

RAIN OF THE CHILDREN

A Vincent Ward Film

PRODUCTION NOTES



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FACT SHEET

RAIN OF THE CHILDREN

**Wayward Films and The New Zealand Film Commission
in association with
Te Māngai Pāho and NZ on Air
presents
A Forward Films Production
A Vincent Ward Film**

Starring: Miriama Rangi, Rena Owen, Temuera Morrison, Taungaroa Emile,
Waihoroi Shortland, Toby Morehu, Mahue Tawa, Mikaira Tawhara,
Harmony Wihapi.

Cinematography: Leon Narbey, Adam Clark
Production Designer: Shayne Radford
Editor: Chris Plummer
Visual Effects: George Port
Composers: John Gibson, Jack Body.
Iwi co-producer: Kēro Nancy Tait
Co-producer: Catherine Fitzgerald
Producers: Vincent Ward, Marg Slater, Tainui Stephens
Writer: Vincent Ward
Director: Vincent Ward

World Premiere date: Sydney Film Festival, 7th June
European Premiere date: 43rd Karlovy Vary International Film Festival, 4-12 July 2008
NZ premiere date: Auckland Film Festival, Civic Theatre, 12th July
NZ Release date: September

Duration: 101' 32"
35mm Print/1:1.85/Dolby Digital SurroundEx

RAIN OF THE CHILDREN

Logline

A woman walks between the worlds of the living and the dead in search of her lost children. Vincent Ward's most personal feature to date.

Short Synopsis

RAIN OF THE CHILDREN – Vincent Ward weaves drama with documentary to unravel the extraordinary story of Puhi, the Tuhoe (Iwi- tribal group, North Island, New Zealand) woman he filmed in 1978 for his early film *In Spring One Plants Alone*. In this new cinema feature he sets out to unravel the mystery that has haunted him for 30 years: Who was Puhi?

Synopsis

RAIN OF THE CHILDREN – Vincent Ward weaves drama with documentary to unravel the extraordinary story of Puhi, the Tuhoe woman who welcomed the young filmmaker into her home in 1978. Ward made the observational film *In Spring One Plants Alone* about Puhi's day-to-day life in the remote Urewera (Central North Island, NZ. Tuhoe region) Ranges. By then almost 80, she was obsessively caring for her schizophrenic adult son Niki, whose violent fits terrified her. In this new cinema feature Ward sets out to unravel the mystery that has haunted him for 30 years: Who was Puhi? And why was she so obsessed with this last remaining son?

Using his relationship with Puhi as the framework to explore her life, he finds a woman of extraordinary fortitude who, at the age of 12, was chosen by the great Tuhoe prophet Rua Kenana to marry his son, Whatu. Rua gave her the name, *Puhi* ("special one"). At 14, she had her first baby while hiding in the bush, having escaped from the 1916 police raid on Rua's community at Maungapohatu, where she witnessed the arrest of Rua and Whatu and the killing of Toko, Rua's other son, said to be her lover.

She would go on to have 13 more children. But by the time Ward made his initial film, there were few signs of what had become of them. In RAIN OF THE CHILDREN, he finds out how the loss of her children affected the course of her life. The tragedies she lived through were so powerful that some, including her, believed she was cursed.

After a tumultuous second marriage and the manslaughter of her third husband, Puhi was left with her dependant son, Niki. She dedicated herself to this man-child, trying to protect him at all costs, even from beyond the grave.

RAIN OF THE CHILDREN is Ward's search for truth in the story of a woman who sought redemption through love and who has remained a touchstone for him throughout his life.

ABOUT THE FILM

RAIN OF THE CHILDREN is a cinema feature film which has been described as Vincent Ward's most personal film ever. Narrating and appearing on camera himself, Ward tells of his journey to uncover the story of Puihi, the Tuhoe woman he filmed in the late 1970s. It is spiked with drama scenes featuring Puihi's young relatives acting alongside some of New Zealand's best-known actors, bringing Puihi's story to life.

RAIN OF THE CHILDREN, written, and directed by Vincent Ward, stars Miriama Rangi, Rena Owen, Temuera Morrison, Taungaroa Emile, Waihoroi Shortland, Toby Morehu, Mahue Tawa, Mikaira Tawhara and Harmony Wihapi.

Funded by Wayward Films, New Zealand Film Commission, Te Māngai Pāho and NZ On Air, it is produced by Forward Films, producers Vincent Ward, Marg Slater and Tainui Stephens, co-producer Catherine Fitzgerald and iwi co-producer Kēro Nancy Tait. Cinematography is by Leon Narbey and Adam Clark, production designer is Shayne Radford, editor Chris Plummer, visual effects George Port and composers John Gibson and Jack Body. Its eclectic soundtrack ranges from the NZ Symphony Orchestra to tin-can percussion and ukulele.

When Vincent Ward was 21, fresh out of art school, he made a documentary film, *In Spring One Plants Alone*, which won international awards and acclaim and set him on his path as a filmmaker with a unique vision.

It was a simple, observational documentary about the day-to-day life of a Maori woman, Puihi, who lived in a remote part of Tuhoe country in the Urewera Ranges looking after her adult son, Niki, a violent schizophrenic. Ward lived with Puihi for 18 months. In 1980, shortly after the film was finished, Puihi died. He was overseas and missed her funeral.

In RAIN OF THE CHILDREN, Ward comes full circle to unravel the mystery hidden at the heart of his early film: “People said that she walked in two worlds, the living and the dead. But gradually I began to understand that the personal dramas in her past were the key to understanding who she had become and why she was so obsessed with her last remaining son. It wasn’t simply that she had been involved with the legendary prophet Rua Kenana or that she was in the most tumultuous police raid of the 20th Century, I felt there was something else hidden in her life that had shaped it. I had become so close to her that I felt impelled to go back and find out what it was.”

For 30 years Ward has been haunted by his memories of Puhi and that experience. Now as he dramatises her story, he resolves many of his unanswered questions: why did locals call her “the burdened one?” What was she trying to avert with her constant praying? And how was this connected with her obsessive caring for her son, Niki? Why did some people say she was cursed? And why was there scant sign of her other 13 children?

He says: “These questions were outside the scope of my earlier film, which was purely observational “fly on the wall” documentary – its terrain was the here-and-now.

“Our relationship was built on: ‘I’ll take you places and I’ll do whatever you want and I’ll accept you totally: just as you accept me.’ It was a kind of trade, and in return she would allow me to make my documentary.

“I wanted to just accept her, after all, I was 21 and in some ways she was like the grandmother I didn’t know. I did not want to openly question her too much about her past, although I would catch glimpses. I was observing her current way of life and I feared that if I questioned her too much she would become uncomfortable and close up.”

Over the past four years, he has gone back and researched Puhi’s life, talking to her descendants, her extended family, Tuhoe historians, and Judith Binney, who interviewed Puhi for her book *Mihaia: The Prophet Rua Kenana and his Community at Maungapohatu* at about the same time as Ward filmed her.

