

ACT ONE

1st Half

SCENE ONE – The Story so Far.

The lights on the stage are turned off. On the large projector screen the following message is scrolled on the screen (*it could also be read by one of the narrators*):

“It is the year 2050. Advances in medical science and ‘human welfare standards’ have extended the average human life expectancy to almost 150 years. There are 15 billion people on earth.

Robots and Artificial Intelligence (AI) do most of the jobs. Everyone is paid a universal living benefit (funded by the AI and robotics corporations). Unfortunately, the benefit is only enough for people to live slightly above the poverty line. Most people have no choice but to live in tiny ‘independent lifestyle pods’ designed and managed by the corporate global giant company - Genesis.

For a set monthly charge, they live in a Virtual Reality world and receive unlimited access to the internet, and all social media platforms etc.

Genesis is searching for new planets to establish human life. All human knowledge ‘for successfully establishing a new human colony is being collected, prior to the journey, by the World Organisation of Knowledge Enshrinement (W.O.K.E.). Māui Tikitiki is to appear before the Stories and Legends Panel which is headed by Lady Sarah Snuffleton-Penny-Fairweather. “

(INT – Of the Panel hearing room at 3.30pm on a Friday before a long weekend. Everyone is extremely keen to conclude the final hearing quickly (so they can get away on holiday, but they also want to at least give the appearance of running the hearing fairly).

(The hearing room is bland in an ultra-modern way. The furniture is minimalist. The Panel are seated at a long table with Lady Sarah at the head. Behind the Panel is a banner of W.O.K.E World Organisation for Knowledge Enshrinement”).

LADY SARAH

(Standing up in a self-important manner and speaking in a ‘posh’ English accent).

Members of the Panel, as always, I sincerely commend you on your outstanding commitment to the cause of W.O.K.E. Without us, it is impossible to conceive how a new human space colony could ever be successfully established. There is nothing more important than the stories we tell.

LORD MORTIMER

Oh, bravo Lady Sarah. Science is all very well, but nothing compares to the power of our stories.

KAREN

Well except for those Grimm Brothers stories. So much violence and betrayal.

(The other Panel members nod solemnly).

LADY SARAH

Rest assured their dreadful stories won't be travelling beyond earth!

Now my schedule shows we're finished for the week. Is that still correct Karen?

(The Panel start packing up their things ready to leave).

KAREN

(Hesitantly)

It was Lady Sarah, but we've just received a request to squeeze in one more hearing today. It was originally scheduled for next week.

(The group all sigh with their body language).

LADY SARAH

Sorry Panel, but it looks like we're here for a little while longer *(trying to brighten the mood)*. I'm sure this is just a simple case and we'll be finished in a jiffy!

(The group breathe a sigh of relief).

Who have we got Karen?

KAREN

(Quizzically).

Mr Māui Tikitiki, Lady Sarah...

It says here something about him being a demigod. I can't say I've ever heard of him, but I'm sure Rupert, our researcher has an extensive file on Mr Māui Tikitiki *(she looks to Rupert and sits down)*.

RUPERT

(Caught by surprise as he had been gaming underneath the table. He fumbles through a file he pulls from his bag).

Ah yes Jack from Jack and The Beanstalk... *(he looks to the group for confirmation that he's got the correct file).*

LADY SARAH

(With a slight annoyance in her voice).

Rupert, we heard from Jack last week. Get the file for Mr Māui Tikitiki please!

RUPERT

Yes of course, I'm sorry Lady Sarah – it's just there have been so many stories lately...

LADY SARAH

(Impatiently).

The file Rupert, get the file!

(Rupert pulls out the correct file and hands it to Lady Sarah – she opens it to find that it is empty except for a DVD. Lady Sarah picks up the unfamiliar DVD and faces Rupert).

Is this all we've got Rupert?

RUPERT

(Looking and sounding 'sheepish').

It is Lady Sarah. I've been very busy with so many jobs to do...

LADY SARAH

Gaming is not a job Rupert!

(Holding the DVD up to the light).

And what exactly is this?

RUPERT

It's a DVD. I managed to get to get it to play on an old machine of my grandparents. There is a great deal of coverage of the demi-god Mr Māui Tikitiki, who helps Moana in her quest to become a wayfinder. On the way they fight Tamatoa - a giant coconut crab, the Kakamora – savage coconut pirates, Te Kā – a monster of fire and lava.

(Asks himself a rhetorical question to seem as though he has really worked hard on the research).

Is he mischievous? – well yes.

Is he courageous? – yes, I think so.

Is he worthy of inclusion – *(pauses for effect)* –quite possibly.

(Satisfied with himself he goes to pick up his gaming console again).

LADY SARAH

(Irritated by Rupert's superficial research effort).

Thankfully that's not your decision to make Rupert. And don't even think about starting another of your silly games.

