

Access Guide for
Back to Te Maunga at La Mama Courthouse, Carlton

Access Notes:

- This access guide uses 14 pt in Arial font and uses 1.5 spacing.
- There are *no italics* but there is **Bold text**.
- The Production Access Guide starts on **page 5**, and is **19 pages**.
- The readability level is Grade 9.
- Please use the Outline for Titles, Headings and subheadings to navigate through the document.

Acknowledgment of Country	3
Getting to the Venue:	4
Lock Out Policy:	4
Venue Accessibility:	4
Back to Te Maunga	5
Show Details:	6
Content Warnings:	6
Performers out of Costume:	7
Performer Biographies:	8
Plot / Scene Breakdown:	9
Tech Warnings:	14
Sound Design Description:	14
Lighting Design Description:	15
Set Design Description:	16
Prop Design Description & Images:	17
Costuming:	17

Acknowledgment of Country

We would like to acknowledge First Nations' sovereignty and recognise the continuing connection to lands, waters and communities by Traditional Owners of Country throughout Australia.

We pay our respects to Aboriginal and Torres Strait Islander cultures; and to Elders past and present. We support and contribute to the process of Reconciliation.

Always was, always will be, Aboriginal land.

La Mama Courthouse is located at 349 Drummond St, Carlton VIC 3053 on the stolen lands of the Woiwurrung people of the Kulin Nation.

Getting to the Venue:

Please visit La Mama website for the current information regarding getting to the venue. www.lamama.com.au/your-visit/venue-information

- This page provides information for driving, bikes, public transport and includes a map.

Lock Out Policy:

Please note that because of the intimate space, it is not possible to admit late-comers. La Mama locks the doors at show time and in most cases are unable to transfer the tickets. Please ensure you leave plenty of time for traffic and parking. Our bar opens an hour before show time and La Mama always has free tea and coffee so come early and relax.

Venue Accessibility:

Please visit La Mama website for the current information regarding the accessibility. www.lamama.com.au/your-visit/accessibility

- This page provides information on La Mama's Accessibility Action Plan.
- There's information regarding Companion Cards, Assist Animals, Tactile Tours, Dimensions of the seats and door frames.
- Additional information regarding National Relay Service, Community Access Ticket Scheme, Pre-Show Information and the Content Warning Policy.

Back to Te Maunga

This Access Guide contains in-depth details about the venue and performance. The aim of this guide is to give as much information as possible regarding the production. Please note, **our Access Guide contains spoilers regarding show content** but are available for those who need them. The language in these guides needs to be quite simple and not overly academic (the average reading level is year 9).



Image Description:

Two male presenting performers with black hair. One is looking off into the distance, off camera. The other, standing further back, stares directly at the camera. He's wearing a worn denim jacket over a red t-shirt.

Show Details:

- New Work
- A one-act play
- Performed in **80 minutes** (no interval)
- Written by Joel Te Teira (he/him)
- Directed by Keegan Bragg (she/her)
- Starring Joe Dekkers-Reihana (he/him) & Jordan Selwyn (he/him)
- With cover: Cam Titokowaru Venn (he/him)

Content Warnings:

- Discussion of suicide
- Use and references to alcohol/drugs.
- The use of herbal cigarettes, cooking and crafting knives.
- Simulated carving of a pig
- References to animal slaughter
- Staged combat
- Use of stage blood
- Coarse language

Performers out of Costume:



Joe Dekkers-Reihana (he/him)



Jordan Selwyn (he/him)



Cam Titokowaru Venn (he/him)

Performer Biographies:**JOE DEKKERS-REIHANA (he/him) - PERFORMER 'TANE'**

Joe (Ngāpuhi, Ngāti Porou, Te Rarawa) is an Aotearoa-based actor, writer, musician and theatre-maker working across TV, film and theatre. Joe has worked professionally since the age of 15. Recent theatre credits include *He Reo Aroha* (Centrepunt), *The Sun and the Wind* (Taurima Vibes), and *Te Tangi a te Tūi* (Te Pou Theatre/The Dust Palace). Fluent in Te Reo Māori, Joe works closely with Māori artists and companies including Te Pou and Te Rēhia Theatre, and has recently toured Kua Rewa Te Aihikirimi bringing this Māori language circus play to Kura kaupapa Māori schools.

