

WE HAD BEAUTIFUL TIMES

Sappho

*It is clear now
Neither honey nor
the honey bee is
to be mine ... again*

At the commemoration of Sally's life, three days after her packed funeral, her daughter Ruby quoted this fragment of Sappho's poetry in her memorial speech, as one of Sally's favourites.

It certainly was one that Sally returned to time and again in her work. It appeared in *Crow Station* in 1993 and was there again in the last work she completed with Roadworks, *The Antigone Project*.

In the four years following the death of Sally's husband Alan, these words took on a deeply personal meaning for her. It seemed that with the passing of her beloved and honey tongued poet that life had lost all its sweetness. Now in light of her own tragic and untimely death, Sappho's words resonate even more strikingly.

Sally and Alan have left many legacies not the least of which is their daughter, 21 year old Ruby Topo Brunton. In her memorial speech (the full transcript of which is available on the Magdalena Aotearoa website) Ruby talks of the dark times after her father's death and the fading of her mother's light – and yet the darkness coexisted with heated debate about euthanasia, the purposes and necessity of art, and both despair and hopefulness about the state of the world.

Ruby clearly states Sally's wish that a discourse about depression be opened up: *"she truly wanted people to understand that depression is not just a phase, and that conventional treatments do not work for everyone"*.

Ruby spoke of the radio project about depression that Sally had begun with Peter Winter of Radio Free Aotearoa, 107.5 FM; and about discussions with her mother about euthanasia. Sally always described her desire for release as euthanasia rather than suicide, and wanted people to engage in discussion about it, no matter how taboo or difficult a subject it is.

Despite the torment of despair that afflicted Sally, Ruby points out that she still ably supported her in completing her BA Honours degree, and nurtured Ruby's aspirations as a performer and writer in *Project Antigone*.

Sally was not without hope about the world, despite the choice she made to end her own life, and we must remember this as we try to make sense of our great loss. Sally wanted people to 'keep the romance alive', and for

Ruby this means continuing 'their (Red Moles's) legacy of spontaneous, passionate performance, remembering the poetry and theatre scripts and the joy that can come from helping, teaching, learning from and caring for others' and:

"Mum felt my final research essays displayed an enormous amount of hope, and she recognised the importance of believing that another world is possible ... Even when all my research had me believing the world was messed up beyond repair, she would assure me that in my lifetime I would see major changes in the way people think, the spaces they create for themselves to live in and their feelings of solidarity with one another. Part of my role, she said, was to read and research and write and above all to stimulate discussion among people about the state of the world today and how we might imagine the world of the future."

Ruby goes on to share in extremely erudite fashion some of her recent research on this subject. The speech comes with an attached reading list! – a great introduction to political ideas in the 20th and early 21st century. Neither Sally nor Alan could be more proud of the young woman that Ruby has become and the ability she has inherited from them to communicate and inspire.

I am reminded of recent theatrical acts of courage which have moved me: Rita

Matumona's showing at Magdalena Singapore of the *The Lipstick Children*, the film of a play about child prostitution in Indonesia, created under conditions of great danger by the young women themselves; the ongoing work of Lea Espardrillo and the women of PETA in the Mekong Partnership Project; the last *Strange Council* mask workshops that Sally and Deborah Hunt did together with youth from a Salvation Army home in Singapore; the undertaking of Magdalena Antigone in Peru and Colombia in November. We admire and respect so much your insistence on making theatre in your countries where life can be so precarious and the struggle so hard. We look forward to hearing through the international network how the festival went.

And here Helen, Emma and Jess have plans well under way for our National Gathering in Easter. We extend the invitation to all the network and have great hopes for an inspirational event. We look forward to the beginnings of new and exciting work that will be shown at the Gathering, the fresh shoots that will blossom over time with the rich nutrients the Gathering will offer. The draft programme and other information are in this newsletter, and a registration form is included.

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This bird flew into my window on the day of Sal's funeral and after recovering in the lavender it flew off at great speed.

We wish Helen well on her journey to Transit V, in January and anticipate with pleasure the many 'stories to be told' on her return from what will no doubt be another remarkable gathering in Holstebro. Sally was to have gone to Transit with Helen and also Ruby, and her presence will be strongly felt there.

It was typical of Sally that to the end of her days and from the depths of her anguish she still struggled to find answers for herself and for others. In an extraordinary broadcast on depression she did two months before her death with Radio Free Aotearoa (located atop her washing machine in Brighton St) she asks at the end of the piece "What can we do?" She answers herself, "I want to reach out and help others. I want us all to get well. Let us talk to each other now".

Dearest Sally, we did have beautiful times. We all miss you so much and wish you could have stayed. We will keep talking.

Madeline McNamara

Trust News

The last quarter of 2006 has been a busy time for the Trust, dominated by the death of our co-founder and dear friend Sally Rodwell. Letters and emails of condolences have poured in from Magdalena friends all over the world, and also many messages of support and encouragement for the work of Magdalena Aotearoa. It feels more important than ever that we continue this work.

We welcome a new Trustee, Lilicherie McGregor. Lilicherie recently returned from the Odin Teatret, Denmark, where she spent three years as an assistant director and completed her PhD; she contributed a number of articles to this newsletter during that time. Previously, Lilicherie studied and taught at Canterbury, Otago and Waikato Universities. She is now based in Palmerston North as Artist in Residence at Massey University, directing the Summer Shakespeare.

National Gathering co-ordinators Helen Varley Jamieson, Jessica Sutherland and Emma Carter have been hard at work and registration is now open – see the information in this newsletter for more details.

Rejected yet again by Creative New Zealand – this time for the National Gathering – we decided it was time for direct action; a delegation of 5 trustees met with John McDavitt and Helaina Keely, CNZ advisors, in November. We developed a strategy for proposals building up to the international festival, and will meet again in December. However it is frustrating to know that despite our proposals meeting all of the CNZ criteria and objectives and demonstrating strong support from the community, we are still not funded. At the end of the day, it comes down to the whims and preferences of the Panel ...

One conclusion that we've come to is that Magdalena Aotearoa has an image problem. We've tended to focus on the work rather than the "brand", which has contributed to a low level of recognition in the wider arts community. It takes a lot of time, energy and money to address this – meaning less time, energy and money for the actual work – but it seems necessary to make at least some effort to raise awareness of who we are and what kind of work we are supporting.

To this end, a Magdalena Evening was held in Wellington on Thursday 23 November, as an opportunity for people to come and meet the trustees and find out about our activities this year and in the future. Lyne Pringle and Paul Forrest kindly made their Studio available for the event, and about 20 people enjoyed an evening of presentations, networking & mingling. We plan to hold another evening in February.

The Patroness Programme continues, and we warmly thank our wonderful Patrons and Patronesses for their ongoing generosity, which gives us an income independent of the grant lottery. If you are interested in becoming a Patroness, or know someone who might be, please contact the Trust.



