



HATCH

or
The Plight of the Penguins

by Geoff Chapple



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WELCOME

Colin McColl
Artistic Director



These days penguins are everywhere – selling potato chips, frozen foods, chains of cafés and tourist destinations. The shelves of souvenir shops are stocked with the little fluffy things; they are even winning Oscars.

In the 19th century the Southern Ocean was densely populated with penguins and intrepid Victorian entrepreneur Joseph Hatch saw the possibilities of harnessing this natural resource to advance employment and industry in Southland. Yet while other less populous species of native birds were being wiped out; while the kauri forests of Northland were being decimated; while whaling on a huge scale in the Southern Ocean went unchecked; and while ethnic cleansing of Tasmania's aboriginal population was nearing completion - writers, politicians and scientists from around the world went into uproar over Hatch's Macquarie Island steaming works. Hatch felt he didn't deserve the interference and attacks on his character that his business seemed to attract. When his licence to Macquarie Island was revoked he took himself off on lecture tours throughout New Zealand and Tasmania to clear his name and garner public support for his right to run his business. He was a persuasive public speaker – he'd been Mayor of Invercargill and a Member of Parliament - and his audiences apparently often voted in his favour!

It's been a great journey discovering Hatch and his world through Geoff Chapple's robust new play, and we are proud to be presenting the world premiere season as part of Auckland Festival AK07. The play has been workshopped over the last year by the Auckland Theatre Company Literary Unit - and my thanks to Geoff, Stuart Devenie, Ian Mune, Roy Ward and all who have assisted that process.

Theatre is an ephemeral business. Once a production has completed its three or four week run – it is usually dismantled and never seen again. *Hatch* however marks a new direction for Auckland Theatre Company by making our productions accessible to a wider audience. After its Auckland season *Hatch* will tour to the Festival of Colour, Wanaka, Dunedin and a Southland tour to Balclutha, Gore, Invercargill and Riverton to follow. *Hatch* then plays Christchurch, Nelson and Tauranga Festivals – and a proposed tour to smaller theatres in the Greater Auckland region. There has also been interest from Australian festivals.

Big thanks to Geoff for uncovering this bizarre chapter of New Zealand's history and to Stuart Devenie for bringing *Hatch* so vividly to life with his usual consummate skill, intellectual rigour and good humour.

My thanks too to my design team, Denise Hosty and Tony Rabbit for their commitment to the project.

In May we present The Next Stage season of new work. This is an integral part of Auckland Theatre Company's work in developing new scripts, such as *Hatch*. It is an opportunity to see work in progress, to hear writers and directors talk about the work and to offer your feedback. Our next main stage production is Roger Hall's new comedy *Who Wants to be 100? (Anyone Who's 99)*.

Enjoy!

Colin

MACQUARIE ISLAND

Macquarie Island (34 km long x 5 km wide) lies in the Southern Ocean, 1,500 km south-east of Tasmania and approximately halfway between New Zealand and the Antarctic continent. The island is the exposed crest of the undersea Macquarie Ridge, raised to its present position where the Indo-Australian tectonic plate meets the Pacific plate. It is a site of major geo-conservation significance, being the only place on earth where rocks from the earth's mantle (6 km below the ocean floor) are being actively exposed above sea-level. These unique exposures include excellent examples of pillow basalts and other extrusive rocks. On 3 December 1997, Macquarie Island was listed as a World Heritage Area. Macquarie Island is a site of outstanding international geological significance.



○ Macquarie Island

HATCH

OR The Plight of the Penguins

by Geoff Chapple

Joseph Hatch Stuart Devenie

Creative

Direction Colin McColl Set and Lighting Design Tony Rabbit
Costume Design Denise Hosty AV Design Tony Rabbit and Geoff Chapple

Production

Production Manager Robyn Tearle Technical Manager Bonnie Burrill
Sound System Design James MacKenzie Senior Stage Manager Aileen Robertson
AV Operator Adam Gardiner Lighting and Sound Operator Matthew Lamb
Set Construction 2CONSTRUCT Costume Construction The Costume Studio
Beard Construction Wig FX Properties Master Bec Ehlers Front of House Manager Karen Meibush

Tour

Tour Manager Adam Gardiner Operator Matthew Lamb
Pre Planning Tour Management Nicola Blackman

Hatch or the Plight of the Penguins is the second Auckland Theatre Company production for 2007. This production was first performed at the Hopetoun Alpha on March 15, 2007. *Hatch or The Plight of the Penguins* is approximately 65 minutes long (without interval). Please remember to switch off all mobile phones, pagers and watch alarms.

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IN PURSUIT OF THE GOOD OIL

by Geoff Chapple

Joseph Hatch was one of New Zealand's most tenacious entrepreneurs.

