

FLOWING WATER

(WAIKATO)

Witi Ihimaera & Tom Roa, Librettists

Janet Jennings, Composer

PROLOGUE

Scene One – The Creation

The ancient Gods and spirits of the Māori chant a karakia (prayer) to the Waikato River.

ATUA (*Gods and Spirits*):

No na ko tatou,
No tatou ia,
Protect the river.

A TOHUNGA appears. As he speaks he holds a staff in his hand which he sweeps, conjuring up the time when life began. The darkness begins to sparkle as light shimmers and water flows from the darkness.

I te tīmatatanga ko Te kore Kotahi Te Kī Kotahi te Kōrero Kotahi te Wānanga Te Kore Whiwhia Te Kore Mākīkī Hī Rere Ko Makaka Ko Io. Mai i a Io taka iho ki a Rangi rāua ko Papa, ka puta tā rāua aitanga ko Rongo, ko Tāne, ko Tangaroa, ko Tāwhirimātea, ko Haumia, ko Ruaimoko, me Tūmatauenga, Ko ngā pū atua tonu ēnei i tatū iho ki te whenua!	In the beginning there was The Void One Word One Speaking One Understanding The Void of Potential The Void of Stretching in that Potential Stretching Resounding. From Io came Rangi and Papa, And their family Rongo, Tane, Tangaroa, Tawhiri, Haumia, Ruaimoko, And Tūmatauenga, The elemental beings who settled the land.
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The ATUA join the TOHUNGA as he chants of the creation of the universe, the Gods, the fishing up of New Zealand from the sea.

<p>Ngunguru te Pō! Ngunguru te Ao! Kia tū te ihiihi! Kia tū te wananawana! Ki te whei-ao, Ki te aomārama!</p>	<p>The Night sounds forth! The Day resounds! Exciting an energy! Promoting a vigour! Inviting light, Advancing illumination!</p>
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TOHUNGA:

<p>Na roto o nga wa, ko Maui tera Nana tana ika i huti ake i ngā hōhonutanga o te moananui!</p>	<p>With time passing, the demi-god Maui appears, he who raised his Fish from the ocean depths!</p>
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ATUA:

<p>Te Ika ka oreore; Te Ika ka korikori; Te Ika ka nukunuku! Ka nekeneke!</p>	<p>The Fish shivering; The Fish shuddering; The Fish quavering! The Fish quaking!</p>
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Scene Two – The Healing Waters of the
River

The TOHUNGA continues his chant. Turning from ancient narration, he telling of the creation of the Waikato River and how its renowned healing waters originated.

<p>Ā, tēnā ia, taringa e whakarongo! Ko ia ko tona Kahui Maunga e tū mai nā, He oti noa ko Tongariro, Ko Pihanga te hoa wahine, Ko Taupiri te tau tuahine.</p>	<p>And now, listen up! There stands the Central Islands mountain range, particularly Tongariro, His partner wife Pihanga, His beloved sister Taupiri.</p>
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DANCERS represent Tongariro, Pihanga, and the ailing Taupiri. They send her pet dog to Tongariro to fetch the healing waters. The dog drives the waters from Tongariro to Taupiri.

ATUA:

<p>Hei oranga tinana, Hei haringa ngakau, Hei pikinga wairua. He wai-ora! He wai-kato! He wai-ora! He wai-kato!</p>	<p>To gain a healthy body, A glad heart, A lively spirit. Healthy waters! Flowing! Healthy waters! Flowing!</p>
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The DANCERS sprinkle the audience with water: this is the great gift of the tupuna āā-awa, the ancestor river to her children, her children’s children, their children to time immemorial.

Scene Three – The Coming of the Tainui Waka

The TOHUNGA now pays attention to the coming of the Maori people from the ancestral hearth of Hawaiki (Ra’iātea, French Polynesia) to Aotearoa. There, Tumatauenga created humankind, the first man Tiki, and from him came Toi and down the generations to Hoturoa, captain of the Tainui canoe.

<p>Ko Tumatauenga, te pu o te atuatanga i ahu iho ki te ara mai o te tangata, ka tae iho ki a Tiki i ahua mai i Hawaiki, na Tiki ko Toi, te ahuatia o te tangata</p>	<p>Tumatauenga, the essential being in the creation of mankind, generations through to Tiki-who-rose-from-Hawaiki, to Toi, the essential human spirit.</p>
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ATUA:

He hau na Tu: Tu ka riri! Tu ka ruha! Tu kai taua! Ha! Te pu o te atuataka Te ahuatia o te tangata He atua! He tangata! Ho! Ko te toto – KA RERE! Ko te kiko – KA TU! He atua – KA MAU! Ha!	Tu's strike: Tū-the-angry! Tū-exhausted! Tū- the eater of war-parties! Hā! The sacred, divine essence With the mundane human Divine! Mundane! Ho! Blood – flourishing! Flesh – alive! Godlike – held fast! Ha!
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The ATUA invoke the great canoe to appear. See it navigating through Ocean of Kiwa! It arrives in New Zealand! The mighty Waka, Tainui, circles the stage. HOTUROA and his CREW are navigating the Great Ocean of Kiwa.