(Turning to address the entire Panel).

Let's remember what we are here for. We have been officially appointed by *(pointing to the banner)* W.O.K.E – The World Organisation of Knowledge Enshrinement, to identify the most important stories for the successful establishment of new colonies in space.

The stories we tell that are the foundation of our culture and our success.

(The legends come onto stage (Robin Hood and his merry men, Ulysses, Moses, Muhammad, Joan of Arc etc). Lady Sarah and the rest of the Panel stand and start to sing.)



Our Stories Define Us (The Panel and The Legends)

Verse 1

Ulysses and the Odyssey - A wooden horse to win the Trojan war
Robin Hood taking from the rich - just to give it all away to the poor
And there was Moses parting the Red Sea – on the way to the promised land
and Muhammad, well he never cast a shadow – when writing the Quran

Chorus

Our stories define us - divide or align us
Kaleidoscope of everything our world can be
Our stories remind us - guide us or blind us
There's more than one side to reality
Our stories define us

Verse 2

What to shape and what to fade? - What to capture and cast away?
A hero winning against the odds – a villain caught and truly made to pay
And there are so many competing for honour – so few make the final cut
And everybody knows they've got a great story
But for most history's door is shut

Chorus

Instrumental

Chorus

(During the song, Lady Sarah and Lord Mortimer are getting photographed with each of the legends by Rupert. While they are distracted, Robin Hood and his merry men steal valuables from Lady Sarah and Lord Mortimer while Nan has a power nap. Initially the theft goes unnoticed).

LORD MORTIMER

I haven't seen so many famous people in one place since our last dinner party Lady Sarah.

LADY SARAH

(To Rupert).

Did you get all the photographs we asked for Rupert?

RUPERT

Yes Lady Sarah.

LADY SARAH

Jolly good – well done. Post them now.

(Talking to the legends).

Thank you so much for coming along everyone. Moses you're looking well.

MOSES

Thank you, Lady Sarah.

LORD MORTIMER

And Ulysses –keep fighting the good fight. Everyone still remembers that wooden horse you know.

ULYSSES

(Pretending to build a wooden horse).

Thank you, Lord Mortimer – the good fight is never over.

LADY SARAH

And Joan – how are you keeping?

JOAN OF ARC

Staying away from the English wherever possible.

LADY SARAH

Oh yes, quite. Not our finest hour...

LORD MORTIMER

I am entranced by that no shadow trick Mohammed – one day you must let me in on your secret.

MUHAMMAD

It's no secret - it just happens that way.

LADY SARAH

(Turning her attention to Robin Hood and his merry men).

I didn't see your names on the invite list.

ROBIN HOOD

No need for an invitation in our line of work.

LORD MORTIMER

And what is that?

MERRY MAN 1

Wealth redistribution.

LORD MORTIMER

Oh, I say that certainly has a great deal of appeal! Are you tax collectors?

MERRY MAN 2

Not exactly.

MERRY MAN 3

Quite the opposite actually.

ROBIN HOOD

We rob from the rich to give to the poor *(they all hold up the pearls, watched, purses etc that they have just stolen from the Panel).*

Thank you for your generous contribution! *(They run from the stage).*

LORD MORTIMER

Someone, stop those thieving scoundrels!

LADY SARAH

Oh Morty -what ever shall we do? I feel sick.

NAN

(Suddenly wakes up from her nap).

Try some castor oil dear – it cures all ills!

LADY SARAH

That won't help Nan!

NAN

Perhaps you're right one of my homemade 'Werther's Originals' might be better for calming the nerves.

LORD MORTIMER

(Trying to comfort a very distressed Lady Sarah).

Very kind of you to offer Nan, perhaps a bit later on...

(The lights go out on scene 1).

SCENE TWO – The Kūmara Patch

(INT. The narrators (including Ruaki) are seated at the narration desk. They are lit while the Panel are seated in the hearing room in the dark. The Panel each have their full names on desk nametags).

MURI

(To the audience).

Kia ora Ko Muri -Rangi-Whenua toku ingoa. I'm sharing narrator duties with Mahuika, Goddess of Fire. I'm also Māui's grandfather – the one he tricked into giving him his magic jawbone

(Ruaki barks for attention and an introduction).

I'd better not forget Ruaki - my ever faithful but disobedient dog. A little too fond of food and thieving the neighbour's slippers and toys.

(Ruaki rubs against Muri and gets a pat).

MAHUIKA

Are you two finished?

(Muri and Ruaki give her the East Coast wave).

Ko Mahuika toku ingoa. As Muri said, I'm the Goddess of Fire – the one that Māui tricked into giving away my beautiful fingernails. *(Mournfully)*. Oh, the beautiful flames that came from my fingers.

MURI

Never mind that now – it looks like the Panel is ready to get underway

(The lights come up on the Panel. Lady Sarah stands up to speak).