JORDAN SELWYN (he/him) - PERFORMER 'ISAAC'

Jordan is a Melbourne based actor, writer and director of Māori descent (Te Aupōuri, Ngāti Kuri, Ngāi Tahu). A graduate of the inaugural class of The Actors' Program, and École Philippe Gaulier. Stage credits include *Murder on the Orient Express*, *Jumpy*, *The Importance of Being Earnest*, *Intimacies*, *Thinning*, *Urban Hymns*. Screen credits include *Spartacus: House of Ashur*, *Tangata Pai*, *Good Grief*, *Ahikāroa*, *Shortland Street*, *The Kick*, *When We Go To War*, *Flat 3*, *Field Punishment No. 1*, *Auckland Love*, *Harry and The Map Reader*. Jordan is a current participant of the Cinespace Writers' Room Program here in Victoria.

CAM TĪTOKOWARU VENN (he/him) - COVER

Cam is a Naarm-based theatre-maker and comedian (Ngāruahine, Ngāti Ruanui, Tūwharetoa). Known for his outrageous and interactive solo shows like *Charles Horse Lays an Egg* and *Shark Heist*, Cam won the Golden Gibbo Award at Melbourne International Comedy Festival and received the WA Tour Ready award and a Best Comedy nomination at Melbourne Fringe. He's performed everywhere from comedy clubs to kindergartens, and recently appeared in *Te Pō* and *The Yellow Line*, exploring deeper connections to his Māoritanga. His work blends big props, big ideas, chaos, heart, and a deep love of storytelling.

Plot / Scene Breakdown:

This is a two-hander play which is set in real time in a single location, there are no separate acts or scene changes. There are comedic elements throughout though the genre is ultimately drama. The play includes live music with characters playing the guitar and singing. The play is predominantly in English but the Māori language is used throughout. There are no subtitles but audience members will be able to follow what characters are discussing based on the context in which the Māori language is used.

Tāne is slouched at a table with his head down. The table is in a cabin which appears to be in the middle of the bush in rural Aotearoa New Zealand. Tāne has his head down and has blood all over his hands and forearms. We hear an acknowledgment of country in the Māori language over the speakers, this is mixed in with nature sounds, the wind, bird calls. The acknowledgement

finishes and we hear a car pull up. Isaac walks into the cabin and sees Tāne, puts down the beers he is holding and goes over to Tāne solemnly, thinking Tāne is dead. Tāne wakes up and they argue over whether he was playing a practical joke on Isaac.

Tāne cleans up the blood and tells Isaac he was hunting and fell asleep, providing evidence by showing a pig that has been killed hanging up outside. They have a shot of whisky and toast their friend Jake. Tāne then grabs the guitar and plays the song *The Otherside* while Isaac rolls a joint and begins to smoke it, passing to Tāne to take a drag.

The two discuss Uncle Pero, who owns the cabin and was a mentor to them both growing up. Tāne tells Isaac he has moved to Australia. They then discuss a local creek where the pigs frequently drink from which is where Uncle Pero's pet eel lives. Tāne tells a story of how Jake once tried to catch the eel and was scolded by Uncle Pero. Isaac asks why they have come to the cabin and Tāne recounts learning about Isaac's work life in England from visiting his mother. They joke about a campaign Isaac worked on designing chip packets.

A kiwi bird call is heard from off stage and the two impersonate the bird call, arguing over who is most accurate. Isaac jokingly says he'd like to go for a hike to find the kiwis to which Tāne says they should, suggesting Isaac wear Jake's old boots. Tāne is testing whether Isaac is open to venturing into the bush. Isaac ends up declining saying he wants to stay in the cabin. They then recount a story of how Jake said he saw a kiwi once and discuss Jake's

tendency to exaggerate stories. The two open beers and toast to useless flightless birds.

