



Here We Go Again!



What's the definition of bravery?

1. Courageous behaviour or character.
2. Planning an event during a Covid epidemic.

Our erstwhile Treasurer had to cancel her first attempt at touring the *Howard Morrison Quartet take two* last year so they are having another try this month. When the South Island went into a level 2 lockdown last week that necessitated the cancelation of their Nelson and Greymouth sell-out shows. Luckily the Christchurch gig went ahead and hopefully, by they time they return to Auckland on the 27th, we will be down to level 1 as well. We all wish you the best of luck, Robyn.

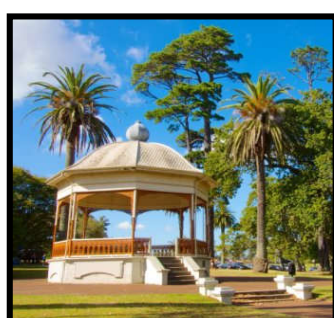


Roger Skinner's annual *Woofstock* at the *Pt Chevalier RSA* was cancelled too when Auckland went into Level 3. It will now be held on Sunday 28 March. This is also the second time that Roger has tried to hold this charity event, which now supports the **Bay of Islands Animal Rescue**. I hear that, although the *SPCA* were happy to accept the profit for this event, they were unwilling to support it. They will not notify their members that it's on or even send a dog or two along.

Paying Your Fees

- The annual membership fee remains \$45.
- Fees are not required from Life Members and Benny recipients.
- Pay your fees online into the VAC's bank account with ANZ number 06-0145-0186627-00 (add your membership number)
- Or pay by cheque, posted to the Treasurer at **PO Box 100280, North Shore Mail Centre**. Cheques will not be accepted by the ANZ Bank after May 2021.

VAC and Auckland Jazz and Blues Club Annual Picnic



Auckland City has not been helpful in booking us a venue, so we will meet:

The Band Rotunda at Auckland Domain.

Sunday 14 March. 1pm to 4pm.

No electricity but we will supply a few busking amps.

Bring your instruments, some sandwiches and drinks.

Under the VAC banner. Under the trees.

In case of rain phone Linda: 0274 897 514 or ...

www.facebook.com/groups/varietyartistsclubgroup



Sue's News

Sue Followell



The Stars Come Out Again in Orewa

January 26th 2021 saw New Zealand's *Walk of Fame in Orewa* light up again. After an absence of a few years and much legal and council argy-bargy, at last Gary Brown has the **green light** to go ahead and move the stars; now underneath sidewalk tables and chairs. Finally, the stars will be visible for the community and restaurant diners to see. Best of all, more stars are to be placed on the Boulevard in the future to acknowledge New Zealand artists in recognition of their work.

The two new stars were for the band *Dragon* and their vocalist Mark Williams. This was a night to remember with great support from the local community and well organised by local council chairman Gary. The red carpet unveiling took part on the *Boulevard* and Gary gave a bio about each performer before he unveiled the new stars. Each plaque is an acknowledgement of their contribution to the music industry. Orewa is fortunate to have the *Walk of Fame* as a recognition of our wonderful Kiwi entertainers.



Good to see VAC members Garry and Laurelle Betti with their daughter Jacqui Cheal here too. Gerard Smith, accompanied by Shane, also made the trip up North. Gerard was filming the star ceremony for Shane's TV program *Rockin' the Planet* to be shown on *Face TV* at a later date.

Held at *Cheek and Chong*, who supplied a meal after the ceremony, the audience were treated to a great stage show afterwards. Of course Dragon sang their hits; *Are You Old Enough* and *April sun in Cuba*. Mark Williams sang his *Yesterday Was Just The Beginning Of My Life* and *It Don't Matter Anymore*. The joint was jumpin'.



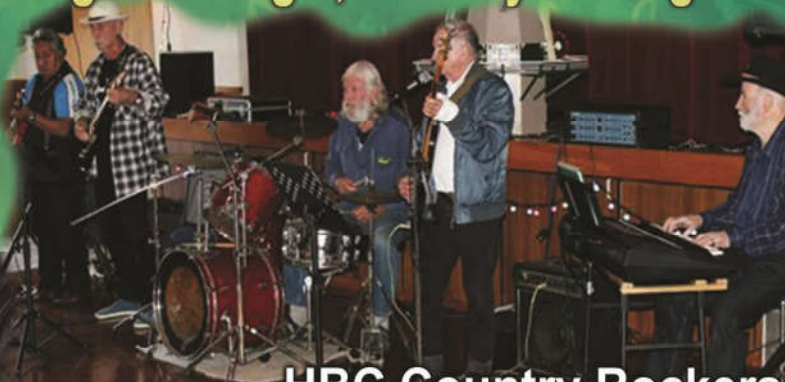


Showcase 2021

A Fantastic night of Magic, comedy & song



MC David Pomeroy



HBC Country Rockers



Vegas & Lopez

Dress up for
St Paddy's and WIN!!



Colin Paris



The McSweeney Brothers

Mon 1st March 6.15pm

Restaurant from 5.30pm

Cocktail hour with Theo Kroon 6.15pm

Pt Chev RSA. Raffles. Entry \$10/\$5



Landscape and Daffodils
 painted c.1929 by Gwen Creamer (nee Lovatt) 1911-2008

This gorgeous painting was created by Gwen Creamer, mother of Royce our cocktail pianist. What a talented family! Gwen came from a large family of 12 siblings. Her father Charles ran a fruit-canning business in Whangarei before founding a successful sawmill, and her mother Mary was a foundation member of the city's Baptist church and sat on the boards of many important local societies. Thanks' for this Royce, we all hope your hip replacement goes well and you are playing for us again, soon.

Ten Years Ago



Patron David Hartnell MNZM's induction to the *Walk of Stars* on 20 Feb 2011. (From L to R) Mike 'Spike' Walker, Barbie Davidson, Karen Davy, Guy Cater, Tom Sharplin, Larry Morris, Gray Bartlett and Paul TT.

Others who also performed on the night; Paul Bennett, Anthony Utama, Keith Leggett, Margaret McIvor, Neil Williamson, Pete McGregor, Mick Peck, and Bruce King.

Bully Hayes

1829 – 31 March 1877

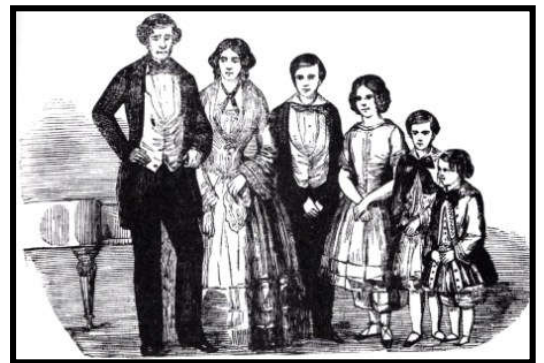
Linked to one virtue and a thousand crimes Tomas Browne

George Buckingham may have originally arrived in Sydney as a convict from Liverpool. He opened in Australia's first permanent theatre, the *Theatre Royal*, in 1832. 5 years later George performed at the *Argyle Rooms* in Adelaide then became actor-manager at Melbourne's *Theatre Royal* in 1842, which quickly attracted drunken, rowdy and uncouth audiences. In 1843 he opened a theatre in Geelong which failed on its first night when the leading lady failed to turn up and the tiered seating collapsed.



In late 1843 Buckingham arrived in Auckland with his family; his wife Ann, Ann Jr. (5) and George Jr. (3). After converting the *Long Room* of the *Royal Hotel* into a venue, George, plus the Thompsons and the Harrolds, opened on Boxing night with two plays and a musical interlude. The season was not well attended and it soon became obvious that Auckland's discerning society did not approve of theatre presented in a pub.

George and his friends immediately set to constructing a purpose-built building on Shorthand Street and named it the *Fitzroy Theatre* after the then Governor, Robert Fitzroy. It opened on 12 February 1844 to good houses and was soon renamed *The Royal Victoria*. After an argument over wages, the Thompsons and the Harolds left and opened their own theatre in an old store on Queen Street, also calling it the *Royal Victoria*! It quickly went bust! In April, Buckingham reopened his theatre to full houses and the Harrolds and Mrs. Thompson soon returned. Sadly the economic depression was taking hold and audiences dwindled. In November *The Royal Victoria* closed and eventually became a grocery warehouse. George opened the *Venetian Saloon* coffee house presenting musical evenings. Six more children were born between 1844 and 1858; Rosa, Walter, Conrad, Henry, Emily and Arthur.



Mr and Mrs Harrold went on to lead a varied company of entertainers at *Thompson's Rooms* on High Street. It was also a venue for minstrel shows, exhibitions and, on Sundays, it was converted into a church. In 1854 Auckland's first motion picture was shown there. *Thompson's Rooms* slowly fell into disuse until 1858 when it and 50 nearby houses were destroyed by fire.