He set up the southernmost steaming works in the world - at Macquarie Island - and the penguin oil his gangs produced there brought significant wealth to New Zealand. Hatch was also a very colourful politician. Yet his history remains obscure, and his grave - unusually for so prominent a citizen - remains nameless. It has never had an identifying headstone.

Hatch was born in London in 1837 and educated there. He shipped to Melbourne where he was apprenticed as a druggist, before emigrating to New Zealand in 1862. That was the year he first saw Macquarie Island and was struck by the "multitudes of penguins and sea elephants" on the shoreline. That vision stayed with him through decades. As the son of a London Alderman, Hatch was naturally drawn to civic affairs. Immediately on arriving at Invercargill he helped organise the Chamber of Commerce, and

began to drill the Invercargill Fire Brigade. He shifted to Riverton for a time as postmaster, with a sideline running sealing cutters, then moved back to Invercargill and pursued his druggist trade. He was a restless chemist, continuing to develop other industries around animal extracts of fat and bone - he once bought a stranded whale for £30 - and poisons to control pests. In these same years he expanded the reach of his ships from cutters to schooners. He became a member of Invercargill's Athenaeum and liquor licensing committee, a councillor, and a champion of town gas, clean water and trams. In 1877 he was elected mayor.

The local hall and the debating chamber were Hatch's natural milieu. He was a silver-tongued speaker who could mount strong arguments, ridicule his opposition, and sway crowds. That talent, and his firm views on advancing the colony, saw him elected to



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Parliament in 1884 as member for Invercargill. Hatch was immediately nominated as second speaker for the Opposition in the Address and Reply debate - an indication that amongst the various independent MPs who made up the Opposition his rhetorical skills were already acknowledged. With such skills, Hatch might have made a considerable political impact - a future Minister of the Crown, perhaps even a Prime Minister - but his parliamentary career ended suddenly in scandal. In 1887, the sealing population around New Zealand and its sub-Antarctic islands was judged sufficiently precarious that the Government used its power to close the sealing season. When Hatch's ship Awarua left Bluff on July 5 that year, it was ostensibly headed only for the legal sealing grounds around Tasmania. Yet on July 9 it reached New Zealand's Auckland Island. No-one should have known about that visit, for the island was usually uninhabited, but the Awarua was unlucky enough to encounter on Auckland Island eight survivors of a wrecked barque, the Derry Castle. They raised a hullabaloo of welcome, and the Awarua skipper reluctantly took them off to Australia.

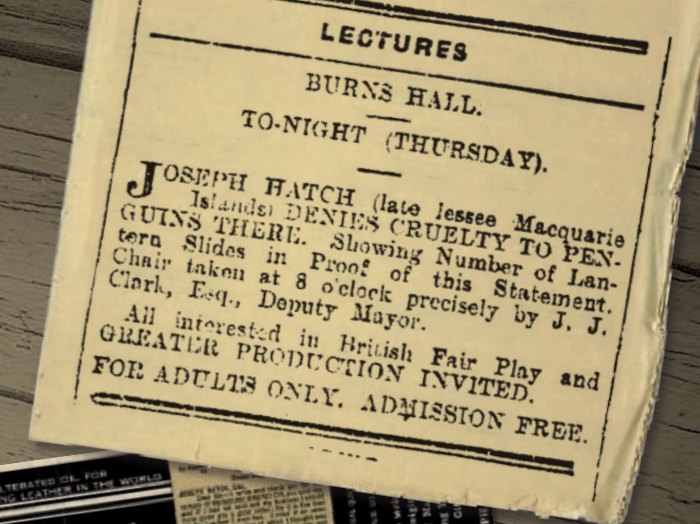
News of the castaways arrival at Melbourne - with its obvious implication that the Awarua had intended poaching seals from Auckland Island - broke just as the 1887 election got underway. Hatch denied he'd instructed the Awarua to seal in New Zealand waters, and his skipper supported him. Hatch took his by-now-familiar course of action, hiring a hall and defending himself at a rowdy public meeting. To no avail - the suspicion of law breaking and some voter registration discrepancies in his Invercargill seat meant he was tipped out of Parliament at the 1887 election. Only then - in his early 50s - did Hatch seriously take up oiling. Dunedin's Elder and Co had already shipped trypots to Macquarie

for rendering down sea elephants, but had abandoned the trade as uneconomic. Hatch, fresh from his parliamentary defeat revived the industry. He continued to render down sea elephants, but his great advance was to develop the technology beyond trypots to digesters, and to begin rendering down penguins.

The experiment was at first unsuccessful - the penguin oil decayed and burst the barrels, but by improving filtering on the island, and refining in his mainland factories Hatch produced a pure product that found a ready market around the world as batching oil - used for the spinning process of hard fibre cordage. Hatch expanded his plant to five separate stations around Macquarie, and developed a capacity finally to render down 200,000 birds a year.

