

### Slipped into.

Jim began acting at school "and just slipped into a professional career." However he doesn't just see himself solely as an actor that entertains.

"Acting can be so much more — a vehicle for cultural expression for instance." "But by the same token any actor could be able to play any type of role." "Maori actors shouldn't just portray ethnic characters but also those created by Shakespear, Brecht and Chekov too."

On a larger level Jim sees the media in general as a good avenue through which to share a culture and build racial understanding. However the media remains under-utilised in this respect.

Part of the problem is the lack of Polynesian writers in the South Pacific and a fear and reluctance, especially among Maori elders, to use the modern communication vehicles.

This fear is no doubt born out of a desire to ensure "that what remains of the true culture is not desecrated." "There is a willingness to share, but what happens to the "product" in the "market place" is a constant worry." If we portray our heritage we must do it "the right way" is the elders plea.



Jim Moriarty (left) and Terry Connolly in a scene from 'Sus' at Circa Theatre. Photo by Peter Black.

### Future hopes.

So what of the future? Jim hopes more Polynesians and Maoris will "give the entertainment industry a go." "After all we have an inherent ability to tell stories and sing — just look at our marae."

And of his own future? Like all actors, Jim is constantly looking for work, and in between roles? Perhaps he'll do some script writing, maybe finish a University degree or fulfill a nagging ambition to do some V.S.A. work.

Any way you look at it Jim Moriarty is doing it!!!

## Ana and the Mauri of Tangaroa

— a review by Paki Cherrington.

When Tangaroa, Tawhirimatea, Tane Mahuta, and other deities become as much part of Pakeha New Zealanders as they are part of Maori New Zealanders, then perhaps, we begin to reach that often spoken of and much vaunted state of "equality". Increasingly, more and more Pakeha are wanting a closer, more intimate, relationship with Maori deities and Maoridom in general. The production "Ana and the Mauri of Tangaroa" presented in January shows this.

The play was written by Waireti Rolleston, and completed in collaboration with two of New Zealand's most experienced Pakeha actresses, Maggie Maxwell and Margaret Blay, both of whom have played Maori characters on stage in the past. Waireti Rolleston is a daughter of the late George Tait and Maoridom is fortunate that she is continuing the creative and innovative work begun by her father.

Maggie Maxwell and Margaret Blay

are aware of the one-sided nature of the so-called "integration theory" of the 1960's, and by making Tangaroa, Tawhirimatea, and Tane Mahuta part of themselves, hope to redress this situation. The state of mind required to make such personages part of themselves was simply a sincere willingness to know and understand, and what easier way than by portraying them on stage.

### Childrens theatre.

"Ana and the Mauri of Tangaroa" is a new piece of childrens theatre. The best of children's theatre appeals equally to children and adults, and this production does just that. The play deals with a young girl, Ana, who is not particularly interested when her Nanny speaks to her of the land, the deities, and values of Maoridom. Understanding comes to her during her quest for the Mauri of Tangaroa.

She meets Tawhirimatea, Tane Mahuta, and Tangaroa, and sees them behaving as Gods yet also as mortals who bicker with their family members just like the Greeks Gods. That Maori Gods can be equally God-like, wilful, and playful is an intriguing sight. Ana realises their function and importance in her world despite her space age upbringing and will proceed to play her part in the mortal world by practising conservation and the values of Maori-

tanga.

### Lively music.

The lively music by Glenda Keam, striking costume by Margaret Blay and Glenda Keam, combined with the imaginative lighting, creative cameos, bring a vitality which is worthy of much better audiences. Summer Theatre Inc. must be encouraged to perform this play at other venues.

Michells Shortcliffe with her engagingly natural Ana, is a welcome addition to the small number of Polynesian women who show an interest in the stage. Kapa Kitchen's versatile acting shows an increasing maturity with each production and in this one his Rongo and Rua are excellent.

Nathaniel Less is a fluid and energetic Tawhirimatea and his resonance and clarity give quiet strength to Tane Mahuta and Tangaroa. Margaret Blay gives another of her usual professional performances as Meretuahiahi and is especially engaging as Tutu, the clumsy Taniwha.

Kate Hood as Nanny, Tui, and Stingray, together with Angela Boyes-Barnes as Sandra, Tahi, and Porcupine Fish, give strength and versatility to the cameos.

Summer Theatre Inc. gives Maori theatre an excellent start to 1982 and sets a standard which will require other groups to exert effort to maintain.