



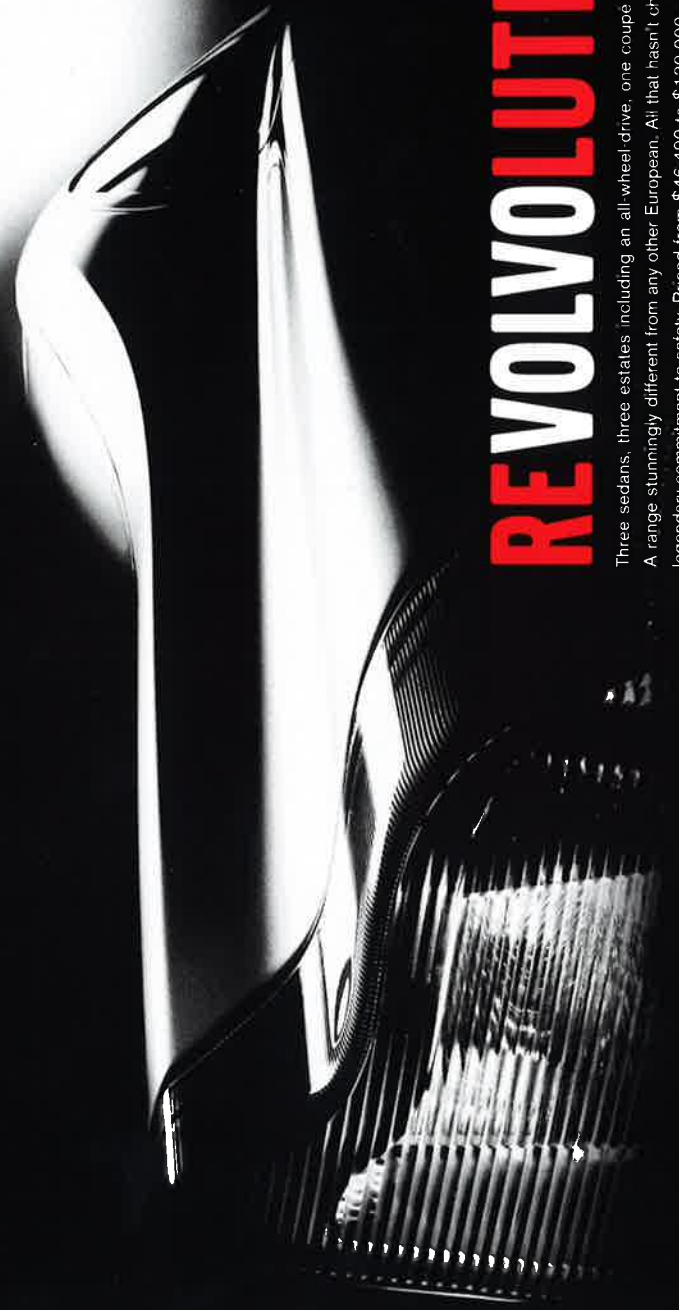
BY ARRANGEMENT WITH PLAYMARKET

# haruru mai

BRIAR GRACE SMITH

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## from the *producer*

*WELCOME. WE BEGIN THE NEW YEAR, INDEED NEW MILLENNIUM, WITH BRIAR GRACE-SMITH'S MAGNIFICENT HARURU MAI, THE FIRST PRODUCTION OF THE VOLVO PLAY WITH FIRE SEASON.*

One of a new generation of New Zealand playwrights, Briar Grace-Smith has created a complex, potent, epic tale of family, blood and history. In HARURU MAI, the Maori Battalion, for five decades a definitive image of Maori as proud warrior-hero, breaks ranks to reveal a very private story of a man with a past that threatens his future. It is a classic predicament and the predicament of classics, here endowed with a voice unique to this country. Ancient mythology underscores modern myth, human fiction blurs historical fact and temporal passion heats spiritual poetry, as a debt of War becomes the price of Peace. The play's remarkable achievement is this seamless 'tapestry of tensions'. That we have young playwrights in New Zealand willing and able to deliver work of this quality is beyond inspiration. Briar, thank you. I hope we do you justice.