Trustees Lilicherie McGregor and Helen Varley Jamieson

The **Magdalena Aotearoa Trust** is a charitable trust which aims to encourage and promote the work of women in the performing arts.

Co-founders

Madeline McNamara & Sally Rodwell

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Newsletter contributions are welcome, but may be edited. Contributions can be emailed to magdalen@actrix.co.nz as an attachment or in the body of an email.

*The deadline for the next issue is
1 February 2007*

Sally Katherine Rodwell,

16.5.1950–15.10.2006

Sally Rodwell was an inspirational teacher, artist and leader who generously shared her passion, energy and creativity. A consummate performer and skilled director, Sally was also a mask-maker, puppeteer, costume maker, writer, illustrator, publisher and film-maker.

Sally's desire to make challenging, funny and different theatre emerged in the early 1970s, and in 1973 she co-founded Red Mole theatre company with Alan Brunton. Red Mole toured nationally, then internationally, and was based in New York for many years. Sally and Alan returned to Wellington in 1987 with their daughter Ruby. Sally became a workshop leader for Hens' Teeth, which over the years presented some of the country's funniest women performers; and in 1994 she founded Roadworks theatre company, embracing other cultures to create rich performances.

Also in 1994, Sally and Madeline McNamara presented their show *Crow Station* at Magdalena '94, a festival of women's performance in Wales. Inspired by the women they met there, Sally and Madeline founded the Magdalena Aotearoa Trust and organised the 1999 Magdalena Aotearoa International Festival of Women's Performance, in Wellington and Paekakariki. This festival initiated a rich and ongoing exchange between New Zealand women theatre artists and our Magdalena sisters around the world.

Issue 26 of the Magdalena Aotearoa newsletter, edited by Sally, was published in September. Sally's editorials give an insight into the breadth of her interests, knowledge and concerns: everything from the sinking of a frigate off Island Bay to the plight of women in the ruins of Baghdad and what happens to obsolete computers, found its way into the newsletter's editorials. Sally was a member of organisations including Peace Movement Aotearoa, the Southern Environmental Association and the Island Bay Residents Association, and she was secretary of the Island Bay Surf Club – a beautiful rehearsal and meeting space.

Another of Sally's projects was the Save Erskine College Trust (SECT), which she co-founded in 1992 to save the historic building from demolition. SECT became the first heritage protection authority under the new Resource Management Act 1991. Years of legal struggles ensued, throughout which Sally worked tirelessly, and a heritage order was finally approved in 1999. SECT continues to work for the preservation of Erskine building and grounds, with the backing of the Friends of Save Erskine College Trust.

The sudden death of her husband and creative collaborator Alan Brunton in 2002 was devastating for Sally, but she continued to work: she gained an ESOL qualification and almost completed a teaching degree; published a book of Alan's poetry and the theatre script *Grooves of Glory*; directed five shows with Roadworks; appeared as The Aleuromancer in *Demeter's Dark Ride – An Attraction*; edited six Magdalena Aotearoa newsletters; taught mask workshops around the world; and she was making radio documentaries about depression, and about West Papua. Her kete was bulging with important documents about creative projects and pressing issues.

Sally was intelligent, prolific, compassionate, inspirational, and – to use a word she often pronounced with great relish – “brilliant!” She will be enormously missed; but her memory, passion and energy will continue to thrive in Magdalena Aotearoa, SECT and many organisations and individuals around the world.

Helen Varley Jamieson

(with thanks to those who contributed and corrected)



Tihei Mauri Ora

Ka nui te mihi... ka nui te tangi
Haere nga mate o te wa, haere ki te po
Hoki wairua mai ra e te Rangatira e,
Haere ki ou Matua, Tipuna e
Haere, haere, haere atu ra
No reira, ka piti hono, tatai hono
Te hunga mate ki te hunga mate
Ka piti hono, tatai hono
Te hunga ora ki te hunga ora
Tena koutou, tena koutou, tena ra tatou katoa

He mihi aroha atu nei kia koutou katoa
Mo ou koutou panui... nga korororero... nga moemoea;
Ou koutou pouritanga... me tatou pouritanga hoki...

Mauri ora!

E kore nga kupu -
Maringi noa, nga roimata,
E kore rawa koe, e warewaretia
I waiho koe to mahi I timata;
Mo matou hei whakamutunga...
Mo ake tonu atu
Moe mai ra Sally, moe mai... moe mai!
Ki a koe Ruby...
Ma te Atua e manaaki, e tiaki mai kia koe e te tamahine,
E nga wa katoa...
Kia kaha... kia maia...
Kia manawanui, kia rangimarie, he aroha hoki kia koe

Much love and gratitude to you all
For the many tributes... the sharing of memories
For sharing your sadness with us...
And us sharing ours with you...
There are no more words to be spoken
All the tears are shed and yet still they flow
You will never be forgotten
For you have left us the work you started;
For us to finish...
For us to continue...
Sleep on Sally, sleep on... sleep on
For Ruby
May the Goddess, keep watch over you, the daughter,
...always...
Be strong Ruby, keep strong always...
Be patient with yourself, be gentle also...
With love for you always...

Dale Ferris

Madeline's Farewell to Sally

Thursday 19 October 2006, Erskine College Chapel



Sally was my friend, performance partner and co-artistic director with me of Magdalena Aotearoa. She was the person who has most deeply influenced my life and work. She was a teacher, mentor and inspirator and I deeply adored her. She was the funniest, most lively, charming, inventive, brilliant, wilful, witty, likable, creative, political, poetic and best dressed person I have ever known. Since Alan's death she was also the saddest and most fragile person I have ever known. I have also not met a mother who remained so consistently in love with her daughter Ruby.

Although living in the USA around the same time, our paths did not cross until we were both in Island Bay. Sally was asked to tutor the Hens' Teeth (women's comedy) workshops. For many of us, it was the first time we learnt to create original comic material from our own lives. My attraction to Sally and then to Red Mole was immense. It satisfied a part of me that I was missing badly after making political and feminist theatre overseas; it was a theatre I had not yet found in Aotearoa. I threw myself at her shamelessly and insisted that I become her friend. We made the nutty *Nobodies* together for *Not Broadcast Quality* – the series of women's performance events we co-produced. *The Nobodies* were homeless hapless nomads who carried their homes on their backs and lived in in-between spaces, women who loved and fought and entertained each other in insalubrious ways and moved on when the OHMS manila envelopes that shot in over the audiences heads, became of such nightmarish proportions that all one could do was pack one's bags and run.

Then two shows with Red Mole, *Comrade Savage* and *Just them Walking*. Touring in Hokianga, Dargaville, Auckland. Realising the influence they had on people in many communities. Live and brilliant musicians, masks, puppetry, costume, poetry, the rituals of the white face, the prop wine was always real! Irresistible theatre. But these days were hard. They missed the "world". The company was smaller now, funding was scarce. They secured Erskine College as a rehearsal studio and dreamt of a centre for performance and international exchange – but then it was to be destroyed. Alan and Sally said NO!! so we all said NO! and joined the Save Erskine College Trust, and saved the building and this beautiful chapel that we are in now with Sally.