Isaac asks again why they are at the cabin and we learn he has been living abroad for ten years and has returned for an anniversary. Isaac goes outside to get a bag of chips and Tāne tells him he can't eat the chips as they are cooking the pig. Isaac goes outside and grabs vegetables Tāne has pre-prepared. He comments on pikopiko roots saying they are disgusting. Isaac remembers he brought gifts for Tāne's kids, Charlie and Kira, and hands him a doll and box of legos. Tāne reminds him of the kids' ages, saying they are too old for these gifts. They discuss the kids and Tāne says that Kira has been sick and Charlie is smoking weed. They talk about gangs and how Charlie is a sensitive kid. Tāne tells Isaac that Charlie has been doing kapa haka and learning the Māori language, this confuses Isaac and the reason is revealed later. Tāne grabs a broomstick and swings it around like a taiaha while speaking. They have another shot of whisky.

The two discuss Tipene, an old friend from Auckland. Tāne reminds Isaac of how he and Tipene almost got in a fight the last time they were at the cabin and we learn that the reason is that Isaac and Jake wanted to go up a tapu mountain nearby. They speak about a local story from the past explaining why the mountain is tapu. The two discuss the nature of tapu and Māori spiritual beliefs, disagreeing on their validity. Isaac sits on the table and whistles, angering Tāne.

Tāne begins cutting vegetables and tells a story about a white man who went

up a tapu mountain and died shortly after of cancer. He mentions that Jake knew the story. Tāne interrogates Isaac about why he and Jake went up the tapu mountain and the fact that Jake took a piece of pounamu (sacred stone) from it. Isaac denies knowing Jake took it and says it's okay because Jake took the pounamu back. We learn that Jake killed himself. They have another shot of whisky.

Isaac goes back to chopping vegetables, Tāne goes outside and gives Isaac a fright by yelling through the window. Isaac then helps Tāne bring in the pig from outside. Isaac begins cutting up the pig while Tāne gets the guitar and sings *Hoki Mai* (Come Back), they both sing together. The two discuss Jake's descent into depression and the last time they both saw him. Tāne gives Isaac a hard time about being an absent friend. Isaac then interrogates Tāne about being in a relationship with Tess, Jake's ex-partner, and raising their children as a step-father.

Isaac reveals that Jake called him on the night he killed himself but Isaac didn't respond. He was stoned and watching a movie. Tāne is angered by this news and the two argue over whether Isaac was at fault. Isaac leaves the cabin frustrated and Tāne pours two shots of whisky. Isaac re-enters and they drink them. Tāne goes back to the pig and vegetables, Isaac begins to smoke a vape. Tāne scolds him and tells him to take it outside. Isaac re-enters and they discuss how quiet things are. They then talk about Isaac's life in London and Isaac asks where Tāne would like to visit. Tāne talks about Taiwan and recounts an old folk-tale of theirs about a mountain and greed. Then the two discuss the nature of ambition and limitations based on one's socio-economic

status. Tāne questions whether Isaac's ambition has actually led to happiness.

Isaac is chopping vegetables and cuts his finger with the knife. Tāne pours whisky on the cut, gets the first aid kit and wraps a plaster on Isaac's finger. Tāne picks up the guitar and the two sing *End of the Road*, disagreeing on who is singing in key. The two then discuss Jake's funeral and the fact that Isaac was late. They both pick up broomsticks and have a fight which gradually escalates. The argument culminates in Isaac confessing that his life has been challenging in London and that he once considered ending his life as well. The two apologise to each other and hug.

Tāne and Isaac continue to talk about life after Jake's funeral and how Tāne and Tess then became a couple. Tāne gets upset as he reveals that Tess has been distant and revisits the fact that Kira is sick. He composes himself and pours them both shots of whisky which they drink. Tāne asks if Isaac wants to have kids and tells him that he is restless and his heart's heavy.

Tāne begins to recount a story about kids taking a cow upstairs at a school and the cow needing to be killed. During the story he goes to the cupboard and pulls out a box and places it on the table. Isaac sits at the table and after the story Tāne gets up and walks to the other side of the cabin. Isaac opens the box and pulls out the pounamu that Jake had taken from the mountain. It's revealed Jake never took it back and Tāne wants them to go up the mountain now to return it. The two argue over whether to go up the mountain and it leads to a fistfight. Isaac gets up to leave and Tāne reveals that he

believes Kira is sick because the pounamu hasn't been taken back. He sits at the table crying with the pounamu in his hand as Isaac exits the cabin. After some time Isaac returns with Jake's boots but Tāne doesn't notice. Isaac puts on Jake's boots, walks over to the counter and takes a bite of pikopiko roots. He walks over to Tāne, places his hand on his shoulder and outstretches his hand to offer the root to Tāne. Tāne looks up at Isaac.

