

THE HASTINGS AMATEUR OPERATIC SOCIETY PRESENTS

Marama

OR THE MERE & THE MAORI MAID

A NEW ZEALAND
COMEDY OPERA IN
2 ACTS

WORDS BY
H. S. B. RIBBANDS

MUSIC BY
A. R. DON



C.B. WILKINSON

The Overture to Act II, a grand march entitled "The March of the Rangitira," was composed for this revival of "Marama" by Madame A. W. Lelievre. Opening with a stately martial theme in which the bass is prominent, it changes to a melodious song-like plaint for wood and strings; the whole composition, suggesting the regretted passing of that honourable and old-time Maori Chief — the Rangitira, has been sympathetically treated by the composer.

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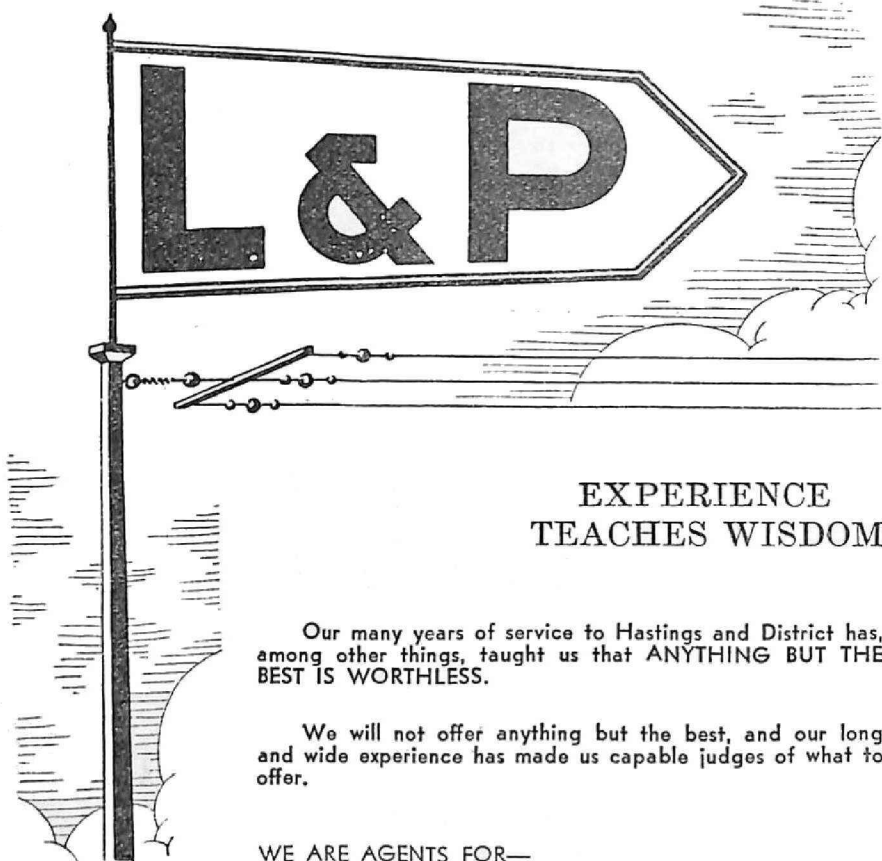
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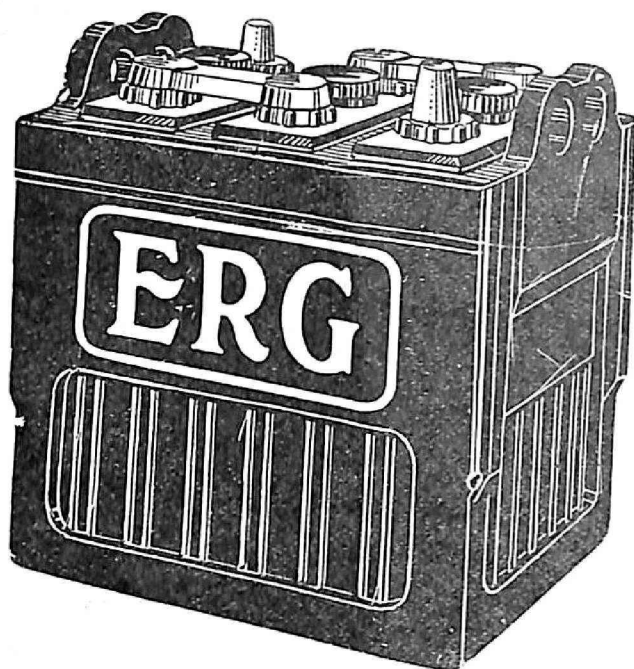
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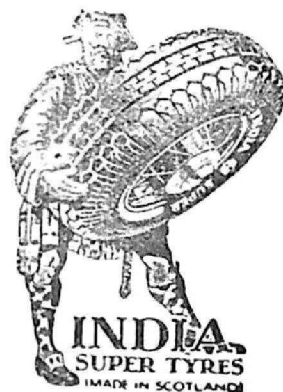
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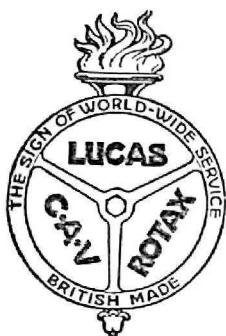
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"Marama" was first produced on the 16th November, 1920, at the Municipal Theatre, Hastings, by the Hastings Operatic Society. This was followed, six months later, by a New Zealand tour embracing the four centres and many smaller towns.