Making their ATC onstage debut, we welcome Nancy Brunning, Tanea Heke, Taika Cohen and Antonio Te Maioha. As well, we are pleased to introduce the original compositions of Gareth Farr to the production mix, the first of many original scores we will introduce in 2001 and beyond. They join one of our most accomplished stage artists George Henare, Designer John Verryt, Lighting Designer Vera Thomas, Director-in-training Reuben Pollock and Assistant Stage Manager TJ Haunui in realising the sights and sounds of 'Pukerata'.

As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council and applaud our Corporate Partners for their vital contribution. ATC thanks Paul Minifie and the team at the Maidment Theatre for its assistance.

HARURU MAI begins Auckland Theatre Company's ninth subscription season. To our friends and those joining us for the first time with this production, we thank you for your company and look forward to sharing with you many more exhilarating nights at the theatre.

2001. Play a part. Play with Fire!

Simon Prast  
PRODUCER

# VOLVO

On behalf of Volvo Cars, happy New Year and welcome to ATC's first play of the new season. A season of unlimited pleasure, highlighted by the finale, the rock musical HAIR. Play with fire is a season of Aquarius, of change, of new.

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Volvo now offers a selection of sedans, estates, a coupe and cabriolet - each with unique character. And I am sure you will find at least one as appealing as ATC's line up of plays.

Welcome to HARURU MAI. Powerful. Challenging. Thought-provoking. A most potent start to the exciting year ahead.

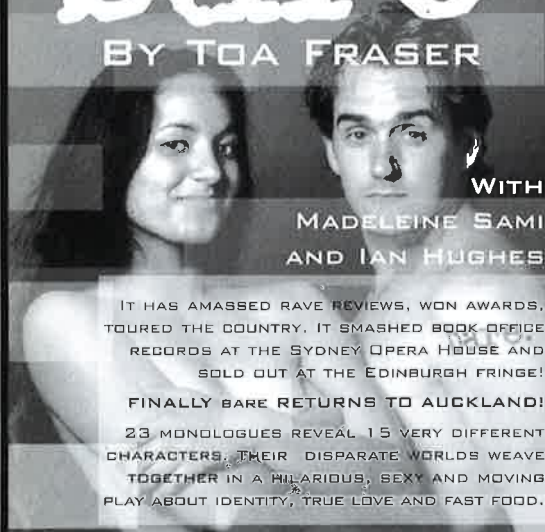
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John Snaith  
GENERAL MANAGER  
Volvo New Zealand

"Perfectly realized... had me reaching for superlatives"  
NEW ZEALAND LAID... NEW ZEALAND LISTENER

# bare

BY TOA FRASER



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MADELEINE SAMI  
AND IAN HUGHES

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Auckland 1015

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*play with fire*



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DAVID HARE

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With whipcracking dialogue and a dizzying plot that weaves in and out of Shakespeare's original, ROSENCRANTZ & GUILDENSTERN ARE DEAD is a masterpiece of slapstick existentialism.

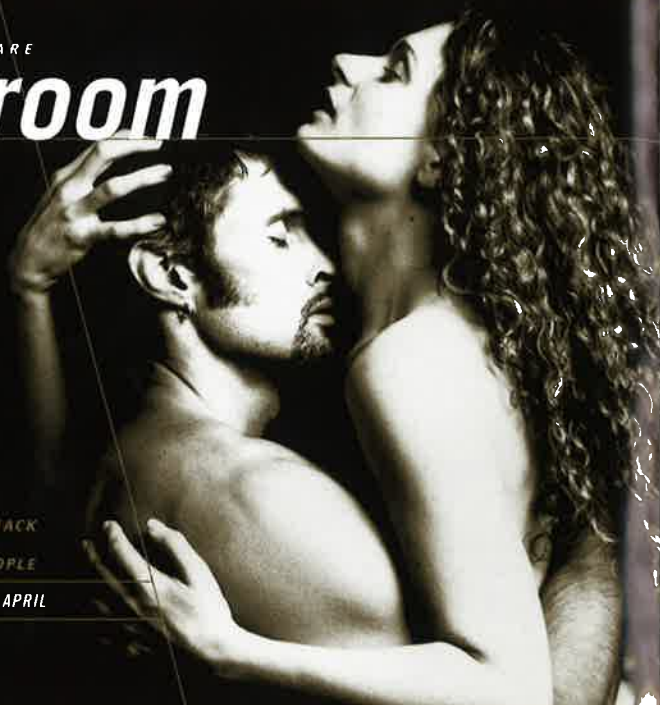
STARRING OLIVER DRIVER, CRAIG PARKER, GERALDINE BROPHY, PETER ELLIOTT & MICHAEL HURST AS THE PLAYER  
DIRECTED BY COLIN MCCOLL