The opposition to this industry built only slowly over 30 years. At first the goings-on at Macquarie Island were simply beyond any law or jurisdiction. Then Tasmania asserted ownership, but was happy to license Hatch's activities - Hobart was, after all, a whaling and sealing town. But after the Great War the Antarctic explorers began to publicly criticise Hatch's industry and the call to close him down was taken up by well-known figures of the day. It put Hatch at the centre of what was the first truly international conservation campaign, and the Tasmanian Government finally buckled under the pressure.

In 1919 with new charges of Hatch's cruelty to penguins ringing in its ears - charges which were exaggerated to achieve their effect of turning people against the industry - the Government finally revoked the licence. Joseph Hatch - old now but still stubborn, still fiery, still charismatic, still true to his old form - then went on the road to persuade the people that he was being unjustly treated.



He toured halls both in New Zealand and Australia to put his side of the case. He illustrated these lectures with slides of Macquarie and sought the crowd's agreement, by formal resolution at every meeting, for correction of "misstatements" about his methods, and the return of his oiling licence.

Hatch's enemies felt the lash of his tongue at these meetings. The great Australian Antarctic hero Sir Douglas Mawson complained of being maligned by Hatch and was amazed at the support Hatch generated for his industry, noting - "the psychological anomaly of some, at least, of these audiences. . . expressing confidence in the very gentleman who, for practically thirty years past, has made it

his business to slaughter annually vast numbers of the island population."

Hatch fought hard for his business and his reputation, but the licence was never renewed. His company, The Southern Isles Exploitation Co, went into receivership. He received no compensation for what became worthless industrial plant on Macquarie, and was financially ruined. Towards the end of his life he'd chosen to live in Hobart to better lobby the Tasmanian Government. He died in that city in 1928. The allegations of cruelty had turned him into one of history's black villains. His grave at the Cornelian Bay Cemetery remains unmarked.

THE PLIGHT OF THE PLAYWRIGHT

Playwright Geoff Chapple talks to Auckland Theatre Company's Roy Ward.



Geoff Chapple
Photo: Miriam Beatson

Hatch is your first stage play. What took you so long?

It actually happened very fast. I ran out of money in 2005. I applied for the first Michael King Writers Centre grant which was for just three months. At the end of that time a bloke called Roy Ward expressed interest in the script - we workshopped it and then Auckland Theatre Company pushed a contract at me. The whole thing from start to finish took a little over a year. But as to why, in my life, it took so long. I've been busy.

When and where did you first become aware of Joseph Hatch?

Miriam and I first visited the sub-Antarctic Islands in 1999. There was a display *Beyond the Roaring 40s* at the Southland Museum that depicted Hatch's digesters. That took my interest at least, but it wasn't until 2004 when I read Sara Wheeler's *Cherry* detailing how, as an influential surviving member of Scott's last Antarctic expedition, Apsley Cherry-Garrard had campaigned in *The Times* newspaper to close Hatch down, that I got really interested.

What appealed to you about him and/or his story?

Small man fights for survival against powerful international conspiracy. As a story, it's a gift. The fact that he was fighting for

the survival of what now seems an odious industry made it more... complex. I've sailed twice to the sub-Antarctic Islands. It's bleak, it's beautiful. Albatross territory. The seas are often huge, the winds are fierce but the animals seem calm, attuned. On Campbell Island I saw a King Penguin standing very still because he was in the moult. I was haunted by that bird. What sort of man would kill thousands of Kings? I got to know that man and was careful not to retrofit his story with contemporary morality.

Was it immediately obvious that this should be a play? Or did you consider another form? *New Zealand Geographic* gave me a generous advance to research my original 6,000-word article on Hatch - that appeared mid-way through 2005.

Why theatre then? From the time I knew Hatch had given illustrated lectures in his own defence, I knew it would work - many of the magic lantern slides were still around. Hatch's own obvious thespian skills made it even more of a prospect. But I was intrigued also that there was still a reputation at stake. In that sense it was alive, and we might even imagine it ghosted by the man himself. Something universal also, and poignant, about an

old man defending his considerable achievements against a world that had changed underfoot. Finally it was a very clear case.

What writers do you admire? Who has influenced you?

Whoever it was wrote *Scuffy the Tugboat* - I'm serious. Terrific narrative flow, and my first encounter with the great river yarns. Dick Scott for digging out hidden histories. Michael King for light shed on New Zealand's historical cause and effect. Judge Eddie Durie's tribunal masterpiece on the Muriwhenua fishing claim. Dean Parker for showing me early on that New Zealand plays can be funny, political, edgy...

