

S I L O

Scattergun



SCATTERGUN: AFTER THE DEATH OF RŪAUMOKO

Created & Performed by Ana Chaya Scotney

18 April – 4 May, Q Theatre, Loft



Proud to be Silo Theatre's Principal Partner for 10 years.

SCATTERGUN: AFTER THE DEATH OF RŪAUMOKO

Created and performed by Ana Chaya Scotney

PERFORMANCE | TE TŪ

Ana Chaya Scotney

PRODUCTION | TE TUARĀ

Writer

Ana Chaya Scotney

Direction

Sophie Roberts

Production Design

Rachel Marlow & Bradley Gledhill
– Filament Eleven 11

Sound Design

Ratu Gordon

Costume Design

Tautahi Subritzky

Dramaturgy

Jason Te Kare

Production Manager

Emmanuel Reynaud

Stage Manager & Operator

Isadora Lao

Creative Producer

Marnie Karmelita

Stage Manager Cover

Gabrielle Vincent

PIT Producer Intern

Adorate Mizero

Publicity

Elephant Publicity

Initially researched with Eleanor Bishop as part of Basement Theatre's Ideas in Residence 2020.

In kōrero with the whānau:

Iwa, Atamira, Toia, Uncle Fi, Audrey, Gee, Nika, Tame, Freddy and Erin.

Dedicated to Puti Lancaster.

Original direction by Stella Reid.

Silo gratefully acknowledges the support of:

Aotea Skincare, Auckland Live, Arena Flooring, Bryce Gibson, Brynley Stent, Camila & Catalina from Auckland Zinefest, Curionoir, Dead Bird Books, Division 22, Gabrielle Vincent, Glenys Roberts, Greg Innes, Hannah Cooke & the TRA team, Helen Sheehan, Jason Te Kare, Jeremy Hansen & Britomart Group, Jesse Wikiriwhi, Kate Burton, Kate Ward-Smythe, Leon Radojkovic, Naomi Weavers, Nicola Sandford, Q Theatre staff and board, Sarah Graham, Sean Patrick Mahoney, Sharon Aroha Hawke, Soulstorm Lasers, Sunnyside, Tom Clarke, Wellington Apothecary.

Presented with support from Q Theatre.

Silo Theatre respectfully acknowledges Ngāti Whātua Ōrākei, mana whenua of central Tāmaki Makaurau.







Ana Chaya Scotney is an actor and interdisciplinary artist, hailing from Te Whanganui-a-Tara. She loves to make projects that celebrate marginalised voices, moments of goofiness, and transcendence, amidst the domestic and mundane. In her stories, she seeks to centre the voice of the proverbial misfit, in different contexts. She is curious to research and share the points of view of youth, tangata whenua and off the grid communities, and ecologies, in Aotearoa, today.



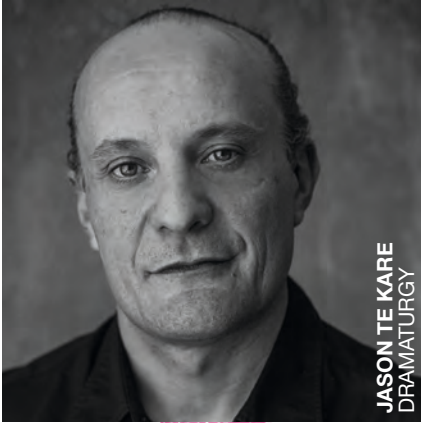
Sophie Roberts has been a director and theatre maker for 17 years and has created work for many theatre companies and venues across Aotearoa. Her directing credits for Silo include *Night of the Living Dead*, *The Writer*, *Break Bread*, *The Wolves*, *Hir*, *Peter and the Wolf*, *The Blind Date Project*, *Here Lies Love*, *The Events*, *Boys Will Be Boys*, *Perplex*, *The Book of Everything*, *Midsummer*, *The Pride*, *I Love You Bro* and *Sunday Roast*. Her awards include four Wellington Theatre Awards and three Auckland Theatre Awards for Excellence. Sophie is a graduate of Toi Whakaari: New Zealand Drama School and the Future Auckland Leaders programme. She was appointed Artistic Director of Silo Theatre in 2014.



RACHEL MARLOW
PRODUCTION DESIGN



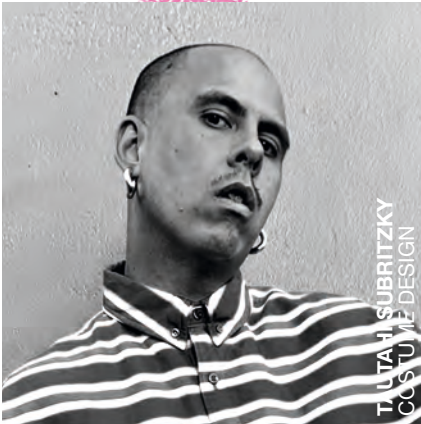
BRADLEY GLEDHILL
PRODUCTION DESIGN



JASON TE KARE
DRAMATURGY



RATU GORDON
SOUND DESIGN



TAITA'I SUBRITZKY
COSTUME DESIGN

IT TAKES A VILLAGE: THE JOURNEY OF SCATTERGUN

As *ScatterGun: After the Death of Rūaumoko* makes its mainstage debut, it exists as the newest in a long line of critically acclaimed and beloved solo work from New Zealand artists. **Sam Brooks** tracks the show's development – and what makes solo work so special in the first place.

