

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

PERFORMING FEMININITY
CARMEN - GOODSHIP LOLLIPOP:
A SOLO PERFORMANCE

From conception to production

A thesis

Submitted in partial fulfilment

Of the requirements for the degree

of

Master of Arts in Theatre Studies

at

The University of Waikato

by

Elroy Fraser

The University of Waikato

2013

Abstract

In the tradition of queer fringe theatre, *Carmen - Good Ship Lollipop: a solo performance* was written by a queer playwright, with a queer message for a queer audience. The play was devised by drawing on Queer Theatre practice and methodology.

The following thesis details the process I undertook to create *Carmen - Good Ship Lollipop: a solo performance*. The story was created using biographical content already in the public arena. The play is about the public life of the late Carmen Rupe, New Zealand's most famous transsexual.

A historical perspective of men performing as women, or more fittingly, femininity performed by those other than female is presented by drawing on literature of this genre. The place of the solo performer and the combined roles of the actor, director, and producer are explored. Definitions of queer theatre and female impersonation are presented and issues of imitation, innovation and authenticity discussed.

The first methodology section details the choice of the particular playtext, the scriptwriting process, and dramaturgical analysis of *Carmen - Good Ship Lollipop: a solo performance*.

The second methodology section details the 'script to stage' production process. The development of the rehearsal script and the decision to limit the rehearsal period to one week is discussed. The plays evolution in terms of style and structure is presented.

The conclusion analyses the final product: to what extent *Carmen - Good Ship Lollipop: a solo performance* is faithful the Queer Theatre genre, successful as a performance piece, and reactive enough to be relevant. What further development could be applied in order to perform a future season.

Acknowledgments

I chose to study at the University of Waikato for one reason only: Dr William Farrimond. A source of inspiration, he reignited my passion for theatre. He opened new doors of possibility and allowed me to realise the potential of existing doors previously dismissed by others. Thank you William

To, Paul Thompson, Brett Mason, Rachel Ingram and Kim Young, Carmen Rupe Memorial Trust, Paul Moss, Dana de Milo, Rebecca Clements, Neil Price, Claire London, Rosie Tangaroawhai, Morgan Ashworth, Andrew Lainge, Chris Hamilton, Juanna Toma, Hannah Wright, and Janine Antram - thank you for your time and your support.

Thank you to my Mum Dolane Fraser, and my sister Melanie Fraser, thank you both for everything!

Table of Contents

Abstract	ii
Acknowledgments	iv
Table of Contents	v
List of Photographs	vii
Introduction	1
The Queering of female impersonation – modern practice in a historical perspective	3
The Queer and lonely stage	11
Imitation versus innovation	17
Methodology 1: Creating a performance Script	
Stages of script development	25
A dramaturgical analysis of the playtext	33
Theatrical conventions and Rationale	37
Methodology 2: From Script to Performance	
The rehearsal process	44
Conclusion	48
References	50
Appendix 1: Playscript of Carmen Good Ship Lollipop: a solo performance	53
Appendix 2: Approved application for ethical approval and attachments	80
Appendix 3: Production journal	127

Appendix 5: DVD recoding of Carmen Good Ship Lollipop: a solo performance.
In back sleeve.

List of photographs

Figure.1

Kiwifruits. Court Theatre. Christchurch.
Courtesy of Court Theatre. (1999)

12

Figure.2

Carmen – Good Ship Lollipop: a solo performance
(Scene 8.) Fortune teller Rebecca.
Courtesy of Neil Price WCC. (2012)

26

Figure.3

Carmen – Good Ship Lollipop: a solo performance
(Scene 1.) Carmen the dancer.
Courtesy of Neil Price WCC (2012)

38

Introduction

The following thesis details the process I undertook to create *Carmen - Good Ship Lollipop*: a solo performance. The story was created using biographical content such as written word and oral histories already in the public arena. In addition, I conducted a series of interviews with people who knew Carmen Rupe and her many Wellington enterprises between the years of 1967 and 1979. The play was devised by drawing on queer theatre practice and methodology.

The introduction draws on literature of this genre to present a historical perspective of queer theatre in respect of performing femininity. This is followed by a discussion of the definition of queer theatre or more specifically female impersonation and issues of imitation versus innovation. Authenticity and integrity are central to the theoretical and practitioner influences that have informed the process used throughout this project.

The first methodology section follows the process I undertook to create the performance script. Sources of inspiration and research procedures are explored. Ethical considerations and the interviewing process are discussed. Script development is detailed and a dramaturgical analysis on the playtext is presented.

The second methodology section looks at the ‘script to stage’ production process. The evolution of the rehearsal script is presented. This covers the decision to restrict the rehearsal period to one week – an attempt to replicate the challenges faced by early queer practitioners and how a non-traditional performance venue influenced the play in terms of style and staging. This section also discusses the challenges of staging a new play and the relationship between the work-shopping process and the production rehearsal process, and issues that arise when the two processes are combined.

The conclusion analyses the final product. To what extent is *Carmen – Good Ship Lollipop* faithful the genre of queer theatre. To what extent is the play successful as a solo performance. Was the premier season disadvantaged by the limited rehearsal period and the lack of a separate work-shopping process. How effective was the

combined roles of actor, director, producer. What further development could be applied in order to perform a future season.

The Queering of female impersonation

– modern practice in a historical perspective

I have always detested the word 'drag'. There is nothing wrong with the word itself; it is what it is that bothers me. The sleaziness of it all. 'Drag' comes from Shakespeare, derived from the phrase 'the dragging of the skirt'. Referring to the male actors who played female parts, so it has a legitimate meaning. The reason men were cast as women was because in Elizabethan times it was thought immoral for a woman to appear on the stage.

– Danny La Rue 1987

There is an assumption that female impersonation equals homosexuality, but this is not always the case. This thesis is primarily concerned with the performing of femininity by those other than female in the context of queer theatre. It is impossible to engage with the subject matter, however, without looking at female impersonation in a historical context for the simple reason that female impersonation pre-dates any modern concept of a queer theatre movement.

Throughout human history female impersonation has been manifested as religious ritual in folk law, as disguise in Euripides' *Bacchae*¹, and as comedy in Aristophanes' *Thesmophoriazousae*². Female impersonation featured consistently as a form of entertainment throughout the Middle Ages, and in Elizabethan England boy actors played female roles (Dennis, 2003, p. 91).

Throughout this period English society was highly structured and hierarchical. There were codes of dress and behaviour; the one place when the forbidden was allowed to take place was the stage. The only people given permission to violate such codes were actors.

A surviving tradition involving female impersonation can still be found in the British pantomime (Hartnoll, 1967, p.17). The 'dame', often played either in an extremely camp style, or else by men acting 'butch' in women's clothing, has featured in

¹ Play by Euripides in which Pentheus disguises himself as a woman to observe the celebrations of the Maenads.

² Play by Aristophane featuring a disguised male at a woman's festival.

pantomimes for hundreds of years, although this genre has its roots in the traditions of the Italian Commedia dell' Arte.³ It is to England that we also look to find those words 'drag' and 'camp' that are now inextricably linked with the queering of female impersonation. These words first came to wide spread public attention, in printed media, around 1870 when police arrested two Londoners and charged them with sodomy. The pair dressed in women's clothing, were picking up men in London's theatre's and the news-paper article referred to their 'campish' undertakings living in 'drag'. From then on these two terms have been associated with public display, theatricality, impersonation and effeminacy (Brickell, 2008, pg. 66).

Today it is America, arguably, that dominates that meeting place of female impersonation and queer theatre. This is largely due to Hollywood's influence on popular culture. Since the early twentieth century, legendary female stars such as Bette Davis, Joan Crawford and Marilyn Monroe have been honoured, exploited and parodied by drag performers. Interestingly, we have on occasion, witnessed a role reversal when Hollywood has attempted to exploit the tradition of female impersonation. Tony Curtis and Jack Lemon dressed up in *Some Like It Hot*⁴, Dustin Hoffman appeared transformed in *Tootsie*⁵ and Robin Williams looked every inch the 'dame' in *Mrs Doubtfire*.⁶

America, in many ways was also home to the queer performance movement of the 1960's and 1970's. Here we find that drag, rather than female impersonation, featured as a tradition in this genre alongside gay and lesbian performance. A much celebrated New York performance venue was Café Cino, in Greenwich Village. Its minuscule stage was initially used for readings of classic and modern plays but by 1962 original works, mainly of the queer genre, were being produced (Aronson, 2000, pg. 77).

Michael Kearnes, a queer American writer-performer and director says that during this period of enormous cultural change the queer performance movement used the terms freak and queer in a self-assertive context, and their goal was to broaden or gradually transform the theatre, not set up a permanent alternative to the mainstream.

³ A form of theatre characterised by masked "types"

⁴ A comedy film directed by Billy Wilder. 1958.

⁵ A comedy film directed by Sydney Pollack. 1982

⁶ A comedy film directed by Chris Columbus. 1993

“Twice each night, and sometimes three times, the Café Cino presented the outrageous, the blasphemous, the zany, the wildly poetic, the embarrassingly trite, the childish and frequently the moving and the beautiful”. (Poland, 1972, p.18)

Café Cino played an important role in early queer theatre as the advantages of the intimate physical surroundings, and fewer formal demands on production, resulted in reduced economic risk (Aronson, 2000, p.43). It is this history and tradition that I looked to when I wrote, directed, acted, and produced *Carmen – Good Ship Lollipop: a solo performance*.

*Those theatres which use transvestites have their origin in sacred rituals
which involve fertility – Peter Ackroyd*

Of course female impersonation does not belong exclusively to western culture. In China and Japan the refined performance of female impersonation has remained almost unaltered for hundreds of years. Whilst the queer performance movement did not exist in the late sixteenth and early seventeenth century, it is interesting to note, that the tradition of men performing femininity in England, China and Japan seemed to have peaked roughly during this same period. It also appears that all three cultures developed performance rituals around the theme of re-birth or new beginnings. The English models referenced Christ’s resurrection and Asian theatre traditions began with acts of worship associated with fertility (Barker, 1994, p. 50).

Japan has one main form of theatre that features men performing femininity. Kabuki theatre is a popular form of entertainment that grew out of the more aristocratic Noh drama. In Kabuki, female impersonators, or Onnagata, are carefully made-up, and speak in falsetto voices. Their graceful movement suggests the essence of femininity. Interestingly, Kabuki originally included both male and female performers. In the seventeenth century, curiously in line with the English restoration theatre, Kabuki became the domain of women only. Not long after, this form of theatre attracted a scandalous reputation for its association with prostitution and political immorality, so men were brought back into the fold. By 1628 all-male troops appeared on the scene

and within twenty years *Yaro Kabuki* was created meaning male or ‘mature’ - marking a coming of age for men performing femininity in Japan. Authenticity of female impersonation will be discussed later in this thesis, although, it is interesting to note that this adapted form of Kabuki may have been given its distinctive name to prevent audiences, or more specifically, heterosexual males from falling for the convincing charms of the female impersonators (Barker, 1994, p. 51).

Closer to home, here in the South Pacific, *fa'afafine* and *Takatāpui* are Samoan and Māori terms respectively that can be used to encompass gay men, lesbian women, cross-dressers, transsexuals and transgender people. These terms, however, are not limited to the stage in a western context. Although it is not the aim of this thesis to explore these particular traditions it is interesting to note that the pre-contact term *Takatapui*, did not appear in public documents until 1994 where it was used in a Public Health Commission report looking into the health needs of gay men (Hutchings, 2007, p. 164).

Academics have always struggled with umbrella terms, and the area of gender and performance is no different. The public visibility aspect of female impersonation highlights the tension between the performance of female impersonation, so-called legitimate queer performance, and a concern from the wider queer community that drag performance merely reaffirms stereotypes and compromises social acceptance of gay men and lesbian women.

For example, in some cases, particularly from the 1930's to 1960's, some female impersonators were so eager to distance themselves and their profession from the queer lifestyle that they adopted a homophobic attitude. They were determined not to allow homosexual association effect their lofty aspirations on the legitimate nightclub entertainment circuit (Dauphin, 2012, p. 7). On the other hand, by the 1980's tides had turned, and it was gay liberals who were determined to distance themselves from drag performers and queer female impersonators. They wanted to be ‘normal’ and acceptable to society and felt that drag performance was counterproductive to their cause. While decades of hard work by queer activists had started to pay off in terms of Women's rights, Gay rights, and the individual's right to sexual freedom, unfortunately the same could not be said for drag performers and queer female impersonators. They continued to struggle for proper acknowledgement of their

gender in the context of their performance art, which has generally always been dismissed as light entertainment. Today the irony remains that the genre of comedy is what offers males performing femininity the most legitimate and lucrative stage (Chermayeff, 1995, p. 27).

It's always been a joke of mine that I've got the cheapest pussy in Australia. My sex change cost me five dollars, through Medibank. The five dollars was spent on signing the legal documents so I couldn't sue the hospital if something went wrong - Carlotta

There are two queer names, however, in recent decades that stand out for their contribution to the concept of performing femininity in our corner of the world. Firstly, Carlotta, aka Richard Byron, is Australia's best known sex- change performer, having been the face of the legionary Les Girls in Sydney Australia, from the 1960's to the 1980's. Carlotta stated in her 1994 Autobiography, *Carlotta, legend of Les Girls* that:

Les Girls kicked off in 1963 and the public were totally fascinated. The arty audience came first, mums and dads didn't start coming until later. There were well staged shows, like a mini Las Vegas production, and for Sydney it was very risqué. By the mid-1960's we all had hormone tits so we could appear topless in the finale.⁷

Secondly, the late Carmen Rupe, formally known as Trevor Rupe, will always be remembered as New Zealand's most famous transsexual. In her 1988 Autobiography *Having a Ball*, she retraced her life story from Māori schoolboy to male prostitute, exotic dancer, prisoner, transsexual, business woman and Wellington Mayoral candidate. The experiences of both woman will be explored later and a discussion of how their contribution to performing femininity can be compared and contrasted to the contribution of world famous actors such as entertainer Danny La Rue, and Dame Edna Everage's alter ego Barry Humphries.

⁷ Carlotta, legend of Les Girls.

For the purpose of this thesis, discussion topics include: the relationship between queer performance, and males, or those other than females, performing femininity, what depth and meaning can be found in a genre so often dismissed as light entertainment, and what relationship exists between social-change work focused on gender identity and expression oppression and sexual-orientation oppression? (Haggerty, 2008, p. 238). Ultimately, this thesis will explain that female impersonation exists in the context of queer theatre where there are issues of social inequality to address, popular culture to mirror, and an audience to connect with. The playtext for Carmen – *Good Ship Lollipop: a solo performance* draws on the queer theatre methodology of the 1960's and 1970's as practiced in New York's Café Cino, in order to effectively tell the story of Carmen Rupe and her Carmen's International Coffee Lounge from 1967 to 1979.

This Actress, Regina Oliver, took me down to the Cino. Introduced me to this short, impish, round man behind the counter: Joe Cino, who always had one hand on the arm of the cappuccino machine or ringing the bell to start the performance...I started to hand him a play while he was making a sandwich and making cappuccino. He opened a note book and said, "Three weeks from now, on Friday" and closed the notebook and pushed the play away, I turned to Regina and said, "What does that mean?" She said, "That's when you open"⁸

Queer Theatre has its roots in political theatre. The 1960's was an era of immense cultural and social change and New York was one hot spot of activity from which global change flowed. Many queer theorists of that time saw a danger in realism's ideological entrenchment in normative values, or the white, middleclass, heterosexual values of the mid-twentieth century. Queer Playwrights and directors of this period were determined to add a queer voice to the theatre scene, however, the commercial reality of staging their work in mainstream venues obstructed their attempt at visibility. As a result queer performance found other forums and venues for their artistic expression such as Caffé Cino. Despite the stage being so small only three actors could stand on it at any one time, queer productions were regularly staged in

⁸ Quoted from the (CLAGS) The University of New York's Lesbian and Gay studies – Conference April 1995

the basement, and today Cino's is remembered as the coffee house where off-Broadway began in the early 1960's (Solomon, 2002, p.136).

A famous New Zealand café from the 1960's era, was Carmen's International Coffee Lounge. Carmen, a former exotic transsexual dancer, established her coffee lounge on Wellington's Vivian Street, following her return to New Zealand in 1967. Carmen employed drag queens, transsexuals, gays, lesbians and heterosexuals to work for her, and although impromptu performances sometimes took place it was the 'performance' of Carmen and her staff going about their duties - providing hospitality, and interacting with patron's, or 'spect-actors,'⁹ that ensured the establishment became famous institution.

Tourists called all the time to take photographs both inside and outside the lounge. My place became a tourist stop. And they came and they came: the big-time nobodies or nothings. The Con men and cheats. Straights and very lonely people. The hung-up, the very bored and the depressed. The suicidal, the unhappy. Hollywood stars. Radio stars. Fallen stars. Megastars. Monsters and mere mortals. Actors and actresses. Gigolos and hustlers. Poofers and freaks. Honey-suckers and kinks.

– Carmen Rupe 1988

At café Cino, the audience was made up of a like-minded crowd of artists, actors, students, writers and activists. On one hand Cino's operated in stark contrast to 'Carmen Rupe's tourist stop'. For example, Cino's posters were purposely designed. The graphics were difficult to read so that only spectators who knew what to look for would be able to decipher the information. The conservative politics of the era made such caution necessary (Dolan, 2010, p. 25-26). Yet on the other hand, Carmen and her staff invented a secret sign language using tea cups and saucers, to signal to patron's interested in accessing the illegal brothel located above the coffee lounge. While it could also be said, brothels aside, that while Carmen was concerned with providing legitimate employment for herself and her staff, in New York, Cino's actors turned their attention to deconstructing their individual and collective experiences as 'the other' and highlighting social prejudice against the queer community. Or perhaps

⁹ A term for audience members who are turned into actors.

a more straight forward observation is that while Café Cino's actors talked about change, Carmen and her girls lived the change.

Solo performance - The queer and lonely stage

It has been said that we enter this world and exit this world alone. And many of us spend much of our lives alone on a stage, attempting to make sense of what happens to us between that entrance and exit, between life and death.

- Michael Kearns, *Getting You Solo Act Together*

The importance of audience engagement has meant that solo performance has always appealed to the queer practitioner. Even at the beginning of the 21st century, the few queer experiences accommodated by commercial theatre continue to tend toward two-dimensional caricatures rather than the fully developed characters reflective of the queer lifestyle. Here in New Zealand, there are few commercial plays that feature queer characters at all. In 1999, I was employed by the Court Theatre in Christchurch to play a drag queen in the stage comedy *Kiwifruits*¹⁰. I was fortunate in many ways to have this opportunity as there was an unofficial policy in New Zealand theatre at the time that it was more interesting for an audience to witness a straight actor play a queer character. Indeed to date, as a queer actor, *Kiwifruits*, and its sequel, *Kiwifruits 2*¹¹, have been the only occasions I have ever played a queer character on either stage or screen.

Kiwifruits, was billed as a modern fairy story. Set in a kiwi pub, two drag performers were brought it to turn around the businesses failing fortunes and in doing so unite a Cinderella type character with her prince charming. *Kiwifruits* featured mime, or lip sync numbers, and dance routines and some unexpected cross-dressing. What was not a surprise was the productions success at the box office. The equation was simple: stock characters, men in dresses, dancing and loud music. While the production was anything but lonely, in fact it was extremely fun and social, it certainly wasn't queer, nor was it written for queer audiences. It was a mainstream comedy, and although its

¹⁰ A New Zealand comedy by Carl Nixon. 1999

¹¹ A New Zealand Comedy by Carl Nixon. 2000

success spawned a sequel that was equally entertaining, it was during this period that I started to think about the potential of queer theatre, solo theatre and the potential to connect with queer audiences. It was during this time that I first dreamed of one day playing Carmen Rupe on stage.

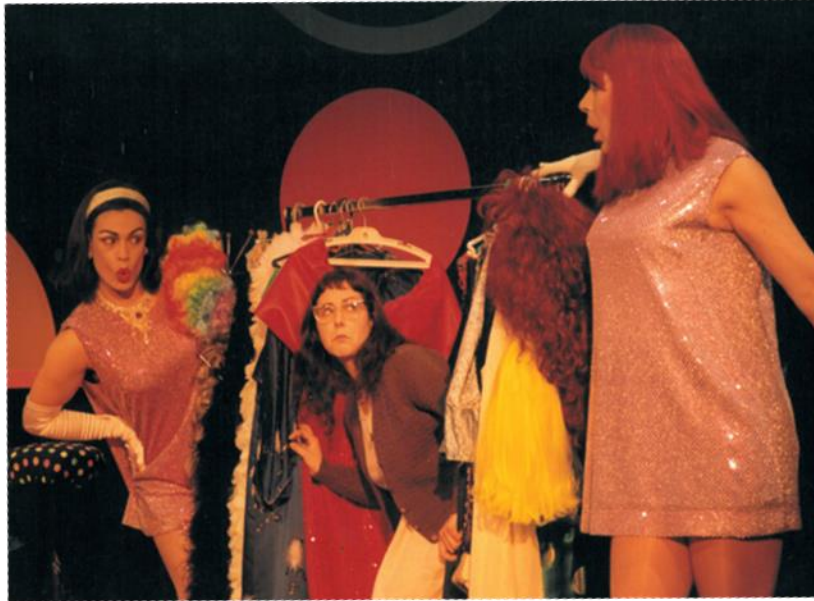


Figure 1. *Kiwifruits*. Court Theatre. 1999

Autobiographical, and biographical solo projects provide structure for honest queer expression. Stories can be shared, similarities and differences discussed and social truths highlighted. Solo performance has always been popular for the practical reason of cost. This genre requires less expensive lighting, costumes, and props. Solo performance has always appealed to queer artists financially, aesthetically and politically. Generally speaking, one advantage of keeping sets simple is that a show may be presented and may tour more easily, especially as venues for queer performance tend to be alternative, or less commercial. Although one downside to autobiographical work, and sometimes biographical work, is that an artist may sometimes create a play that only they can perform, whether consciously or unconsciously (Dolan, 2010, p. 43).

Although there is no strict definition, for the purpose of this thesis solo performance is not a book reading, poetry readings or karaoke. In the context of queer theatre, solo performance need not necessary teach or inform, but a solo performance must have something to say and the performer must have the skill to entertain, enlighten and move an audience. Tim Miller, is a American queer performance artist, who has toured solo works for more than 30 years, and he was one of the artists I looked to when creating *Carmen – Good Ship Lollipop: a solo performance*. Although his works are autobiographical, not biographical, and his stories and experiences are as a gay man, not a female impersonator, it is still relevant to explore his works in the context of this thesis as it provides a queer structure that can be applied to performing femininity. Miller's focus has always been political, and he has always focused on a sense of place and a specific audience. In other words he is concerned with reflecting his experiences as a gay American man for the benefit or consideration of his gay and lesbian 'constituency' (Heddon, 2008, p.19).