# rosencrantz & guildenstern are dead

TOM STOPPARD

MAIDMENT THEATRE 25 APRIL - 26 MAY

BOOK NOW 09 308 2383



To all those who've shared their stories  
To Auckland Theatre Company  
To Simon Prast for believing in this play  
An awesomely talented cast and crew



A brilliantly creative team of designers and composers  
To Kerehi Waiariki Grace, the Fruscalzo family, Colin McColl, Kohai Grace, Himiona and my whanau for translations, waiata, Karanga  
Nga mihi aroha kia koutou

Briar Grace-Smith

## haruru mai: author's note

HARURU MAI, THOUGH, IS A WORK OF FICTION - ITS CHARACTERS AND THEIR JOURNEYS ALL HAVE THEIR ROOTS PLANTED FIRMLY IN MY IMAGINATION.

He mihi aroha tenei ki nga whanaunga o nga hoia o Te Hokowhitu a Tu, kinga whanaunga ano hoki o nga hoia o Italy. Kia maumahara tatou ki a ratou katoa I hinga mai i te wa o te wa o te Pakanga Tuarua o te Ao. No reira, ko koutou te hunga wairua kia koutou, moe mai ra. Ko tatou te hunga ora kia tatou, kia ora tatou katoa.

HARURU MAI is essentially a story of mismatched love between an older man and a younger woman. It also explores the concept of 'home' - what it is, and what it means to each character. Exploring these themes with Simon and the cast has allowed me to bring to this production an exciting new life. Making the central character a veteran of the Maori Battalion meant that we all went on journeys, through history, back to the time of the Second World War. The sacrifice these young men made for the price of citizenship was tremendous, the loss of those who died, far reaching. Our tears still fall for the many who never made it home.

### SETTING

1960s

Pukerata - A small inland town in Northland under the shadow of a mountain

1943

Pascuccio Spur, Italy



# dancing on the dark side

BY AMBER MCWILLIAMS

*HARURU MAI BEGAN AS IT ENDS - WITH AN UNTOLD TALE BEING BROUGHT TO LIGHT. BRIAR GRACE-SMITH, THE PLAY'S AUTHOR, SAYS THAT AN INITIAL INSPIRATION FOR THE PLAY CAME FROM LISTENING TO STORIES OF THE MAORI BATTALION "AND THINKING 'THESE ARE SO INTERESTING, BUT THEY'VE NEVER BEEN HEARD'. I WANTED TO WEAVE THAT INTO IT."*

As an exhibiting weaver, Grace-Smith uses the metaphor advisedly. In her plays, as in her flax-work, she creates a unified whole by interlacing past and present. HARURU MAI shows Silas's memories of the war binding him to the people of Pukerata in the play's present. Wanting – especially wanting what seems out of reach – is a common thread that ties these characters to each other and their fate. "It's about greed..." Grace-Smith says. "Silas serves a dual purpose. It's his story, the Maori battalion story, but it's also a love story, with something very dark underlying that. It's a story of forbidden love."



Men of the Maori Battalion are cheerful as they commence to move up into the line in the Faenza sector.

For Grace-Smith, theatre is a way to explore these darker elements of humanity. "Everyone has other aspects of their personalities. Theatre offers an opportunity to show sides of people that you wouldn't usually see. There's that freedom..." Nevertheless, with freedom comes the responsibility of avoiding divisions that are too black and white. "I always try to make my characters three dimensional. Even with that dark side, I want an audience to come away feeling that there was good in them."