LADY SARAH

We've informed the Police and they're trying to find that thief Robin Hood.

LORD MORTIMER

Robin Hood had better hope the Police find him before I do.

LADY SARAH

(Mockingly)

Not much of a challenge for the Police there Morty.

(Turning to Karen)

Now Karen if it's not too much trouble, could you kindly bring back Mr Māui Tikitiki for a maximum of 90 minutes.

KAREN

Certainly Lady Sarah – and any associates?

LADY SARAH

Yes, but only when necessary. We don't want the place to look like the public library on a cold winter's afternoon – you know ... full of human riff raf...

NAN

(Indignantly)

But I go to the library when it's cold outside.

LORD MORTIMER

Enough said...

KAREN

Very good Lady Sarah. I'll bring back Mr Maui Tikitiki – for 90 minutes and other only as required.

(Karen enters the information on her tablet).

Bringing back Mr Māui Tikitiki.

(The lights dim and flash on and off. Māui slips onto the stage. When he is in place the spotlight goes on him).

(Māui stands frozen in front of the Panel holding the magic jawbone).

LADY SARAH

(to Karen)

I think we might have a problem – he's not moving – go and check on him please.

(Karen approaches Māui cautiously – as she gets near, he moves suddenly and does a pukana).

KAREN

(Startled, she jumps back).

(To Lady Sarah).

There must be a malfunction. He's very glitchy.

LADY SARAH

Mr Māui Tikitiki – is everything alright?

MĀUI

(Stopping his prank).

Tino pai.

(He moves forward to give Lady Sarah a hongī, but she quickly recoils and then comes back and offers her hand to shake – Māui hesitantly shakes her hand).

LADY SARAH

Welcome. *(Pointing to the magic jawbone)* Karen could you please look after that for Mr Māui Tikitiki?

MĀUI

(Māui reluctantly parts with the magic jawbone and Karen places it in a locked box on the desk)

Please call me Māui.

LADY SARAH

As you please... Māui.

Now I'm going to pass over to Rupert, our chief researcher, to brief you for today's sessions.

(Rupert is caught once again playing on his game).

Rupert!

(Signalling to Rupert to begin).

RUPERT

(Standing up and clearly reading from a prepared script).

Māui this Panel has been picked to determine which legends and heroes will help with the successful establishment of new colonies in space. You have been briefly brought back to life you so that you can help us understand your stories and their potential contribution to humanity.

(Finishes reading the script and starts getting muddled up).

In person – so to speak. Or is that so to speak in person?

LADY SARAH

Thank you, Rupert. That will be enough.

MĀUI

(To Rupert).

I've been brought back to life?

RUPERT

Yes, but very briefly.

MĀUI

How long are we talking about?

KAREN

You have 90 minutes.

MĀUI

Sounds like we'd better get moving then. *(Turning to Lady Sarah)* No time to waste Lady
... Lady... *(he pauses as he pretends, he can't remember her name).*

LADY SARAH

(In an exasperated tone)

Lady Snuffleton-Penny-Fairweather

MĀUI

That's quite a mouthful - Lady Snuffles... *(he pauses pretending that's all he can say)*

LADY SARAH

Oh, we're wasting time here – alright call me as Lady Sarah.

MĀUI

(Pushing the boundaries).

How about Sarah? – I can remember that.

LADY SARAH

(In a demeaning tone).

Lady Sarah to you.

MĀUI

Very well, Lady Sarah it is.

LADY SARAH

Fortunately, we have already been able to review your contribution to humanity.

MĀUI

You have? But we never wrote anything down, all of our stories and legends are passed down through kōrero.

LADY SARAH

Our Chief Researcher, Rupert, has found your story on an ancient archive format called DVD. You show courage and leadership... let's just say that subject to one final vote by the Panel we think your legends meet our criteria.

RUPERT

A clever idea making a movie Māui...

MĀUI

(Looking a bit confused).

I don't recall making a movie...

(Starting to dawn on him that they are talking about the Disney movie Moana).

In this "movie" was there a giant coconut crab called Tamatoa?

RUPERT

Yes, that's right.

MĀUI

And was Moana the main star?

RUPERT

YES!

MĀUI

And did Māui in the movie look anything like me?

RUPERT

Ye.....*(looking at Māui and realising there is little resemblance) ... (deflated) no.*

MĀUI

(Turning to Lady Sarah).

Sorry, but your ‘extensive and exhaustive’ research has only uncovered a Disney movie starring a fictional character called Moana. My real story is very different.

LADY SARAH

(To the Panel and with disappointment in her voice).

Cancel those plans for getting away early for the long weekend – looks like we’re about to get the full version of the Legend of Māui.

(Motioning to Rupert to restart the process).