The result is RAIN OF THE CHILDREN, a cinema feature which explores his relationship with Puhi, and leads into his telling of the extraordinary story of her life. Through Ward's eyes, we learn that Puhi was the daughter-in-law of the great Tuhoe prophet, Rua Kenana, who led his people to build a visionary settlement on their sacred mountain, Maungapohatu. At the age of 12, she was given to Rua's son Whatu in an arranged marriage. Rua named her Puhi, "the special one", elevating her to a position akin to a princess within his movement. In 1916, when the township was invaded by police and Rua and Whatu were arrested and another of Rua's sons (her close friend Toko) was killed, pregnant teenager Puhi escaped and had her baby in the bush, alone.

She went on to have 13 more children. Most were taken away from her, either through death or claimed by the whānau (family, extended family) to be brought up by others. Always a spirited character, there are stories of her challenging and humiliating her second husband, Kahukura, a tribal tohunga (expert, healer), by performing whakapohane, the ritual baring of her buttocks at him in public.

Her third husband, Clarkie, was mysteriously killed in a fight with another family member said to be protecting Puhi. Niki, her son with Clarkie, was her last dependent child. At the time Ward found her in 1978, she was living in fear of the adult Niki's violent outbursts and worried about how he would survive after her death.

RAIN OF THE CHILDREN is told in unique Vincent Ward style – a compelling mixture of drama, documentary and personal narrative that he describes as part folk tale, part ballad, part mystery story. Striking unexpected emotional beats in its layered succession of revelations, the film takes the story of one woman's life and gives a rare glimpse into the much bigger picture of Tuhoe history.

Ward says: "It also raised questions for me about the contradictions of love, and most mysteriously of all: the nature of a curse. How would you know if this had come upon you? And would it be passed down to others in your family line? Why would some avoid

it and others not? And was Niki susceptible to it? When Puhi died, would it carry on down to him?

“I don’t know that I personally believe in curses, but I do believe that if you believe in a curse it has tremendous power and can absolutely affect you. There’s no question in my mind that Puhi believed in curses - she gave advice to others about what to do if such a fate befell you, and her son Niki also talked about them.

“So in some respects it was not a total surprise to me when some people who knew her said that Puhi was cursed. She had some terrible misfortunes. Within her community and within Maori tradition there’s a long history of trying to explain events that there was not at the time a rational explanation for. She was born into a period when the very survival of the tribe itself was in the balance. Why would one-third of the tribe be wiped out in the 1890s with disease when far fewer in the European community were dying? Had they done something wrong? These were the type of questions her people would ask. People look for a reason and they figure they’ve probably transgressed or somebody had put a curse or a makutu on them. It was a similar process that happened to Puhi, and became a way of explaining the things that happened to her.”

Fellow producer Tainui Stephens (whose wife, Wiha Te Raki Hawea-Stephens, is Tuhoe and worked on the film as one of the translators) notes there is no denying the presence of curses in Maori society, ancient and modern.

“I see it in terms of utu (revenge, to restore balance) or karma. You do good: get good. You do bad: get bad. People exude negativity or positivity and this can rebound on them. I don’t think it’s rocket science to understand that kind of reciprocity. So I was happy to see it included in the film as long as it was not put over in a way to generate scorn or disbelief, but the sheer humanity of the people and the way they talk gives the lie to that anyway. And the events are so tragic I think anyone can be forgiven for believing that they have been cursed.”

For Ward, making the film was a learning process: “For me, now, the overriding thing about Puihi’s life is summed up in the Tuhoē expression ‘matemate ā one’ – a love so great it goes beyond death. It was there in her everyday life when she would feed other people even if it meant there was no food left for herself. Or talking with her dead children whilst making the karanga (call) to the dead at funerals. Or attending a person lying in state for three days without eating, where she would, to all intents and purposes, disappear and become one with the dead. In other words, a love in which you gave beyond self, selflessly.

“With the title, RAIN OF THE CHILDREN ” Ward notes, “I was thinking of Puihi bearing so many of children, as if they had come to her like rain, that she was somehow awash with children. Then just as easily as they came they were washed away - gone to disease - or to be brought up by others until she was left with only one, totally dependant, son.

“So that is how the title came to me - it was if it rained children - in the first instance down upon her, they all came so easily, then it was as if the rain swept them away from her, out of her reach.”

Tainui Stephens’ take on the film’s title: “There’s something enigmatic about the title RAIN OF THE CHILDREN, which I think works well. Whether it’s heard as ‘reign’ or ‘rain’ of the children, whether it alludes to the pre-eminence that children ought to have in our world or the idea of mourning through tears (rain) the fate of children, what came through in this story was the suffering of the children, but most of all the suffering of a mother who at times failed and at times was thwarted in her need to be a mother.”

ABOUT THE PRODUCTION

Ward had started research and shooting for this film before making his previous feature, *River Queen*, and resumed it once *River Queen* was completed. To make RAIN OF THE CHILDREN, he adopted a totally different production style from normal feature filmmaking. He gathered a small, dedicated crew and filmed it in a series of short bursts interspersed with periods of editing and more research, shaping the story as he went.

“Given the unorthodox approach, it was important to produce it myself as overall Producer (with partners Marg Slater and Tainui Stephens) so that I would have the flexibility to be able to fully realise this film,” he says.

The documentary elements - the interviews with Tuhoe elders and Puhi’s descendants that form the backbone of the film – were shot first, then Ward created dramatised sequences arising from the stories the people told him. This led to the modular style of shooting, which allowed time for the real story to emerge and to be crafted by the filmmakers as they uncovered different dimensions in the storytelling and new perspectives.

The interviews were wide-ranging and open-ended. Ward says: “We shot around 50 hours of interviews with 30-40 people. I didn’t know what was going to be revealed, what new path I would find myself going down.

“It was a film that evolved because I didn’t know quite what stories I would get from the elders and so we would start editing those stories to see how they shaped up and then we would go off and shoot a drama for a week or so and then come back and edit some more and then shoot another drama. In all, we did about 13 shoots with various-sized crews. It took a long time, but we kept it small, which gave me tremendous freedom to allow this film to grow into the best shape that I felt it could be.”

The drama sequences were filmed on Tuhoe locations at Maungapohatu, Waimana and Ruatahuna with a largely Tuhoe cast, virtually all of them related to Puhī.

“I wanted the local people to feel that they were part of this film, that it was their story. The old people told me the stories and their grandchildren and sons and daughters would be acting in it, and so it would have a complete integration. And I just loved filming there,” Ward says.

To play Puhī in her early years, Ward cast three Tuhoe women of varying ages: Miriama Rangi played Puhī aged 30-40, Mikaira Tawhara (12-16) and Harmony Wihapi (8-11). As Puhī in her old age, and to supplement the actual footage he had of the real Puhī from *In Spring One Plants Alone*, he cast actress Rena Owen (*Once Were Warriors*), who had to be extensively aged with special effects make-up.

Owen says: “I watched the documentary and I was incredibly moved by it. Vincent had already described to me the vision and what he was trying to achieve in RAIN OF THE CHILDREN in terms of Puhī’s story and I guess the first thing that appealed to me was that she reminded me exactly of my grandmother. I knew her, I could feel her and I just knew that I’d be privileged and honoured to be a vessel for this woman’s story. I also knew that this particular project was of incredible importance to Maoridom and I just said I’d love to do it.

