

# Radio Pageant of the Maori Race

## Great Broadcast Programme Arranged for August 8-9

ALL arrangements have been made for the presentation of the Radio Pageant of the Maori race, which is to be broadcast next week. In this radio pageant, the history and mode of life of the Maori people are intended to pass in review. One is supposed to picture an old chief seated alone at the door of his whare in a pah on the banks of the Wanganui River. He is dozing in the noonday sun and dreaming of the days that are past.

The pageant will be presented by a contingent of Maoris from the Wanganui district. It is now a long time since the first Maori, Kupe, the great navigator, voyaging in his canoe down the west coast of the North Island, came to the mouth of a river where the city of Wanganui now stands. He called it the Wanga-nui, because the river was wide, almost like an estuary. That was in the dim past.

It is interesting to review the life of a people and it is fitting that Maoris from the Wanganui district should be the ones to present such a retrospect as that covered by the scope of the radio pageant.

It is intended to present the Radio Pageant at 2YA on the evening of Thursday, August 8, commencing at 8 o'clock. Station 3YA will rebroadcast and relay to 4YA. On the Friday

evening the pageant will be produced again especially for the benefit of listeners overseas. A special message has been sent to the Byrd Expedition and he and his party will be listening in in Little America.

### THE STORY OF THE PAGEANT.

AN introductory narrative will precede the six phases of the pageant. The principal speaker of the Maori party will be Hamiora Hakopa. He will paint in words the right setting for the pageant and in this he will be helped by the recital of portion of Sir Apirana Ngata's "Scenes from the Past."

The pageant deals with six phases in the life of the Maoris. Scene 1 is the arrival of Kupe. There is to be a descriptive address, a thanksgiving incantation and a thanksgiving haka.

THEN follows a phase descriptive of the Maoris at home in the early days. Into this will be introduced various games and there will be playing on the only Maori musical instrument, the koauau flute. Listeners will hear the speeches given at the reception to visitors to the pah. This phase of the pageant will be a particularly interesting one, affording as it does

such entertaining sidelights on Maori customs. Poi dances and hakas are given for the entertainment of the visitors.

Scene 3 deals with the dawn of a new era and the coming of the missionaries. An interesting item in this phase will be a selection played on Jew's harps. It is worthy of mention that a Jew's harp was the first musical instrument of pakeha origin adopted by the Maoris.

THE Maoris' part in the Great War is handled in Scene 4. In this will be sung the touching lament, "Piko nei te Matenga" ("When Our Heads are Bowed with Woe"). Mangu Tahana will sing the solo part and there will be an accompanying chorus.

Scene 5 is descriptive of the Maoris in song and play to-day. The upriver steamer has brought a large number of visiting young people and a Maori entertainment follows. It is all unadulterated melody and harmony. There are many songs and choruses, while rhythmic poi dances are introduced.

Scene 6 of the pageant is laid in the beautiful grounds of a chief's residence and the programme works up to a dramatic climax, driving home to pakeha and Maori the lesson of the pageant, which closes with a stirring haka and the singing of "Home, Sweet Home."

## Detailed Programme of Radio Pageant of the Maori Race

A RADIO presentation of a unique entertainment incorporating the main features of the changing circumstances experienced by the Maori people from the time their Polynesian forbears left Hawaiki in the distant past, and after long voyaging landed in Aotea Roa, and presenting special features of living conditions as they evolved during the passing of a thousand years until the present day.

The scene set for the Radio Pageant of the Maori race is a deserted Maori pah located on the banks of the Wanganui River. An old chief, Parakaia, sits alone at the door of his whare, and as he lingers there the spirits of the past speak with him, and the interesting story of the past opens up page by page before his mental vision. What he sees provides the scope of the Pageant as presented in the studio.

Hymn—The party: "Oh God Our Help in Ages Past."

Chimes.

Overture—The Orchestra: "1st Movement from Maori Quartette," (Alfred Hill).

Address—Hamiora Hakopa: "Greetings and Introductory Remarks."

Oration: "Prologue" from "Scenes from the Past" (Sir Apirana Ngata).

Selection—The Orchestra: "Tangi," from "B Flat Maori Quartette" (Alfred Hill).

### Scene 1—THE COMING OF THE MAORI.

Kupe, the Polynesian navigator, enters the Wanganui River and lands on the future site of the pah. The crew are heard as they move along the waters, and proceed with their ceremonial for such an occasion.

Address—Hamiora Hakopa:

(a) Arrival of Canoes;

(b) Thanksgiving incantation (Ope Whanarere);

(c) Haka of Thanksgiving.

### Scene 2—THE MAORIS AT HOME IN THE EARLY DAYS.

Scenic setting: The Marae, or courtyard, where the villagers are gathered for work, entertainment and conversation. The scene is described:—

Boys at play (mate mate).

The koauau (flute) is heard.

More boys at play (tititoria).

Courier announces arrival of visitors.

Exit of people from the marae, and preparations are made to meet the visitors in time-honoured fashion.

Haka party take their stand.

Greetings are exchanged.

Bearer delivers manuka and retires.

Matua powhiri rise to powhiri, "Toia mai te waka."

Dispersal of powhiri.

Tangi.

Welcome speeches.

Ceremony of rubbing noses.

The feast.

Chant, "Whanganui e kia kaha."

The reception.

Oration: "The Marae and Hui," from "Scenes of the Past" (Sir Apirana Ngata).

Visitors are entertained in the marae as follows:—

1. Ancient Poi.

2. Grand Maori Haka, "Tau ka Tau."

3. Demonstration of Koauau (flute)—Ope Whanarere.

(Note: The Koauau is the original and only Maori musical instrument. It was played by Tutanekai for Hinemoa.)

4. Ancient song—Ope Whanarere and party, "E Pa te hau."

Selection—The Orchestra: "Maori Lament" (Alfred Hill).

5. Haka Whakapapa.

### Scene 3—THE DAWN OF A NEW DAY AND THE COMING OF THE MISSIONARY.

Scene: The Marae, or courtyard.

Address—Hamiora Hakopa.

Selection—The Orchestra: "Waiata Maori" (Alfred Hill).

Selection on Jew's Harp—Hamiora Hakopa, Ope Whanarere, Te Ua Tamehana and Tona Potae.

(Note: The Jew's Harp was the first musical instrument of pakeha origin adopted by the Maoris.)

Speech.

### Scene 4—THE MAORIS' PART IN THE GREAT WAR.

Selection—The Orchestra: "Kamate, Kamate" (Te Rangihikina).

Speech.

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