RUPERT

Very well Māui, please briefly tell us with your real life story. *(Motioning to Māui to begin).*

MĀUI

Thankyou Rupert. Before I start, I have to tell you of a major cultural issue. A clash of cultures I’d say.

RUPERT

(Condescendingly).

A clash of cultures – how so?

MĀUI

(Mimicking the condescending tone from Rupert).

Well, learned members of the Panel you are no doubt familiar with the whakatauki *(he gets cut off by Lady Sarah)*

LADY SARAH

Swearing won’t be tolerated in this hearing. Do you understand?

MĀUI

I wasn’t swearing, a whakatauki is like a proverb. *(with drama in his voice)* Kaore te Kūmara e korero mo tona reka.

LADY SARAH

And that means what?

MĀUI

(Looking pleased that they have taken the bait).

I thought you'd never ask.

(The Kūmara Blues come on stage and sing "The Kūmara" with Māui).



The Kūmara (Māui and the Kūmara Blues)

Verse 1

There's no need to boast - no right time to crow

Humility's a strength - not whakahihi - oh

There's no need to boast

You know the Kūmara

Never speaks of its own sweetness

Instrumental/Verse 2

No, no, no, no

You know the Kūmara

Never speaks of its own sweetness

Verse 3

We're standing on the shoulders - of those who came before

When light falls on the group - it nurtures everyone

Even those who came before

You know the Kūmara

Never speaks of its own sweetness

Repeat 1st Verse.

LADY SARAH

I must thank you for that rather delightful song Māui – with the right training you could be quite the singer.

MĀUI

Māui and the Kūmara Blues – I couldn't have done that on my own.

LADY SARAH

Very well ... with the right training you could all be quite good singers.

KŪMARA BLUES 1

With all due respect, no one can teach the blues.

KŪMARA BLUES 2

It's born out of hardship.

KŪMARA BLUES 3

And suffering.

KŪMARA BLUES 4

Real life experience.

KŪMARA BLUES 5

Life on the harsh streets...

MĀUI

(Giving a little reality check).

Or life in the Kūmara patch?

KŪMARA BLUES 6

(Being dramatic).

Yes, life in the harsh Kūmara patch.

LADY SARAH

(Getting impatient).

Thank you, I think we get the message. Time's moving on – it must be time we heard about one of your legends.

KŪMARA BLUES 7

Our legends Lady Sarah.

KŪMARA BLUES 8

(To Māui).

How about when you fished up the north island of Aotearoa?

KŪMARA BLUES 9

You mean Te ika-a-Māui?

KŪMARA BLUES 10

Yeah, I like that story...

(The lights go out on scene 2).

SCENE THREE – Fishing up Te Ika-a-Māui

(EXT: A waka with Māui's brothers onboard, is in the dark on the stage. The lights are only on the narrators).

MURI

Māui's brothers were heading out for a fishing trip. They didn't want him to come because they knew he would show them up. With his magical powers and my jawbone, he was better, than them, at everything. But of course, being Māui, he overheard them planning their trip. Knowing they wouldn't let him go, he hid in the bottom of the waka.

His brothers paddled to their favourite fishing spot. A place they knew they could catch ika for the whānau. As they were about to drop their fishing lines, Māui sprang up from his hiding place.

(Lights go onto the brothers in the waka).

MĀUI

What are you doing here?

PAE

What are **YOU** doing here?

MĀUI

I asked you first!

TAHA

He's got you there.

PAE

We're fishing

MĀUI

Fishing for what?

ROTO

(Condescendingly).

Duh – we're fishing for ... FISH!

MĀUI

And brothers that's the difference between us. I've come to catch something much bigger.

MUA

(Fear in his voice).

A taniwha?

MĀUI

Bigger.

TAHA

(More fearful)

The Megalodon?

MĀUI

Bigger.

PAE

A blue whale?

MĀUI

Bigger than a blue whale.

MUA

There is nothing bigger – you egg!

MĀUI

Small goals bring small achievements – I say “Go Big or Go Home”

(The Kaihao Ika come onto the stage with their fishing lines. They gather around Māui and join in the song).



Go Big or Go Home (Māui, and Ngā Kaihao Ika)

Verse 1

Everybody's got a dream - everybody's got a goal

Some bury theirs deep - others let it show

Pre chorus

I'm not the shy retiring kind

I've got to let my light shine

The future's what you make of it - you've got to cast out your line

CHORUS

If you've got to go fishing -then you'd better go big - go big or go home

If you've got to go fishing - then you'd better go big - go big or go home

Go big or go home (oh, oh, oh, oh, oh, oh) – go big or go home (oh, oh, oh, oh, oh, oh)

Verse 2

You know the bigger your hook - the bigger fish you'll land

Your future it's waiting - it's all in your hands

Pre-chorus

CHORUS

Verse 3

Take a look at yourself - and everywhere you choose to go

There's always a choice - every day's a crossroads

Pre chorus

CHORUS

Coda

Go Big or Go Home

(The song concludes and after such a rousing performance, he expects his brothers to have bought into his dream to capture the biggest fish in the moana).