It was in this inspirational space that we made *Crow Station*, with Robin Nathan as musical director and performer, Jean McAlister's glorious music and Lisa Maule as designer. We were the remnants of the ancient Sibyls of Cumae and Delphi, ancestors of the female clown. We took this to Magdalena '94 in Cardiff and exploded onto and amongst a splendid collection of women theatre makers from around the world. Later we toured *Crow Station* to Coventry, Berlin and Amsterdam.

In 1997 Sally invited Jill Greenhalgh to New Zealand and with her guidance we planned our own Magdalena festival. With many others, we organised the ridiculously ambitious but ultimately awe inspiring 1999 Magdalena Aotearoa International Festival in Wellington, and Te Ao te

Toha Toha Mohiotanga in Paekakariki. This crazy voyage was beautifully documented by Sally and Alan in the video of the same name. It was a wild project that nearly killed us all, though not Sally – she thrived on it, she loved to work at that energy level. That she couldn't bring that energy to our project since Alan's death was one of the things she was so sad about.

But of course that wasn't true. In the last four years she travelled to Australia, Cuba, Denmark, Norway and Singapore, working tirelessly with Deborah Hunt giving their *Strange Council* mask workshop at Magdalena festivals. She continued to perform, teach, write, organise and be part of the network. It was just that she didn't have the heart for things anymore. She did not see how much she continued to do.

Some of the last performances Sally and I did together were as the Three Magdalenas, with Dale Ferris – a piece of clowning based around a board and a chair and three ancient Magdalenas – three extremely powdery old ladies who knew what happens when a chair decides to attack a board and how to run a meeting. Especially a bicultural one.

And then there was *Demeter's Dark Ride – An Attraction*. Sally played Constanza, the seer, the visionary, the fortune teller in her floury den. The themes of the show were birth, death and regeneration. I hoped her involvement would lift her spirits, and for some moments they did. She was a lore unto herself, inventing a different ending every night, and baking organic fortune cookies every day containing fragments of wisdom, to dispense with each fortune she told.

Through the Magdalena Aotearoa newsletter, Sally inspired our own and the international network with the clarity of her vision and the beauty of her words, her final editorial being one of her finest. Sally referred to Julia Varley's hope that the stories to be told at Transit 5 "... will allow us to meet in a place half way between history and fiction, reality and imagination, truth and falsehood, presenting events we wished had not happened and ones we wished had, inventing a future of dreams, passion, relations, ideals and tangible actions". Sally went on to say:

"Non, je ne regrette rien" sings Edith Piaf, and yet there are many things we regret, both personally and historically, many things we wished we had accomplished, and so much to be done. The world seems to be balanced precariously between actions of violence, hedonism, consumerism and a terrifying depletion of resources, and the possibilities put forward by many brilliant thinkers, activists and artists that there are other ways for humans to live on this planet.

Let us be those brilliant thinkers, activists and artists and find those other ways for humans to live on this planet, inspired by Sally and in her memory.

Madeline McNamara



Sally (left) Sisterloo & Madeline (right) Roberta in Crow Station



Sally & Madeline as the Nobodies



Sally and Madeline with Tii Kouka trustees – seated Katarina Kawana, above her Dale Ferris and at the back Nerissa Te Patu and Parekotuku Moore.

Dear Ruby, Madeline, Helen, Deborah, Lilicherie, Jill and all the very many women to whom Sally meant so much,

I arrived home in Holstebro last night from Odessa and the big smiling coloured image of the face made for the fire engine welcomed me in my garage. Sally and Deborah spent many night hours making this face during the last Holstebro Festuge. I remember Sally sitting in the container, dressed in her stripy clothes, her bowler hat on as always, her hands plastered with paper and glue, laughing and making jokes. In the last years it has been rare to see her concentrated and relaxed, even happy and smiling, tired because of a lot of work but able to sleep at night. I treasure this moment now.

Many women have written to me from all over the world to say how sad they were at hearing the news (Felisa from Uruguay, Roxana from Cuba, Maria from Mexico, Ana from France, Emanuela from Italy...). I was also very sad, although somewhere deep inside I had to admit the courage and necessity of Sally's choice and so feel relief for her.

I really liked Sally. She was generous, ironic, quick, engaged, patient, funny. Oh, so funny – how much she made me laugh with the “Magdalena board and grandmother” scene in Brisbane, Australia! During the last Festuge I truly had a chance to appreciate her silent and detailed work with the Ageless participants and her dedicated companionship as a vulture beside Mr Peanut.

She is present in my thoughts, and alive with all the work and friendship she has achieved. My memory goes back to the Magdalena Festival in '94 when I first met her, to the fresh air she brought from the other side of the world together with marching shoes and hideous birds, then to the Festival in Wellington in '99 where I met Alan making a video and was introduced to the Maori background which meant so much to her, then again to her first visit at the Odin, together with Alan, when she gave the theatre an enormous bark painting which hangs in our music room.

Sally stays in my mind as an example. And she has left us with a last lesson. Sally was a most committed feminist, co-founder and director of Magdalena Aotearoa, strong and independent in her work, a woman who knew how to fight for her own and others' rights, a woman who could stand up for herself and for those she cared for, a woman who could go against the constrictions of time and money to organise festivals and newsletters, nevertheless she was still able to recognise that her life no longer had meaning without the man who was her companion. None of us – close friends and colleagues, daughter and co-dreamers of projects, pupils and co-responsible of festivals or workshops, actors and editors – could fill that space, no matter how hard we tried. As a woman she was not interested in filling that space only thinking of herself. She wanted Alan to be there with her to share all that which she moved and was moved by.

Sally was going to come to the next Transit in January 07. She was going to participate in the experiment of “Women with Big Eyes”. I am still counting on her to help me find a direction for this work. I know she will be there with her special intelligence and sensitivity, with her sense of humour and coherence, her intolerance and enthusiasm, her curiosity and experience, to accompany us along an unidentified creative path.

I hope all of you who lived much closer and who shared ideas and plans for the future with Sally are able to still feel her encouraging presence and do not give up the struggle which is also hers. I hope you are able to keep her alive in your minds and hearts as coloured and smiling as the images she created for us. It is our responsibility to give continuity to what Sally started, to help her live on.

Thinking of all of you, and wishing I could be physically closer right now, to hug each of you very strongly, remembering Sally.

Love,

*Julia Varley
Odin Teatret, Denmark*

Sally was a shining diamond, a warrior, and one of the funniest people I have ever encountered – until she lost her soul four years ago. It was hard to see her living. It is hard to know she has gone.

Jill Greenhalgh
Artistic Director,
The Magdalena Project
Llangrannog, Wales

Dearest Helen and all the friends and colleagues of Sally.

I read about how you took Sally on her last travel as we know of, and I feel she is lucky to have you. I can also clearly imagine the bowler hat on top of the coffin as you ride along the seaside.