Similarly, *Carmen - Good Ship Lollipop: a solo performance*, was written for a specific audience, one who could relate to the years of social evolution reflected in the playtext, and the change in New Zealand society since the period the play is set in. For it is specifically a queer audience would remember or could relate to events and themes explored in the play, because they are the same issues that once affected them as individuals. In the tradition of Tim Millers solo performance, *Carmen - Good Ship Lollipop: a solo performance*, incorporates different modes of address, and allows for multiple roles. There are moments of enacted events, narrating events, acting out other characters and staging dialogues.

Given the terms: female impersonation, cross-dressing, drag artists, political motivation, it's not surprising that queer theatre is somewhat difficult to define. However, it is possible to identify distinguishing features of queer theatre by looking to leading queer performers such as Tim Miller. Queer theorists and practitioners have long reacted against realism's conservatism by embracing post-modern styles that refused to observe the conventions of fourth wall. It is characteristic of queer plays for actors either playing themselves or others to comment directly on the plot or the character. This Brechtian convention consciously shows the mechanics of the theatre

production¹². Whether it be stage lighting, set building or costume, there is no attempt to convince the audience of reality, rather, audience members are invited as spectators to engage with the production in a honest manner (Dolan, 2010, p. 16). An example of this in *Carmen – Good Ship Lollipop: a solo performance*, is when Carmen talks about receiving her tattoo in Mount Crawford Prison (scene 13):

312 ...But my crowning
313 glory is the tattooing of my right cheek. Now being caught
314 giving or receiving a tattoo in prison is a very serious
315 offence, but to us it is a sign of acceptance and belonging.
316 Some of these boys don't have any families at all, some have
317 had really rough childhoods, so when they ask me I feel so
318 honoured. They say it's only right that my 'boobmark'
319 should be a beauty spot befitting my status as a Māori
320 Princess.

The actor is dressed in the image of Carmen, and while the character talks about the tattoo, and physically gestures to its location, the actor's cheek is bare. The convention here is to highlight the theatrical mechanics of the actor playing the character, not to convince the audience of reality.

Definition of Verfremdungseffekt:

The 'Alienation Effect' was developed by Brecht in the 1920's and 30's. It is a technique which 'estranges' the audience and forces them to question the social realities of the situations being presented in the play. Brecht achieved this by breaking the illusion created by conventional plays of the time. He believed that the 'suspension of disbelief' created by realistic drama was a shallow spectacle, with manipulative plots and heightened emotion. This theatre is a form of 'escapism' and did not challenge the audience at all. Rather than feel a deep connection to the characters Brecht believed that an emotional distance should be maintained (Willet, 1974, p. 230).

¹² Brecht: a German poet and playwright who developed "epic drama".

American solo performer and queer actor Michael Kearns, applies this convention to queer performance going as far as to say that in conventional plays, the fourth wall, that line of demarcation between the actor and the audience, can provide the actor with a safety zone. However, with solo performance the actor must tear down this wall to access the intimacy and intensity that are requirements of solo performance. He emphasises that the connection between the performer as story teller is vital, even more so for queer solo performer who often speaks directly to the audience – and a specific type of audience at that (Kearns, 1997, p.30).

It can also be said that solo performance differs from tradition theatre in that normally the audience watch a story unfold, however, with solo performance the actor takes the audience on a ride. This is a concept that Kearns agrees with, he also cites Tim Miller's approach:

My hope in my performances is that anytime we witness one person raise his voice and tell his story – as well as bring our focus to systems of injustice – it can encourage the rest to find that truth-telling place within ourselves. I have received that encouragement in my life from other theatre artists and social movements and I hope that my performances have emboldened people as well. This is the success that truly matters.
– Tim Miller¹³

Despite genre differences, solo performance and queer performance are not at odds with any other kind of acting. The actor still act's the 'intention', a concept also referred to as either the 'objective', or 'motivation'. Australian actor Barry Humphries uses the Method acting technique when acting the part of Dame Edna Everage. He says she is the perfect Method acting exercise, and as a Method actor, he fabricated his character's history. He has invented memories, relationships, previous existences, tastes and obsessions (Humphries, 2002, p. 215). Dame Edna Everage's performance structure is known as either a series of little sketches or an interview style performance. The back story is that Edna has transformed herself from a suburban Australian housewife, to an international megastar. She has a husband who is

¹³ Quoted from Kearns, Michael. Solo Performers Journey. Heinemann, 1997. P. 2

impotent, a secretary best described as a promiscuous New Zealand geriatric, and a daughter-in-law she hates.

Australian performer, Carlotta, honed her unique style of solo performance, that of M.C., on the stage at Sydney's legendary Les Girls. Although there were other performers in the show her performance existed in its own right, almost a show within a show and its success depended on Carlotta's ability to connect with, tease and embarrass audience members. In many ways this M.C. role so often embraced by drag queens, transsexuals and sex-change performers has a strong relationship with British Pantomime; in addition it is a unique form of queer stand-up comedy.

I've always been a queen and I'm proud of being a queen. I always send myself up, and I think that's why audiences liked me so much, because I don't pretend I'm something I'm not...which is why I can get up on stage and joke about my Tupperware box, 'Always crisp and fresh, snap, crackle and pop. – Carlotta.¹⁴

In the context of creating a solo performance it is this same balance between humour and entitlement that Michael Kearns touches on in his book *the solo's performers Journey*. He says "a stumbling block for many soloist's is that...they become struck for fear of hurting someone's feelings and they often start sugar-coating the truth". This was certainly a consideration when writing *Carmen – Good Ship Lollipop: a solo performance*. I was conscious that I was dealing with the history of a real person, a kiwi icon, and a much loved and respected member of the queer community. Fortunately for me, Carmen had been so open about her public life and experiences that an enormous body of interviews and writings existed in the public arena. Not only could I draw on these sources for appropriate content, but Carmen's style, her sense of humour, her unique voice, existed in the material.

¹⁴ Carlotta, star of Les Girls.

Authenticity

- Imitation versus innovation

I have been put off by the way they (drag pub performers) exaggerate their movements – the mincing walk and the limp-wristed gestures – to the point where it is so stupid. If you study people closely, you will notice there is very little difference between the way men and women move. There is a subtle dividing line. – Danny La Rue

Authenticity is at the heart of the imitation versus innovation debate. Today, performances such as Marlene Dietrich in *The Blue Angel*¹⁵, Liza Minnelli in *Cabaret*¹⁶, Joan Crawford in *Torch Song*¹⁷, and any films that feature Judy Garland, Bette Davies, or Marylyn Monroe are legitimately referred to just as much for their camp appeal as any meaningful contribution to celluloid history. Such female icons have and will continue to play an integral part in queer performance methodology. This is because they provide a reference point at which queer performers may participate in popular culture. By mimicking, parodying and adapting a clichéd representation of femininity queer performers are reflecting the heterosexual politics of a society they can never truly be a part of. It is therefore not surprising that such performers have always chosen to engage with issues of authenticity on many different levels.

When queer performance academic Roger Baker, talks of authenticity he makes the distinction between ‘real disguise’ and ‘false disguise’. He says ‘real disguise’ is when the performer playing a woman is taken by the audience and by the other actors as a real woman. ‘False disguise’ is therefore when there is no attempt to conceal the fact the performer is not female. Barker argues that only ‘real disguise’ can properly be called female impersonation (Baker. 1994, p.133). This point of view is affirmed by the late Danny La Rue who was known for delivering his famous line: “I bet

¹⁵ A film directed by Josef von Sternberg. 1930.

¹⁶ A musical film directed by Bob Fosse. 1972

¹⁷ A film produced by Metro-Goldwyn-Mayer. 1953.

you're wondering where I put it", whilst wearing a sequenced dress and high-heeled shoes (Chermayeff, 1995, p. 15).

Great actors like Laurence Olivier and Alec Guinness have both put on frocks and done very well indeed. It takes a very good actor to play the part of a woman well, and with conviction. I have never looked upon myself as a female impersonator. I am certainly not a mimic either. Impressionists do it far better than I can. I am basically an actor playing a woman. - Danny La Rue.

However, when we look to Barry Humphries' work as Dame Edna Everage, we see an actor who is playing a woman and is taken by the audience and by the other actors as a woman. In his 2002 autobiography *My life as me, a memoir* Humphries describes Edna's San Francisco 'Royal Tour'. He writes that one night he was aware that half the auditorium would be made up of members of the local transvestites' society and the other half would be made up of husbands and wives of the Australia chamber of commerce. He knew that one half of the audience were attending in support of a cross-dressing performance artist, whilst the other half wanted to engage with and pay their respects to a much loved Australian icon, sometimes even referred to as the mother of the nation. What is interesting here is that both halves of the audience were in no doubt that the show would provide an authentic experience. Humphries goes on to explain that he decided to unite the two distinct groups, thus avoiding what could have been an awkward evening, by including a song in the show that had been written about Edna's eldest bachelor son, Kenny. Kenny's backstory was that he designs all his mother's clothes and is still waiting for miss right. The song, a ditty of denial, was received as amusing and endearing by the conservative Australian members of the audience, while the other half, in the guises of Mae West, Tina Turner, Marilyn Monroe and Judy Garland were so moved by Kenny's tale they initiated a movement to help Kenny find true love, and they even commissioned the printing of 'Friends of Kenny' T-shirts (Humphries, 2002, p. 325).

Danny La Rue was always open about his construction of femininity. In his 1987 autobiography *From Drags to Riches* he states:

One of the most essential requirements for any of my outfits, as far as I'm concerned, is the practical necessity of ease of access. I probably make the fastest changes in show business for some of my shows, particularly pantomimes, where I might have up to twenty-five different changes of costume to make during the show. For this reason, everything is built into my outfits these days – the bust, made from foam rubber, the shape...everything. (Elson, 1987, p. 225)

The La Rue and Humphries' representation of femininity is more associated with an adaption of the pantomime dame. So it is important that we also examine the more typical drag performance. In doing so we may look to the femme fatale construct as a reference point. Famous twentieth century femme fatale icons include Gloria Swanson in *Sunset Boulevard*¹⁸, and Rita Hayworth in *Gilda*¹⁹. The drag performer has often connected with the femme fatale who is historically depicted as the dangerous and independent woman, who seduces and then leads men to their doom. In other words she is an outsider, but an object of desire nonetheless. Another feminine influence for the drag artist has equally been the image of the exotic oriental female. Again, she is an outsider, a symbol of the erotic, and most importantly the antithesis of the domestic wife (Aronson, 2000, p.74).

In many ways, Carmen Rupe of the 1960's and 1970's embraced the femme fatale character. Her eye makeup always dark and smoky, her lips a shade of seductive red, and her metaphorical spiders web - the Wellington coffee lounge she operated on Vivian street, painted red interiors and decorated in oriental fashion. Although in later life she referred to herself as more the matron or motherly type, in her 1988 autobiography *Having a Ball* Carmen described both, her early career impersonating black singers such as Earth Kitt and Billy Holiday, and also the strip routines she often performed as an exotic dancer in Auckland and Sydney.

A good striptease dancer always leaves a tantalising little bit to the imagination...In most of my [strip] shows I worked a double act. I would first appear as a hula dancer, going on stage as a woman and leaving as a woman. For my second appearance I would be in some glamorous gown and I would mime a song. At the end of the performance I would remove

¹⁸ An American film noir directed and co-written by Billy Wilder. 1950.

¹⁹ An American black-and-white film noir directed by Charles Vidor. 1946

my wig so that all the world would know that I was Trevor and not Carmen of the billing (Martin,1988, p.105).

Carmen's early performances as an exotic dancer were typical of the period. What works in most drag acts is the sustained portrayal of mass culture media stars, which serves as a binding reference. Here we see a termination of the illusion at the end of the act. While an obvious question is, why painstakingly construct a character only to discard it with the removal of a wig? The answer may lie with gender academic Moe Meyer, who has identified the structural analysis of a circus act which highlights key features in the pattern of successive transformations mainly performed by clowns and acrobats (Aronson, 2000, p.70).

1. Identification of the hero,
2. Qualifying test, which the artist considers a warm-up exercise.
3. Main test. Which can consist of several tests presented in a variety of sequences.
4. Glorifying test, which is usually preceded by a special announcement and accompanied by a drum roll.
5. Public acknowledgement of the fulfilment of the task.

Using this structure we might deconstruct Carmen performance:

1. She arrives on stage a heroine disguised as a woman. The disguise sets the scene so that the dancer can claim an alternative and true identity, making it necessary to submit herself to the test of proof.
2. Playful eye contact with the audience and teasing movements make only a subtle initial claim to a drag identity.
3. The main test, consisting of several subtests, is the removal of costume pieces.

4. The glorifying test, the finale, is the removal of the wig, forcing the audience to reassess the hero's sexual identity.

One of the most famous drag artists of all time was a French drag queen named Coccinelle, she was known for performing oral sex on her high heel shoe – an outrageous routine in the early 1960's that was often stopped by the police. She once said 'the seduction emanating from a person of uncertain or dissimulated sex is powerful' (Chermayeff, 1995, p.15). This statement in itself seems an obvious one for her to make but when viewed in the context of Freud's observations below, it is clear that at the core of our intrigue and fascination with drag and female impersonation performance is our primary human condition, that is, the desire to understand one another.

When you meet a human being the first distinction you make is 'male or female' and you are accustomed to make the distinction with unhesitating certainty. – Sigmund Freud in *Femininity*.²⁰

Interestingly, today it might be said that drag performance has become so overtly sexualised it has become a reference for female striptease artists. In her 2002 book *BARE* author Elizabeth Eaves, describes the adult entertainment industry she worked in for years. She also identifies the irony of what she believes is an industry standard image, and now considered the pinnacle of feminine performance.

The uber-stripper. The stripper one would arrive at based on market research. Not merely blond, she had long, platinum curls. Not merely busty, she had fake D cups. Her body was pink and creamy white and completely bald.... A precisely lip-lined mouth and black-rimmed eyes enhanced the doll-like effect. She wore platform heels...She wore such an exaggerated stereotype of femininity that she remind[s] me of a drag queen (Eaves, 2002, p.94).

²⁰ Quoted in Millar, 2000, p.36.

Cosmetic surgery has played a role in the construct of femininity ever since medical advancement made it possible, regardless of sex. The first gender-reassignment surgery was first attempted in the 1930's although it was not perfected until the 1960's. Drag artists with hormone adjusted bodies, however, first appeared in the 1950's. Coccinelle, as mentioned above, had masses of silicone injections in her breasts, a facelift, nose jobs, and her facial and body hair removed with electrolysis. An American performer called Chrysis, performed throughout the late 1970's. Similar to Carmen's 'wig removal' act, her specialty was a striptease act in which she began a female. As her performance unfolded her surgical enhancements were upstaged by the eventual removal of her g-string, thus displaying her well-developed male genitals (Baker, 1994, p.12).

In many ways arranging the evolution of queer performance in chronological order is problematic. Mainly because it could portray a progress narrative, and such a narrative could be seen to predetermine where the movement will end up. References such as popular culture, burlesque, vaudeville, and drag has always influenced queer theatre, and queer theatre has equally been used as a political forum. As societal views continue to change, however, should it one day become apparent that a political voice is no longer needed, queer theatre could cease to be anything more than a theatre of sexual rebellion and identity. In many ways these issues highlight the divide between female impersonation and queer theatre. After all, the idea of fostering queer communities was never a goal of female impersonation establishments.

In the 1988 documentary *Stations of the Cross*²¹, archival footage shows former Les Girls manager Terry Boom, talking about performance and his audience demographic. He says "a major concern has been being acceptable to the Australian public". This is because the performance experience was never intended for queer audiences. The paying public were made up of men and woman hungry for entertainment and eager to spot cracks in the illusion. Terry Boom goes on to say "after the show people didn't believe they were boys...at the pink Pussy cat they have both boys and girls and they defy the public to spot the boys". Similarly, Carmen Rupe's, Balcony strip club in Wellington targeted a straight audience. Most of the performers were female

²¹ An Australian documentary about transsexual performers. 1989

impersonators, drag queens or transsexuals. When-ever members of Wellington's drag community wanted to attend a show as audience members they had to promise Carmen they would stand at the back of the room, not draw too much attention to themselves, and not upset the straight audience members. (Martin, 1988, p.159)

There are more than two sides to the authenticity debate. A further example is that a really good stand-up comedian can deliver from a place of authenticity. The sign of a really good comedian is often when the audience can sense the 'acceptance of self'. The audience can accept the comedian playing different roles, they can relax and go along for the ride because there is acceptance of self. In other words, the audience can see the comedienne's true self underneath the characters, so there is an honesty to the performance, no matter how distorted, there is a quality of truth, authenticity. But perhaps the scope of the debate is best summed up by gender academic Judith Butler:

As much as drag creates a unified picture of "woman" ...it also reveals the distinctness of those aspects of gendered experience which are falsely naturalized as a unity through regulatory fiction of heterosexual coherence. In imitating gender, drag implicitly reveals the imitative structure of gender itself – as well as its contingency. Indeed, part of the pleasure, the giddiness of the performance is in the recognition of a radical contingency in the relation between sex and gender in face of cultural configurations of casual unities that are regularly assumed to be natural and necessary. (Jagose, 1996, p. 86)

Whether imitating or innovating the commercial appeal of men, or those born male, performing femininity is unquestionable. From Hollywood films to sold-out pantomime seasons, and legionary enterprises such as *Les Girls* in Australia. Famous long running productions that have appealed to both queer and straight audiences include: *Torch song trilogy*,²² *The Boy from Oz*²³, and *La cage Aux folles*²⁴. It is then somewhat ironic that drag artists and queer female impersonators have always looked to female icons of popular culture for material to perform, the same pop culture that

²² A collection of three plays by Harvey Fierstein. Set in New York, the late 1970's.

²³ A jukebox musical based on the life of singer/songwriter Peter Allen. 1989

²⁴ A musical by Harvey Fierstein. Original Broadway production. 1983.

reflects a heterosexual ideal and lifestyle that all but excludes queer people. Although, through the convention of imitation, the queer performer may participate in popular culture, from the fringe, and at the same time use performance visibility to highlight social issues such as discrimination based on gender.

Regardless, the female icon continues to play an important role in queer performance. The prerequisites are simple: an icon must be an international star; instantly recognisable; possess a larger than life personality; have the ability to exude glamour; have tremendous staying power in a very fickle business, and importantly, they must have their own idiosyncrasies, such as Dolly Parton with her two well-known assets; Bette Midler and her funny little walk; or Tina Turner who exudes sexual magnetism. Therefore a fitting modern definition of the term drag performance, in the context of this thesis is: a celebration of female stardom and at the same time a critique of show business iconography.

Drawing on queer theatre methodology, *Carmen – Good Ship Lollipop: a solo performance* explores various themes: new beginnings - a reference to early rituals involving female impersonators; shamanism – an ancient concept associated with female impersonation and the queer identity; queer politics and the importance of queer visibility. Female icons such as Eartha Kitt, feature in the playtext to highlight the influence of popular culture on queer performance. Ultimately, however, *Carmen – Good Ship Lollipop: a solo performance* is the story of a transgender woman, and her journey from Māori school boy, to male prostitute, exotic dancer, stripper, prisoner, business woman, and mayoral candidate. Like the famous coffee lounge she operated from 1967 to 1979 Carmen will be remembered as exotic, warm, inviting, and as a unifying symbol of queer community.

Methodology 1: Creating a Performance Script

Stages of Script development

The nature of a rehearsal script is that it will change and develop over the rehearsal period. I had wanted to write a play about Carmen Rupe for some years, so from the outset I brought years of ideas that had been formed and shaped by observations and experiences. I began by mapping out ideas for a story or rather a set of stories that appealed to me from primary sources I had collected. In early June 2012, I conducted my first interview with a close friend of Carmen Rupe. Carmen had employed this individual at the Balcony Nightclub in the 1970's and the two had remained friends until Carmen's death in 2012. The content of this interview, and all the interviews I conducted, reaffirmed the respect and affection people had for Carmen.

American queer performer Michael Kerns, recommends building a bio of your character(s). He believes this is imperative in establishing a believable flesh-and-blood human being. He says considerations should include: birth date, place of birth, ethnicity, family roots, class standing, educational background, sexual history, physical characteristics, and mannerisms. He also suggests writing the bio in the first person so that the writer and actor may meld with the character. Using this technique my bio of Carmen became in a way a first draft script (Kearns,1997, p.2).

Fortunately Carmen had been very open about her public life and her experiences in the spotlight as New Zealand's most famous transsexual. She had always been transparent about who she was, where she had come from and her aspirations for her life. The many interviews that I conducted not only confirmed milestones in Carmen's story but also allowed me to colour these stories from the viewpoints of her friends and acquaintances. In the tradition of early American queer theatre I had decided to limit my rehearsal period to one week. This was in order to experience the energy, excitement and pressure early queer playwrights, performers and producers experienced in their attempts to give visibility to their work and their cause. The first

draft of the rehearsal script was ready for the first day of my one week workshop and rehearsal period which commenced on Monday 27th August 2012.

Every interview I conducted and every article I read about Carmen, included a well-known and much celebrated meeting place, Carmen's International Coffee Lounge. Although Carmen operated many businesses in Wellington from 1967 to 1979 the one that lasted the distance, achieved the most notoriety, and was closest to Carmen's heart was her famous coffee lounge. In many ways this establishment was symbolic of the woman herself. Bright, daring, and exotic - it had a heart, and staff provided hospitality to regulars and first timers alike. From my point of view there was no other option but to set the play at that popular address, 87 Vivian Street, Wellington.



Figure 2. Scene 8. Carmen the dancer.

I decided to start the play in the coffee lounge, early in the morning, after Carmen's bid for the Wellington mayoralty. Although Carmen lost that historic election, I was

determined to highlight Carmen's ambitions and well as her achievements. Throughout the play the character of Carmen, fantasises about a business venture, that in reality would never be realised – a floating casino. The casino works as an important status symbol. Had Carmen's plans come to fruition, the casino would have provided a legitimate stage for performance as well as providing a level of legitimacy as a businesswoman. I decided to call the floating casino *Carmen's Good Ship Lollipop*.

The play opened with Carmen alone in her coffee lounge fantasising about the imaginary casino, after which we cut to her failed bid for the Wellington mayoralty. My intention here was twofold; to emphasise the incredible rollercoaster that was Carmen's life, and also to avoid a linear narrative.