ATUA:

Mai i a Tiki tae mai ki a Hoturoa ko nga whakapaparanga enei i whakatupuria ai te tangata i rawahi o te moana, i Hawaiki mai ano, ina ra ko Tainui te Waka, ko Hoturoa te tangata, te whakaterenga o te Moananui-a-Kiwa – rere! I moemoetia, i wawatangia te whenua makuru, whenua momona. Ki i te kai. Ka whakaterenga te Moananui a Kiwa ki tona whai!	Thus, our genealogy, the generations from Tiki to Hoturoa, and the lives they led far across the ocean in Hawaiki. And on with Tainui the Waka; Hoturoa the Man; crossing the Great Ocean of Kiwa – sailing! Dreamed in visions, a fertile land, fecund. Food aplenty. The Great Ocean of Kiwa traversed in its pursuit.
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Passing the river-mouth of the Waikato, HOTUROA feels the flow of the water. He dips his hand into the water, tastes the fresh water. He is welcomed by DANCERS representing the spirits of the water.

ATUA:

He awa! He tupua! He piko he taniwha! He piko he taniwha!	A river of enigmatic essence! At every bend a mysterious water being! At every bend a mysterious water being!
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HOTUROA:

Oea ra! Oea ra! Te vaka nei Ki te ika na Maui i hi ake ki Runga ... Turou ... Turou! Naku! Na Hoturoa te vaka nei i Oe mai!	Take to the paddles! Row the Waka! Ti the famous Fish that Maui brought to the surface ... Behold! Behold! I Hoturoa claim the honour of bringing the Waka here!
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HOTUROA commands a paddler, TAIKEHU to take an outrigger and explore the river.

HOTUROA

E Ke'u, e 'aere, Tiro-ia! Turou te v'aikikokiko, Turou te v'aimanavanui, Turou te w'ai vaioara!	'Kehu. Go! Explore! Behold, the body claiming a relationship, Behold the boldness of the claim, Behold – the flowing waters of life!
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ATUA:

Haere mai ra, haere mai ra! Toia te waka nei e! Haere mai ra!	Welcome, welcome! Bring the Waka forward! Welcome!
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ATUA:

Toku awa koiora me ona pikonga he kura tangihia o te matamuri!	My river full of life, each of its curves more beautiful than the last!
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HOTUROA salutes the TOHUNGA. The Tainui waka and its people give praise to the land they have come to...and the Waikato River.

HOTUROA & CANOERS

Kei te tupuna ava! E ava nui! E ava roa! Tai'oa! Tai'oa pe au e v'ai i pikonga, Tai'oa pea au e ruku i o vai ora, Tai'oa pea au e kai i o rongoa, Mo tona wa! Mo tona wā!	Oh honoured ancestral river! Great river! Long river! Hold fast! Later will I follow your wondrous curves, Later will I dive into your living waters, Later will I taste of your medicine, When the time is right!
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ACT ONE
(THE SETTLEMENT ACT)

Scene One —Arrival of Pākehā

We now jump forward to the 1840s, a few years are the signing of the Treaty of Waitangi, 1840 between the British Crown and the Maori tribes of New Zealand. The scene opens on a migrant ship, the Red Jacket, a day's sail from the Waikato. It is an overcast, brooding day and the sails are billowing. SAILORS are about their work.

SAILORS:

Our sails are full belling, before wind we are sailing,
Crack on bonny ship now, sail on, swift on!
Full five months we've toiled from England fast bounding,
Fast cleave bonny ship, crack on, sail on!
We came down the Atlantic, round the Cape it was frantic,
Hurled before winds cyclonic, currents dangerous and high,
We entered the Indian, skies sometimes Stygian,
Crossed the ocean's meridian. Our destination lies nigh.
Can you feel the girl leaping, mates? She knows that the land awaits,
The south opens up its gates, sail on, swift on!

The sailors dance a hornpipe based on Sir Henry Wood's arrangement of *Jack the Lad*.

The jollity is interrupted by the appearance on deck of a SQUAD OF BRITISH SOLDIERS under the command of Lieutenant ULRIC HARRISON. One of the squad is a teenage bugler, TOMMY JONES.

TOMMY JONES:

We are to fight the daring Maoris!
Hip hip hooray! Can't wait the day!
To enter the fray against the daring Maoris!

ULRIC HARRISON (*sternly*):

At attention, Bugler Jones. Sound the bugle, men fall in!

Passengers gather to watch as ULRIC HARRISON takes the SQUAD in practice manoeuvres, firing volleys and charging with bayonets fixed. Among them are MR and MRS CRAWLEY.

MRS CRAWLEY (*to husband*):

I am so glad that we are to be protected on the land
we have purchased. There is said to be unrest in the Waikato

MR CRAWLEY:

New Zealand is proof of the impossibility of civilising the barbarous
coloured races. (*To LIEUTENANT HARRISON*) What say you, Harrison?

ULRIC HARRISON :

I have my orders to fight for God, King and Country but I have heard
that the Maori is an honoured foe and the fault is not entirely on their
side.

MR CRAWLEY:

Even so, the rule of British law must prevail if there is to
be order in the country and peaceful settlement

The mood changes as the ship's CAPTAIN and FIRST OFFICER enter.

CAPTAIN:

How is the widow?