I firstly studied Puhī's speech pattern by listening and watching her over and over again talk in the original documentary, *In Spring One Plants Alone*. A few important points I observed through this process and incorporated into my speech pattern for her was her whakama. Her aura of embarrassment, which I could also perceive as low self-esteem, a lack of confidence, or an air of shame. Hence she tended not to talk a lot and when she did she spoke quietly and often it would seem like mumbling. She also had no front teeth which totally affected the air in her speech. I assumed all of these qualities in performance. Vincent had also given me a tape of her doing an interview which I would always listen to before filming or recording to help get me into her cadences and unique

rhythms.

Given my background I was already familiar with rural tendencies in speech. There are a few differences in speech patterns between tribes but they are more apparent in korero Maori, not so much in English. In our last studio sessions Vincent utilized a Tuhoe woman, Wiha and a dialogue coach, Elizabeth McRae. Both were very helpful to fine tuning all the Puhi voice work.

“I’ll never forget that first night because I was thinking about her and I had an overwhelming sense of how much she loved Vincent, so much love for her mokopuna mā, her white grandchild, and I had a sense that this project was as much about the filmmaker as it was about her. I was really excited to have this opportunity because I had always wanted to work with Vincent.”

Owen was in awe of the way Puhi had survived against great odds: “For the average Joe Blow if you saw an old woman like this, Maori or non-Maori, you just think ‘oh she’s a little old woman’ and not think twice about it, but then if you actually look at the life they’ve lived and what they’ve come through, they’re the real heroes in this world. And that was my nanny too - it was all about survival. They’re the unsung heroines - people like that who just get up and do what’s got to be done in order to live.”

Miriama Rangi, a descendant who played Puhi aged 30-40, shares the Tuhoe sense of the spiritual realm being part of the everyday world when she says “When her spirit connected to me, I asked her. I prayed and asked for her permission to play her.

“Her strength became stronger in me and at the same time I was feeling all the other people she was surrounded with. They all were sort of connecting with me as I was playing her.”

Tuhoe iwi (tribal- Tuhoe) producer Kēro Nancy Tait also revealed the strong connection with the spirit world when she suggested that the actress playing young Puhi carry and

wave some fern fronds in a scene being shot near a tree that the film crew had dressed as a “body tree”, a place in which the Tuhoe ancestors used to hang the bodies of the dead.

“I was walking away back to the other vehicles and felt this cold chill up my back. I turned around and saw a shadow just behind and to the right of Mikaira, past the ferns, but it was quite a defined outline of a person. So I quickly came back and picked a few ferns so she could hold them in her hands because normally our old people would do that. After that I walked away, looked back and there wasn’t anything there. It had gone.”

Ward describes his return to Tuhoe to make RAIN OF THE CHILDREN as a kind of homecoming, a return to the times he shared with Puhi.

“I felt as though I was under her cloak as I was talking to the current elders. Many of them remembered me from when I was there as a 21-year-old and, as one of them said, “We knew you were going to come back. You just took a while doing it” and so I felt a bit like I was in a family and that I was welcome.”

Tainui Stephens: “Vince’s relationship with Puhi is known and they must therefore think that she must have had some reason for looking after him and allowing him into her space back then and by extension this film crew in their territory now, and so the old lady was very much part of the team, even though she wasn’t there.”

Danny Hillman Rua, who is a grandson of Rua Kenana, says that Ward’s relationship with Puhi was built on trust. “Vince was given everything, he never asked, but he got what a lot of people never got, simply because he took time to give her, to listen, to sit, to eat kai (food) with her. All those things Puhi took in, so I believe what she got out of Vince was this project now, this story about her on the screen and I think today she’d be really happy.”

Tuhoe kaumatua (elder) Matu Te Pou echoes that belief: “She would be smiling. To me the film brings back, reinstates her mana (integrity, prestige). Because the life, the abuse she went through, took it away.

“The trust you can see in the movie itself (*In Spring One Plants Alone*). She allowed him to be around and close to her. She wanted to do things for him. She saw Vince probably as one of her own but of a special nature, maybe because of the colour of his skin, she probably thought of him as a patupaiarehe.” (one of the fairy people, fair-skinned mythical people)

Hillman Rua says that there is no doubt that Puhi was guiding Ward in making RAIN OF THE CHILDREN. “She would have opened the way. Once the trust has been given, the trust is maintained until Vince finishes his project, maybe then she’ll relax, but at the moment she’ll always be there until Vince finishes what he has to do.”

Te Pou reinforces the importance of the film’s featuring Puhi’s descendants as actors in the film: “When I saw the completed movie I felt: now she can rest. She might be there now to get it a bit further, but I felt she has come to peace, now that her story is going to be out there and, more importantly, I think because it was told by her mokopunas and it is now shared within their memories.”

Looking at the broader scope of the story told by this film, Hillman Rua says that knowing the history is important and that the film, “Vincent’s taonga (treasure)”, containing knowledge passed down from the ancestors, will help. “I strongly believe that the relevance of my koro (elderly man, grandfather) Rua Kenana will be seen differently through this film.”

Temuera Morrison, who makes a brief appearance as Rua Kenana aged in his forties, says he likes to do small roles in New Zealand films alongside his Hollywood career. “I got the call from Vincent at the last minute and I was keen to work with him again (we worked together on *River Queen*) and so he said he’s wanting someone to play Rua for

part of the story, so I said yes, I'll come down. It was good to get out of the city and meet some real people.

“My father spent a bit of time in the Ruatahuna area as a teacher and it was the last place in New Zealand where you could still get a glimmer into the old world.”

For producer Marg Slater, a Pakeha (non-Maori, Caucasian), the making of RAIN OF THE CHILDREN was a challenging experience that she felt fortunate to have been part of:

“Through working on this film I have had an extraordinary and unique insight into a world that was virtually unknown to me. We travelled to the Ureweras, lived amongst Puhi's people, and experienced a lifestyle foreign to many of us on the film crew. We worked with the locals in the cast, art, grip and camera departments; and of course, the wonderful caterers. Our cast was almost exclusively from the Waimana and Ruatahuna communities and they all came with such heart and commitment.

“In telling Puhi's story we also glimpse the story of her tribe - Tuhoe - who tried to make sense of a rapidly changing world, where resources were taken from them; their very culture threatened by the wave of colonisation. The stories of her life and background are part folklore and part heart-breakingly real. Puhi lived through extraordinary events but remained a humble and ordinary person. Her story is emblematic of many kuia (elderly woman, grandmother, female elder) of that time and gives us a precious window into their lives and their world.

“RAIN OF THE CHILDREN is a journey through a world most New Zealanders have never had a chance to walk, a story of sadness, shame and guilt but also a mother's love, courage and strength.”

Tainui Stephens: “One of the things I felt in the course of making the film was that Vince's relationship with the people was very much a long-term one. I came across

people quite often who were down that way in those years, who remember Vince and would say ‘Oh I remember when this skinny Pakeha (non-Maori, Caucasian) fella was here’, and so he was very much a part of the scene. He was very sensitive to the fact that he had an ongoing relationship and he felt the depth of it because one of his children is named after someone from there.