The audience's potential reaction can influence the pattern of the weave. Even in the early stages of developing HARURU MAI for the New Zealand International Festival of the Arts, Grace-Smith knew the reaction she wanted the play to generate. "I wanted it to be epic. I wanted to shake people up, and during the writing I thought about what the audience might feel." At the same time, she tried to avoid responding to the potential pressure of writing a commissioned work. "I've not let myself buy into that, or let it alter the way I work...I've always written pretty much what I wanted to write."

For Grace-Smith, part of being a playwright is being flexible enough to incorporate other input into the creative process. "It's important to keep it open. The actors come up with the most amazing things...it's not concrete." She is equally positive about developing her work during production. As she points out, "You learn so much from the first production. Every play deserves two lives...the second production is always more refined. It makes me really sad when something with potential never makes it to a second run."

Photography courtesy Kippenberger Military Archive and Research Library, Army Museum Waiouru.

This attitude means that the script for the Auckland Theatre Company production of HARURU MAI differs significantly from the original season in Wellington. Producer and Director Simon Prast wanted to boost the play's tragic elements; Grace-Smith accepted the challenge. "I had the chance to come up and have long talks with Simon about what could be different. Simon and I had similar feelings about what we wanted to see. We upped the stakes at the beginning, which also upped the stakes at the end."

Music plays a large role in creating the dramatic crescendo that closes the play. This is not surprising given that the title HARURU MAI originates from a waiata lyric. For Grace-Smith, music "makes the play fuller" and helps to enhance the epic quality she sought. The songs she has chosen also provide an emotive link to the past. "There are guys still alive who have held on to these songs – the war songs, the traditional songs. It's like a shared culture – and then their descendants inherit them. My generation knows these songs because they heard their grandfathers singing them."

Despite the bond of music, Grace-Smith also sees a communication rift between characters separated by war. She describes Taku as an example of someone who has grown up without a role model, a common experience in post-war New Zealand. "A whole generation of men went off and got killed, and then the next generation grew up with no-one to learn from." Taku's search for meaningful language highlights his resultant inability to trust himself and to express himself adequately. "I think in HARURU MAI everyone communicates in different ways, and none of them is good at it...I think that's a very real situation today. Taku especially has got a lot to say but no words to say it."

While researching HARURU MAI, Grace-Smith heard silences in the stories she was told by various veterans. "We talked mainly about the good stuff" she explains. "If you had more time, you might get on to the other stuff. There are things that it is difficult for them to talk about...I think there's some pain about the way they were treated when they got home. They believed things would be different, and they weren't. It's a very sad thing." HARURU MAI acknowledges that sadness and breaks the silence. In the opening and closing words of the play:

*"HARURU ANA MAI. TE REO TAKIWA  
TUKI ANA KI TE MANAWA E..."*



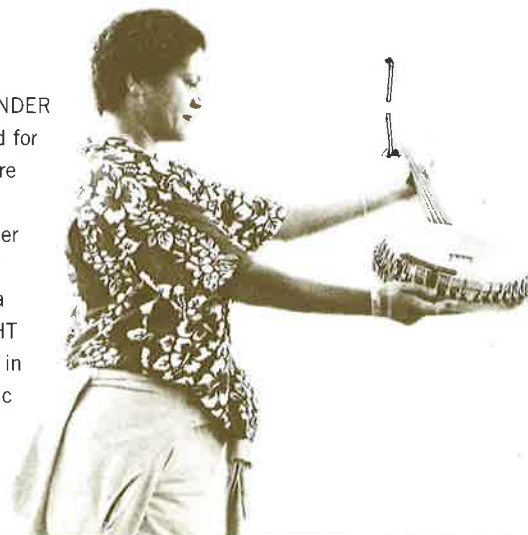


## TANEA HEKE AS PEARL

*WHAT ARE YOUR THOUGHTS AND FEELINGS ON PLAYING YOUR CHARACTER IN HARURU MAI?*

Pearl is a hard nut to crack! She's loyal, fierce and determined. Born and bred in Pukerata (small town Tai Tokerau) – it is her home, her universe. Pearl is able to roll up her sleeves and rough it with the best of them, yet there is more to this woman than meets the eye. It has been a pleasure getting to know her. Thanks to Simon, ATC and Taki Rua for the opportunity. He mihi aroha ki a koe Briar. Ki toku hoa rangatira, ki nga tama – kei te mihi. Ki te whanau o haruru mai – tena koutou. To those others who stand with me always – tena tatou katoa.

