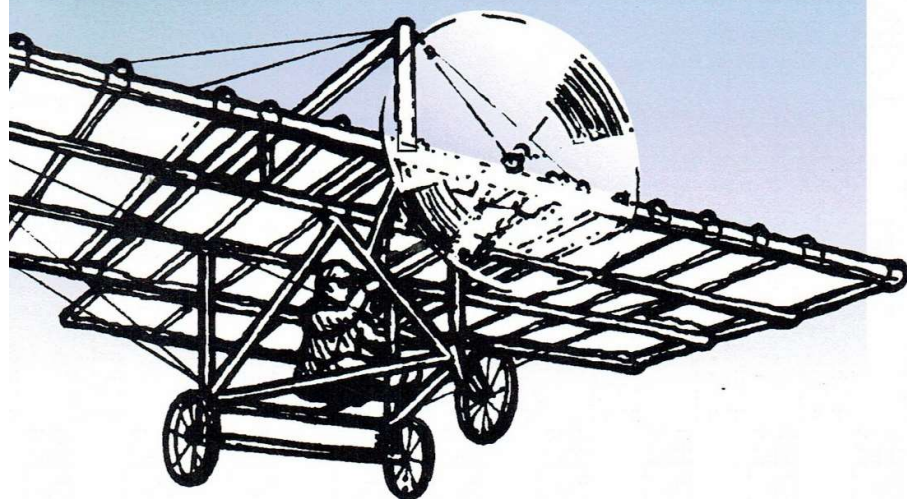


To celebrate the Centennial of the first flight by Richard Pearse

WESTPOINT THEATRE (MOTAT)
Western Springs, Auckland
July 30 – August 9, 2003



The Pain & The Passion

Written & Directed by Sherry Ede

The Pain & The Passion

Richard Pearse's death, in July 1953, started a train of events which revealed an incredible story of the man who has become recognized as New Zealand's first aviator. Whilst controversy exists about Pearse's flying achievements and their significance in the history of flight, it is clear he was very inventive and applied his abilities to many areas as well as aviation. Pearse's patents and his surviving third aircraft reveal ideas which decades later became accepted technologies.

The Museum of Transport and Technology is proud to hold some Pearse archives and display his story in their Pioneers of Aviation Pavilion.



Tonight we explore Pearse's life, his dreams and struggles through the play "The Pain and the Passion". This play, written by Sherry Ede, is presented by the Museum of Transport and Technology (MOTAT) as part of their celebration of Pearse's achievements.

During this year a replica of Pearse's 1903 plane, sponsored by MOTAT and constructed by a team of enthusiasts headed by Geoff Rodliffe and Don Fleming, was the centre piece of the centennial celebrations on the Pearse family farm at Waitohi. The replica went on to taxi at MOTAT and hang in the Auckland International Airport. It was featured in the Centennial of Flight celebrations at the prestigious Shuttleworth Trust in the UK, and is currently being exhibited at Flambards Museum in Cornwall from where Pearse family came.

Later in the year the plane will return to New Zealand for further development.

We hope you enjoy the play tonight, it is a new venture for the Museum and one which has brought all involved a great deal of pleasure and satisfaction.



Synopsis

The play opens in a room at Sunnyside Hospital, Christchurch in 1953. It is just months before Pearse's death. His cello is one of his few remaining possessions. Other items, including some of his plans and final calculations, which he brought with him a couple of years ago and guarded in a locked suitcase, have been thrown away by the hospital staff, dismissed as nothing more than scribble.

We return to 1903, with Pearse just 26 years old and at the height of his youthful enthusiasm and endeavour. The Pearse family are middle class. We meet only one of his younger sisters, Annie, and his younger brother Warne. The father is able to provide farming land for each of his sons although they are not overly wealthy.

They belong to a small community, where superstition and narrow mindedness constantly threaten Pearse's dreams. Only Mrs Evans echoes the warmth of those few who have secret dreams of their own. The action of Act One moves steadily towards the evening of the 31st March, and the first successful flight.

