



**Pitcairn**  
**Education Work Pack**  
**Out of Joint**  
**2014**



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## Introduction

### Aim

The resources, research and information in this study pack are intended to enhance our audiences' enjoyment and understanding of *Pitcairn* by Richard Bean. They illustrate the process that was embarked on in rehearsals by Director Max Stafford-Clark, the cast, the rest of the creative team and the writer.

It aims to provide a guideline to assist students in the practical study of the text. It works alongside the workshops Out of Joint provide for *Pitcairn* led by the Director, a cast member or our Education Director.

These resources are aimed at anyone with an interest in theatre wishing to gain a deeper understanding of the process it took to create this new production.



Aerial shot of Pitcairn Island; <http://www.visitpitcairn.pn/>

### Structure

The research section offers visual and contextual information which can be used to form a basic understanding of the social and political context surrounding the history of Pitcairn Island, which began with the mutiny of the *Bounty*. There are many available sources to research from, which you can find in the bibliography. During the development of this play, there has been a huge amount of emphasis on research both of the historical context and conditions that led to the mutiny and the current history of the island.

The rehearsals section covers some of the analysis and work that has gone into putting this production together. This includes Max Stafford-Clark's process through the rehearsal period, and gives details of the research, improvisation and text work done.

We hope that you find the materials interesting and enjoyable. If there is anything more you would like to know about *Pitcairn*, the page-to-stage process of an Out of Joint production, or if you would like to book a workshop, please contact Isabel Quinzaños on 0207 609 0207 or at [isabel@outofjoint.co.uk](mailto:isabel@outofjoint.co.uk).



Richard Bean in rehearsals. Photograph by Robert Workman

## Richard Bean

Richard Bean was born in Hull in 1956. After school, he worked in a bread plant before leaving to study Psychology at Loughborough University. Richard has also worked as a psychologist and stand-up comedian. He has twice won the Evening Standard Award for Best Play, and Critics' Circle awards in both London and New York.

His plays include:

- *Great Britain*, a phone-hacking satire about the press, the police and political establishment
- The adaptation of Goldoni's *Servant of Two Masters*, *One Man, Two Guvnors*
- *The Heretic*, a black comedy about climate change and its sceptics
- *The Big Fella* (with Out of Joint) a play about the IRA in New York in 1972
- *Under the Whaleback* explores the lives, deaths and survival of the men working on board a Hull trawler
- *Harvest* spans the course of almost a century in the lives of Yorkshire farmers
- The controversial and award winning *England People Very Nice* is about four waves of immigrants arriving in Bethnal Green, East London over the course of the last 300 years.

One of the most notable aspects of Richard's work is the large scope of themes and subjects he explores through his work, always united by his trademark sense of humour.

## Summary of the Play

The HMAV *Bounty* arrived in Tahiti in 1788 on a botanical mission to acquire breadfruit plants to transport to the West Indies. A year later, as the boat and crew get ready to go back to work and civilisation, preparations are met with resistance from those who do not wish to go back to England.

History is made when Fletcher Christian overthrows Captain Bligh and forces him into the launch. Driven by a desire for change, for a less autocratic way of life and an ever-present fear that Bligh may return for their heads, Christian and his men embark on a journey that ends at the island of Pitcairn bringing with them their Tahitian lovers, followers or are they hostages?

The dream world they've found themselves in slowly begins to unravel as Christian struggles with the British sailors' social, racial and sexual prejudices. Murder, rape and robbery reign as the settlers gradually destroy each other. Can Pitcairn be salvaged? Will Captain Bligh's revenge ever be more than a distanced threat? Are the two cultures incompatible?

## Research

### Introduction to the Characters

Although Pitcairn by Richard Bean is an imagined version of what happened to the settlers during the 20 years between their arrival and being found once more by the outside world, it is based on real people. One of the crucial steps of Max Stafford-Clark's rehearsal method is to learn as much as possible about the historical figures in the play. Here are some facts about the people the characters are based on; use them to compare with the play characters and to highlight the choices Richard made.

#### **Fletcher Christian**

He was born into a gentry family but his mother's monetary irresponsibility led their family to bankruptcy following his father's death. He was master's mate on board *HMAV Bounty* during Bligh's voyage to Tahiti. Christian seized command of the ship from Bligh and initially attempted to build a colony on Tubuai but failed due to conflict with the natives. He married the daughter of a Tahitian chief called Maimiti (Mi Mitti) with whom he had three children – Thursday October, Charles, and Mary Ann. According to accounts of witnesses, Christian was shot and died on the island, however many speculate that this was merely a rumour and that Christian made his way back to England. The uncertainty of Christian's end is what inspired Richard to give the play an unexpected twist!

### **Ned Young**

He was born on St. Kitts, apparently from a poor family, yet he was well educated. He joined the *HMAV Bounty* as a midshipman in 1787. He was supposedly asleep during the mutiny and did not wake until it was over, yet supported Christian and the mutineers. Young increased tensions amongst the island by creating a small distillery in which he brewed a primitive alcohol known as Quaff, which led to increasing alcoholism. Tensions broke in a 'civil war' between the mutineers and the Tahitian men who sailed with them; however Young supposedly slept through this too and in addition was protected by the women. He subsequently became leader of the three surviving mutineers – Quintal, McCoy and Adams. In 1799, Young began to suffer from asthma and at the same time became increasingly religious, and converted the islanders to Christianity. Young's health deteriorated and eventually he died on the island.

In the play many of the historical qualities that Young had are attributed to John Adams, such as the fact that he slept through the mutiny. What do you think Richard achieved through doing so?



Tom Morley (left), Samuel Edward-Cook (middle) and Henry Pettigrew (right) in rehearsals. Photograph by Robert Workman

### **Matthew Quintal**

He was born in Cornwall and became a seaman in his early twenties. He was part of the mutiny of *HMAV Bounty* and was eventually murdered by Ned Young and John Adams with an axe due to his alcoholism and aggression: he had threatened to kill the entire community. It was Quintal who burned the *Bounty* as a safety precaution, to avoid being found by the British Navy.

### **William McCoy**

He was a Scottish sailor and mutineer of the *HMAV Bounty*. McCoy had one Tahitian wife called Teio (Te'o), with whom he had two children, Daniel and Catherine. McCoy was one of the survivors of Pitcairn's 'civil war'; however following the introduction of alcohol to

the island, McCoy became an alcoholic and ended his life by either jumping or falling off a cliff. In the play, he finds a way to distil a very potent alcoholic beverage.

### **William Brown**

He gained the rank of Botanist's Assistant in the service of the Royal Navy upon *HMAV Bounty*. He seemed to be one of the quietest and most disciplined mutineers and his botanical knowledge allowed him to help shape the community on Pitcairn. He was disfigured with a scrofula facial scar, and many speculate that the acceptance and admiration he received from the Polynesians drove his siding with them, as scars were a mark of bravery and his skill set was valued highly. However, Brown was murdered around 1793 in the Polynesian rebellion against the mutineers.

