myself and our designers have observed in detail the manufacture of correction devices for club feet (thanks to Vaughan and Mark of the Auckland Orthotics Centre), learnt about Maori herbs and medicines and the culinary inventions of colonial settlers, marvelled over hakari towers (massive towers erected by some 19th century iwi when hosting inter-tribal feasts), taken guided historical walks in Parnell and been gobsmacked at the growth

of Auckland in the space of 25 years: from a few beachside shacks in 1841 to the construction of the Parnell rail tunnel in 1866. And now, after working on this play, the shelly beach at Judges Bay takes on a whole new meaning.

Everyone involved — Arthur Meek (playwright), Laurel Devenie (actor), Philippa Campbell (Dramaturg), our design team — Tony Rabbit, Kirsty Cameron, John Gibson and Jade Turrall (Stage Manager and Google-Queen) — have enjoyed the opportunity to bring a little bit of Auckland's colonial history alive as we've explored Mary Ann Martin's place in it — and her and her husband's effect upon it. She arrived here a naïve Eurocentric Englishwoman and left a Pakeha, with a deep and abiding love for the country and the tangata whenua.

To condense Mary Ann Martin's memoirs, *OUR MAORIS*, into a manageable stage work that can pack an emotional punch requires a certain amount of distillation and dramatic licence — hence the change of title.

My heartfelt thanks to everyone involved in the creation of this work over the last year. Now I invite you to engage your imagination and enjoy Mary Ann Martin's remarkable story.

Colin McColl

On The Upside-Down of the World

BY ARTHUR MEEK

based on 'Our Maoris' the
memoirs of Lady Mary Ann Martin

CAST

Laurel Devenie as Lady Mary Ann Martin

CREATIVE

Director – **Colin McColl** Dramaturg – **Philippa Campbell**

Set & Lighting Design – **Tony Rabbit** Costume Design – **Kirsty Cameron**

Sound Design & Composition – **John Gibson**

PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Paul Nicoll**

Senior Stage Manager – **Fern Christie** Stage Manager – **Jade Turrall**

Technical Operator – **Abby Clearwater** Properties Master – **Diana Kovacs**

Costume Construction – **Kirsty McLay** Set Construction – **2 Construct**

Rehearsal Photography – **Amber McWilliams**

ASB Community Trust Emerging Artist Apprentices – **Jessika Verryt & Caitlin Brogan**

By arrangement with



ON THE UPSIDE-DOWN OF THE WORLD was originally commissioned by
Auckland Theatre Company, Auckland, New Zealand.

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Tainui Tukiwaho, Revd Dr Warren Limbrick, Christina Cie, Adrian John Te Piki Kotuku Bennett, Rangi Barcham,
Vaughan Sampson and Mark Leonida of Orthotic Centre, Roger Wall, Phillippa Pitcher, Rayna Terziyska
and Ben Hutton of Parnell Trust, Jan Rivers of Parnell Library, Elspeth Orwin and Keith Giles of Sir George Grey
Special Collections (Auckland Libraries), Michael Bennett, Sian Evans, Stephen Marr, Donna Kerridge,
Abigail Greenwood, Chris O' Connor, Alan of Parnell Society.

ON THE UPSIDE-DOWN OF THE WORLD is the fifth Auckland Theatre Company production for 2011 and opened on June 30th.
ON THE UPSIDE-DOWN OF THE WORLD is approximately 83 minutes long.
Please remember to switch off all mobile phones, pagers and watch alarms.

ABOUT THE PLAY

ON THE UPSIDE-DOWN OF THE WORLD is a solo play, based on the diaries of Lady Mary Ann Martin, the wife of the first Chief Justice of New Zealand. It traces her life in colonial Auckland: her first impressions of the new land, her growing relationship with the local Maori, and her expanding understanding of herself and her place in the world.

ABOUT LADY MARY ANN MARTIN

Mary Ann Parker was born in London, England, on 5 July 1817. After a sheltered religious upbringing, in 1841 she married barrister William Martin, who had just been made Chief Justice of New Zealand.

The pair settled at Taurarua (Judges Bay) in Auckland, and Mary Ann Martin opened a raupo hut hospital on their property to treat Maori patients. She also tutored students from St. Stephen's School for Native Girls. Despite having limited mobility, she made trips to Waimate North, Tauranga and Waikato. When William became ill in 1856, he resigned as chief justice and the couple went back to England. They returned to New Zealand in 1858, and continued teaching and missionary work with the Maori community. In 1860, William was knighted, and Mary Ann became Lady Mary Ann Martin. The New Zealand Wars of the 1860s made the couple more isolated; they lost many Maori friends and found themselves at odds with the political views of most Pakeha in their community. However, they continued with their work until 1874, when they returned to England. Lady Mary Ann Martin continued her church and teaching work for the rest of her life. She died of a chest infection in Torquay, Devon, in 1884.

Her memoirs, *Our Maoris*, were published after her death by the Society for Promoting Christian Knowledge, as an example of the success of the Christian mission in New Zealand.

TOI
whakaari
new zealand
drama school

WANT TO WORK IN FILM, THEATRE
OR THE ARTS? WANT TO TRAIN
WITH NEW ZEALAND'S LEADING
ARTS PROFESSIONALS?

COME & STUDY AT TOI WHAKAARI!

Bachelor of Performing Arts (Acting)
Bachelor of Design (Stage and Screen)
Bachelor of Performing Arts (Management)
Diploma in Costume Construction for
Theatre, Film and Allied Industries
Diploma in Entertainment Technology
Master of Theatre Arts in Directing

CREATING
STAGE AND SCREEN
PROFESSIONALS.

www.toiwhakaari.ac.nz



BEHIND-THE-SCENES



2010 Next Stage Workshop: Laurel Devenie & Colin McColl



Visit to St Stephen's Chapel, Parnell



Rehearsal at Judges Bay, Parnell



Research visit to Kinder House, Parnell



Rehearsal: Arthur Meek & Laurel Devenie

WRITER'S NOTES

It feels like Mary Ann Martin's experiences of early New Zealand, and my experience of the creation of this play, are both products of good compromise centred on engaging with people.

After a short and fruitless attempt to make her new home conform to a theory of English civilisation, Mary Ann Martin started engaging directly with the people themselves, both Maori and settlers. She cared enough to speak to them in their languages and learned to understand them on their terms. She was then able

to bring to these interactions the most appropriate aspects of her own background, skills and moral sensibilities. By doing so, she helped to create a country that was (to quote Allen Curnow) "something different, something nobody counted on." And a country that is, in my opinion, all the better for it.