MĀUI

You came here to get some kai, I came here to create more land for our people. Who's with me then?

(No one responds).

Taha?

(He won't make eye contact. With crossed arms he then shakes his head)

Roto?

(Also shakes his head).

Pae – what about you?

(He shakes his head).

Looks like it's you and me paddling the waka, Waho. You're up for this aren't you?

(No response).

Making some history... being remembered for your courage not cowardice...

(Still no response).

(Exasperated).

Seriously – do we really share the same blood?

(Still no response from his brothers).

KAIHAO IKA 1

Māui, I'll help.

KAIHAO IKA 2

Me too.

KAIHAO IKA 3

We'll get more land for our people?

MĀUI

Āe.

KAIHAO IKA 4

Count me in.

KAIHAO IKA 5

And me.

KAIHAO IKA 6

Count us in.

KAIHAO IKA 7

Āe count all of us in!

MĀUI

Are you sure? It's going to be dangerous...

KAIHAO IKA 8

Kihai i mataku

KAIHAO IKA 9

He's right – we're not cowards

(Looking directly at Māui's brothers).

KAIHAO IKA 10.

Shame that doesn't apply to everyone here...

(The light goes onto the narrators).

MAHUIKA

That's a bit awkward.

MURI

(Māui, his brothers and the Kaihao Ika act out the scene as Muri narrates).

Yes, and it didn't improve. Māui had to paddle the waka on his own while his brothers full of fear, huddled in the back. He paddled through the night using the light of Marama, the moon, to find his way. Meanwhile his brothers slept.

MAHUIKA

Those boys weren't destined for greatness, were they?

MURI

Kāo. They're māngere – lazy.

(Getting back to the story).

Anyway, when the brothers eventually woke up, Māui had paddled the waka far out into the ocean. Much further than his brothers had ever been. It was now time to fish but his brothers were grumpy with him and would not give him any bait. Ever resourceful, Māui struck his nose with my magic jawbone and smeared it with his blood.

MAHUIKA

He should have hit one of his māngere brothers instead. That would have been fair utu.

MURI

I'm sure the thought crossed his mind. He whirled my jawbone over his head gaining great speed before finally releasing it. It flew far out beyond the waka and sunk to the bottom of the ocean.

(The lights go off the narrators and fully onto the fishing scene).

MĀUI

(Feeling his line go taught).

I've caught something and its massive!

WAHO

(Laughing).

Your ego!

MĀUI

I'm serious – this is a big hua! Come give me a hand to bring it up. Taha – hold the line!

TAHA

Yeah – nah bro.

MĀUI

(Straining).

What about you Roto?

ROTO

Sorry cuz I'm pretty busy eh...

MĀUI

And you Pae?

PAE

I've got to tend the kūmara patch bro.

MĀUI

You're on a waka in the middle of the ocean!

PAE

Even so...

MĀUI

(Straining under the effort of pulling in the line).

Don't tell me Waho – you'd help but you've got to wash your hair?

WAHO

(Looking at his reflection in the ocean).

You're a demi-god AND a mind reader!

MĀUI

(Looking at his brothers with annoyance).

So, I'm doing this alone then?

PAE

You're onto it, little bro.

KAIHAO IKA 1

We'll help. Just tell us what to do.

(The lights fade on the group and come back up on the narrators).

MURI

With the help of the Kaihao Ika, Māui eventually landed the gigantic fish. With the fish landed, and the danger over, some calm was restored in the waka.

(The lights go off the narrators and back to the waka).

MĀUI

(To the Kaihao Ika).

Tēna kōrua ngā Kaihao Ika. Your job is done thanks.

(the Kaihao Ika wave goodbye and leave the stage).

I'm going to retrieve the hook, my magic jawbone. *(looking sternly at his brothers)* Stay in the waka. And whatever you do don't touch the ika nui while I'm gone. She's so beautifully smooth and flat.

(The brothers give Māui – “the East Coast wave” and then Māui leaves the stage).

(The brothers start telling very tall fishermen's tales about what just happened).

PAE

Did you see how I hooked the big one?

TAHA

Well, who saw me as I fought to bring this monster to the surface?

WAHO

You should have seen the one I had on my line – it would have been twice the size of this one

(Pointing to the ika nui).

ROTO

It was my skill that really caught ika nui.

I was the one who wouldn't give Māui the bait – so I made him use his own blood. The blood that tempted ika nui to bite the hook. So... when you think about it carefully *(his brothers mock him and roll their eyes)* – no, when you think about it carefully, if it wasn't for me, this ika nui would never have been caught.

TAHA

So, it's your ika then?

ROTO

Pretty much bro.