Whilst we tend to think of biographical or autobiographical narratives as unfolding so that the beginning leads to the end, in actual fact, 'there is also a sense in which the end leads to the beginning, the outcome in question serving as the organising principle around which the story is told. (Freeman, 1993, p. 20)

I was also interested in exploring Carmen's motives for running for the top office. Some believed she was used as a pawn in Bob Jones' plans to make a mockery of the conservative council. Others believed that she honestly thought she could win the votes needed, and another camp of commentators admired Carmen for her ability to exploit any opportunity to promote her many businesses and indeed strengthen her own unique branding. The advantage of setting the play in her coffee lounge after everyone had gone home was that it allowed the audience to see the character in her own environment, although the style of the show in no way inferred that the representation was realistic.

As this play was a solo show, I knew I needed to decide early on how many characters I would portray. Before I had started any script development I had submitted an ethical approval application to the University of Waikato in which I made it very clear that I would only deal with Carmen the Public figure, or content about Carmen's life already in the public arena, so in many ways my limitations were of my own making.

I knew that other characters were needed for theatrical effect, to keep the audience interested, and also to function as punctuation for the arc of the story. Obviously Carmen would be the main character, but other ideas included: Bob Jones, as the driving force behind Carmen's election campaign; perhaps some of the 'girls' that worked for Carmen at either the coffee lounge, the strip club, or massage parlour; perhaps a radio or television reporter? I thought a reporter would be a good idea because the years from the 1960's to the 1970's were such an important period in terms of technological advancement. Another idea was to include an older character that might provide a contrast in energy to Carmen's. An early thought was to incorporate a family member; however, this was abandoned because I did not include this scope in my application to the University's ethical approval committee.

For the first two days of rehearsals I had dedicated considerable time to improvising the Bob Jones character but this too was abandoned mainly due to the short rehearsal period and not having enough time to secure appropriate endorsement and approval. Earlier, after a month of script development I had created mental sketches and scenes for five possible characters. As my script development process later merged into a script work-shop the result was a solo performance featuring three characters, the content of which focused on three main areas:

- Carmen's International Coffee Lounge: Carmen's refuge, symbolic of her vibrant personality and staying power.
- The fantasy of Carmen's Good Ship Lollipop: the realisation of which would provide legitimacy of performance and status as a business woman.
- The metaphorical roller coaster story of Carmen's Wellington years from 1967 to 1979.

On the third day of rehearsals, half way through my total rehearsal period, I decided on retaining three characters only:

- Carmen: middle aged, New Zealand's most famous transsexual, a former Māori showgirl and exotic dancer, business Woman, defeated Wellington mayoral candidate.
- Rebecca: a Sixty year old female Lebanese character, created out of a description of a fortune teller briefly mentioned in Carmen's autobiography, *Having a Ball*.
- Radio DJ: a forty year old pakeha male character who works the graveyard shift on Wellington's *Radio Windy City*, a made up radio station,

A curious writing process evolved during the script development of *Carmen – Good Ship Lollipop: a solo performance*. Blocks of action were not organised into scenes until the script was almost ready for performance. In other words the formal creation of scenes came more out of a feeling of wanting to legitimise the script rather than to provide a practical service to the actor or director. On reflection it seems as if I approached the work as more of a novel than a play. Perhaps this has something to do with the fact that I had given myself three months to develop a script on paper and only a week to work-shop and develop the script? Perhaps it reflects the intimate nature of developing a solo performance? In the script development of *Carmen – Good Ship lollipop: a solo performance* I consciously produced a script that was deliberately over written. My intension was that as I stepped into the combined role actor and director I would mould and shape the script 'on the floor' according to intuition. Had I been producing a script for another actor or another director I would not have worked in this way. In this situation I knew that I had to balance separating out my roles as well as exploiting the creative possibilities that would inevitably arise when such roles are assumed by one person. This was an exercise in departmentalisation. By the third day of rehearsals I had completely removed my playwright hat. Wearing my actors hat I knew what aspects of the script excited me most and offered opportunities for character extension and play, then wearing my directors hat I was looked for how I could use theatrical conventions for best effect, how I could balance emotional intensity with humour, and most of all how I could shape the individual stories to highlight the objectives of the play.

From page to stage I was obsessed with plot and the overall shape of the work. Deconstructing this approach it could be said that due to my inexperience as a

playwright I created a safety net for myself. Perhaps I didn't trust my ability to function in three different roles simultaneously and that by choosing to focus on plot, at least the story would be cohesive. Alternatively, my approach may have had more to do with the expectations that a biographical or autobiographical solo work should be a play that starts at a chosen point and ends at some other point.

The plot of *Carmen – Good Ship Lollipop: a solo performance* is relatively simple. Character has a fantasy of adding a floating casino to her portfolio of businesses, by re-enacting the colourful history that made her a famous personality it becomes obvious that the floating casino is more than just another business venue, it has the ability to provide her with the legitimacy and credibility she desires. This becomes more apparent in the wake of her failed bid to become the mayor of Wellington. At the end of the play, also set after hours in the privacy of her famous coffee lounge, she confesses that she is broke. Character arrives at realisation that she, like the coffee shop that made her famous, is resilient and colourful and loved by those that matter – She is simply ahead of her time, and finds herself at a cross roads. She can either diversify her business interests in order to stay afloat, or she can start again somewhere new.

I knew that I wanted to avoid writing what I could act, or said another way, I wanted to identify as many opportunities as I could to use theatrical convention. I wanted to show, not tell, because I knew the play, like all solo performances with words, risk becoming a talking head show. Fortunately, I had some experience with the workshopping and also rewriting during rehearsals at both the Court Theatre in Christchurch, and the Fortune Theatre, in Dunedin. Every actor is different, but unlike many actors, I generally prefer not to learn lines before the start of rehearsals. I prefer to be flexible, and given the fact that I was actor, and director and producer, I was not afraid of rewriting.

There were some questions, however, that I struggled with during the script writing process. The actor in me often interfered with my role as playwright. I was impatient, and I wanted to know, what was working, what didn't, were the laughs well placed, and all before the playtext was ready to 'work', or more specifically, before my one week rehearsal period allowed me to physically work the script. Second, regardless of how many hats I had decided to wear, the reality was that solo performance needs

collaboration. I could not work in total isolation, no-one expected me to, it was important that I kept in contact with William, and that I identified actor or writer friends, or indeed anyone that I trusted so that I might share my experiences. I knew there was a real danger of the project existing solely in my head.

Thirdly, in terms of writing coherent stage directions, I asked myself, did I need a choreographer? I had three mime numbers that could feature dance, and would certainly feature movement. The question was could I trust myself to operate as actor and director at the same time when movement is so important. Another issue for me was the concept of biography and narrative.

One question kept ringing in my head: was it my responsibility to provide the character with a sense of closure? One of my favourite musical films of all time is *Gypsy*.²⁵ I knew it was inevitable the aspects of *Gypsy* would bleed into the play, so decided not to resist the temptation - Carmen's final monologue would be influenced by the feel of the song "*Rose's Turn*" in that famous musical stage show. Musical theatre references, however coded they may be, was a legitimate way of honouring the queer theatre genre. Regardless, I was aware that the play needed a punctuated ended, mainly because Carmen's own story continued on well beyond Wellington in 1977.

Indeed the third chapter, an equally colourful period, of Carmen's life began after she left Wellington destined for Sydney. Therefore, I didn't need a resolved ending. However, if an exclamation mark was not necessary, a certain level of punctuation was appropriate. In other words, it was important to me that the audience should know that I had arrived at my chosen destination.

(Scene17)

475	...the future will be about celebrating
476	differences. In the eighties we will live our lives like a
477	lollipop – big, bright and colourful, like the sweetest suck
478	you ever did have. The election has actually been very good
479	for business, all of my businesses, especially this place. I've

²⁵ A musical with lyrics by Stephen Sondheim. Film of the same name. Original production 1959.

480 got a feeling change is coming; it's nothing to be afraid of.
481 But for now, I reckon I'm going to stay right here. For now,

 Lights slowly start to dim

482 I'm the Mayor of this place. 87 Vivian Street, Carmen's
483 International Coffee Lounge. This is my Good Ship lollipop.
484 And you never know, a millionaire might just walk in one
485 day, and if he does I will take his hand and say, "Welcome,
486 my name is Carmen (pause)
487 Car - men – get it!!

A dramaturgical analysis of the playtext

*Kua hua te marama*²⁶

Something has completed a full cycle.

Carmen – Good Ship Lollipop: a solo performance is a story of renewal. For hundreds of year's female impersonation has been linked with ritual celebrations of birth and new beginnings, and this theme is common to all cultures of the world.

The play opens with a fantasy scene. Carmen is performing aboard her latest venture, Carmen's' Good Ship lollipop, New Zealand's only floating casino. She breaks her fantasy, and the theatrical fourth wall, to talk directly to the audience.

(Scene 2)

Carmen signals to stop the music. She talks directly to the audience

Carmen:

27 I am miming...and the roulette wheels are spinning, poker in
28 that corner, and black Jack over there, I don't mean my
29 cousin Hemi. Down the sides of the room are rows on rows
30 of shiny new slot machines taking, in more money than they
31 pay out, but every now and again they sing and ring
32 "lollipop, lollipop oh la la lollipop". It's the big jackpot.
33 There's thousands of coins, people clap and cheer and
34 everyone's enjoying themselves on board Carmen's
35 Good Ship Lollipop – New Zealand's only floating casino,
36 and no matter where we dock, men come out to play, dressed
37 to impress in their native costumes. In Auckland, the dapper
38 playboy shows off his latest threads, big gold chains and

²⁶ <http://www.massey.ac.nz/massey/maori/news-and-events/maori-language-month/korero-kawhe/proverbs.cfm>

39 cuban cigars; up the Waikato River to Hamilton, the sex-
40 starved farmer in his Sunday best blows a month's wages in
41 one night – now that's what I call a good blow – and at our
42 favourite port, Queens Wharf Wellington –

(She sniffs the air)

43 ...a silver fox in a three piece suit stands at the bar, I can
44 smell a widower a mile off, he buys an expensive cocktail
45 for a pretty girl, one of mine of course, as if she needs it, her
46 own cock tucked and balls pushed so high they're tits
47 bulging from her low cut neck line – and that's show biz.
48 My hostesses and entertainers please and tease on stage and
49 off and people come up to me and ask, "Is that a boy or a
50 girl?" I say "On the Good Ship Lollipop, you have to pay
51 to find out love."

After this fantasy scene, she is alone in her famous Carmen's International Coffee Lounge, it is early morning and she has sent the last of the staff home. Having just finished cleaning she sits down to a cup of tea, before she retires upstairs to bed. She is tired, but her mind is racing, she is restless, and as goes on to re-enact some of the many stories that contributed to her status of New Zealand's most famous transsexual. She offers subtle hints that mere hours earlier, she had failed in her much publicised bid for the Wellington mayoralty.

As the play continues she romps through key periods in her life: leaving her home town of Taumarunui, her introduction to stage as a striper, an exotic dancer and a snake dancer. She describes her time as a prisoner in Wellington's Mount Crawford Prison, and the excitement of establishing Carmen's International Coffee Lounge and other various business ventures. She explains that she adores the attention she attracts and how publicity has served her well in terms of marketing her unique brand of business and personality. Yet for all her adventure and notoriety two things are obvious, she wants to be a woman, and she wants to be acknowledged as a successful

businessperson. Towards the end of the play, in the tradition of *Roses turn*, in the film and musical *Gypsy*, like *momma Rose*, Carmen expresses her frustrations. (Scene 15)

382 ...Queen Elizabeth has a floating Palace so why
383 shouldn't Carmen? Good Ship lollipop; Carmen Mayor of
384 Wellington...Mayor of fantasy Island. I suppose if I had the
385 money I would invest in actual real estate, good old
386 fashioned land, I think Bob would approve of that, and he
387 would say something like "diversify your portfolio". So, if I
389 had the money I would build a huge red casino bang smack
390 in the middle of Queen City, Auckland. And on the top of
391 that casino would be a huge tower one hundred stories high
392 and shaped like a giant penis. People would travel from
393 miles around and ride in elevators up the throbbing veins to
394 the giant knob - that would change colour at night. Red,
395 blue, and pink on Tuesdays. People could sit on that knob
396 and on a clear day you could see all the way back to
397 Wellington.(Pause) If I had the money I would get someone
398 to figure out a way so I could charge every freak-out that
399 phones me up in the middle of the day or the middle of the
400 night just to get off or give me a hard time – I'd call it
401 'Carmen's Dial A Fantasy' or 'Dial A Life You Weirdo' and
402 they'd have to pay me for my time. If I had a dollar note for
403 every time the Auckland police, the Sydney police or the
404 Wellington police gave us girls a good hiding when we were
405 young, made us strip in public, made us...well maybe
406 Carmen would be a millionaire. I've run boarding houses,
407 coffee shops, a massage parlour, a burlesque club, a beauty
408 salon. I even have an antique shop, ok it's a junk shop, but as
409 for a floating Casino...

Carmen shrugs

410 I'm New Zealand's number one transsexual, Wellington's
411 most famous mayoral candidate ever, and after more than ten
412 years trading (pause) and I'm practically broke love.

Then looking around her famous coffee lounge, empty but still ringing with energy and joy, she realises that she and the coffee lounge are one. Both are bright and daring and exotic. In acknowledging the past she has set herself free to explore the future. She is renewed and ready for a new chapter in her life. (Scene 17)

478 The election has actually been very good
479 for business, all of my businesses, especially this place. I've
480 got a feeling change is coming; it's nothing to be afraid of.
481 But for now, I reckon I'm going to stay right here. For now,

Lights slowly start to dim

482 I'm the Mayor of this place. 87 Vivian Street, Carmen's
483 International Coffee Lounge

Theatrical conventions and Rationale

Carmen – Good Ship Lollipop: a solo performance is set in Wellington, New Zealand, in 1977. A former factory, it was transformed in a coffee lounge by Carmen on her return to New Zealand in 1967. In her 1988 Autobiography *Having a Ball* Carmen explained that she had to wait tables, perform in clubs and work the streets in order to raise the funds to open her coffee lounge.

The Walls were red and hung with red plush velvet curtains, oriental rugs and reproductions of works by Goldie, Russell Flint, Gauguin, Van Gogh, Van Dyke, Raphael, Sir Joshua Reynolds and others...on the floor was quality carpet, also red in colour. At the far end of the lounge was a great wooden antique mantelpiece above which hung a magnificent mirror. A tank of tropical fish, an upright piano and a juke box set off other areas of the room. In spite of all the complaints of the superstitious, there was always a display made up of wild grasses and peacock feathers along with other large dry arrangements in equally large Japanese vases. A lime and red coloured parrot squawked all day in its bamboo cage. I don't think he liked my three Siamese cats, which were always running around the place. (Martin, 1988, p. 121)

Carmen's International Coffee Lounge was frequented by a variety of people, from Wellington's queer community, to students, business people, tourists and politician's. The majority of those I interviewed for this thesis remembered coffee being served with nips of alcohol, and the use of tea cups and tea saucers to send coded messages in order to gain access to the illegal brothel about the coffee shop.

Carmen – Good Ship lollipop: a solo performance consists of seventeen scenes. These scenes depict a roller coaster of life experiences that led to Carmen's status as New Zealand's most famous transsexual. In the tradition of queer theatre the script allows the solo performer to use Brechtian conventions to break the fourth wall. The performer slides in and out of character, and exposes the theatrical mechanics of the production. The play features three drag performances. First, Carmen performs Rosemary Clooney's *Come on a My House*, in the casino fantasy scene. Although during one performance this song was substituted for Diana's Ross's *Unchained*

Melody. Second, Carmen performs to Eartha Kitt's *A Special Type of Cat*. Third Carmen performs Eartha Kitt's song, *I Want to be Evil*. It was important to include the performance convention of mime because it is identifiably queer, and is representative of the type of performance Carmen engaged with particularly early in her career.

Indicative of this genre, the solo performer also functions as narrator, and has the sole responsibility of driving the production. *Carmen – Good Ship Lollipop: a solo performance* presents a series of inner and social conflicts. Examples include: Queer rights, prostitution rights, sexual freedom, police corruption, legitimacy of performance, legitimacy of business, celebrity versus personal sacrifice, and community versus the individual. Each of these is explored through the action and dialogue of the three characters.



Figure.3. Scene 1. Rebecca reads Trevor's fortune

As the Carmen character relives key milestones in her life, she acts as herself at the ages of nine, twenty, twenty-five, thirty two, and thirty five. Throughout the play, she has the ability to talk to the production staff, communicate directly with the audience and to break character and comment on her own performance.

The character of Rebecca, is a sixty year old female Lebanese fortune teller. She is a stock character and as a foreigner and a fortune teller, Rebecca relates to Carmen as an outsider as 'the other'.

The Radio DJ character, is a forty year old pakeha male character who works the graveyard shift on Wellington's Radio Windy City, a made up radio station. He also functions as a second narrator and provides important information regarding the election campaign. Although he is a white, heterosexual male, this character also exists on the fringe. He works unsociable hours and he comments on society rather than existing in it. Despite, having the energy of a radio personality, he is tired, Carmen's bid for the Wellington Mayoralty appears to offer him hope, if only temporarily.

RADIO WINDY CITY (Scene 16)

D/J:

413 What an election! The controversy, the entertainment. 1977
414 will without a doubt be remembered as the year Carmen ran
415 for mayor. You might very well think that no-one expected
416 her to win but (pause) all right, I'm going to say it. Last
417 night Carmen was polling unexpectedly high. It even looked
418 like she might come in second to incumbent Mayor Michael
419 Fowler, and safely be guaranteed a seat on the council. Then
420 was a delay in the results for about half an hour, suddenly
421 Carmen's coming last everywhere. Come on, there were
422 sixteen councillors and Carmen comes seventeenth? Give me
423 a break! As I know no one is actually out there listening at
424 half past five on a Sunday morning I'm just going to say: I
425 think they rigged it, I really do. Good on you Carmen, I
426 voted for you! It's Wellington's Windy City FM...and if

427 there's anyone listening at this hour of the morning – you
428 heaven's sake go back to bed!

A Brechtian amalgam of direct speech and past-tense narration provides interest and contrast and ultimately carries the overall performance. The language used by Carmen's character is naturalistic and typical of 1960's and 1970's popular culture. Many commentators have remarked that during the election campaign Carmen struggled to read the speeches written for her. Carmen herself often admitted to having been trained at the University of Life as opposed to an academic University. However, any short comings Carmen may have had as an orator were often compensated for with her own unique humour and this only added to her appeal.

In the tradition of early queer theatre, reminiscent of a the café Cino stage, the use of stage sets, furniture and props in *Carman - Good Ship Lollipop: a solo performance* were minimal. The set consisted of one small café table and one chair. On the table rested a coffee pot, a tea cup and saucer, and a small plate with a half-eaten cake. In the background floated a large oriental lantern, typical of those used in Carmen's International Coffee Lounge.

The action cuts in and out of the coffee lounge, from Kings Cross, to Trentham Racecourse, to Mount Crawford Prison. During rehearsals an attempt was made to include another Brechtian technique by having props ready and available to use in view of the audience. The prop was a long red scarf. When placed around the head, Carmen would become Rebecca the fortune teller, when placed around the shoulders Carmen would perform a strip routine, and when coiled the scarf would become the snake that would wriggle and crawl all over Carmen's body in her famous snake dance. Unfortunately, this convention was abandoned after the dress rehearsal, as the fabric would often catch on earrings, or the wig, or slide off what-ever surface it was placed on.

The styling of the costuming was 1960's. Carmen wore an empire-cut evening dress with long Asian-slit sleeves. The style suggested she has dressed for a special night, either the Wellington local body elections, or the floating casino she had her hopes pinned on. She had a full hairdo, typical of the period. In fact she had multiple wigs

piled one on top of another as a reference to the period and also to an idea of exaggerated femininity. Her low cut neckline featured a well-developed bosom, uncompromised by distracting jewellery. From her ears, hung large triangular silver earrings.

At first consideration, cabaret seemed to me an attractive and creative way to approach *Carmen – Good Ship Lollipop* for the simple reason that it would allow Carmen to realise a dream that she had always had – to sing. This approach, in theory would have challenged the idea of a traditional playtext and my focus would have been that meeting place between entertainment and biographical narrative. Then I realised that I had basically defined the modern musical. I have no doubt the Carmen's story would make an incredible musical theatre piece, but I had to be realistic, I had limited funds, and while I was confident I could have created an appropriate playtext, I would also have needed to team up with a variety of people to realise a musical theatre production.

Previous experience works-shopping other people's work taught me that the process for gaining appropriate permission to write a full scale, or even a medium scale commercial production would be too involved. From the outset my goal was to challenge myself by combining the roles of actor, director and producer. Common-sense, however, prevented me from exploring this union in the context of a musical theatre production. Cabaret had appealed to me because this theatre convention allows for a certain amount of artistic licence, freedom that an actor and playwright may feel he is not allowed when dealing with theatre as biography. I was sure I was on the right track and convinced myself that cabaret was musical theatre on a smaller scale, and that it would be appropriate for my production because, after all, what could be more queer than cabaret.

As weeks of research passed I realised that Carmen's story was so rich, and so full, that a cabaret format, complete with seven piece band, may not be appropriate after all. It can be a positive experiment to indulge in your characters fantasy, but not at the expense of integrity and authenticity. I decided to strip everything back including Carmen's story. I wanted to engage the audience, to invite the audience in, as if 'one on one' with the legend herself. Needless to say the playtext which was performed,

that is, a solo performance featuring three characters, a pre-recorded sound track and three lighting-states, was markedly different to my original intention.

There were other possibilities I explored such as the idea of writing for two Carmen's. I thought about a middle-aged Carmen talking to a handsome young Trevor Rupe, the older sharing wisdom, the younger bursting with energy and ambition. Another angle I considered was a mature 1990's Carmen in all her Sydney Mardi Gras glory revisiting her 1970's coffee lounge in Wellington. This would have given me the opportunity to explore societal changes between the two eras.

Throughout the entire writing and devised theatre process I was heavily influenced by the experiences of early queer artists at Café Cino in New York during the 1960's. The shows produced on that tiny stage in the café basement were famous for their intensity, creativity, and rawness of voice that enabled playwrights to reflect the queer consciousness of the time. In addition, most of these plays were produced under the same conditions I had signed up for - a limited budget, few resources and a limited time frame. I decided, in true Cino's fashion, that my rehearsal period would be reduced to a mere five day week, in an effort to recreate the pressure and excitement so many early queer performers experienced had experienced. The difference was I had the luxury of making this conscious decision, whereas they often had to fit in wherever a slot at the café was available. Continuing this theme, *Carmen - Good Ship Lollipop: a solo performance* was written for a solo actor, so that it could be performed in a small basement like Cino's, or any basement or club, or small theatre in the future should the opportunity present itself. I set the play in the 1960's and 1970's as this era marked incredible social change in terms of sexual, political and racial awareness. This period also represents the peak of both Cino's in New York and Carmen's International Coffee Lounge in Wellington.