Before we started rehearsals, I had some strong preconceptions about how this play should look on stage. The first draft involved a giant dress that could accommodate shadow puppets and enormous magic lantern projections. At one stage I had Laurel riding around on a giant moa.

Once other people started coming into the picture, I began to realise that trying to force this initial 'vision' onto the production was not going to result in the creation of anything worthwhile.

A strongly worded email from designer Tony Rabbit suggested that a better use of my time might involve giving Mary Ann Martin some decent things to say, rather than continuing to indulge my ludicrous ornithological fantasy.

After lowering my eyebrows, I decided to try and engage with Tony's perspective, and

found myself agreeing with it. This helped kick off one of the most fruitful and enjoyable collaborative processes that I've ever been involved with. Laurel, Colin, Tony and I shared our different skills and theatrical sensibilities to discover ways in which writing, acting, direction and design could work together to express the spirit of a remarkable woman and her remarkable times. The result is something so much richer and more satisfying than anything I could have come up with by myself. Best of all, I think the production you're seeing tonight captures the essence of what excited me about Mary Ann Martin's life in the first place. It doesn't feel like a story from an extinct past. It feels like a story that has something to tell us about who we are now, and who we might become. Thank you to the people who worked with me to tell it.

Arthur Meek
Playwright



Top Left: Lady Mary Ann Martin

JUDGES BAY, TAURARUA, IN THE TIME OF MARY ANN MARTIN

By Revd Dr Warren Limbrick

Auckland has had a reputation for demolishing its heritage buildings, yet Parnell — its oldest suburb — boasts many architectural delights of the colonial era which take an imaginative visitor back to the earliest days of European settlement.

In this regard, the cluster of Anglican Church buildings at the top of St Stephen's Avenue cannot be surpassed, and at Judge's Bay the chapel of St Stephen, built in 1856, is inseparable from the foundation of Auckland. On that bay's sandy beach — known then by the Maori name of Taurarua — Bishop George Selwyn came ashore from the brig Bristolian on 30 May 1842.

On the same ship was Mary Ann Martin, eager to rejoin her husband William who had come ahead to the new colony to take up his position as the first Chief Justice. Selwyn slipped his visiting card under Martin's front door and brought his friend from St John's College days at Cambridge University to the entrance for an enthusiastic reunion. Judge and Bishop, with their wives Mary Ann Martin and Sarah Selwyn, formed a partnership of friendship, faith and a commitment to social justice. Their shared ideals were expressed in their support and advocacy for the Maori people whenever policies of the Colonial Office and the settler government threatened the welfare of the tangata whenua and the long term relationship between the two races. Mary Ann Martin was well-educated and charming, and William Cotton, the bishop's chaplain, wrote that she was 'very clever indeed and never says anything which is not worth hearing'.

At that time there were only two households in Judges Bay — the Martin home, (prefabricated in England), and that of William Swainson, the Attorney General, on the western flank of the bay. Around the headlands from

Taurarua, Commercial Bay was a popular venue for the Maori market-gardeners who, having 'beached their canoes... would bear their goods in flax baskets to this favoured market place, and there lay them out for sale: potatoes, pumpkins, kumara, maize, watermelon, onions, peaches, pork and fish.' The bays adjacent to town settlement, St George's Bay, Judge's Bay and Orakei were especially popular for beaching waka. Mary Ann Martin later described the bustling prospect in Judge's Bay in 1842:

"The valley below our house, through which ran a little stream, was a favourite camping-place for Maoris who came from the neighbouring islands and mainland to trade in Auckland... Children swarmed in and out of the rude tents, babies squalled, pigs bought in for sale grunted, shabby-looking curs barked at us, men and women talked at the top of their voices, but through all this confusion we were sure of friendly faces and welcoming smiles."

Mary Ann Martin had applied herself diligently to learning Te Reo Maori on the voyage to New Zealand, which gave her an ability to empathise



Sir George Grey Special Collections, Auckland Libraries (ID: 1-W1044)
Looking east from Constitution Hill showing premises of Sargent and Littleproud, coach builders (left) Morpeths Iron Shed, Maori Hostelry and Swan Hotel (right) in The Strand (was Gittos Street, now part of Parnell Rise from Beach Road to Augustus Terrace), Parnell railway bridge, Parnell School (left) Alpha Road (now part of Parnell Rise from Augustus Terrace to Parnell Road) and Stanley Street (right)

and converse with the tangata whenua regarding their health issues. Her own indifferent health as a semi-invalid was undoubtedly a spur to action. Soon after her arrival she began to organise a small 'hospital', though aware of the incongruity of such a 'very grand' title for 'two or three rough huts and a blanket tent'. But very soon Ngati Paoa from Waiheke erected sawn framing with raupo cladding and windows and doors were installed by an English carpenter. There was, she wrote, 'no fear of hospital fever clinging to the walls: the wind blew freely in through the open door.' Sarah Selwyn was both supporter and volunteer nurse and termed it 'our whare turoroe'.

In her later *Reminiscences* she paid tribute to Mary Ann Martin as having 'a great name among the Maori as a doctor' (Mary Ann Martin's husband had been knighted in 1860). Although the Government hospital at Grafton opened in 1847, their humble hospital remained popular because of its homeliness, the 'simplicity of our rules ... and the fact that we could talk Maori'. Many of the remedies offered were herbal, naturopathic or homeopathic. Also notable was the acceptance of the nature of whanau, for in its role as a hospice the hospital gave community support to the dying by providing for extended family to reside in nearby huts.

Adjacent to the Martin's house, the first St Stephen's chapel

was built of local stone in 1844, and was a place of worship for both resident Ngati Whatua and transient traders from other tribal groups, especially Ngati Paoa. Mary Ann Martin was carried on a litter by 'two good-tempered Maori lads' in the procession for the consecration service on 1st December. Governor FitzRoy joined others in the gathering singing Psalm 24 in Maori. However the stone chapel had inadequate foundations for Parnell's clay sub-soil and the structure failed. In 1848 Selwyn, not usually regarded as a humourist, wrote wryly of his embarrassment and the 'unenviable distinction' of presiding over 'the first ruin in New Zealand'!



Sir George Grey Special Collections, Auckland Libraries (ID: 1-W970) Showing a view of Judges Bay with yachts hauled up on the beach, boat sheds, St Stephens Church and cemetery and houses in Judge Street (left) and St Stephens Avenue (right), overlooking the bay.