The bowler hat, and the works of Sally and Alan, has also been present and important here in Norway, as they presented it at our Porsgrunn International Theatre Festival.

We have in our cafe a picture of us all, the last day that Sally and Alan were here, before they went to Amsterdam. So, I see them every day as I go into the kitchen. And they are seen by many, many others, for all the work they did, that cannot go away, as it stays with us all.

I think of you all, and I light the candles.

Geddy Aniksdal,
Grenland Friteater

What a remarkable creature she was ... such an endlessly inspiring, wacky, brilliant, genuine being.

Nor Hall
USA

For her passion, her honesty, her tenderness, Sally you will stay in my heart ... I wish I could have seen you and hugged you this year.
my love and tears

Silvia Pritz
Buenos Aires

I am very sad that Sally Rodwell has gone. I know she was suffering by Alan's death and she used to try very hard to pull herself together. I always remember her powerful energy.

Ya-Ling Peng
Uhan Shii Theatre Group, Taipei



Sally and Jill Greenhalgh at the 2002 Magdalena Aotearoa AGM in Paekakariki

One time, Sally, after a solo performance at the Odin when I felt terrible and very alone, you came immediately backstage to talk to me, and we smoked a cigarette. You stayed with me until I was feeling better – I was so grateful and will never forget this. I hope we did not let you down in the same way. To me, you are a beacon, of many things, and I salute you, I recall you, and I hold you high in my heart. Thank you for the plumbing of the depths, and the rigour. Your stripes and the way you changed. Now there is another place for you, and a cushioned chair. I aspire to your heights.

Love always

JOANNA RUTH RANDERSON
Brussels

It was so sad to go over to Lychgate to sit with Sally, with Kate and Rose and Madeline and Helen and Dale and think of all the other staunch and brave artists – mainly women – who make up this amazing community of ours, and feel so powerless to have been able to stop Sally's untimely passing.

But it seemed to me that one day, without warning, when Alan died, Sally was catapulted into a deep dark space and though she fought valiantly and though she received visitors, she could find no way out of that painful place.

I first met Sally in 1977 backstage at the Wellington Town Hall after a vigorous fire-eating act for a Split Enz concert, and became the enthusiastic unofficial photographer for the Red Mole cabarets. What a time that was. It was nothing like I had ever seen before – outrageous, challenging and funny. I remember one night Sally and Deb and my sister Jan all wearing pretty well nothing other than a real (dead) fish each. I was so sorry when they left Carmen's balcony and Wellington for places else. My world got greyer in their absence.

Sally was a creative force that's certain, but she was also as practical as she was creative. I don't know how many different jobs she held down at various times, but I remember watching in awe as she worked as a short order chef in the sweltering kitchen of Tin Pan Alley, a hole-in-the-wall dive in Times Square in New York in 1983. As she flung the "eggs and ham" out of big iron pans and flicked pancakes on the griddle, she fed several itinerant New Zealand actors and musicians who turned up – obviously a well-worn habit – and told me what I should make my next film about – in detail, while keeping the "regulars" out in the dining room under control.

In a different and more enlightened time, Sally would not have had to struggle so hard for recognition, and for financial support of her work, but she was ahead of her time, I believe. That she kept doing it, under more and more difficult personal circumstances is testament to her stoic commitment to, and love of, the art of theatre.

Sally shared this love with very many of us in various ways, and it is an understatement to say that she will be greatly missed. I salute Sally's strength and creativity and lament her passing and wish Ruby all the love in the world.

A mighty tree has fallen. A warrior is lying down.

Ka hinga te totara o te wao nui a Tane.

Haere ra, te Rakatira.

Gaylene Preston
Wellington

Leaving the house

look at them looking at us
here at the bottom of the cliff
we didn't see the first one pick up
the first box and move solemnly
to the door we didn't see
how the second and the third
shouldered their bundles
how the fourth hefted a suitcase
and followed them down the path
how the fifth lifted the first
yummy banana box with its
operatic load
how the sixth slung an accordion scrip
and the seventh a blare of posters
rolled up like a trump from Jericho
we didn't realise they were all there
each one detailed to pick up
the pack up we didn't know
how far they had come
how far they would go
how long the line was becoming
as they followed the zigzag down
we didn't know until
we heard the singing and saw
the first one on the last steps
and recognised the alpha wolf
the ants the birds and the soft-eyed cows
émigrés refugees nomads agrarians
strangers looking for a kindly light
trapezistas in violet tights and spangles
pilgrims with seashells in their hats
the hundred and forty companions of Tu

then we knew
and we watched them filing
one after another packing
the hundred and forty boxes
out of the house
down to the road
and in one version they load up
two trucks that are waiting there
and wave farewell to the precious artifacts
but in the other they dance
a saraband and make their adieux
they shoulder the boxes and begin
the northward trip on foot
leaving Tapu Te Ranga in a party
that heads overland for a seaside destination
in the Bay of Plenty
and one that's bound for the shining reefs
of Tamaki Makau Rau
look at us looking at them
and realising with a joyous widening
of passages that have been sad too long
that three carry more than their share
and willingly because three others
the last to come out of the house
have handed over their burdens
and are walking arm in arm
out to where the sun is coming up
on a restart of the present millennium
we're only too pleased to endorse
look at them looking at us now
can we make all of it happen?

Michele Leggott

For Sally, the honour is mine

Birds of Paradise, I remember well
Sitting on our shoulders
Strutting strange ungainly steps as we
We tangoed and we apached
And we knew the Bride
when she used to rock and roll.
And for each show we dyed our hair with henna, black or red.
I miss your low whisper
And your patience with the troubled youth of our times.
Slender feline woman,
The pleasure has been mine,
As I recall you happy and walking up vertical pathways,
I honour your work
Oh yes above all else I honor your work.
And I miss you forever.

Deborah



Solidarity on Sally's departure

MADELINE AMIGA UN FUERTE ABRAZO PARA TI Y PARA TOSAS LAS AOTEAROAS

Amigas Magdalenas Aotearoas, tristemente nosotras como magdalemas pacificas (Lucy, Pilar Susana, Pedro Monika) nos enteramos muy muy tarde del fallecimiento de nuestra queridísima amiga, hermana, compañera Sally, durante el Magdalena Antígona, en Bogotá. Allí le rendimos homenaje a esta gran mujer artista Aotearoa.

Y la tristeza ha sido inmensa, ella ha dejado en nuestros corazones la huella de su amor, de su creatividad, de su humor, y porque no decirlo, también de su tristeza. Ella especialmente me ayudó con sus palabras de fuerza, en el duelo que cargo por el asesinato de mis tres hermanos.

A Sally la he llevado en mi corazón siempre, la quise desde que la conocí en 1994 en Cardiff, desde que la vi en la escena, y compartimos las alegres fiestas de la noche, un amor que fue creciendo con nuestra correspondencia en francés, la quería a ella, a su Alan, y quiero a su Rubi, semilla de una unión amorosa poética mágica, que es singular en este planeta.