Going into this project I knew I had three strong sets of data I could draw on. Carmen's story in her own words, interviewing Carmen's friends from her Wellington days 1967 to 1979, and the enormous response to her death on 2012 as reflected in newspapers, magazines and on-line blogs. Firstly, Carmen had always been very open with sharing her history with journalists, reporters and writers. I was able to access information in the form of newspaper and magazine interviews and articles, which I then cross referenced with television, documentary and oral history interviews.

Secondly, I conducted eight interviews with people that had known Carmen during the period of 1967 to 1979. These were Carmen's Wellington years and this was the period that I chose as a focus on and set the play. As so much content was already in the public arena, during the interview process I uncovered not really new or secret information, but rather slightly different views or observations on events and periods that Carmen herself had already commented on. This process proved more valuable as a character study, Carmen's habits, quirks, idiosyncrasies. Understanding these qualities or character traits informed my writing decisions in terms of sentence structure and punctuation.

During the interview process, I was aware that I needed to build trust with the interviewees. Although, most were more than happy to share stories of their friend and mentor, only once was I asked to briefly turn off the recording and asked not to use certain material. The boundaries of ethical conduct is outlined by the University of Waikato's Faculty of Arts and Social Sciences' Human Research Ethics Committee. Common feedback from my interviewees was that they felt they could trust me because I had clearly outlined my intentions, and I explained that I would not be recreating or featuring any real person's other than Carmen in my play. Many interviewees also communicated to me that as I was a queer Māori person, they were comfortable talking to me as they felt I would respect the memory of their friend.

The third data set that influenced my playtext were the articles and tributes that appeared across the media spectrum following Carmen's death on 15th December 2011. Internet blogs are always the most telling as the content often covers the good, the bad and the ugly, no matter what the topic. Carmen's death provided determined bloggers with a platform to air old grievances; settle old scores and comment on the state of the queer community both past and present. What amazed me is that while some people did take the opportunity to throw stones at one another, Carmen's good name remained intact throughout. The coffee lounge and nightclub were hot topics for bloggers, as were Carmen's famous costumes, but what dominated blogs and articles more than anything was Carmen's genuine love, generosity and respect for others.

Methodology 2:

From script to stage

The rehearsal process

Throughout the script development period I tried to give the actor opportunities to achieve a sense that each word was being spoken for the first time. During the rehearsal period proper I witnessed first-hand how effective this approach was. As both writer and performer I had a dual responsibility. I knew that a performer in a solo production could connect with stories in a way that is often not accessible by other forms of entertainment; opportunities can present the most intimate narratives. In this respect academic and solo performer Michael Kearns, suggests that solo performance should look easy, relaxed, personal, and improvisational, meaning that certain ‘rules’ of acting should be abandoned. He also goes on to say that a solo show should be performed without an intermission, and not much longer than sixty minutes. He qualifies this statement by saying that even in mainstream theatre, plays are considerably shorter than they used to be, mainly due to the rise of MTV and the quick cut video (Kearns 2005. Pg. 26). Regardless, the playtext I went into rehearsals with ran at over an hour. After a one week of intensive rehearsals and work shopping the public performances of *Carmen – Good Ship Lollipop* were performed without intermission and averaged approximately forty minutes each.

One obvious advantage of combining the roles and functions of the actor, producer and director is that the logistics of organising rehearsals and production meetings are that much easier. For a start, three out of four of the people required are guaranteed to show, so for me it was really just a matter of organising a stage manager who eventually would also function as a lighting and sound operator. The rehearsal and performance venue, however, was not so simple to arrange. Originally I had planned to rehearse and work-shop and perform at the university theatre. Being both a teaching space and a busy rehearsal and performance venue meant that auditorium bookings were in short supply. Had I settled on rehearsing at the university theatre,

my 'slots' would've been sporadic and somewhat compromised in duration. This situation would have been absolutely workable and in keeping with the university environment; it was during these early stages, however, that I started to think about what the writing and rehearsal processes could mean in relation to this project. Although at this stage I had not completed a first draft, I suspected my yet to be written play would contain mainly Wellington references, so I entertained the idea of rehearsing and staging my work in the capital city. I remember thinking at the time, "if it is possible to relocate, how might I engage with my subject matter in 'her' city?"

Drawing on my previous acting experience, I believe that after a playwright has produced a script the natural progression is a live reading, so that the playwright may hear his or her words come to life by actors who may also be encouraged to provide feedback. This stage is ideally followed by a reworking of the script in preparation for a work-shop. I have been a part of many work-shops and I have witnessed the heart-break and also the joy that a playwright experiences when he or she realises a script has potential or not. Should the play survive the work-shopping process the script is usually reworked again before being allowed to proceed to the rehearsal floor.

Of course there is no one way, or correct way, to get from A-Z and the majority of new play's I have acted in have combined the work-shopping and rehearsal processes, as a matter of economy. The question, in my case, was how I could incorporate the rehearsal and work-shopping processes into my study as an extension of my chosen genre. The theatre environment that I had experienced in the past had on average allowed me three or four weeks full time rehearsal, working in a purpose designed or adapted space from the hours of ten in the morning until five in the evening. This period would be followed by a production week that meant cast members had time to adjust to full costumes and props, lighting, sound and completed stage set. Musical theatre productions I have worked on have offered similar working hours but the rehearsal period would often be extended to five weeks on the floor followed by a week and a half long production week. Further, the performance season's I had experienced lasted on average four weeks and twelve weeks respectively, accompanied with a weekly salary.

What excited me about commencing rehearsals for *Carmen – Good Ship Lollipop* was that like café Cino, which I had just discovered by way of my readings, basically, if I wanted to see this play through I had to make it happen.

It would have been unreasonable and unrealistic for me to expect everyone to move their rehearsal and teaching times to accommodate me, so I embraced the challenge, and once I made the connection between café Cino in New York and the daily ritual of performance offered at Carmen's International Coffee Lounge in Wellington I decided to move my research, my rehearsals and my premier to Wellington - the city so instrumental in Carmen's story. Furthermore, to escape the safety pad that I had experienced with professional companies, I was determined to limit my rehearsal period to one week only. This meant that while I was allowed to develop the script on paper, I would not be allowed to commit my script to the air, improvise, or put my play on the floor until five working days before I opened my two show season. Such was my plan to honour both Carmen and the queer performers of café Cino.

I approached the Museum of Wellington City & Sea and asked whether I could premier the play in the Museum. I was familiar with the Museum's long running exhibition called *Telling Tales* which featured Carmen bid for the Mayoralty. As I was adamant that I did not want to perform in a traditional theatre auditorium, and as both Carmen's International Coffee Lounge and her famous Balcony Nightclub were long gone, the idea of performing in a Museum that is dedicated to telling Wellington stories appealed to me.

Fortunately, the Museum's management appreciated the connection I was attempting to make and offered to include the play in a month long season of music, poetry, and workshops. I was told that an exhibition space would be cleared for the *Sampler Season* and there would be a small stage and basic lighting if I wanted it. I could pack-in on Friday 31st August, and perform on Saturday 1st October. The only condition was that I had to pack out by Sunday morning so that another group could use the space. When I asked if the space could be painted black, the Museum agreed. I was so excited. Here was a basement-like space, tiny stage, basic lighting and an opportunity to stage a play that celebrates a queer icon set in the 1960's and 1970's, I felt as if I had been given a spot at café Cino. The difference being, that I had three months to write my script, not three days as was often the case at Cino's. The

authenticity of my experiment remained intact, however, as I had committed myself to a one week rehearsal period.

Conclusion

Drag and female impersonation continues to fascinate audiences all over the world. The idea of performers who are male, or who were once male, dressing up as women, in costumes that often exaggerate femininity, performing to audiences who expect them to be outrageous. Such performance exists legitimately as a part of queer theatre; it is, however, not the total sum of queer theatre performance.

As a queer playwright I created the challenge of producing a piece of theatre based on queer theatre methodology, and with the aim of appealing to queer audience. *Carmen - Good Ship Lollipop: a solo performance* is the story of Carmen Rupe, New Zealand's most famous transsexual. I wanted to present a production flavoured by memories of events that interviewee's had shared with me. All of their stories were already in the public arena and it was important to me that I focused on Carmen the public figure. After one performance I was approached by two audience members, a niece of Carmen's and a woman who had known Carmen personally for many years. They shared with me, that as the play was unfolding they had whispered between themselves on three occasions remembering various milestones in Carmen's life – only to have those memories come to life seconds later on the stage. This was very important feedback as I felt I had achieved my objective: To honour Carmen's memory, to connect with the audience, and to re-enact or reflect Wellington's changing attitudes towards queer performers.

Interestingly, Carmen's story and her forward focused attitude during the 1960's and 1970's was in-line with international trends of the day. Café Cino in New York provided a platform for queer practitioners to stage new, relevant and political works, and similarly, Carmen's International Coffee Lounge provided a hub for new thought, employment for queer and transgender staff - otherwise deemed unemployable, and important queer visibility during a socially conservative period.

Carmen embraced concepts of the femme fatal and female orientalism: She was independent and exotic. Both her Coffee Lounge and her strip-club the Balcony, also reflected this attitude in their interiors: Red walls, peacock feathers, exotic scents and accents of voodoo and black magic. Yet, for many she was also mother and

confidante. *Carmen – Good Ship Lollipop*: a solo production is a story of renewal. This concept references early histories of female impersonation performance themes of which include Christ's resurrection, and fertility stories symbolising change or new beginnings. This is also relevant as most cultures have a history of transvestite shamanism. One example is African tribesmen, who dress in ceremonial women's garb, and are believed to possess special powers to ward off evil spirits.

Carmen's renewal takes place at the end of the play. She makes peace with the past, acknowledges her considerable achievements and takes back ownership of Carmen the person. In doing so she invites change and new beginnings. In many ways people are most familiar with the third chapter of Carmen's life – the Australian years after 1980. Famous images of this time include Carmen posing in her Sydney flat crammed with memorabilia, or a topless Carmen participating in the Sydney Mardi Gras. Both are examples of what was her unique style of performing femininity. Certainly, she had been a strip-artist, an exotic dancer and mime artist, but in many ways the performance she was most known for was being Carmen Rupe. Arguably, many would say that Carmen, didn't have to perform being Carmen, and this brings us to the main question that I have attempted to highlight in this thesis – authenticity.

Gender academic Jill Dolan says, that many transgender people seek out audiences eager to see them perform their new identities onstage and that many people who've gone undergone sex-reassignment surgery find their new selves confirmed in performance. She continues, as popularity continues to grow it is as if more and more trans performers need spectators at a performance to legitimate and admire their gender performativity.

During this process I have been student, interviewer, playwright, actor, director, and producer. Throughout my study of the queer theatre movement of the 1960's and 1970's, and the study of Carmen Rupe, I still have as many questions as I have answers. It is my hope that *Carmen - Good Ship Lollipop: a solo performance* is reflective of the trust given to me by those people I interviewed. Approaching my subject from a queer theatre angle has provided me with insight into Carmen's life. Equally, Carmen's story and experiences have given me perspective on the queer theatre movement of the 1960's and 1970's.

References

- Ackroyd, P. (1979). *Dressing Up: Transvestism and Drag, the History of an Obsession*. (pp.230-231). New York : Simon and Schuster.
- Aronson. A. (2000) *American Avant-garde Theatre*.(pp.43-77). Routledge.
- Baker. R. (1968). *DRAG: A History of Female Impersonation on the Stage*. (pp. 132 – 133). London: Triton Books.
- Baker Roger. (1994). *DRAG: A History of Female Impersonation in the Performing Arts*. (pp 12 - 27).New York University Press.
- Brickell. C. (2008). *Mates and Lovers, A history of Gay New Zealand*. (pp.66). Godwit.
- Cockington, J. (1994). *He Did it Her Way: Carlotta, legend of Les Girls*. (pp.00). N.S.W. : Ironbark,
- Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies. (2008). Haggerty, G. (ED). GBR: Wiley, 238-239
- Crossing the Stage: Controversies on cross-dressing. (1993). Ferris. L. (Ed.). Routledge.
- Chermayeff, C (1995) *Drag Diaries*. (15 – 27) Chronicle Books.

Dauphin. M. (2012). "A Bit of Woman in Every Man": *Creating Queer Community in Female Impersonation*. Valley Humanities Review Spring, 90(3), 7.

Dolan J. (2010). Theatre & Sexuality. (pp.25 - 116). Palgrave Macmillan.

Elson. H. (1987). From Drags to Riches: *My Autobiography / Danny La Rue*. (pp.190 - 225) London : Viking.

Eaves. E. (2002). BARE. *The Naked Truth about Stripping*. (pp.94). Random House.

Freeman, M. (1993). Rewriting the Self: *History, Memory, Narrative*. (pp.20). London: Routledge.

Heddon D. (2008). Autobiography and performance. (pp.19). Palgrave macmillian.

Humphries. B.(2002). My Life as Me: *a memoir*. (pp.215 - 325). Viking.

Hutchings J. (2007). Sexuality and the stories of indigenous people. (pp.164). Huia.

Jagose. A. (1996). *Queer Theory*. (pp.86). University of Otago Press.

Kearns, M. (1997). *Getting Your Solo Act Together* (pp.72). Heinemann.

Kearns. M. (2005). The Solo Performer's Journey: *From the Page to Stage*. (pp.38). Heinemann.

Martin. P. (1988). Carmen, *Having a Ball*. (pp.105 – 159). Benton Ross.

Miller Bruce. (2000). *The Actor as Storyteller*. (pp.36). Mayfield Publishing Company.

Queer in Aotearoa New Zealand. (2004). L. Alice & L.Star (Ed.), Dunmore Press.

Solomon. A. (2002). *The Queerest Art : Essays on Lesbian and Gay Theatre* (pp.136) New York : New York University Press

The Off Broadway Book. (1972). A. Poland & B. Mailman (Eds). Indianapolis: Bobbs-Merrill. 18-24

The Oxford Companion to the Theatre. (1967). Third ed. Hartnoll. P. (Ed.). Oxford University Press. 17

The Oxford Encyclopaedia of Theatre and Performance. (2003). Kennedy Dennis (Ed). Oxford University Press. 91.

Whakatauki. (2012). Retrieved 13 March, 2013, from <http://www.massey.ac.nz/massey/maori/news-and-events/maori-language-month/korero-kawhe/proverbs.cfm>

Willet, J. (1974). *Brecht on Theatre*. (pp.254-256). London: Eyre Methuen.

Appendix 1: Playscript of *Carmen* – *Good Ship Lollipop: a solo performance*.

**Carmen - Good Ship Lollipop:
a solo performance**

Characters:

Carmen:

Middle aged, New Zealand's most famous transsexual, former Māori showgirl and exotic dancer, business Woman, and Wellington mayoral candidate.

Rebecca:

a Sixty year old Lebanese female character. As a foreigner and a fortune teller, Rebecca relates to a teenage Trevor (later known as Carmen) as an outsider - as 'the other'.

Radio DJ:

A forty year old pakeha male character who works the graveyard shift on Wellington's Radio Windy City, a made up radio station. Although he is a white, heterosexual, male, this character also exists on the fringes. He works unsociable hours, he comments on society rather than existing in society.

A simple stage set consisting of one black café table with one black café chair. On the table sits a coffee pot, a cup and saucer and a plate with a half-eaten cream bun. Suspended from the roof, to the left is a large red Chinese lantern.

The year is 1977. The play is set in Carmen's International Coffee Lounge, Vivian Street, Wellington. It is after-hours; Carmen has sent her staff home. It is the morning after the Wellington local body elections. Carmen reflects and her past and contemplates her future.

Scene 1

Rebecca:

1 You like my house eh? You never seen anything like? The g
2 the sphinx. You sit. How old are you? Sixteen?...hmmmm. I
3 see an old lady, can't pronounce your name, call you
4 Tre...waa, Tree..waa, she looks over you hmmm. You will
5 have other name also. You will be leaving this Taumarunui
6 town soon, and you will never come back to live – What a
7 lovely face you have. A face for the stage, yes you will be on
8 the stage and you will wear the beautiful make up until the
9 end of your life. Rebecca knows what it is like to be different
10 to be other, be special, Rebecca knows... You will have the
11 colourful life. No more posting the letters in the
12 Taumarunui. No,no, no take a good look at my house
13 Trevor, you will have house like this...so you remember
14 what old Rebecca tell you – always look on the bright side of
15 life. What a lovely face. Now you pay!

Scene 2

Lighting change. Play Music:

Rosemary Clooney's Come on-a my house my house

16 Come on-a my house my house, I'm gonna give you candy
17 Come on-a my house, my house, I'm gonna give a you
18 Apple a plum and apricot-a too eh
19 Come on-a my house, my house a come on
20 Come on-a my house, my house a come on
21 Come on-a my house, my house I'm gonna give a you
22 Figs and dates and grapes and cakes eh
23 Come on-a my house, my house a come on
24 Come on-a my house, my house a come on
25 Come on-a my house, my house, I'm gonna give you candy
26 Come on-a my house, my house, I'm gonna give you...

Carmen signals to stop the music. She talks directly to the audience

Carmen:

27 I am miming...and the roulette wheels are spinning, poker in
28 that corner, and black Jack over there, I don't mean my
29 cousin Hemi. Down the sides of the room are rows on rows
30 of shiny new slot machines taking, in more money than they
31 pay out, but every now and again they sing and ring
32 "lollipop, lollipop oh la la lollipop". It's the big jackpot.
33 There's thousands of coins, people clap and cheer and
34 everyone's enjoying themselves on board Carmen's
35 Good Ship Lollipop – New Zealand's only floating casino,
36 and no matter where we dock, men come out to play, dressed
37 to impress in their native costumes. In Auckland, the dapper

38 playboy shows off his latest threads, big gold chains and
39 cuban cigars; up the Waikato River to Hamilton, the sex-
40 starved farmer in his Sunday best blows a month's wages in
41 one night – now that's what I call a good blow – and at our
42 favourite port, Queens Wharf Wellington –

(She sniffs the air)

43 ...a silver fox in a three piece suit stands at the bar, I can
44 smell a widower a mile off, he buys an expensive cocktail
45 for a pretty girl, one of mine of course, as if she needs it, her
46 own cock tucked and balls pushed so high they're tits
47 bulging from her low cut neck line – and that's show biz.
48 My hostesses and entertainers please and tease on stage and
49 off and people come up to me and ask, "Is that a boy or a
50 girl?" I say "On the Good Ship Lollipop, you have to pay
51 to find out love."

Lighting change

Scene 03 RADIO WINDY CITY

D/J:

52 Radio Windy, City, Wellington's number one radio station.
53 1977 is shaping up to be the most colourful local body
54 elections ever thanks to Bob Jones and Carmen and
55 everyone's talking about yesterday's press conference. There
56 she was out front, struggling to read her Bob Jones written
57 script - I say struggling because she couldn't pronounce the
58 words - then Carmen leaned over towards Bob, wearing her

59 trademark low cut neckline, and her well-developed, let's
60 say assets, well they popped out. The audience were beside
61 themselves with laughter and then Carmen simply
62 straightened up and carried on struggling with each word as
63 if nothing had happened. Carmen, you are creating election
64 magic in the capital, this song's for you, it's Brown Girl in
65 the Ring on Wellington's Radio windy, City.

Lighting change

Scene 4

Carmen:

66 When the show's over and the cameras have stopped
67 flashing where else but my famous coffee lounge can a girl
68 go for a good old fashioned cup of tea?

Carmen pours herself a cup.

69 It's half past four in the morning. I always check out the
70 front of my place before I head upstairs - Saturday is our
71 busiest night. I check for bottles and rubbish and tidy the
72 footpath up for the Sallie's next door on their day of
73 worship. I sometimes wonder what they must make of my
74 little slice of heaven, or should I say hell next door to
75 heaven. But I like to think if God can hold the whole wide
76 world in the palm of his hand then surely Wellington is safe
77 in Carmen's bosom. When I opened this place eleven years
78 ago the good people of Wellington didn't know what had hit

79 them. Carmen's International Coffee lounge' and it is
80 international. Oriental and Asian, voodoo and black magic.

Carmen moves over to a large painting on the wall

81 Look at this huge painting: naked man, not too bad either,
82 standing next to a woman giving birth and some freak-out
83 old man in the background. All three just stare straight
84 through you with those big eyes like they know something
85 you don't. Sometimes when I'm here by myself I stand
86 before them and ask, "what do you know?" and they stare
87 back as if to say, "we know that you know that we know".
88 But all I know is that it's like everything else around here –
89 it's far out. I did it again with my burlesque and strip club
90 The Balcony – I've got the lot there: male strippers for the
91 ladies in the audience, real female strippers and of course
92 transvestites, sex-change girls and drag queens and I dress
93 up as the madam, you know, a classy madam, hanging out
94 here and split dress there, and all my girls are stunning. Piles
95 of wigs, lots of makeup, miniskirts and low-necklines – most
96 of them had to go all the way to Cairo in Egypt to get their
97 busts done. Just think, if my floating Casino becomes a hit
98 maybe we could sail the Good Ship up the Nile to the land of
99 the pharaohs just so my girl's tit's can see their place of
100 birth, their turangawaewae.

Carmen laughs

101 I know, It's hard to imagine I come from the country farm.
102 But then again where ever I am, I always seem to find
103 adventure.

Lighting change

Scene 5

Carmen:

104 It's 1945, I'm nine years old and I'm playing Tarzan and
105 Jane, in the bush at the back of the farm. I am Jane, and my
106 Jane does the hula.

Singing as she dances

107 "I know you be lo lo lo lo long, to su su su su sum body nu
108 nu nu nu new but tonight you belong to me..."
109 I hear some rustling in the distance, I wonder if it's those
110 young lovers again, I enjoy spying on them, (not like that
111 freak-out old man in the painting, that's rude) no, I'm more
112 like a secret agent, Mata-Hari. I slowly make my way
113 through the long grass and towards the clearing. I quietly
114 pull back the branch and what do I see: that good looking
115 pakeha farm-hand from down the road, wearing nothing but
116 a cap on his head and boots on his feet, and his bum
117 thrusting back and forwards...hard at work...behind a poor
118 heifer he had tied to the tea-tree! – Well, I nearly pass out
119 from exhaustion - talk about adventure!

Lighting change

Scene 6

Carmen:

120 But these days it seems like everyone wants a piece of
121 Carmen. Carmen the businesswoman, Carmen the

122 transsexual, Carmen the mayoral candidate...and I love it!
123 Bob Jones has given me a big white limousine to drive
124 around it. I feel every inch the mayoral candidate, and I
125 thoroughly believe in my election... platform...stand, I do!
126 Number 01: Hotel bars open to midnight or even two.
127 Number 02: The drinking age lowered to eighteen.
128 No.03 Prostitution made legal
129 Number 04. Nudity on some beaches
130 No.05 Abortion decriminalised
131 No.06 Homosexual acts decriminalised
132 No.07 Sex education in schools for fourteen year olds

Pleased with herself

133 I've been practising. I'm driven all over Wellington and I
134 wave and smile from the back seat, and I love posing for
135 photographs. Carmen and Bob, Carmen on the steps of
136 Parliament, Carmen with orphan children... ok, I made that
137 one up. But I make sure that at the centre of every image,
138 front and centre are my lovely new breasts – still fresh on
139 everyone's minds after last year's first public airing.