### **John Adams**

He was the last survivor of the *Bounty* mutineers who settled on Pitcairn Island. He joined the ship under the alias Alexander Smith and was known as 'reckless Jack' by the other crewmembers due to his rough upbringing in the streets of London that often brought him to the attention of the police. Both Captain Sir Thomas Staines (*Briton*) and Captain Pison (*Tagus*) were impressed with John Adams and the successful community he had founded and agreed it would be "an act of cruelty and inhumanity" to arrest him for mutiny.

### **Walua**

An entirely fictional character, Walua embraces the changes in their small society after the mutiny and is proud to be an Englishman's wife. She loves Quintal and accepts his erratic and violent behaviour, to the extent that she tries to protect him from the others when the women decide he is a threat. She is manuhane (Manuhane is one of the terms used to describe a particular circle of society the people of Tahiti belonged to. Manuhane is the largest group at the bottom of the pyramid: the common people who labour and toil).

### **Te'o**

The real Te'o was married to William McCoy whom he had children with. In the play Te'o happily embraces the new way of life found in Pitcairn. However she allies with the other women when they take control of the island in part because she is alienated by McCoy's violent behaviour.

### **Mata**

She was 16 when she left Tahiti and survived to become the matriarch of Pitcairn, eventually marrying Quintal's son.

### **Mi Mitti**

She was the daughter of a chief on Tahiti and called 'Queen' by the Europeans. She married Fletcher Christian but later had an affair with Ned Young. She is a ra'atira and initially well respected and admired. Ra'atira means royalty, the highest order of Tahiti. It means that you are not allowed to work or marry anyone below your status, not unlike royalty in Europe.

### **Te Lahu**

She is ariori; dancers and performers who design 'surprises' or shows that incorporate a lot of sexual behaviour but also tell stories or illustrate conflicts that people face in their community. In Tahiti, they are regarded with warmth and love, and are not allowed to work or have children.

**Fasto**

Another fictional character, Fasto is a traditional girl caught in between her home and this new world. She definitely prefers having an English husband to another native, which is why she gladly leaves Oha (ra'atira) to be John Adams' wife.

**Menalee**

A fictional character that represents one of the Tahitians that allied with Christian after the mutiny. He is manuhane and taio to Ned Young. A taio is a very strong friendship bond between two men that have no blood relation to each other.

**Hiti**

Hiti is a fictional. He is taio to Christian.

**Oha**

Oha is also a fictional character; his sudden loss of status creates tensions in the island that trigger irreversible changes to their society.

**Captain Sir Thomas Staines**

Captain of *HMS Briton*, landed on Pitcairn in 1814.

**Captain Pipon**

Captain of *HMS Tagus*, who landed on Pitcairn in 1814

The rest of the party:

**Calvert, Magee and Pratt**

Marines



(From left to right) Saffron Hocking, Siubhan Harrison, Vanessa Emme, Anna Leong Brophy, Cassie Kayton and Naveed Khan in rehearsals. Photograph by Robert Workman

## The Naval Rankings of Characters in Pitcairn

### **Flag Rank Officers**

Admirals/Vice Admirals/Rear Admirals – organise the fleet

### **Commissioned Officers**

Captain – most senior officer commanding a ship, responsible for crew's wellbeing/maintenance of ship etc...

Sub-Lieutenants/Master's Mates – appointed after examination and satisfactory age and service to ship, assistance to Master, highly paid ranking

### **Petty Officers and Inferior Warrant Officers**

Midshipmen – senior Petty Officer, usually young gentlemen aspiring to become commissioned officers, could be as young as nine.

Able Seaman (AB) – a seaman with at least two years' experience

## Unseen Characters

There are a few characters who feature in the world of the play but whose offstage presence is important:

### **Paurai**

John Adams' first wife- married on Tahiti. Upon arriving in Pitcairn she died within 3 days – she supposedly jumped off a cliff and was discovered on the shore.

### **Vice-Admiral William Bligh**

He was an officer of the British Royal Navy who was appointed in charge of an experiment proposed by Sir Joseph Banks, in which they'd transport the breadfruit plants from Tahiti to the West Indies, in the hope that they'd become a cheap source of food for slaves. After being overthrown, the mutineers set Bligh and his supporters adrift in the Bounty's launch. Bligh managed to navigate the boat back to Timor, a journey of 3,800 miles that took 48 days.

### **Sir Joseph Banks**

He was an English naturalist and botanist who accompanied Captain Cook on a number of expeditions. He was the first President of the Royal Society a post he held for over 41 years and was widely successful and admired. He was the mastermind behind many voyages, of which Bligh's breadfruit mission is most significant. Definitely ra'atira.

### **Captain James Cook**

James Cook, explorer and navigator, radically changed perceptions of world geography in which he mapped the Pacific, New Zealand and Australia. He rose through the naval ranks, allowing him to empathise with all his crew and he was subsequently a very well-liked Captain. On his Second Voyage, he was determined to find Pitcairn due to Captain Philip Carteret's sighting of the island in 1767; however his search was halted by an outbreak of scurvy. On his Third Voyage, he landed on the island of Hawaii, yet troubled relations with

the islanders led to Cook being stoned and killed. He was known as King Toote by the Tahitians.

## The Crime of Mutiny

In England, regardless of whether a man actively participated in the mutiny or took no action to oppose it, he was charged as a mutineer. The act of mutiny was a violation of Article XIX of the Articles of War, and conviction for this meant probable death. The law stated that "If any Person in or belonging to the Fleet shall make or endeavour to make any mutinous Assembly upon any Pretence whatsoever, every Person offending herein, and being convicted thereof by the Sentence of the Court-martial shall suffer Death." In September 1794, the ten mutineer defendants of the HMAV *Bounty* who had been captured on Tahiti were given the verdicts of the court. Coleman, Norman, McIntosh, and Byrne received pardons due to personal letters from Bligh declaring them innocent of mutiny, whereas the other six (Burkett, Ellison, Heywood, Millward, Morrison, Muspratt) were found guilty and sentenced to be hung. Three were pardoned but three were hung. If the Pitcairn mutineers had been discovered they would definitely have been hanged, with Christian's crime being the greatest for being the leader. However, due to John Adams's success in founding and sustaining the Pitcairn community he was pardoned.



The mutineers turning Lt Bligh and part of the officers and crew adrift from HMAV *Bounty*, 29 April 1789, published by B. B. Evans: <http://en.wikipedia.org/wiki/Mutiny>

## Landmark revolutions in 1700's

In the late 1700's revolution was in the air. The age of Enlightenment had brought with it thoughts of a society without hierarchy where a leader was chosen rather than bestowed by divine right and these ideas were spreading quickly and globally. These are some of the events that happened in the years leading to and after the mutiny of the *Bounty*.