FIRST OFFICER:

As well as circumstances allow ...
To be made bereft of one husband and then exchange the vow
of matrimony with another on the same day...

MR CRAWLEY:

Undue the haste but your doubts allay.
'Tis better for the widow and her children
to have the security of a husband and father
when the master is gone

Other MIGRANT PASSENGERS enter, men and women dressed in sober black. They are readying for a burial at sea. MARY JANE TINSLEY follows PALLBEARERS carrying her husband's body wrapped in a shroud. On this day she will commit him, WILL TINSLEY, to the deep and, immediately after the burial, she will marry rich landowner FREDERICK SEMPLE.

JAMES BARNES (young migrant):

We've come to a new land, across oceans wide
With our wives and our children all by our sides.
We've come with our bibles, an axe and good hands,
To make a life for us all, a life from the land

MRS CRAWLEY:

The way has been long! We've had to be strong!
We'll never see England again! Our families again!
At the edge of the universe what will we find?
Will the land that we find there, will it be kind?

PASSENGERS:

We've come to a new land, across oceans wide
With our wives and our children all by our sides.
At the edge of the universe what will we find?
Will the land that we find there, will it be kind?

MRS CRAWLEY:

Look at her so pale and sad. The poor wee thing, it's bad enough to lose a husband,
But now to be widowed with two children, how sad, how sad.

MARY JANE:

Nary a splash my love? Not even a cross to mark the place?

ALBERT & JOHN (her young sons):

And now our father slips fathoms down, fathoms low,
Down he goes. Farewell father.

MARY JANE stands, dazed, as MRS CRAWLEY and MISTRESS WRIGHT begin to ready her for her wedding. A veil over her head contrasts cruelly with her widow's weeds. ALBERT and JOHN, cling to her.

MARY JANE:

Will you forgive me, my love?
And you, my brave boys, Albert and John?

How would we know, my dear Will and me
That our lives would come to an end, here on this dark grey sea?
How were we to know, when we said till death do us part,
That death was waiting to the south to break my heart?

It was I who said, 'Will, they are talking of a new land!
Let us go together, husband,' and it was I who said
What we would do when we arrived...
Build a little cottage... on rich soil...grow a garden...
...Have more children...
Nary a splash my love!

PASSENGERS:

Never did we dream when we cast ourselves to fate
That some of us would die before we reached the land.

MARY JANE:

Weep not my little ones, let me dry your tears.

ALBERT & JOHN:

It's much too soon to marry again, Mother,
Much too soon to exchange one father for another

MRS CRAWLEY notices that MARY JANE still wears her wedding ring.

MRS CRAWLEY:

Best to take that off now, Girl, and prepare for the new master...

MARY JANE hesitates, but eventually removes the ring and gives it to her son, ALBERT.
In a flurry of action, the bridegroom, FREDERICK SEMPLE arrives, shaking hands with all the MEN.

JAMES BARNES:

That Semple's a lucky fellow.
He gains not only two lads but farmhands.

The wedding ceremony proceeds. FREDERICK SEMPLE takes his place beside MARY JANE.

CAPTAIN:

Do you, Mary Jane...née Sheridan...
Take Frederick Semple to be your lawful wedded husband?

MARY JANE:

I do...

FREDERICK SEMPLE:

Come, Mrs, a kiss.

FREDERICK SEMPLE pulls MARY JANE into a brutal embrace.

ALBERT & JOHN:

Our father slips fathoms down, fathoms low,
A new master above, father gone below.

SAILOR:

Land ho! New Zealand! Land on the starboard bow!
Look lively lads! Get to your work now!
See? Other ships hastening shoreward!

In her wedding veil, MARY JANE steps forward.

MARY JANE:

I have paid your price, New Zealand, I have paid your price.

Scene Two — Waikato Tainui Māori
Establish Their Own Sovereignty

We jump forward again, eighteen years to 1858. Tensions in the Waikato have increased between Māori and Pakeha. In an attempt to assert their own sovereignty the Waikato Tainui tribes decide to crown their own Māori King, POTATAU TE WHEROWHERO. Just as Queen Victoria rules in Great Britain he will rule in Aotearoa.

This is the beginning of the Kingitanga.

A great crowd of Māori, IWI KATOA, have assembled for the coronation at Turangawaewae marae on the banks of the Waikato River. POTATAU enters with his retinue, accompanied by WIREMU TAMIHANA, TE TAPIHANA and TE HEUHEU. Some Pakeha ANGLICAN MINISTERS are in attendance.