The second timbered chapel — completed late in 1856 and still admired today by visitors — was the venue for a conference convened by the bishop, which forged the first Constitution of the Anglican Church in New Zealand. That document, dated 13th June 1857, was signed on the table which is now the altar. It gave representative structure to the young colonial church well ahead of the ‘mother Church of England’ and was not substantially revised until the

end of the 20th century. Aside from that constitutional synod meeting, this chapel would serve contemporary and future residents, even through to the weekly services today. Its humble colonial simplicity — Gothic revival architecture in kauri and matai timbers — is greatly admired.

These background notes by Warren Limbrick draw on his publication ‘St Stephen’s, Tauraru’ (2007). Guided heritage walks at St Stephen’s Chapel and churchyard are organised by the Parnell Trust. To find out more about the Heritage Walks, visit www.parnell.org.nz

LAUREL DEVENIE / ACTOR



“Unpacking this intricate piece of Pakeha history and getting acquainted with Mary Ann Martin’s vigorous curiosity and explicit perspective, re-imagined through Arthur’s delicate lens has provided me with an endless pallet of contradictions to tug at and climb into.

It’s been a winding process of eclectic research and wondering — the chase of our own curiosity. Every day we’ve found ourselves in various corners of Mary Ann Martin’s world or what we imagine it to be... singing Anglican hymns, searching for old Maori boat songs, pacing Parnell ground, in buildings she inhabited. It is a rare opportunity as an actor to be privy to this kind of intense collaboration with writer, subject, director, and designers, especially on a piece located so closely to where we are making it and layered with all the complexities of our current sense of identity. In the face of so many ‘isms’ which can define my notions of history and the past, it is a relief to explore the realities of an individual’s story of encounter and survival — a 24 year old arriving on the other side of the world in a place that, though vastly different from her own beginnings, so quickly had to become home.

I’ve been constantly reminded of my wonderful grandmother Ray, another pragmatic woman whose joy in people and sense of humour seem so close to that of Mary Ann Martin’s.”

Laurel Devenie graduated from Toi Whakaari: The New Zealand Drama School, in Wellington in 2006 (alongside Arthur Meek). Since then she has worked as an actor, teacher, director and theatre-maker in various parts of the country, performing with Downstage Theatre (FLAGONS AND FOXTROTS, THE GRADUATE and OHELLO), Auckland Theatre Company (THE IMPORTANCE OF BEING EARNEST), Capital E: National Theatre For Children (STEALING GAMES), Peripeteia (THE TEMPEST and THREE SISTERS) and many other site specific and independent productions.

Over the last two years she has been heavily involved in professional and community theatre projects in the Auckland, Hamilton, Wanaka and Northland regions and hopes to be part of more creative initiatives and group processes which encourage diversity and closer communities. Last year she directed Eli Kent’s THINNING for Auckland Theatre Company’s Young & Hungry season, worked alongside

Margaret-Mary Hollins as chorus director for THE HOUSE OF BERNADA ALBA at Tapac, mentored the chorus work for Auckland’s Indian community theatre company PRAYAS and co-directed and devised ATC Education’s production of 1001 MIRRORS in the Spiegel tent. She just finished directing Northland Youth Theatre’s senior show in Whangarei. After this she will go on to training, four months of performance and devising at The John Bolton Theatre School in Auckland.

CREATIVE TEAM



ARTHUR MEEK / PLAYWRIGHT

Arthur Meek is a graduate of Toi Whakaari: The New Zealand Drama School and The University of Otago. He has written for stage, screen and radio over the last ten years. In 2009 the Downstage Theatre season of his play CHARLES DARWIN: COLLAPSING CREATION won four Chapman Tripp Theatre Awards, including Best Production, Best New Play and Best New Playwright. His 2008 show, ON THE CONDITIONS AND POSSIBILITIES OF HELEN CLARK TAKING ME AS HER YOUNG LOVER, co-written with Geoff Pinfield and Richard Meros, played to packed houses on its national tour, garnering a 'Production of the Year' nomination at The Chapman Tripp Theatre Awards. Meek was a founding member of musical comedy band THE LONESOME BUCKWHIPS and was chief writer on LIVE AT THE GOLD GUITARS, their series for Radio New Zealand. Other writing includes SHEEP for Long Cloud Youth Theatre

(2011), the Young and Hungry-commissioned play YOLK (2008), and several short films. Meek is the co-creator, co-writer and anchor of the TVNZ satirical newscast FEEDBACK.



COLIN MCCOLL / DIRECTOR

Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, Scottish Opera and most leading New Zealand and Australian theatre companies. Previous achievements include Best Director for Auckland Theatre Company's 2001 production of ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Colin has also won Best Director at the Chapman Tripp Theatre Awards several times - including for his 2002 production of WHO'S AFRAID OF VIRGINIA WOOLF?.

His many productions for Auckland Theatre Company include MARY STUART, AUGUST: OSAGE COUNTY, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, THE FEMALE OF THE SPECIES and WHERE WE ONCE BELONGED.

Opera directing credits include QUARTET (New Zealand

International Arts Festival 2004), LA BOHEME (Wellington City Opera), THE ITALIAN GIRL IN ALGIERS, THE MARRIAGE OF FIGARO and THE PRODIGAL CHILD for the NBR New Zealand Opera.

In November 2007, Colin was honoured for his artistic achievements and excellence at the eighth annual Arts Foundation of New Zealand Laureate Awards and was made an Officer of the New Zealand Order of Merit in June 2010.



TONY RABBIT / SET & LIGHTING DESIGNER

"My first, and indeed, lasting reaction on reading 'Our Maoris' by Mary Ann Martin was "Wow — I would so liked to have met you!" What a thoroughly modern, articulate, compassionate, intelligent and courageous woman! Arthur Meek's stage adaptation of this work is masterful; the bar has been set high and arriving at a design that does justice to the work, whilst supporting Laurel in allowing an essence of this fabulous woman to essentially live once again has been a challenge, and, wearing a lighting designer's hat as I write this some two weeks before the production opens, is still far from resolved. Somewhat like Laurie Lee's 'As I Walked Out One Morning', Mary Ann Martin wrote the book back in England some 30 - 40 years after many of the events had taken place - the story is a construct in which she essentially time-travels to a 'remembered present'. Thus the set, of every-day real objects, but used in a totally un-natural way, initially tries to address the

sense of arrival in a strange and unfamiliar place, both for Mary Ann Martin as she arrives in New Zealand, and the audience as they arrive in the theatre.