THEATRE ROYAL, LYTTELTON.	
Lessee and Manager, MR. FOLEY.	
Under the direction of Mrs. W. H. FOLEY.	
LAST NIGHT OF OTHELLO!	
THURSDAY, DECEMBER 17th,	
Will be presented, for the last time in Canterbury, Shakspeare's magnificent tragedy of	
O T H E L L O !	
Othello Mr. BRADWELL.
Iago Mr. HENRISS.
Desdemona Miss A. SUTTON.
Emilia Mrs. W. H. FOLEY.
To conclude with, by particular desire, the musical tragico-comical extravaganza entitled	
BOMBASTES FURIOSO.	
Doors open at 7 o'clock, the performance to commence at a quarter to 8 precisely.	
PRICES AS USUAL.	

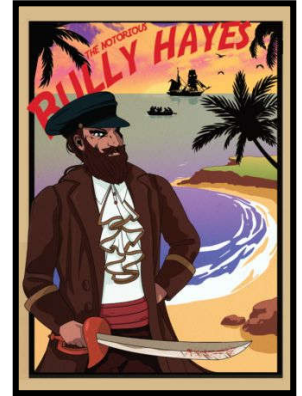
Catherine Foley (b. Huggins) arrived in Nelson in 1855 with the *Victoria Circus*, after having toured the goldfields of California and Australia. She jumped ahead to Auckland with a small side-show, including a Bengal tiger and a double-headed goat, which she set up on *Wynyard Pier*. Catherine persuaded George Buckingham to appear with her in a season of plays to be presented in the small *Military Theatre* at the *Auckland Barracks*, with a number of soldiers from the Regiment as supporting actors. Her first production opened in November and the hall was crammed to overflowing. Three weeks later her husband William Foley arrived in town with the circus and both productions enjoyed great success.

Early in the new year Foley and Buckingham erected a new *Theatre Royal* in Victoria Street East and made a rushed visit to Sydney to recruit a group of professional actors. It opened in March 1856, without George, and the Foley's left for Wellington a month later. Catherine and William soon separated and he returned to Australia.



Enter **William Henry 'Bully' Hayes**. After touring New South Wales as the manager of a circus, Bully sailed into Port Chalmers in September 1862 on the *Cincinnati*, a ship immediately condemned as unseaworthy and converted into a coal barge. Also on board were the *Buckingham Variety Company* which Hayes had managed in Australia after the death of George and Ann Buckingham. The company were soon engaged to perform at the *Theatre Royal* in Dunedin but alas, competition from the *San Francisco Minstrels* and *Catherine Foley* soon saw them following the gold circuit to Clyde where *The Buckingham Family* performed at the *United States Saloon*.

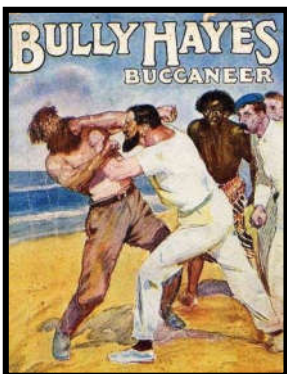
In January 1863 they established themselves at the *Provincial Hotel* at Arrowtown but Bully soon inveigled a few locals to help him build a sod structure with a canvas roof and he named it the *Prince of Wales Hotel*. He brought in a stock of booze, a few dancing girls and persuaded 19-year-old Rosetta Buckingham to come and live there, possibly because she was 3-months pregnant to him. Thus started a war between the *Provincial* and the *Prince of Wales* Hotels. When it was revealed that Bully had lost an ear in a brawl after being found cheating in a card game, the Buckingham's wrote and presented a farce about the incident which played to full houses. Bully was furious! He would often stand on a table and enthral his customers with songs and yarns about his adventures in China, the Americas and sailing the South Seas. He could apparently speak German, French and Spanish fluently.



Prince of Wales Hotel & Theatre.
Vocal and Instrumental Music every
Evening by talented artistes.
W. H. HAYES, Proprietor.
W. H. H. has great pleasure in informing
the public that the inimitable Thatcher
and Madame Vitelli will shortly make their
first appearance in this township, at
The "Prince of Wales Hotel".

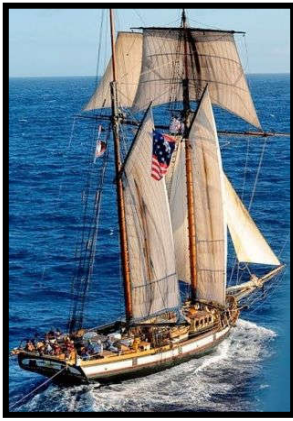
Jackson Barry was another captain who made a good living touring the goldfields, giving lectures in pubs. He came to Cromwell in 1862 and set up as a butcher, he was elected Mayor but quickly gave both away and begun a series of successful lectures; *Forty Years of Colonial Experience*. For the next few years he moved about New Zealand and Australia before settling in Queenstown to manage the *Prince of Wales Hotel*.

Bully next booked balladeer Charles Thatcher during Thatcher's first tour of the country, but storms flooded out the nearby gold mines and the season was poorly attended. When both hotels were unroofed and creditors began to present their bills, Bully and Rosetta snuck off to Riverton for the birth of their daughter. Lake Hayes is indirectly named for Bully Hayes; originally it was called Hay's Lake after the first person to sail the lake, adventurer Donald Hay.



Hayes had been born in Cleveland, Ohio, in 1829; a thriving port on Lake Erie. He was one of three sons of Henry Hayes Snr, a barge operator who also ran a liquor saloon. Young Hayes worked for his father until he was 18 then began crewing the gold rush run, from New York to California. After 6 years he became third mate and part owner of the *Canton*, sailing from New York to the gold-rush ports in Australia. He also carried a cargo of notions; mouth-organs, pocket knives and trinkets which the miners snapped up. After a few trips to Tasmania, carrying lumber, the *Canton* sailed to Singapore where she was sold and Hayes returned to San Francisco. Here he went into a partnership with a successful gold-miner and purchased the barque *Otranto*.

Hayes now had his master's ticket and captained the *Otranto* to the China coast with a cargo of notions, then he arranged to transport a load of Chinese coolies from Shantau, east of Hong Kong, to Singapore. He then sold the *Otranto* and re-purchased the *Canton*, renaming it *CW Bradley Jr*, and sailed a cargo to Hong Kong. Back in Singapore Hayes borrowed \$3,000, loaded a quantity of ships stores, and sailed away without paying, heading for Jakarta, Indonesia's capital city. Continuing his trick of purchasing goods from trusting suppliers and not paying for them, Hayes set off for Australia. In Perth he converted the *CW Bradley Jr* to carry gold prospectors on the Fremantle-Adelaide run.



Henry was a large man who used intimidation against his crew, although he could be very charming if he chose to be. In Adelaide he built up more debts until Singapore chandlers seized his ship. Hayes married the widow Amelia Littleton, a 24 year old shop keeper, and bought shares in the *Star of the North* which the pair lived on for 5 months until he was bankrupted again. Rather than pay their creditors, Henry and Amelia escaped to Melbourne where Henry gained the command of the *Orestes* in September 1858 and captained it to Canada. He was thrown off the ship in Honolulu for swindling passengers then he and Amelia took passage to San Francisco. Here the pair set up home while Henry purchased the *Ellenita* and loaded it with a cargo obtained by fraud. Escaping his creditors he set off for Hawaii where he bartered beans, potatoes and onions for sugar and coconut oil.

Soon after departing the *Ellenita* began to leak badly when the pitch seal melted in the heat, and she was abandoned 70 miles from Samoa; the passengers and crew escaping on a raft and lifeboat. During the night they were separated and the lifeboat, containing 3 women, 3 children and 6 men, made landfall at a village where natives stole most of their belongings. Eventually the party made their way to Apia where they were repatriated to Sydney. The raft eventually landed on Wallis Island, 450 km west of Samoa. Around this time Henry earned his nickname, 'Bully', actually 'Bulli', a Samoan word meaning 'evasive'. Actually, every source that you read about Hayes tells a different story, elusive indeed!



In Sydney, Bully was jailed for two days for debt then bankrupted again! He became the agent to Pablo Fanque's circus, *The Alhambra Waggish Marque*. The real Pablo was an English born Negro who founded the first non-white circus in Britain. He is best known for *The Beatles* song *Being for the Benefit of Mr. Kite!*, based on John Lennon's poster for Fanque's *Circus Royal*.

'For the benefit of Mr. Kite, there will be a show tonight on trampoline.
The Hendersons will all be there, late of Pablo Fanques Fair. What a scene!
Over men and horses, hoops and garters, lastly through a hogshead of real fire!'