IWI KATOA (the community):

Ka hui e! Tūhāngaia hoki a Uenuku Ki te rangi āwhiowhio pū! Kia Kotahi mai ngā iwi e! Kia Kotahi mai! Ki runga (o) te papa Nekehanga o ngā tūpuna – Aue hī! Aue hā!	<i>We meet! We meet!</i> <i>Uenuku (the rainbow) brings a sense</i> <i>To the whirling winds in the heavens</i> <i>People, let us be one!</i> <i>Let us be one!</i> <i>On this land</i> <i>Treasured of our ancestors</i> <i>Aue hi!</i> <i>Aue ha!</i>
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TOHUNGA :

<p>Tātou e hui nei, e whakaaro ngātahi nei Ki te pupuru i te whenua, Ki te pupuru i te toto, Ki te pupuru i te mana Māori motuhake, Kia tū kotahi tātou. Ko tenei o tātou a Pōtatau Te tui i a tātou. Me pēwhea tōna karangatanga: Hei Toihau pea?</p> <p><i>(ka noho hū te iwi.)</i></p> <p>Hei Kahutatara?</p> <p><i>(ka noho hū te iwi.)</i></p> <p>Hei Kīngi?</p>	<p><i>We gathered here with one united thought To hold fast to the land, To stop the bloodshed, To hold fast to independent Māori authority, To be one. This one of us, Pōtatau, Is to bring us together. How should we address him? Perhaps as 'Toihau'?</i></p> <p><i>(the people are silent)</i></p> <p><i>As Kāhutātara?</i></p> <p><i>(the people are silent)</i></p> <p><i>As King?</i></p>
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IWI KATOA:

<p>Hei Kingi! Hei Kingi! Hei Kingi!</p>	<p><i>As 'King'!</i></p>
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The Coronation proceeds. WIREMU TAMIHANA , holding a bible aloft, takes the lead.

WIREMU TAMIHANA:

I, Wiremu Tamihana, will tell you how -
They have God, Queen and Country.
We have God and Country but no King yet.
I will be King maker.
Te Wherowhero come forth!

They can have their Wikitoria, we will have Potatau.
Separate jurisdictions, isn't that clever?
No fiction, no friction, no further disruption, pray,
What say you Governor Grey?

TAMIHANA anoints POTATAU's head with oil and places the Bible on his head. TE HEUHEU steps forward.

TE HEUHEU:

<p>Ko tenei ra ka meinga koe e matou hei Kingi Maori. Ka pupurititia korua ko Kuini Wikitoria kia Kotahi. Ko te whakapono o Ihu Karaiti hei Whakarurunga mou; ko te ture hei whariki mo Ou waewae mo nga wa katoa – ake! Ake!</p>	<p>This day, you are designated by us, King of your Maori people. You and Queen Victoria are to be as one. The faith of Jesus Christ will be your protection. The law will be as a rug, a place of mana for Your feet at all times – forever! And ever!</p>
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POTATAU:

<p>Ae. E whakaue ana ahau. I mua i ahau ko to koutou Atua ko Uenuku Kaitangata. I muri i ahau ko to koutou Atua ko Ihowa o Nga Mano. A muri, kia mau ki te aroha, ki te ture, me te whakapono. Ko te mea nui o enei ko te aroha. Kia mau ki a ia, ahakoa hei aha te aha. Ahakoa hei aha te aha.</p>	<p>Yes. I give my consent. Before me, your God was Uenuku Kaitagata (the law of utu which encouraged cannibalism). After me, your god shall be Jehovah of The Thousands. From now on, hold fast to Love, the Law, and Faith. The greatest of these is Love. No matter what, hold fast to Love. No matter what!</p>
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A coronation korowai (cloak) is placed on POTATAU's shoulders.

WIREMU TAMIHANA & IWI KATOA

The crown you wear is not a crown of diamonds,
Gold or silver, it is the crown of the Bible,
The living Word of God, the holy
Word of our Lord.
Give the King your judgements O God,
Give your righteousness to the son of the royal house.

WIREMU TAMIHANA:

In the name of the Father, Son and Holy Ghost,
You and Queen Victoria shall be bound together as one.
The religion of Christ shall be the mantle of your protection,
The law shall be the whariki (*mat*) for your feet,
For ever and ever onward.

IWI KATOA:

We lay our lands and allegiance at your feet.
Let our King Potatau and their Queen Wikitoria
Be joined in concord. Let the Kingitanga begin,
Amine, Amine, Amine.

ACT TWO
(THE WAIKATO WARS)

Scene One —The Pākehā Reject
the Kingitanga

The setting is a lavish ball at Government House, 1862, four years after POTATAU has been crowned. Despite Waikato claims, settlers have continued to pour into their lands, and they have begun to escalate their opposition.

The Ball is hosted by GOVERNOR GEORGE GREY and takes place within uneasy times. Others standing with the Governor to one side are LIEUTENANT-GENERAL DUNCAN CAMERON (Commander of the Imperial British Army in New Zealand), BRIGADIER-GENERAL GEORGE CAREY (Commander of the British Forces in the Waikato), JOHN ELDON GORST (Waikato Resident Magistrate), MAJOR WILLIAM MAIR MAJOR and the striking long-haired figure of MAJOR GUSTAVUS VON TEMPSKY.

We recognise two of the British soldiers who came to New Zealand on the *Red Jacket*. They are LIEUTENANT ULRIC HARRISON and Bugler TOMMY JONES.

TOMMY JONES:

I have come to fight the daring Maoris!

ULRIC HARRISON:

First, boy, observe the pleasantries, the ladies,
and the Governor.

Beautifully dressed DANCERS prepare to dance a cotillion.

DANCERS:

This Kingite rebellion must be stopped
And the Governor's the man to do it!
We've spent one and a half million pounds for the Army,
And we are near half way through it!