No More Dancing in the Good Room by Chris Parker. *Krishnan's Dairy* by Jacob Rajan. *Banging Cymbal, Clanging Gong* by Jo Randerson. *Ngā Pou Wahine* by Briar Grace-Smith. The legacy of solo work in Aotearoa is a storied one, from the famous Toi Whakaari solos to one-off seasons at Basement and BATS Theatres to work that has travelled to the other side of the world. Our audiences love a solo show as much as our artists love making them.

However, these shows don't have simple journeys from an actor's mind to an audience's eyes and ears. They take many forms, be they small excerpts at scratch nights, workshops across months and even years around the motu, and Fringe seasons dotted around the very same. On those journeys, many hands pull the show – and its performer – on its way. Directors, designers, technicians, programmers, friends and whānau all have their role to play. *ScatterGun: After the Death of Rūaumoko*, written and performed by Ana Scotney, is a perfect example of a show that has stepped through many phases, guided by many other artists.

Part of the genesis of *ScatterGun* was the experience of listening to whaikōrero, an inspiration which lives on in the work to this day. "The ease, the informality of the theatrics on a marae, where you can watch a very gentle kaumatua stand up in

track pants, very mellow and unassuming, and be able to weave on the spot," says Scotney. "That gives me confidence in the simplicity, the gentleness, of what the show can be." Other inspirations for the show live close to home (Sir Pou Temara) and much further (Federico García Lorca and Dylan Thomas). All three are referred to affectionately by Scotney as uncles.

The first phase of *ScatterGun* starts, as many great shows of the current day do, at Basement Theatre. Scotney was selected for the venue's Ideas in Residence programme, a way to support artists to sustainably work and create. "The residency was designed to centre time and relationships as driving factors in taking the very seed of an idea through to its next stage of life, whether that be a first draft of a script or a set of movements towards a dance score," says Nisha Madhan, an award-winning theatremaker and the venue's programme manager at the time.

From that residency, Scotney took away the early material she'd developed – just ten minutes worth – and went away to write. The first full version of *ScatterGun*, took place at the New Zealand Fringe Festival, directed by Stella Reid. She and Scotney had frequently orbited around each other, but only came together to work after a mutual friend passed away.

“ There’s nothing onstage except Ana’s body and yet, Ana takes us to multiple worlds and dimensions...”



“Ana and I worked some big, slow hours together exploring the deepest part of *ScatterGun*,” Reid recalls. “Like how to embody the natural world, how to make a sex scene hot.” This season of the show went on to win two awards at the Fringe, including Outstanding Solo Performance for Scotney.

Eleanor Bishop was Scotney’s dramaturg for the initial development of the work and would go on to direct a version of the show that played in 2022 at Basement Theatre, and further seasons in Sydney, Nelson and Whakatane. She and Scotney had talked a lot during the early phases of the

pandemic about capitalism, decolonisation, technology and the nature of debate. “We both shared a question of how to make political work that wasn’t polemic, that gloried in the complexity and contradictions of our country and our culture, both in its humour and its ideas,” Bishop says.

The third director to work on *ScatterGun* is Sophie Roberts, Silo’s Artistic Director. Roberts is an accomplished director of solo work, including the critically acclaimed production of *I Love You, Bro* at Silo Theatre in 2011 and several years of the aforementioned Toi Whakaari solos.

“ Every time we revisit work or are in a different season of our artistic life, our real life, all of those things inform what the show needs, and what the show needs to adapt to the performer. ”

Working with Roberts has allowed Scotney to sink into a deeper process. “There’s the benefit of having precision and specificity around the dramaturgy, but also detailing performance,” Scotney says. “We talk about this being the first time I am doing acting.”

Solo performance tests what an actor is capable of. To be onstage for an hour without leaving the stage or without dropping the spirit of a show is a feat. To do so while being the only actor on stage, and holding the audience there, is a damn miracle. On a practical level, there’s simply the issue of retaining it all. Not just lines, but blocking, the shifts between certain characters, beat changes and rhythms. Scotney is no exception to these tests, and rises to them with enthusiasm. “There’s also cardiovascular fitness, because Girly likes to chat,” she jokes. “Girly’s out there yelling!”

“There’s nothing onstage except Ana’s body and yet, Ana takes us to multiple worlds and dimensions,” says Roberts.

Sovereignty – who controls the story in a space – is also key to solo work, and why it appeals to so many actors. There is no asking for permission, there is no compromising to another person’s notes, and at the core of it, all an actor needs is their text and an audience to deliver to. In an industry where actors are so often asking for permission to tell stories they might not even believe in, let alone like, it’s easy to see the appeal. “It’s knowing that the intention that you go in with can stay pure all the way through,” Scotney says. “It’s trust. We’ve been really

careful with all phases of this, with this particular mahi, to look out for what that sovereignty is.”