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"NEW ZEALAND HERALD"—Auckland, 20/6/21.

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H A S T I N G S

"WANGANUI HERALD"—Wanganui, 16/6/21.

There was a splendid house for the only Wanganui presentation of "Marama" in the Opera House last night, and the unanimous verdict was that the advance reports of the opera were more than justified. The 'book' is a good one; embodying an interesting plot, well told, and with the grave and gay excellently balanced. As for the music, it is tuneful, bright, and captivating from end to end; some of the numbers are real gems.

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The words and melody of the new patriotic song and chorus, "One and All For Maoriland," has been specially written by Mr. Ribbands for this centennial occasion. The number should prove a worthy successor to the Hastings Operatic Society's Great War' song hits, "Our Territorials," and "We Shall Get There — In Time." Mr. Cedric White, the Society's conductor, has provided a clever, rich, and colourful orchestration to this song, as well as to the "March of the Rangatiras."

The Thanks of the Society are due to
Messrs. S. I. Jones and H. Elliott
who have acted throughout the season as
Assistant Business Managers.

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Our thanks are due to Mr. Colin Wilkinson for the
designing and artist work, and to the printers,
Messrs. Wattie Ltd., for the printing
and supply of blocks.

FOREWORD

MARAMA is primarily and finally a New Zealand Opera, the first of its kind, and is intended to depict, with musical adornment, the every day life of some of the inhabitants of these happy islands. Although it was inevitable for the construction of an interesting and cohesive libretto that there should be introduced a certain amount of fancy and improbability, yet there is no impossibility about a story wherein the actors are everyday persons, picnicking on the beach near Auckland, or sight-seeing near Rotorua. The theatre-goer must not therefore expect to see the sheep farming hero attired as a picturesque Prince Charming, or the chorus costumed as Watteau swains and shepherdesses, but whatever disappointment may be felt through lack of spectacular display will, it is anticipated, be fully compensated for by humorous dialogue, bright songs and choruses and above all by tuneful music. The play is written as a Comedy Opera and not as a Musical Extravaganza.—The Author.

THE PLOT

The Story of "MARAMA," as the sub title suggests, centres in a famous greenstone mere—a mere being a Maori jade hand weapon of chieftain rank. This mere, named Matua-a-Tiki-Pounamu, belonged to an old time Rangatira called Puanga, who in his leisure carved a tiki in the likeness of a small deformed idol from the handle of the mere, and gave it to his wife as a mascot on the eve of a great tribal battle. In the conflict the mere disappeared, Puanga was slain, and the battle lost.

The tiki, carefully preserved, and handed down from generation to generation in the direct female line, is now in the possession of Marama, a native princess, who has been brought up to believe the legend that although her tiki may protect and bring her good luck, yet she will never experience perfect happiness until wedded to the owner of the long lost mere.

When the play opens, this mere, a few months before, has been ploughed up by a sheep farmer, Alan Dale, on whose property is the site of the ancient battle field. Alan, unaware of the weapon's history, is profiting by the Christmas holidays to get down to town for the purpose of selling it, mainly because through a series of petty misfortunes he is beginning to suspect that the mere is cursed, or, as the Maoris say, 'tapu.'