For the record, John Henderson was a wire-walker, equestrian, trampoline artist and clown who, with his wife Agnes, travelled throughout Europe during the 1840s and 1850s. William Kite was Pablo's riding master and also a tightrope walker. As a member of the *Order of Ancient Shepherds* Pablo often assisted families in times of illness or death. The Australian Fanque was a tightrope walker who made his debut in Melbourne in 1857 and died destitute in Sydney 12 years later. Back then it was common for overseas performers to use the names of internationally well known entertainers. No copyrite laws at that time!

Bully became master of the *Launceston*, carting coal from Newcastle to Bombay. Returning with a load of sugar, coffee and rice (unpaid for), the ship and cargo were sold in Java and Bully arrived back in Sydney where he became the manager of the *Buckingham Variety Company* in 1862. We have already looked at their adventures in Dunedin and the Otago region.

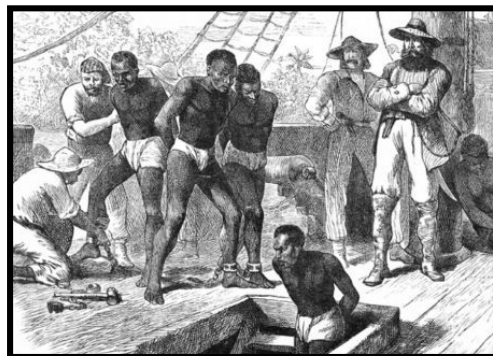


After the birth of his daughter, Bully and the Buckinghams had an idea to tour China. Hayes journeyed to Newcastle in early 1864, 'acquired' the *Black Diamond* and together with Rosa, baby Adalaida, George Buckingham and 15 year old nurse Mary Cowley, he headed for Nelson. Stopping into Auckland to sell a cargo of coal they narrowly escaping their debtors who chased them out of the Waitemata harbour. On 19 August 1864, while sailing a small yacht near Nelson, a sudden squall capsized the craft and all but Bully drowned. Debtors seized the *Black Diamond* and he rejoined the *Buckingham Troupe* in Lyttleton performing around the area.

In Akaroa, Bully met Helen Murray and offered her a position in the troupe. After attempting to seduce her he was arrested in Nelson for rape but was soon released when no evidence was put forward.

In Wellington, Hayes acquired the schooner *Shamrock* and sailed her to Fiji, returning with a cargo of oranges, Lemons, coconuts, pigs and notions. In July 1865 he married Emily Butler, a barmaid from Lyttelton. Next we hear of Bully in Whanganui with the *Rona*, where some of his passengers were drowned trying to cross the river bar in a dingy. The *Rona* quickly took off.

From 1867 he based himself in Samoa with his schooners, the *Rona*, *Samoa* and *Leonora*, settling at Apia with Emily, their twin daughters, Leonora and Laurina (born 1866), and son Fred. Bully earned a living trading beads, old clothing and weapons for tortoise shells, sandalwood and bêche-de-mer (sea cucumber), a delicacy used in Chinese cuisine and medicine. The Pacific Islanders quickly become addicted to American plug tobacco which was plentiful and cheap.



Bully continued to obtain goods on credit and not pay for them, then took to black-birding, a cruel practice of enticing natives on board with promises of inter-island cruises or a friendly meal. He would then sail off and sell them to the sugar and cotton plantations of Queensland and Fiji, where they would be made to work for their travel and food expenses. Another unpleasant trick was kidnapping island chiefs or their families and demanding a ransom of trade goods.

A Melbourne doctor James Murray had come up with the trick of having his men reverse their collars, carry black books under their arms and going ashore disguised as missionaries. When the congregation was assembled to hear the word of God, the good doctor flashed his guns, drove the islanders into his boat and bolted them under his ship's hatches.

By 1874 Hayes had set up eight trading stations in the Ellice and Marshall Islands. When the *Leonora* was wrecked, Hayes purchased the schooner *Arabia*. In 1875 he was arrested on Guam, for helping political prisoners to escape, incarcerated in a Manila prison for 9 months then banished to San Francisco. *Arabia* sailed away with all his possessions on board and was never seen again.

On 31 March 1877, while sailing on the *Lotus* near Ascension Island, the cook Peter Radeck (Dutch Pete), who Hayes bullied relentlessly, murdered him and threw the body overboard. John Rowe in his 1929 book for children *Bully Hayes, Slave Trader* described the moment, 'Thud! The tiller, wielded with both hands by his ex-mate, descended with sickening force upon his head, smashing it like an egg shell.' No one was concerned, in fact the cook was treated as a hero. Hayes was believed to have buried treasure following the wreck of the *Leonora* in 1874 but nothing has ever found. His son Fred later took over the family business.

I have had to leave out many of Bully Hayes adventures but can recommend Frank Clune's book *Captain Bully Hayes* for many more stories. Hayes has a memorial at Akaroa, near Christchurch, *The Bully Hayes Restaurant and Bar*. In 2020 a number of customers suggested that the venue change it's name but after trying out a few, the restaurant went back to calling itself *Bully Hayes*!



Days of the Week



Sunday

The old Norse goddess **Sunna** was the ruler of peace, fertility, rain and sunshine. The Greeks called him **Helios**, the Romans named him **Sol** and the Egyptians called him **Ra**.



Thursday

Thor is the Norse god of thunder, lightning and storms. Relates to the Roman god **Jovis** and the Greek **Dios**. Ruled by the planet **Jupiter**.



Monday

Mani is **Sunna's** Brother. He is the god of water and associated with love, repetitive cycles and unattainable beauty. The Romans called her **Luna** and the Greeks **Selene**.



Friday

Frige is the wife of Woden and is associated with foresight, wisdom, love and sex. She corresponds to the Roman **Venus** and the Greek **Aphrodite**. Relates to the planet **Venus**.



Tuesday

Tiw was the Norse one-handed god associated with single combat, justice and treaties. Romans called him **Mars** and the Greeks **Ars**. Tuesday relates to the planet **Mars**.



Saturday

Saturn was the Roman God of plenty, wealth and agriculture. The Greeks call him **Kronos**. Ruled by the planet **Saturn**.



Wednesday

Woden was the Norse God of wisdom, healing, poetry, Magic, travel and death. The Greeks called him **Hermes** and the Romans **Mercuris**. The day relates to the planet **Mercury**.



Week

The word **week** comes from the Common Germanic **wik** meaning to turn, change or move.

Angela Taverner

You take your challenges in life and you run with them!



Life in the travel industry was not easy in 2020. Angela tells me that the *House of Travel*, which she has worked with since 2017, has shut half their shops, laid off 70% of their staff and asked the rest to work 3 days a week. When we spoke at Christmas she was planning to take a break and head for Honolulu where a friend had asked her to manage a hotel. The joy of dual citizenship.

Angela Louise Taverner was born on 6 April 1967 to Alice and Moss Taverner, Morrinsville dairy farmers. She has a younger sister Julie, who now works in administration for *St John's Ambulance* and everyone agrees is not the best at holding a tune! Angela's parents were aware of their daughter's talent when she was 3 and were amazed; there was no history of singing in the family.

Angela went to a small country school called *Te Puninga Primary* where her teacher advised her parents to take their 8 year old to Avis Ellison for voice lessons. Avis coached the *Morrinsville Little Theatre* and *Matamata Operatic Society* and soon had Angela singing in their productions, performing in the chorus with Rob Guest in *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ Superstar*. In September 1980 Angela appeared in *Annie* for the *Hamilton Operatic Society*.



As a teenager she continued her education at *Morrinsville Intermediate* then *Morrinsville College*, where she studied music by correspondence, being the only serious musician in the school. She learned the trombone and was delighted when big-band leader and fellow trombonist Roger Fox visited the school for a weekend workshop and encouraged her singing. Leaving at the beginning of 6th form she headed for Auckland and joined Lew Pryme's *Fuller's Entertainment*

Bureau along with his cadre of Rob Guest, Derek Metzger and Mark Williams. Lew got her working with *Diamond Lil* at the tender age of 16.

In 1986 Angela was the youngest cast member on the *Truck & Bus* national tour of *Pirates of Penzance* with Andy Anderson and George Henare. The next year she was nominated for the *VAC Rising Star Award* but lost out to dancers Keryn & Harley Dale. At least she got to sit next to Rob Muldoon who she said was lovely and, 'later I got to see him in the *Rocky Horror Picture Show*. He was really funny!'



After a general audition for Raymond Hawthorn at the *Mercury Theatre*, it was suggested that she had a good voice for opera so she took lessons with Francis Wilson, at that time founder of *Operacorp* and coach for both the *Mercury* and *National Opera Company*. Angela took a chorus role in *Lucia Di Lammermoor* (1988) and the soprano part of Zerlina in *Don Giovanni* (1989).

She headed to *Indiana University* in the USA to study for a *Bachelor of Music* degree, specialising in *Opera Performance*. Sadly she never received any *Arts Council* funding but she did receive \$10,000 support from *Rayonier Forests NZ* and \$1000 from the *Morrinsville Arts Council*. Local concerts raised funds and later she received a partial scholarship from *Indiana*. To keep ahead of her massive expenses, she worked up to 60 hours a week in hospitality. Her parents helped out as well.