Tech Warnings:

- Thunder SFX, at the top of the show.
- Low rumbling SFX
- Bright car headlight effect, at the top of the show.
- Occasional yelling
- Low light
- Theatrical haze
- Full-lighting blackouts
- Use of *taiaha* (sticks), sound of them hitting each other

Sound Design Description:

Opening the show the sound throws us into deep rural New Zealand, with dense organic sounds, thunder strikes and we hear layered strings, guitar and a putrino accompany the opening image. The sound of a car arriving sends us into the play.

A major part of the sound design for this show is a consistent hum, it's dense with a light electrical buzz, gentle winds and birds. Throughout the show this 'Base State' is manipulated by slowly building or fading away different elements, all manipulations are very subtle with no dramatic shift.

In addition instrumental elements also appear throughout the show, consisting of acoustic and electric guitar that creeps in feeling like a distant echo. A more defined and dramatic guitar piece helps bring everything together as the show draws to the end.

Lighting Design Description:

The design is primarily naturalistic lighting, emulating interior lighting of a cabin and moonlight through a skylight window. There is one moment in the first two minutes of the show where a bright light shines through the set as car headlights.

The darkest moments of the show are whenever the character Tāne is alone on stage.

The only blackouts are at the top of the show after the acknowledgment of country and the final moment of the show.

There are no LED lights in the show.

**Image Description:**

This one of the darkest lighting states of the show. At the top of the show, Tane is asleep at the table, his hands are covered in fake pigs blood.

**Image Description:**

After just the previous image of Tāne, a car light peeps through the wall. It lasts for a few seconds.



Image Description:

This is the brightest lightest state of the show.

Set Design Description

Set in an old New Zealand hunting cabin the set consists of:

- Timber framed walls, clad in a patchwork of different materials like ply wood, floor boards and clear corrugated plastic.
- Branches and leaves stand behind the cut out windows and the clear corrugated plastic to create a forest effect
- The stage is surrounded by black drapes to create a postcard-like frame of the set.

Prop Design Description & Images

The props are designed to look as realistic as possible and to create the feeling that the hunting cabin is old but is well used and looked after. This means that all of the props are useful things like knives, camping cups and the set is dressed with things that feel like they have been left behind over the years.



The **Pounamu** is a green stone (nephrite jade) that is only found on the South Island of New Zealand and holds deep spiritual significance for people of Maori heritage. The Pounamu that we are using in the play is personally owned by the writer Joel Te Teira, and is hidden in a small wood box.



The **pig** is made of sculpted polystyrene foam. It is shaped and painted to look like the back leg of a fresh wild pig carcass.



The **ashtray** is a Paua or New Zealand abalone shell. Inside is iridescent blue, green, and purple similar to mother of pearl.



A variety of **vintage enamel camping mugs** are used throughout the play. They are all in classic colours, like cream or white and blue, with one featuring a flower painting on the side.

Costuming:

Finalised Costume List for **Joe as Tāne**

Tāne (worn throughout)

- Light grey singlet. Art finished with sweat stains and fake blood
- Blue relaxed fit jeans. Art finished to look old and a little dirty
- Vintage brown/ tan leather belt
- Hair is pulled into a half up ponytail
- No shoes
- At the top of the show, Tāne's hands are covered in fake pigs blood.



Finalised Costume List for **Jordan as Issac**

Issac (Arrival)

- Dark grey boxy fit hoodie
- Light grey t-shirt
- Tan relaxed fit chinos
- White and grey sneakers



Issac (In the cabin)

- Green knit jumper. Art finished to look old and a little dirty
- Light grey t-shirt
- Tan relaxed fit chinos
- White and grey sneakers



Issac (Final)

- Green knit jumper. Art finished to look old and a little dirty
- Light grey t-shirt
- Tan relaxed fit chinos
- Old brown lace up hiking boots