Your previous writing experience - excluding journalism - includes film, opera, radio and books. Have you experienced each form differently? You shouldn't exclude journalism because it sharpens all your instincts. It feeds on curiosity, hunches, and often outrage, and teaches you to write clearly and to engage your reader. In newspaper feature writing there's always structure and theme and patterning. Film, opera, radio drama and theatre require something more - plot, character, and dialogue. Writing books - that's different. They're long. They're exhausting shadowy things but there are great rewards. There's time for language to lead you on - a light out in front.

How has the actual writing process differed between the forms?

Film, opera, and theatre... you watch with trepidation as an unknown crew, skipper, and first mate swarm aboard what you'd thought was your ship... but when it works well, there's nothing like it. Books - well you're back onshore, banged up in a lighthouse, alone, with a note on the door that says 'Beware. Dark nursery of literary anxiety and chaos.'

Does your work with Te Araroa Trust inform your writing? Or do you see it as a completely different career strand? Te Araroa the Long Pathway - it's our push for a single tramping track the length of New Zealand. It has narrative, an unfolding story. And it's folk culture. Right from the people who're building it to those who are already walking it. It's a great writing subject - basically a river story except that, until now, there's been no river. I've done one book on it already. Te Araroa began with a late-night article I wrote. Once it was named in that way, it began to take shape. So there's the power of writing for you.

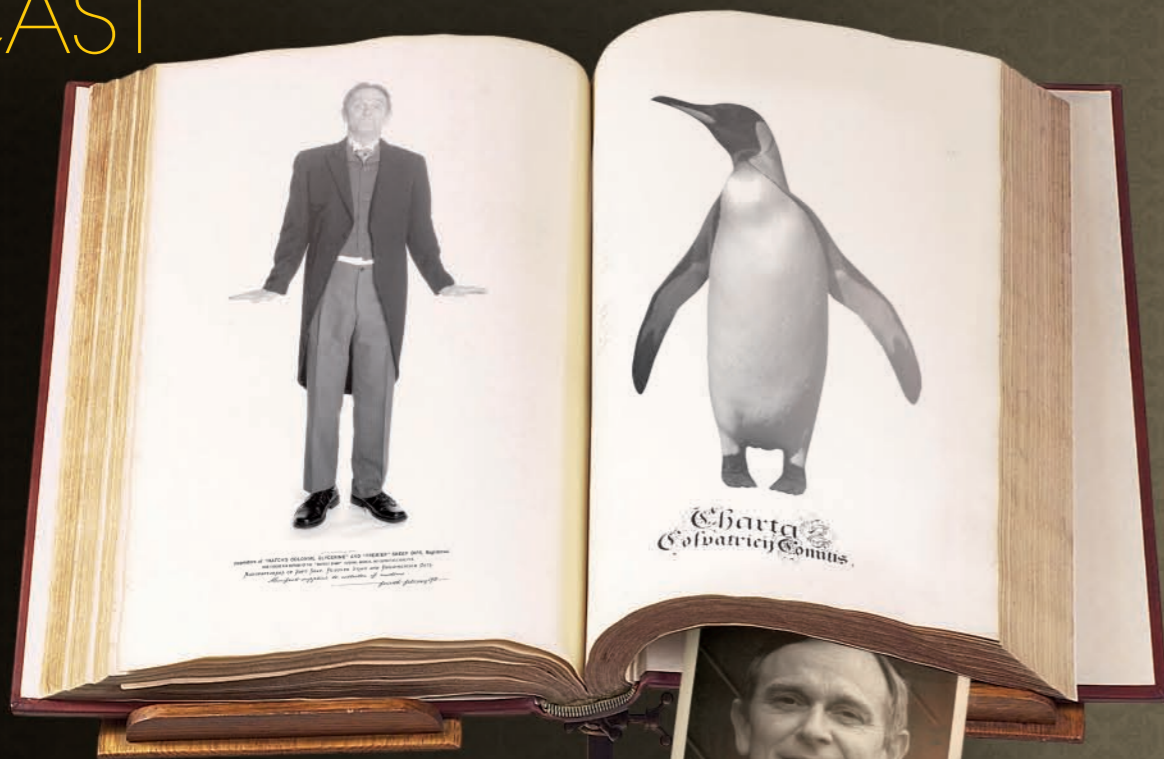
Do you have a writing routine? Do you write every day?

No, but I do take notes. Te Araroa takes most of my time, and it turns up good copy. I meet a lot of people - from the southern pastoral leaseholder flying his baronial stretches of land in a helicopter to the northern kuia in black on the marae, still suspicious of any track cutting, because last time it was the surveyors and the land was split up and sold. Then I've spent days on end digging holes for stiles, or lying on my back in mud under the boardwalks, tightening bolts with a crescent spanner. But I always try later to fit my fingers back onto a keyboard.