A los tres tuve la suerte de conocer en Magdalena Aotearoa y sentirme acogida por ellos, pero lo mejor de todo en esta relación, fue haber tenido la oportunidad tenerlos en mi casa, compartir la mesa, las palabras, y su gusto especial por la vida, acompañarlos en su viaje por Colombia, sus recitales poéticos, sus presentaciones. Su ausencia la siento mucho, quiero resarcirla con mi amor y mi admiración por todas ustedes Aotearoas, que le han dado tanta energía a mi vida desde que conocí la existencia de su Cultura, cada una de ustedes, tiene para mí un significado especial y el recuerdo de nuestra querida Sally se ha repartido en cada una de ustedes amigas Aotearoas.

Yo y mis hermanas, y las compañeras de la Mascara, las acompañamos con el alma y a la vez me acompañó con ustedes hermanas, amigas, compañeras. Y esta sea la ocasión para decirles MUCHAS GRACIAS, por ese amor con que ustedes despidieron a mis hermanos en las playas de su hermoso país que tanto quiero. Gracias amigas por existir y estar tan cerca de mi corazón adolorido. Ojalá que la vida nos vuelva a unir para celebrar la vida y acoger con fuerza a la muerte. Las quiero inmensamente hermanas.

*Pilar Restrepo
Colombia*

MADELINE, MY FRIEND, A BIG HUG TO YOU AND ALL THE AOTEAROA WOMEN

Dear friends of Magdalena Aotearoa,

Very sadly we, Pacific Magdalenas (Lucy, Pilar Susana, Pedro Monika), found out too late about the death of our dearly loved friend, sister and colleague Sally, during Magdalena Antígona in Bogotá. While we were there, we paid tribute to this great woman artist of Aotearoa.

It has been a great sadness; she has left in our hearts the mark of her love, her creativity, her humour, and, if I may say, her sadness too. It was Sally particularly who helped me with her words of strength for the grief I carry after the murder of my three brothers.

I have always carried Sally in my heart. I have loved her ever since I met her in Cardiff in 1994, from the moment I saw her on stage and during our happy parties at night. It is a love that has grown through our correspondence in French. I loved her, her Alan and her Ruby – the seed of a loving, magical and poetic union, something very unique in our planet.

I was fortunate to see all three during Magdalena Aotearoa and be welcomed by them, but the best thing in this relationship was to have the opportunity to welcome them into my home, to share our table, share words and her special love of life, to accompany them on their trip though Colombia, their poetry readings, their presentations. I miss her very much and I wish to fill the void she has left in me with my love and admiration for all you women in Aotearoa. You have filled my life with so much energy since I came in contact with your culture. Each one of you has a special place in my heart, and the memory of our dear Sally is shared with each one of you friends of Aotearoa.

My sisters and I, and my colleagues of La Mascara join you with our souls in your grief. I take also this opportunity to say MUCHAS GRACIAS for the loving way you farewelled my brothers on the beaches of your beautiful country that I so love. Thank you my friends for being there and for being so close to my grieving heart. Let's hope that life brings us together again to celebrate life and to receive death with strength. I love you very much, dear sisters.

*Pilar Restrepo
translated by Ines Ferrer-Bergua*

Spring rain, Beltaine, the renewal of life's energy: on a hill on the coast near Kapati Island, a group of women gather under the full moon. The facilitator of this ceremony challenges our individual responsibility: to walk the talk and ask ourselves daily, "what can I do personally and specifically to make a difference?" One woman pledges to create a children's theatre work on climate change. Another young woman, taiaha in hand, lives in a world that thinks seven generations into the future.

I see our beloved friend Sally's life and death as a challenge to take responsibility for what to accept in this life, and what to take action to change. With her passing and the loosening of the many threads and reigns she held, responsibility passes on to all of us. I am fired by her great political passion and care for the earth. It has been said that political theatre derives from the negative, speaking out against the status quo, saying No. We can stand for what we believe in by saying no, but also by saying Yes. Yes to our artistic communities, yes to making art, yes to giving form to this wild work that must be made, taking responsibility for what must be done. As I vividly recall Sally saying, "She who says, does".

Jessica Sutherland



Sally assists a Strange Council workshop participant at the Holstebro Festuge, Denmark, August 2005

SALLY RODWELL

Siempre llevaré, en lo profundo de mi corazón, los momentos compartidos

Natalia Marcet
Miss Capital Letters
Argentina

I remember puppet shows in dark alley ways and basking lizard like on concrete walls as we explored urban sites and created performance together. I remember her welcoming me and other young, green performers into her beautiful house and thinking inside my head oh my god I'm having a gin with Sally Rodwell from Red Mole!! I remember a Red Mole performance in the Fuel Festival in Hamilton with glitter showers cascading from the ceiling and energy and light shining through the show.

I give thanks for these memories and for the vibrant inspirational woman that is Sally Rodwell.

Vanessa Carnevale
Auckland

Sally was the sort of person that made big and lasting impressions and you didn't have to know her well to know her. Last night I lay in bed and read my latest newsletter, including Sally's editorial so full of her unbelievable creative energy. The loss is indescribable.

My love and thoughts are with the Magdalena family.

Keren Rickard
Gisborne



Hisako Miura, Sally Rodwell and Deborah Hunt, leaders of the Strange Council workshop at Transit IV, Denmark 2004

I remember walking with Sally in the streets of Singapore, and we talked about her sadness and life in very open way like I never talked with her before. I felt how much she is longing to go. I couldn't imagine then this but now I can understand. I am happy that she went with smile.

lots of love

Jadranka Andjelic
Belgrade

I was lucky enough to experience working with Sally on many occasions both in Roadworks and Red Mole; she was a mentor, an inspiration, and a friend, scary, chaotic, funny, charming and just wonderful to know.

Angeline Conoughan
UK

I think the strongest feeling I have out of all this is that we must continue to nurture the creative spirit in all of us. To see that it does not die, but continues to grow. Someone at the service said much the same thing. This is Sally's legacy. I feel this most strongly.

Ann Hunt
Waikanae Beach

Legend: Sally Rodwell

by Lilicherie McGregor

Sally came to the Holstebro Festuge (the Festive week organised by Odin Teatret) in August 2005, to run the *Strange Council* workshop with Deborah Hunt and Hisako Miura. They worked with thirty participants from around the world, teaching them the skills to make huge colourful fantasy masks and costumes for ten days of street and community performances. It was a magic time of creativity, late nights with we three kiwi gals hanging out in the yellow container, specially set up as the mask drying room. Working long into the night on a huge face to be hoisted on high atop a fire engine ladder, with cascades of red and blue material falling to the ground, a giant goddess towering in the sky, for the finale in the park. There were glimmers of happiness in Sally's eyes and smile, we were working hard and enjoying being together.