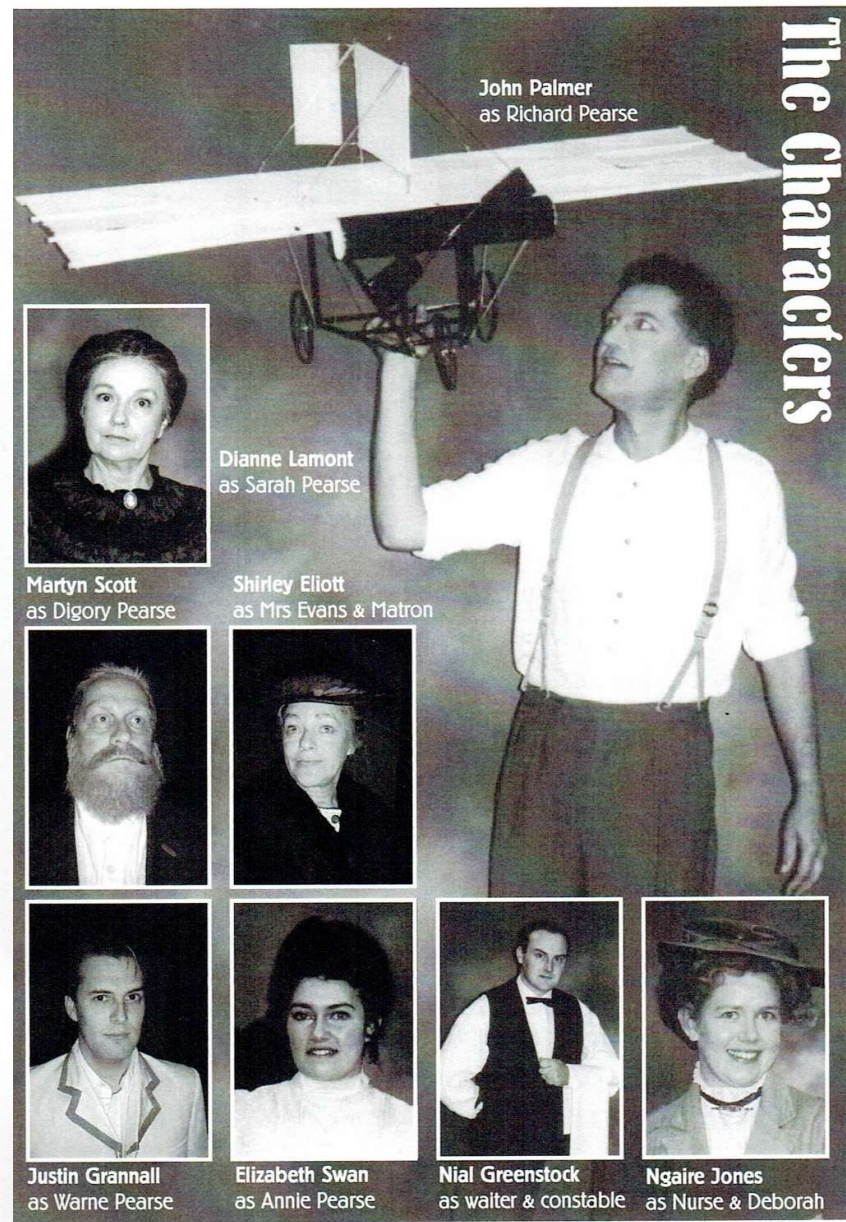
In Act Two after the historic flight, we move ahead five years to see Pearse's frustrations and remoteness, begin to taunt his mind.

Nearly 40 years later, after the Second World War, Pearse and his brother Warne are reunited at the Carlton Hotel, Christchurch.

In his room at the Sunnyside Hospital, alone and lonely, Pearse thinks back on his life.

A few lines from T.S. Eliot form a link back to 1953 and Pearse's last few days...

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*



The Characters

John Palmer
as Richard Pearse

Dianne Lamont
as Sarah Pearse

Martyn Scott
as Digory Pearse

Shirley Elliott
as Mrs Evans & Matron

Justin Grannall
as Warne Pearse

Elizabeth Swan
as Annie Pearse

Nial Greenstock
as waiter & constable

Ngairé Jones
as Nurse & Deborah

Production Team

Director	Sherry Ede
Production Manager	Alan Curtis
Stage Manager	Angie Holmes
Make-up & Wigs	Ruth Quinn
Make up Assistant	Martina Buchmayer
Costume Design	Cathie Sandy
Dresser	Robyn Collinge
Properties	Maureen Kenny
Stagehand	Alex Wharton
Stage Construction	The Team from Motat
Lighting Design & Operation Team	Justin Latimer, Bob Wilson, Renee Matthews, Andrew Stevens
Lighting Advice	Jerry Roelents
Sound Design	Sherry Ede
Model Plane Construction	Geoff Rodliffe
Initial Set Design Drawings	Philip Heath, Jill Chamberlain
Programme	Ampersand Design

Thanks to Geoff Rodliffe for use of the theme music "Souring With Pearse" (originally written by Doug Mews.)