In 1992 Angela secured a leading role in the *Indiana University Opera Theatre* revival of *1600 Pennsylvania Avenue* at the *Kennedy Center* in Washington. The 1976 musical, with music by Leonard Bernstein and book and lyrics by Alan Jay Lerner, originally ran to only seven performances on Broadway and was Bernstein's last original score. The revival was also brief.

Back in New Zealand in 1994, she joined *Auckland Opera*, which soon became *Opera New Zealand*, and sang lead roles in *Rigoletto* (1994), *Lucia Di Lammermoor* (1996) and *Gianni Schicchi* (1998). She also appeared at *Opera in The Park* in 1995 and 1996.

Angela returned to America in 1999 and got a New York agent and a part time job at the health spa of the *Peninsula Hotel* on 5th Avenue where she welcomed many famous celebrities such as Sean Connery, George Clooney, Julia Roberts and Tim Robbins. Angela had time to attend auditions, take singing lessons and also to take breaks when singing gigs were offered. And international work did turn up; in Spain, Africa, Asia, the Middle East, Australia, Italy and the USA. In Auckland her agent was Pamela Wright of *Operabase*.



In 2000 Kiwi clothing company *Trelise Cooper* sponsored a NZ tour with Angela, Simon O'Neill and Raylene Brown, giving them each \$5,000 worth of clothing. The show *Out of New York* was put together by Francis Wilson, Angela's music teacher, who also accompanied the trio on piano.

It was while living in New York in 2001 that the *One World Trade Centre* twin towers were brought down by two hijacked *Boeing 767* aeroplanes; Angela was working 5 miles away. She moved to California where she managed the spa at the *Ritz-Carlton Hotel*. After two years of illness she decided that now would be a good time to retire from singing and in 2003 she took over the huge *Woodlands Spa* in Pennsylvania and flew around the states as an executive. She lived in Las Vegas for 8 years then based herself in Texas and Reno.

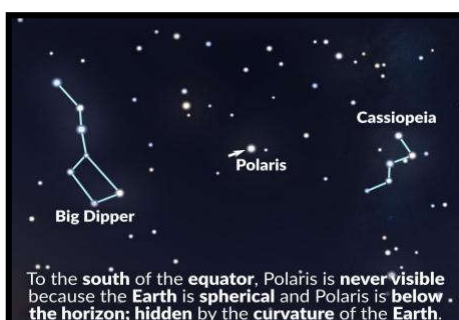


In November 2016 she decided to return home, the relationship with her partner had run its course and her parents were now in their late 70s. Angela managed the family farm while the oldies took a break in Mt Maunganui and she took a fantastic job with *House of Travel* which enabled her to travel around the world leading groups of young kiwi adventurers. I have seen her in photos at Egypt, China, Vietnam, Paris and Peru. Nice work if you can get it!

Her niece and nephews, Regan (29), Rachel (20) and Josh (19), who are grown up now; show no interest in taking up singing. Says Angela, 'I look at what the kids have today, *YouTube* for instance, we didn't have that.

It's easier to market yourself today. If I want me to sing something, you can email the words and an MP3. I'm so used to live music and today it's all in a can!

Look up!



Earth's axis helps determine the North Star. Currently the axis points toward a star called *Polaris*. Once called 'stella polaris' meaning 'polar star', *Polaris* is the outermost star in the handle of the *Little Dipper*. Unfortunately we can't see *Polaris* in New Zealand. At the Earth's equator it appears on the horizon and any further south disappears from view.



Christian Malietoa-Brown

Christian Malietoa-Brown is the leader of the *Klapa Samoana Vocal Ensemble*, founded in 2011. Klapa is an a capella style of singing which has its origins in Croatia. It has found an empathy with Pacific island cultures with its similar aspects, particularly the love of family, land, music and food. *Klapa Samoana* has performed in New Zealand at functions for the *Croatian Ambassador for the Pacific*, various New Zealand members of parliament and the Prime Minister of Croatia. The Kiwi-Samoan group visited Croatia in 2015 and 2018, singing traditional Croatian songs in Croatian.

28 year old Christian managed *National Party* candidate Agnes Loheni's 2020 election contest but she was defeated by the Labour incumbent by a final margin of 19,396 votes. He recently ran for a position on the Māngere-Ōtāhuhu local board as an independent after former member Dr. Anae Neru Leavasa won the Takanini electorate seat for Labour in 2020. Christian said his main focus, if elected, will be the removal of cycleways and concrete bollards around the Mangere town centre.

'If *Auckland Transport* doesn't remove them, I will organise an event to remove them myself, they are elitist and bordering on racism. The money that's been wasted on these could go to much better things for the community.'

Sadly, he did not win the vote. Further than that, he is planning big and wants to be New Zealand's first prime minister of Pacific descent, starting with campaigning for the 2023 elections to take a seat for National as their candidate for Māngere.

Malietoa-Brown and his brother recently performed in America and Europe, stopping off in India to volunteer for a time at Mother Teresa's orphanage. He says proudly, 'our success has been so big that we have a square named after us in Croatia and are in the process of getting honorary Croatian citizenship.'



Variety is the Spice of Life

The newsletter of the Variety Artists Club of New Zealand Inc.

All the news that fits!

vac.org.nz

Freda Du Faur

16 Sept 1882 - 13 Sept 1935

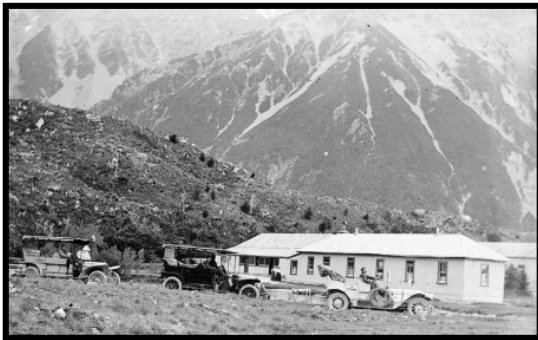
From my childhood I never saw a distant range without longing to know what lay on the other side.



Emmeline Freda Du Faur was the first woman to climb New Zealand's tallest mountain, Aoraki/Mt. Cook. She never lived here but was one of the first female high mountaineers known to be active in New Zealand. She had been born in Sydney, Australia on 16 September 1882 to Blanche (b. Woolley) and Eccleston Du Faur, a land agent and patron of the arts. He founded the *NSW Academy of Arts* in 1878 and when it became the *National Art Gallery* in 1887, he was the first President. Freda had 2 older brothers; Guy and Bertie. A third brother, Frederick, died soon after birth, echoing the deaths of Eccleston's first wife Augusta and their son Eccleston Jr.

Freda's family lived near the *Ku-ring-gai Chase National Park* where, as a young woman, she taught herself to rock-climb. Freda was home schooled then attended the *Sydney Grammar School for Girls*. At the age of 21 she studied nursing at the *Redfern Homeopathic Hospital* but found the work emotionally exhausting and retired after suffering a mental breakdown.

She first visited New Zealand with her father to attend the 1906 *International Exhibition* in Christchurch where he was exhibiting photographs and looking to purchase works for the *National Art Gallery*. At the *New South Wales Court* Freda was able to view her fathers images of *Ku-ring-gai and the Blue Mountains*, but it was in the *West Coast Hall* that she first saw photographs of Mt. Cook and the Southern Alps region. was amazed!



Eccleston returned to Sydney and Freda set off for the Alps; a train journey to Timaru then inland to Fairley where the next day she took a stagecoach to Tekapo. Another overnight stay and a reservation via pigeon post saw her soon settling in at the original *Hermitage Hotel*, a 13 room building at the foot of the Mueller Glacier. The foundations were blocks of cement set in kerosene tins, the framework was held together with number 8 fencing wire and the sun-dried bricks were excavated from the front yard where the hole formed a small lake.



Freda had to cut her visit short and return to Sydney when her mother became ill; Blanch passed away on 3 Dec 1906. Freda received a £2,000 inheritance in 1908 from her spinster aunt Emmeline Woolley, a concert pianist, music teacher and composer who had founded *St Cecilia's Choir* and was involved in setting up *Sydney University's Woman's College*.