Lighting change

Scene 07

Carmen:

140 1976: Trentham Racecourse. I make my way there alone in a
141 taxi, and I wear a beautiful fur around my shoulders. I make
142 my way to the saddling paddock and the photographer is
143 already in place. I look at my watch and at two o'clock on

144 the dot I remove my fur and reveal my beauties in all their
145 glory. The stands are packed, there's whistling, and clapping
146 and camera's flashing...

Carmen waves to the audience

147 ...and after ten whole minutes, being the master (or should I
148 say mistress of timing that I am) I simply give one last wave,
149 put my lovelies to rest, and walk off the paddock and place a
150 bet. I bet on a horse called Golden Cups.

Lighting change

Scene 8

Carmen:

151 My New Zealand exotic dancing career began in Auckland
152 at the Strip-A Rama on K Road. There were all sorts of silly
153 laws in those days, like, strippers weren't allowed to move if
154 they were in the nude. But I already knew from my army
155 days that I didn't have to take it all off to have them begging
156 for more. In my first shows I would make two appearances. I
157 would come on and go off as a woman. Later I would return
158 to the stage dressed in a beautiful evening gown and I would
159 mime a song. At the end of the performance I would remove
160 my wig and leave the stage as Trevor. I liked working at the
161 Grey Dove, the Flamingo, and then there was the Crescendo,
162 the Picasso and all sorts of other fabulous names for crummy
163 Auckland dives.

Carmen roles her veil or scarf into the shape of a snake

164 But it was in Kings Cross that I was introduced to the true
165 glitz and glamour of the business.

Lighting change

166 It's the early sixties and I make guest appearances at Les
167 Girl with the famous Carlotta. At the Jewel Box I am the
168 first Maori and drag queen to perform with snakes. Diamond
169 snakes are known for the pattern on their skin and I have two
170 of them, more than two meters long they are, and they crawl
171 all over my body as I dance and play the cymbals. But a
172 couple of times I am almost sprung because as I work one
173 snake the other winds around my head almost knocks off the
174 wig and pushes my falsies out of place. Kings Cross is full
175 of bohemians, rock and roll, beautiful models, strippers and
176 showgirls, it is full of bikie gangs and prostitutes and there
177 are these male and female drag queens and mafia and I think
178 to myself, oh my God, what a fascinating place. But work is
179 sometimes hard to come by for us girls, so we have to think
180 of creative ways to pay the rent.

*Carmen walks the length of the stage and stands as if
working a street corner*

181 I never reveal myself as a drag queen to a John. When one
182 comes up to me he asks:

183 "Are you working?"

184 "Yes I am but I'm not doing the sex",

185 “Why not”?
186 “Because I’ve got my period”,
187 I play a trick on him and it works, he believes me, they all
 believed me.
189 So years later, when I moved back to Wellington for the
190 second time I wanted to bring a little bit of the Cross back
191 with me – and I did.

Lighting change

Scene 9

Rebecca:

192 Wait you sit, Trevor, wait. I see ‘RED’ for you. The old lady
193 says there is danger for you. Oh no, I can’t tell him, he is too
194 young, too ditzy (*pause*) There is the hitting and kicking and
195 there is blood for you Trevor. Rebecca knows these things.
196 There is spitting and laughing and hitting. They no
197 understand you, Rebecca knows this also. You must
198 remember to be careful, you pick yourself up, you have the
199 wash, and you do what you have to do to be yourself.
200 Trevor, you too young to hear these words ...you so excited
201 about life... but you should know you have many many
202 people watching over you... they all dead, no much help
203 really, but the dead don’t sleep!...and they have the love for
204 you very much. Oh, Rebecca is pleased that is over, maybe
205 tea leaves less dramatic.

Lighting change

Scene 10

Carmen:

206 All my coffee is served in beautiful tea cups but looks can be
207 deceiving. I liven up the coffee with brandy; I charge by the
208 nip, but only to regulars. We also use the cups to send secret
209 messages, the worst kept secret in Wellington. My girls are
210 stunningly beautiful. With their piles of wigs and short
211 miniskirts they look like they've come from outer space, and
212 they work downstairs and upstairs, or as I like to say, follow
213 them up and watch them go down. We call this game the
214 'cups'. Now, if a customer wants to be entertained upstairs
215 by a real girl, when he's finished he'll place his cup upside
216 down on its saucer. If he wants a transsexual or drag queen
217 the cup goes on its side...

Carmen demonstrates

218 Ohh that's nice.

219 And if it's a good old gay romp that a customer desires the
220 saucer goes on the top of the cup like this. A couple of my
221 favourite sailors helped me out with my little police problem
222 by giving me a special radio, so that I can tune into the
223 police band. Now I can listen in and I know when the boys
224 in blue are planning visit to 86 Vivian Street and all I have to
225 do is press a little button under the counter and it buzzes
226 upstairs giving my staff just enough time to grab the money,
227 throw on some clothes and leg it downstairs with their catch

228 and leave by the alley way on the side. Come to think about
229 it, over the years I been in a few tight situations myself.

Lighting change.

Scene 11

Carmen:

230 In the early days I used to mime all the glamorous black
231 artists, my dark skin adding to the allure. So you can
232 imagine my surprise when a real life negro walks into my
233 coffee shop and asks for Carmen. I look at him, he looks at
234 me and it's not long before I give him directions: Leave by
235 the entrance, go down the alley way and wait by the side
236 door. I met him there, we climbed the stairs and then...oh
237 my God! Let me just say, I could tell he wasn't from
238 Taumarunui. When we were finished he looks at me, I look
239 at him, he holds out his hand and... next minute, he demands
240 that I pay him for MY servicing! Black? I see red! New
241 policy: no cash no flash!

Lighting change

Scene 12

Carmen:

242 I've always loved jewellery: diamonds, pearls – often I
243 accept gifts from admirers because cash seems to get me into
244 trouble. One night I receive a dinner invitation from a
245 regular to my coffee lounge. I'm curious, he has a wife, but
246 some of my girls have been visiting him – in a professional

247 way. I accept the invitation and turn up at the Karori house
248 with a gift for the man and his wife, but she's nowhere to be
249 seen. After dinner, he offers me her jewellery,
250 "Oh no I can't take your wife's things"
251 *(to audience)* although there are one or two very nice pieces,
252 antique like.
253 "She's left, gone for good, never coming back" he says.
254 ...They are beautiful pieces.
255 Next day I'm visited by the boys in blue. It seems I can't go
256 anywhere in this city without being noticed. It seems that
257 while I was eating my dinner the wife was home after all –
258 chopped into pieces and newly buried out the back under an
259 apple tree!

Lighting change

260 Years ago before I became Carmen, I was working at
261 Wellington Hospital. A friend from outta town needed a
262 place to stay. I knew she was a lady of the night, but that
263 didn't bother me so she moved in. One night the police
264 arrested her on the streets, she rightfully gave them my
265 address, but next thing I know the police turn up at my place
266 of employment and arrest me for running a house of ill
267 repute. Wait a minute, I help a friend in need, I'm not even
268 on the take myself and I get three months! I appeal! I go
269 before the Judge, good looking too, and it's as if we have a
270 connection. He looks into my eyes, I smile at him, and he
271 says Trevor David Rupe...your three month sentence is
272 doubled to six!

Lighting change

Scene 13 Mount Crawford Prison

Carmen:

273 When a new queen arrives on the scene there's always
274 jealousy. I find myself protectors and fast. The place is
275 crawling with murderers, stranglers, assault artists and sex
276 offenders. I think to myself, oh my God what an exciting
277 place. Murderers and homosexuals are housed in single cells
278 – so unfortunately I'm all on my lonesome. Every night at
279 the same time this heavy walks past my cell and yells
280 'suppers up', I look through the hole in my door and there is
281 his large Mount Crawford cocktail delight winking at me,
282 "No thank you I'm on a diet today" - I mean to say, all meat
283 and no potatoes isn't a balanced diet is it? We girls dampen
284 burnt matches to make our mascara and eye liner, we wet red
285 crepe paper to make our lipstick – and we drive the boys
286 crazy. If it wasn't for the cock-kill the prison adds to our
287 food the whole place would be out of control. They give me
288 a job, I'm the personal servant to the Superintendent,
289 although I call myself his naughty house boy. I arrange
290 flowers, lay table cloths and serve morning and afternoon
291 teas especially when VIP's come to visit. Hell, I'm Doris
292 Day - the dark version. Every morning beautiful fairy cakes
293 and cream cakes are delivered to my pantry, I put on the
294 radio, you know, some background music for the VIP's, and
295 if there is any food left I'm allowed to keep it – waist line
296 suffers. In Mount Crawford, I'm popular if I do say so

297 myself, and my only real run in is with the queen who runs
298 the prisoner's shop and hands out our rationed goods. One
299 day she sells my cigarettes and cigarette papers.

300 "Where's my cigarettes queen?"
301 "You don't smoke, so it's lollies for you!"
302 "Listen here, you don't smoke either, I've got boyfriends too
303 you know."
304 "Get lost princess," she says.
305 "Listen here, if I don't get my rations I'm going to give you
306 a lovely facelift, so I'm warning you... you old plain Jane
307 faggot!"

308 I even surprise myself, but it works. After that plain Jane and
309 me are friends. I learn all sort of interesting things in Mount
310 Crawford: stealing passports, murder, conning people, hold
311 ups, trafficking, smuggling drugs into prison and how to
312 make bombs... oh well, you never know. But my crowning
313 glory is the tattooing of my right cheek. Now being caught
314 giving or receiving a tattoo in prison is a very serious
315 offence, but to us it is a sign of acceptance and belonging.
316 Some of these boys don't have any families at all, some have
317 had really rough childhoods, so when they ask me I feel so
318 honoured. They say it's only right that my 'boobmark'
319 should be a beauty spot befitting my status as a Maori
320 Princess.

Lighting change

Scene 14

Rebecca:

321 The tea leaves they never lie.....by the time you are middle
322 aged you will have many operations....also, I see number
323 two...no no, not number two in the cup, that's silly... the
324 leaves... the two things you want the most in life, will never
325 be yours. Agggggrr, that old lady again, what you want...she
326 say Tree-wa, you always late! you always dreaming!...she
327 laughing now...say say, you always, my special mokopuna.

Lighting change

Scene 15

Carmen:

Carmen sits at the table and pours herself another cup of tea.

328 Mount Crawford shows me that everyone needs love and
329 understanding. Sometimes just a shoulder to cry on or a
330 patient ear. I always try and help people when I can, but in
331 business I suppose there's always going to be con's and
332 cheats, even close to home. A week ago one of my 'light
333 fingered' girls says to me "Carmen, you wanna ride in my
334 new car?" I looked at the car, and I looked at her and I said
335 "It's lovely isn't it – how much did it cost me? Another one
336 of my girls turned up recently. I hadn't seen her since a
337 sizable amount of money went missing from one of my

338 businesses. There she is looking stunning after a fall sex
339 change in Egypt. ‘What do you think’ she asked as she
340 posed from left to right. “Very nice dear” I say, “I can tell
341 my money went along way”. But I only unleash my weapon
342 of revenge on those that are downright dirty or just plain 343
mean – my secret weapon, my voodoo doll Carli.

Carmen enacts putting a pin into an imaginary doll

Lighting change

Carmen mimes to *I Want to be evil* by Eartha Kitt

344 I've been made Miss Reingold, though I never touch beer,
345 (I've been named Miss Perseverance year after year,)
346 And I'm the person to whom they say, "Your sweet, My
347 Dear."The only etchings I've seen have been behind glass,
348 And the closest I've been to a bar, is at ballet class.
349 Prim and proper, the girl who's never been cased,
350 I'm tired of being pure and not chased.
351 Like something that seeks it's level
352 I wanna go to the devil.

Refrain

353 I wanna be evil, I wanna spit tacks
354 I wanna be evil, and cheat at jacks

355 I wanna be wicked, I wanna tell lies
356 I wanna be mean, and throw mud pies
357 I want to wake up in the morning
358 with that dark brown taste
359 I want to see some dissipation in my face
360 I wanna be evil, I wanna be mad
361 But more than that I wanna be bad

362 I wanna be evil, and trump an ace,
363 Just to see my partner's face.
364 I wanna be nasty, I wanna be cruel
365 I wanna be daring, I wanna shoot pool
366 And in the theatre
367 I want to change my seat
368 Just so I can step on
369 Everybody's feet
370 I wanna be evil, I wanna hurt flies
371 I wanna sing songs like the guy who cries
372 I wanna be horrid, I wanna drink booze
373 (I want to be horrid, I want to make news)

374 And whatever I've got I'm eager to lose

375 I wanna be evil, little evil me

376 Just as mean and evil as I can be.

Carmen stops music

377 The first time I ever mimed Eartha Kitt was at the break up
378 of my Army training. I wondered if the boys might start
379 throwing things at me, but they didn't. They thought it was
380 fun, they thought it was a good idea. I've always had good
381 idea's, great idea's. Carmen's International Coffee lounge,
382 The Balcony...Queen Elizabeth has a floating Palace so why
383 shouldn't Carmen? Good Ship lollipop; Carmen Mayor of
384 Wellington...Mayor of fantasy Island. I suppose if I had the
385 money I would invest in actual real estate, good old
386 fashioned land, I think Bob would approve of that, and he
387 would say something like "diversify your portfolio". So, if I
389 had the money I would build a huge red casino bang smack
390 in the middle of Queen City, Auckland. And on the top of
391 that casino would be a huge tower one hundred stories high
392 and shaped like a giant penis. People would travel from
393 miles around and ride in elevators up the throbbing veins to
394 the giant knob - that would change colour at night. Red,
395 blue, and pink on Tuesdays. People could sit on that knob
396 and on a clear day you could see all the way back to
397 Wellington.(Pause) If I had the money I would get someone
398 to figure out a way so I could charge every freak-out that
399 phones me up in the middle of the day or the middle of the
400 night just to get off or give me a hard time – I'd call it

401 'Carmen's Dial A Fantasy' or 'Dial A Life You Weirdo' and
402 they'd have to pay me for my time. If I had a dollar note for
403 every time the Auckland police, the Sydney police or the
404 Wellington police gave us girls a good hiding when we were
405 young, made us strip in public, made us...well maybe
406 Carmen would be a millionaire. I've run boarding houses,
407 coffee shops, a massage parlour, a burlesque club, a beauty
408 salon. I even have an antique shop, ok it's a junk shop, but as
409 for a floating Casino...

Carmen shrugs

410 I'm New Zealand's number one transsexual, Wellington's
411 most famous mayoral candidate ever, and after more than ten
412 years trading (*pause*) and I'm practically broke love.

Lighting change

Scene 16 RADIO WINDY CITY

D/J:

413 What an election! The controversy, the entertainment. 1977
414 will without a doubt be remembered as the year Carmen ran
415 for mayor. You might very well think that no-one expected
416 her to win but (*pause*) all right, I'm going to say it. Last
417 night Carmen was polling unexpectedly high. It even looked
418 like she might come in second to incumbent Mayor Michael
419 Fowler, and safely be guaranteed a seat on the council. Then
420 was a delay in the results for about half an hour, suddenly
421 Carmen's coming last everywhere. Come on, there were

422 sixteen councillors and Carmen comes seventeenth? Give me
423 a break! As I know no one is actually out there listening at
424 half past five on a Sunday morning I'm just going to say: I
425 think they rigged it, I really do. Good on you Carmen, I
426 voted for you! It's Wellington's Windy City FM...and if
427 there's anyone listening at this hour of the morning – you
428 heaven's sake go back to bed!

Lighting change

Scene 17

Carmen:

429 Wellington, 1967. I move back from Australia and I know I
430 am fast approaching middle age. I want my own stage, I
431 need my own stage and it has to be a combination of
432 everything I've seen and done and want to do. Got no
433 money, but I have ideas, lots of them, and I'm not afraid of
434 hard work. I see a 'To Let' notice in the window of a
435 clothing factory that's closing down. 87 Vivian Street,
436 Wellington. I make some enquiries, and before I know it I'm
437 given first right of refusal. All I can see is a coffee shop
438 down stairs and four bedrooms upstairs. It's going to take
439 everything I have. I contact creditors, apply for licencing
440 permits, contract tradesmen: plumbers, electricians, sign
441 writers. I'm so broke that while I play interior decorator by
442 day, at night I work the streets, the first time in New Zealand
443 that I have to crack it just to survive. I move in on the alley
444 way next to the purple onion, I'm not very popular with the

445 established ladies at all, my specialty ‘short time knee
446 tremblers’ - I’m ruthless if I do say so myself and I have to
447 be because all I care about is the day my coffee lounge doors
448 finally open – and then that day comes. CARMEN’S
449 INTERNATIONAL COFFEE LOUNGE. Red walls, red
450 plush velvet curtains, oriental rugs, art work everywhere. At
451 the far end a mantelpiece with its magnificent mirror. The
452 tropical fish, the squawking red coloured parrot, upright
453 piano, juke box, peacock feathers everywhere. I can still hear
454 Prime Minister Norman Kirk and his colleagues having a
455 meeting over there, James K Baxter holding court over there,
456 and in that corner the spaced out students trying to solve the
457 world’s problems. Yes I charge for nip’s but only to
458 regulars. Gotta liven the place up. But when I’m here by
459 myself I feel the energy of all the ordinary people who
460 belong here: the homosexuals, the lesbians, the bi-sexuals,
461 masochists, transsexuals, straights, cross dressers and
462 transvestites.

*Carmen touches the table surface and cups her hand as if
full of water*

463 When they leave my coffee lounge at one, two, three in the
464 morning I splash them with Carmen’s exotic juice which 465
means they will be guided back to me for more...

*She spots the large painting on the wall and laughs to
herself*

466 ...and after all these years I finally get that painting now.
467 Pregnant woman giving birth, naked man standing next for

468 her, not bad either, and a shaman watching in the
469 background. I think it's a warning. I really do, a warning to
470 all the narrow minded people in the world. The baby
471 represents the children of the future, children of the eighties
472 who will be born into this world, half-alien and half human
473 and the shaman is saying we must be prepared to travel to
474 the planet from which the half-alien half-human's come
475 from. Because the future will be about celebrating
476 differences. In the eighties we will live our lives like a
477 lollipop – big, bright and colourful, like the sweetest suck
478 you ever did have. The election has actually been very good
479 for business, all of my businesses, especially this place. I've
480 got a feeling change is coming; it's nothing to be afraid of.
481 But for now, I reckon I'm going to stay right here. For now,

Lights slowly start to dim

482 I'm the Mayor of this place. 87 Vivian Street, Carmen's
483 International Coffee Lounge. This is my Good Ship lollipop.
484 And you never know, a millionaire might just walk in one
485 day, and if he does I will take his hand and say, "Welcome,
486 my name is Carmen (*pause*)

Lights surge up

487 – Carmen – get it!

Black out

Music plays. Rosemary Clooney Come on-a my house my house

Come on-a my house my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give a you

Apple a plum and apricot-a too eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Figs and dates and grapes and cakes eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give you
everything

Come on-a my house my house, I'm gonna give you
Christmas tree

Come on-a my house, my house, I'm gonna give you

Marriage ring and a pomegranate too ah

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Peach and pear and I love your hair ah

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you Easta-
egg

Come on-a my house, my house, I'm gonna give you

Everything - everything - everything

SPOKEN: Come on-a my house-a!

The End

Appendix 2:

Approved application for ethical approval and attachments

UNIVERSITY OF WAIKATO

FACULTY OF ARTS & SOCIAL SCIENCES

HUMAN RESEARCH ETHICS COMMITTEE

APPLICATION FOR ETHICAL APPROVAL

[REDACTED]

[REDACTED]

[REDACTED]

Dear [REDACTED]

Following your feedback I have addressed the Committee's concerns and have revised my application.

1. *Although you say you will conduct semi-structured interviews there is no clear statement of who is to be interviewed or how many interviews you will do. Are these the same people who will take part in the focus groups?*

I have revised the application so that it is clear that the semi-structured interviews will be made up of participants drawn from New Zealand's various queer communities, who may or may not have known Carmen. The focus group will be made up of Carmen's friends from her 'Wellington period' of 1967 to 1979. The application now clarifies that it is my intention to hold between 15 and 20 semi-structured interviews. The application now clarifies that it is my intention to hold one focus group made up of 5 to 8 participants. Participants will take part in either the semi-structured interviews or the focus group, not both.

2. *It is not entirely clear about the numbers and make-up of the focus groups. Your first statement is that there will be 2-4 focus groups of 5-8 participants. Does that mean in each group there will be 5-8 participants or does that mean up to 8 participants will be involved altogether? Further down the page it is stated that: 'it is my intention to recruit 8-10 participants to take part in a focus group'. Does that mean there will be one focus with 8-10 people participating?*

The application has now been corrected. I have clarified the number and the make-up of the focus group. There will be one focus group made up of 5 – 8 people participating.

3. *There is some confusion over participant rights and this should be addressed by providing separate Information Sheets and Consent Forms for interviews and focus groups. A focus group has to be recorded because it is virtually impossible for a researcher to take notes while running the group. Interviewees, on the other hand, can have the option to decline being recorded.*

The application has been corrected. I have clarified the confusion over participant rights by providing separate Information Sheets and Consent Forms for interviews and the focus group. The semi-structured interview information sheet and consent form retains the option to decline being recorded. The focus group information sheet and consent form no longer offers the option to decline being recorded as it would be virtually impossible for a researcher to take notes while running the group.

4. *It is not a good idea to remove questions from the interview schedule. Participants have the right to refuse to answer any particular question and that is as far as it need go.*

The application has been corrected. Participants have the right to refuse to answer any particular question, but are no longer given the option to remove questions from the interview schedule.

5. *You haven't said how long you will keep the data you collect. While identifying data should be destroyed as soon as possible, non-indentifying data should be kept for at least five years.*

The application has been corrected. I have revised the Information Sheet so that it states identifying data will be destroyed as soon as possible, non-indentifying data will be kept for a period of five years.

6. *You state that participants can add or change any comment up to a month after the interview but there is no indication of how they will be aware of the information they have offered as you don't appear to be going to send transcripts of their interviews to them. Again, the focus groups and the interviews should be treated separately. Normally, transcripts of focus groups are not made available but those of interviews are.*

The application has been corrected. The semi-structured interview information sheet and semi-structured interview consent form have been revised so that interview participants are aware that they will receive a transcript of their interview so that they have the option to add or change any comment up to a month after the interview. The focus group and the interviews are now treated separately. A transcript of the focus group will not be made available to individual participants, but those of interviews will be.