This production has been produced by MOTAT as part of the Centennial of First Flight celebrations.

A special thanks to David Wright, Events Co-Ordinator for Motat; Damien Leith and Alan Rudge; Tony Sandy; Brent Jones; Company Theatre; Hewitt's Fiddle Shop and to all the Motat staff involved in this play from front of house rosters, to publicity, bookings, sign board making and overall enthusiasm for the production!

Richard Pearse	John Palmer
Matron	Shirley Eliott
Nurse Janine	Ngaire Jones
Pearse's Mother, Sarah	Dianne Lamont
Pearse's Father, Digory	Martyn Scott
Pearse's sister Annie	Elizabeth Swan
Pearse's girlfriend Deborah	Ngaire Jones
Constable Reeves	Nial Greenstock
Mrs Evans, a neighbour	Shirley Eliott
Pearse's brother, Warne	Justin Grannall
Waiter	Nial Greenstock

Cast
in order of appearance

-
- Scene 1 Sunnyside Hospital Christchurch, 1953.
 - Scene 2 The Pearse Family kitchen, early March 1903
 - Scene 3 A Sunday in March, 1903
 - Scene 4 The Pearse Family kitchen, March 1903
 - Scene 5 On the way to the workshop, March, 1903
 - Scene 6 Pearse's workshop, March 30th, 1903
- There will be an interval of 15 minutes during which refreshments are available in the foyer.**
- Scene 7 The Pearse Family kitchen, 1903
 - Scene 8 The First Flight - March 31st, 1903
 - Scene 9 Upper Waitohi Village, July, 1903
 - Scene 10 Pearse's Workshop, August, 1903
 - Scene 11 The Pearse Family kitchen, 1911
 - Scene 12 The Carlton Hotel, Christchurch, 1949
 - Scene 13 Sunnyside Hospital, Christchurch, 1953

The Scenes

John Palmer (Richard Pearse) has done most of his theatre in Auckland on the North Shore, with a few appearances this side of the bridge. Favourite roles have been the leads in *Whose Life is it Anyway?* and *Alfie*, Brutus in *Julius Caesar* and Richard Pearse in Company Theatre's June 2000 Premiere production of *The Pain and the Passion*. He looks forward to getting back into the pilot's seat.

Dianne Lamont (Pearse's mother) was the mother in the Premiere production. Dianne is a former professional actress and broadcaster. Her most recent stage role was Ms Abby Brewster, *Arsenic and Old Lace*, Company Theatre 2001.

Martyn Scoff (Pearse's father) appeared in the Premiere production as Warne, the brother. Just three years later, and with the help of stage make-up, he now plays the part of the Father! Since arriving from the U.K. nearly 8 years ago, Martyn has appeared in numerous productions and says this is the first time he hasn't had to carry suitcases onto the stage!

Ngairé Jones (Deborah, and also Deborah in the Premiere production) is originally from Christchurch and has spent a large part of her 10 years in Auckland on stage, taking the occasional break to have children. Her most recent role was Vicky, in *Up and Coming* at the Dolphin Theatre in June this year and before that as Lyn, in *Via Satellite*, for Titirangi Drama.

Shirley Elioff (Mrs Evans) has an extensive performing background mainly in the South Island. Her late husband established the Fortune Theatre in Dunedin and there are many happy memories of plays there and at the Globe Theatre. Her most recent role was Martha in *Arsenic and Old Lace*, for Company Theatre in 2001. Last T.V. role was Pauline on *Shorland St.*

Justin Grannall (Warne) has been involved in several theatrical societies around Auckland. Most recently he was Matthew, in *The Sex Fiend*, Company Theatre 2002, and before that Bobby in *Love, Valour, Compassion*, at Titirangi Drama, and Fedotik in *Chekov's Three Sisters*, also Titirangi Drama.

Nial Greenstock (Constable/Waiter) was also part of the premiere production of *The Pain and The Passion* (Company Theatre June 2000). Other theatre credits include *Party Piece* (Dolphin Theatre) *Brilliant Lies* (Company Theatre) and several T.V. commercials and short films, not to mention recent appearances in *Being Eve* and the upcoming season of *Mercy Peak*.

Elizabeth Swan (Annie) was the original Annie, in the Premiere Production of *The Pain and the Passion*, in June 2000. She was an active member of University Drama Society (Canterbury and AUT) and before that was in Shakespearian theatre, secondary school stage dramas and musicals. She also has 12 years dance performance experience.

The Director and Playwright

I have enjoyed a lifetime interest in theatre both on stage and behind the scenes. I first directed in 1995.