WAHO

Then you won't mind us all getting our share of the catch, will you?

ROTO

(Realising his brothers have 'cornered' him).

Yeah nah ... let's all go and get our share...

(They leave the waka and start hacking at ika nui).

(The lights fade on the brothers and come back up on the narrators).

MURI

With all that hacking by the brothers – the ika nui writhed in agony. But the brothers did not stop. In their greed they caused great damage to the once smooth skin of ika nui. When they had finished, poor ika nui was full of valleys and ranges.

MAHUIKA

And that's how Te Ika a Māui – the North Island of Aotearoa was formed.

(The lights go out on scene 3).

SCENE FOUR – Exercise Time

(Int: Panel hearing room. On the far side of the stage there is an independent lifestyle pod. It has a 'lazyboy' reclining chair a feeding tube, a 'bodily waste' chute and the walls are covered in poster quotes purportedly written by Lady Sarah. Rupert is clearly seen gaming as Lady Sarah starts to speak).

LADY SARAH

(To members of the Panel).

It's been a busy afternoon. Let's take a 5 minute break to recharge our batteries. Māui you're welcome to take a look at the 'independent lifestyle pod' if you. It's quite a marvel of 21st century innovation.

(Māui points to the pod on the stage (which has not been lit) as if to say that one?)

Yes, that one.

(Māui goes over to the pod as the lights come up on the narrators).

MAHUIKA

What do you make of that 'pod'?

MURI

Not sure *(looking behind him while Māui continues to investigate it)...* *(whispering)* Māui what is it?

MĀUI

I don't know but it must be some form of punishment. Maybe that's where they keep their criminals?

MURI

(Motioning to Ruaki) Ruaki – go and check it out.

(Ruaki nods his head, wags his tail and goes to investigate the pod. He sniffs it and the urinates on one corner).

Ruaki's not keen then.

(As he is leaving, he sees a slipper in the pod and can't help but take it with him back to Muri).

MAHUIKA

And he's still stealing slippers I see...

MURI

We all have our weaknesses Mahuika.

MAHUIKA

Here come Lady Sarah and the rest of the Panel.

(Signalling to Māui that the Panel is returning).

Look out Māui – here they come.

LADY SARAH

(The Panel return. Lady Sarah looks towards Māui).

Now Māui, what did you think of the independent lifestyle pod? *(answering her own question before he gets a chance to respond)*. Brilliant, isn't it?

MĀUI

I really don't know what to make of it... is it part of your prison system?

KAREN

(Taken aback by Māui's lack of enthusiasm).

It's not for prisoners – it's for free people. It's so popular we can't keep up with demand. 14 billion pods and growing.

LADY SARAH

The numbers speak for themselves Māui. 100% satisfaction rating and an average lifespan of 148.9 years.

LORD MORTIMER

(To Māui).

Quite spectacular my old boy. Carefree living. *(Accidentally letting it slip)*. And spectacularly profitable as well.

LADY SARAH

(Gives Lord Mortimer the 'shut up' look).

Lord Mortimer's wires might have got a bit crossed there. He meant to say Spectacularly PREDICTABLE as well. Isn't that right Morty?

LORD MORTIMER

(Fumbling with his words).

Of course I meant predictable. Can't imagine there'd be any money to be made from the pods after all.

KAREN

(Trying to get off the subject).

Māui, it's not surprisingly that the pods might shock you - you come from a different time in history.
(Getting her trusty clipboard out).

Just to refresh my memory... did you have:

The wheel?

A written language?

Electricity?

Computers?

Space travel?

Artificial intelligence?

MĀUI

No, and we didn't miss them either.

LORD MORTIMER

Now dear boy, you can't miss something you don't know about. Those things were all great leaps forward. They've brought us to where we are today.

LADY SARAH

Māui, the independent lifestyle pods have positively transformed life lives of 14 billion people. That's most of earth's human population.

MĀUI

Positively transformed? *(Incredulously)* POSITIVELY TRANSFORMED? Changed for sure, but how can this be any good. Do you live in one of these pods too?

LADY SARAH

(Sheepishly).

Well, I could – but my, in fact *(looking around the Panel)* all of our circumstances are ... different.

MĀUI

Oh, I bet they are. More spacious for a start.

LORD MORTIMER

Māui, where we live is really of no concern to you. What is important is that the facts speak for themselves. *(turning to Karen)* Perhaps you'd care to enlighten Māui with our most recent survey results Karen...

KAREN

Certainly Lord Mortimer. Total satisfaction Māui. That's across all 194 countries we operate in.

RUPERT

(Looking up briefly from his gaming console).

That's everywhere except North Korea ...

LADY SARAH

Their government survey showed they were already 100% satisfied with their lives – so no pods needed there.

RUPERT

You can't argue with the facts Māui.

MĀUI

It would be great to hear from the people actually living in the pods.