Freda used her independent income to travel. Over four seasons she made many first ascents and notable climbs. A second trip in 1908 led to her introduction to guide Peter Graham who agreed to teach her rope work and add snow and ice climbing to her climbing skills. She returned in 1909 to climb Mt. Sealy then in 1910 she spent three months at the *Dupain Institute of Physical Education* in Sydney doing physical training with Muriel Cadogan who later became her partner. By now Freda was taking climbing seriously. In November

1910 Muriel joined Freda at the Hermitage for her greatest challenge.

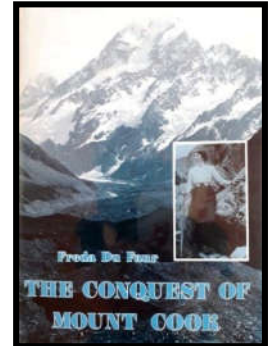
The summit of Mt. Cook, New Zealand's highest peak, was first climbed on Christmas Day 1894; 16 years later, on 3 December 1910, Freda became the first woman to reach the top. She was 28 years old. Her guides were Peter and Alex Graham; the ascent took six hours. Sadly Freda's *Kodak* camera, which had earlier been damaged by a kea, jammed and images of the climb were lost, although Peter recorded the scenery later during another climb. Freda described the moment, 'I gained the summit ... feeling very little, very lonely and much inclined to cry.'



In the same season she climbed Mt. De la Beche, Mt. Green and was the first person to climb Mt. Chudleigh. In 1911 she scaled a virgin peak now named after her, Mt. Du Faur. She also made the first ascents of Mts. Nazomi and Dampier and made the second ascents of Mts. Tasman and Lendenfeld. In her final season she made first ascents of Mt. Pibrac and Mt. Cadogan, both of which she named. Perhaps her most notable climb was when she made the first grand traverse of all three peaks of Mt. Cook. This is now regarded as a classic climb of the Southern Alps and continues to be associated with Du Faur's name. Her climbing party made the first traverse of Mt. Sefton.

On one climb, left alone while her guides cut steps in the snow, she heard strange sounds, like voices whispering to her. It caused her to question her place in life and she stopped climbing soon after.

Joanna Harper, the first woman into the Mt Cook area, travelled to the face of the *Tasman Glacier* in 1873. *Anna Glacier* was named after Anna van Lendenfeld and the *Forest Ross Glacier* is named after Forrestina Ross. Climbing quickly became a feminist pastime; in 1906 Fanny Workman brandished a banner bearing, 'Votes for Women' on her climbs in the Himalayas. Many people commented that the female body was unsuited to climbing but in fact one of the major problems for women was clothing. Felicite Carrel's attempt to climb the *Matterhorn* was halted just below the summit when strong winds blew her crinoline over her head. In the mid 1890s Lissie Le Blond left her skirt at the beginning of a traverse and returned for it later, rather than shock the Swiss.



Freda compromised on dress, wearing a skirt to just below the knee, over knickerbockers and long puttees. She often shared a tent with her guides and ignored public criticism of what was then seen as improper behaviour. To preserve her reputation she often took a third person to act as porter, an extra burden on her expenses.



Freda and Muriel moved to England in 1914 intending to climb in the European Alps, Canada and Himalayas but WW1 prevented their plans. The male orientated *Alpine Club of England* refused to accept Freda as a member and she declined to join the lesser *Ladies Alpine Club*. She purchased a house in Pinner and supported the war cause, billeting refugees. Both women joined the *London Society for Women's Suffrage* and were able to see 8 million British women gain the vote in 1918. Freda published her book *The Conquest of Mount Cook* in London in 1915.

After the war, Spanish Influenza struck Britain and the women returned to Australia where Muriel planned to study Medicine but they found the colonial attitudes stifling and in late 1920 they returned in Britain. This time Freda purchased a home in Bournemouth where she took up painting and Muriel became fascinated with the *Theosophical Society* and studied body work at the *Swedish Institute*.

In June 1929 Muriel suffered a mental breakdown and was placed in a private hospital under the care of a doctor who separated them and drugged Muriel. Muriel's sister Beryl sailed to England to bring Muriel back to Australia against her wishes. Muriel committed suicide on a cargo boat off the coast of France. Freda was devastated and returned to Australia where she suffered from depression at the loss of Muriel, her failure to climb in Europe and she began hearing voices.



In 1935 Freda met with Sydney lawyer Marie Byles to work out her will. Although Marie was 18 years younger than Freda they had much in common. Marie had climbed Mt. Cook in 1929, was a vegetarian, had a suffragette upbringing and was a follower of Mahatma Gandhi. In 1924 she became the first registered woman lawyer in NSW. They both loved poetry and believed in the power of nature to heal both itself and human beings. Freda could not console herself with her failures and in her conversations with Marie she often discussed life and death. Marie, although against suicide, would quote Peter Pan. 'To die would be an awfully big adventure.'

Freda did believe in an afterlife but was not convinced that it would be better that the one she was already in. Nevertheless, on 13 September 1935, she fatally poisoned herself with carbon monoxide 5 days before her 53rd birthday. There was no memorial service and her grave in *Manly Cemetery* remained unmarked until 2006 when a group of New Zealander climbers planted a greywacke memorial stone and a plaque commemorating her alpine achievements. She is remembered as an early lesbian feminist and a notable mountaineer.

Marie continued to climb, write and do conservation work. When a foot injury finally stopped her walking long distances she studied spirituality and meditation to find ways of dealing with her pain. In 1967 an intruder attacked her and broke her jaw and skull and 3 years later she retired and handed her house to the National trust. She died in 1979 at the age of 79. She would often state, 'All mountaineers are insane especially women mountaineers.'

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Johnny Watson Recalled

15 July 1933 – 22 Feb 2016

Five years ago Johnny Watson left us with many fond memories. He is missed greatly by the *Variety Artists Club* and the *Auckland Jazz and Blues Club*, his many friends and all those who knew him. Time slips away so fast, five years has gone in a wink. RIP Jazz Man Johnny. XXX



It was a sunny day and we had to sit indoors with the curtains drawn because of Michael Jackson's vitiligo. The poor guy looked awful, really frail and ill. He was wearing make-up that looked like it had been applied by a maniac; it was all over the place. His nose was covered with a sticking plaster which kept what was left of it attached to his face. He sat there, not really saying anything, just giving off waves of discomfort the way some people give off an air of confidence. I somehow got the impression he hadn't eaten a meal around other people for a very long time, certainly he wouldn't eat anything we served up. He brought his own chef with him but didn't eat anything. After a while he got up from the table without a word and disappeared. We finally found him, two hours later, in a cottage in the grounds of Woodside where my housekeeper lived; she was sitting there watching Michael quietly playing video games with her eleven-year-old son. For whatever reason, he couldn't seem to cope with adult company at all.

Elton John

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Bouquets and Brickbats

Email them to the VAC Newsletter editor...

michaelcolonna@outlook.com



Bub and Nen Wehi

Bub QSM: 3 Feb 1934 - 1 Aug 2016

Nen MNZM QSM: 1929 - 5 Feb 2011

What is kapa haka? Kapa haka is about family.

What does it take to gather a large group of diverse Māori individuals and turn them into an prize winning troupe? *Te Waka Huia* recorded with *Crowded House*, won first prize at the *Aotearoa Māori Festival of Performing Arts* three times and toured internationally. This is a love story with a very intricate plot, presenting two young East Coast Māori who were fated to come together and create two of our most successful cultural groups.



Ngapo 'Bub' Wehi, said to be the godfather of kapa haka, was born on 3 February 1934 at Waioeka, 42km south of Opotiki, a village heavily influenced by two Ringatu prophets, Te Kooti and Rua Kenana. Bub's grandfather Te Wehi-o-te-Rangi was a cousin of Rua and an expert with taiaha and wero (challenge); one of the last to perform wero naked. The marae was originally opened in 1888 by Te Kooti.

Bub was the eldest of 15 children born to Tuwhiti and Kaa Wehi and only discovered his real Christian name when he started at *Kutarere Primary School* at age 5. His father played clarinet and sax in a local Opotiki band and operated heavy road machinery around the district, sometimes taking Bub with him to stoke the fire for smoko and cook the evening meals for the gang. Bub went to *Waioeka Native School* and *Opotiki College* and, while not excelling at school, he was good at playing Tennis and Rugby.

Leaving college after his 4th form he took an office job at the *Opotiki Bus Station*. One day Bub was captivated by a young Māori woman getting off a bus from Gisborne and she was later a speaker at a *Commonwealth Covenant Church* function. It was love at first sight! She was **Muriel Pimea Te Ua**, 4 years older than Bub. Pimea's grandmother gave her the pet name 'canary' but it came out 'nenary' which was eventually shortened to 'Nen'! When Bub discovered that Pimea was moving to Wellington he arranged to study there and found a job at the shoe factory where she worked. The two lonely young people grew inseparable.

When Nen's mother Taru (b. Kingi) became ill, Nen begged to return home and care for her but church elders refused but they relented when Taru died. Bub followed Nen and arrived in Gisborne just in time to find her at the bus station about to board a bus to Auckland; she had not received his love letters. Destiny ruled and they decided that from that moment on they would be together. Bob found farm work and they met secretly.