Returning to Aotearoa after three years at Odin Teatret, I hoped that Sally and I could find a way to make work together, and it seemed it almost was. In the first week of October we began work on Sally's contribution to 'Stories That Must Be Told', the theme for the Magdalena Transit Festival, which she planned to attend in January 2007. We worked in the Surf Club at Island Bay, with its beautiful wooden floor and large windows overlooking the surf, waves and memories lapping all around us. *Legend* was the poem Sally chose to work with. We began to make a physical score for the piece and I brought along a book with photos of labyrinths. We chose one and Sally learnt to create it by walking one foot in front of the other, leaving

footprints in a layer of flour on the floor, going into the centre and then returning out whilst saying the poem. The labyrinth was chosen because of its non-linear qualities, forcing one to concentrate, to try and kill the demons in the brain, by focussing intently on the complexity of the work. Sally said:

"Lilicherie McGregor has taken on an enormous task because I stopped performing about six months ago, because it was not clearing my state of mind and I didn't feel any longer that it was able to completely occupy my imagination ... When I am in this room, I think we worked in this room for over seven years, I hear your voice. And I remember the training and the stiffness in the body that we worked so hard to loosen. And your beautiful voice and how in the middle of some strange yoga posture we would suddenly embrace. People wonder why it has been so hard, and say, 'Why, why can't you pull your socks up? Why can't you get over it? Get on with life'. Well, that was my life. I have never, never been alone before. I have never been so lonely. And the world just passes by. I would always bring music. I would search the library for music that we had never heard before and we would run and move with music. And now I won't listen to the music any more. And you could forget everything. The crumbling houses and lonely streets of Wellington, the friends far off. And bills piling up on the table and beurocracy that is increasingly controlling peoples' lives. And there was this beautiful freedom ... Sometimes Alan gave poems to me in envelopes ... This is a love poem."

Legend

she puts her fingers to her
famous rosebud mouth

2 curves of space that so
intoxicated early travellers
she was legendary
beyond the ohlala mountains
by the end of the 11th century
each word she speaks
in that strange language
burns like solvents in my ear
falling inwardly
into my inwardness

her mm smile reveals
her lovely guile

for years the nomads
desolated cities
with a hundred hands
in total war
against perplexity
but now they sit on skins
in her painted tent and eat fire
from the barbecue
not watching what they do
because their smoky eyes
are locked by default onto her

we walk to the station
without jubilation
the platform lifts itself up
like a monster from a tarpit
– "where are you going"

her arms touch my shoulders
– "home, to the palace"
I look for my entrée
but
white goddess oh all my aspira-
tions come apart like zips

into the dark galactic plain
of night and stars between us
she moans "my city is famous
for its pomegranates"
and now I see
that's why her lips are red!
did I say she was penelope?
oh yes all roads lead
step by step
back from dreams to her

this is unconditional surrender
the train wails departing
the capital of tears
for the open heart of asia
like a hacksaw on a giant's ribs

takka takka
the goddess destroys
what she loves

takka takka
the goddess loves
what she destroys
tak tak ka ka

she enters the irrigated valley
that marvel of engineering
of a previous generation
– was she a dream? – was she unreal?

i should have given her presents
heaps of joys
and snapshots!
(in the only one I kept
that is unmistakably her
she steps out of the windswept
azure
into the frame with a single motion
dispersing bouquets) and

when the future's gone and stars
grow small
'swept by sadness into exile'
there will still be whispers
and eyes will open wide
i dream my life not 'i'
but 'who I am'
i live today and today
and today
oh la la toot toot

Bog be my God

everyone is on their feet
she gave this song to me
i give it back to her
are we married? I hope so

Alan Brunton
Ecstasy, A Bumper Book, 2001



Sally and Josefina Baez in May 2002

Above: Sally in a street performance before Not Broadcast Quality to both advertise it and make a statement about the invisibility of women artists. Madeline remembers< "We paraded thru the streets and at different points stopped and on our hands and knees wrote down in chalk on the pavement the names of women artists thruout history and also the details of the NBQ season at Taki Rua!"



I don't know how to express the inspiration that sally provided for me and i hope that she knew that. i loved working with her. i learnt so many lessons from her that i continue to draw on. she changed my way of being a musician, a performer and as a person. the importance of her outlook inspired many people and her strong presence in our lives will be sadly missed.

Jonny Marks
Mongolia

Kia ora Magdalena Aotearoa,
Drama New Zealand add their voices to the local, national and international 'Greek chorus' of lamentations for the death of Sally Rodwell. We acknowledge her inspiration and dedication over decades of making theatre. A special aroha to Ruby, Madeline and Dale who have been at the heart of the gatherings over this past week to celebrate Sally's life.

Kia Kaha,

Hilari Anderson
Chair, Auckland Branch, DNZ

I arrived in the Magdalena Aotearoa Office fresh out of the airport from the UK in February 1999 to offer my help with the International festival. Sally and Madeline took me under their wing, made me feel welcome, wanted and useful. My memory of Sally, her warmth, her generosity and desire and ability to create spaces in which adventures big and small can bloom has been an inspiration ever since. I feel so sad and my love and thoughts go to you who will miss her from your worlds.
With love

Eileen Haste
Bristol, UK

I would like to thank everyone for sending their condolences and letters filled with stories, memories. The fact that she had such an impact in the world makes it even harder to say good bye. I miss her so much.

Ruby

Unique and Unforeseen Pleasures

Chrissie Butler reports on her recent tour to South East Asia.

Lestary sat on the end of the bench, a short blue dress stretched over her basketball belly. She sat up tall like a dancer, her hands resting on the upper curve. I gestured for her not to get up as I made my greeting and bobbed down beside her. We exchanged names, took each others hands. I said I had three girls. Was this her first? Was she excited? Very, and a little scared. And we smiled a lot, pleased to meet each other. A few hours later after a brief sleep and a walk up the path to check out the first few bands, her brother, Pepenk, who had invited us to this little town in rural east Java to collaborate with the local gamelan group, cornered me and quietly passed on the message that Lestary and her mother would like me to name the new baby.

There are unique and unforeseen pleasures in taking a performance into a different cultural space.

For three weeks in mid September we took the mr sterile assembly to Malaysia, Singapore and Java, Indonesia to play 13 gigs in 21 days. It had taken us 6 months to set up the tour following a few leads from friends and then sending requests for help/interest/assistance into cyberspace. Slowly word spread that this avant-punk cabaret jazz/rock performance influenced four-piece were really coming and gradually people began to approach us until we reached the point where we just couldn't fit in anymore shows.



So carrying little more than our instruments, costumes and face paint, we flew into Kuala Lumpur, Malaysia, having played only 2 gigs in our current line-up, with a new set of material, hoping that our online contacts would meet us at each designated destination. Thankfully the d.i.y community in South East Asia is in good shape and we were never left stranded. We played and were part of some fantastic shows, and the performance element of sterile was greeted with open enthusiasm even by those with no experience of genre bending.