Tanea Heke is a graduate of Toi Whakaari: New Zealand Drama School and has appeared in numerous Wellington theatre productions, including most recently MUM'S THE WORD at the St James Theatre, JULIUS CAESER at Circa, KITCHEN TABLES at Phoenix, BYSTANDER at Bats. In 1999, Heke was nominated for Best Newcomer, Chapman Tripp Theatre Awards and played Volumnia in CORIOLANUS for the Auckland Summer Shakespeare, directed by Oliver Driver and Burt Turner. Film credits include a role in Robyn Murphy's GUIDING LIGHT (to be released) and she has appeared in XENA: WARRIOR PRINCESS for Pacific Renaissance.



## TAIKA COHEN AS TAKU

*WHAT ARE YOUR THOUGHTS AND FEELINGS ON PLAYING YOUR CHARACTER IN HARURU MAI?*

How I arrive at my character, Taku, is a mystery to me, as is acting itself. When I play him certain things come to mind: an arrow, a dog (mongrel-brown), a deeply disturbed member of my family, an old woman sleeping on plastic in the park, a male spider, the number 6, a leather jacket and a pair of boots (no laces).

I don't know if these things are part of the process, I don't know what the process is. Somewhere in it all is myself, stumbling around the stage, trying not to look inadequate.



Taika Cohen is possibly best-known for his lead role as Alex in the award-winning feature film SCARFIES, for which he was a Best Actor finalist at the Nokia New Zealand Film Awards 2000. The Victoria University Theatre and Film (BA) graduate has also appeared in the yet-to-be-released film, SNAKESKIN, and the short film, A NEW WAY HOME. He has gained critical praise and an International Laugh! Festival Billy T Award for his comedy act HUMOURBEASTS. The HUMOURBEASTS, which have toured several shows nationally, also travelled to the Edinburgh Fringe Festival in 1999 winning the Spirit of the Fringe Award and also to Canada's Calgary Vancouver Festival in 2000.



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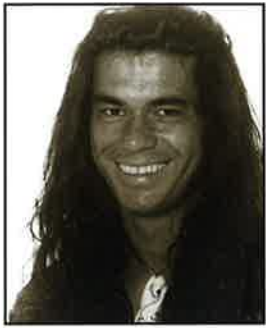
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**ANTONIO TE MAIOHA**  
**NGATI MAHUTA, NGA PUHI**

*WHAT ARE YOUR THOUGHTS AND FEELINGS ON PLAYING YOUR CHARACTER IN HARURU MAI?*

Although we are still in the discovery stages of finding my character, so far I enjoy the fact that it will be an unromantisized depiction of a battallion member. I like his ability to voice his opinions and his conviction to stand by them. He has an almost devious sense of self-satisfying humour which I like and, due to the fact that he "knows exactly where he's headed," he remains unintimidated in the presence of "Seniors", and of war.

Antonio Te Maioha's last theatre performance was in the acclaimed play, WAIORA, by Hone Kouka which toured extensively in New Zealand and to Hawaii and England between 1996-1999. The Toi Whakaari: NZ Drama School graduate has several television credits to his name, including XENA: WARRIOR PRINCESS, THE LOST WORLD and HERCULES. Antonio also spent two years at Centrepoin theatre in Manawatu building sets, stage managing, directing and acting. He also recently appeared in the critically acclaimed feature film, FEATHERS OF PEACE, by Barry Barclay.

Auckland Theatre Company Presents

BY ARRANGEMENT WITH PLAYMARKET

# haruru mai

BY BRIAR GRACE SMITH NEW ZEALAND 1999

This is the first production of the VOLVO 2001 Season of *play with fire*. HARURU MAI opened at The Maidment Theatre on Friday 16 February, 2001

