



Goodbye Naughton, Aloalii Tapu in the Ōtara Town Centre.

Goodbye Naughton

2020 TEACHERS

RESOURCE

**New Zealand
Festival** OF THE ARTS

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Curriculum Links

Dance, History, Culture

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CAST AND CREATIVES

Director and Choreographer Aloalii Tapu

Performers Aloalii Tapu, Chris Taito and Uati Tui

Dramaturg Leah Carrell

Costume Tori Manley-Tapu

Stage Manager Marelle Van Den Berg

Photography and videography Canaan Ponifasio, Deitrah Chang with support from Kopano Simanu

Video sources Moli Tapu, Ieti Fetalaiga, Alan Va'a, Caleb Va'a and Seiuli Vaifou Temese



ALOALII TAPU & FRIENDS

Aloalii Tapu & Friends are a group of dance artists led by Aloalii Tapu. Projects such as *Sailing Solo* was designed for high-school students to learn from artists who have developed alternative pathways within the dance world. Aloalii enjoys working with his friends from South Auckland where he created *Goodbye Naughton* and *Dancing Like A White Guy*. His most recent work *LEECHES* was made in collaboration with artists from across New Zealand who will tour NZ later in 2020.

ALOALII TAPU

Aloalii is an artist from Ōtara, New Zealand. He is passionate about the character development of young people and has previously worked as a mentor and academic coach in South Auckland. His company Aloalii Tapu & Friends are celebrated for their works *Goodbye Naughton* and *LEECHES*. In 2016 he was awarded the Der Faust Award in the 'Best Dancer' category for his solo performance in Urban Soul Cafe, directed by German choreographer Christoph Winkler. Since 2015, he has been developing the movement workshops Lofty Release and Unlocking Rhythm, facilitating them in Europe and New Zealand.

ABOUT THE SHOW

From hip-hop to contemporary dance, and Polynesian dance to theatre, *Goodbye Naughton* pays homage to the experiences that have shaped the life of the Ōtara grown artist, Aloalii Tapu.

With astonishing physicality and moving storytelling Aloalii and his close friends and singers Chris Taito and Uati Tui take us through the realities of being 'the man' from Ōtara, cultural expectations, postcolonialism and the sources of Aloalii's dance. Once congratulated after a show with a back-handed compliment about dancing 'like a white guy', he addresses that too.

Given to him by his parents at a time when having a Samoan name was cause for confusion, the first name Naughton was gifted as a promise of safety and future opportunity. *Goodbye Naughton* rejects that idea, leaving Tapu free to create his own identity through dance deeply rooted in the Samoan culture he's so proud of.

Goodbye Naughton is part of the [Te Ata Festival, Porirua](#).

Contains discussions relating to suicide. If you are affected by any of the themes you can talk to Youthline at youthline.co.nz | Free call 0800 376 633 | Free text 234 | email talk@youthline.co.nz

GENRE

"Like most Pacific people, I was born dancing. I dance to my past and my present and I want our youth to know that we're all on the same page, our stories are valued and they are told – this is contemporary Pacific dance and there are no borders." Aloalii Tapu to the *New Zealand Herald*

From hip-hop to contemporary dance, Polynesian dance to theatre. Aloalii uses a range of different modes of storytelling in *Goodbye Naughton* to communicate his story.

PRODUCTION AND TECHNIQUES

MUSIC & VIDEO

There is a range of music used in the performance, including contemporary songs from New Zealand artists, Hawaiian vocalist Josh Tatofi, *Here is my Heart* from the film *Once Were Warriors* and *Golberg Variations 2-6* by J.S. Bach. The song choices take us through different challenges faced by Aloalii while growing up and the different identities and influences he has in his life.

Along with the songs, the dance sequences are intercut with videos that help tell the narrative of the performance.

CHOREOGRAPHY

"I'm a brown guy who's been taught to dance by white teachers," he explains, "and you can see that when you watch me perform." Aloalii Tapu to *Metro*

Aloalii draws his choreography from his training in contemporary dance and knowledge of contemporary dance, Polynesian dance and hip-hop. When returning home from working in Berlin, he began going to Samoan and Te Reo classes – which he told *Metro* gave him a "greater pride in his Samoan heritage and a better understanding of how his early experiences had shaped his dance practice."