Nen's uncle Te Kani Te Ua was tribal leader and the older brother of Nen's father Tapeta; both men were great orators and had immense mana. Aunt Ani was the past leader of the *Kahungunu Māori Concert Party* which had toured New Zealand during *WW1* raising funds for the *Māori Contingent*. Te Kani married Sir Apirana Ngata's daughter and was a founder of the *Waihirere Māori Club* that won the *Te Matatini National Kapa Haka Festival* five times. Nen, being the oldest child, was sent to live with Te Kani as a child to be taught the family knowledge, including music and cultural performance.



When Bub was refused entry into a top Gisborne tennis club he offered to play their top member for membership, won the match and became the first Māori club member. Nen offered a deal; she would watch Bub play sport if he watched her at the *Waihirere Māori Club*.

Nen's concert party practiced at the *Parihimanuhi Marae* at Waihirere, a small community 16km inland from Gisborne. The village had many talented musical families, the *Kini Quartet* for one, and the *Rhythm and Vines* music festival is now located nearby. It was the winter of 1952 before Bub summoned up the courage to attend a practice and he was invited inside by the leader Bill Kerekere, a follower of Tuini Ngawai's style of combining modern jazz tunes with Māori lyrics.

For the next year Bub attended Sunday morning practice, sitting in the corner without joining in. He was invited to serve food and do cleaning duties. That is the Māori way; start at the back and slowly move to the front! Bub watched all the songs and movements and was finally asked to stand in the back row on his own until one day he was offered a position in the senior group.

In September 1953, a regional cultural competition was held at the *Gisborne Opera House* and a new trophy was created. Nen was group leader and Bub was eventually elevated to the 2nd row; the group won the *Tamararo Shield*. They won it again in 1955 and 1958. The club performed for fundraising and at celebrations and tangi in the region.



Bub and Nen married on 4 July 1954 and after her asthmatic father died the couple took over the duties of raising Nen's brothers, then began to build a family of their own; Karen, Vicki, Richard (Boy), Wiremu, John and Pimia. Bub found work at the *Kaiti Freezing Works* for 12 years then moved to Gisborne's *Eastland Port* for 16 years, a job with more flexible hours. To supplement his income, especially when the wharves were on strike, he and his children contracted to a vineyard. Bub became a *Māori Welfare* officer, a *Māori Warden* and *Justice of the Peace*, often being called upon to settle disputes.

In 1961 the *Waihirere Māori Club* was invited to Ngaruawahia to commemorate King Koroki's Coronation and they have attended annually ever since. By 1962 it was becoming increasingly difficult to attract new members so the club took a lease on a large cabaret in Gisborne called *The Ritz* but it didn't improve matters. Bub and Nen joined the *Mormon Kapa Haka* team and helped them win the *Tamararo Shield* from 1961–63, then an invitation to perform before Queen Elizabeth 2 at the 1963 Waitangi celebrations became the encouragement needed to pull *Waihirere* back together; old members returned and the group practised 4 nights a week.

Bill Kerekere was offered a job with *Radio NZ* in 1965 and moved to Wellington, passing leadership of *Waihirere* to Bub and Nen. They composed original songs with a simple 3 chord structure and a slower tempo; Nen wrote the music and Bub the lyrics. They soon moved rehearsals back to Waihirere and focused on creating a tight community of performers. Bub was asked to perform the wero but was uncertain of the moves so he was instructed to find a pool and immerse himself naked three times. On emerging he had a clear picture of the choreography and taiaha moves.



The club did well in the *Tamararo* competitions, won it again in 1966 and for the next decade were the annual overall aggregate winners. When King Koroki died the club performed at his tangi at Turangawaiwai and a few days later they performed at the coronation of Queen Te Atairangikaahu. *Waihirere* were central to the 1970 *James Cook Bicentennial* celebrations during the visit of Queen Elizabeth 2. Bub was asked to do the wero at the opening and the pair were invited to dine with the Queen on board the ship *HMS Britannia*.

Although there were at least 13 regional kapa haka competitions, it was not until 1972 that a national event was held, called *The New Zealand Polynesian Festival*. The *Waihirere Māori Club* took out the competition which qualified them to attend the first *South Pacific Festival of Arts* in Suva, Fiji. There they performed nine shows, four of which were open air concerts.

Later that year Bub and Nen were invited to join the *New Zealand Māori Company* visit to America with a large group chosen from 25 tribal groups. In New York they played the *Palace Theatre* but critics slammed the show and their tour was cut short. They soon realised that their failure was not due to their skill as performers and they should not allow the Māori culture to become Americanised so as to gain acceptance. *Waihirere* won the national festival again in 1978 and attended the 1980 *South Pacific Arts Festival*. Nen decided to retire but first the group joined in fundraising to build a new dining hall on the marae, which was opened in 1981.

After Bub's father died, the Wehis moved to Auckland to look after Bub's mother. Bub got a transfer and was given a *Māori Affairs* house in Devonport, then the whānau asked the pair to start a new concert party. Bub arranged for them to play at the *Hotel Intercontinental* five nights a week with the group getting the door takings. Soon they decided to enter competitions with other Auckland kapa haka groups and christened their group *Te Waka Huia* (a carved box holding precious objects).



When Bub's job with *Māori Affairs* was restructured and the house sold, the family moved to Henderson and he taught *Te Reo* at *AIT Māori Studies*. The Wehis were invited to put together a team to accompany the *Te Māori* art exhibition to New York and organised a 10 member troupe to travel with Brendan Dougan and Gray Bartlett around the USA and Canada. After performing at the *Metropolitan Museum* Bub and Nen put forward a proposal to do something similar at *Auckland Museum* and formed *Pounamu Enterprises* to present 2 shows a day there, paid solely from door sales and donations. Initially

only six performers staged the show but more were soon added. The museum was less than supportive and there were problems with cultural insensitivity, but eventually things were ironed out and *Te Waka Huia* went on to perform there for 14 years until the museum contracted the show to *Te Kawautikiti Trust*, a Ngati Whatua group.



Te Waka Huia won the 1986 Auckland regional competitions and began busking in local pubs and shopping centres to fund the trip to the Christchurch finals, where they took first place. This gave them a position at the *5th South Pacific Festival of Arts* in Townsville. More offers began to come their way. They attended the 1988 Olympic games in South Korea, then were invited to perform at the *Auckland Town Hall* concert to welcome the return of *Te Māori*. *Air New Zealand* asked them to welcome their inaugural flight to Frankfurt and perform at a tourist trade show four times a day. 10 of the group travelled to Germany and on the way home visited a number of European cities.

Bub and Nan took song writing seriously. After honing a work they would present it to the group; if only a few hands were raised the song went into the bin! Sometimes, if the couple had surpassed themselves, everybody would stand and applaud, then the group would spend hours memorizing it until everyone was word perfect. Bub had a saying, 'repetition is the mother of skill.' The messages in their waiata covered many themes including; love, politics, culture and controversial subjects such as child abuse and family violence. Many are now classics. In 1992

they paid tribute to the Māori Queen with a waiata called *Te Mokopuna-o-Te-Motu* (*The Granddaughter of the Nation*) and took out the national competitions in Ngaruawahia.

Waiata often use well known melodies and this was not a problem until the 1980s when television began broadcasting the competitions and producers refused to allow any songs that infringed copyrite. Kapa haka teams now work with *APRA* to obtain permissions. In 1996 *Te Waka Huia* performed their version of *The Lion King* song *The Circle of Life* with the blessing of Elton John.



Bub spoke often of *ihi* (personal magnetism) as being central to all kapa haka performance. 'We must excite that which is inside us to bring forth this special state. The intense body movement, the wiri (shake) of the hands, the tune and even the silences between the songs give power to the haka, creating wehi (fear, awe) and wana (excitement). Nowadays the themes of the haka are social or political; composing a haka can take up to a year of thought, debate, research and seeking divine revelation. In 1992 the haka was *You are your own Destroyer! You are Your own Exterminator!* a comment on Māori health issues such as smoking, diabetes, asthma, heart-disease and high blood pressure. Bub commented, 'no food, drink or tobacco smoke enters our mouths by accident.'



Bub once said, 'I had no qualms about raising an issue that Pakeha might see as contentious or even derogatory. Neither was I scared to castigate our own people who sit blindly and do nothing, yet they continually blame historical grievances or others for our predicaments. Relying on others to help us is a good thing but we must participate and take the lead.'

In 1992 *Te Waka Huia* was approached by Tim Finn to perform on the *Crowded House* album *Together Alone*. Performing the song *Together Alone* won *Te Waka Huia* the 1994 national championships. In 1993 they joined forces with *The New Zealand Youth Choir* to create a piece for the 1996 *World Choral Symposium* at the *Sydney Opera House*. An

album of Bub and Nen's songs was produced with a R&B backing track. Called *Pounamu: I Te Timatanga* it was released in 2003 and one of its tracks appeared on the *True Colours* CD compiled for the *2003 Rugby World Cup*. In 2009 *Te Waka Huia* attended the *Venice Biennale* and they later performed at the *2010 World Expo* in China.