“The people of the valley and the elders all wanted to take part because of Puhi and what they remembered of her and also the fact that Vince and the crew were very upfront and sincere about what we wanted to do. Also, there was no time pressures because it was done in a very modular way and it was very much a co-venture with the tribe.”

Among those who remembered Vincent making the first film were schoolteachers Helen and Toka Te Wara, who told researcher Lynette Read, “Vincent was a lovely chap. We believed he did a good job, a professional job, he was a real genuine guy.”

He was “a real strange bod” who lived it rough in a little shack and blended in with the locals. He used the shower at the school and washed his big old overcoat in the copper. “He was different because he was prepared to live rough.”

When the local people saw the finished film, *In Spring One Plants Alone*, they cried “because it was so real” and “it was very good portrait of the whole atmosphere, the whole way of life.”

An interview with Vincent Ward

Why did you make RAIN OF THE CHILDREN?

Almost 30 years ago I made *In Spring One Plants Alone*, a documentary about an old Tuhoe woman called Puhi. It was just an observational documentary on her daily life and ever since then I've been haunted by that woman in the sense that there were things I didn't know about her and questions that really bugged me, and so I went back to answer those questions. This new film, which is a cinema feature, tells the story of my search for those answers.

How would you describe the film genre-wise? It's a bit genre-defiant isn't it? How would you describe it?

RAIN OF THE CHILDREN is a mixture of drama and documentary but basically I call it part folktale, part ballad, part mystery story as we try and uncover detail by detail who this woman was and her experience of these extraordinary events that happened to her.

How did you go about getting started almost 30 years after your time with Puhi and now that it's 28 years after her death?

I had the original film, plus all the out-takes and my memories from that time. Then there were two main starting points for me: Lynette Read, who wrote a thesis about my work, had gone down to Tuhoe and found out that many people had good memories of the first film and of me, and so I felt welcome to go back. I was also in touch with the historian Judith Binney, who uncovered a whole range of things about Puhi from school records and births and deaths records. There was also an affidavit from a police case about a manslaughter, which was Puhi's testimony into the accidental death of her third husband, Clarkie. I realised I had in print things that Puhi had said and also Judith gave me access to the interview that she'd done in which Puhi talked about the 1916 police raid on Maungapohatu. So, I had these key pieces of research that would allow me to dramatise her life. I saw that I could make something of Judith's photos and I could interview Puhi's descendants and Tuhoe historians to hear the stories about Puhi first or second-hand and I could dramatise those stories.

Can you summarise what you found out about her?

She was married at 12 years old in an arranged marriage to Whatu, the eldest son of the Tuhoe prophet Rua Kenana. She gave birth at 14 or 15 and went on to have 14 children, who were all taken away from her, some by the whānau (family, extended family) for others to raise and others died. She was at Rua's settlement in Maungapohatu in 1916 when 60 armed constabulary invaded and arrested Rua and Whatu, killing Rua's younger son Toko, who was a close friend of Puhi's - some said he was her lover.

She was later given in marriage to a tohunga (expert, healer), Kahukura, and somehow she had this huge falling from grace and so the film tracks the truly terrible things that happened to her after that point and how she managed to overcome them and survive.

What do you hope will be the audience's reaction to the film? I mean do you see it as having input into an increased understanding of Tuhoe and how that related to current events now?

RAIN OF THE CHILDREN is about this one person and her obsession with her children, particularly her last dependant son, but it also captures a whole world that is pretty much vanished now. It does shed light on some of the things that Tuhoe have gone through and I guess some of their grievances, but that's never been the reason that I've told it. I think through making a film about one person you find a whole community, that by carefully examining the one particular person, the way of life of many more are revealed.

Right, you've revealed the community, you've revealed Puhi, but you've also revealed yourself. How has it been putting so much of yourself and visibly exposing yourself in your film?

Originally when I started making RAIN OF THE CHILDREN, I didn't want to be in the film at all. But I kept showing people versions of the film and they kept saying 'you know Vincent, this is also partly about you. You have to be in this film. You have to provide the way into the material so that we understand it. It's about your relationship with this old lady and you trying to grapple with who she was and these mysteries about her.' And so I am a reluctant participant. In a way, RAIN OF THE CHILDREN is a

filmmaker's journey, my journey to find out about this extraordinary woman and the incredible events of her life, to uncover this mystery story.

After you'd made In Spring, what sort of effect did Puhi have on your life? What did she give you?

I think the biggest effect Puhi had on my life was living in a different culture, in a Maori community and entering that world through her. She was a very strong, fiery character, so she had that very strong determined side, but also she had a strong spiritual side and I was able to get a sense of how the Tuhoe tribe traditionally lived with spirituality. It was so much a part of the everyday fabric of people's lives, some people said that Puhi was walking between the living and the dead in a sense, which was part of her life. It was ordinary and yet it was extraordinary to me.

Thinking of going into another culture, or of having a window on something else, how lucky did you feel you were to have that?

Imagine you have a neighbour and you've never gone into their house and one day you get this incredible opportunity. You're allowed in to see what their world is. It's like a window into another world and that's a privilege, particularly being able to stay with someone who was living so much in the traditional ways, was sort of like a last survivor from the old days. It's a privilege that these people are sharing their story with us because it's not a story that we would normally be allowed to see.

What process did you go through in getting the agreement of Tuhoe to make this film?

When I first made the original documentary, I mainly needed one permission and that was from the old lady, though I also had the support of some key local elders and one of the principal Tuhoe leaders of that time - John Rangihau. But the main thing was that Puhi wanted me to make the film. She was happy with it. And when I went back this time to make a mixture of drama and documentary, I felt as though I was walking under her cloak when I was talking to the current elders. I wanted to have as much participation from local people as possible, and I interviewed a huge number of the old people. I realised it probably would be the last time they would ever be captured on film, and many

cases it has been. It was their last chance to tell one of their stories and in so doing they allowed me in, and that was very important to me.

In Spring was the film that in a sense started your career and now you've come back to it. It has a feeling that you've set something to rest. Do you feel like that?

In a way by making RAIN OF THE CHILDREN I've come full circle and I guess I've set things to rest in the sense that a lot of things were unresolved for me in relation to the woman I filmed in *In Spring One Plants Alone* and by making this new feature I feel I've let it go. I wasn't there at her funeral, I didn't know all these things about her life that are very dramatic. I'm not plagued by her in my mind any more. I feel I've given her the honour and respect and the visibility that she deserves, even though she was an incredibly modest person and had, despite her fiery temper, great humility.

I know you've always felt that she's been like a figure that's led you on through your life, that she's been with you all these years. Do you think you're going to be lonely without her?

I think the thing about Puihi is that all through my life I've felt that if I run into problems that somewhere she would be standing behind me, that she would kind of walk with me even though she is dead. I felt that I could always in my mind turn towards her for inspiration in that she went through so much and would always get up again no matter what hit her. I don't think having completed this story and knowing the fullness of her life that she will disappear. I always feel she will be with me with the gift of knowledge and love and kindness.