**CAST**

- |                          |                             |
|--------------------------|-----------------------------|
| Silas                    | George Henare               |
| Paloma                   | Nancy Brunning              |
| Pearl                    | Tanea Heke                  |
| Taku                     | Taika Cohen                 |
| Mbana                    | Antonio Te Maioha           |
| Director                 | Simon Prast                 |
| Set and Costume Designer | John Verryt                 |
| Lighting                 | Vera Thomas                 |
| Composer                 | Gareth Farr                 |
| Wardrobe                 | Elizabeth Whiting           |
| Stage Manager            | Frith Walker                |
| Technical Manager        | T.O. Robertson              |
| Props                    | Suzanne Gratkowski          |
| Wardrobe Assistants      | Joanne Hawke & Denise Hosty |
| Director-in-training     | Reuben Pollock              |
| Assistant Stage Manager  | T.J. Haunui                 |
| Set Construction         | Third Stage Ltd             |
| Rehearsal Pianist        | George Henare               |

**AUCKLAND THEATRE COMPANY**

- |                         |                    |
|-------------------------|--------------------|
| Producer                | Simon Prast        |
| Business Manager        | Susanne Ritzenhoff |
| Production Manager      | Ross Joblin        |
| Marketing Manager       | Helen Bartle       |
| Patron Services Manager | Leal Butler        |
| Associate Director      | Oliver Driver      |
| Artistic Co-ordinator   | Danielle Butler    |
| Stage Manager           | Frith Walker       |
| Technical Manager       | T.O. Robertson     |
| Accounts Officer        | Alex Gortchinski   |

**TRUST BOARD**

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| Erika Congreve    | David Haywood | Dayle Mace  |              |
| Simon Prast       | John Taylor   |             |              |

There will be a fifteen minute intermission

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





# director's note



## SIMON PRAST



Producer for ATC: 43 productions

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

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

*I READ THE FIRST DRAFT OF HARURU MAI SOME TIME IN 1999 AND WAS IMMEDIATELY HOOKED.*

Having produced ALL MY SONS and directed DEATH OF A SALESMAN for ATC, I was struck by a resemblance, in form and content, between Briar's new work and both of these classics of modern theatre. They all dealt with a secret of war wreaking havoc in peace, a ghost of the past intruding into the lives of the present, and they all contained the components of 'the modern tragedy'. Given this, it seemed to me that Briar had written a great tragedy, rendered in a voice unique to this country. The combination of the myth of the Maori Battalion with the ancient mythology of Maoridom, interwoven with a love story and a familial land dispute packed a potency I had not seen in a New Zealand play for a long time.

Working with Briar, designer John Verryt and the cast has been a most rewarding experience. Though this is my eighth play as director, it's my first 'go' at a local work and having the playwright alongside is therefore a new experience. Other directors had warned me to beware of this proximity: if the playwright won't let the baby go, your freedom to do what, in your best judgement, is best for the play and production is hampered or even opposed. But Briar has been nothing less than the most toward, creative, gracious, amenable (and funny) companion throughout the experience one could imagine. I am grateful for her trust and, together with the cast and crew, recognise the great responsibility to realise her characters onstage with all their complexity, predicaments and power intact.



*WHAT ARE YOUR THOUGHTS AND FEELINGS ON DESIGNING HARURU MAI?*

My thoughts on designing HARURU MAI are best expressed by the results which you see now on stage. This is an epic script and will no doubt be performed many times in the future. Thank you to Briar Grace-Smith for allowing us to mess with her writing.

## JOHN VERRYT

SET & COSTUME DESIGNER

Auckland Theatre Company: THE BEAUTY QUEEN OF LEENANE, THE CRIPPLE OF INNISHMAAN, 12 ANGRY MEN and DEATH OF A SALESMAN.

Douglas Wright Dance Company: FORBIDDEN MEMORIES

Opera NZ: LUCIA DI LAMMERMOOR, AIDA

Theatre at Large: CYRANO DE BERGERAC, KING LEAR

Indian Ink Theatre Company: THE CANDLESTICKMAKER



WHAT ARE YOUR THOUGHTS AND FEELINGS ON  
COMPOSING THE MUSIC FOR HARURU MAI?

My initial reaction on reading the script was 'This is fantastic – what could I possibly add to it?'. I soon realised, though, that HARURU MAI is an inherently musical play – the actors are frequently required to sing, and Briar has chosen well known tunes from NZ's war era – HARURU ANA MAI, THE MAORI BATTALION, LA PALOMA. These songs bring with them an inherent emotional power that immediately characterises the action with feelings of nostalgia, forgotten memories and old wounds.