After many years of rehearsing in school classrooms and community halls, the group finally found a permanent home at the *University of Auckland Waipapa Marae*. They later moved to the *MIT Marae* in Otara. By now they had 5 performance teams: *Te Waka Huia* (a large competition orientated team), *Te Mana Huia* (an overflow group), *Pounamu* (the museum group formed to entertain and educate), *Pounamu Huia* (drawing members from the performing arts school) and in 2004 *Te Ropu Awhina* was created as a performance group for students studying the *Pounamu Performing Arts* kapa haka course at Auckland University. This was created on 1989 as a tertiary education provider offering a *Diploma in Māori Performing Arts* and was accredited by *NZQA* in 1995.



Pounamu were often called on to perform for tourists at large hotels, such as the *Sheraton*, the *Regent* and the *Hyatt*, and to welcome large groups on cruise ships and at the *Auckland Airport*. They were often asked to travel overseas; in 1990 they performed in front of the *Taj Mahal* in India. *ACC* flew them to Nairobi in 1994 to promote an upcoming international safety conference to New Zealand. They welcomed Nelson Mandela to Auckland (1995) and gave powhiri to Michael Jackson (1996), his sister Janet (1998) and Bill Clinton (1999). Rapper *Snoop Doggy Dog* made them all official members of his *Dog* family in 1998.

After the millennium, accolades began to flow in. In 2001 the Wehis were given an *Honorary Doctorate in Performing Arts* from Massey University, the first time this was awarded. Nen received the 2002 *Queen's Service Medal* and was given the *MNZM* posthumously in 2011; Bub received his *QSM* at the same ceremony. At the inaugural *Māori Music Awards* in 2007 the pair were honoured with the *Waiaata Māori Lifetime Contribution Award*, alongside Tui and Missy Teka and Howard Morrison. A 2011 issue of kapa haka postage stamps used the groups image. The Wehi biography *Ka Mau Te Wehi* written by Bradford Haami was published in 2013.



Bub lectured at the *Auckland University Department of Māori Studies*, founding a 3 year kapa haka course which became compulsory for all dance and drama students. Nen's health deteriorated and the pair pulled out of public appearances from 2009, the children took over Bubs tutorials and leadership of *Te Waka Huia* went to Tapeta and Annette Wehi. Nen passed away on 5 February 2011, Bub became

enfeebled by Parkinson's and joined her on 1 Aug 2016.

Such influence did the pair have that by 2020, 9 of the 21 teams in the Auckland region finals were tutored by past members of *Te Waka Huia* and *Pounamu*. New groups sprung up throughout New Zealand and Australia and many of them now compete regionally and nationally.

Do You Really Need a Circus Agent?

Kim Campbell



Is an agent necessary in this day of DIY marketing and social media? I spoke with two circus agencies, *Applause Entertainment* and *Talent & Productions*, to see what advice and insight they could give. *Applause Entertainment* is based out of Melbourne and has been around since 2005 providing variety entertainment for corporate and private events. *Talent & Productions* has been situated in Monaco since 2004.

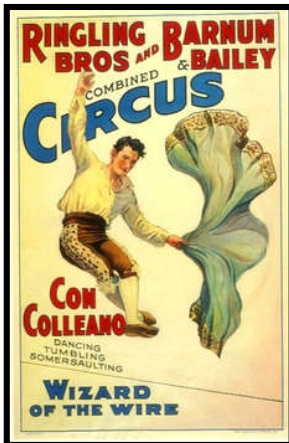
Kim Campbell: How necessary is it to have an agent in the circus world these days?

Applause Entertainment: Performers can do it themselves, however they are often operating on a very creative wavelength and their time frames and response rates are not helpful in sealing a gig. Their marketing material often needs updating. There are however some standout exceptions. A good agent who knows the right events to pitch your act for, taking into consideration all the safety, insurance and performance requirements, will ultimately ensure that the performer's, client's and audiences' needs are all being met.

Talent & Productions: Times have changed. Before the internet era we were not talking about agent or agencies, but about impresarios. These professionals represented just a few artists. At that time there were only photographs and the impresario's talk, and his name did the rest. Nowadays many circus artists manage their own careers. Often good acts will tour the circus festivals. They don't need an agent as participation in circus festivals will be enough to promote them in the circus business. Nevertheless, performers who want to open up their business to something other than circus will need an agent. An agent will also have links to television shows, amusement parks, event companies etc.



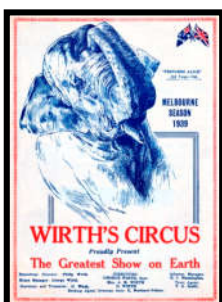
KC: How much more work can an agency get for their artists?



AE: The quality of promotional material plays a huge part. Good images and videos are required to sell an act. Then it will depend on the market and the act itself being marketable. The type of act also plays a part; acts requiring rigging or large amounts of space are more expensive so they are harder to sell than ground acts.

T&P: It all depends on the artist and the agent. Some agents are really well connected in some countries and can develop a huge market for you. On the other hand, some agents have exclusivity with some clients and if the artists want to work there they will have no choice other than going through these specified agents.

KC: What level does the act need to be at to qualify for an agent?



AE: They need to be professional, which means having great, clean and up-to-date promo, high level skills, and good costumes and makeup. They also need *Public Liability Insurance*. They can still be in training or just starting out, as long as they are covered.

T&P: Not much is required as long as you can speak several languages, use a computer and have good artistic sense and communication skills.

KC: How can a circus artist find an agent?

AE: Word of mouth is always a good starting point. Ask which agent is getting artists the good gigs and looking after their artists. Reaching out with good promotion geared towards helping the agent sell their act efficiently, and timely and clear communication, is always considered favourably.

T&P: Look at well known agencies that have been in the business for a while. Then it is all about Google search. We ask all performers to send us a video link by email then we watch the act, looking for originality. It can be the act, the requisite, the costume or the presentation. In the event business we are not looking for high skills performers like someone who can juggle with nine rings, but originality or themed acts.

KC: Do agencies sign contracts with circus performers for their services?



AE: Some agents will only act as the broker between the performer and contracts are signed by the performer and client. With our agency we sign on behalf of the performer delivering the service.

T&P: We always negotiate contracts ourselves and we also have our own made by international lawyers.

KC: What percentage does an agency usually keep of the performers income?

AE: Usually anywhere from 15% – 30%.

T&P: We add 15% to 20% on top of the artists fee.

KC: How do you know if an agent/agency is any good?

AE: Does the agency care about the performer and their needs? Do they provide secure and clean green rooms? In short – do they care about the needs of their performers? Do they pay on time? For the industry, are they doing regular, professional work with great results?

T&P: Reputation speaks for itself. Check how long the agency has been in the business, what kind of clients it has, when it pays (if it does) ...

.....

Keith Leggett

VAC President & Vice President numerous times between 1978 and 1999, 1986 Scroll of Honour, 1996 Benny, 2012 Certificate Of Achievement.



Where Are You From?

Stephen Carr



Zion National Park rises out of south-western Utah like a dreamscape painting. It has always been one of my favourite parks. And from the looks of it, *Zion* has become a huge draw for a large segment of the earth's population. Europeans and huge groups of Asians fill the parking lots and vistas. I rarely heard the English language spoken, except by the hired help. As we hiked up *Zion Narrows* it began to dawn on me that you could distinguish between many nationalities by the way they comport themselves while visiting our national parks.

Let's start with the Germans. German tourists tend to act like they own the place. They storm through our parks with their eyes set defiantly on the horizon and push aside anything that gets in their path. It appeared to us that a German vacation in the Southwest must be a contest whose goal is to visit as many national parks and monuments as rapidly as possible.

The Asians have a completely different philosophy about travel. Their vacations are centred around buses. Get off the bus, snap a picture, get back on the bus and keep doing that until it's time to eat and bed down for the night. Asians don't hike. They like to smoke lots of cigarettes and move in tightly-knit bands of twenty or thirty.

The French tend to stand out because they wear the latest in colourful outdoor garb and are apparently incapable of walking a straight line. They meander along a trail like a shiny river cutting its way through a sandstone canyon. They will walk right into you like you aren't even there and then look at you as if to say, 'Who let you in here?'

The Swiss seem completely oblivious to any human activity but their own. When you pass a Swiss couple on the trail they look right through you. They do not want, or need, anyone's help and have been known to walk off steep ledges rather than ask for directions.

What separates the Scandinavians from the rest of the travelling world is their insatiable desire to search out some watery place where they can get naked and frolic. They are friendly, courteous and generally quite pleasing to the eye.



The British are the best. They take days to walk a few hundred feet because they stop to look at everything and then get lost in deep conversations about birds, beer or how much the last meal cost. They talk to everybody who goes by and I think we should pay them to be the official greeters at all our national parks.