ABOUT THE FILMMAKERS

Director, writer, producer Vincent Ward

VINCENT WARD was awarded an Order of New Zealand Merit in 2007 for his contribution to film making.

Ward has earned international acclaim with a reputation for making films with a unique vision, on material that is always human.

Since his debut feature *Vigil* (1984), Ward's films have consistently earned critical acclaim and festival attention whilst achieving a wide distribution. *Vigil*, *The Navigator* (1988) and *Map of the Human Heart* (1993) were the first films by a New Zealander to be officially selected for the Cannes Film Festival. Between them they garnered close to 30 national and international awards (including the Grand Prix at festivals in Italy, Spain, Germany, France and the United States).

The Navigator – a Medieval Odyssey won the major awards at both the Australian and New Zealand film industry awards. *What Dreams May Come*, starring Robin Williams, was nominated for two Academy Awards (best production design and best visual effects) and won the Oscar for best visual effects in 1999.

Whilst in the United States, Ward wrote the story for *Alien 3* and developed material that was the basis of *Last Samurai*, selecting its director, and acting as executive producer on that project before writing and directing *River Queen*.

Ward began writing and directing films at 18. In 1978-1981 he conceived, directed, and produced the documentary *In Spring One Plants Alone*, which won the Grand Prix at Cinema Du Reel (Paris), and a Silver Hugo at the Chicago Film Festival. *In Spring One Plants Alone* provides the starting-point for RAIN OF THE CHILDREN.

Producer Marg Slater:

Marg Slater has produced award-winning dance films *Hurtle* and *Fly*, both with director/choreographer Shona McCullough; and short dramas *Whistle She Rolls*, which was accepted into the Venice Film Festival, and *A Fine Weekend*, both with director Armagan Ballantyne. Her company, Slater Films, handles line production for overseas television commercials and music videos.

Producer Tainui Stephens:

Tainui Stephens (Te Rarawa-Iwi- Far North, NZ) is a film and television producer, director, executive producer, writer, narrator and presenter. He was co-producer for Vincent Ward's film *River Queen* and recently produced Maori Television's major coverage of national commemorations *Anzac Day: Nā Rātou Mō Tātou* (2006, 2007) and *Waitangi Kotahi Te Ra* (2007) which drew large audiences and critical acclaim.

He has produced a wide variety of magazine, event, community, entertainment and documentary television. He works in Māori and English and has been responsible for developing uniquely Māori storytelling screen formats for indigenous and mainstream audiences with programmes like *Koha* (1985-87), *Te Kōhanga Reo* (1986), *Waka Huia* (1987, 1999/2000), *Marae* (1990-93) and *Mai Time* (1995-2000). As writer and director he has made numerous television documentaries, including *Maori Battalion March To Victory*, *When The Haka Became Boogie*, *The Utterly Confused Person's Guide to Bi-Culturalism*, *The New Zealand Wars*, *He Whare Kōrero* and *Bub and Nen*. He has also brought Māori stories to international audiences with documentary series co-productions like *Storytellers Of The Pacific* (TV Ontario/ABC, 1993) and *Family* (Film Australia, 1995).

His first short film as a director *The Hill* (2002), was selected for competition in the Sundance and Berlin film festivals.

Tuhoe iwi co-producer Kēro Nancy Tait

Raised traditionally by the elders, Maori was her first language. Travelling with her great grandmother, she came into frequent contact with Puhi Tatu, who became one of her teachers. It was this love that gave her the passion to wholeheartedly support this film as its Tuhoe (tribal) guardian. She has a background as an educator and more recently has worked in the special treatment unit for violent male offenders at Rimutaka Prison, near Wellington. She is committed to the welfare of her people.

Cinematographers:

Award-winning cinematographer **Leon Narbey's** most recent film was *The Tattooist*, directed by Peter Burger. In a career spanning decades, his most recent work includes *Perfect Creature*, *Whale Rider* and *No 2*. His work on *Rain of the Children* was supplemented by that of **Adam Clark**, whose most recent film was *Eagle vs Shark*, another collaboration with director Taika Waititi, following the Academy Award-nominated short film *Two Cars One Night*, for which Clark won the best technical award at the NZ film Awards 2003.

Composers:

Rain of the Children is **John Gibson's** first feature. His work for short film includes *Red Scream* and *Donuts for Breakfast* and he has won several awards for his television work. He has composed over 80 original scores for theatre and is currently writing for the Auckland Theatre Company. He has composed 12 scores for contemporary dance and his score "The Human Garden" led to an invitation to work for three months with Hungarian Dance group Artus in Budapest.

Jack Body composed the music for Vincent Ward's first feature *Vigil*. An ethnomusicologist, music entrepreneur and specialist in cross-cultural composition, he has composed, recorded and written a vast body of work in all musical genres. His opera "Alley" premiered to acclaim at the NZ International Festival of the Arts. He was awarded an ONZSM for services to music and is an Arts Foundation Laureate.

ABOUT THE CAST

The drama sequences of RAIN OF THE CHILDREN star Tuhoe people who have not previously acted. They are descendants or relatives of Puhi and/or Rua Kenana and were playing their ancestors. Miriama Rangi, Mikaira Tawhara and Harmony Wihapi played Puhi at different stages of her life. Other family roles were played by Toby Morehu and Mahue Tawa, also Tuhoe.

Rena Owen (Ngati Hine- Iwi- North Is, NZ), who won international acclaim and awards for her performance as Beth Heke in *Once Were Warriors*, played Puhi in her old age (wearing extensive ageing make-up). Other roles in the dramatised sequences of the film were played by **Temuera Morrison** (Te Arawa-Iwi- Central North Island, NZ), who made his international breakthrough as Jake Heke in *Once Were Warriors*, and went on to several Hollywood roles, including *Star Wars*. He recently worked with Vincent Ward in *River Queen*; **Taungaroa Emile** (Ngati Kahungunu-Iwi-Lower North Is, NZ), who began his career as Boogie in *Once Were Warriors* and recently starred as Soul in Toa Fraser's *No 2*; and **Waihoroi Shortland** (Ngati Hine, Te Aupouri-Iwi-Far North, NZ), known for his award-winning portrayal of Shylock in Don Selwyn's *The Maori Merchant of Venice* and as the host of Maori Television's Te Tēpu. He also wrote the screenplay for *Crooked Earth* (with Greg McGee), which starred Temuera Morrison.

Excerpt from EDGE OF THE EARTH by Vincent Ward with Alison Carter, published by Heinmann Read NZ, 1990.

(This book is now out of print. Permission is hereby granted to reproduce this excerpt)

About filming with Puhi and Niki on In Spring One Plants Alone

Puhi and Niki learned to adjust to our presence in different ways.

Niki took an instant interest in our technology, questioning Steve the sound recordist about his gear. “You must do all right with the girls with these” he commented as he tried on the headphones, admitting sadly, “They’ve never gone for me much.”

Puhi noticed the camera and immediately eyed it with suspicion, saying “Kehua (ghosts) live in that thing.” To ease the tension we used Niki as a translator. But he loved to use his power to tease his mother, at the same time getting the upper hand on us. On the first day of shooting he told her that our lights were about to explode. Wailing she fled from the house. Howling and berating us. Niki was greatly amused at the havoc he had wreaked and grinned as I pleaded and tried to reason with Puhi. It was more than a week before she allowed us back.