The American Revolution took place between 1765 and 1783 during which the Thirteen American Colonies broke from the British Empire and formed an independent nation, the United States of America.

On April 28<sup>th</sup>, 1789 Fletcher Christian and fellow seamen rebelled against Captain Bligh. The *HMAV Bounty* arrived in Tubuai May of the same year, but leaves shortly after for Tahiti, arriving on June 6<sup>th</sup>. The mutineers take a number of Polynesian men and women, as well as some livestock and take them back to Tubuai. However, by July 1789 the mutineers fought with the Tubuaians over women and property, leaving 66 Tubuaians dead. In January 1790 the *Bounty*, with 9 mutineers, 11 Tahitian women, 6 Tahitian men, and one child arrive at Pitcairn Island. The *Bounty* is set alight.

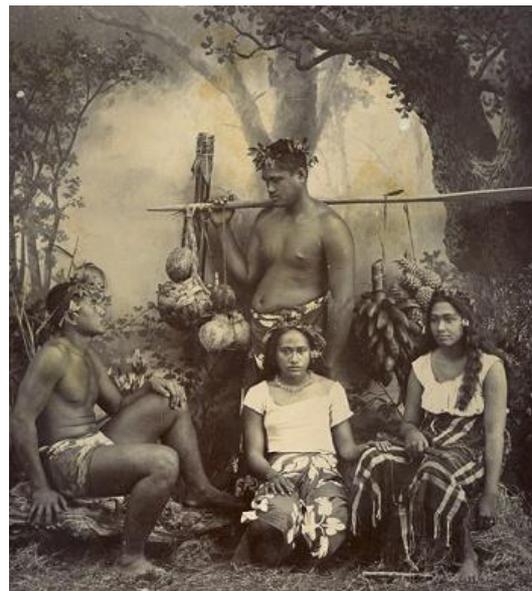
The French Revolution was a period of radical social and political upheaval in France from 1789 to 1799, marking the decline of powerful monarchies and churches and the rise of democracy and nationalism. Popular resentment of the privileges enjoyed by the clergy and aristocracy grew amidst a financial crisis following two expensive wars and years of bad harvests, motivating demands for change.

The Haitian Revolution (1791–1804) was a slave revolt in the French colony of Saint-Domingue, which culminated in the elimination of slavery there and the founding of the Republic of Haiti.

The mutiny at Spithead (an anchorage near Portsmouth) lasted from 16 April – 15 May 1797. Sailors on 16 ships in the Channel Fleet, commanded by Admiral Lord Bridport, protested against the living conditions aboard Royal Navy vessels and demanded a pay rise

Inspired by the example of their comrades at Spithead, the sailors at the Nore (an anchorage in the Thames Estuary) also mutinied, on 12 May 1797, when the crew of *Sandwich* seized control of the ship.

The Irish Rebellion, also known as the United Irishmen Rebellion, was an uprising against British rule in Ireland lasting from May to September 1798.



Tahitians, c. 1870–90: <http://en.wikipedia.org/wiki/Tahitians>

## Life on Pitcairn Past and Present

Before arriving in Pitcairn, the mutineers attempted to bond with the Tahitians and Tubuaians in order to immerse themselves in their community but they clashed with them over women and property leaving 66 Polynesians dead in the conflict.

Unfortunately conflict followed. Despite the initial 'Eden-like' state they established later in Pitcairn, conflicts broke out once more between the Tahitians and the English mutineers resulting in a civil war, leaving John Adams as the sole surviving mutineer according to most accounts.

If you look closely at a map of Pitcairn all the places are named after people and events that made them memorable; for instance you have the Hill of Difficulty, Christian's Cave, and Flat Land.

The capital is called Adamstown and is named after John Adams. The whole island is 47km<sup>2</sup>. Pitcairn's isolated economy relies on fishing, subsistence farming, handicrafts, and postage stamps. Their major source of revenue is through the sale of stamps to collectors and crafts to passing ships, despite the fertile soil producing a range of fruits and vegetables such as citrus, sugarcane, watermelons, bananas, yams and beans. The defence of the Pitcairn Islands is the responsibility of the UK.

It takes approximately 6-8 days to travel from England to Pitcairn. The 'quick' way follows this route: Fly from the UK to Los Angeles (11 hours 30 minutes), on to New Zealand (15 hours, 30 minutes) and then on to Tahiti (7 hours 15 minutes). There you catch the once a week flight to Mangareva (3 and a half hours) where you take a boat to Pitcairn. The last leg of the journey lasts approximately 2 days and 2 nights. The boat will be met by islanders on long boats, and they will take you to Pitcairn.

There is currently a population of around 50 people on Pitcairn, most of which are descendents of the *HMAV Bounty* and their Tahitian companions.

Dea Birkett describes the English spoken in Pitcairn as a "is a stew of 18<sup>th</sup> century English, Polynesian, modern obscenities picked up from passing sailors, and seafaring terms" for instance they still use the word musket instead of gun, to fall over is to capsize, deck is floor and all hands is everyone. Pitcairn citizens are usually schooled in the island up to about age of 14, and then sent to Auckland in New Zealand to complete their education. Most of them go back to Pitcairn after.

In 2004 Pitcairn was at the focus of news media when 7 men were convicted with multiple charges of sexual assault; one of the men being Steve Christian (a descendent of Fletcher Christian), the then mayor of Pitcairn. There is an argument that the aggressive sexual nature of the mutineers has not changed over time. DCI Robert Vinson who led the investigation in 2004 believes that the systematic abuse of young people is likely to have had its roots in the behaviour of the mutineers in the years following 1789. It is also attributed to the isolation of the community.

Birkett describes the men and women of the island as a “bizarre hybrid race, some appearing thoroughly British, other Polynesian. They are huge, often obese, tall people with wide sprawled feet from walking barefoot”. The rise in obesity is attributed by DCI Vinson to a change in diet and using quad bikes instead of walking. The bikes were gifted to them through passing ships.

There is currently a proposal to create The Pitcairn Marine Reserve, banning fishing in 830,000 square km (320,000 square miles) of sea around Pitcairn, while providing for subsistence fishing rights within a 12-mile zone to people living and working on the island. The Pitcairn Islanders, Pew Charitable Trusts and National Geographic have gained support from the Foreign Office who could designate this Marine Reserve in coming months. This marine reserve would be the largest in the world and protect a vast number of marine species and unique underwater habitats.

DCI Robert Vinson, Jasmina Daniels and Dea Birkett came into rehearsals to talk to the cast and creative team about life in Pitcairn Island today. Birkett has written an article, On Pitcairn, which is published in the *Pitcairn* programme.