GOVERNOR GREY (*to assembled gentlemen*):

It's a matter of indifference to me that the Waikato Tribes believe that
because they declined to sign the Treaty they have retained their own
sovereignty. They have not (*Aside to Cameron*)

That Prussian Von Tempsky cuts a fine figure with the ladies ...

GORST:

The Tainui look at the fate of the Tasmanian and Australian black.
They say that as the English dog and rat have entirely exterminated
the native dog and rat, so the Englishman will destroy them if they
do not fence us out

DANCERS:

This Kingite rebellion must be stopped
And you are the men to do it!
Queen Victoria must take her rightful precedence
Else we will all live to rue it!

MAN:

The Maories are fierce and warlike and under Potatau they could
swarm through hillside forest and across plain,
burn our houses, drive off the cattle and kill us all!

WOMAN:

Who will save the English woman?

MAN:

Apart from which the Waikato must be opened for widespread settlement.

As the cotillion proceeds, MARY JANE enters the ballroom with her husband FREDERICK SEMPLE. She is looking beautiful and has clearly tried to make the most of her second marriage. But it's a marriage of convenience, not love.

GOVERNOR GREY waltzes with MARY JANE. As they dance:

WILLIAM MAIR (*to Frederick Semple*):

You have a fine-looking wife, Sir.

FREDERICK SEMPLE:

We met on the ship coming over.
She fell into my lap. She has her independent ways.

WILLIAM MAIR:

One must admire a woman of spirit.
They as well as we must win over the country.

GOVERNOR GREY and MARY JANE return to FREDERICK SEMPLE. The GOVERNOR calls for attention. He raises his hand for attention. The dancing stops abruptly.

GOVERNOR GREY:

Ladies and gentlemen, you have all been invited to hear my decision.
The British Government has agreed to protect you
In your moneymaking avocations.
Therefore our troops advance into the Waikato!

ALL:

Bravo! Hear, hear!

TOMMY JONES:

Tallyho! And so we go! We are to fight!
I will sound my bugle for the fray!
And will then begin the glorious day!
Against the daring Maoris!

ULRIC HARRISON:

Settle down Private Jones, and always keep
behind me at all times, lad!

GOVERNOR GREY:

This is our scheme of government and civilization ...

The only person to stand against GOVERNOR GREY's decision is MARY JANE. She hurls an accusation:

MARY JANE (*in an outburst of passion*):

The effect of your scheme, Sir, if carried out, would be to
exterminate the natives, in false pretences.

FREDERICK SEMPLE:

Mrs Semple, mind your place.

MARY JANE:

It is a wicked design. And the price they will pay for
all your New Zealand

The people at the Ball are more concerned, however, with farewelling the SOLDIERS, among them TOMMY JONES and ULRIC HARRISON to what would become known as the Waikato Wars.

Scene Two — The Battle of Rangiriri, 1863

“Te takanga mai o te riri a te Pākeha”

The following year, WAIKATO MAORI WARRIORS fight at one of many battles, the Battle of Rangiriri Pa. The earthworks comprise a one-kilometre parapet: a front of parapets, ditches and concealed rifle emplacements. More than 1400 British troops arrive to fight around 500 Māori defenders. Among the troops are SOLDIERS who come marching, as if from the Governor's Ball in the previous scene.

TOMMY JONES

I came to fight the daring Maoris!
My fingers will the bugle play
To begin the work we do today
Against the daring Maoris!

ULRIC HARRISON

Stay behind me lad!

MAORI WARRIORS, both men and women, take up position within trenches of the fortress. At the approach of the soldiers they perform a fiery peruperu, ceremonial haka.

MĀORI WARRIORS:

Te Takahanga mai o te Riri a Te Pakeha
Na te kaiponu ki ngā whairawa
Ki ngā whenua makuru a Waikato!

The battle begins. Wave upon wave of SOLDIERS attack the Pā and each assault is turned back by the MAORI WARRIORS.

The Battle is accompanied by a spoken text:

NARRATOR: “Because of Pākehā greed for the rich resources and fertile lands of the Waikato, the Mangatāwhiri River was crossed with no regard for King Potatau’s signpost asserting his mana over the Waikato. The Pākehā were frustrated by Māori defences; the Māori were frustrated by Pākehā treachery in their disregard for the white flag of truce, which saw the Pā fall. At Pukeiahua the speedy arrival of the Pākehā meant that proper defences were not quite in place so that Pā also fell, and from there on to Pāterangi. General Cameron and his forces were so troubled by the strength of that Pā’s fortifications that they by-passed Pāterangi and sped on to Rangiaowhia. Māori hearts and minds were inconsolable when atrocities were committed on the old people, the women and children there. Wiremu Tamihana asserted, I realised this was indeed a Great War for New Zealand.’ From there to Ōrākau, with Ahumai’s words, “If the men are to die here, so too will the women and children.” Along with Rewi Maniapoto’s famous words, “Friend, we will fight You forever and ever and ever!”