KAREN

Our market research tells you everything you need to know.

(A commotion begins from the side of the stage as a group of 'free range' humans assembles).

LORD MORTIMER

Goodness gracious - what on earth is making that commotion?

LADY SARAH

(With great caution).

Who's there?

ANDY01

(From off stage in a very robotic voice).

It's ANDY01 *(pronounced 'Andy oh one')*, Lady Sarah.

LADY SARAH

Well, what's going on Andy01? Come here so I can see you.

ANDY01

(Comes onto stage and is clearly a very early model robot).

Yes m'lady.

LADY SARAH

(Impatiently).

What on earth is going on ANDY01?

ANDY01

I was taking the humans for their 5 minute daily exercise and one of them *(whispering to Lady Sarah)* escaped.

LORD MORTIMER

Speak up dear boy, I can't hear you. *(Turning to the group)*. These early model robots leave so much to be desired.

ANDY01

Sorry Lord Mortimer. I was saying one of the humans ESCAPED during exercise time.

MĀUI

Escaped? I thought they were all living in the pods voluntarily.

LORD MORTIMER

Yes, I thought I heard the word escaped too but what Andy actually said... *(trying frantically to think of something that sounds similar)* what he actually said was ... *(still can't think of anything)*.

KAREN

Andy01 said one of the humans 'has been taped during exercise time' – clearly a breach of their privacy. Well done, Andy01 for getting onto it straight away. We'll leave it in your capable hands.

(Suddenly the group of free range humans spill onto the stage and rush up to Māui. They are pallid and look sickly and unhappy).

ANDY01

(Shouting threateningly to the group).

Move away from Māui or I'll *(stops the threat as Andy01 realises Māui will hear)*.

MĀUI

Or you'll what?

ANDY01

Or I'll...

LORD MORTIMER

(Stands up and fires a ray gun at Andy01 – the robot falls to the ground).

(In an emotionless voice).

Karen and Rupert would you kindly tidy that up.

KAREN

Yes, of course, Lord Mortimer.

(They drag the robot off stage).

LADY SARAH

(Realising she needs to provide an explanation).

A very small number of our pod inhabitants elect free range status Māui. We've never had an incident before, but it appears Andy01 failed in his duty of care. 'Permanent deactivation' of the robot in such circumstances is the safest option.

RUPERT

He is – or rather was...- a very early model robot. They're good for basic jobs – cleaning, cooking, easy to beat at gaming too. It appears they're not so good at managing the free rangers though.

MĀUI

Free range? So, they can go and do what they like?

RUPERT

That's right *(after a pause)* – within certain boundaries of course.

MĀUI

And those boundaries are?

KAREN

5 minutes a day with supervision– purely for their safety.

MĀUI

5 minutes means free range?

KAREN

That's what the regulations say.

MĀUI

And you can't argue with the regulations?

(The Panel all shake their heads – the free range humans stand in a stupor).

FREE RANGE HUMAN 1

(In a very quiet voice to Māui).

Did people really roam free or is that just a part of your legend?

MĀUI

Absolutely. And until today I thought they still did.

FREE RANGE HUMAN 2

(Feebly).

How did they survive?

MĀUI

Perhaps they didn't get to be as old as you – but they certainly lived more.

FREE RANGE HUMAN 3

We're ever so grateful to Lady Sarah and Lord Mortimer.

FREE RANGE HUMAN 4

Did you know they provide us with unlimited internet access?

FREE RANGE HUMAN 5

And we've even got a chair that reclines into a bed.

MĀUI

Do you think you're missing out on anything?

LORD MORTIMER

Now listen dear boy - it's clear to see they're all very satisfied.

MĀUI

Perhaps but that's because they don't know any different.

FREE RANGE HUMAN 6

We know things could be different.

FREE RANGE HUMAN 7

We've heard the stories.

FREE RANGE HUMAN 8

When people had jobs.

FREE RANGE HUMAN 9

And could afford to live in houses.

FREE RANGE HUMAN 10

And travel the world.

MĀUI

And they still can – you don't need to settle for this... (*turning to the free range humans*) – tell me what it's really like.



Dystopian Marathon (The Free Range Humans)

Verse 1

Inside those walls – everything's too close
They feed us through a tube - and disconnect our nose
Our seat reclines into a bed - 'cos we've nowhere else to go
In a world of virtual reality - and disposable clothes

Chorus

This is no way to be living – dystopian marathon
150 years we're given – it feels too long
Dystopian marathon

Verse 2

One monthly payment – and we don't have to care
No chance of kutus – 'cos they're shaving all our hair
We're told we should be grateful – 'cos they shelter us from storms
Our every need's been catered for – since the day that we were born

Chorus

Instrumental

(Slides or videos of 'old fashioned' human behaviour are shown e.g. going to the beach, running, playing sport etc).