MARAMA, hearing that a mere corresponding to one she seeks, is in the possession of Alan, hastens to see him with the sole intention of securing it for her lover, Huia; but, a few moments before her arrival, Alan has made a present of it to a stranger, Lord Aucklington, with the proviso that the latter should permit friendship with Lady Betty Cantago, his daughter. Alan, unwilling to ask for the return of the mere, and not saying what he has done with it, leaves Marama and Lord Aucklington alone. Lord Aucklington is an earnest student of ethnology, and it is for the purpose of scientific investigation in the racial characteristics of Maoris that he has come out from England, so naturally he is much interested in being brought into contact with the pure blooded princess Marama. Marama, on the other hand is much bored by the Lord's technical phraseology. So to attract her attention the mere is produced. Marama is greatly shocked on discovering who is the possessor of an object on which her whole life's happiness is depending, and more so when she learns that Aucklington will not part with it for worlds. Concerned as to the best thing to do she invokes the help of her tiki, and on her knees receives the inspiration—which to her child-like mind seems a command—that her duty is to marry Aucklington and trust to luck that some great disaster will speedily happen to her involuntary husband, so that she may be left with the mere, free to wed the man of her choice.

Fortunately, in Comedy Opera nothing tragic can happen, so, instead, a series of escapades humorous to all but the noble Lord himself, carry the story along to the final curtain, where through the intervention of His Excellency The Governor General, the ending is happy for all concerned.

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MARAMA

OR, THE MERE AND THE MAORI MAID.

Words by
H. S. B. RIBBANDS

Music by
ARCHIE DON

CHARACTERS:

PAKEHAS

HIS EXCELLENCY THE GOVERNOR GENERAL
LORD AUCKLINGTON, F.R.S., A Professor of Ethnology
THE HONOURABLE TONY CANTAGO, Auckland's Son
ALAN DALE, A Sheep Farmer
Harry Hastings }
Ted Nelson } Alan's Cobbers
Inver Cargill }
Pat Palmerston }
LADY BETTY CANTAGO, Auckland's Daughter
Nancy Napier }
Sally Sumner } Nelly's Chums
Polly Plymouth }
Kitty Gisborne }
Edna Egmont }
NELLY BRITAIN, A Farmer's Daughter

FRANK BYRNE
LEON FAIL
HARRY POPPELWELL
ERIC POYNTER
Gordon Body
Jack Sullivan
Geoff Long
Cliff Cross
MOLLIE MCKENZIE
Olive Nelson
Joan Arthur
Iona Thompson
Rachel Schofield
Dorrie Robertson
IVENA POTHAN

Picnickers, Bathers and Tourists.

MAORIS

THE TOHUNGA, A Native Priest
HUIA, A Young Chief
A Rangatira, Haka Leader
1st Girl
2nd Girl
Rangi Taihoa, An Old Woman
MARAMA, A Princess

WHENUAKURA NIKERA
TAANGA TOMOANA
Hawea Tomoana
Lena Bennett
Te Uira Tomoana
Ruru Te Aro Robin

MERE AMOHAU

PRODUCER: LEON FAIL.

MUSICAL DIRECTOR: CEDRIC WHITE.

ACT I—THE SEA COAST NEAR AUCKLAND. A POHUTUKAWA GROVE.
(A Fortnight Elapses)

ACT II—THE THERMAL REGION AT ROTORUA. A MAORI PA IN THE
GEYSER VALLEY.

TIME: THE PRESENT—CHRISTMAS HOLIDAYS.

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BOYS—Maurice Blackmore, Peter Jericceovich, Alan Johnston, Jack Murphy, Wrey Simpson, Pat Sullivan, Jim Stringer, Alex Taylor.

BALLET.

Vida Hayes (principal dancer), Joyce Cullinane, Moira Drummond, Beryl Gill, Esther McKay, Joan Milne, Ivena Pothan, Dorothy Ramsay, Joan Rivers.

POI GIRLS.

Mouru Carroll, Baby Campbell, Minnie Chase, Alice Harndon, Thelma Hawkins, Margarete Kohai, Tutu Kemp, Lyndhurst Nikera, Hine Nikera, Susan Panapa, Lena Bennett, Ruru Robin, Lily Swan, Te Uira Tomoana, Ebelle Tomoana, Pare Whiripo.

HAKA DANCERS.

William Bennett, Edward Bennett, Mare Broughton, Rangi Chadwick, Pat Chadwick, Wi Huata, Bob Kaiwai, Rangi Mokomoko, Jim Pene, Korotu Nikera, Dawson Nikera, Hore Newton, Tatío Nicholas, Don Robin, Te Aro Robin, Tama Tomoana, Scott Tawhai, Edward Ward.