### **The Myth about Tahitian Women**

*“The young girls whenever they can collect 8 or 10 together dance a very indecent dance which they call Timorodee singing most indecent songs and using most indecent actions in the practice of which they are brought up from their earliest Childhood”.*

– Capt. James Cook, after seeing his first Tahitian dance show in 1769



Tahitian dancer: [http://www.janeresture.com/tahiti\\_postcards29/](http://www.janeresture.com/tahiti_postcards29/)

The Polynesians appeared to the Europeans to live in a state of complete sexual freedom, which distorted their perception of Tahitian sexual practices and protocol. The way Richard Bean described it to the actors in rehearsal “Imagine you’ve been living at the Glastonbury Festival in full swing for 6 months”.

Tahitian women began trading nails for sex in 1767 after the landing of a food-gathering party from Captain Samuel Wallis' ship HMS Dolphin. One of the Marines had sex with a Tahitian woman in front of his companions and got a thrashing from his fellow sailors for his lack of decency in not going behind a bush.

The watching Tahitians may have made a different sense of this public display. Their arioi would occasionally perform ceremonial public sex in their symbolic negotiations with 'Oro, a god associated with thunder, power and consequently sex. The worship of the erotic god 'Oro, shows the Polynesian attitude towards sexuality was spiritual and sacred.

The Tahitian women also tried to manage what they assumed was ancestral power of the strangers by circling the Westerners' boats, stamping their feet, grimacing, exposing their genitals and yelling. This display of unrestricted feminine power was meant to demean the restricted power of men, but the sailors interpreted it as a simple offer of sex. And so one of the first moments of Tahitian/English body contact was that of public sex on a beach.

Later the Christian missionaries arriving in the South Pacific attempted to convince the Polynesians that they should clothe themselves, as they lived the majority of life nearly naked. They further tried to alter their sexual habits, as sex was a part of everyday life and they would engage with a multitude of partners throughout their lives.

**A Flower Behind the Ear** - Tahitians wear flowers tucked behind their ears to signal the status of their love lives. Behind the left ear means your heart is taken and you are unavailable, while behind the right ear signals you are unattached and available. Flowers behind both ears announce you are married but available, while a backward flower declares you are available immediately.

The stories that came back from voyages at sea since Captain Cooke discovered Tahiti made the beauty of the women of the island as well as their unconventional attitude towards sex as alluring as mermaids. The leading French post-impressionist painter Paul Gauguin headed off to Tahiti in 1892, where his work immortalised the beauty of these women.

**Utopia**  
**By Tom Wicker**

Early on in Richard Bean's *Pitcairn*, Ned Young goes in search of fellow Bounty mutineer William Brown, who has been appointed the 'gardener' of the titular tropical island, to see if he has any yeast. Upon finding Brown, Young surveys the scene and exclaims: "Look at this! William, you have turned the Garden of Eden into... Norwich."



Taylor Camp, Kauai, Hawaii by John Wehrheim.

It's a funny and deceptively glib line. Even before the British mutineers and the Polynesians they have brought with them bloodily turn on themselves and each other, it neatly encapsulates the provinciality of even our grandest ideals. Whether it's British hedgerows or greed and desire, it can be hard to shake off the things we believe we have left behind – however far we travel.

But yet we keep searching for 'utopia' – a fairer, usually simpler place, free from the failings of whichever society has let us down. And throughout history, this quest has blended the literal with the metaphorical. When Bean has one character marvelling that "we find ourselves at the beginning of time," he's tapping into a longstanding tradition of locating paradise abroad.

From the earliest travel reports to Henry More's hugely influential book of 1516, in which Utopia is an island, our notions of a better place have been anchored to the idea that it is somewhere else. Oscar Wilde once wrote that "a map of the world that does not include Utopia is not even worth glancing at, for it leaves out the one country at which Humanity is always landing."

Utopia as a place carved out far from civilisation is a pervasive idea throughout art and literature, glimpsed in everything from *The Swiss Family Robinson* to Alex Garland's *The Beach*. It's usually an unspoilt space – like somewhere from before The Fall, whether that's the Garden of Eden or pre-capitalism. It's about wiping the slate clean and starting again by getting back to nature.

Equating moral goodness with a return to life in a 'state of nature' gained huge traction in the eighteenth century. It was popularised by the French philosopher Jean Jacques Rousseau, who argued that the advent of modern society, with its focus on private ownership and self-advancement, had destroyed the natural bonds of community that provide true freedom.

But what we laud as a 'state of nature' is often just a sublimated version of our own values and principles disguised by pretty foliage. Bean makes this point with black humour in *Pitcairn*. Grand talk of "Man and Woman in a natural state," living "without prejudices" and "knowing no other god but love", is followed by utter incredulity at a suggestion that the island's females receive equal property rights.

Religion has been central to real-life attempts to build new societies. It's pivotal to the narrative of modern-day Pitcairn's history and helped to propel The Mayflower into the New World more than a century before the mutiny on The Bounty. But utopia-like origin myths tend to sweep tricky truths beneath the carpet – for every celebratory Pilgrim Fathers story there are displaced Native Americans.

In Bean's take on Pitcairn, religion is a tool to be exploited. Talk of the will of God is used to subjugate others on the island after a revolt. In this sense, utopia and a repressive, Orwellian *1984*-style dystopia are not separate states – the latter is the dark side of the coin when an ideology is threatened or someone's survival is at stake. When disease or hunger strike, the rhetoric of harmony and equality tends to disappear.

In the end, it's all relative, however you dress it up. But the urge to create utopia is enduring. People continue to cleave to the idea that things will be better if they can recreate an imagined 'start' or earlier time. This desire is particularly acute when times are

tough – when we feel that an existing society has let us down, whether financially, politically or culturally.

In the increasingly secular western world of the past century, religion as the driving force for returning to an idealised origin point has been translated into nostalgia for a past in which everyone left their doors unlocked and neighbours helped each other out. One of the most obvious manifestations of this is the white-picket fence Americana of Celebration, a purpose-built community developed by Walt Disney Company.

Barring one murder, Celebration has been praised for its safety. But many have found this picture-perfect idyll – which opened its gates in 1996 – unsettling. Its neatness and order seem inimical to real life. And the homogeneity of such master-planned communities, with their manifestoes and rules, can feel exclusionary. Perhaps unsurprisingly, a 2010 census revealed that 91% of Celebration’s population was white.

A very different kind of utopia-building was Taylor Camp, on the Hawaiian island of Kauai. Started in 1969 by 13 hippies on land given to them by the brother of actress Elizabeth Taylor, it grew into a community that lasted for eight years. As detailed in John Wehrheim’s absorbing eponymous photographic history of the camp, this complex of treehouses was filled by those who had rejected mainstream society’s values.

Now, it would be easy to scoff at Taylor Camp’s clothes-optional, flower-power set-up. The ‘dippy-hippy’ stereotype has had decades to take root. But the camp was a response to a time of huge social upheaval, as the fight for civil rights intensified and America reeled from the Vietnam War and then Watergate. It offered both a refuge and an alternative way of life to a deeply disillusioned younger generation.