Having taken Hatch this far, are you tempted now to write a multi-character play? I regard myself as immortal, and so it's only a matter of time before I do my multi-character play.

* *Scuffy the Tugboat* by Gertrude Crampton. Meant for "bigger things," Scuffy sets off to explore the world but on his daring adventure he realises that home is where he'd rather be, sailing in his bathtub. For over 50 years, parents and children have cherished this classic Little Golden Book.

CAST



Stuart Devenie, *Joseph Hatch*

Stuart Devenie's theatrical career has spanned three decades, in which time he has directed and acted for every major theatre company in the country. In 2002, Stuart memorably imploded as the cantankerous and isolated Dan Moffat in Auckland Theatre Company's hugely successful *The Daylight Atheist* by Tom Scott. Also for Auckland Theatre Company, Stuart has performed in *Disgrace*, *Caligula*, *The Talented Mr. Ripley*, *Ladies Night*, *Middle Age Spread*, *Take A Chance On Me*, *Copenhagen*, *Serial Killers*, *The Cripple of Inishmaan*, *Twelve Angry Men*, *Uncle Vanya*, *Molly Sweeney* and ATC 2econd Unit's *The Atrocity*. Stuart has also

directed *The Orderly Business of Life* and *The God Boy* for the Company. From 1983-1984 Stuart was the Artistic Director of Centrepoint Theatre in Palmerston North. He also was a senior tutor at both the New Zealand Drama School and Northland Polytechnic. In 2000, he established a theatre company, Playfair Ltd, in Whangarei and enjoyed successful runs of *Cold Turkey*, *Take a Chance On Me*, *The God Boy*, *Ladies Night* and *Middle Age Spread*. Stuart joined the journey to bring *Hatch or The Plight of the Penguins* to the stage in September 2006 during The Next Stage - ATC Literary Unit's presentation of new works in development.



Colin McColl, *Director*

One of New Zealand's leading theatre directors, Colin co-founded Taki Rua Theatre in 1983 and was Artistic Director of Downstage Theatre in Wellington, 1984-1992. He has led Auckland Theatre Company as Artistic Director since July 2003. Colin has directed for the Norwegian National Theatre and the Dutch National Theatre, as well as most leading New Zealand and Australian theatre companies. Colin won Best Director for Auckland Theatre Company's 2001 production of *Rosencrantz and Guildenstern Are Dead* and has won Best Director at the Chapman Tripp Theatre Awards several times - including his production *Who's Afraid of Virginia Woolf?* in 2002. For Auckland Theatre Company Colin has directed *Sweet Charity*, *The Blonde*, *The Brunette* and *The Vengeful Redhead*, *Doubt*, *Disgrace*, *The Duchess of Malfi*, *Equus*, *Caligula*, *Goldie*, *Who's Afraid of Virginia Woolf?*, *Middle Age Spread*, *Waiting for Godot*, *Rosencrantz and Guildenstern Are Dead*, *Serial Killers*, *The Seagull*, *Uncle Vanya*, *Skylight*, *Daughters of Heaven* and *Honour*. Opera directing credits include *Quartet* (New Zealand International Arts Festival 2004), *La Boheme* (Wellington City Opera), *The Marriage of Figaro* and *The Prodigal Child* for the NBR New Zealand Opera.

CREATIVE TEAM



Geoff Chapple, *Playwright*

A noted journalist, Geoff is the author of six books of non-fiction, including *Rewi Alley of China*. Alley was also the subject of his 1998 opera libretto, performed at the New Zealand International Festival of the Arts (with music by Jack Body). Geoff has written radio drama and co-wrote the screenplay of Vincent Ward's acclaimed film *The Navigator*. Geoff initiated the idea of a New Zealand-long tramping track - Te Araroa. He left his position as deputy editor of the *New Zealand Listener* to begin work for Te Araroa Trust which is now putting the trail in place. *Hatch or The Plight of the Penguins*, Geoff's first stage play, was written while writer-in-residence at the Michael King Writers Centre in Devonport.

Memorandum from J. HATCH & CO., INVERCARGILL, N. Z.

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Tony Rabbit, *Set and Lighting Design*

"The set and lighting concept is based on the actual events that took place in the 1920's, when Joseph Hatch took to the road (in his eighties!) with a series of lectures illustrated with magic lantern slides, in order to put his case to the public of Southland.

Both the Auckland Festival season of this show, and the New Zealand tour that follows it immediately are presented, as originally, in halls and venues that are not actual theatres.

Thus we present a temporary stage, found venue furniture, and only the props that can fit in a big Gladstone bag...