For me, these haunting and beautiful songs have formed a bridge between the real world of the stage action and the abstract world of the incidental music.

My musical approach has been unashamedly dramatic – this play is a true tragedy, and the music reflects that in a theatrical, almost operatic way.



## GARETH FARR COMPOSER

*IT'S ALWAYS A DAUNTING TASK TO WRITE SUPPORTING MUSIC FOR A REALLY GOOD PLAY. AND I'M SURE I'M NOT ALONE IN THE BELIEF THAT HARURU MAI IS DESTINED TO BE ONE OF NZ'S GREATS.*

Gareth is a Wellington composer and percussionist. He was the youngest ever composer in residence with Chamber Music New Zealand in 1993 and has performed with a variety of musical groups in New Zealand and overseas including the New Zealand Symphony Orchestra (under Leonard Bernstein) and many Gamelan ensembles. He has also worked as a professional drag artist in Rochester, New York and New Zealand. His compositions have been performed by the New Zealand Symphony Orchestra, the New Zealand Chamber Orchestra, STRIKE, the New Zealand String Quartet, CadeNZa, the Auckland Philharmonia, the Wellington Sinfonia, the Royal New Zealand Ballet and the Penn's Woods Festival Orchestra (in Pennsylvania, USA).

# haruru mai:

## Songs by Tuini Ngawai

### HARURU ANA MAI

Haruru ana Mai, te reo takiwa  
Tuki ana ki te manawa e...  
E kore rawa, he mutunga mai  
Te aroha me te tangi ahau  
Kua rongo ra nga iwi katoa  
O Aotearoa  
I te reo takiwa  
E kore rawa  
He mutunga mai  
Te aroha me te tangi ahau  
Te aroha me te tangi ahau

The love and the deep sorrow that pervades  
our district is echoed throughout Aotearoa,  
Bringing pain and tears to my heart  
My love and tears will never end.

### KA RAPA KA KIMI NOA (sung by Taku)

Ka rapa ka, kimi noa, nga whakaaro  
Ka taupatupatu I te kore o  
To aroha e hine,  
A hei tangamanawa  
Mo te tau

Noku ra te aroha e kore e mutu  
Ohorere ana te manawa e, Aue  
To aroha e hine  
E peehi kino nei I ahau  
E te tau

My confused thoughts  
call into question your love for me  
Bringing pain to my heart.

My darling you know  
my love for you is everlasting  
But I'm unsure of your feelings for me  
This uncertainty is becoming unbearable.



# atc founding 100

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 Hinemoa Elder  
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 R L & M L George  
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## acknowledgements

John McDermott – *Production photography*  
 Arch, Jane, Alan, Emma & Doris from *Inhouse Design Group*  
 Peter Mchugh *at Metrix*  
 Martin Bath & Daniel Vdoviak *at Armatech*  
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AUCKLAND THEATRE COMPANY GRATEFULLY ACKNOWLEDGES:  
 MARBECKS QUEEN STREET as its official music supplier  
 DAVID GUNSON for his military advice and hireage  
 MICHAEL RENHART for his generous support of the  
 'composer' programme

# A T C SECOND UNIT

ATC Second Unit is the new development arm of the Auckland Theatre Company.

We will be discovering, training and working with the directors, designers, technicians, administrators, actors, writers and audiences of the future.

This is a long-term programme and it's starting right now, providing work for two trainees in HARURU MAI.

Both Reuben Pollock (Director in Training) and TJ Haunui (Stage Manager in training) have been a huge asset to this production and to the Company. They have been working alongside experienced professionals in an environment where they are encouraged to question and push themselves.

This programme would not have been possible without the support of the ATC Patrons, Aotea Centre Performing Arts Trust and Creative New Zealand, who recognise the importance of supporting theatre professionals and the industry of tomorrow. HARURU MAI is our first step in doing just that and now that we can walk, watch how fast we will learn to run.