The set as a whole is really an installation. In one sense it is totally devoid of mystery, even banal, but in another it is a dream waiting to be dreamed — (or as John Gibson has put it, "an invitation to imagine") — it is simply awaiting an actor to inhabit it, to discover and interact with it, to give it a life and dream the dream...

A more concrete inspiration for the set was that of 'hakari towers' — huge wooden structures erected by some North Island tribes when hosting a feast — made out of common 'banal' materials at hand; once the feast was done they were simply dismantled for any salvageable wood, cut up as firewood, or, apparently in some cases, (my favourite!) simply set alight...

This production is no documentary — not only the set, but also the lighting (and sound) exist in a rarefied, interdependent web, woven solely and deliberately to allow Laurel the space to bring Mary Ann Martin home..."

Tony Rabbit has designed sets and/or lighting for theatre, opera, television and film and even, according to one reporter, the radio. His work was last seen by Auckland Theatre Company audiences in THE IMPORTANCE OF BEING EARNEST, THE POHUTUKAWA TREE, CAT ON A HOT TIN ROOF, WHERE WE ONCE BELONGED, END OF THE RAINBOW, HATCH OR THE PLIGHT OF THE PENGUINS, DISGRACE and THE DUCHESS OF MALFI.



IN MY FATHER'S DEN, THE PRICE OF MILK, NO. 2, THE STRENGTH OF WATER, PIECE OF MY HEART and LOVEBIRDS. Kirsty is also a moving image maker herself. In the last five years she has made two short films, CROSS MY HEART and THE LETHAL INNOCENTS and in 2009 she directed a short film, TURNCOATS for the fashion label NOM*D.

KIRSTY CAMERON / COSTUME DESIGNER

"I wanted to create a costume that Laurel could really inhabit, not to be tied to the time, but to be true to Mary Ann Martin's journey, physically, emotionally and intellectually, a dress that both Laurel and the audience could find new secrets in. The costume designed in layers speaks symbolically of the shedding of old ideas and her adaptation and growing love for the landscape and life in New Zealand. The design needed to be strong and stylised, and yet also earthy and textured, as a response to Rabbit's wonderful set design."

Kirsty combines her love of storytelling, textiles and the moving image in her work as a costume designer on many of our best New Zealand feature films. She has always been committed to telling locally originated stories with New Zealand writer/directors such as Niki Caro, Brad McGann, Fiona Samuel and Toa Fraser on films including WHALE RIDER, RAIN,



JOHN GIBSON / SOUND DESIGNER

"It is impossible to know what it must have been like coming to New Zealand in 1841. This production invites you to imagine. The new smells, sounds acoustic, spaces and her new independent status in New Zealand must have seemed to her like the very nectars of freedom."

The sound design seeks to emulate the deep listening one has when trying to make meaning out of new surroundings. It invites you the audience to play the same game she would have done trying to make sense of the unfamiliar. The sounds are designed not to illustrate as in a radio play but to suggest some of the sounds we hear in New Zealand.

To parallel independently the world of the play and the abstraction of the set I invited the unique and brilliant Chris O'Connor to play the natural sounds of leaves, stones, water and domestic sounds of tea cups, Victorian solid pots and kitchen utensils all of

which were used as musical instruments. I wanted to capture the different tempos of her experiences here and something of the vividness and sensuality of her impressions.

The rules of the game were simple where the sounds had to be real and organic but they had to be delicate enough not to overwhelm a solo voice.

Musically it is hard to appreciate the difference in culture over so many years. Mary Ann Martin's was a culture of players not listeners. The first sound recording wasn't till the early 1900 or so, even the folk songs that we think of as old music weren't collected and known till the late 1800's. The songs she would have brought here would have been those of the Anglican Church played on domestic instruments of violin, viola and the piano.

I hope these sounds speak of the extraordinary place we live in and will help to open up the world of Mary Ann Martin for you and evoke the feelings of a long time ago."

John has been composing original music for New Zealand theatre, film, dance and television since 1980. Since that time he has composed over 100 scores and sound designs for theatre. In 2008 he received a Qantas Film and Television award for his score for Vincent Ward's film RAIN OF THE CHILDREN. Previous works for Auckland Theatre Company include POOR BOY, HORSEPLAY, OLIVER!, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER

SLEEP, CAT ON A HOT TIN ROOF, WHO NEEDS SLEEP ANYWAY?, WHERE WE ONCE BELONGED, THE BLONDE THE BRUNETTE AND THE VENGEFUL REDHEAD, EQUUS, THE DUCHESS OF MALFI and the arrangements and musical direction of SWEET CHARITY.

6.30PM

COW

by Jo Randerson

8.00PM

TIGERPLAY

by Gary Henderson

9.30PM

DISORDER

by Thomas Sainsbury

ATC in association with the Young & Hungry Arts Trust presents

YOUNG & HUNGRY

FESTIVAL OF NEW THEATRE 2011

JULY 23 - AUGUST 6

THE BASEMENT



[facebook.com/YoungandHungry](https://www.facebook.com/YoungandHungry)



Global Fabrics

WINTER COLLECTION
NOW IN STORE

NZ MERINO
SILK PRINTS • LINEN
TEXTURED WOOL
LEATHER • FAUX FUR

EXCLUSIVE DESIGNER
SAMPLE LENGTHS

Auckland: 139 Newton Rd / 09 366 1991 Wellington: 15 Garrett St / 04 801 8887

New Store Now Open in Dunedin: 86 Lower Stuart St / 03 477 2000

www.globalfabrics.co.nz

HAKARI — FEASTING

By **Adrian John Te Piki Kotuku Bennett**

The meal or feast at the conclusion of the powhiri is symbolic in a number of ways. It signifies the return from the spiritual and tapu world of the powhiri to the regular non-tapu world; in part this is accomplished due to the profane nature of kai (food) which lowers tapu. As well, it further signifies the joining of the two groups as one. The traditional form of food would be the hangi, a meal cooked in an earth oven or umu. One of the central buildings of a marae, at least since the 1930s has been the Whare kai, a building specifically for the eating of food, for performances and usually with kitchens attached directly alongside. Thus, much food is now prepared in the kitchen, although a hangi may be laid down behind the kitchen area. In the past there were at least occasionally Whare umu, cooking houses, nearby the main houses of the marae and used specifically for food preparation and these may be referred to as kauta.