The real essence of the design is in the projected images – fundamental to the script – but processed here as if through Hatch's obsessed mind, copiously annotated, pored over, stained and cracked, a roadmap of his soul and a testament to his determination to see justice done."

Tony Rabbit has designed sets and/or lighting for theatre, opera, television and film for years and even, according to one reporter, the radio! His work was last seen by Auckland Theatre Company audiences in his lighting design for *Disgrace* and set and lighting for *The Duchess of Malfi* in 2005.

Denise Hosty, *Costume Design*

"The costume design for Joseph Hatch was a relatively easy process. As the character actually existed, we wanted to make him as true to life as possible. Hatch was a well to do man of his time and we guess his clothing was of a high standard and tailor made for him. However, as time moved on, he became a little shabby and not so fashionable. We believe by the time he gave this lecture, he would be wearing a suit from his wardrobe which he has had for many years."

Denise has been involved in costume making for professional theatre for more than 20 years. Originally from the UK, she has made costumes for hundreds of shows and for 10 years supervised the wardrobe departments of many West End shows. After moving to Auckland, Denise spent six years making costumes with Elizabeth Whiting - for all kinds of theatre, dance and opera. A year ago, Denise started a new costume company, The Costume Studio. One of their biggest challenges at the moment is to make a 20 metre-long centipede which will be seen at Round The Bays.

CREATIVE TEAM

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY
SKYCITY Theatre

Who Wants to Be 100?

By Roger Hall

7 – 30 June

Who Wants To Be 100? Anyone Who's 99 is crammed with Hall's classic one-liners and combines great comedy with sharp satiric insights about that place that everyone dreads - the rest home.

SILO THEATRE

Auckland

The Ensemble Project

14 March – 7 April

The Ensemble Project aims to discover the next generation of contemporary actors through a theatrical boot camp, as two works are created to be played in repertory.

CENTREPOINT THEATRE

Palmerston North

The Tutor

An Auckland Theatre Company production

By Dave Armstrong

17 March – 14 April

The Tutor is an audacious comedy where 'PC' liberal ideals and right-wing consumerism go head-to-head. Three men on the collision course of life where the bonds of mateship develop in the most unlikely of places.

DOWNSTAGE THEATRE
Wellington

The Graduate

By Terry Johnson

17 March – 14 April

The iconic story of Benjamin Braddock, a recent college graduate with no well-defined aim in life, who is seduced by Mrs. Robinson and then falls in love with her daughter Elaine.

CIRCA THEATRE

Wellington

Two Brothers

By Hannie Rayson

17 March – 21 April

Two Brothers is a compelling story of two powerful, passionate, socially-committed sons whose rival senses of duty lead them ultimately to a position of deadly conflict.

COURT THEATRE
Christchurch

Joyful & Triumphant

By Robert Lord

24 March - 28 April

Joyful & Triumphant celebrates that familiar tradition, the Christmas dinner. We follow the Bishop family over forty years and rejoice in recognising a typical Kiwi family celebrating a typical Kiwi institution.

FORTUNE THEATRE

Dunedin

Baby Love (Who Needs Sleep Anyway?)

By Roger and Pip Hall

4 – 26 May

Roger and Pip Hall combine forces to present a celebration of Plunket in New Zealand. At times hilarious, wonderful and emotional - rather like parenthood really - this play will delight and entertain.

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



The South Island led New Zealand's economy from the 1860s through to 1900, and was the golden “middle island” that Joseph Hatch and his fellow entrepreneurs and run-holders looked to for New Zealand's future.

The South's economic success didn't just depend on gold-rushes, nor the more staple items of coal, wool and frozen meat. It had more population and more infrastructure. It had six provinces against the North Island's four – and more active provincial councils to build its bridges, railways and roads. It had more land. Two thirds of New Zealand land bought or otherwise alienated from Maori by 1861 was South Island land.

Many South Island politicians saw the North Island as a deadweight – mired in mud and dense forest, with bullock tracks rather than carriageways. It had failed to secure more than a quarter of the island's available land, was therefore insufficiently farmed and, as the land wars began with Maori in the 1860s, was also dangerous.

During the late 1850s and 60s a South Island secessionist movement gathered force, to the point where the House of Representatives finally voted on the South Island Separation Bill. It was defeated 31 votes to 17 in 1865.

Still, the South Island's population kept rising and by 1867 it had a population of around 145,000 - 64% of New Zealand's pakeha population. Driven by gold-rush arrivals, this was the South Island's biggest percentage spike, but a continuing

numerical advantage prevailed until the turn of the century. Then the 1901 census revealed a never-to-be-reversed change. The North Island had edged ahead, for the census reported that 390,579 people lived in the North Island and 382,140 in the South.