In June 2000, Geoff Rodliffe approached me to write a theatrical play based on the story of Richard Pearse, using his novel "*Oh For The Wings of a Moth*" as the starting point for inspiration. Without Geoff's own enormous passion for the subject, and his continual advice and support during the writing of the play, it would never have happened.

Without wanting to take away from the greatness of Pearse's achievements, which is the central theme of the play, I have tried to incorporate the wider recognition of the different kinds of pain and passions within us all. Kate Shephard, a woman with such incredible determination of her own, seemed such a suitable inclusion for the play. Pearse's mother muses

"What is it inside us that drives one person to pursue a passion and another to be content to sit back and take life as it comes?"

I don't know the answer, but at the end of the play, Warne offers a toast...

"I would like to drink to dreams, dear brother, whatever they are."

On March 31st this year, 100 years to the day of Pearse's first flight, I walked along the grass area in Waitohi, where Pearse had pushed out his plane. I gazed into the sky and tried to imagine how he could achieve his dream.

My thanks to Motat for producing this play, to Alan Curtis and his "*Relax Sherry, it's all arranged*" approach! Thank you to an inspiring cast and crew who I know also share the dream that Richard Pearse strongly deserves more recognition for all his pain and passion, a hundred years ago.

Author of *Oh For The Wings of A Moth*

Geoff Rodliffe's interest in aviation dates from his school days before World War II.

He moved to New Zealand in 1962 and on a visit to Auckland's Museum of Transport and Technology, noticed a strange conglomeration of an aircraft which first looked like a stage prop until his experienced eye took in the detail which no stage prop would have needed. He started asking questions and has continued his research on the Pearse story ever since.

He has published numerous books on the technical aspects of Pearse's achievements and life. In 1999 based on his research, he wrote the novel called *Oh For The Wings of A Moth*.

Historical Background

In the depths of the winter of 1951, a frail elderly man with long white hair was helped from his home in Christchurch and taken to Sunnyside Hospital, a psychiatric institution in the city's southwest. Weak and distraught, he muttered about attempts being made on his life and people out to steal his inventions. He knew his age (73) and his year of birth (1877) and although his conversation was 'jumbled and largely incomprehensible', he was not declared insane. He was just no longer able to care for himself and had no where else to go.

This is the starting point for *The Pain and the Passion*. The play then goes back to the summer of 1903 when Pearse was preparing for his first historic flight. The date, March 31st 1903, has been determined by Pearse's biographer, Gordon Ogilvie and aviator/engineer/author Geoff Rodliffe (the latter being the inspiration behind this play,). Both have made a lifetime study of the Pearse story including detailed analysis of 37 witness accounts, 18 of which were eye witnesses.

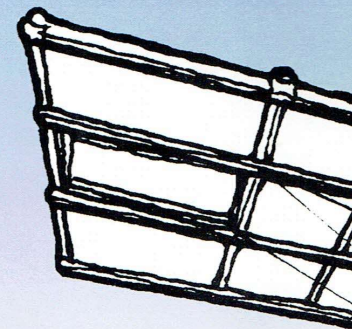
The only difference between Ogilvie and Rodliffe is the word 'flight'. Ogilvie prefers the term 'powered take-off'. Rodliffe declares that the mere fact that he got a machine off the ground and into the air for a period of time should qualify Pearse for a place in the history books of the world as the first man to fly.

Pearse's achievement, in a small town in New Zealand, at the bottom of the world, far away from all the big machines and expensive tools available in Europe and America is one of the most astonishing and fascinating stories in New Zealand history. It surely deserves to be made into an international film. The ingredients are all there: a romantic genius working in isolation, encompassed by a passion above all passions to fly, who works on through ridicule and ostracism to astoundingly, at the young age of 26, achieve a dream. Throughout the rest of his life and up to the present time, his achievements have on the whole remained unrecognised, unremembered and unacknowledged.

We hope that interest generated by this production will give further recognition for the pain and the passion of Richard Pearse.

The term 'Kiwi ingenuity' might have been coined for Richard Pearse. While other would-be aviators were yet to leave the ground, he assembled a machine capable of taking to the air, using little more than pieces of scrap metal and bamboo from around his farm. However he saw the honours for achieving powered flight go to the Wright brothers, while his efforts were ridiculed and his patents ignored.

This play supports the view that Pearse's first flight was on March 31st, 1903 which puts him 8 months before the Wright Brothers' flight at Kitty Hawk in December 1903.



MUSEUM OF TRANSPORT & TECHNOLOGY
Great North Road, Western Springs,
Auckland New Zealand