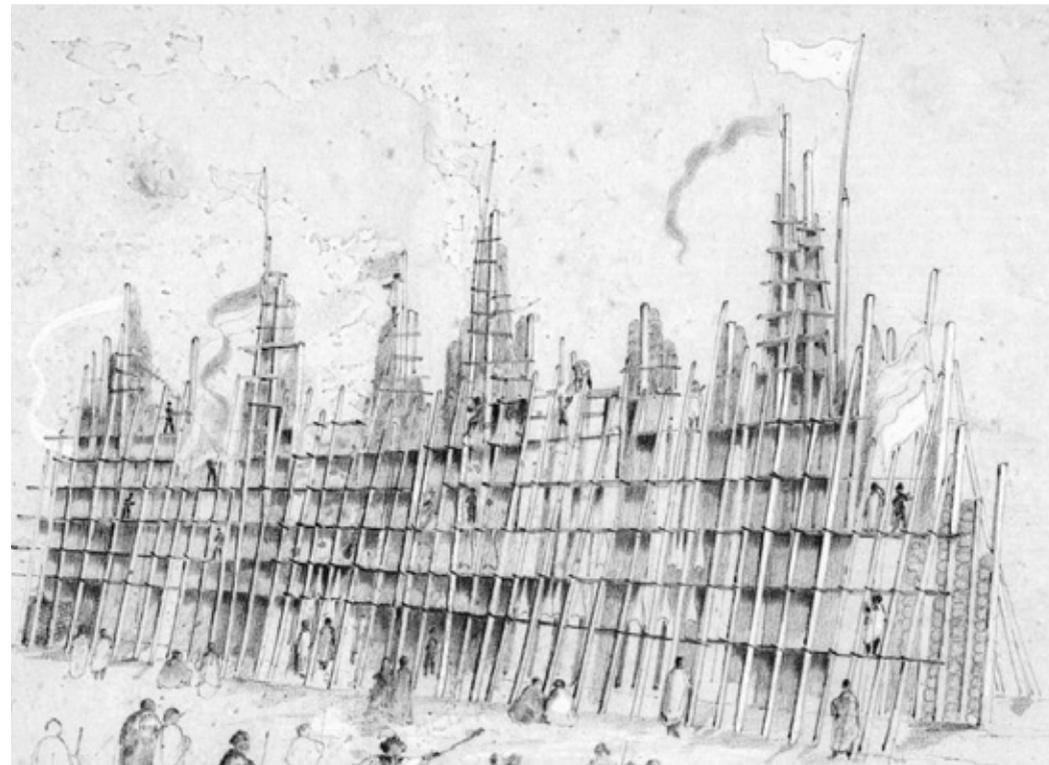
Hangi preparation is partly variable by region. In Rotorua for instance, hangi often (even usually) refers to food that has been steamed, or sometimes boiled, using thermal vents, or a facsimile of these. There continue to be natural hot-pools where this is demonstrated, food gathered in baskets and then

submerged in the boiling waters. In fact Te Arawa, the local iwi, were recognisable in the nineteenth century by their blackened teeth, the result of sulphur in the cooking water. The tourist hangi continues to use steaming as a quick, easy method to prepare large quantities of food for visitors, especially as a simulacrum of traditional foods is important to the representation of hui. The results however can be very bland and lack the smoky flavour so characteristic of hangi food. The variety of native foods when travelling is after all one of the defining aspects of tourism.

Regular hangi require some hours of preparation. A (small) fire-pit is first cleared, followed by the mounding of wood on top of which are stacked heat-proof stones. Traditionally these are rounded volcanic stones, which may be passed down within a family. When searching for them, the stones themselves are apparently discernable in river beds at night, due to the glints of light they reflect. After these have been fired for some time and have reached an appropriate temperature, ashes are cleared away, wet sacks may be placed over the stones, followed by carefully wrapped bundles of food. These bundles are often

covered in cabbage leaves. More sacks are applied, water is added to allow steaming and the whole is covered by the earth previously removed from the fire-pit. The hangi may remain underground for several hours. There is much variation on the same theme in the Pacific and I have seen a number of styles of umu, some much the same as the New Zealand hangi, others above-ground and requiring often less than an hour of cooking time. In which instances it must be said however, that the food is clearly not perfectly tender. The result is a unique combination of smoky, extremely tender food. It does however require experience to gauge many of the factors correctly — wood required, heat, water and length — and the results may be disastrous in the hands of the inexperienced. As traditional hangi are often labour intensive, they have been replaced in many instances by simpler cooking methods, roasting for instance, or by commercial smoker-steamers.

The food is prepared by cooks and assistants who then present the food and feed both the manuhiri and the tangata whenua together. Foods that are served are usually a mix of both traditional dishes and



European favourites that have been integrated into the cultural vocabulary of Maori cooks. The food may include such simple dishes such as marinated raw fish (usually prepared Pacific Island style, with lemon and coconut cream), kina (sea-urchins) and mussels (shellfish), smoked eel and other kai moana (seafood) — particularly in coastal areas — hangi pork, lamb and chicken, kumara, potato, pumpkin and cabbage. Dessert is often trifle or steamed pudding. As with so many other cultural aspects of modern Maori life, the actuality is a melange of both European influences absorbed over the preceding two hundred years, and traditional practices and values.

Lastly, there is and has been a special importance to the hakari. Food, ever valuable in Maori society, has throughout the period since European contact and almost certainly long before then been utilised to enhance mana. There are elements of the potlatch; and conspicuous consumption, or more specifically conspicuous hospitality have enhanced the mana of the hosts. As with hui, the main reasons for hakari were births, deaths and marriages — obviously most importantly those of ariki or rangatira — or the opening of special whare, but other reasons which have no little or no modern usage might include the disinterment or reinterment of bones (hahunga) and special rites for ariki. While hakari, with the

basic meaning of feast has become a common word for food at powhiri, the older form was often on a different scale entirely, as William Wade, travelling in the 1840s makes clear:

I may here mention the hakari, or native feast of entertainment on extraordinary occasions. The hakari is a business of great importance in its preparation, and, in the giving, rudely magnificent... In June 1835, I was present at a hakari, which... was to be the last held among the Ngapuhis... The guests, at this time, were the natives of Hokianga. The food consisted of about two thousand bushel baskets of kumaras, and



fifty or sixty cooked pigs. According to native custom, this compliment would have been returned by the receiving tribe the next year or the year after... Much more spirited and more splendid than either of these, was a feast prepared by Waharoa, at Matamata, for the Tauranga people, in 1837, thus noticed by Rev. A. N. Brown. — "They have collected for the feast, six large albatrosses, nineteen calabashes of shark oil, several tons of fish, principally young sharks, which are esteemed by the natives as a great delicacy, upwards of twenty thousand dried eels, a great quantity of hogs, and baskets of potatoes almost without number."