By 1920, when Joseph Hatch was lecturing in South Island halls, the New Zealand population had reached 1 million, but only a third of them lived in the South Island. The divergence continued, with the population division finally stabilising right through to the present day at around 75% of New Zealand's population in the North Island and 25% in the South Island.

But the balance of power is beginning to tip back towards the South Island. What Statistics New Zealand calls “internal migration” is starting seriously to favour the South Island. Kiwis move around more than almost any nation on earth, but from many hundreds of thousands of shifts between provinces, the five-year census surveys show the South Island has reversed its population drain to the North. In the 5 years leading up to the census of 1991, the South Island had a net “internal migration” gain of 1,173 – that is, overall, 1,173 more North Islanders moved to the South Island than South Islanders moved North.

That doesn't mean the North Island is being slowly leached of its people, but as settled Kiwi citizens migrate to the South Island's cities and open spaces, it does mean the South is offering the jobs to attract the people. Also it offers a distinct life-style, and the fact the net shift is from North Island provinces rather than foreign countries means the South Island's reputation as a repository of traditional New Zealand values will not quickly diminish. The dominance of the South Island in 19th century early history also means that the island will remain - for many third, and fourth and fifth generation North Island Pakeha who have forbears here, and

many Maori who have whakapapa here – a place that's laden with ancestry. And remain the island endowed with a prodigious, vertiginous beauty quite unmatched by the north... in short, the South Island is big, it's beautiful and it's on its way back.

Even Southland, which has consistently diminished the South Island's overall net internal migration gains by its provincial net losses has begun to turn itself around. And Statistics New Zealand confirms that not only is the rate of population loss in this province slowing right down now, but that Invercargill has stanchd the decline of its city population entirely.

“Invercargill is an interesting one,” a Statistics New Zealand spokesperson told the Auckland Theatre Company. “Between 2001 and 2006 there was a 1% increase in Invercargill's population.”

Joseph Hatch – industrious as he was, concerned as he was to bring Invercargill to the front – would be happy to see this trend continue.

photo: www.nasa.gov



IT'S BIG,
IT'S BEAUTIFUL,
IT'S BACK!

The Southern Ocean is remote and inhospitable. Powerful winds, freezing temperatures and mountainous seas have kept most tourists away from its isolated Antarctic and sub-Antarctic islands. But as the world runs out of wild frontiers, the Southern Ocean beckons as one of the last true wildernesses, and cruise ship operators are facing a growing demand for Antarctic voyages from travellers hungry for a truly unique wildlife experience. One of the most popular of the Southern Ocean's remote islands is Australia's World Heritage Macquarie Island, which sits about 1500 kms south-east of Tasmania. Macquarie Island is home to nearly four million seabirds, and provides critical breeding habitat for two threatened albatross species - the wandering and grey-headed albatross. The island, along with Heard and MacDonald Islands, were nominated by the Australian Government for World

Heritage listing in 1996 in recognition of their outstanding ecological qualities, and were listed as a World Heritage Area in 1997. Macquarie Island is also a breeding ground for about 200,000 pairs of king penguins, 850,000 pairs of royal penguins and 100,000 seals. It is also the only island in the world composed entirely of oceanic crust and rocks from the earth's mantle and is an important source of information for geologists studying the earth's formation.

Rabbits and rats rule the day on Macquarie

Macquarie Island is under attack and its World Heritage values are seriously threatened as invasive animals such as rats and rabbits, which were introduced to the island from the late 1800s by mariners and sealers, wreak devastation on the island's fragile ecology. Since the 1980s rabbit numbers on Macquarie Island

have jumped from about 10,000 to more than 100,000 today. Those rabbits have decimated the islands distinctive tussock grasses and coastal slopes that provide shelter and materials for nesting seabirds. On the blacklist of the most destructive visitors are feral cats (eliminated in 2000), rabbits, black rats and house mice. Some invasive birds, including redpolls and starlings have also become naturally established. Rabbits are chief among the worst invaders to inhabit Macquarie Island, causing massive landslides after stripping vegetation and weakening hillsides. Recently a number of penguins were killed at Lusitania Bay when a denuded hill slope collapsed.

Now that eco-tourists are releasing damning photos and accounts of how Australia has let its World Heritage treasury turn into a

heap of rubble, the Federal and Tasmanian State governments are disagreeing over who is the more responsible. Many organizations including WWF Australian and the Australian Green Party are calling on the Australian and Tasmanian governments to rodent and weed proof Macquarie Island. All rodents and rabbits must be eliminated and the island protected as what it is: a precious ark helping to conserve the remaining sub-Antarctic biodiversity.

How you can help?