THEMES

"*Goodbye Naughton* acknowledges the people and experiences I grew up with. Often these moments shape our thoughts and decisions. These same things are the basis that I worked with in order to challenge and shift how I and others perceive the ideas of being the "man from Ōtara". My journey is one that many have also lived. We hope that this show encourages you to share your story, to be open and to reach out to those around you." Aloalii Tapu

Colonisation: "Naughton is my first name but I've never used it. My parents came in the 80s at the time of the dawn raids and gave their kids white names to keep them safe – but I've always been Aloalii." Aloalii told the *New Zealand Herald*. Saying 'goodbye' to his English name leaves him free to create his own identity, to find strength in his culture, and say goodbye to the oppression that has tried to define Pacific cultures.

Growing up: From childhood and school days to manhood and marriage and the challenges he has faced along the way, telling the story of the journey to where he is now is at the centre of the performance alongside friends he grew up with Chris Taito and Uati Tui.

Identity: Exploring his own changing identity through dance, Aloalii uses movement and choreography to express different facets of himself. Using choreography from a range of different influences including contemporary and traditional Samoan dance emphasises this.

FURTHER RESOURCES AND READINGS

WATCH

Watch videos from Aloalii Tapu & Friends on YouTube:

The Curious Case of Asofanau (2019) a mockumentary dance-film that follows the life of a young man struck with a debilitating condition that makes him perform contemporary dance when slapped on the head: youtu.be/BEr6TgbVm5I

Rehearsals of *LEECHES* their most recent piece: youtube.com/watch?v=1XD6jFWIGWk

Take a look at this video interview with Aloalii on the Pacific Dance Festival's YouTube page: facebook.com/PacificDanceFestival/videos/2081067325470654/

READ

"Homecoming is a defining feature of Tapu's latest work, which he performed as part of the Pacific Dance Festival at the Mangere Arts Centre in June [2018]. It's a deeply personal retrospective, exploring themes such as manhood, youth suicide, cultural expectations and post-colonialism." Read a feature on Aloalii Tapu with *Metro*: metromag.co.nz/arts/arts-art-city/limits-dont-apply-to-dancer-aloolii-tapus-work

"Aloalii is an endearing storyteller and performer. There is a sincerity and earnestness to his performance that keeps me, and the audience drawn in" read this review on *Theatre Review*: theatreview.org.nz/reviews/review.php?id=11130

"The openness and honesty with which he shared the highs and lows of his life earned him the love and respect of the audience" read a review of *Goodbye Naughton* on the *New Zealand Herald*: nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=12072605

GO FURTHER

Goodbye Naughton premiered at the Pacific Dance Festival in 2018. Check out Pacific Dance New Zealand's YouTube channel and find a huge range of different performers from contemporary to traditional: youtube.com/user/PACIFICDANCENZ/videos

Explore the history of contemporary Pacific Dance in Aotearoa: teara.govt.nz/en/contemporary-dance/page-5

Attend one of the [free](https://festival.nz/events/te-ata/development-programmes/) Te Ata development programmes and explore your own identity: festival.nz/events/te-ata/development-programmes/

"...astonishing virtuoso sequences of dense micro-movements, very much his signature style, a fusion of hip hop, cultural and contemporary dance."
The New Zealand Herald

PROVOCATIONS AND ACTIVITIES

PRE-FESTIVAL

Discuss some of the themes in *Goodbye Naughton* such as social and cultural expectations, colonisation, masculinity, and identity. What do you already know? What can you find out as a class?

Using the information you have available to you (personal knowledge, New Zealand Festival advertising, etc.) what are you expecting from the performance?

AT THE FESTIVAL

What sense of energy do I feel in the space?

What captures my attention during the performance? The dancers? The set? The music? Why?

What questions do I have about the piece? What are the dancers trying to communicate?

AFTER THE FESTIVAL

What was the dance piece about? Was there a story?

Could you relate to the piece? What elements of Aloalii's story resonated with you?

Did you have a favourite moment? Why?

How successful were the dancers in keeping the audience engaged throughout the performance?

How did the dancers use their bodies to create different moods and characters within the piece?

Did they use their voices? What did this add to the performance?

What did you notice about staging, lighting, sound, music, costume and other production elements?

How did the production elements support or enhance the performance?

Was there anything you didn't like about the performance? Why?

Were there parts of the performances you felt you didn't understand?

How would you describe this event to a friend?

What dance styles did you recognise? Did you see any movements that made you think of ballet? Kapa Haka? Hip-Hop?

The show is a multidisciplinary piece. Discuss what this means. How do you think you achieve a piece like this?

How did Aloalii share his identity through his movements? How can you use movement to express who you are? What movement styles reflect your identity?

Need something more? Contact your SchoolFest team with any questions about the performance.

schoolfest@festival.co.nz | (04) 473 0149