Apart from a few troublemakers, life in Taylor Camp – which deliberately had no designated ‘leader’ – seems largely to have been harmonious. But, nevertheless, writes Wehrheim, it was seen by the indigenous islanders as a disruption of their lives. However well-intentioned they might have been, people weren’t flooding into a conveniently deserted paradise. Kauai had its own customs and practices.

And Taylor Camp only lasted as long as it did because of a resourceful local lawyer. For the majority of its existence, he succeeded in fending off attempts by the state Attorney General’s office to evict the inhabitants. When the government finally won, state employees shipped out the remaining residents and torched the site. Since then, Kauai has become a tourist hotspot. There’s a park where the camp used to be.

Real-life Utopias are fragile – vulnerable to the same vagaries of human nature and commercial imperatives as anything else. Even in its best years, Taylor Camp couldn’t entirely shut out the rest of the world. The local shop accepted government food stamps; and while some campers owned businesses, others lived on state welfare. Cutting all ties with whichever society we are trying to leave behind is no easy task.

That was certainly the lesson of *Castaway*, the BBC’s reality TV social experiment from 2000. The programme followed a group of men, women and children as they attempted to establish a self-sufficient, sustainable community on an isolated Scottish island. It was a classic example of the back-to-basics impulse; another attempt to return to a ‘truer’ state of nature.

But the problems that beset the group showed how enmeshed in the modern world they still were. A flu outbreak saw some shipped off the island, while a nearby case of meningitis prompted the programme-makers to supply everyone with antibiotics. And although the volunteers may have fallen short of actually killing each other, there is kinship between their jealousies, rivalries and cliques and the tensions of the settlers in *Pitcairn*.

If there is a connecting thread throughout all of this, it is people's tendency to treat the spaces in which they seek to carve out their utopias as little more than reflections of their dreams and ideals, rather than real places. Such ignorance can lead to disaster. Several of Pitcairn's early settlers were wiped out by disease, as were many Pilgrim Fathers before them. Countless grand social schemes have come crashing to the ground because of a fundamental lack of knowledge.

A recent case in point is the complete failure of Fordlândia, a now-abandoned industrial town erected deep in the Amazon Rainforest in 1928 by the industrialist Henry Ford, to secure a source of rubber for Ford Motor Company. His utopian vision of creating a model community in the jungles of Brazil quickly fell apart, as disgruntled native workers clashed with – and eventually revolted against – the US-style management of the factory, food and accommodation.

On top of this, Ford's managers didn't understand the complex tropical ecosystem of the Amazon. Rubber trees that had been widely spaced in the jungle were packed too closely together in plantations. These soon fell victim to tree blight and the depredations of countless insects – ultimately failing to produce the rubber that had been the point of Fordlândia in the first place.

This is the risk of seeking out utopia: while an idea may sound simple, people and places rarely are. And, too often, the successful realisation of one person's vision for society involves trampling another's into the dirt. But yet, it is built into our nature to keep departing for the next horizon – for better or for worse.



(From left to right) Tom Morley, Ash Hunter, Jack Tarlton, Samuel Edward-Cook, Adam Newington and Henry Pettigrew in rehearsals. Photograph by Robert Workman

## Rehearsals

### Rehearsal Techniques OjO

#### Actioning and Analysis

Max Stafford-Clark has always advocated a 5 week rehearsal period. Much of the first two weeks are spent analysing the text and using a process called 'actioning', which encourages the actors to explore their intention in every change of thought, rather than simply their feelings behind it.

An action is a transitive verb, which means something that you want to do to the person you are talking to (whether physically present or not). The way to remember transitive verbs is that it is something one does to someone else. Sad isn't a transitive verb, but sadden is. You might tell someone a piece of news in order to shock them please them or impress them. Thus 'shocks', 'pleases' or 'impresses' is the action of the line.

Imagine that you are a military strategist, and every line in the script is your munitions. You need to make each and every one count. So by assigning an action to each of the lines, you are ensuring your aim is as close to being fulfilled as possible.

Have a look at the extract below.

*Quintal rings the bell manically. Singing as the men gather. Ned Young, William McKoy, Mathew Quintal, William Brown, and John Adams. Enter Christian.*

Christian	(controls) Mammu! Mammu!
McKoy	(alerts) We havenae had our ration yet sir!
Christian	(humours) Let us, as a priority, consider the future of the rum ration.
McKoy	(entertains ) I vote to double it!
Others	Hear, hear! / Aye!
Christian	(sobers) Half a pint a day for each man will last us but one year.
Brown	(cautions) And we are here forever.
Quintal	(cheers) McKoy reckons he can distill, we got the copper out the ship.
McKoy	(impresses) I was apprenticed to a distillery as a bairn sir.
Quintal	(entertains)He worked in the bottling shed, emptying bottles.
Christian	(sours) I am hopeful that life here might offer alternatives to drunkenness as a distraction.
Quintal	(grounds)I've had half a pint of rum, a pint of white wine and a quart of porter every day of my life since I was fourteen Mister Christian.
Christian	(mocks) Then I apologise to you personally Mister Quintal for having failed to discover an island blessed with a livery tavern.
Brown	(alerts) You've done very well finding this land Mister Christian, but I've seen the charts I don't think its Pitcairn...
Christian	(uplifts) The Admiralty have charted Pitcairn incorrectly.

*(The men know the importance of this and cheer loudly.)*

(convinces) Yes! We are twenty five two south and one hundred and thirty west. Captain Carteret was out by three degrees.

Quintal (entertains) What a wanker!

*(Further cheering.)*

As an exercise, read through the scene a few times. First, ignore the actions in brackets. The second time read the action out first, then the line playing that action. Discuss with your teacher and classmates whether you think it is the right action for the line or (you can tell instinctively when you play an action whether it feels right or not); make adjustments as needed.

The third time round read it without naming the actions out, but playing them. You should be able to perceive that the actions add a level of depth, perception, rhythm, and overall meaning which otherwise would be lacking. What is great about a technique like actioning is that it allows you to see all the lines as individual thoughts that are strung together. When you speak, each thing you say has a purpose and a reason to be. You intend for it to have an effect on someone else. Actioning is the process of discovering these reasons in the dialogue and making the character as real as possible.