Preparation for these large-scale hakari might be many months in the making, for obvious reasons. As with other aspects of the powhiri, whether regular, or on vast scale, the process of reciprocation, the utu, is clear in the passages above. The hakari was returned, or expected to be. The scale however concerns us little here, what is important to note is the ideal of the hakari as a feast of large proportions, with elements of gifting and of utu, which in most cases these days has been emended really to koha. There remains however, even after the koha, some sense of future obligation, if you have been hosted then you will be expected to host equally well

or better at some future time; I do not, but Mauss would have probably perceived in that, the action of the hau.

Adrian John Te Piki Kotuku Bennett is the grandson of Bishop Frederick Bennett of Te Arawa, the first Maori Bishop. To read his full thesis on "Marae: A Whakapapa of the Maori Maraе", visit <http://ir.canterbury.ac.nz/handle/10092/1027>

LAUREL DEVENIE, INSIDE OUT

Amber McWilliams talks to Laurel Devenie

Laurel Devenie has been busy since she graduated from drama school four and half years ago. At the age of 28, she's already built a reputation as a deviser, director and actor. So what else is in her repertoire? She responds with a self-deprecating laugh and says "I'm a really good waitress, and I'm a really good babysitter. I have cleaned many bathrooms in my time. I'm also an aspiring seamstress (very aspiring!) Still figuring the answer to that question out!"

Due to a combination of good luck and good management, Laurel hasn't had to waitress for at least two years; she's been making a living as a theatre practitioner. Her most recent project was a particular pleasure: "I just got to direct Eli Kent's THINNING for the second time, up in Whangarei for Northland Youth Theatre. It was a joy. Eli is such a discerning, generous writer. It's a fantastic play. Great to work on a piece of New Zealand writing that teenagers loved to perform and to watch. And I was home — Whangarei is home. I love working with 17 and 18 year olds. They're so present and full on — unpredictable and inspiring. We had a great time, and I think that's something that's really feeding me now, coming off the back of that."



Laurel Devenie as Cecily Cardew in the 2010 ATC production of THE IMPORTANCE OF BEING EARNEST

Laurel first directed THINNING for ATC's YOUNG AND HUNGRY festival in 2010. She says approaching the play a second time was "very interesting, because I thought 'oh, I might be cheating by doing this again' but it still posed the same challenges. I enjoyed knowing that the play worked — trusting the writing after having the performance experience of it last time. It

was good to go in with that faith. The thing we figured out last time was that the rhythm is everything. To earn the beautiful pauses, to earn the pathos and the comedy, you need to crack on with the pace. That knowledge gave me something to hold on to. But you get a whole bunch of new actors and you begin a whole new journey. Who you have in the room is everything."



Directing THINNING for the 2010 ATC Young & Hungry Festival

Her journey ON THE UPSIDE-DOWN OF THE WORLD will likewise rely on careful pacing. Laurel draws a parallel between the two plays in terms of the subtle rhythms of the 'ordinary' language and the everyday events described. Like THINNING, with ON THE UPSIDE-DOWN OF THE WORLD "our challenge is to find the dynamic of it; Colin is helping to guide me through that. It's something I'm learning a lot at the moment — listening (or trying to listen to the rhythm of a piece — either from inside or from outside). Dynamics are everything in the theatre."

So what's next on Laurel's own dynamic personal and professional journey? "I'm going to be training with John Bolton for four months, studying neutral mask, boufon,

clown and vaudeville. John Bolton is a mentor to lots of amazing theatre-makers, and he's an incredible teacher. I'm really excited to dive into a training environment for a while. Encounter the clown again! It's scary. You are so naked as the clown. I'm sure it will be wonderful fuel. Though the focus is on performance it is essentially about becoming stronger theatre-makers which is something I think is really important."

Laurel's last two ATC performances have been about women who diarise — Cecily in THE IMPORTANCE OF BEING EARNEST, and now Mary Ann Martin. Laurel says "I've kept a diary for about two years, but I don't read it; I just write it in the mornings, when I can just to get rid of rubbish in my head

really and leave it clear for more important things like rehearsing this play. I relate to Mary Ann Martin and Cecily, but I don't think that my diary would be quite as interesting as Mary Ann Martin or worth publishing. It's not even for own my consumption — I'll probably just pile my journals up and eventually throw them away!"

However, the leisurely pace of pen and paper seems to suit Laurel better than the flurry of modern technology. She says "I'm so behind in terms of the online media movement, but I'm getting there, slowly! I've got an iPhone now, and when people see me with it they're kind of gasp because it's not something that goes with their concept of me. But I love it! Music at your fingertips all the time! I suppose that's really it.



Laurel Devenie as Cecily Cardew in the 2010 ATC production of THE IMPORTANCE OF BEING EARNEST

I'm on Facebook, but I don't really use it. In terms of online technology being part of my devising or creative practice, that hasn't really entered my consciousness (though I wish it would). I'm not ready for it."

The contrast between colonial and modern worlds has been a common point of discussion in rehearsals for this play. For instance, a preoccupation with food features in ON THE UPSIDE-DOWN OF THE WORLD, given the effort it took to obtain and prepare meals in colonial New Zealand. And as Laurel puts it, "We just don't have a sense of what's seasonal anymore. We can get anything we want, all the time. There's really no such thing as luxury items any more — coffee and chocolate —



everything comes so easily." That said, Laurel is hardly dependent on such luxuries. When she's hungry, she "boils rice. And adds tamari."

LACED IN

By Christina Cie

If you wanted to dress like a lady in the 1840s, there was one thing in particular that you needed. A maid. Assistance was vital in an era when the look presented to the world was only achieved with a lot of work going on underneath.