Roberts is also conscious that Scotney is not the same person she was when she developed the work back in 2020, or even performed it in 2022. This is the same for all solo work that lives in an actor, and then with an audience, across years. The audiences who saw *Krishnan’s Dairy* in its final run in 2023 might be seeing the same script, even the same blocking that audiences might have seen in 1998, but the performer, and the context around that performer changes.

“Every time we revisit work or are in a different season of our artistic life, our real life, all of those things inform what the show needs, and what the show needs to adapt to the performer”, says Roberts. “That’s what’s awesome about the show. It’s a living, breathing, organism that can adapt with Ana and whoever Ana’s working with.”

Madhan sees *ScatterGun*’s mainstage debut as exactly the kind of journey that was intended for participants in the Ideas in Residence programme, which is currently on hiatus. “Basement Theatre helped Ana fertilise this seed, water it, and raise a seedling,” she says. “Now Silo is growing it from seedling to a fully established plant, ready to root itself deeply in the whenua it was written on.” “*ScatterGun* is me being in lo-fi, off the grid, non-conventional, communities and also me being a pretentious art girly from Pōneke who wants to do some artistic realising,” Scotney says.

That's the beauty of *ScatterGun*. It reaches into those generative germs of solo work – an actor in a space, by themselves, forming a character – but also into the heights of what that work can turn into – a performer at the height of their ability, of what the craft is asking of them, reaching out to an audience and asking them to believe in a story. Better yet? Succeeding.



Silo Patrons are passionate individuals who believe in our work and feel strongly about supporting a visionary creative culture in Auckland. They are our extended family - they listen, advise, congratulate, share in our mission, and cheer us on.

Join the Silo family, become a Patron. Email admin@silotheatre.co.nz

Silo Theatre is a registered charity: CC24374

All donations are tax-deductible and go directly to supporting our work on stage and new shows in development.

Silo Generator Patrons

Dame Jenny Gibbs DNZM
Jo & John Gow
Mary Brook

Silo Patron Plus

Andrew & Jenny Smith
Arend Merrie & Fiona Turner
Sir Chris Mace KNZM & Lady Dayle Mace MNZM
Jason & Rachel Paris
Rick & Jenny Carlyon
Anonymous (1)

Silo Patrons

Andrew Nicoll
Rhys Mathewson

Silo Foundation Patrons

Alison & Murray McMillan
Amber Coulter & Andrew Lewis
Anita Killeen & Simon Vannini
Anthony Quirk
Antony Mahon & Sue Pezaro
Auckland Music Theatre
Christina Chan & Nigel Ellis
David Appleby
Fran Ricketts
Garth & Vivienne Cumberland
Gary Cheyne
Jeremy Collins Family
John Bierre – Morgan Coakle

John Billington KC
John & Trish Gribben
Leah Iro
Michael Hurst & Jennifer Ward-Lealand
Michelle & Philip Kean
Michelle Deery
Omnigraphics
Peter Macky
South Pacific Pictures Ltd
Stella McDonald
Sue Haigh
Susan & Gavin Walker
Suzy & Thane Smith

IN GOOD COMPANY

Principal Partner — Kaitautoko Hirahira



Sustaining Partners — Ngā Kaitautoko ā-Ohu



Charitable Partners — Kaitautoko ā Ohaoha



Presenting Partners — Kaitautoko Whakaaturanga



Media Partners — Ngā Kaitautoko ā-Pāpāho

mediaworks. *Omni*graphics



Industry Partners — Ngā Kaitautoko Noa



Artistic Director

Sophie Roberts

Executive Director

Tim Blake

Marketing & Partnerships Manager

Jordan Dickson

Programme Manager

Nahyeon Lee

Accounts Administrator

Michelle Hall

Finance Manager

Kerry Coldicut at
Fantail Finances Ltd

Publicity

Elephant Publicity

Silo Theatre Trust

Greg Fahey [Chair]
Fasitua Amosa
Gina Cole
Beth McKay
Sarah Peirse
Tauuleo'o Stephen Stehlin
MNZM
Rosabel Tan
Leon Wijohn
Tessa Yeoman

Silo Theatre Design & Art Direction

ColensoBBDO

Website

Chris Smart

Campaign Photography

Toaki Okano

Rehearsal Photography

David St George

Production Photography

Andi Crown

Administration and Ticket Enquiries

09 369 5783
tickets@silotheatre.co.nz

Silo Office (Tāmaki Makaurau)

Samoa House
283 Karangahape Road

PO Box 7752
Victoria Street West
Auckland 1142

Join our E-News at

silotheatre.co.nz

Social

@silotheatre

bluestar 

Proud printers of all Silo's programmes.

**USE THEM.
THEY'RE THE BEST.**

jim.rendell@bluestar.co.nz