Have a go to do your own actioning the next section. Actioning is particularly useful in monologues as it helps you find the variety and journey of the story you are telling. Remember that actioning is using transitive verbs, therefore doing something to someone. In this case the actor is doing it to a member of the audience:

*The men sit and drink. Mata gives Hiti a half coconut. He is smitten. He drinks the milk walking forwards for direct address, and fourth wall breaking engagement with the audience*

Hiti I was surfing on my island, Tubuai, my island called Tubai, not Tahiti. I am from Tubai, not Tahiti. Understand? Do you understand? Where am I from? *(Tubai.)* Which is not? *(Tahiti.)* You are intelligent and will be wealthy. When you grow up. With many pigs. Surfing is my favourite thing. We Polynesians invented surfing, and swimming. I saw three trees where the sky meets the sea. I know it is the three masts of an English ship because when I was a small small boy King Toote came to my island *(Tubai)* . Who is King Toote? *(Captain Cook)* Yes, very clever. You will be wealthy when you grow up with many pigs. And King Toote touched my head with his hand, and did like that with my hair. Like that. So when I saw the trees I ran down to the beach. My island..?.. *(Tubuai)* has a beach, white, beautiful, not like here. Only one good thing about Pitcairn, no flies.

*(Mata walks by teasing him. He places his hand on his penis.)*

Two good things about Pitcairn. No flies and Mataohu. She makes me hard. She's seventeen. I'm fifteen. Mmmm. The ship was called His Majesty's Armed Vessel Bounty, but no flag. It was not King Tootie it was Titreano. In English Fletcher Christian, but we say Titreano. Can you say Titreano? (*Titreano.*) Beautiful. You will be wealthy when you grow up with many pigs. Titreano had a coat with iron buttons. We don't have iron on my island, it is wonderful, iron, I love it.



David Rubin and Naveed Khan in rehearsals. Photograph by Robert Workman

## **Improvisation**

Max Stafford-Clark uses improvisation throughout the rehearsal process. It serves many purposes: during the initial rehearsal period when actors are actioning the text it is an excellent way of getting them up from the rehearsal table to explore situations and the text to help further develop the characters. Improvising a situation helps get the actor's heads into the world of the play, incites a primal response and helps unblock the scenes or characters. Rehearsals are not just about blocking the scene, learning your lines and repeating the motions; they are about creating a safe environment to play with ideas, try things out and take risks.

### Example: Mutiny of the Rehearsal Room

At the beginning of the rehearsal period, Max set up the following improvisation. He told the actors that a group of them would attempt a mutiny in the course of rehearsals, and overthrow his authority. This could mean they would get another director in to finish the job, take the play in a different direction or decide to direct it themselves.

In order to determine who would be mutineers and who would be loyal followers, Max gave everyone a playing card- red was for loyalist, black for mutineers, the number indicated how much you supported the side you were on and one joker was given out as an informant- to join the mutineers but to reveal the plot to Max.

The division was thus:

**Mutineers (black cards)**

Siobhan 8  
Jack 9  
Sam 3  
Tom 5  
Tim 4  
Henry 6  
Lois 4  
Vanessa 4

**Informant (the joker):**

Ash

**Loyal crew (red cards)**

Anna 4  
Saffron 3  
Adam 6  
Eben 3  
Naveed 6  
David 8  
Jake 4

Doing an improvisation about an event such as the mutiny helped give the actors an experience that they would have otherwise have found very difficult to replicate. As much as it was a fun exercise, they learnt that a mutiny is messy, that people can be swayed no matter what side they profess to be on, and even in the midst of action, people's loyalties can be swayed.

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Here is an edited account of the mutiny according to Jack Tarlton:

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## Mutiny!

Being a True and most Accurate account by Jack Tarlton of the Treacherous and Convoluted Rebellion onboard *Out of Joint*

It is only a couple of days into the voyage of rehearsals for *Out of Joint's* new production *Pitcairn*, and mutiny is in the air.

Our director Max Stafford-Clark produces his well thumbed pack of playing cards and passes them around the table where the company is sat. Each of us has to take a card without allowing anyone else to see which card we have. If it is a red suit then we remain loyal to Max and the rehearsal process. If it black then we are mutinous. My card is Black 9.

Max says that we have until press night at Chichester Festival Theatre. Those that have drawn a black card must somehow cause an outbreak of mutiny. All options are open.

With one of the highest black cards in the room this makes me responsible for having to plan what form the mutiny will take. I will have to subtly work out who my fellow mutineers are, while avoiding giving any indication to any loyalists and must at all costs not reveal my plans to the informant. I decide to play the long game, slowly plotting and scheming and waiting to see if anyone will reveal their hand.

Over the next few days I find myself constantly thinking of the impending event, and what exactly should happen. I start to subtly (I hope) drop the mutiny into conversation.

On Monday of the second week I discover that the deadline for the uprising has been drastically shifted to this coming Saturday. Probably a wise decision - what would happen if half the company didn't turn up for the first night? I now have to act fast. As the mutiny has to happen by the end of the week I decide that the Saturday itself should be the day of the uprising. You'll be hard pressed to find an actor that wants to rehearse on a Saturday and so I decide that this will give me the best leverage and the possibility of even turning a few low numbered reds. This is my version of Fletcher Christian's promise of the wonders of Tahiti to those onboard the Bounty.

The next day I get bolder in dropping the subject into conversation and am fairly confident that I had found my first ally, Henry. I tell him that I am going to try to get this Saturday off for the mutineers. He gives me Siubhan and Adam's names as probable mutineers. That makes four, but will that be enough? And all the time I am worried that I could be talking to the informant themselves.

Then suddenly, an unexpected opportunity opens up. Asking around I find myself in with a small nucleus of loyalists, including Adam and Naveed. I lie and say that I am a Red 4 and ask red Adam if he knows of anyone who is against us. He gives me a list of those he is pretty sure are rebels. Henry, Siubhan and Sam are there as are Lois and Ash. I write these names down, in the same fashion that a list of potential mutineers' names was discovered inscribed on paper on Tahiti before the mutiny.

I send the following email to their phones -

I'm Black 8. I've got in with Adam and Naveed, both Red 6 and they think I'm one of them, but they are onto us and think we are going to do it on Saturday morning. I propose we meet Wednesday morning (tomorrow) at 9.30am in the rehearsal room hopefully before the others are there. We barricade the door and don't let anyone in unless Max agrees to give us Saturday morning off. Or if Max is in his office we take him hostage and do it there. Others can choose to join us. Who's in?

Jack

(I blame the quickening excitement for getting my number wrong.)

By the end of the day I have confirmation from all of them - a wink, a pat on the back or a shared nod, and Lois tells me she thinks that Vanessa and Cassie could also be on our side. Leaving rehearsals that day I think that we had a solid plan, but am then hit by a broadside. I check the next day's call on the way home - Max is not in until 12pm tomorrow.

Should I postpone? I fear that this will give the Reds time to flush me out. And so I compose this email -

I just checked the call for tomorrow and Max is not in until 12pm, so change of plan.

I assume that we'll take a tea break just before Max arrives so everyone should hang around in the rehearsal room looking innocent. As soon as Max arrives we lock him in the rehearsal room with us. If there is anyone not in our group still in the room then (and to confirm our group is Jack, Sam, Lois, Ash, Siubhan and Henry) then when I say "It's Time" we walk them calmly to the door and barricade it behind them. We all remain inside the room.