In hindsight the shows themselves occupied only a small part of such an intense tour. Whilst performing, we emotionally launched ourselves at the audience, focussing on playing as well

as we could to a sometimes chaotic mass of bodies only inches away. Whilst at the same time negotiating often hilarious situations as instant friends held mics as the stands collapsed, or we waited for the sound engineer to kill the feedback whilst he found another place in the garden to stick the screw driver in the ground to earth the PA.

But it was the time around the shows that remains the most vivid in my head. Long journeys on trains, buses, and planes, or ridiculous journeys on motor bikes, crammed into bijac's or on the back of flatbed-trucks, our odd luggage constantly a talking point; a starting point for conversations and inevitable exchange. Hours spent over food sharing stories, trying to get a handle on the context of each others lives, each of us eager to shift quickly beyond introductions and find out why we do what we do, what are our motivations and how do they fit into the bigger picture of establishing a network of people forcing and embracing change.

And although now we are home, and once again immersed in family and the day jobs, in rehearsals and song writing, in planning new tours and hosting other artists, the connections remain.

Stella Shine Ramadani was born on October 6th 2006.

For the tour diary and more info on the mr sterile assembly check out: www.skirted.net

Chrissie Butler



◀ *A Magdalena Evening was held in Wellington on Thursday 23rd November, at The Studio in Newtown; the audience are hearing about the workshop led by Jadranka Andjelic and Antonella Diana in July. Another public meeting is planned for February.*

Save Erskine College Trust (SECT):

Friends membership is \$6 per year, and donations are gratefully received.
Email: save.erskin@paradise.net.nz,
5 McKinley Cres., Brooklyn, Wellington
6021, ph: (04) 384 4142

Magdalena Aotearoa National Gathering 2007

Thursday 5 – Tuesday 10 April 2007

Women theatre practitioners from around the country will gather in Wellington next Easter for five intensive days of sharing, learning and exchange, around the theme of giving and receiving feedback.

The programme includes:

- work-in-progress presentations
- giving and receiving feedback about the presentations
- panel discussions
- workshops
- social and networking opportunities

The National Gathering is part of Magdalena Aotearoa's long-term aim to nurture the development of work over time. It is also the beginning of the build-up to the planned second Magdalena Aotearoa International Festival of Women's Performance in 2009.

Giving and receiving constructive criticism and feedback is the main theme of the gathering, as we have recognised that this is something that is often overlooked or not done well. We want to create a supportive environment where we can develop our skills together and learn how to apply these skills in our own practices.

The draft programme (page 15) accommodates eight work-in-progress presentations, each followed by a facilitated discussion with appropriate Responders and the audience. The final programme will be available at the end of February.

Guest presenters and facilitators at the National Gathering include:

Helen Moulder (TBC): Helen kindly interrupts her extensive national tour of *Playing Miss Havisham* to speak to us about her creative process for this and other works. Helen's extensive career includes appearing with Hens' Teeth and winning a Chapmann Tripp award for her role in *Meeting Karpovsky*.

Lyne Pringle and Kilda Northcott: leading senior dance practitioners Lyne and Kilda will talk about their experience of developing the award-winning dance theatre piece *Fishnet* over several years. *Fishnet* explores the role of older women in dance and theatre.

Jo Randerson (TBC): solo performance or ensemble, short stories or playscripts – you name it, Jo's had feedback on it; Jo will share her diverse experiences in the panel discussions.

Mahinarangi Tocker (Ngati Raukawa, Ngati Tuwharetoa, Ngati Maniapoto, Jewish and Celtic ancestry): for more than 20 years, Mahingarangi has been writing music and collaborating on productions including Michael Parmenter's *Jerusalem*; she will lead a practical voice training workshop.

Mel Hamilton: a freelance producer working with companies such as Barbarian Productions, Mel will co-facilitate a workshop called Planning for Development. Mel is also a performer, dancer and yoga practitioner.

Helen Varley Jamieson: co-facilitating Planning for Development is Helen Varley Jamieson, whose credits include producing *Demeter's Dark Ride – An Attraction* and pioneering the field of cyberformance.

Jessica Sutherland: co-director of Ake Ake Theatre Company, Jessica will facilitate the panel discussion on Creating an Ensemble. Jessica has worked with many ensembles creating devised work.

A number of other senior theatre practitioners will be involved as Responders to the work-in-progress presentations; appropriate Responders will be selected for the chosen works-in-progress. All invited artists will be encouraged to participate as much as possible throughout the Gathering.

Panel Discussions

Giving and Receiving Constructive Criticism

Friday Morning

Presenters: **Helen Moulder, Lyne Pringle, Kilda Northcott, Jo Randerson**

This panel discussion will present practitioners' experiences of seeking feedback on their work over a period of time – how they set out to receive the kind of feedback they were looking for, and how they then used this in further development of the work. It will help participants to focus on what they are looking for in feedback and criticism regarding their own work, how to give constructive feedback to others, and what to do with feedback when you get it.

Creating an Ensemble

Monday morning

Facilitator: **Jessica Sutherland**

Panel featuring practitioners from ensembles including some of the presenting artists and guest presenters. How – in the nature of the world that we live in – do we create an ensemble of artists? Do we need to? How is it different or the same as other countries?



Helen Moulder



Jessica Sutherland



Jo Randerson



Kilda Northcott and Lyne Pringle in "Fishnet"

Workshops

Planning for Development

Saturday morning

Convenors: **Mel Hamilton & Helen Varley Jamieson**

In this workshop, participants will create a timeline for the development of their work, identifying key stages and events eg work-in-progress showings, funding deadlines, and resources (including people) that might need to be brought in.

Voice Workshop

Sunday morning

Tutor: **Mahinarangi Tocker**

Using memory, breath and everyday household objects, Mahinarangi Tocker will lead a performative voice workshop to get us all up on our feet and using our bodies.

Information for Participants

Participants at the National Gathering will attend panel discussions, workshops, work-in-progress presentations and discussions and the evening activities. There will be networking opportunities, video screenings, and practical sessions in which you will develop skills that you can apply in your own practice. Participation is open to men and women – the philosophy of Magdalena is about supporting the creative work of women, but not at the exclusion of men.

Catering

Morning/afternoon teas and lunches will be provided for all participants. Group dinners will be organised each night at local restaurants but these are not included in the registration fee.

Accommodation

If you are coming from outside Wellington and need billet accommodation, we will endeavour to help you find something. We can also provide you with information about cheap hostel accommodation nearer the time.

Fees

The schedule of fees is included on the participant registration form. To secure the early bird discount, please send full payment by **31 January 2007**.

Information for Artists wanting to present work-in-progress

Eight works in progress will be selected for presentation; if we receive more than eight proposals, we will select the projects that we believe will benefit the most from the experience. We are more interested in hearing your thoughts and desires for feedback and development than in being told a lot about the actual work.