7. *All participants should give written consent or not participate. There does not seem to be any reason for waiving the requirement for written consent.*

The application for ethical approval has been revised to state that all participants should give written consent or not participate. There is no longer an option for the recording of verbal consent.

8. *Given the subject of this research we think that the information you collect could well be sensitive. You cannot know in advance what your participants might say and how it will affect those close to Carmen. We recommend you discuss this with your supervisor.*

The subject of this research and the information collected could well be sensitive. While I cannot know in advance what participants might say I will only conduct this

research with the blessing of Carmen's queer community. This information has now been added to both the application introduction, and the interview and focus group information sheets. Introductions to both interview and focus group information sheets specify that I am only looking to focus on the years 1967 to 1979. Furthermore, In 1988 Carmen wrote her biography *Having a ball* in which she put many of her famous stories into the public arena.

9. *The Treaty of Waitangi is relevant to any research conducted in New Zealand and particularly in research with Maori participants. The principles of the Treaty should inform your research and we'd like to see you think about this a little further.*

The application has been corrected to reflect the relevance The Treaty of Waitangi has to this research as it will be conducted in New Zealand with Māori Participants.

- The following statement has now been added to both the application introduction, and the interview and focus group information sheets:

I believe that Carmen's public story should be regarded as a taonga that belongs to her birth whanau and her queer whanau. It is my intention to conduct this research in accordance with the principles of the Treaty of Waitangi. In particular Article 2 which pertains to Māori control and enjoyment of those resources and taonga that it is their wish to retain. This research will be undertaken with the blessing of queer community.

- The following statement has now been added to the information's sheets opening paragraph.

My name is Elroy Fraser but I am known as Elton Pereiha Hayes. I am of Pare Hāuraki, Pare Waikato decent. I am a professional actor and I am proud to be a Queer Māori artist.

10. *You will need separate Information Sheets and Consent Forms for the interviews and the focus groups, with the correct information and rights for each. At the moment, your Information Sheet contains a number of items that should be corrected.*

a. *The Ethics Committee does not need to be in the heading.*

The words Ethics Committee have now been removed from the Information sheets.

b. *Carmen's name is spelt incorrectly in one place in the introduction*

The application has been corrected and Carmen's name is now spelt correctly throughout the application including all information sheets and all consent forms.

c. *You have written 'fake pseudonym' when it should just be 'pseudonym'. Unless you are sure that your participants won't know what a pseudonym is you should not put '(fake name)'.*

The application has been corrected. Anywhere throughout the document the term 'fake pseudonym' was used has now been corrected to read simply 'pseudonym'.

d. *The option to receive a copy of the findings should be on the Consent Form, not the Information Sheet, which they will be keeping.*

The application has been corrected. The option to receive a copy of the findings is now on the Consent Forms, not the Information Sheets.

11. *In a separate Information Sheet for the focus groups you should advise them of the limits to confidentiality in that forum so that they can make an informed decision about what to disclose.*

I have created a separate Information Sheet for the focus group. The Information sheet now explains to focus group participants the limits to confidentiality in that forum so that they can make an informed decision about what to disclose.

12. *On the Consent Form for the interviews the dates in the description of the project are incorrect.*

On the Consent Form for the interviews the dates in the description of the project have been corrected to read:

This research aims to explore the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen Rupe, New Zealand's most famous transsexual, between the years of 1967 and 1979.

13. *The focus group schedule seems to be doubling as a Consent Form but the bullet list of rights is incorrect and there is no description of the project or mention of confidentiality. A separate Consent Form should be used and the schedule of questions provided independently.*

The application has been revised. The focus group schedule no longer doubles as a Consent Form and the bullet list of rights have been corrected. There is now a description of both the project and confidentiality. A separate Consent Form has been created and the schedule of questions provided independently.

15. *You may wish to remove the right of participants in the focus group to have material erased as it could be very difficult for you to do this.*

The application has been revised. The right of participants in the focus group to have material erased has been removed as it could be very difficult for me to do this

UNIVERSITY OF WAIKATO
FACULTY OF ARTS & SOCIAL SCIENCES

**HUMAN RESEARCH ETHICS COMMITTEE
APPLICATION FOR ETHICAL APPROVAL**

- | | |
|---|--|
| 1. NAME OF RESEARCHER | Elroy Fraser. |
| 2. PROGRAMME OF RESEARCHER | Theatre Studies. |
| 3. RESEARCHER(S) FROM OFF CAMPUS | N/A |
| 4. TITLE OF RESEARCH PROJECT | Theatre and
Trans-sexuality: Devised
Performance as biography |
| | |
| 5. STATUS OF RESEARCH PROJECT | MTHST THST593-12C |
| 6. FUNDING SOURCE | N/A |
| 7. NAME OF SUPERVISOR | William Farrimond |
| 8. DESCRIPTION OF RESEARCH PROJECT | |

a) Justification.

Specifically, my research will examine the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen, also known as Trevor Rupe. As well as providing a scholarly analysis of the page-to stage process, my thesis will discuss the role of devised theatre in creating biographical and/or documentary drama, especially dramas concerning ‘fringe’ communities.

b) Objectives

My objective is to find out what made Carmen, the individual, a famous New Zealand personality; and queer icon. The result will be an original theatrical performance of Carmen’s life as a high profile transsexual in New Zealand.

I have developed the following main objectives:

- To explore the creative process of solo performance, using a devised theatre approach.
- To examine Carmen's contribution to the queer and transgender community.
- To discuss transgender representation in performance
- To investigate the role of transgendered people in Māori society.

c) Method(s) of information collection and analysis

This research will be largely based on primary data drawn from semi-structured interviews with members of 'today's' Queer community that may or may not have known Carmen, a focus group made up of Carmen's Wellington contemporaries from 1967 to 1979, as well as from the deconstruction of texts such as existing literature on queer performance, Māori performance and solo performance.

It is not the intention of this research to be representative of a specific group's opinion on queer representation in performance; rather it is to collect a range of ideas, thoughts and opinions on the issue in order to engage in the debate.

Semi-Structured interviews

My first method of collecting data will be a series of semi-structured interviews. I hope to hold between 15 and 20 interviews. I will provide each participant with an information sheet (appendix one) of the general areas that I am interested in discussing. This will be given out prior to the commencement of the interview.

The aim of the semi-structured interview is to discuss participant's points of view about transgender representation in performance. I have prepared a schedule of key questions that I would like to cover in the interviews (appendix three) however; I will use this as a guide and let the participants shape the discussion. While there will be questions relating to Carmen in the interviews, the primary aim of the interviews is to discuss transgender representation in performance.

Focus group

My second method of collecting data is a focus group. I hope to hold one focus group of 5 – 8 participants depending on the quality of data gathered from the semi-structured interviews. I will provide each participant with an information sheet (appendix four) of the general areas that I am interested in discussing. This will be given out prior to the commencement of the focus group.

The aim of the focus group is to stimulate discussion and to discuss participant's different points of view. This is particularly important for my topic which deals with people's individual and collective memories of Carmen, and individual opinion's on transgender representation in performance. I have prepared a schedule of key questions that I would like to cover in the focus group (appendix six) however; I will use this as a guide and let the participants shape the discussion. It is important to encourage debate and encourage differing opinions to be heard, contested and accepted.

I will carefully analysis the interviews and the focus group to make visible the issues that are important to the participants. The main themes will be drawn out and will form the main analysis part of my thesis.

Critical discourse analysis.

For my research I will deconstruct texts such as queer performance, solo performance, and Māori theatre in order to uncover and analyse dominant and hidden attitudes towards transgender representation in performance, from both the practitioner's and spectator's point of view.

d) Procedure for recruiting participants and obtaining informed consent

It is my intention to use my existing contacts within Wellington's queer community to recruit participants for my research. I will use these personal contacts to generate further participants who I will approach to take part in my focus group. This is known as snow-ball sampling.

It is my intention to recruit 5 – 8 participants to take part in a focus group. I will also ask them if they can suggest other individual interview participants from their personal contacts. Preference for the focus group will be given to those who knew Carmen, also known as Trevor Rupe, when she resided in Wellington between the years of 1967 and 1979.

I hope to contact participants either by phone, e-mail or face to face. All participants will be provided with copies of information sheets and consent forms.

e) Procedures in which participants will be involved

I will organise a time and place to conduct the focus group that is convenient for participants. All participants will be given an information sheet, consent form and interview schedule / outline. It is expected that the focus group will run for an hour to an hour and a half. As long as all the participants agree, the focus group will be recorded. I will use a schedule of key questions (appendix six) to guide the focus group but, also expect that the focus group will be informal and spontaneous.

Participants in both the interviews and the focus group will be advised that the conversations will be recorded. Participants of the focus group will be advised that they have the right to withdraw if they do not wish to be audio-recorded. The participants also have the right to refuse to answer any question.

f) Provide a copy of any research instruments to be used for, or any guidelines relating to, the collection of information from, relating to, or about people, e.g., questionnaires, interview schedules, structured observation, schedules, topics of questions to be covered in qualitative interviews, lists of types of behaviour to be observed in participant observation.

See appendices

9. PROCEDURES AND THE FRAME FOR STRONGER PERSONAL INFORMATION AND OTHER DATA AND MAINTAINING CONFIDENTIALITY OF PERSONAL INFORMATION.

All information gathered will remain secure at all times. I will be the only person handling the raw data and it will be in my sole possession. All tapes will be destroyed after they have been analysed. Access to information on computer data bases will be protected by private password. This password will be changed regularly and remain confidential to me. Written notes, recordings and printed material will be stored in a locked cupboard in my office at the University of Waikato. All identifying data will be destroyed as soon as possible, non-indentifying data will be kept for a period of five years.

Unless otherwise requested participants will not be identified in my final report and will be protected by pseudonyms. I will ask all participants to keep the information confidential. I will also inform interview participants that I will send transcripts of their interviews to them. I will also inform interview participants that they can withdraw, add or change any comment up to a month after the interview.

This information is included on the consent forms (appendix two). The consent form will also let participants know that the information will be used for the completing the requirements of a Master of Arts.

10. ETHICAL AND LEGAL ISSUES

a) Access to participants.

I will utilise the snowball effect to gain access to potential participants for my focus group. Those that are interested in taking part will be given information about the research and I will arrange a suitable time and place for the focus group. I will also ask them if they know further contacts from their networks that I might be able to approach for individual interviews.

b) Informed Consent.

It is important for participants to be well informed about my research and University ethical approval. I will ensure that all participants are given an information sheet explaining the research and their rights as participants and two copies of the consent form. (one for them to keep and one for my records). I will discuss the purpose of my research and highlight the confidentiality issues and use of pseudonyms. All participants will be given my contact details as well as those of my supervisor should they wish to contact either of us if they have any queries about the research.

c) Potential risks to participants.

The information gathered in my research could possibly be sensitive in nature. Should participants feel uncomfortable at any time during the interviews then they have the right to withdraw any information up to a month after the interview or focus group. I will stress that transcripts of individual interviews will be sent to participants. I will stress to all participants that contributions will remain confidential and that I will ensure anonymity to the best of my ability. All of this information will be covered in the consent forms that will be given out prior to conducting the interviews and the focus group.

d) Publication of findings.

Participants will be made aware that the purpose of the research is to meet the requirements of the Masters of Arts thesis at the University of Waikato. Four copies of the thesis will produced, three in print and one on line. The research may also be used for presentations within the Theatre Studies department. Resulting from this research will be a theatre script, based on a devised approach, and a theatrical

performance to be staged in Wellington. This information will also be included on the consent form.

e) Conflict of Interest.

I do not envisage that there will be any conflict of interest in this research.

f) Intellectual and other property rights.

Participants have the right to withdraw, change or add comments up to a month after the interviews are concluded. They also have the option to ask that certain information is excluded from print.

g) Intention to pay participants.

I do not intend to pay participants but intend to provide light refreshments at the focus group.

h) Any other ethical or legal issues

It is not the intention of this research to judge participant's lifestyle or relationship with the late Carmen Rupe. Rather, I am seeking personal memories and stories as to what endeared the Carmen to so many people and why she is remembered as a queer icon, and Wellington personality. I am also seeking participant's views on how transgender people are represented in performance. Therefore, I will not judge participants on their memories, positive or negative, of the late Carmen Rupe. Nor will I judge participants on their views of transgender representation in performance.

i) The Treaty of Waitangi.

The Treaty of Waitangi is relevant to this research as it will be conducted in New Zealand with Māori Participants.

I believe that Carmen's public story should be regarded as a taonga belonging to both her birth whanau and her queer whanau. It is my intention to conduct this research in accordance with the principles of the Treaty of Waitangi. In particular Article 2 which pertains to Māori control and enjoyment of those resources and taonga that it is their wish to retain. This research will be undertaken with the blessing of Carmen's queer community.

11. ETHICAL STATEMENT

This study will comply with the ethical requirements outlined in the University of Waikato Human Research Ethics Committee Procedures and General Principles.

Applicant's signature:

.....

Signature of Applicant

.....

Date

.....

Signature of Chief Supervisor

.....

Date

Appendix one – Semi-structured interview information sheet

FACULTY OF ARTS AND SOCIAL SCIENCES

THE UNIVERSITY OF WAIKATO

Semi-structured Interview Information Sheet

Theatre and Trans-sexuality: Devised performance as biography.

My name is Elroy Fraser but I am known as Elton Pereiha Hayes. I am of Pare Hāuraki, Pare Waikato decent. I am a professional actor and I am proud to be a Queer Māori artist.

I am also a theatre studies graduate student at the University of Waikato. As part of my Masters thesis I am undertaking research on the life of the late Carmen Rupe, also known as Trevor Rupe, New Zealand's most famous transsexual. The aim of my research is to explore the issue of Theatre and Trans-sexuality: Devised performance as biography. I will focus in particular on the years 1967 to 1979 when she was based in Wellington. A major outcome of my research will be a devised theatrical performance to be performed in Wellington. I am interested in examining stories of Carmen told by the people her knew her best – her friends and contemporaries. Carmen's public story will be explored in the context of transgender representation in performance.

I believe that Carmen's public story should be regarded as a taonga of both her birth whanau and her Queer whanau. It is my intention to conduct this research in accordance with the principles of the Treaty of Waitangi. In particular Article 2 which pertains to Māori control and enjoyment of those resources and taonga that it is their wish to retain. This research will be undertaken with the blessing of Carmen's queer community.

Interviews.

For this research I hope to conduct several interviews. Participation is open to individuals from New Zealand's various Queer communities. Transcripts of individual interviews will be sent to participants.

What are your rights as participants.

If you choose to participate in my research you have the right to:

- Refuse to answer any particular question/s
- Withdraw from the research up to a month after the interview
- Decline to be audio taped and request that the tape be turned off at any time.
- Request that any material be erased.
- Ask any questions at any time during your participation.

Confidentiality.

I will ensure to the best of my ability that all my interviews and discussions remain confidential and that a pseudonym be used in any publications so that you will stay anonymous. All written notes will be kept in a locked cupboard in my office at the University of Waikato. Any information stored on a computer will be accessible through a regularly changed password. Only I will have access to the transcripts and electronic information.

Identifying data will be destroyed as soon as possible, non-identifying data will be kept for a period of five years.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email fass-ethics@waikato.ac.nz, postal address, Faculty of Arts and Social Sciences, Te Kura Kete Aronui, University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240

The results

The results of my research will be used as part of my Masters thesis. As such, four copies of my thesis will be produced. Three hard copies and one accessible on line. The findings may also be used in presentations and journal publications.

What next?

If you would like to take part in my research I will contact you in the next week so we can organise a time to meet. If you have any questions about my research, please feel free to contact me or my supervisor.

Elroy Fraser (aka Elton)

[REDACTED]

[REDACTED]

Dr William Farrimond

[REDACTED]

williamf@waikato.ac.nz

UNIVERSITY OF WAIKATO FACULTY OF ARTS & SOCIAL SCIENCES

Theatre and Trans-sexuality: Devised performance as biography.

Description of project: This research aims to explore the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen Rupe, New Zealand's most famous transsexual, between the years of 1967 and 1979. My thesis will discuss the role of devised theatre in creating biographical and/or documentary drama, especially dramas concerning 'fringe' communities. This research will form the basis for a devised theatre work to be performed in Wellington.

PARTICIPANT CONSENT FORM

Name of person interviewed:

Contact details:

Please complete the following checklist. Tick [✓] the appropriate box for each point.

	YES	NO
I have received a copy of the Information Sheet describing the research project.		
I agree to participate in this interview.		
I understand that I may withdraw my consent until four weeks		

after the interview.		
I understand that I can decline to answer any particular question.		
I understand that I can stop the interview at any time.		
I consent to this interview being audio - recorded.		
I understand that I can ask to have the recorder turned off at any time.		
I wish to remain anonymous. [To be clarified during the interview process.]		
Any questions I have, relating to the research, have been answered to my satisfaction		
I understand that I can ask any further questions about the research that occur to me during my participation.		
I agree that the information I provide can be used for the purposes of the research as outlined in the Information Sheet.		
I understand that I retain ownership of my interview and it is being used in this research with my consent.		
I understand that I will be sent a transcript of my interview.		
I understand that I can add or change any comment up to a month after the interview.		

I will ensure to the best of my ability that all my interviews and so that you will stay anonymous. All written notes will be kept in a locked cupboard in my office at the University of Waikato. Any information stored on a computer will be accessible through a regularly changed password. Only I will have access to the transcripts and electronic information.

Identifying data will be destroyed as soon as possible, non-identifying data will be kept for a period of five years.

“I wish to receive a copy of the findings” YES NO (Please circle your choice)

Participant: _____
(aka Elton Hayes)

Researcher: Elroy Fraser

Signature: _____

Signature: _____

Date: _____

Date : _____

Appendix Three – Semi-structured Interview schedule.

UNIVERSITY OF WAIKATO FACULTY OF ARTS & SOCIAL SCIENCES

Theatre and Trans-sexuality: Devised performance as biography.

Description of project: This research aims to explore the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen Rupe, New Zealand's most famous transsexual, between the years of 1967 and 1979. My thesis will discuss the role of devised theatre in creating biographical and/or documentary drama, especially dramas concerning 'fringe' communities.

This research will form the basis for a devised theatre work to be performed in Wellington.

This schedule outlines some of the topics that I would like to discuss during this interview. You do not have to answer every question. You are welcome to bring up other issues not covered in this schedule. I am hearing your thoughts on a) Carmen Rupe, and b) transgender representation in performance.

1. Did you know Carmen Rupe when she resided in Wellington between the years of 1967 and 1979? If so how? If the answer is no, please go to question 13.

2. Do you have memories of Carmen's International café? If so what are they?

3. Do you have memories of Carmen's Balcony nightclub and café? If so what are they?

4. Do you have a memory of Carmen showing compassion between the years of 1967 and 1979? If so what is it?

5. Do you have a memory of Carmen showing assertiveness between the years of 1967 and 1979? If so what is it?

6. Do you have a memory of Carmen displaying or describing her Māori heritage or culture between the years of 1967 and 1979? If so what is it?

7. Do you have a memory of Carmen describing her dreams and aspirations between the years of 1967 and 1979?

8. What was Carmen's favourite song, or singer between the years of 1967 and 1979?

9. What was Carmen's favourite dance, and her favourite movies between the years of 1967 and 1979?

10. Do you believe that Carmen lived a happy and fulfilled life during the years of 1967 and 1979?

11. Do you have a special memory of Carmen? If so what is it?

12. Have you seen a transgendered person represented in performance? If so how?

13. Do you believe transgendered people are viewed, in general, in a negative or positive light and why?

14. Transgender performance is more empowering than 'day to day' transgender life.

Please explain whether you agree or disagree with the statement above.

15. Transgender performance is by nature 'sexual'.

Please explain whether you agree or disagree with the statement above.

16. Do you believe transgender performance has the ability to educate others? What message do you think should be communicated?

17. Should transgender performance be limited to entertaining and sharing amongst transgender and queer communities only?

18. Do you believe that transgender representation in performance is sometimes misrepresented? If so please explain.

29. In your opinion how do you believe Carmen 'performed' her transgender identity?

Appendix Four – Focus group information sheet

FACULTY OF ARTS AND SOCIAL SCIENCES

THE UNIVERSITY OF WAIKATO

Focus Group Information Sheet

Theatre and Trans-sexuality: Devised performance as biography.

My name is Elroy Fraser but I am known as Elton Pereiha Hayes. I am of Pare Hāuraki, Pare Waikato decent. I am a professional actor and I am proud to be a Queer Māori artist.

I am also a theatre studies graduate student at the University of Waikato. As part of my Master's thesis I am undertaking research on the life of the late Carmen Rupe, also known as Trevor Rupe, New Zealand's most famous transsexual. The aim of my research is to explore the issue of Theatre and Trans-sexuality: Devised performance as biography. I will focus in particular on the years 1967 to 1979 when she was based in Wellington. A major outcome of my research will be a devised theatrical performance to be staged in Wellington. I am interested in examining the stories of Carmen told by the people her knew her best – her friends and contemporaries. Carmen's public story will be explored in the context of transgender representation in performance.

I believe that Carmen's public story should be regarded as a taonga of both her birth whanau and her Queer whanau. It is my intention to conduct this research in accordance with the principles of the Treaty of Waitangi. In particular Article 2 which pertains to Māori control and enjoyment of those resources and taonga that it is their wish to retain. This research will be undertaken with the blessing of Carmen's queer community.

Focus group.

For this research I will conduct a focus group. This will be more like an informal discussion between 5 – 8 people where you can offer your views about a topic and also hear what others have to say. The focus group will take approximately one and a half hours.

What are your rights as participants.

If you choose to participate in my research you have the right to:

- Refuse to answer any particular question/s
- Withdraw from the research up to a month after the focus group.
- Ask any questions at any time during your participation.

Confidentiality.

I will ensure to the best of my ability that all my interviews and discussions remain confidential and that a pseudonym be used in any publications so that you will stay anonymous. All written notes will be kept in a locked cupboard in my office at the University of Waikato. Any information stored on a computer will be accessible through a regularly changed password. Only I will have access to the transcripts and electronic information.

Identifying data will be destroyed as soon as possible, non-identifying data will be kept for a period of five years.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email fass-ethics@waikato.ac.nz, postal address, Faculty of Arts and Social Sciences, Te Kura Kete Aronui, University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240

The results

The results of my research will be used as part of my Master's thesis. As such, four copies of my thesis will be produced. Three hard copies and one accessible on line. The findings may also be used in presentations and journal publications.

What next?

If you would like to take part in my research I will contact you in the next week so we can organise a time to meet. If you have any questions about my research, please feel free to contact me or my supervisor.

Elroy Fraser (aka Elton)

[REDACTED]

[REDACTED]

Dr William Farrimond

[REDACTED]

[REDACTED]

Appendix five – consent form – Focus group.