The Australians are the easiest to spot because the whole concept of rain gear has been lost on our cousins from *Down Under*. They wear garbage bags whenever it starts raining. They also seem to be the happiest people you see on the trail and often the loudest. They laugh boisterously and lurch about the trail like they are playing a roving game of rugby. You can usually hear them coming from a mile away.

And that just leaves the Americans. We Americans tend to stay in three places when we visit their national parks: our mobile home, the *Visitors Centre* gift shop and the scenic overlook. It's a good thing that so many people from other countries come to the Southwest because if we only allowed Americans inside you'd never see a soul on a backcountry trail. In fact, there would be no reason to build any trails. We are definitely not a nation of hikers.

Don't Get Your Meat Where You Get Your Bread And Butter

A *Stuff* investigation has uncovered allegations, by women and *LGBTQIA+* people, of harassment by male managers, promoters and fellow entertainers. Extraordinary admissions and apologies have come from two of the best-known names in New Zealand's Music industry while many more are diving for cover! An open letter has been published by 7 women vocalists asking the industry to stop treating them as 'fuck-buddies'.



Paul McKessar, business partner at *CRS*, the management company which represents Brooke Fraser, Bennee, Nathan Haines and Tash Sultana and agent **Scott Maclachlan**, who discovered Lorde and *Solo3 Mio*, have admitted to years of sexual harassment and harmful behaviour. McKessar has been stood down from the management company he co-founded and has also resigned as a director of *CRS Management*.

In an recent *Instagram* post, McKessar wrote, 'I am truly sorry for the pain I caused my clients Possum Plows and Lydia Cole. There's no excuse for crossing professional boundaries.' He has handed back his *AMA 2020 Manager of the Year Award* and apologised. Singer-songwriters Plows and Cole said they were upset he chose to apologise to the public first. Cole said his email did not address his behaviour towards her and was 'just flattery'.

Possum Plows and Lydia Cole said they were upset he chose to apologise to the public first. Cole said his email did not address his behaviour towards her and was 'just flattery'.

Possum Plows said that after the end of a year-long sexual relationship with McKessar, her business relationship with him collapsed. Lydia Cole said she broke off her business relationship with him in 2015 after an 'alcohol-fuelled, sexually-charged encounter' at his Morningside studios. 'I wouldn't go anywhere or meet anyone without him saying it was okay. I depended on him so much for my career, I didn't have the autonomy to call him out on the relationship. Leaving wasn't an option and neither was telling anyone about what was happening. Paul is extremely charismatic, well connected and well liked.



Scott Maclachlan, the man who discovered Lorde at the age of 13 and took her to international superstardom, has lost his position as Senior Vice President at *Warner Australasia* and is banned from their offices and gigs. He admits that he had been guilty of stupid, insensitive and ignorant comments to women in the industry including asking them if they wanted sex with him and making comments about their bodies. He was let go from *Warner Australasia* following a 2018 sexual harassment investigation but stayed with the company as an A & R specialist in Auckland. In late August 2019 he was asked not to attend a Sydney gig despite being the manager of one of the acts.

Amy Goldsmith, a former employee at *Saiko Management*, which Maclachlan founded in 2013, said he also sexually harassed and emotionally manipulated her while she worked for him. 'He would comment on my body and ask whether I wanted to kiss him. Most of the time I just told him to shut up.' Maclachlan has admitted her claims are true. He has admitted years of harmful behaviour and said he was receiving treatment for alcoholism and intensive psychotherapy. 'I do accept the harmful impact of my past behaviour and I try every day to repair the damage and to prevent it happening again.'

Ellie (surname withheld) described years of harassment by local and international artists as well as those in management and music media. 'I've had local artists asking me for threesomes. I've had international managers ask me to give them hand jobs. I've had a tour manager try to kiss me.' Ellie said the harassment had been going on, 'for as long as I've been working in music' and that the industry's small size in New Zealand meant women who wanted to keep their careers knew they couldn't complain without the fear of losing their jobs.'

An unnamed source told *Stuff*, 'Our industry relies heavily on networking and connections. We have a culture of sweeping things under the rug, often leaving the burden of change to the victims. I think a lot of behaviour has gone unchecked because many of us, myself included, accept or downplay it as an industry norm.'

'Teresa Patterson, Chairperson of the *Music Managers Forum*, said they have had a *Code of Conduct* in place since 2015. 'The purpose of the code is to encourage professional and ethical behaviour from our members.' *The Forum*, along with a number of other music industry bodies, helped found *SoundCheck Aotearoa* in November 2020.

Campbell Smith, McKessar's partner at *CRS*, recognised that the company had not met standards 'to provide a safe environment to our clients'. He said *CRS* would be working with *SoundCheck Aotearoa*, 'in building a safe and inclusive culture for the music industry'. He has appointed an independent investigator to conduct a review of workplace practices and the culture at *CRS*. To Plows and Cole he unreservedly apologised. 'This should not have happened to you, and I am determined to take steps to ensure other artists and people working in our industry are treated with respect.'

Anna Coddington, Bic Runga, Anika Moa, Lorde, Tami Neilson, Hollie Smith and Mel Parsons have issued an open letter to the music Industry



'It's difficult, if not impossible, to create art without allowing yourself to be vulnerable and emotional. It is part of an artist's job to feel deeply in order to make something worth listening to. People in the music industry are working in conditions where emotions are high, hours may be long, green rooms may be small, and alcohol is often used as a way to pass the time. We're all passionate about music and regularly in awe of the talent around us. But if the artist's job is to feel deeply and be vulnerable enough to create moving music, yours must be to help them professionally and personally, without crossing boundaries and taking advantage of them.'

'Men in the music industry operate in a safety-in-numbers scenario. Young women stepping fresh into the music industry do not have that. Yes, it's a hard knocks career choice. Everyone needs to be ready to have their ego checked and confidence crushed, or the opposite – great success, fans at their feet, whatever. Either way, artists are up for some head-messing times and need to learn to deal with that, hopefully with good support around them. What nobody should have to deal with ever – under any circumstance – is sexual harassment.'

'Right now is an opportunity to assess yourself honestly and reflect on how you conduct yourself in those environments. Make use of the various resources and procedures being put in place by *SoundCheck Aotearoa* to educate yourself and change your behaviour. This goes for everyone, industry-wide. We need better behaviour from those who hold power.

- Learn about boundaries and consent. If you can't operate within those boundaries don't operate.
- Do not accept the transgression of those boundaries from anyone you work with.
- If you see or hear something don't let it slide.
- Check on people. If you suspect someone is being made to feel uncomfortable – ask them if they're OK.
- If someone tells you a behaviour is not acceptable to them, no matter how small, don't get defensive – learn from it.
- Speak to professionals who can help you achieve these goals – there are plenty. Do not rely on musicians and others in your own industry to teach you. That is unpaid labour and surprise – we aren't psychologists or HR pros and probably don't even have the tools you really need.
- Don't make public statements without taking private action.



TWO DIVAS

FEATURING EDWINA
THORNE
AND MOLLY MCGEE

7:30 PM
SATURDAY 6 MARCH
\$20 DOOR | \$15 PRESALE | \$10 CONC.
HANOVER HALL



DUNEDIN | kaunihera
CITY COUNCIL | a-rohe o
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Magician says Business is Booming in Lockdown

Thanks to Alan Watson and MagicNZ



A professional magician who saw his bookings vanish at the start of the Covid-19 pandemic said demand for his online shows has soared during lockdown. Darren Delaney said the past three months have been his busiest-ever period, despite only being able to perform remotely from his home studio in Lewisham, south-east London. The full-time magician of six years said he made the switch online after the first national lockdown in March caused bookings for his face-to-face shows to disappear within the space of a few days.

'I was scrambling around at the time, thinking how can I cut my living costs because I had no idea when I would work again. Then a friend who works in the telecommunications industry messaged me to say, 'Do you think you can do magic on video conferencing?' My first response was 'I can't see how that will work'. Then shortly after I had contact from a client asking if I could do a show over *Zoom*. It worked surprisingly well.'

Since April the 44-year-old has performed more than 200 shows, to audiences all over the world, through video conferencing platforms. Mr Delaney, whose repertoire includes cabaret-style, close-up and table magic, is able to interact with his online audience in real-time via a laptop. But he has had to adapt to suit the new format. I've had to adapt some tricks. I can't have you pick a card but I can ask you to name a card, for example.'



Mr Delaney, who has been performing magic since the age of nine, said bookings had increased significantly during winter as companies looked for Covid-friendly entertainment for their Christmas parties. 'November to February have been the busiest months I've ever had. In December I don't think there were any days where I did less than four events and there were a couple where I did seven on the same day, which wouldn't be possible pre-lockdown.'

Meanwhile, Nick Einhorn from Hertfordshire, who has been a full-time magician for 25 years, said it was only in October that he started putting together an online show. The 45-year-old said, 'December was great for bookings. The spill over is that there has been enough work for January and February.'