Presenting artists will pay a reduced fee (\$50 per person) in recognition of your contribution to the Gathering. For your presentation we are offering a space, an audience of informed and supportive peers, the opportunity to invite mentors, a constructive discussion after the presentation, and the potential to develop ongoing relationships with colleagues.

Only minimal technical support can be offered. There will be a sound system, data projector and a few lights in the theatre space – however there will be minimal set-up time so we discourage anything that isn't essential to the presentation.

If you would like to propose a work-in-progress, email magdalen@actrix.co.nz and we will send you a form which you must return by **31 January 2007**. Selections will be made in early February and everyone who has applied will be contacted. The eight groups or individuals will need to pay their fees to confirm their place, and will be consulted about the performance slot and any particular responders that you would like to have at the presentation and discussion. Each presentation will have a double-sided A4 sheet of information in the National Gathering participant packs, in which you can provide any information about the work, and questions for the audience, that will help in gaining useful feedback.

Unfortunately we are not able to assist you with travel costs if you are coming from outside Wellington; however, we can write letters of invitation and support if you are applying to a local funding body, and we have some information about which funds you might be able to apply to. We will also provide assistance in finding accommodation if you require it.

If you propose a work-in-progress but are not selected, the early-bird fee discount will be extended for you until 28 February.

Contact:

Post registration forms to:
Magdalena Aotearoa Trust
PO Box 27-300
WELLINGTON

Make cheques payable to Magdalena Aotearoa Trust
(you will receive a receipt)

Up to date information will be available online:

<http://magdalena.actrix.co.nz>

You can also download the registration form here.

Email: magdalen@actrix.co.nz

Note – our spam filter requires you to respond to an auto-generated email the first time you contact this address if you are not already on our approved list. Please do so, otherwise your email may not be received.

Phone:

Emma Carter: 021 076 5110

Jessica Sutherland: (04) 383 4940, 027 363 1756

Magdalena Aotearoa National Gathering 2007

Thursday 5 – Tuesday 10 April

Newtown Community Centre

Draft Programme subject to change

Thursday 5 April

6pm Registration, mingling with drinks & nibbles
 8pm Formal welcome and introductions
 8.30-10pm Shared meal / entertainment

Friday 6 April

9-9.30am Registration and tea/coffee
 9.30- 12.00 Panel Discussion: Giving & Receiving Constructive Criticism
Presenters: Helen Moulder, Lyne Pringle, Kilda Northcott
 12-1pm lunch
 1-3pm First presentation: work-in-progress, followed by discussion
 3-3.30pm Afternoon tea
 3.30-6pm Second presentation: work-in-progress, discussion
 7.30pm Evening entertainment: Video screenings

Saturday 7 April

9-9.30am House-keeping and tea/coffee
 9.30-12.00 Workshop: Planning for Development
Convenors: Mel Hamilton & Helen Varley Jamieson
 12-1pm lunch
 1-3pm Third presentation: work-in-progress, discussion
 3-3.30pm Afternoon tea
 3.30-6pm Fourth presentation: work-in-progress, discussion
 7.30pm Evening entertainment – open stage

Sunday 8 April

9-9.30am House-keeping and tea/coffee
 9.30-12.00 Workshop: Voice workshop
Tutor: Mahinarangi Tocker
 12-1pm lunch
 1-3pm Fifth presentation: work-in-progress, discussion
 3-3.30pm Afternoon tea
 3.30-6pm Sixth presentation: work-in-progress, discussion
 7.30pm Evening entertainment

Monday 9 April

9-9.30am House-keeping and tea/coffee
 9.30-12.00 Panel Discussion: Creating an Ensemble
 Panel: invited practitioners
Facilitator: Jessica Sutherland
 12-1pm lunch
 1-3pm Seventh presentation: work-in-progress, discussion
 3-3.30pm Afternoon tea
 3.30-6pm Eighth presentation: work-in-progress, discussion
 8pm Closing night party

Tuesday 10 April

9.30-11.00 Closing workshop session: Evaluation of the Gathering
 11-11.30 morning tea
 11.30-1pm Magdalena Aotearoa meeting – future plans and getting involved
 1pm Closing lunch
 4pm End of gathering; participants taken to airport, cleaning of the community centre

Magdalena Aotearoa thanks the Wellington City Council and the Magdalena Aotearoa Patronesses and Donors for their support of the National Gathering; and thanks to CLANZ for supporting the work-in-progress presentation of *Does This Make Sense To You?*

Director Wins Residency

Lilicherie McGregor has been awarded an Artist in Residence position at Massey University in Palmerston North, to direct the annual outdoor Summer Shakespeare production. In response to the history of the area, with its first European settlers emigrating from Scandinavia, Lilicherie has chosen to direct *Hamlet: Ode to Odin*. The production is dedicated to Sally Rodwell.

Performance dates are 9,10,11 & 16,17,18 March in The Victoria Esplanade, Palmerston North. email: theatrekore@hotmail.com



Performer Angela Green in arcane, directed by Jade Eriksen for the 2006 STAB season at BATS. Sources for this collaborative devised work included bee colonies, the Delphic Oracle, and the transcripts of radio broadcasts by a 1960s Gisborne farmer's wife.

www.theatreheuristic.co.nz

Photographer: Daphne Eriksen



Gonne Strange Charity

by Sally Rodwell

3 Monologues

\$20 + \$5 postage, packaging & handling

send your cheque to

Magdalena Aotearoa,

PO Box 27-300, Wellington

LOVELY BUT LATE LISA UPDATE

I have been studying. My current thoughts are about a number of things including:

Communication

- plain language is good
- visual presentations of information are useful
- the bullet point is brilliant (I have an obsession actually)

Economics and the Value of the Arts

- 'Business' is not bad
- 'Markets' do exist
- 'Globalisation' is not a given
- Strategic planning is good

Performing arts has intrinsic market failure which is varied in type and

governments do and should support the arts. This may be justified by 'economic' reasons (e.g. The Creative Industries make money) and 'nation building' reasons (e.g. The arts promote a sense of nation). However the arts are important for the health of society as human beings will always be driven to creativity, either creating or participating (which is also creative). The value of the arts should not be framed primarily in economic or identity searching terms. The value of the arts is deeper and relates more to the nature of human kind.

Other Matters

My calculator was last seen in the hallway and the cello tape dispenser

was in the car... Having two children at school and limited work pressures is very good for my mental well being. Education is also good for me. And walking without people with much shorter legs (children). And vegetables, I love eating crunchy fresh raw broccoli, and planting pea seedlings in warm damp soil, and now waiting for my creative experiment of intermingling sunflower seeds to grow amongst these young fresh green leaves. What will happen? And I used beer for snail control then of course drank the rest of the bottle other wise it would have been a waste.

Ngā Mihi,

Lisa Maule

The next issue of this newsletter will be on the theme of VOICE. We welcome your contributions.

Please email them to magdalen@actrix.co.nz by 1 February 2007.



Issue 26
graphic
production,
Jill Livestre,
Archetype