After a while Puhi wanted our lights on all the time. Partially blind, she would peer forward into the coal range top to see if the flame was catching, then douse it with kerosene. When the fire exploded, singeing her eyebrows, she screwed up her eyes tight and muttered to herself, “e tama, e tama! (Oh boy!)”

I can still see her, head bent down to the table as she reached for her mug. It took her a second or two to realise her hair was being scorched by the candle, then she clucked her tongue while I moved the flame out of her way. Even then she would still manage to singe her hair somehow, and would turn to me and chuckle ruefully.

The candles she used inside the house cast strong swirling shadows that I wanted to capture. To film this we set up artificial lights run of 20 car batteries. But each time we lit the old lady, she blew her candles out. “don’t need them now,” she said.

When it came to the shooting, Puihi’s bloody-mindedness nearly drove us crazy. She tolerated it all because she enjoyed our company and she liked having someone to drive her about, or to fetch and carry things. Often we would only film for a day before she would decide to visit a funeral for two or three days.

Having three extra people around tired her, but she insisted on feeding us. The more tired she grew the more hoha (grumpy) she became, and then she would think someone was casting a spell on her. Over the many difficult months that followed, I came to realise that the only way to keep her in good spirits was to film less than one week in every seven. So I sent the film crew home and stayed to help Puihi with her chores.

RAIN OF THE CHILDREN – CREDITS

TAUMATA KAUMATUA - OUR ELDERS	Bob Boynton Hohepa Kereopa
DIRECTOR/WRITER	Parani Hillman Vincent Ward
PRODUCER	Vincent Ward
PRODUCER	Marg Slater
PRODUCER	Tainui Stephens
IWI CO-PRODUCER	Kēro Nancy Tait
KAITIAKI	Janie Roka Tawhai
PUHI	Puhi Materoa Tatu Miriamā Rangi Rena Owen Mikaira Tawhara Harmony Wihapi Melody Wihapi Hine Boynton
FEATURING	Temuera Morrison Waihoroi Shortland Taungaroa Emile Toby Morehu
EDITOR	Chris Plummer
COMPOSERS	John Gibson Jack Body
DIRECTORS OF PHOTOGRAPHY	Leon Narbey Adam Clark
PRODUCTION DESIGNER	Shayne Radford
COSTUME DESIGNERS	Bob Buck Gavin McLean Pauline Bowkett Glenn (Kimikimi) Mane

SUPERVISING SOUND EDITORS	Dick Reade Hayden Collow
VFX SUPERVISOR	George Port
CO-PRODUCER	Catherine Fitzgerald
PRODUCTION MANAGER/RESEARCHER	Rebekah Kelly
1st ASSISTANT DIRECTOR/PRODUCTION MANAGER	Kylie Dellabarca
CASTING DIRECTORS	Marewa Titoko Doris Rurehe Jonny Kennerley
TUHOE HISTORICAL CONSULTANTS	Suzanne McAleer Parani Hillman Hohepa Kereopa Wharehuia Milroy Pou Temara
HISTORICAL CONSULTANT	Judith Binney
TRIBAL ADVISORS	
	Waimana/Matahi
	Pine Boynton Pake Te Pou
	Bay Takao Sonny Biddle
	Te Rake Te Paire Wahine Tuna
	Rangi Rakuraku Beam Titoko
	Matu Te Pou
	Ruatahuna/Maungapohatu
	Lenny Te Kaawa Ted Tait
	Jack Tiakina Manihera Doris Rurehe
	Erana Manihera Tangiora (Tange) Tawhara
	Richard Tumarae Tira Tamiana
	Kirituia Tumarae Joe Te Are
	Mahue (Jack) Te Waara Tawa Taniko Morehu
	Sam Hamuera Rangiahua
	TRIBAL ADVISORS/ KAUMATUA
	In Spring One Plants Alone
	John Rangihau Helen Te Waara
	Timoti (Sam) Karetu Toka Te Waara
	Tame (Tommy) Takao Te Karo Titoko
	Heta and Te Paea Rua Te Rihi Horo
	Clariss Eruera Shirley Boynton

KEY CAST

Puhi - As a Baby	Te Rauhina Morehu
Puhi - As a Baby	Tepuake Rurehe
Puhi - 6 - 8 yrs	Harmony Wihapi
Puhi - 10 - 12 yrs	Melody Wihapi
Puhi - 12 - 14 yrs	Mikaira Tawhara
Puhi - 30 - 50 yrs	Miriama Rangi
Puhi - 50 - 80 yrs	Rena Owen
Voice of Te Puhi	Rena Owen
Old Puhi	Hine Boynton
Old Puhi	Pine Pine Morehu
Puhi (Materoa) Tatu	Herself
Niki - 4 - 6 yr old	Heke Heurea Hillman
Niki - 8 - 10 yr old	Hellis Hiroki
Niki - 8 - 10 yr old	Papaui Sorenson
Niki -12 - 14 yr old	Tyrone Biddle
Niki - Teenager	Iharaira Aranui
Niki - 30 - 40yrs	Paaku Titoko
Old Niki	Waihoroi Shortland
Niki Takao	Himself
Vincent Ward	Himself
Younger Rua	Toby Morehu
Rua - 40s	Temuera Morrison
Toko	Taungaroa Emile
Whatu	Glenn (Kimikimi) Mane
Puhi's Mother	Katarina Nohopai Tangiwai
Puhi's Mother (Double)	Ata Taiatini
Puhi's Father	Mahue Tawa
Clarke	Ray Pomare
Nino	Kevin Boynton
Nino	Himself

KEY INTERVIEWEES

Puhi (Materoa) Tatu	Hohepa Kereopa	Parani Hillman
Niki Takao	Claris Eruera	Mahue (Jack) Te Waara Tawa
Wharehuia Milroy	Korotau Peho (Basil) Tamiana	Erana Poulsen
Pou Temara	Te Kiato Sonny Biddle	Te Awhina Mascord
Tangi (Nepi) Munn	Patrick (Onion) Orupe	Kirituia Tumarae
Kero Nancy Tait	Te Wharekotua Turuwhenua	Tiramate Tamiana
Dan Hiramana-Rua	Rahapati Kouka	Wiki Mooney
Judith Binney	Janie Roka Tawhai	Poa Kathleen Margaret Cook
Nanny Waipiro Ihe	Tawhao Tioke	George Hillman
Rangi Rakuraku	Tiuni Tiraha	Tame Wairere Iti
Te Uru McGarvey	Vicky Kerekere	Bay Peeke Takao
Turuhira Julie Hare	Rangi Rua	Huka Williams

To all the people and suppliers who gave so generously, without whom this film would not exist.
You know who you are. We salute you. Kia ora rawa atu koutou.