An eradication plan for Macquarie Island has been developed, but has not yet been funded. Log on to <http://wwf.org.au/act/takeaction/macquarie-island-petition/> to sign a petition telling the Australian and Tasmanian Governments that you support the urgent eradication of rabbits and rodents off Macquarie Island.

MACQUARIE ISLAND TODAY: PRECIOUS ISLAND 'ARK' UNDER ATTACK

Macquarie Island is home to nearly four million seabirds, and provides critical breeding habitat for two threatened albatross species.

Sources: www.wwf.org.au (World Wildlife Fund, Australia)

Macquarie Island, Australia in Firing line for Environmental Disaster, *Observer*

Photo: by Aleks Terauds, a marine biologist and wilderness photographer.

www.aleksterauds.com

AUCKLAND THEATRE COMPANY'S 15TH YEAR ANNIVERSARY

Ask any theatre practitioner why it is we have one-person-plays and they will usually say something along the lines of “they showcase a performer’s skill”.

One-person-shows are often a vehicle for everything from increasing an actor’s repertoire to allowing an actor to independently perform and produce his or her own work. Ultimately, the one-person-play perfectly captures the true theatricality of the live performance by utilising the skill of just

one actor, a set, a hand full of props and the audience’s imagination to create a new world inside the theatre. In the last 15 years, Auckland Theatre Company has produced a number of solo works. To find out more about our past productions visit www.atc.co.nz and click on the plays link to gain access to our archive.



The Bookclub
by Roger Hall 1999



The Daylight Atheist
by Tom Scott 2002



The Blonde, The Brunette & The Vengeful Redhead
by Robert Hewett 2006

Auckland Theatre Company

Artistic Director Colin McColl General Manager Kim Acland

Associate Director Artistic & Literary Roy Ward Education & Second Unit Coordinator Lynne Cardy

Associate Director Production Mark Gosling

Senior Stage Manager Aileen Robertson Technical Manager Bonnie Burrill

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Operations Manager Brendan Devlin Box Office & Audience Liaison Manager Alison Reid

Box Office Assistant Helen Ross Finance Officer Monique Hamlin Receptionist Sue East

ATC Board of Directors

Chair Kit Toogood, Erika Congreve, Dayle Mace, Heith Mackay-Cruise, Gordon Moller, Declan Mordaunt

Hopetoun Alpha

Venue Manager Julie Steyger Co-ordinator Verity Kindlaysides Technician Rob McDonald

Auckland Theatre Company would like to thank the following for their help with this production: Angeline Alexander, Ken Beatson, Miriam Beatson, Nicola Blackman, Victoria Cranwell, Renata Dealy, Grouse Lighting, Roger Hall, David Hay, Kelly Tarltons, James MacKenzie from Oceania, Ian Mune, Steve Marshall at UNITEC, Kim Ollivier, Becky Ollivier, Marion Olsen for costume making, Tony Reid, Victoria Slow for Ponko Construction, Julie Steyger at Hopetoun, Carly Tawhiao, The Bolton Hotel, Xytec Lighting, Redmer Yska. **Reference books include:** An Errand of Mercy: Captain Jacob Eckhoff and the Loss of the Kakanui - Redmer Yska (Banshee Books, 2001). Joseph Hatch and the Loss of the Kakanui A.J. De La Mare (Invercargill Licensing Trust, 1990). Macquarie Island, J.S. Cumpston (Antarctic Division, Department of External Affairs, Australia, 1968). **Archives consulted:** British Library, Tasmanian State Archives, Hocken Library, Invercargill City Library. **The images in the play's audio visual display are sourced from:** Australian Antarctic Division Library, the National Museum of Australia, the State Library of New South Wales, the La Trobe Library (Victoria), the Tasmania Museum and Art Gallery, the Southland Museum, the Hocken Library, the Alexander Turnbull Library, Te Papa, Tongarewa Picture Library, Amos Chapple.

ATC Patrons - 2007

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ATC Supporting Acts - 2007

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Our Curtain Call Supporters
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For more information about
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Auckland City Council proudly supports our stand out acts



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Director / Alison Quigan

Designers / David Thornley, Andrew Malmo, Judith Crozier

Starring / Kate-Louise Elliot, Mark Hadlow, Raymond Hawthorne

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SKYCITY Theatre

7 June – 30 June



BY ROGER HALL

Roger Hall is New Zealand's best-loved playwright - famous for such successful comedies as *Taking Off*, *Glide Time*, *Middle Age Spread* and *Take a Chance on Me*. Auckland Theatre Company is delighted to present this premiere production of his latest comedy, *Who Wants To Be 100?* Starring New Zealand's most distinguished actors as you've never quite seen them before, *Who Wants To Be 100?* is crammed with Hall's classic one-liners and combines great comedy with sharp satiric insights about that place everyone dreads - the rest home.