UNIVERSITY OF WAIKATO FACULTY OF ARTS & SOCIAL SCIENCES

Theatre and Trans-sexuality: Devised performance as biography.

Description of project: This research aims to explore the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen Rupe, New Zealand's most famous transsexual, between the years of 1967 and 1979. My thesis will discuss the role of devised theatre in creating biographical and/or documentary drama, especially dramas concerning 'fringe' communities.

This research will form the basis for a devised theatre work to be performed in Wellington.

PARTICIPANT CONSENT FORM

Name of person

interviewed: _____

Contact details:

Please complete the following checklist. Tick [✓] the appropriate box for each point.

	YES	NO
I have received a copy of the Information Sheet describing the research project.		
I agree to participate in this focus group.		
I understand that I may withdraw my consent until four weeks after the focus group.		

I understand that I can decline to answer or partake in any particular discussion question.		
I wish to remain anonymous. [To be clarified during the focus group process.]		
Any questions I have, relating to the research, have been answered to my satisfaction.		
I understand that I can ask any further questions about the research that occurs to me during my participation.		
I agree that the information I provide can be used for the purposes of the research as outlined in the Information Sheet.		
I understand that confidentiality assurances have been outlined on the information page to protect me.		

I will ensure to the best of my ability that all my interviews and so that you will stay anonymous. All written notes will be kept in a locked cupboard in my office at the University of Waikato. Any information stored on a computer will be accessible through a regularly changed password. Only I will have access to the transcripts and electronic information.

Identifying data will be destroyed as soon as possible, non-indentifying data will be kept for a period of five years.

Participant: _____
(aka Elton Hayes)

Researcher: Elroy Fraser

Signature: _____

Signature: _____

Date: _____

Date : _____

“I wish to receive a copy of the findings” YES NO (Please circle your choice)

Appendix six – Focus group schedule.

UNIVERSITY OF WAIKATO FACULTY OF ARTS & SOCIAL SCIENCES

Theatre and Trans-sexuality: Devised performance as biography.

Description of project: This research aims to explore the creative process, using a devised theatre approach, to produce an original theatrical performance based on the life of Carmen Rupe, New Zealand's most famous transsexual, between the years of 1967 and 1979. My thesis will discuss the role of devised theatre in creating biographical and/or documentary drama, especially dramas concerning 'fringe' communities. This research will form the basis for a devised theatre work to be performed in Wellington.

This schedule outlines some of the topics that I would like to discuss during this focus group. You do not have to answer every question. You are welcome to bring up other issues not covered in this schedule. I am hearing your thoughts on a) Carmen Rupe, and b) transgender representation in performance.

1. Did you know Carmen Rupe when she resided in Wellington between the years of 1967 and 1979? If so how?

2. Do you have memories of Carmen's International café? If so what are they?

3. Do you have memories of Carmen's Balcony nightclub and café? If so what are they?

4. Do you have a memory of Carmen showing compassion between the years of 1967 and 1979? If so what is it?

5. Do you have a memory of Carmen showing assertiveness between the years of 1967 and 1979? If so what is it?

6. Do you have a memory of Carmen displaying or describing her Māori heritage or culture between the years of 1967 and 1979? If so what is it?

7. Do you have a memory of Carmen describing her dreams and aspirations, specifically between the years of 1967 and 1979?

8. What was Carmen's favourite song, or singer between the years of 1967 and 1979?

9. What was Carmen's favourite dance, and her favourite movies between the years of 1967 and 1979?

10. Do you believe that Carmen lived a happy and fulfilled life during the years of 1967 and 1979?

11. Do you have a special memory of Carmen? If so what is it?

12. Have you seen a transgendered person represented in performance? If so how?

13. Do you believe transgendered people are viewed, in general, in a negative or positive light and why?

14. Transgender performance is more empowering than 'day to day' transgender life?

Please explain whether you agree or disagree with the statement above.

15. Transgender performance is by nature 'sexual'.

Please explain whether you agree or disagree with the statement above.

16. Do you believe transgender performance has the ability to educate others? What message do you think should be communicated?

17. Should transgender performance be limited to entertaining and sharing amongst transgender and queer communities only?

18. Do you believe that transgender representation I performance is sometimes misrepresented? If so please explain.

29. In your opinion how do you believe Carmen 'performed' her transgender identity?

Appendix 3:

Production Journal

Covering all aspects of the performance composition process and the performance season.

March to September 2012

March 15

I am blown away every time I read an article or a blog about Carmen. People have such fond memories of her. Today I met a lady in town. We started talking and before long conversation turned to Carmen. The woman's face lit up. She had never met Carmen, but she had vivid memories of her.

NEW ZEALAND DAILY NEWS

Out Games Daily News

International News

Features

Entertainment

Television

Movies

Events

Performance

Books

Music

Our Communities

Health & HIV

Safe Sex

HIV

Living Well

Politics and Religion

Comment

Features

People

Hall of Fame

Community

True Stories

Civil Unions

NZ Writing

Ask Our Expert

Worth Checking Out

Search

News and Articles

Go

All Categories


6.25am: Carmen Rupe, legend, dies in Sydney

Posted in: New Zealand Daily News

By GayNZ.com Daily News staff - 15th December 2011


Email this article

Printer friendly page



6.25am: Transgender goddess and glbt community icon Carmen Rupe has died in Sydney, aged 75, from kidney failure following months of poor health.

Carmen had suffered a fall and subsequently underwent hip surgery earlier this year but never retained her vigour after a series of return visits to hospital. "Even as recently as Monday night she was lucid and coherent and had a strong will to live," says close friend and guardian Jurgen Hoffman. But since her fall her mood and outlook had been adversely affected. "She had put on some weight but overall her health has been in a downward spiral throughout the year," says Hoffman.



PRIDE FESTIVAL
EVENTS

Feb 9th - KIWIFIST


Feb 20th - Incognito
masks and hoods night

hook up tonight at
LATESHIFT

NZ'S
BIGGEST
BUSIEST
HORNIEST
CRUISE
CLUB!

25 DUNDONALD
CENTRAL
AUCKLAND

LATESHIFT.CO.NZ



AUCKLAND
JACKS &

126

The word 'icon' does not quite encompass New Zealand's most-loved tranny, who over her 75 years achieved everything from belly dancing with a snake in Kings Cross to running for Mayor of Wellington.

Born into a family of 13 children in 1935 on a Taumarunui farm as Trevor Rupe, Carmen-to-be was dressing in his mother's clothing at age 11. As soon as he could leave school Rupe headed to Auckland and Wellington and experimented with drag performances while doing compulsory military training and working as a nurse and waiter, before everything changed when she arrived in Sydney's Kings Cross in the late 50s.

In was then that she took the name Carmen from Dorothy Dandridge's character in the movie *Carmen Jones* and Australia's first ever Maori drag performer vowed to give up men's clothes forever. She took to dabbling with snakes onstage and dancing the hula. She got a breast job and started working as a prostitute as well. In 1963 she joined the famous Les Girls revue.

"The police were very, very heavy," Carmen recalled in an 2006 interview with the *New Zealand Herald*. "They hated gay people. They hated drag queens and they hated lesbians. They used to take us into the police station and give us a hiding and beat us up. I was locked up in Long Bay prison about a dozen times. But it made me a stronger person today."

Carmen was arrested during a trip home, when she was in a car with a man, but the case was thrown out in court because in New Zealand, unlike Australia, there was no law against men dressing in women's clothes.

In 1968 she returned to live in New Zealand and became an entrepreneur, opening several businesses including her flamboyant and famed Wellington venue Carmen's International Coffee Lounge, where customers could get something hot in a cup downstairs and receive the same in a bed upstairs.



The Affinity Rainbow Community Liaison and Training Team can help you navigate the mental health system and support you on your journey.

We also upskill people working in mental health to provide the best service to our communities.

Contact Michael or Joey
09 531 4040
or
027 703 7330

March 28

I'm in Wellington for the week and I came across this article in the local rag. It has really started me thinking about what message I want my performance to communicate. I am about queer theatre, and being specific about my target demographic. To be honest it's quite daunting.

16 Citylife

Wednesday, March 28, 2012

Transition in portrayal needed

Trish Plunket
■ Massey journalism student

From tampon ads to newspaper columns, media representation of transgender people must change, say transgender activists.

After showering prominent feminist writer Germaine Greer with glitter as she conducted a book signing at the Embassy Theatre on March 14, activist group The Queer Avengers held a panel at Auvi House in Wellington to discuss the ways transgender people are shown on TV and in print and why it needs to change.

Ms Greer has a history of outing transgender women and has called them a "ghastly parody."

At the beginning of the year tampon company Libra pulled an advert which shows two women, one of them transgender, competing to see who's the better woman, after complaints that the ad was transphobic in its implication that only real women menstruate.

More recently Rosemary McLusd wrote a column, published in the *Dominion Post*, in which she called transgender man "Thomas Beattie 'he/she'" and declared that he was a woman.

It is this kind of language that is targeted as outdated and offensive by the three panelists.

"The media still focuses on 'who we used to be' and 'what we are' and almost a 'how dare they?'" says Brooklyne Kennedy.

Mrs Kennedy says the demands of transgender people to the media are simple — to use the names and pronouns they provide, to avoid offensive terminology like "tranny", and to leave the past alone.

The panel states there is no reason why birth names should be published, or that a person's status as transgender needs to be focused on.

They point out that for many people their transition was an event in their medical histories, and transgender people should be under no more obligation to



DEPICTION: Media representation of transgender people needs to change, say activists.

Photo: Andrew Bewellack / CC BY-NC-SA 4.0

disclose those histories than anyone else.

Panelist Ashley Stewart was fired from her job in a "masculine industry" after she came out.

Sensationalising stories about transgender people contributed to them being seen as different and freakish.

There is no reason, says Mrs Kennedy, that a transgender person getting married should be considered news, when any other couple is not.

Despite this, all three felt that attitudes in society were getting better.

Shelley Howard says she has come to realise the looks she gets in shops are "not so much looks of bigotry or judgement... but looks of confusion".

She now feels pleased that people, especially young people, just ignore her.

Young people especially are less homophobic and transphobic, and more willing to challenge some of their preconceptions, the panelists agree.

127

March 29

As a child of the 80's, I grew up with incredibly strong female icons. I have been reading about queer theatre and the influence of icons and in many ways, in a modern context, I suppose it started with Mae West. Of course there were other female icons of the time, but it was Mae West who bridged the gap, and reached out to her queer audience. Now I know there was nothing queer about it – she had been immersed in the community from dot!

Mae West, the popular actress/playwright known for her sexually suggestive style, performed her play Sex on stage. She and the rest of the cast were arrested. Later she attempted to bring to Broadway her play The Drag, which concerned a group of cross-dressers attending a costume ball. Although preview performances were staged in the tri-state area surrounding New York city, the New York society for the Suppression of Vice threatened to ban the play if West tried to open the play in the city itself. (Ferris. 1993. P, 109)

Now I'm back in Hamilton, I had better form a plan of attack, and I guess it starts with the library, although I am keen to apply to the ethic's board as soon as possible. At the moment I'm thinking of the term: Theatre as biography (Actually, William suggested it the other day after I passed some idea's by him, I like it).

List of on-site resources at the University of Waikato Library

Date: March 29, 2012

No.	Title	Details	Location
1	<p>Out on stage : lesbian and gay theatre in the twentieth century / Alan Sinfield.</p> <p>Bibliographic Record Display</p> <p>Library: University of Waikato Catalogue</p>	<p>Title: Out on stage : lesbian and gay theatre in the twentieth century / Alan Sinfield.</p> <p>Main Author: Sinfield, Alan. Publisher: New Haven: Yale University Press, [1995]. ISBN: 0300081022 (alk. paper) Description: xviii, 407 p. : 24 cm.</p>	<p>Library: University of Waikato</p> <p>Location: Off campus storage. Request item</p> <p>Call Number: PR739.H6S556 1995</p> <p>Number of items: 1</p> <p>Status: Available</p>
2	Theatre & sexuality / Jill Dolan.	<p>Author: Dolan, Jill, 1957- Date: 2010</p>	<p>Call Number: PN1590 .G39D65 2010</p> <p>available, Central Library, Level 3 Books</p>
3	<p>Homosexualities in the English theatre: from Lily to Wilde / John Franceschina.</p>	<p>Author: Franceschina, John Charles, 1947- Date: 1997</p>	<p>Call Number: PR635.H6F73 1997</p> <p>available, Off campus storage. Request item</p> <p>Call Number: PN1692.P53 2007</p> <p>available, Central Library, Level 3 Books</p>
4	Play within the play: the performance of meta-theatre and self-reflection / edited by Gerhard Fischer, Bernhard Greiner.	<p>Author:</p> <p>Date: 2007</p>	<p>available, Off campus storage. Request item</p> <p>Call Number: PN1692.P53 2007</p> <p>available, Central Library, Level 3 Books</p>
5	Presence and desire: essays on gender, sexuality, performance / Jill Dolan.	<p>Author: Dolan, Jill, 1957- Date: 1993</p>	<p>Call Number: PN2270.F45D65 1993</p> <p>available, Central Library, Level 3 Books</p>
6	Kabuki reader: history and performance / Samuel L. Leiter, editor.	<p>Author:</p> <p>Date: 2002</p>	<p>Call Number: PN2924.S.K3K33 2002</p> <p>available, Central Library, Level 3 Books</p>
7	<p>Not magic but work: an ethnographic account of a rehearsal process / Gay McAuley.</p> <p>Rousseau in drag: deconstructing gender / Rosanne Terese Kennedy.</p>	<p>Author: McAuley, Gay. Date: 2012 Author: Kennedy, Rosanne Terese. Date: 2012 Electronic Access - check record for details and link</p>	<p>multiple copies - check record for details</p>
8	From diggers to drag queens: configurations of Australian national identity / by Fiona	<p>Author: Nicoll, Fiona Jean. Date: 2001</p>	<p>Call Number: DU12L.N53 2001</p>

	since early modern times / Michael G. Păuleț .	Date: 2009	
29	Sex change, social change [electronic resource] : reflections on identity, institutions, and imperialism / Viviane Namaste.	Author: Namaste, Viviane K. Date: 2011	Electronic Access - check record for details and link
30	Companion to lesbian, gay, bisexual, transgender, and queer studies [electronic resource] / edited by George E. Haggerty and Molly McGarry.	Author: Date: 2007	Electronic Access - check record for details and link
31	Debates in transgender, queer, and feminist theory [electronic resource] : contested sites / by Patricia Elliot.	Author: Elliot, Patricia. Date: 2010	Electronic Access - check record for details and link

List of on-site resources at the University of Waikato Library. Date: March 29, 2012			
19	Gender outlaws: the next generation / (edited by) Kate Bornstein and S. Bear Bergman.	Author: Date: 2010	Call Number: HQ77.9 .G39 2010 available. Education Library Main Collection
20	Adventures of Precilla, queen of the desert [Videoscording].	Author: Date: 2006	Call Number: PN1997.2 .A39 2006 available. Waikato Pathways College: DVD
21	Some like it hot [Videoscording].	Author: Date: 2000	Call Number: PN1997 .S6362 2000 multiple copies - check record for details. Waikato Pathways College: Video
22	Paris is burning [Videoscording].	Author: Date: 1990	Call Number: HQ76.2.U53N535 available. Off campus storage. Request item
23	Migrating genders: westernisation, migration, and Samoan fa'afafine / Johanna Schmidt.	Author: Schmidt, Johanna. Date: 2010	Call Number: HQ77.9 .S45 2010 available. Central Library, NZ Collection, Level 4
24	Transgender studies reader / edited by Susan Stryker and Stephen Whittle.	Author: Date: 2006	NZ Collection, Level 4 Call Number: HQ77.9 .I72 2006 no copies currently available - check record for details. Central Library, Law Library, Level 4
25	Mama's house, Mexico City [electronic resource] : on transvestites, queens, and machos / Annick Prieur.	Author: Prieur, Annick. Date: 1998	Electronic Access - check record for details and link
26	Transgender history / Susan Stryker.	Author: Stryker, Susan. Date: 2008	Call Number: HQ77.9 .S77 2008 available. Central Library, Level 3 Books

List of on-site resources at the University of Waikato Library. Date: March 29, 2012			
9	Adjusting the twinset: gender identity, camp and drag in a New Zealand television comedy / by Nerina Bennett.	Author: Bennett, Nerina. Date: 2000	available. Central Library, Level 3 Books Call Number: PN1992.77.D6B45 2000 available. Storage: Theses. Request item Call Number: HQ77.A25 1979 available. Off campus storage. Request item Call Number: PN2039.N45 1994
10	Dressing up: transvestism and drag: the history of an obsession / Peter Ackroyd.	Author: Ackroyd, Peter. Date: 1979	Call Number: HQ77.9.E39 1996 available. Central Library, Level 3 Books
11	Negotiating performance: gender, sexuality, and theatricality in Latin/o America / Diana Taylor and Juan Villegas, editors.	Author: Date: 1995	Call Number: HQ77.9.E39 1996 available. Central Library, Level 3 Books
12	Blending genders: social aspects of cross-dressing and sex changing / edited by Richard Ekins and David King.	Author: Ekins, Richard. Date: 1996	Call Number: HQ77.9.E39 1996 available. Central Library, Level 3 Books
13	Out in culture: gay, lesbian, and queer essays on popular culture / edited by Corey K. Creekmur and Alexander Doty.	Author: Date: 1995	Call Number: HQ77.9.E39 1996 available. Central Library, Level 3 Books
14	Crossing the stage: controversies on cross-dressing / edited by Leslie Ferris.	Author: Date: 1993	Call Number: HQ77.9.E39 1996 available. Central Library, Level 3 Books
15	Cross dressing: sex, and gender / Vern L. Bullough and Bonnie Bullough.	Author: Bullough, Vern L. Date: 1993	Call Number: HQ77.878 1993 available. Central Library, Level 3 Books
16	Negotiating lesbian & gay subjects / edited by Monica Boreham and Richard Henke.	Author: Date: 1995	Call Number: HQ76.25.N44 1995 available. Central Library, Level 3 Books
17	Transgender 101: a simple guide to a complex issue / Nicholas M. Teich; foreword by Jamison Green.	Author: Teich, Nicholas M. Date: 2012	Call Number: HQ77.9 .T45 2012 available. Central Library, Level 3 Books
18	Time binds [electronic resource] : queer temporities, queer histories / Elizabeth Freeman.	Author: Freeman, Elizabeth. Date: 2010	Electronic Access - check record for details and link

Why this Project for my Masters

Inspiration

At acting school ‘neutrality’ was the name of the game. It was solid advice for young queer actors entering the profession, a lesson easier for some than others. Not long after graduating, to my surprise, I was cast in an American television series, an adaptation of the lost world. Donning a loin cloth and not much else my jungle prince Niko, would stalk the jungle in search of attractive human females. He could even invade their dreams and seduce the fairer sex with his jungle manliness, or at least that’s how the script read. A more comfortable fit presented itself on my return to New Zealand. I was cast in my third production for the Court Theatre, this time as ‘Titti-anna’ queen of the fairies, a titillating drag queen in the modern fairy-tale comedy Kiwifruits. I adapted the character to more of a Maori princess, camped it up to the hilt and the play became such a success that when it was produced by other companies I was contracted for a further two seasons. The following year when the Court Theatre commissioned Kiwifruits 2, I was more than happy to strut my stuff once again. It was with some irony that while yours truly appeared on the front cover of the gay newspaper express in all my drag glory, at that time, the only so called ‘drag queen’s’ I knew of was Australian based Carmen Rupe, and New Zealand’s only transsexual M.P. Georgina Beyers. Of course I had witnessed some very talented drag performances at various gay bars, but all I knew of the performers was that life appeared to be one big gay party. One night during my third Kiwifruits season, I was informed that Georgina Beyers was in the audience, I couldn’t resist a discreet peek. There she was, looking surprisingly solitary and somewhat conservative amongst a sea of ‘straights’, the same type of entertainment hungry straights that packed the auditorium show after show. That night after the show I thought about the idea of Queer theatre for the first time. Many unconvincing straight roles later I eventually came to the conclusion that I didn’t want to be an actor anymore. Then in 2012 when Carmen Rupe passed away in Australia something struck a chord. During her life she had been a male prostitute, a female impersonator, an exotic dancer, a famous drag queen, New Zealand’s number one transsexual, a madam of her own brothel and a strip club owner. She had also taken the lead role in the most entertaining public office elections ever staged in New Zealand. Yet at the heart of it all what people remembered Carmen for most was her generosity of spirit and caring nature. Carmen

was the real deal. As I recalled my Kiwifruits exploits years earlier I felt like a real fraud. As an actor I played my part with integrity, my Titianna was a three dimensional character, by comedy standards anyway. But how much more powerful, meaningful would it be to write a queer play, with a queer character, for a queer audience. As a transsexual woman Carmen Rupe performed femininity with integrity and mana on a daily basis and inspired numerous others to contribute to New Zealand's queer stage.

March 30

I'm tossing up between two idea's, I could go the fun way and devise a cabaret (I like this idea because if successful I could tour the festivals? Or I could think about this idea of theatre as biography. But I know that would require an enormous amount of detailed work, and I have always been a fan of artistic licence, so at the moment cabaret is certainly more appealing. I have been reading Carmen's autobiography, I get the feeling she wanted to develop her singing voice for performance – this could be the cabaret angle.




[Home](#)
[News](#)
[Community](#)
[Opinion](#)
[Lifestyle](#)
[Features](#)
[Scene](#)

National News

Transgender icon Carmen rupe dies

Posted on 15 December 2011. Tags: [carmen rupe](#), [obituaries](#)

Today we farewell one of the GLBT community's pioneers – transgender icon Carmen Rupe.

75-year-old Carmen passed away this morning in St Vincent's hospital in Sydney from kidney failure. Carmen had been in and out of hospital many times this year after suffering from a fall.

Carmen will be remembered as New Zealand's first iconic drag queen. After dabbling in drag in New Zealand in the 1950s, Carmen moved to Sydney in 1959, where she started dressing in women's clothes and performing drag, vowing never to wear men's clothes again.

In the 1950s and 60s, Carmen waited tables by day and worked the streets by night, saving her money to buy her own place. People like Carmen had to be tough in the pre-law reform days. Sydney police would pick transsexual sex workers off the streets, take them to the police station, hose them down and beat them. By the late '90s, Carmen was the only surviving transsexual prostitute from that era.

In 1968, she came back to New Zealand, where she opened the famous Carmen's International Coffee Lounge, a sexually tolerant place where GLBT people would meet for tea, coffee and so much more.



downundergear

CLICK HERE TO VIEW THE FULL RANGE!

A great smile is something we all deserve...