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Marg Slater

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ADDITIONAL PRODUCTION CO-ORDINATOR

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Marewa Titoko
Miriamangi
Pine Boynton
Sonny Biddle

Wahine Tuna
Hohepa Kereopa
Tom Tuna
Ted Tait
Pou Temara

Lenny Te Kaawa
Kirituia and Richard Tumarae
Tangiora (Tange) Tawhara
Hinauri (Sharon) Roberts

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Shayne Radford James Deane Mahue Tawa Peter (Putt) Temara
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Mataatua, Tatahoata, Uwhiarae, Oputao, and Te Mapou

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With special thanks to Ruatoki Community and Marae:

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Gao Ping

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John Gibson

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Giraffe - Hubert Strang

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Barbara Darragh	Sarah Metcalf	AmDram Whanganui	First Scene

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Graeme Cooper
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Moko Hohua	Arihana Hakiwai	Olivia Robinson	Steven Temara (Snr)
Levi Hiko-Reha	Karina Ngaropo	Nikora Ngaropo	Eugene Temara
Pohutu Te Kaawa	Louise Ryan	Winham Hammond	Steven Temara (Jnr)
Grant Roa			Ralph McAllister

SONGS

"Black Is The Color of My True Love's Hair"

Artist Nina Simone

Traditional arranged by Nina Simone

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"Black Is The Color of My True Love's Hair"

Artist Ubiet

Traditional Arranged by John Gibson and Ubiet

Guitarists Vaughan Morgan and David Long

"Lepe Ula Ula"

Artist Hol Soopii

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WAIATA AND CHANTS

"The Lord's Prayer"
 Artists Te Pataka Maori Entertainers
 Arranger Anania Te Amahou
 Licensed from Kiwi Pacific Records International Ltd P 1960 www.kiwipacific.com
 From the album "Memories of Maoriland" KIWI LA-4

"Te Roa o Te Po"
 Artist Rangitoia Rurehe-Tait
 Composer Te Morehu Tuhua

"Ka Noho Nei Au"
 Artists Rangatoia Rurehe-Tait and Ata Tawa
 Composer Kirituia Tumarae

"Taku Rakau"
 Artists Te Oriwa Hillman, Meri Tuhoro, Colby Toko and Goldie Hape
 Composer Mihikitekapua

"Pinepine Te Kura"
 Composer Te Kooti Arikirangi Te Turuki

INTERVIEWERS

Vincent Ward
 Kero Nancy Tait

Tainui Stephens
 Alison Carter

Marewa Titoko
 Dan Hiramana Rua

RESEARCH CONTRIBUTORS

Alfred Boynton	Davina Biddle	Maraea Te Pou	Pine Boynton
Aubrey Tokawhakaia Temara	Erana Hiakita	Mary Collier	Pinto Rua
Haupai (Aunt Jack) Tawhara	Hine Boynton	Marie Tiopira	Puhi Poulsen
Beam Titoko	Jacob Ratu	Maui Te Pou	Rahera Ratu
Bessie McDonald	Miria Tukaki	Meri Tuhoro	Sonny Tatu Horo
Bob Boynton	Jean Hiramana Rua	Mihiwai Gibbs	Sebastian Black
Eileen (Bubby) Brown	Karaka Takao	Nita Rua	Tamati Williams
Charlie Temo	Kura Turuwhenua-Walker	Ngapera Biddle	Tawini Rangihau
Charlie Rakuraku	Karera (Claris) Eruera	Nigel Poulsen	Ted Munn
Cheryl Angus	Kelsey Kora-Mortenson	Pake	Te Pou Te Rake Te Pairi
Christine (Mitch) Kora	Kera Takao	Allen Bell	Te Rangiwakahihi Tatu
Clara Te Karu Turuwhenua	Leonard Brown	Paora Biddle	Toko Miki
Clark Takao	Lenny Te Kaawa	Pihopa (Bishop) Rua	Waereti Tait-Rolleston
Wahine (Margaret) Tuna	Wana Tawa	Parani's Mokopuna	

EXTRAS CAST - In Order of First Appearance

Waimana

Kero Nancy Tait	Manurere McGarvey	Jayden Rangi	Tauwhitu Hillman
Andrea Mua	Hanara Tuwairua	Hutch Peratiaki	Te Maungarongo McGarvey
Irohia Mahia	Tania Orupe	Keita Rangi	Arahaia Apanui
Parani Hiramana Rua	John Hillman Rua	Te Whareparoa Titoko	Anahera Rapana
Srini Twigley	Hinepau Gladys Toko	Te Urewera Ratu	Destiny Heurea
Kimihia Te Ora Richmond	Maraki Teepa	Wirikini Rikihana	Hori Hillman
Shaun Mahia	Tipene Tihema-Biddle	Te Oriwa Hillman	Harley Rapana
Ebony Mahia	Charlie Temo	Jezzaya Kaafi	Ameria Hughes
Bubba Heke	Jack-Rei Rikihana	Taylor Kaafi	Kahira Hughes
Golan Rikihana	Teehi Rikihana	Tre Kaafi	Eramiha Eruera
Dick Tawhi	Te Hemanawa Rikihana	Makere Hillman	Whareparoa Titoko
Josh (Hohua) Heke	Te Maitaranui Rikihana		Lena WanaBeam Titoko
Taneatua Hillman	Paaku Titoko	Linda Kouka	Brodee Akuhata
Vaida-Rose Rapana	Peter Child	Kelly Kaata	Dolly Boynton
Queenie Rapana	Gavin Holland	Mike Tiopira	Estelle Lane

Keriana Te Rire	Ian Hayman	Bay Takao	Pine Boynton
Vern Tanirau	James Deane	Miria Te Pou	Mark Cranswick
Qushla Boynton	Robbie Robertson	Jahquade Apanui-Reriti	Reruhua Biddle
Parewarewa Hohua	Sam Te Tau	Kajahvalah Apanui-Reriti	Unity Tuna
Kalita Boynton	Jim Schoultens	Taima Margaret Rangi	Tahlia Watson
Ashley Te Amo	Christine (Mitch) Kora	Waimania Boynton	Te Marae Hillman

Ruatahuna

Tekaumarua Teka	Kirikatokia Rangihau-Tahi	Ngatai Rangihau	Te Honoi Te Kurapa
Mikaira Miki	Ahuru Te Are	Paraki White	Rangiahua Te Kaumarua
Te Kaaho Tawhara	Herora Morehu	Atareta Taiatini	Phillipa Moosman
Ngatai Rangihau	Huia Tumarae	Rangitoia Rurehe Tait	Tane Te Kaawa
Paki Sullivan	Iharaira Aranui	Vanessa Paraki	Te Rangi Whaitiri
Te Urewera Te Kurapa	Te Karu Rangihau	Angela Tawa	Tureke Rurehe
Puawai Taheke	Kiri Pounamu	Morehu Ani	Pareraututu Apirana
Bill Cook	Moata Tawhara	Menu Ripia	Te Heeki (Thomas) Tawa
Te Kahutoirangi	Rurehe Tawa	Te Rangimarie Edwards	

Auckland

Tainui Stephens	Rebekah Kelly	Allison Oosterman	Hemana Herewini
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Extras Thankyou - Tena koutou