He mōteatea, He haka/He peruperu

- Te Takahanga mai o te Riri a Te Pākehā, nā te kaiponu ki ngā whairawa, ki ngā whenua makuru a Waikato i whakawhitiwhititia ai te awa o Māngatāwhiri, kāore he aha ki tā te Kingi Māori Pou o Mangatāwhiri. Ka raruraru te Pakehā i ngā keringa a te Māori, ka raruraru te Māori i te nukarau a te Pākehā kore e pono ki te kara mā, ka horo te pā. Ki Pukeiahua, nō te taenga wawe mai a te Pākehā kāore te iwi I whai wā ki te whakatika i te pā, ka horo i te Pakehā, ka rere te iai ki Pāterangi. Nō te pūkaha o ngā whakariteritenga ki reira ka anipā a Tiānara Kamirera mā, ka haukotia a Pāterangi, ka tere ki Rangiaowhia, tahi te ngākau Māori ka tangi apakura, tōna tarauma ka haehaetia ki te pāhuatanga o ngā Koroheke, ngā rūruhi, ngā wāhine, ngā tamariki. Mai i Pāterangi ka rere ngā toa ki Hairīni, I reira te kupu a Tarapipipi, 'Kātahi au ka mōhio he pakanga nui tēnei mō Niu Tīreni.' Mai I reira ki Ōrākau, ki te kupu a Ahumai, 'Ki te mate ngā tāne, me mate hoki ngā wāhine me ngā tamariki.' He oti rā te kupu a Manga, 'E hoa, ka whawhai tonu mātou ki a koe, ake, ake, ake!'

A lament. Also a song of defiance

The Advent of the Pākehā's Anger: because of the greed for the rich resources and fertile lands of the Waikato the Mangatāwhiri River was crossed with no regard for the King's signpost 'Te Pou o Mangatāwhiri' (asserting his independent authority/*mana* over these lands). The Pākehā were frustrated by Māori defences; the Māori were frustrated by Pakehā treachery in their disregard for the white flag of truce, which saw the Māori fort/*pā* fall. At Pukeiahua the speedy arrival of the Pākehā meant that proper defenses were not quite in place so that *pā* also fell, and from there on to Pāterangi. General Cameron and his forces were so troubled by the strength of that *pā*'s fortifications that they by-passed Pāterangi and sped on to Rangiaowhia. Māori hearts, minds, emotions were inconsolable with the atrocities committed on the old people, the women, and children there. Tarapīpipi (Wiremu Tamehana) asserted, 'I realized this was indeed a Great War for New Zealand.' From there to Ōrākau, with Ahumai's words, 'If the men are to die here, so too will the women and children!' Along with Manga's (Rewi Maniapoto's) famous words, 'Friend, we will fight you forever, and ever, and ever!'

The Battle of Rangiriri is regarded as a defining moment in the history of the Waikato Wars. British casualties amounted to some 45 at the battle or dying later. The Maori numbers are unknown but a similar number.

At the climax of the battle, bugler TOMMY JONES is shot. He falls, wounded.

ACT THREE (THE WORLD WAR 1 GENERATION)

Scene One - Hamilton, 1907
How a City is Born

The Waikato Wars are over. The eternal ATUA SPIRITS of the Prologue, representing the healing waters of the Waikato River, appear. Their whaka-araarapa (traditional sentry calls) punctuate the air.

RIVER SPIRITS:

Kia hiwa ra i tenei tuku! (*We guard the river on this side!*)
Kia hiwa ra i tera tuku! (*We guard the river from the other side!*)
Kia hiwa ra! Kia hiwa ra!
Protect the river!

Suddenly they hear the approach of HAMILTON TOWNSMEN and WOMEN and disappear.

The year is 1907, when New Zealand achieved Dominion status. The HAMILTON TOWNSMEN and WOMEN celebrate the history of the building of their city.

SETTLERS:

Bring axe! Bring saw! Cut wood! Plough land!
We've a town to build! A town to raise!

A familiar figure appears. She is MARY JANE, now in her late 80s, and with her are her two adult sons, ALBERT and JOHN. She reminisces with them about the many experiences she has had as a pioneer settler woman and they as pioneer men.

MARY JANE:

Many years ago I came to this land, two sons by my side.
When my sweet husband died I lifted my fists and cried,
I have paid your price, New Zealand, I have paid your price.

ALBERT & JOHN:

Our father slipped fathoms down, fathoms low,
A new master above, father gone below

MARY JANE:

All the years since I ponder the worth of it, my sons,
Coming here...to this country...New Zealand...and the Waikato...
Only a woman knows. She sees her men go out on a bright morning,
To fight against a worthy foe. Will they return she asks?
Only a woman knows, and weeps when no-one's looking.

A young man, MARY JANE's grandson, WILL, leads friends onto the stage. His father is Mary Jane's elder son, ALBERT, and he has been named after her husband Will who died on the ship to New Zealand. Will picks up Mary Jane and swings her around.

WILL:

Grandma, Grandma, crying on such a beautiful day?

MARY JANE

These are the years of reward for the sacrifice ...
To see your children, and your grandchildren come
To call this place home.
Only a woman knows, only a woman prays,
That when they go out in the dawning
They will come home the next morning.
My grandchildren bless my life.
Marry soon, Will, and bring me great grandchildren!

WILL kisses MARY JANE on her brow. He leads CITIZENS in a hymn to Hamilton which honours their municipal history.

WILL & SETTLERS:

Lay streets! Raise hall! Bridge the river! Raise school!
We've a town to build!