THE HAKAS, POI DANCES and ACTION SONGS

under the direction W. H. NIKERA

by MAORI MEMBERS OF THE MARAMA COMPANY.

The introduced numbers, "One and all for Maoriland," and "I found my love in Maoriland," words and music by the author, were arranged for the piano by Madame A. W. Lelievre, and orchestrated by Mr. Cedric White.

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MUSICAL PROGRAMME

ACT I.

1. Opening Chorus. "Tell us truly if there be land" Campers.
2. Song. "The Coo-ee Call" Alan.
3. Duet. "Looking for Somebody" Betty and Alan.
4. Song. "Farming" Nelly.
5. Chorus. "By the big, deep, bright, blue sea" Bathers.
6. Quartet and Chorus. "Billy Tea" Harry, Ted, Inver, Pat and Campers.
7. Song. "Manuka" Betty.
8. Recitative and Song. "Greenstone Tiki" Marama.
9. Duo. "Forgive Me, Gentle Sir" Marama and Aucklington.
10. Ensemble. "Kiss—Rapturous Kiss" Marama, Aucklington and Campers.
11. Ballet. "Moonmoths and Moonbeams"
12. Octet. "A Place in the Moon" Harry, Ted, Inver, Pat, Nancy,
Sally, Polly and Kitty.
13. Song. "I Found My Love in Maoriland" Tony.
14. Duo. "Oh, Cruel Man" Marama and Aucklington.
15. Song. "Marama, Maid of the Moonlight" Huia.
16. Chorus. "Hush! Hush!" Campers.
17. Finale. "I Have Found You Again" Marama, Aucklington.
18. "To Koro, Koro" Alan, Betty, Campers and Maoris.



ACT II.

- Overture. "Grand March of the Rangatiras" Amelia LeLievre.
19. Opening Chorus. "Kapai the Life" Maoris.
20. Song. "Maoriland Maid" Marama.
21. Duet. "No One Ever Loved as I Love You" Marama and Aucklington.
22. Duet. "Go Slow" Nelly and Tony.
23. Chorus. "Hail to the Governor" Tourists and Maoris.
24. Poi Dance, Action Song and Haka Maori Girls and Men.
25. Song and Chorus. "One and All for Maoriland" Alan.
26. Song. "Come Canoeing Down the Wanganui" Betty.
27. Scena and Finale Governor, Aucklington, Marama, Maoris and Tourists.

ORCHESTRA

Musical Director — MR. CEDRIC WHITE.

First Violins:

MR. H. COOPER (leader)

MRS. DUFF

Second Violins:

MISS J. BUNGATE

MR. W. HARVEY

Bass:

MR. T. ALBISTON

Flute:

MR. J. CHAMBERLAIN

'Cello:

MISS RUBY SHATTKY

Clarinet:

MR. P. BLANCHETT

Trumpet:

MR. F. C. WILKINSON.

Horn:

MR. A. DEVERELL

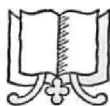
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Tympani and Effects:

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Pianiste: MISS B. McCUTCHEON.



UNCHANGED !

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but not for always. War obscures
the brightness of this present time,
but, like the sun, all things which
are good will, in the long run,
prevail.

The House of Blackmore : : **Hastings**

The late Mr. A. R. Don, the composer of "Marama," was born in Dunedin, and commenced his musical career as a juvenile member of the Kaikorai Brass Band. At 14 years of age he was leader of a boys' drum and fife band in Dunedin, and later became an efficient organist. For 10 years he was conductor of the Gisborne Band, and deputy-conductor of the Gisborne Orchestral Society. Subsequently he was for 10 years conductor of four musical societies in Hastings. He later resided in Auckland, where he became organist and choir-master at St. Paul's Methodist Church, Remuera, and conductor of the Savage Club's orchestra. His death in the prime of life was a great loss to music in New Zealand.



