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# Municipal Theatre - Hastings

Tues. Wed. Thurs. NOVEMBER 16th, 17th & 18th 1920.

### Hastings Amateur Operatic Society

Present for the first time on any Stage

THE ORIGINAL COMEDY OPERA

# 66 MARAMA "

OR, THE MERE AND THE MAORI MAID.
IN TWO ACTS

Words By H. S. RIBBANDS Music By ARCHIE DON

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Mr. A. R. Don, Composer



Mr. LEON FAIL, Producer





Mr. HARRY TURNER, Secretary Mr. FRANK TUCKER, Property Mechanician



Miss MERE AMOHAU, as Marama



Mr. REG PEARCE, as Lord Aucklington a Student of ethnology



Mr WHARE CARROLL as Huia



Mr. W. H. NIKERA, as Tohunga

#### FOREWORD



ARAMA 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 impro-

bability, yet there is no imposibility about a story wherein the actors are everyday persons, picnicing 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 humourous 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.

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#### 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 begining to suspect that the mere is cursed, or, as the Maoris say, 'tapu.'

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#### THE PLOT-Continued

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, 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 invocates 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 speedilly 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 humourous 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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SCENE I-AFTERNOON

SCENE II-NIGHT

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#### ACT II-THE THERMAL REGION AT ROTORUA

SCENE-A NATIVE PAH. MIDDAY

TIME-The Present, during Christmas Holidays

PLEASE NOTE—The Curtain will be lowered for two minutes only between Scenes I and II, Act I.

Interval of Io minutes between Acts I and II.

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Misses Hirani Toki (leader), Huia Hohe, Pora Horomona, Waengarangi Otent, Maata Peeti, Nora Te Monro, Karararina Nikera.

The Haka and Poi Dances arranged by Messrs W. H. Nikera and P. H. Tomoana.

The Taiaha display in Act II, by Mr. W. H. Pouharo.

Stage Settings designed by the Author, and painted by Messrs Swain and Crook, and Mr Lindvahl of His Majesty's Theatra, Auckland.

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#### MUSICAL NUMBERS-ACT I. I Opening Chorus "Tell us Truly if There be land" CAMPERS "Romping" 2 Song NELLY 3 Song "The Coo-ee Call" ALLAN "Looking for Somebody" BETTY & ALLAN 4 Duet "No Observers Present" Song TONY 5 "By the big, deep, bright, blue Sea" CAMPERS 6 Chorus "Billy Tea" CAMPERS Ouartet & Chorus 7 "Manuka" BETTY 8 Song "My Greenstone Tiki" 9 Song & Recitative MARAMA MARAMA & AUCKLINGTON 10 Duo "Kiss, Rapturous Kiss" CAMPERS and Ensemble "Old Maori Melody" ORCHESTRA II Entnact HUIA "Marama, Maid of the Moonlight" 12 Song "Oh! Cruel Man" MARAMA & AUCKLINGTON 13 Duo "Moon Moths and Fireflies" 14 Dance NELLY & TONY "A Place in the Moon" 15 Duet "Hush" 16 Chorus "I have found you again and To Koro-koro" 17 Finale

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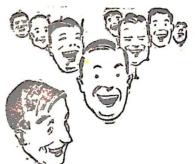
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MUSICAL NUMBERS—ACT II.				
18	Opening C	horus MAC "Ka-pai the life, etc."	ORIS & TOURISTS	
19	Song	"A Maoriland Maid"	MARAMA	
20	Duet	MARAMA	MARAMA & AUCKLINGTON	
	"No one ever loved as I love you"			
21	Duet	"Go Slow"	NELLY & TONY	
22	Chorus	"Hail to the Governor" TOU	JRISTS & MAORIS	
23	Poi Dance		MAORI GIRLS	
24	Song	"The Fourstarred Ensign"	ALLAN	
25	Song	"Come Canoeing down the Wangan	ui" BETTY	
26	Scene-			
Governor, Tohunga, Marama, Aucklington, Tourists & Maoris				
27	Finale	,		

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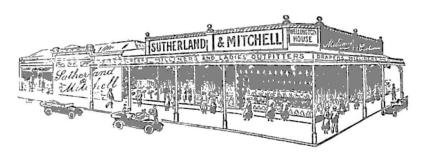
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#### **GLOSSARY**

NOTE—The Maori language has but fifteen letters in its alphabet. Five Vowels and ten consonants. The Vowels are precisely like those in French—

a, pronounced ah e, ,, ay i. , e o, as in English u, pronounced oo

The following are a few of the Maori words used in the play with their meaning:—

Marama—Moon or Light
Tohunga—A Priest
Taiaha—A Weapon
Tapu—Sacred, Holy
Tiki—A Neck Ornament worn by high rank
Mere—One Hand Weapon
Poi—A Ball made from Swamp Rushes
Rangatira—A Chief or Leader

#### MAORI CHORUSES

#### HAKA-FINALE ACT I.

To koro koro, to koro koro
Tanuku kau, tanuku kau,
E tanuku, ana ki te pai o te wahine
Kia riro ia koe,
Nowhia! Nowhia! Nowhia iho.

#### OLD MAORI SONG-OPENING ACT II.

Hoki hoki tonu mai, Tewairua o te tau, Kite awhi reinga ki, Tenei kiri e te tau ei.

#### HAKA-ACT II.

Kamate, kamate,
Ka ora, ka ora,
Tenei te tangata puhuruhuru
Nana nei tiki mai whakawhiti te ra;
Hupane, hupane
Hupane, kaupane
Whiti te ra.

MARAMA meaning moon or moonlight, is pronounced with slight accent on first syllable, and not as Ma-rà-ma.

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To Messrs. Roachs' Ltd., and Mat. Johnson for donations.

To Rev Fred Bennett for use of Native Maori Carving.

To The Hastings Orchestral Society for valuable assistance of playing Members, and to the Members individually for their generous help

To The Management of the Municipal Pictures for kindly permitting their Orchestral Leader Mr. H. Spencer Salt to assist the Society.

To the many who have kindly given their assistance in so many ways to further the interests of the Society.

To Mr. W. H. Nikera and Mr. P. H. Tomoana for their invaluable assistance in connection with Maori chants, pois and hakas, and to the Natives for their active co-operation on the stage, for without this help correct interpretation would have been impossible.

The Author and Composer thank the Society for taking up the work in such a whole-hearted manner, and especially Mr. Leon Fail, Producer, Mr. Frank Tucker, Property Man and Mechanician, Mr. Harry Turner, Secretary, and all who have worked so unselfishly to bring to finality the performance, and lastly, to thank the Audience in advance for the generous support and kindly interest in the first performances and production of "Marama."

To Miss Ruby Shattky for fulfilling her duties as pianiste faithfully and well.

To Mr. Scott, caretaker of the Municipal Theatre for his willingness at all times to assist in every possible way.

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#### CHORUS OF BATHERS

"The Big, Deep, Bright, Blue Sea"



" Moon Moths and Fireflies"



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will be produced in the

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