To begin, dressing started with a 'chemise' or 'shift'. With the advent of the Industrial Revolution and the slave trade, cotton had become much more available and affordable. This layer, hanging mostly straight to around mid calf and a bit like a nightdress, went under a corset. Stiffened by whalebone or thick cord, and laced at the back, the corset defined the look from the waist up. Often without shoulder straps for a smooth line under the main dress, this allowed for the early Victorian feminine ideal of the 'sloping' shoulder. Depending on how tightly she was laced in to the corset, that slope or even slump could become very real for the wearer.

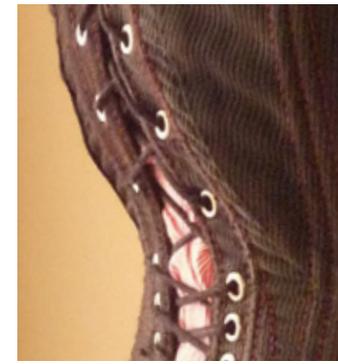
'Down below' came the petticoats. Several petticoats. 'Crinoline' originally referred to a stiff fabric of horsehair ('crin') and linen ('lin') that was used to make a stiff petticoat or shaping to hold the skirts of the dress out into a shape much like a bell. As this petticoat was probably scratchy, there would be another, softer petticoat worn underneath. Another petticoat or two or three or even more might also be worn, perhaps with ruffles on the bottom or cords sewn in as well, to create the desired shape and to add yet more volume, and bulk, and weight.

Spare a thought for that maid. It's possible that, on top of her other duties, she would have been expected to take care of the clothes too. Dirt would be brushed off the outer layers and hems but, if not shipped out to a laundress, only the chemise and the petticoats worn closest to the skin would be washed. Sounds easy so far? Carrying and then heating the water before even beginning to soak, boil and scrub was physically demanding work. Petticoats made from several metres of cotton or linen, could also be starched and ironed for stiffness. If you couldn't buy ready-made starch, you would have to know how to make that too!

It's no wonder that the later hoop or cage petticoat, made with successive hoops of steel or cane was originally hailed as liberating for women. Now most commonly known as the crinoline, it also popularised the wearing of 'drawers'. Like thin trousers, these added a layer of warmth for those used to the multiple layers of petticoats. Although not joined at the crotch, to allow for the convenience of using 'conveniences', they nevertheless managed to cover the source of embarrassment should the wearer trip and the hoop inadvertently 'fly up'!

The 'natives' may have gone barefoot, but Mary Ann Martin and her contemporaries would not have left off the stockings nor the gloves nor the bonnet, regardless of the weather. Fashions may slip a little behind the times due to the distance, and for some, you might think, standards too would be allowed to slip, out here in the Colonies. Instead, for many, the way they dressed defined who they were, personally and socially when so far away from the beating heart of the Empire. Standards, after all, were what made the Empire.

With a background in fashion, textile design and the media, Christina Cie is an author focusing on both contemporary and historical fashion and textiles as well as related issues.



WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

THE TELSTRACLEAR
SEASON OF
CALENDAR GIRLS

By Tim Firth

10 – 20 Aug (The Civic,
Auckland)

26 – 27 Aug (Founders
Theatre, Hamilton)

1 – 3 Sep (Baycourt
Theatre, Tauranga)

A group of extraordinary women, members of a very ordinary Yorkshire Women's Institute, spark a global phenomenon by persuading one another to pose for a charity calendar with a difference! As interest snowballs, the CALENDAR GIRLS find themselves revealing more than they'd ever planned. A very British story, with a very British heart, CALENDAR GIRLS is based on an inspiring true story that is quirky, poignant and hilarious.

SILO THEATRE

I LOVE YOU, BRO

By Adam J.A. Class

Herald Theatre

29 Jul – 20 Aug

Never underestimate the power of a teenage mind. This is the true story of a boy who conspired to murder himself. A chatroom junkie, remarkably clever but desperately lonely and longing for connection. He wants to be someone and online he can be anyone he wants. All for the glory of love — he'll spin a web of deceit that will ultimately destroy two lives.

ATC YOUNG & HUNGRY FESTIVAL OF NEW THEATRE

IN ASSOCIATION WITH THE
YOUNG & HUNGRY ARTS TRUST

THE BASEMENT

23 Jul – 6 Aug

Book: 09 309 3395

A girl and her dream face opposition from an unlikely mob in the absurdist black comedy COW by Jo Randerson; a slacker flat is torn apart by the wild animals within in the thriller TIGERPLAY by Gary Henderson; and Auckland is under threat by the undead in the apocalyptic zombie adventure DISORDER by Thomas Sainsbury.

CENTREPOINT THEATRE

Palmerston North

LE SUD

By Dave Armstrong

16 Jul – 27 Aug

This provocative new comedy pokes fun at three cultures, two islands and one country. Imagine a French speaking, socialist South Island where people only work 30 hours a week and enjoy long wine-fuelled lunches. Neighbouring North Zealand, where the people speak English, is debt ridden, starved of electricity and floundering under an awkward coalition. With a crisis looming North Zealand sends a delegation south to get the goodwill - and the electricity — flowing north.

BATS THEATRE Wellington

HAMLET DIES AT THE END

By Gavin McGibbon

28 Jun – 9 Jul

"To be or not to be, that is the question." This wry, satirical poke at the acting profession is a play about plays and a humorous confession of humanity's foibles. Award-winning playwright Gavin McGibbon pens this new satirical comedy about a group of would-be actors turning Shakespeare's finest into its absolute worst. Where there's community theatre, there's drama.

CIRCA THEATRE

Wellington

MEET THE CHURCHILLS

By Paul Baker

17 Jun – 16 Jul

Randolph Churchill is holding a party to celebrate the 88th birthday of his admired but estranged father, Sir Winston. Dr Jenkins, assistant to Randolph, jumps on the opportunity to pursue his own agenda and forms a surprising bond with the wily Winston. Secrets are revealed, resentments released and new understandings formed, in this fresh and funny perspective on an iconic and larger-than-life family.

DOWNSTAGE THEATRE

Wellington

AWHI TAPU

By Albert Belz

13 – 30 Jul

Produced by Taki Rua, New Zealand's national Maori theatre company, AWHI TAPU is a story of loss, belonging and most of all friendship. When the forestry industry leaves their small town, Wendy, Sonny, Casper and Girl Girl only have each other and their fertile imaginations to rely on. The story heralds a new wave of writing around Maori issues and characters; direct, unsentimental and challenging.