Also, if Max arrives before the tea break and comes into the rehearsal room then let people get up to leave the room once the break is called and then we'll act.

Don't do anything until I say "It's Time." I'm going to have to play it by ear but follow my lead and it should be fine. We will then issue our demands - this Saturday off - and allow anyone who wants in to join us.

This situation is not ideal but I think the mutiny has to happen as soon as possible now.

Can you confirm that you received this email and understand what's to happen. Thanks.

Best, Jack

I go to bed knowing that the following dawn will bring either triumph or humiliating defeat. And then I dream about it all night.

The next morning I receive an email from Henry, Sam and Lois and just before getting to work one from Ash. This only leaves Siubhan. The first couple of hours are spent continuing to work with our Assistant Director Tim, but I find it very hard to concentrate, constantly glancing at the time with a growing sense of unease as it gets closer to 12pm and Max's arrival.

"Ok we'll take a tea break there." Tim says.

It's time.

Except that Siubhan, Ash and Henry have just wandered out of the room along with the bulk of the company. That's not what we agreed! And there is still no sign of Max. Sam and Lois remain, and we exchange furtive glances and talk in hushed tones. Vanessa remains inside the room, checking her phone. Is she one of us? Sally sits by the door, working at her computer. Tim walks back in. Sam, Lois and me look innocent. I can feel a knot in my stomach. And then a car is drawing up. Max is getting out. He's entering the room. I'm approaching Sally. My throat feels dry. "Could I talk to you outside please?" I'm shutting the door behind her. Pulling heavy boxes over to barricade the door. I've just shouted "It's Time!"

The first surprise is that Tim is suddenly telling Max "This is it! This is the Mutiny. We're holding you hostage!" and tying him up with a skipping rope. By complete good fortune, he's one of us! And Vanessa too! Adam is shouting through an open window calling me a traitor. Then, there's a banging on the fire door, those faithful to Max are trying to break in to save their director. Lois is at the fire door, making sure they don't get in. I'm on a chair, shouting our demands. Some people have managed to slip in through the main

door. Cutlasses have appeared from nowhere and my fellow mutineers are brandishing them to hold people back.

I'm giving orders, making sure Max is secure and delivering my ultimatum. Either Max agrees to give us Saturday off or we hold him here indefinitely and rehearsals will not be allowed to continue. He says that our writer Richard Bean is scheduled to work with us this weekend so that is out of the question. He asks Tim for his advice. "I'm a mutineer, I have to say we should have the day off!"

Shouted negotiations go back and forth and eventually a compromise is reached. Max might give us Saturday off the following week. To go to the National Maritime Museum instead. This is a very watered down version of what I was demanding, but the reality of the situation is now piercing the adrenalin of the revolution. How long can I keep this up for? We've got to actually do some work at some point today. The plan worked. I've led the insurrection. But we need Max's word. On the back of my script I hastily scrawl

"If rehearsals go well, you will give us Saturday 2<sup>nd</sup> August off (to go to the Maritime Museum) & let us know by Monday 28<sup>th</sup> July."

Our director signs MAX in bright yellow highlighter pen. He is untied and everyone allowed back into the room.

Then the truth is revealed – the reason that Siubhan never answered my last email and left the room was that she didn't trust me as she thought I was the informant trying to incriminate her. However, the biggest shock is Ash. The reason he left was because he was the Joker in the pack. I had allowed the spy into our very midst. His plan was to leave at the tea break and intercept Max's car on the way in and warn him. Having played it so coolly throughout though, at the very last minute he thought he probably had enough time to go to the shop for a drink. By the time he was back it was too late, his mission failed. His captain was taken and the mutinous dogs were running the show.

## Postscript

In the end we went to the National Maritime on Friday 1<sup>st</sup> August. And were all called into rehearsals the next day.

The National Maritime Museum in Greenwich has a collection of many implements, instruments and relics from HMAV Bounty and the real life historical characters whose story this play seeks to tell. We recommend you give them a visit if you want to learn more about the Bounty's journey.

This improvisation was also a great example of another element of Max's rehearsal process-playing cards.



Jack Tarlton in rehearsals. Photograph by Robert Workman

## **Playing Cards:**

### **Status**

Max Stafford-Clark is well known for using playing cards in workshops and rehearsals. They can be used in a number of ways; for provocation, working out the dynamics of a scene, developing a character, and for fun. However Max chooses to use the cards, it is always for an exercise relevant to the scene or play he is working on.

Two of the most frequent uses of cards are for determining status and intensity.

### **Status**

A person's status in a given situation often feeds into their behaviour. A simple example is found in schools- typically, the headmaster would have the highest status (a 10 card) and will walk, talk and behave in a particular way. A teacher is a lower status than the head of the school (perhaps a 7 card) and a student would be a far lower status than both other characters (a 2 card). A scene between these three characters is enriched by their varying statuses, because the teacher will act in a different way to the headmaster (he will lower his own status) than to the student (where he will play it higher).

### **Exercise**

1) Everyone in the class gets a playing card (take out the court cards, and only use 2-10) which they can look at, but not show anyone else. They must then go around the room, chatting to everyone and playing their status. After 5 minutes the group must place themselves in order, high to low, depending on their status, and reveal their cards.

2) Everyone is given a card, but this time they must stick it facing out on their forehead, so that everyone else can see their status but they can't see their own. Repeat the exercise above, this time learning about ones own status by the way in which they are treated by others.

3) With 10 students, arrange 10 cards with two of each even number (2 2s, 2 4s, 2 6s, 2 8s, 2 10s). Hand them out, with the students seeing their own card but not looking at anyone else's. Repeat the exercise of walking round the room conversing, but this time with the intention of finding your 'mate', the person with the same number card as they have.

The above exercises, though perhaps simple, are very useful introductions into the idea of status in a scene or play.

During the exercises, how did people play their status? It is easy, when playing high status to puff out one's chest, storming around the room being loud and obnoxious to people. But there is nothing in a high status to determine that the person cannot be extremely polite and friendly to others. 'Happy High Status', for example, is how the Queen would behave. If she visited a house that was dirty and was offered a cup of tea that was cold, she would politely accept the invitation and be gracious. In other words, her status is fixed

so high that she doesn't need to belittle others or enforce herself too strongly to remain a 10. Max always says that "A bully is a 9 who picks on a 4, and a bore is 4 who thinks he's an 8."

There are obvious statuses within hierarchical institutions; a teacher has a higher status than a student due to their job. But in all societies, friendship groups, work environments there are varying degrees of statuses for a number of reasons.