(In the instrumental one of the children manages to hand Muri a note without either the Panel or Māui seeing).

Chorus

(Lights go out on scene 4).

SCENE 5. Longer Days

(The lights come up on the narrators).

MAHUIKA

Māui's got to 'rattle his dags' if he's got any chance of keeping our story, I mean his story, alive.

MURI

There's something not right with that Lord and Lady Toff either.

MAHUIKA

Lady Sarah and Lord Mortimer... what makes you think that?

MURI

(Holding up the note he was given).

This note, one of the free range humans gave me, for a start.

MAHUIKA

What does it say?

MURI

Please help us - "The Toffs own the Company".

MAHUIKA

The Toff's own the Company...*(pausing)* don't they always?

MURI

No there's more to it than that...let's look into it.

(The lights fade on the narrators and come up on Māui and the Panel).

MĀUI

Dystopian marathon – a very interesting song indeed...

LADY SARAH

I'm so pleased you enjoyed their little pantomime. It's nonsense of course.

KAREN

The costumes were quite realistic.

MĀUI

And my time is running out – I don't suppose I'm getting an extension despite the 'pantomime' interruption.

LORD MORTIMER

My dear fellow, we'd only be delaying the inevitable. I don't think there is a nice way to put this but - you're on a one way trip to oblivion.

MĀUI

(Shocked by Lord Mortimer's comment).

On that rather disturbing note... Rupert has your research uncovered any more of my legends?

RUPERT

(Still trying to game under the table).

Ah ... yes, I have. Something about you *(incredulously)* slowing down the sun?

MĀUI

Well, that's not entirely true.

RUPERT

I think the Panel could figure that out for themselves – the sun is over 5000 degrees Celsius and 151 million kilometres away. It's pretty obvious you couldn't do anything to the sun.

MĀUI

Oh no we did that – I was meaning that I didn't do it alone – I had my brothers to help me.

RUPERT

(Mockingly).

Oh of course, you couldn't do it on your own but the five of you would be more than a match for the sun.

LADY SARAH

Perhaps you could tell us how you, and your brothers, slowed down the sun.

MĀUI

Well, I had been thinking through ways to make life better for our people.

LORD MORTIMER

How very noble of you old chap. I don't suppose you considered how your potential success could be monetised?

MĀUI

Monetised?

LORD MORTIMER

How you might be financially rewarded for your success?

MĀUI

No, it never crossed my mind.

RUPERT

I may be of some help here Lord Mortimer. (*Reading off a tablet screen*). It says here that Māori didn't have any form of monetary currency. Instead, they shared amongst their own people, and then traded with others.

LORD MORTIMER

Oh, how frightful – no money you say?

LADY SARAH

Oh, that's almost impossible to imagine!

MĀUI

Definitely - no money! I just wanted to slow down the sun, so that our people would have more daylight hours.

KAREN

(*Sarcastically*).

Please tell us more. I for one can hardly wait.

MĀUI

(*Calling out to his brothers who are off stage*). Brothers come here – tere - fast.

(*The brothers come on stage and hongī Māui*).

Do you remember the time we slowed down the sun?

TAHA

Hard to forget that one bro.

ROTO

Āe – he wēra tēna – so hot!

WAHO

And dangerous. Te Rā, the sun, was not in a co-operative mood that day.

PAE

He rā mahi nui – a day of hard work. But we did have some help.

(Te Ra is on one side of the stage but no lights are on him yet. The sun tamers come onto the stage)

SUN TAMER 1

That was a day to remember.

SUN TAMER 2

Āe – Te Rā was very angry.

SUN TAMER 3

He did not want to slow down.

SUN TAMER 4

The combination of catching him with the ropes...

SUN TAMER 5

And hitting him with the magic jawbone did the trick.

SUN TAMER 6

And even today you can see the reminders of our mahi.

SUN TAMER 7

(Slide of Māui's ropes comes on).

Māui's ropes are beautiful.

SUN TAMER 8

But we're getting ahead of ourselves.

SUN TAMER 9

Māui needs to tell the Panel the story.

SUN TAMER 10

Tell them how we slowed down the sun Māui...

(The lights come onto Te Rā).



Slow Down the Sun (Māui, his brothers, Sun Tamers and Te Rā)

Intro

Time, time, time, time, time, time

Chorus

It's time to slow down the sun – make the day long

We'll have enough time to get the mahi done

Let the children play – as the crops they grow

Life will be better for everyone – if we slow the sun

Verse 1

I've got a plan how to snare the sun

We'll infuse our ropes with karakia

Travel at night to where it rises

Build a wall and hide behind it

Te Rā the sun, is close to rising

Past the edge of the point of no return

Don't throw your ropes until I tell you

And when we've caught it, no one let go

Chorus

Instrumental

Chorus

End of ACT ONE

(Optional half time)