SETTLERS:

Raise the cross! Raise the Bible! The Lord we praise!
Pull church steeple high to claim the sky!

WILL:

This is how a town is built, from earth to heaven high,
With brick and timber, stone and mortar, to lean against the sky.
With toil and muscle, and with the sweat from our brow,
And with the skills of the Old Country, to show us how.
This is how a country is made, to rise from the earth below
With bible and cross, with love it is built!
With hopes and dreams for all

The ensemble reaches a crescendo with the singing *Jerusalem*, words penned by William Blake in 1804 and put to music by Hubert Parry.

SETTLERS:

Bring me my bow of burning gold,
Bring me my arrows of desire
Bring me my spear, O clouds unfold,
Bring me my chariot of fire,
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem,
Upon this green and pleasant land.
Amen.

The Price of Citizenship?

We jump nine years to 1916, the Hubert Parry *Jerusalem* being the musical link (the music was written in that year). Even though Pākehā government and its settler communities have gained the upper hand in New Zealand, old enmities die hard.

With the arrival of the worldwide Great War, particular pressure comes for Maori to join Pākehā and fight for the Dominion of New Zealand. In the Waikato, resistance to Māori signing up as soldiers is led by the charismatic PRINCESS TE PUEA at Turangawaewae settlement.

Nevertheless, a Maori Parliamentary Delegation visits TE PUEA to try to persuade her to change her mind. The delegation is led by SIR APIRANA NGATA. They are met by WARRIORS in a fierce haka of opposition. Among the WARRIORS is an 18 year old boy, TAI. He instigates the challenge to NGATA.

TE PUEA, in her familiar white scarf greets NGATA. Their exchanges are barbed with anger and drip with mockery and sarcasm.

TE PUEA (*sarcastic*)

So...Ngati Porou...how lovely to see you
on this sunny day.

TA API (*equally sarcastic*)

I bring good news. The Government has changed its view
and agreed to accept our offer that Maori fight in
the First World War!

TE PUEA (*duet between Te Puea and Ta Api*)

You ask Waikato to fight for the Pakeha
When our war with him is as yesterday? Let the Pakeha be
Cannon fodder for his own cannons.
I will not feed him mine

TA API

Put aside the bickerings of the home, Waikato dear,
Can't you think of the greater good?

TE PUEA

No, never!

TA API

The King has welcomed the Maori offer to fight
With all our might for King and country.
Waikato dear ... don't be so *au contraire* ...
You know I care for you ...
What do you say ...
This summer day?

TA API clicks his fingers, thinks he has TE PUEA in the bag, but she will never agree. She delivers a stinging reply to NGATA. TRIBAL WOMEN join her in delivering her message that she will never allow Waikato men to volunteer.

However, much to her anger and sadness her adoptive son, TAI, re-enters. Having completed the earlier welcome to NGATA he now reveals that he, himself, has volunteered. He is in fact wearing the uniform of the 16th Waikato Regiment. He makes a plea for understanding to TE PUEA:

TAI:

E kui, aroha mai. The other brown races of the Empire
Have already answered the call, they fall in, the Gurkhas, hii,
The Somalis, the Indians, haa, the Chinese, hii haa.
If we Waikato don't fight, they fight for us.
Surely we have our own mana, our own taiaha
(He confesses) I have volunteered to be sent
With the 16th Waikato Regiment.

(Tai kneels, head bowed, before Te Puea.)

Wasn't it Kingi Potatau who said,
"There is but one eye of the needle?
Through which the threads must pass.
One eye, many threads, Black, and white, and red, together through the eye.
One eye of the needle, is that not what he said?"

TE PUEA:

You are my beloved Moko, how could you do this to me?
You are not Potatau ... yet you drag us all through the eye with you,
You drag us all with you.

It is too late to stop TAI. He will be shipping out...to Turkey.

Scene Three: Gallipoli, 1916

Carrying over from the previous scene, SOLDIERS OF THE 16TH WAIKATO REGIMENT wait to get on the train from Hamilton to Auckland. Prominent among them are MARY JANE now in a wheelchair having reached her mid-90s. Her mind, however, is as alert as ever. Her sons ALBERT and JOHN are with her, as well as WILL, her grandson. WILL is a commander in the Regiment.

TAI, in uniform, enters with his girlfriend MIRIAMA. A SOLDIER scornfully notes:

SOLDIER:

Hey, boys, we've got a kumara in our ranks.
Wrong garden, Maori boy.

TAI bristles. WILL shows sympathy, but MIRIAMA restrains him.

With TAI and MIRIAMA has come an elderly gentleman wearing military medals. He is MIRIAMA's grandfather and he hits the offending SOLDIER with his walking cane. This is a surprise: the elderly gentleman is TOMMY JONES who had been the bugler boy on the *Red Jacket* and survived the wounds he received at the Battle of Rangiriri. TOMMY JONES reprimands the SOLDIER:

TOMMY JONES:

I'll not hear that kind of talk, lad.
You boys are brothers in war and never forget it.
(*to Tai*) I admire you, lad, for what you are doing.

TAI (*to Tommy*):

My people hope that by fighting in the war we will prove
that we have earned the right to citizenship.