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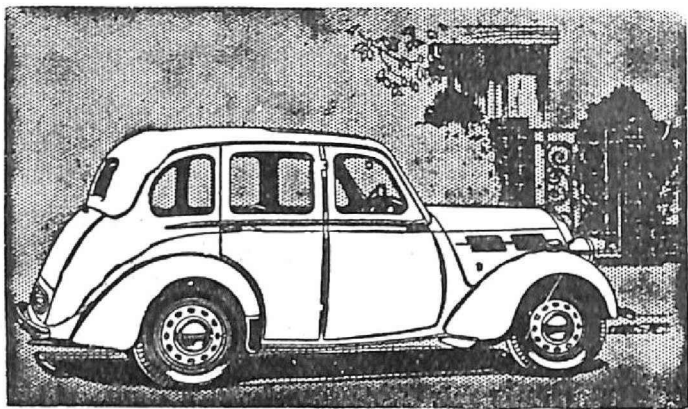
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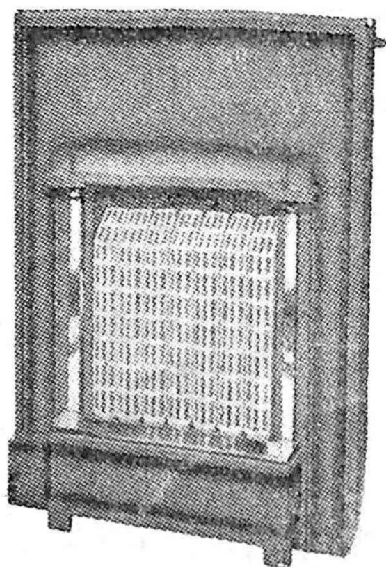
One and all we live for Maoriland,
One and all we live and die;
Dangers call and all for Maoriland,
One on earth, and sea, and sky.
Onward! Ake! Ake! Onward!
Onward! Ever this shall be our cry;
One and all we live for Maoriland,
One and all to live and die.

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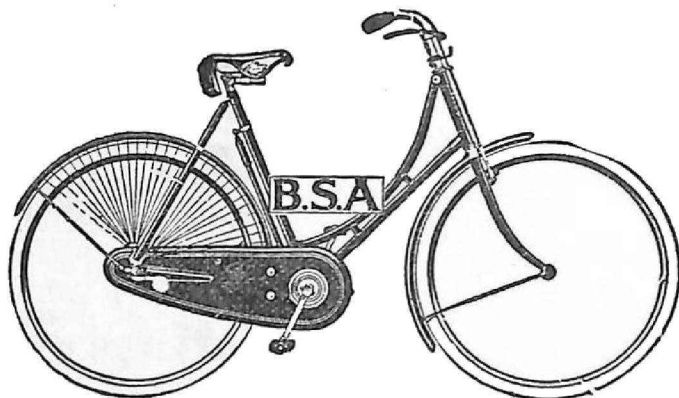
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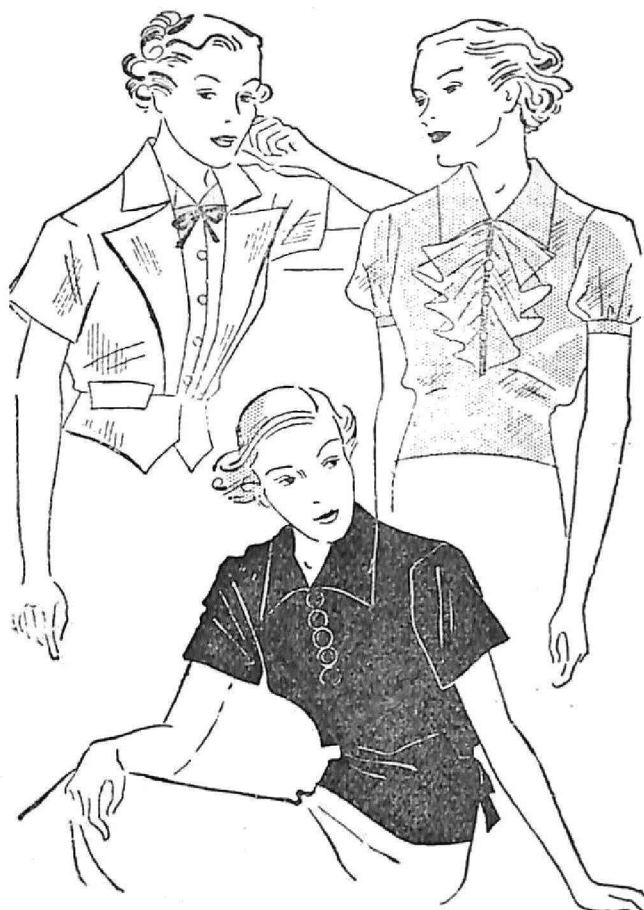
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