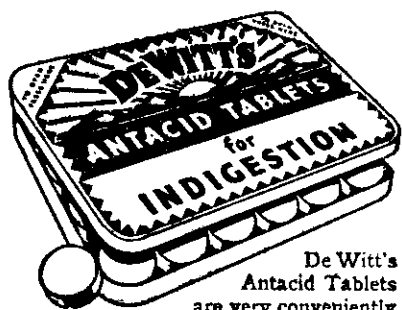


STOMACH TROUBLES

Here's the remedy you can take ANYWHERE - ANYTIME!



De Witt's Antacid Tablets are very conveniently

carried—ready for instant use anywhere! Take them at the first sign of indigestion for PROMPT RELIEF. Just suck them. De Witt's Antacid Tablets dissolve smoothly and leave a delightfully fresh taste in the mouth. Effective dose: 1-2 tablets. In automatic-opening tin price 2/2 and economy bottle 3 times the quantity) price 4/4

At home—always keep handy
De WITT'S ANTACID POWDER
Quick acting Lasting effect

PRODUCTS OF E. C. De WITT & CO. (N.Z.) LTD.
5, HERBERT ST., WELLINGTON, NEW ZEALAND



Workshop Theatre

"THE POHUTUKAWA TREE"

ON a bitterly cold Sunday evening recently drama enthusiasts turned out in Wellington to see Bruce Mason's *The Pohutukawa Tree*, presented by the New Zealand Players Theatre Trust in their "Workshop Theatre." They crammed the Players' studio, filling every available seat, some sitting practically in the rafters and others round hidden corners, to enjoy and applaud a fine play.

To explain "Workshop Theatre," I quote from the programme:

"Workshop Theatre" aims to present original New Zealand plays in try-out productions. In this way the author can assess his work before an audience, and the management judge its appeal. It also creates opportunities for actors to work with experienced producers. There is no attempt at décor beyond the bare essentials for the actors.

The Pohutukawa Tree, which Richard Campion produced with Bruce Mason, deals mainly with racial conflict in New Zealand; to be exact, in and around Te Parenga, a beach settlement on the Hauraki Gulf within sight of Rangitoto.

We've had this sort of thing before—in *Broken Barrier*—and with a similar cast: the fine old Maori lady, the attractive young Maori girl, the shiftless pakeha youth and the contrasts with the European family. But whereas in *Broken Barrier* the characters (for me) were hazy, in *The Pohutukawa Tree* they were clearly written and played with verve and feeling, particularly by Hira Tauwhare in the demanding role of Mrs Aroha Mataira.

Few have the gift to capture, as Mr Mason has done, the thoughts and



HIRA TAUWHARE

feelings and stubborn pride of the an old Maori woman of high birth—the type of Maori who, in not so many years to come, will have disappeared altogether. In the play, this woman of noble descent and isolated from her race is determined to live out her days with her son and daughter on the land once owned by her people, after the rest of her tribe have left to make their homes elsewhere. Mrs Mataira and her children are reduced to working for the well-to-do Atkinsons, present owners of much Maori land.

The play deals with her relationship with the Atkinsons, her deep Christian

faith, her despair at the downfall of the children and her rejection of them, and finally, after turning from her religion, her decision to die.

Its success depended almost entirely upon a convincing portrayal of this exacting role, and Miss Tauwhare's interpretation left little to be desired. Her voice was strong and beautifully controlled, though she did not use the Maori intonation except in her singing of the fertility song.

As Queenie, the wayward 16-year-old daughter who brings shame to her family, young Mary Nimmo acted with ease, in spite of much jerky dialogue in the first act. Her graceless boy friend Roy McDowell was not handled comfortably by Paul Skinner.

Ronald Lynn in the part of the Reverend Mr Sedgwick, the new friend of Mrs Mataira, was capable without being impressive. The words were there for him, but at times they remained just words. He was given the opportunity to make just a little more of the Reverend Mr Sedgwick.

Mala Sullivan did well in the part of Mrs Mataira's 18-year-old son Johnny, who dreams of Robin Hood, reads Robin Hood comics, and in the second act gets drunk, smashes a window of a theatre and leaves behind a note signed "Robin Hood." I was not entirely happy with this character. We are told in the play that Johnny is immature—that he should grow up, but not that he is simple-minded. Yet the Johnny we were given was almost a simpleton. The remainder of the cast helped maintain a high standard of acting.

The Pohutukawa Tree handles its racial issues well, notably in the scene where Queenie is offered cast-off clothing by the Atkinsons, and also where Roy refuses to marry Queenie because of her colour, in spite of her condition. But there were moments when a more delicate touch was needed, particularly when this theme was introduced through Johnny's dialogue.

The wedding scene (the marriage of Sylvia Atkinson) provided an effective touch of comedy. But in the more dramatic moments of the play there were some embarrassingly long pauses which, if intended to be poignant, didn't come off. Indeed, the audience was left wondering if the actors had forgotten their lines. And I thought the last act a little slow.

In spite of minor weaknesses, Mr Mason has written an interesting play which may be a real contribution to New Zealand theatre. A wider audience should be allowed to judge.

—S.C.

INFLUENZA, AUCKLAND

UNCARED for, traffic lights turn green.

Oranges and lemons are squeezed And scarce. The doctor's Citroën's run in.

Old ladies ask if the pain has eased.

Stretched on kapok racks the sick Sweat or shiver; dreams and mists, Long nights. By day planes, aerobic; Cheap fear dispensed by journalists.

Oil lies slick on the dead harbour. Schoolbells, more softly ring, ripple, echo further.

—Max Richards

THE ROAD CODE-PAGE 17

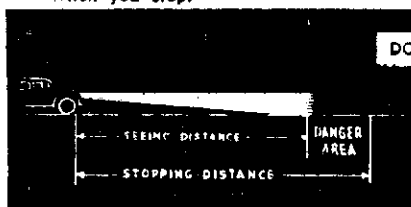
Night Driving

Night driving is more dangerous than day driving.

Drive within the range of your headlights.

Dip your lights—

For oncoming traffic.
For a pointsman.
When following another vehicle.
When street lighting gives you good visibility.
When you stop.



DON'T OUTDRIVE YOUR HEADLIGHT RANGE

DIP YOUR LIGHTS FOR ONCOMING TRAFFIC



DIP YOUR LIGHTS WHEN FOLLOWING OTHER VEHICLES

Do not drive with only sidelights or dimmed lights.

Great care is necessary in poor weather. Dust and film cut down visibility.

Keep your windscreen and head lamps clean. A piece of newspaper makes a good cleaner.

Stop and rest if you are sleepy. You can help prevent drowsiness by driving with at least one window open.

Tinted glasses cut down your vision. Unless prescribed by an optician or eye specialist, they should not be worn at night.

At dusk, put your lights on early. It will make it easier for other drivers to see you.

Blinding another driver by the glare of your lights is inconsiderate and dangerous.

If you are dazzled, slow down. If you cannot see, stop. When you pass approaching vehicles, watch the left-hand side of the road and keep well to the left. Avoid looking into the oncoming lights.

Watch for pedestrians and cyclists on the road at night. They often run risks because they do not realise that drivers cannot see them.

SLOW DOWN AT NIGHT

Transport Department