In Pitcairn there is a very interesting dynamic in terms of status. After the mutiny, and upon their arrival on the island, Christian's first order of business is to strip himself and Ned Young of any higher rank they held in the ship. However, the desire to see everyone as an equal is not extended to the three native men, who are deemed to be inferior by the sailors and indeed by the Tahitian women. Furthermore, the Tahitian men and women have a series of social ranks that are precious and extremely important to them. Think about how these dynamics affect the story of the play.

What are their statuses?

How do their statuses change throughout the play?

Go through the list of main characters and give them all a playing card number for their status at the beginning of the play and then at the end of the play. This will be particularly useful with certain characters like Fletcher Christian who have a very interesting and changing journey.



Henry Pettigrew and David Rubin in rehearsals. Photograph by Isabel Quinzanos

## Intensity

Cards are also used by Max to determine how passionate a character is in a scene; this could be a political standpoint, or to assess their feelings for one another. In the following scene, for instance, each of the women has a very particular view on their new status as residents of Pitcairn. There is a division amongst those who like Pitcairn and those who wish to go back to Tahiti. Furthermore, there are those who do not want to go back to their traditions, and those who do. Giving each actress a card to assess the level of intention each gives their own argument can help make the scene more realistic and interesting:

Te'o                                I'm starving. I could eat a whale.  
Mata                                So do we now eat separate from the men again, like on Tahiti.  
Fasto                                Yes! It is tapu!  
Te'o                                I like eating with the men, they're funny.  
Mi Mitti                             We are Tahitian women, we don't eat with the men. It is tapu.  
Walua                                We're not on Tahiti!  
Mi Mitti                             We must not lose our traditions, or we lose ourselves.  
Fasto                                What are the rules?! It's so confusing!  
Walua                                We're English now!  
Te'o                                Yes. We were four months on the ship. All our traditions are lost.  
    We are no longer Tahitian. And I don't care. I like being English.  
Mi Mitti                             No. A ship is only temporary but this is permanent, and we can  
    restore our traditions, and live in the right way, here.  
Te Lahu                                No. We must return to Tahiti. We can do this we have The Bounty.  
Fasto                                Mi Mitti, your Queen is happy here. Don't speak to your Queen  
    like that!  
Mi Mitti                                This island has everything.  
Te Lahu                                Except my children.  
Mi Mitti                                You can have more children here. With Mister Brown.  
Te Lahu                                You volunteered, to sail with Titreano. I didn't. I was stolen. What  
    will be a home to you, will be a prison to me.  
Te'o                                I didn't like Tahiti. It was all rules, rules, rules.  
Mata                                And mosquitoes.  
Walua                                And we have white husbands, that's good isn't it? We'll have  
    white children. Te'o is pregnant.  
Te'o                                Yes, my blood hasn't come.

*(They make a fuss of Te'o.)*

Te Lahu                                For the sake of this unborn child. We must find a way back to  
    Tahiti. For there can be no future here.

## The Music - Adam Pleeth

This is Adam Pleeth's second collaboration with Out of Joint, previously writing pieces for music for *This May Hurt a Bit* by Stella Feehily. As well as a composer, Adam is known for performing his music on stage, making him a one-man-band extraordinaire! Here he answers a few questions about his process in composing for *Pitcairn*:

### **1) You had two primary tasks when you started composing for *Pitcairn*: to create a sea shanty and tribal Tahitian music to accompany movement pieces. Where did you begin?**

Perhaps a little embarrassingly, YouTube is my primary stopping point. In the case of the Tahitian music I knew nothing about it so finding out the instruments, the rhythms and the feel was my primary concern. The shanty began with looking at the scene and the words and feeling what works for that. Then similarly, although I had more experience with them, it's back to YouTube for harmony dissection and more stylistic inspiration.

### **2) What elements of the play helped you come up with the pieces?**

The limitations of the story and the production create a list of needs to work around and that helps me write the music. For instance, the shanty was not extant so I had to create a piece of music that was faithful to the seafaring tradition and that started the show with energy. The Tahitian music had to be within the capabilities of our performers and appropriate to the direction and choreography of the scene.

### **3) Further to composing music which resembles the genre, the pieces you've created are very atmospheric. What were you trying to accomplish and create?**

I am inspired by the context and the piece itself; so the shanty evolved out of a mixture of genre music, the lyrics and what needed to be achieved in the scene (pulling a boat). Both pieces are essentially functional as one is a pastiche of a shanty to start a scene and the other is supporting choreography. The percussion is inspired by the original/traditional percussion but at a level that could be achieved by non professional musicians whilst supporting Orián Michelli's storytelling and choreography.



(From left to right) Cassie Layton, Saffron Hocking, Vanessa Emme, Siubhan Harrison and Adam Pleeth in rehearsals. Photograph by Isabel Quinzanos

**4) What challenges do you face when working with actors who, although very competent, are not professional musicians?**

On one hand it's a pleasure as there is perhaps less ego and perhaps more of a willingness to learn. On the other hand, there is less of a shared language and so communicating ideas of form and rhythm are slightly more challenging. However I couldn't have asked for a nicer or more talented bunch.

**5) What was the most enjoyable part of this process? What have you learnt from it?**

The cast are very happy and willing and want to be the best! They have been most excellent to work with. Every time I teach a group I learn more about how to be a better music leader (as I write a lot of music for myself) and I've learnt about Tahitian Percussion which is awesome.

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#### Other (DVDs)

*In the Wake of the Bounty*, 1933. [DVD] Charles Chauvel, Australia: Expeditionary Films.

*Mutiny on the Bounty*, 1935. [DVD] Frank Lloyd, Turkey: MGM.

*Mutiny on the Bounty*, 1962. [DVD] Lewis Milestone, Carol Reed, USA: MGM, Arcola Pictures.

*The Bounty*, 1984. [DVD] Roger Donaldson, USA: Dino De Laurentiis Company, Bounty Productions Ltd.

## Production Credits

Cast-

**Lois Chimimba** Te Lahu  
**Samuel Edward-Cook** Quintal  
**Vanessa Emme** Fasto  
**Eben Figueiredo** Hiti  
**Siubhan Harrison** Mi Mitti  
**Saffron Hocking** Te'o  
**Ash Hunter** Ned Young  
**Naveed Khan** Menalee  
**Cassie Layton** Mata  
**Anna Leong Brophy** Walua  
**Tom Morley** Fletcher Christian  
**Adam Newington** John Adams  
**Henry Pettigrew** William McKoy  
**David Rubin** Oha  
**Jack Tarlton** William Brown

Director **Max Stafford-Clark**  
Designer **Tim Shortall**  
Lighting Designer **Johanna Town**  
Composer **Adam Pleeth**  
Choreographer **Orian Michaeli**  
Sound Designer **Emma Laxton**  
Associate Director **Tim Hoare**  
Assistant Director **Jake Smith**



Max Stafford-Clark in rehearsals. Photograph by Isabel Quinzanos

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