COURT THEATRE

Christchurch

FIVE WOMEN WEARING
THE SAME DRESS

By Alan Ball

Aurora Centre

14 – 23 Jul

From the writer of AMERICAN BEAUTY, SIX FEET UNDER and TRUE BLOOD, comes this superb comedy that never loses its charming spirit. Five bridesmaids hide out during the reception of an overblown Southern wedding to discover that they have more in common than just a hideous dress.

FORTUNE THEATRE

Dunedin

THE TUTOR

By Dave Armstrong

8 – 30 Jul

John Sellars is a self-made millionaire who figures that if money can't buy happiness, at least it can keep his kid in line. Nathan is a smart-mouthed fifteen-year-old who's just been expelled from his third school this year. When John hires a washed-out, Daihatsu driving hippy to save Nathan's Maths grades, three opposing mindsets go head-to-head in a comedy of (bad) manners, modern education and parenthood.

To find out what else is going on in Auckland be sure to read the latest copy of

Metro

Magazine

PRODUCTION SUPPLIERS:



Xytech Lighting provides lighting equipment and services to the wider entertainment industry. They have rental stock that covers the film, television, stage, corporate and dance party areas. Visit: www.xytech.co.nz



From design services and construction to delivery and installation, 2 Construct is an excellent choice for the specialised needs of television, trade shows and theatre. Visit: www.2construct.co.nz



Oceania is your premium sound, lighting, staging and screen partner in New Zealand for any sized event. Visit: www.oceania-audio.co.nz

BEAUTY & PRODUCT SPONSORS:

martha's furnishing fabrics

Martha's Furnishing Fabrics imports exclusive curtain and upholstery fabric direct from top mills in Europe and America. Visit: www.marthas.co.nz



M.A.C. Cosmetics offer a large selection of makeup, skin care products and nail care items. Visit Smith & Caughey's, St Lukes or The Chancery.



D'Aguiar:hair.skin.nails
173 Symonds Street, Newton, Auckland
www.daguiar.co.nz

RESEARCH ASSISTANCE:

Donna Kerridge (Ora New Zealand)

Registered Medical Herbalist & Naturopath,
Rongoa Maori practitioner, trainer and consultant

Email: donna@oranewzealand.com

Phone: 027 255 9534

Address: 10 Commercial Road, Helensville 0800

AUCKLAND THEATRE COMPANY

ARTISTIC DIRECTOR — **Colin McColl** GENERAL MANAGER — **Lester McGrath**
CREATIVE DEVELOPMENT & EDUCATION MANAGER — **Lynne Cardy**
LITERARY MANAGER — **Philippa Campbell**
YOUTH ARTS CO-ORDINATOR — **Amber McWilliams**
PARTICIPATION CO-ORDINATOR — **Amo Ieriko**
ASSOCIATE DIRECTOR PRODUCTION — **Mark Gosling**
SENIOR STAGE MANAGER — **Fern Christie** TECHNICAL MANAGER — **Paul Nicoll**
MARKETING & COMMUNICATIONS MANAGER — **Michael Adams**
PARTNERSHIPS MANAGER — **Anna Connell** TICKETING & SALES MANAGER — **Anna Nuria Francino**
MARKETING ASSISTANT — **Rachel Chin**
TICKETING & SALES REPRESENTATIVE — **Lisa Sorensen**
BUSINESS MANAGER — **Kathy Russell**
FINANCE OFFICER — **Kerry Tomlin**
RECEPTIONIST — **Sue East**

AUCKLAND THEATRE COMPANY BOARD OF DIRECTORS

CHAIR — **Gordon Moller ONZM, Anne Hinton QC, Dayle Mace MNZM, Scott Kerse, Patricia Watson**

ATC PATRONS

Margaret Anderson
John Barnett
Mark and Louise Binns
Mary Brook
Adrian Burr and Peter Tatham
Robin and Erika Congreve
Paul and Barbie Cook
Trevor and Jan Farmer
Antonia Fisher and Stuart Grieve
Stephen and Virginia Fisher
Cameron Fleming
Michael Friedlander
Dame Jenny Gibbs
Michael and Stephanie Gowan
Ross and Josephine Green
John and Sue Haigh
Rod and Penny Hansen
Anne and Peter Hinton
Michael and Dame Rosie Horton
Peter and Sally Jackson

Len and Heather Jury
Ross and Paulette Laidlaw
Hillary Liddell and Andrew MacIntosh
Chris and Dayle Mace
Peter Macky and Michael Best
Laurie Matthews and Koen Boons
Jackie and Philip Mills
Denver and Prue Olde
Maria Renhart
Geoff and Fran Ricketts
Mike Smith and Dale D'Rose
Philippa Smith-Lambert and Chris Lambert
Lady Tait
Kit Toogood and Pip Muir
Simon Vannini and Anita Killeen
Sir James Wallace
Evan and Katie Williams

ATC'S 2011 SUPPORTING ACTS THUS FAR...

Our Standing Ovation Supporters

Betsy and Michael Benjamin
Jenny Smith

Our Curtain Call Supporters

Rob Nicoll
Sandy Bulmer
Christine Campbell
Brian Keene
Brenda Levinsohn

Our Take A Bow Supporters

Norma Journeaux
Pip Meadowcroft
Heather Simpson
Rosemary Langham
Ewan and Jenny Price
Ted van Arkel
Sandra Greenfield
Jeff Mauk
John and Barbara Lindsay
John Salmon and Susan Adams
Richard and Shane Compton



For more information about how you can support Auckland Theatre Company visit www.atc.co.nz/ Partnerships or call Anna Connell, 09 309 0390 ext. 272

THE **TelstraClear** SEASON OF

calendar girls



**STARRING: THERESA HEALEY • ALISON QUIGAN • RIMA TE WIATA • HERA DUNLEAVY
JENNIFER LUDLAM • KATE-LOUISE ELLIOTT • CATHERINE DOWNES • ALISON BRUCE**

10-20

AUGUST

**The Civic, The Edge
AUCKLAND**
Leukemia and Blood Foundation
Charity Preview, August 11.

Book: 0800 BUY TICKETS (0800 289 842)
www.buytickets.co.nz
Groups: 09 309 3395

26-27

AUGUST

**Founders Theatre
HAMILTON**

Book: 0800 TICKETEK (0800 842 538)
www.ticketek.co.nz
Groups: 09 307 5058

01-03

SEPTEMBER

**Baycourt Theatre
TAURANGA**

Book: 07 577 7188
www.ticketdirect.co.nz
Groups: 07 577 7188



**AUCKLAND
THEATRE
COMPANY**