Andrew Patrick	Kingi Bruce Williams	Whare Teepa	Rangimarie Edwards
Anzac Te Rupe	Nataria Tait-Rollerston	Wharenui Tuna	Rangitoia Rurehe Tait
Charlie Temo	Renee Tekiri-Puawhe	Ahuru Te Are	Moko Temara
Eramiha Eruera	Rikki Harawira	Awhimate Tamiana	Mihi Morehu
Estelle Biddle	Taine Tuwairua	Rawiri (Dave) Teka	Wetere Taka-Brown
Horo Orupe	Tamati Thrupp	Earl Burney	Tamara Taka-Brown
Ihaia Te Kiri	Te Haunui Tuwairua	Te Rauhina Morehu	Ricky Cork
Joe Reriti	Timi Tuwairua	Matene Rakuraku	Rawiri Pene
Karaka Takao	Tio Tekiri-Puawhe	Te Ao Te Are	Rahera Taka-Brown
Kauri Titoko	Tipene Elliott	Te Ariki Cork	Nadia Robson
James Harri			Ihaka Taka-Brown

Thank you: The Unknown - Soldiers & Warriors - from RIVER QUEEN

Sequences from IN SPRING ONE PLANTS ALONE

Director/Producer

Vincent Ward

DOPs

Alun Bollinger Leon Narbey

Sound

Stephen Upston Jack Body

Sound Mix

Don Reynolds

Assistants

Alister Barry David Coulson

Additional Footage

Miles Hargest

Editor

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Kenneth Sparks
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FOOTAGE

The New Zealand Film Archive - Nga Kaitiaki O Nga Taonga Whitiāhua
ITN Source/British Pathe
John McWilliam
River Queen - Courtesy of River Queen Productions Ltd - Don Reynolds and Chris Auty

Photographs

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John Leech Art Gallery - The Ngawini Cooper Trust Collection
Auckland War Memorial Museum
Alexander Turnbull Library
Museum of New Zealand - Te Papa Tongarewa
Whakatane District Museum and Gallery
The University of Auckland - Anthropology Department Photographic Archive

Audio

The Mihaia Trust supplied by kind permission of Judith Binney
The University of Auckland - Archive of Maori and Pacific Music

Print

Auckland City Libraries - Newspaper Archives/Special Collections
APN - Auckland Weekly News, The New Zealand Herald
Fairfax - Auckland Star
Archives New Zealand
Department of Internal Affairs - Births, Deaths and Marriages

Engravings

Gustave Dore 'The Last Judgement' 1865-1866
John Martin 'Joshua Commanding the Sun to Stand Still' 1827

Other Research Sources

Presbyterian Church Archives TVNZ Archive The Treaty of Waitangi Claims Tribunal
The University of Auckland Special Collections Department of Culture and Heritage

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Simon Shattky
Mary-Louise Browne

SPECIAL THANKS

Peter Webster	Georgia Prince	John Rangihau
Tommy Collins - Runnit	Atlab	Gordon Maitland
Andy Grant	Tui Stonnell	Rev. Wayne Te Kaawa
Supreme Coffee - Mick & Al	Bronwyn Elsmore	John Davies - Academy Theatre
Tangiara (Tange)Tawhara	Craig Emanuel	Rohi Kaimarama
Leah Seifert	Geoff (Rat) Jamieson	Tim Mackrell
Donald Cochrane	Gordon & Ann - Video Quip Hire	Christina Muiava
Joan McCracken	Don Reynolds	Ope Maxwell
Fiona Hall	Wahine Tuna	Alyssa Hardy
John Squires	Lynne Parr	Dave Whitehead - Noisehead
Richard Moyle	Jeffrey Sissons	Plan 9
Nigel Champion	Chris Auty	David Verran
Karen Neal	Sarah Metcalfe	Maui Te Pou
Judy Toohey	Timoti (Sam) Karetu	Jenny O'Connor
Sioux Macdonald - Filmcrews		Christopher Washer
Kenneth Wood		Jamie Selkirk
Jenna Holmes - Wireless Warehouse		Paul Prince & Melanie Bridge - The Sweetshop
Megan Hutchinson - Ministry of Culture and Heritage		Dudley Meadows - Tairāwhiti Museum

Robert Bruce - The Ugly Agency	Dave Ross	Christina Asher	Adam White
Kathryn Rawlings	Sarina Pearson	Henderson Valley Pony Club	Christine Jackson
Auckland City Library	Steven Innes	Auckland City Council	Tina Mihaere
Oratia Cemetary Hall	Lesley Mensah	Hoani Waititi Marae	Lee Campbell
Attwoods Farm	Anita Miles	Tawhao Tioke	Albie Simpson
Patsy Haupai Tawhara	Annie Goldson	Jason Brott - Prestige Loos	Nic Hall
Tiare Rakuraku	Ruth Harley	Will Heatley	Mladen Ivancic
Camellia Court Motel	Sarah Cull	Ruatahuna Motel	James Thompson
Sounds Travel	Judy Toohey	Puhi Rangiaho	Frank Stark
Background Talent	Bronwyn Taylor	Fresh Talent	Huia Kopua
Budget Rental Cars Whakatane			Darn Cheap Rentals Lower Hutt
Henderson Rentals			Mark (Bug) Mclean

WAIMANA DISTRICT

Nan Titoko	Waimana Kaaku Executive	Helen & Toka Te Wara
Sonny Biddle	Omuriwaka Marae & Hapu	Bennet Biddle
Derek Boynton & Whanau	Taneatua Fire Station	Beci Boynton
Golan & Bubba & the Rikihana Whanau	Sun FM	Keith Cranswick
Paora Biddle	Gravity Canyon	Waimana School
Davina Biddle	Tane Tuwairua	Te Kaokao O Takapau
Marie Stewart	Bay Takao	Burt Watchorn-Vintage Cars
Ross Cranswick	Whare Akuhata	Inspirations Café
Monique Hall	Pete Hitaua	1XX FM
	Moko Hohua & Whanau	
	Department of Conservation Te Papa Atawhai New Zealand	

RUATAHUNA DISTRICT

Rawiri (Dave) Tewi Teka	Makere Biddle	Te Awarau Te Kaawa
Donna Howden	Mahue Tawa	Te Kaaho Tawhara
Edna Sullivan	Mike Crequer	Te Kau Moreua
Herora Morehu	Ngaro Rurehe	Thomas & Angel Tawa
Kathy Reremoana Taputu	Rawania Te Are	Whaitiri Tawa
Kopari Te Mara	Rongopai Waiariki	Wirinia Rota
Katiana Tamiana	Ruatahuna Store	Piwai Tuhua
	Hinauri (Sharon) Roberts	

PARK ROAD POST
[LOGO]

FUJI
[LOGO]

MINT
[LOGO]

KIWI
[LOGO]

RATTLE
[LOGO]

NZ ON AIR
[LOGO]

MTS
[LOGO]

TE MANGAI PAHO
[LOGO]

NEW ZEALAND FILM COMMISSION
[LOGO]

DOLBY DIGITAL
[LOGO]

KEI TE IHI, KEI TE WEHI, KEI TE MANA, KEI TE TAPU: TAU KURI E! TAU KURI E!

Māori tribal areas of New Zealand