## ATC SECOND UNIT

Oliver Driver  
Frith Walker  
T.O. Robertson

Reuben Pollock (left), TJ Haunui (right)



"The opportunity to train with the Auckland Theatre Company has greatly expanded my understanding of theatre, and in relation to HARURU MAI the form of tragedy. Simon's passion for the play and his inclusive directing style makes for a great learning environment."

Reuben Pollock  
Director in Training



AUCKLAND CITY



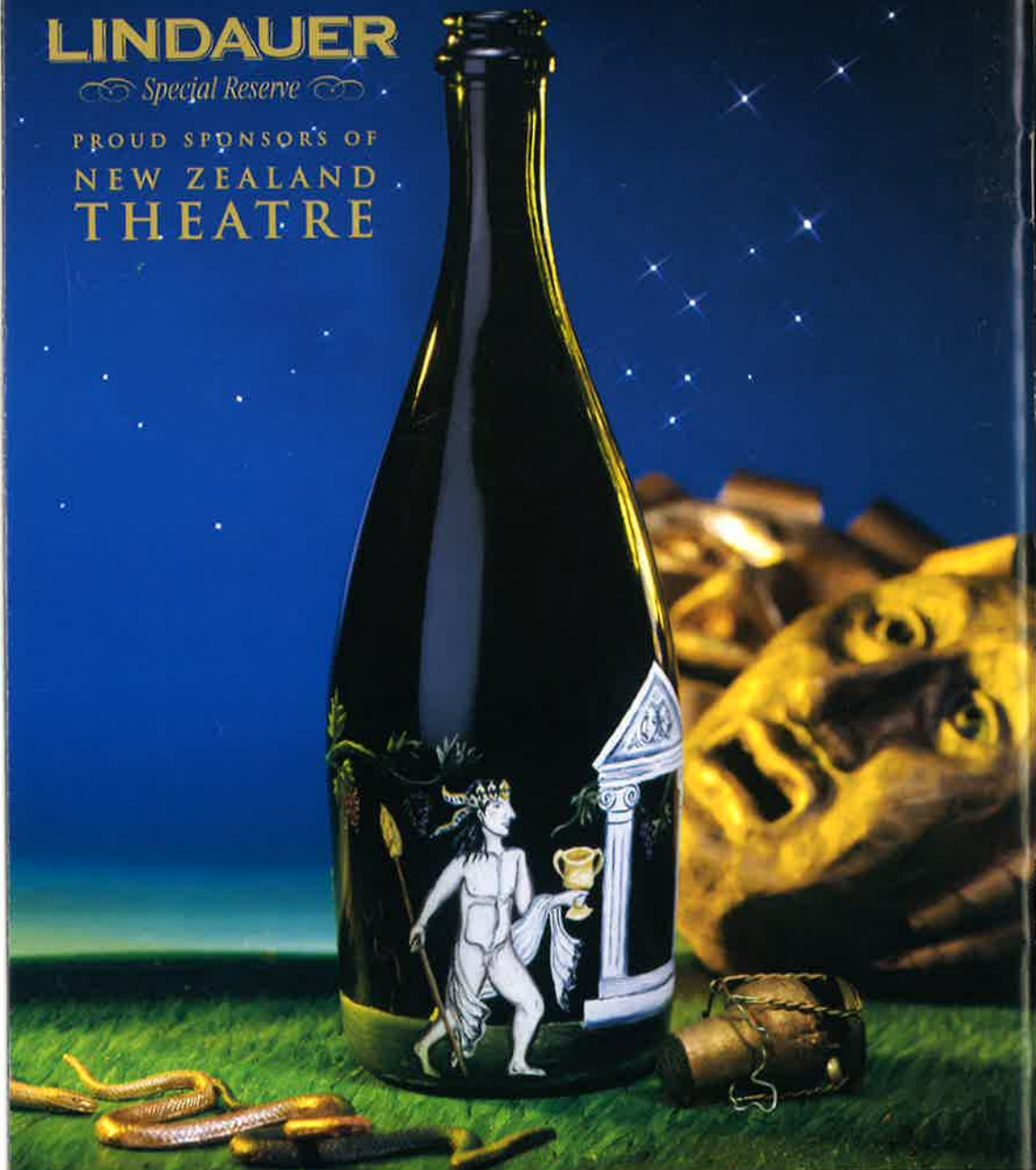
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