TOMMY JONES suddenly recognises MARY JANE.

TOMMY JONES (*to Mary Jane*):

Remember me? We were on the *Red Jacket* together.

MARY JANE:

The bugler boy! You came out to fight the daring Maoris!

TOMMY JONES:

Fate does strange things to a bugler boy
I fell, fighting at Rangiriri, but now I have a Maori family
(*introducing Miriama*) My granddaughter, Miriama.

The Regiment falls in under the orders of SERGEANT McTAVISH and march off to war.

The action is continuous as the scene transforms to Gallipoli. The Regiment marches into Gallipoli where all Hell breaks loose. They find themselves in the middle of ferocious fire.

SERGEANT McTAVISH:

We are here to fight, boys. We are here to fight the Turks.

The air is filled with the sound of machine guns. TAI is cut down. WILL and SERGEANT McTAVISH attempt to help TAI. McTAVISH is also shot down.

Over the sight and sounds of Gallipoli comes the voice of a BBC NEWS REPORTER:

BBC NEWS REPORTER:

This is the BBC reporting from London ... The Offensive on the Gallipoli Peninsula resumed today ... The Anzac commanders launched an offensive in the vicinity of Chunuk Bair ... This is the BBC reporting from London... Casualties among the Anzac forces mounted today ... This is the BBC reporting from London ...

Continuous, nighttime, the REGIMENT SOLDIERS, exhausted, rest while waiting for the next day's offensive. As the sound of Battle fades for the evening they sing Charles Wesley's *Jesu, Lover of My Soul*:

SOLDIERS (*as the sounds of battle fade*)

Jesu, lover of my soul,
Let me to thy bosom fly,
While the gathering waters roll,
While the tempest still is high:
Hide me, O my saviour, hide,
Till the storm of life is past;
Safe into the haven guide,
O receive my soul at last.
Amine.

The action is continuous as, during the hymn, TE PUEA and MIRIAMA appear, reading a telegram telling them of TAI's death.

TE PUEA has paid a price for New Zealand as MARY JANE had done before her

TE PUEA

First we were punished for fighting the Pakeha,
Now we are punished for fighting for him.
Aue, e moko ...
I have paid your price, New Zealand,
I have paid your price

EPILOGUE

(There is but One Eye of the Needle)

Waikato, present day. Past and present mingle to reflect on the future of Hamilton and the Waikato. How will the healing waters of the river resolve the injustices of the past and provide for hope in the future?

The TOHUNGA and the ATUA-SPIRITS remind all:

RIVER SPIRITS:

No na ko tatou! No tatou ia! Protect the river!

All the PĀKEHĀ characters who have appeared in the narrative enter to sing of their histories in the region.

JAMES BARNES:

I came to a river, across oceans wide
With my wife and our children all by my side.
I came with my bible, an axe and good hands
To make a life for us all, a life from the land.

JAMES BARNES is joined by MARY JANE TINSLEY and her two sons.

MARY JANE:

We came to a river, across oceans wide
In ships flung before winds but hope did abide.
We came with fear but how our hopes did unfurl
To make a goodly path through our new world

MARY JANE, ALBERT, JOHN and JAMES BARNES are joined by MRS CRAWLEY.

MRS CRAWLEY & ALBERT:

She came to a river, across oceans wide
With dreams that were old ones, strong and tried.
She came with her children to make a life like good wine ...
Such tender grapes from her loving vine

PAKEHA:

We came to a river, our dreams could not be denied.
We lived on the river and spread our bounty wide.
We came in God's name to live off the land
And go on together hand in hand

“There is but one eye of the needle.”

POTATAU TE WHEROWHERO, the first Māori King, enters. He leads all the MĀORI characters who have appeared in the narrative in their separate whakatau (entrance.) They voice their anger at the PĀKEHĀ SETTLERS for not recognising WAIKATO TAINUI's separate authority:

MAORI:

You came to a river, across oceans wide.
It was not your river, but you would not be denied.
You must at last now acknowledge who we are ...
We are the guardians of all near and far.

POTATAU steps forward. What might have happened if his sovereignty had been recognised by all? He voices the vision that many have in New Zealand today of one country two peoples as enshrined under the Treaty of Waitangi,

POTATAU :

There is but one eye of the needle,
Through which the white, the black and the red
Threads must pass! One eye! Many threads,
Black, white and red. Together through the eye
Let them go! And then, sew strong needle,
Sew all our peoples together as one!

Let the thread always hold them together
In love, and the law, and hold to Christ's truth.
Many threads, black and white and red
Together and forsake all else

WILL & MIRIAMA appear. They have married, bringing two peoples' histories together.

WILL & MIRIAMA:

We came to a river, perhaps we can start again
Twining our destiny in the rope, let's go on in hope.
And let us try to gather you in, after all,
People on your side and ours
Have now become kin

ALL:

We came to a river, it flows strong and wide.
Sometimes we band together or we pick sides.
The river's our past, it's our present, on it flows,
As for the future...who are we to know?

A HAKA, a challenge to all, ends FLOWING WATER. It challenges all to continue to look to the past and, in it, find the way to insure the future. As for the Waikato River, the ATUA-SPIRITS return to assure that the river flows on.

END LIBRETTO