HIV+

Support & Services

PHOTOBOOTH AUCKLAND

PHOTOBOOTH AUCKLAND

0800 272 993

SWITCH

DAD

I have accommodated most of [REDACTED] requests, except for August 9 and 10

The only change to my earlier 'unconfirmed schedule' is that I have moved my rehearsal start date back to May 22nd

As my play deals with Wellington history, there is still a chance that I may relocate my rehearsals and the performance to Wellington. William has given me the ok. This move would free up August 9 and 10 for [REDACTED]. However, I will not know for at least a month.

It was not possible to confirm these dates earlier as I have been working through the logistics with my wellington venue.

May. Elton's rehearsals start Tuesday 22 May

Tuesday 5-7
Wednesday 5-7
Thursday 5-9
Friday 5-9
Saturday 5-9

June

Tuesday 5-7
Wednesday 5-7
Thursday 5-9
Friday 5-9
Saturday 5-9

July Tuesday 3rd - Friday 14th July

Tuesday 5-7
Wednesday 5-7
Thursday 5-9
Friday 5-9
Saturday 5-9

July Tuesday 17th - Saturday 4th August

Tuesday 5-7
Wednesday 5-7
Thursday 5-7
Friday 5-7
Saturday 5-9

August Thursday 9th: Elton's Dress all day
August Friday 10th: Elton Performs

Many thanks,

All the best for your rehearsals.

Elton.

[Quoted text hidden]

Hit a bit of a wall really. I still don't have a solid concept, I don't have any rehearsal bookings confirmed, I don't know if I need to hold rehearsals because I don't know how many people are going to be in the play. Perhaps I should just hold off until I have ethical approval.

Philosophy Programme
School of Social Sciences
Faculty of Arts and Social
Sciences
Te Kura Kate Aronui
The University of Waikato
Private Bag 3105
Hamilton 3240
New Zealand

Phone: 051 330 9000
E-mail: philosophy@waikato.ac.nz
www.waikato.ac.nz



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Elroy Fraser
Dr William Farrimond

Theatre Studies Programme
School of Arts

30 March 2013

Dear Elroy

Re: FS2012-29 Theatre and Trans-sexuality: Devised performances as biography

Thank you for submitting an application to the FASS Human Research Ethics Committee. Members of the Committee have reviewed your application and we would like you to revise it to address certain concerns we have about it.

1. Although you say you will conduct semi-structured interviews there is no clear statement of who is to be interviewed or how many interviews you will do. Are these the same people who will take part in the focus groups?
2. It is not entirely clear about the numbers and make-up of the focus groups. Your first statement is that there will be 2-4 focus groups of 5-8 participants. Does that mean in each group there will be 5-8 participants or does that mean up to 8 participants will be involved altogether? Further down the page it is stated that: 'it is my intention to recruit 8-10 participants to take part in a focus group'. Does that mean there will be one focus with 8-10 people participating?
3. There is some confusion over participant rights and this should be addressed by providing separate Information Sheets and Consent Forms for interviews and focus groups. A focus group has to be recorded because it is virtually impossible for a researcher to take notes while running the group. Interviewees, on the other hand, can have the option to decline being recorded.
4. It is not a good idea to remove questions from the interview schedule. Participants have the right to refuse to answer any particular question and that is as far as it need go.
5. You haven't said how long you will keep the data you collect. While identifying data should be destroyed as soon as possible, non-identifying data should be kept for at least five years.
6. You state that participants can add or change any comment up to a month after the interview but there is no indication of how they will be aware of the information they have offered as you don't appear to be going to send transcripts of their interviews to them. Again, the focus groups and the interviews should be treated separately. Normally, transcripts of focus groups are not made available but those of interviews are.
7. All participants should give written consent or not participate. There does not seem to be any reason for waiving the requirement for written consent.
8. Given the subject of this research we think that the information you collect could well be sensitive. You cannot know in advance what your participants might say and how it will affect those close to Carmen. We recommend you discuss this with your supervisor.
9. The Treaty of Waitangi is relevant to any research conducted in New Zealand and particularly in research with Maori participants. The principles of the Treaty should inform your research and we'd like to see you think about this a little further.

10. You will need separate Information Sheets and Consent Forms for the interviews and the focus groups, with the correct information and rights for each. At the moment, your Information Sheet contains a number of items that should be corrected.
 - a. The Ethics Committee does not need to be in the heading.
 - b. Carmen's name is spelt incorrectly in one place in the introduction
 - c. You have written 'fake pseudonym' when it should just be 'pseudonym'. Unless you are sure that your participants won't know what a pseudonym is you should not put '(fake name)'.
 - d. The option to receive a copy of the findings should be on the Consent Form, not the Information Sheet, which they will be keeping.
11. In a separate Information Sheet for the focus groups you should advise them of the limits to confidentiality in that forum so that they can make an informed decision about what to disclose.
12. On the Consent Form for the interviews the dates in the description of the project are incorrect.
13. The focus group schedule seems to be doubling as a Consent Form but the bullet list of rights is incorrect and there is no description of the project or mention of confidentiality. A separate Consent Form should be used and the schedule of questions provided independently.

If you could work through these points with your supervisor and submit the revised application to me I will get back to you without delay regarding formal ethical approval.

Kind regards,

Chair
Faculty of Arts and Social Sciences Human Research Ethics Committee.

Maps Play YouTube News Gmail Drive Calendar More

FS2012-29 Approval [Index](#)

to Mr. William, Pauls

Dear Eray

attached is a letter from me giving you formal ethical approval for your research, I will put a signed copy in the internal mail.

Regards

FS2012-29 Eray Fraser Final Approval.docx
 287K View Download

Elton Pereira Hayes

Dear [redacted]

Thank you for your e-mail regarding my ethical approval. I have taken your advice regarding the right of participants in the fo-
 very difficult for me to expose such material.

Please find attached a revised application form for your records.

Many thanks,

Eray Fraser

Ethics_Application_Form.docx
 142K View Download

[Click here to Reply or Forward](#)

The New Samsung Galaxy S4
 Buy the Galaxy S4 First On Telekom™ \$0 Upfront at \$129 on 24 Month Plan

One of my favourite exhibitions is Telling Tales, and I visit the Museum of Wellington city and Sea every time I'm in Wellington. The exhibition is a time line of Wellington throughout the twentieth century and Carmen is represented.



**MUSEUM
OF WELLINGTON
CITY & SEA**

NEWS
ISSUE 12 MAY 2005

INSIDE



Page 4
New
acquisition



Page 5
Upcoming
exhibition



Page 6
Making a
Difference

Press Pass
 '...the home of the Museum of Wellington City & Sea, where I go to feel virtuous, expecting just a stuffy city museum. Wrong! The museum presents three floors of creatively presented information.... Many faceted and much more modern than I'd expected, the museum is full of culture and history.'
Endless Vacation, USA



Telling Tales

When Carmen, a transsexual queen of Wellington's nightlife, stood for mayor in 1977 the elections came alive.

The Museum has been closed for part of this month to allow the installation of *Telling Tales - Wellington's 20th century*, a new permanent gallery taking up most of the ground floor. The official opening is Saturday May 28, with Carmen in attendance, while a special opening event for The Foundations Club members will be held on Tuesday June 14 (see back page for details).

A giant timeline now curves around the wall of the gallery, with a story, image and associated display of items for each year of the 20th century.

The zoo's first lion, King Dick, is there along with a 1903 Peugeot called Bebe (one of the first cars registered in the city), early film footage of the dolphin Pelorus Jack in Cook Strait, a replica of the Crown Jewels and one of the original bells from Old St Paul's.

The stories themselves include the arrival of Polish refugee children in 1944, the Waterfront Strike of 1951 and the last rugby game at Athletic Park in 1999. The exhibition also contains a display of clothing styles throughout the century.

continued on page 2

Museum of Wellington City & Sea

Newsletter • May 2005

FOR USE AS REFERENCE FOR:
DRESS DESIGN, ICONIC 'LOOK'
+ MAKE-UP. 12/05/2012

*Indication
of Carmen
Wright's: Margaret
Stet.*



Project: Carmen | 3
Photos re: design and make up

NOTE: HAIR STYLE CHANGED LITTLE OVER
THE YEARS.



12/05/2012



Project: Carmen | 4
Photos re: design and make up

NOTE: LOW CUT DRESS LINE.
Australian *Carmen*
AUSTRALIAN CARMEN IMPERSONATOR
Inspector
FOR USE AS REFERENCE FOR
DRESS DESIGN, ICONIC 'LOOK', +
MAKE UP.

It is decided – I am moving to Wellington. I have a concept for a play that is also kind of a cabaret show. I will perform it at the Museum of Wellington City & Sea...and at the moment it is called Carmen – Up, down or sideways? I love this title because while it refers to the secret, coded signals with tea cups, it also could be taken to mean a variety of things.

Carmen Play – Up down or sideways?

Production meeting.

Wellington Museum of City & Sea

Thursday 23.05.2011

██████████

Elton Pereiha Hayes

Project: Carmen – Up, down or sideways?

Carmen was New Zealand's most famous transsexual. Prostitute, café and nightclub owner, entertainer, prisoner, brothel owner, and mayoral candidate there was nothing she didn't try her hand at. *Carmen – Up, down or sideways* (working title) tells the intriguing and hilarious story of Carmen's many Wellington adventures. This one 'man' show is a devised play that explores transgender representation in performance and honours the life of Carmen Rupe who for many will always be remembered as the first lady of Wellington.

Minutes from meeting.

██████████ and Elton discuss dates; these dates were suggested and have been confirmed by ██████████ – visitor experience manager.

Dates:

- Dress Rehearsal Friday 31st August
- Performance Saturday 01st September 2pm
- Performance Saturday 01st September 7.30pm

Exhibition galley:

- The exhibition gallery will be cleared by Thursday 30th August
- Pack-in, technical run and dress rehearsal Friday 31st August
- Side walls remain (feature curves)

- Interpretive panels will be removed, voids filled with orange Perspex

Elton and [REDACTED] agree to all of the above, although [REDACTED] will enquire whether it is possible to pack in and pack out during Museum working hours. The central curves on the exhibition room's temporary walls will be removed and panels installed to replace the interpretation text. There will now be a variety of retro colours – by chance this will fit in with Elton's 1960's/1970's vibe. As the current exhibition will not be travelling, a production meeting will be held next week, and it may be possible for me to request that some exhibition components remain for my set.

Advertising:

- Posters – covered by the University of Waikato

Elton will now work to a personal deadline of 31st July.
Elton will forward design info to William for approval

- Inclusion in Museum Public programmes brochures

It is unclear at this stage whether the Museum will have a new brochure for the spring season. However, if it does, inclusion is guaranteed - as is the 'what's on' board at the Museum entrance. The Museum will also distribute posters to key sites if required. The play will also be advertised on the Museum's website, as part of the 'taster season'.

Additional Assistance:

- There is a possibility of borrowing Capital E's sound desk and speakers. (The Museum has borrowed this equipment in the past re: public programmes). Assurance would be given that only experience technician would operate the desk

[REDACTED] will look into this. She has also offered the Museum's lighting. Elton will talk further with the Museum technician at the production meeting.

Box Office

- Koha.

Special considerations

- Security guard: Friday 31st August

██████ says this should not be an issue. Museum will pay for all staff costs.

- Copyright Issues re: Carmen's image (*Telling Tales* exhibition) for public programme brochures.

██████ will investigate as to which image/s the Museum can use, if required by Elton.

Elton and ██████ raised the idea of offering complimentary beverages and finger foods in the style of Carmen's International Coffee Lounge.

██████ will investigate the general feeling from staff re: offering beverages before the show in the exhibition space.

At this stage all the Museum requires from Elton is a synopsis of the play and a brief bio

End of Meeting.

More Add-ons ▾

Posted in: [New Zealand Daily News](#)
By [GayNZ.com Daily News staff](#) - 15th December 2011

[Email this article](#) 
[Printer friendly page](#) 


8.20am: Two of the late Carmen Rupe's original staff members from her Vivian Street, Wellington, days are remembering Carmen as a mix of humble, bold, naïve, gracious and fun.

Carmen, 75, died in Sydney at a quarter to six this morning NZ time following a prolonged decline since she fell early this year and underwent a series of hip operations.

"She was a forerunner, she was making the statement about sexuality before you could make a statement like that... she was challenging to middle New Zealand," says Wayne Otter who, as Ella, was one of the first staff at the legendary Carmen's International Coffee Lounge which opened in the late 1960s. "She was one of the first to declare that she was here and she wasn't going to hide. And in the end I think she had most people's respect. Maybe grudging respect, but respect none the less. People could look at her and think 'Well, maybe people like that aren't so bad after all.'"

A lot of transsexuals got their first job on stage at Carmen's, says Otter. "She was fine to work for. There was never much pay but it was enough to stop us getting picked up by the police because in those days if you couldn't prove you had a legitimate means of support the police harassed you."

Nicolle Duval, who became a headliner of the famed Bloomers Review in Auckland worked at Carmen's Coffee Lounge and did the glamour shows when the nearby nightclub, Carmen's Balcony, opened, agrees with Otter. "She was very good to her staff, always very



The more I read about Carmen, the more I'm thinking that I need to strip the story right back. She was so HUMAN. I think there is a story here that everyone can relate to – regardless of the fact my first priority is the queer community.

I have to focus on the coffee lounge, I have to focus on the mayoralty – so I guess the theme is change.

...A concept of renewal, perhaps this is the starting point for the script development. The story begins at a time of immense change for the central character. Having operated a number of businesses in Wellington city, it is the defeat she suffers in her bid for the Wellington Mayoralty that causes her to reassess her direction - abandon Wellington and start a new chapter in her life?

Carmen - Good Ship lollipop: a solo performance. Rehearsal script.

DATE* Friday 10th August 2012

***Please note this script is incomplete and subject to change. Director's notes and stage directors are yet to be added during the rehearsal/workshop period. Notes have been added in preparation for re-writing.**

***Please note: This is a confidential document and is only intended for the recipient of any relevant correspondence pertaining to this project.**

CHARACTERS

CARMEN:

REBECCA:

B/J:

1.Rebecca:

You like my house eh? You never seen anything like? The gold, the sphinx. You sit. How old are you? Sixteen?...hmmmm. I see an old lady, can't pronounce your name, call you Tre...waa, Tree..waa, she looks over you hmmm. You will have other name also. You will be leaving this Taumarunui town soon, and you will never come back to live – What a lovely face you have. A face for the stage, yes you will be on the stage and you will wear the beautiful make up until the end of your life. Rebecca knows what it is like to be different to other, be special, Rebecca knows...You will have the colourful life. No more posting the letters in the Taumarunui. No,no, no take a good look at my house Trevor, you will have house like this, you will have many

houses...and you remember what old Rebecca tell you – always look on the bright side of life. What a lovely face. Now you pay!

2. Song Rosemary Clooney

Come on-a my house my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give a you

Apple a plum and apricot-a too eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Figs and dates and grapes and cakes eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give you everything

3. Carmen

Jazz music plays, over there roulette tables, poker and black Jack over there, and I don't mean my cousin Hemi. Down the sides of the room are rows on rows of slot machines taking in more money than they pay out, but every now and again they sing and ring "lollipop, lollipop oh lala lollipop" there's clapping and laughter and everyone is enjoying themselves at Carmen's Good ship lollipop – New Zealand's only floating casino, and no matter where we dock men are dressed to impress. In Auckland, the dapper playboy shows off his latest threads, big gold chains and Cuban cigars; up the Waikato River to

Hamilton, the sex staved farmer in his Sunday best blows a month's wages in one big city night – is that a bulging wallet or a you just pleased to see me? – I'll take both, and in Dunedin even the tall gangly student has saved his pennies, slicked back his long hair, and attempts to pick up a hostess with some old time romance poetry – good try gorgeous but there's only one language of love around here – and at our favourite port, Queens wharf Wellington – (Carmen sniffs the air) a silver fox, three piece suit, stands at the bar, I can smell a widower a mile off, he purchases an expensive cocktail for a pretty girl, one of mine of course, as if she needs it, her own cock tucked and balls pushed up so high they've become huge tits bulging from her low cut neck line – and that's show biz. My hostesses and entertainers please and tease on stage and off and what they do in their own time is their business, people come up to me and ask "is that a boy or a girl" I respond "On the Good Ship lollipop, you have to pay to find out love".

4. Phone rings – ▼ IN REHEARSALS SEE IF THIS WORKS, IF NOT CUT!

Hello

-Carmen if you met Jesus what would you say tom him?

-you have got to be joking... I would say if Jesus can wear a dress so can Carmen.

Carmen, why do you want to be Mayor of Wellington anyway?

-Well I'm not a stallion or a gelding am I!

5. Carmen:

Even at half past six in the morning people want a piece of Carmen the business woman, Carmen the Wellington Mayoral candidate but I don't care, I haven't felt so excited since I opened this place Carmen's International coffee lounge. I tell you, 11 years ago the good people of

Wellington didn't know what had hit them – and it's still a trippy pleasure house. A mixture of cultures, Oriental and Asian and elements of voodoo and black magic – look at this huge painting: naked man standing next to a woman giving birth and an old man in the background and all three just stare straight through you with those big eyes, I don't know what it means but like everything else around here – it's far out. I did it again with my burlesque and strip club The Balcony – I've got the lot there: male strippers for the ladies in the audience, real female strippers and of course transvestites, sex-change girls and drag queens and I dress up as a madam, you know, a classy madam, tits hanging out and split dresses. All my drag queens are very stunning and beautiful. Piles of wigs, lots of makeup, lovely miniskirts and low-neckline dresses – most had to go all the way to Cairo in Egypt to get their busts done. Just think, if my floating Casino becomes a hit maybe we can sail the Good Ship to the land of the pharaohs just so my girl's tit's can see their place of birth. Growing up on the farm you see it all - sex, birth, death, well you just take it in your stride – although I do remember seeing some strange things as a child. One day I was playing my usual Tarzan and Jane fantasy in the long grass in a clearing – by myself, I was Jane, when I heard some rustling a fair way off, in the past I had come across some young lovers in the undergrowth, I had enjoyed spying on them, (but not like that freak out old man in the painting, gawking at that woman given birth, that's perverted) no I was more like a secret agent, Mata- Hari. I slowly made my way through the foliage only to find: not teenagers fooling around, but the good looking pakeha farm hand from down the road, wearing nothing but a cap on his head and boots on his feet, hard at work...behind a poor heifer he had tied to the tea-tree! – talk about an education, I had never seen that of our farm. ▲ THINK ABOUT MOVING THIS WHOLE SECTION SOMEWHERE ELSE. MAKE MORE OF IT, GIVE IT ITS OWN LIGHTING STATE, EXPLORE PLAYING A CHILD IN REHEARSALS!

Note to Elton: work on this transition

I haven't slept for twenty hours now, and they've been the best hours of my life, but after the show is over and the cameras have stopped flashing where else but my famous coffee lounge can a girl go for a good old cup of tea? Dragulars daughters, that's what I call my girls have all gone home, taken off their wigs and falsies, eye lashes and makeup and they've crawled into bed, 5 oclock shadows and all as Tamanuitera begins to rise – and here I am. The Sali's will be setting up next door soon, I always have a good clean up outside my place before I go upstairs, Saturday is our busiest day of the week, you know no rubbish or bottles on the footpath, nice and clean for their day of worship. This Mary Magdalene likes to think she's been a good neighbour to Jesus and his people. No 87 Vivian Street, my little piece of Heaven, or hell next to heaven. Actually the Sali's and I do share something in common, I know it sounds Hyp-o-critical, or maybe hipposexual but I don't really believe in gambling, and I'm not much of a drinker either but I do like the idea of raking in the money. Unlike what most people say, my coffee lounge has never been part of the sly grog trade – sure I keep of bottle of brandy under the counter to liven up the coffee, and yes I do charge for nips, but only to regulars – Although, me myself and I, prefer a good old cup of tea.

Note to Elton: work on this transition

I suppose I'm going to have to learn how to play those fancy James bond casino games, they look complicated don't they? – maybe I'll stick to learning the slot machines, anyone can play them. just like my massage parlour: Step one: Insert, Step two, play the button or pull the lever! All those gold coins, maybe I could thread a whole heap together on a necklace – I could be mayor of my own casino! Look, I'm the first to admit I'm not exactly all brains, but I graduated from the University of life, and I like to think that if God holds the whole world in his hand, then Wellington city would be completely safe in

Mayor Carmen's bosom – especially with Bob Jones on the campaign, and I thoroughly believe in my election platform, stand, thingie, I do

Number 01: Hotel bars open to midnight or even 2

Number 02: The drinking age lowered to eighteen.

No.03 Prostitution made legal

Number 04. Nudity on some beaches

No.05 Abortion decriminalised

No.06 Homosexual acts decriminalised

No.07 Sex education in schools for fourteen year olds

I've been practising.

6. B/J:

I wrote these speeches out and Carmen would say the most offensive things to the other candidates, and of course she couldn't read them, he, call it what you will, because she simply couldn't pronounce the words, I can remember putting in an enormous effort trying to get them down to single syllable words and Carmen would learn over, always wearing this great low cut neckline with these enormous bloody breasts that she managed to achieve with chemicals and what not and often they would pop out, and the audience would be elated and then Carmen would straighten up and carry on struggling with each word, after a while it was just too comical so we decided that Carmen would release Press Statements instead. ◀SEE IF

THERE IS A WAY AROUND THE CREATION OF THIS CHARACTER, MOVE CONTENT.

7. Carmen:

My New Zealand exotic dancing career began in Auckland at the strip-A Rama on K road. There were all sorts of silly laws in those days, like, strippers were allowed to move if they were in the nude. But I already knew from my army days that I didn't did to take it all

off to have them rolling in the isles. In my first shows I would make two appearances. First I would appear as a hula dancer, I had been dancing the hula since I was a teenager – I would come on and go off as a woman. Later I would return to the stage dressed in a beautiful evening gown and I would mime a song, and at the end of the performance I would remove my wig and leave the stage as Trevor. I liked working at the Grey Dove, the Flamingo – clubs not the birds, and then there was the Crescendo, the Picasso and all sorts of other fabulous names for crummy Auckland dives.

Roles the veil into the shape of a snake

But it was in Kings Cross that I was introduced to the true glitz and glamour of the business. I made guest appearances at Les Girl with the famous Carlotta and at the Jewel box I was the first Maori and drag queen to perform with snakes. Diamond snakes are known for the pattern on their skin and I had two of them, more than two meters long they were and they crawled all over my body as I danced and played the cymbals. But a couple of times I was almost sprung because as I worked one snake the other would wind around my head almost knocking off my wig and pushing my falsies out of place.

Kings cross at that time was full of bohemians, rock and roll, beautiful models, strippers and showgirls, it was full of bikie gangs and prostitutes and they had these male and female drag queens and mafia and I thought oh my God, what a fascinating place. But work was sometimes hard to come by for us girls so we had to think of creative ways to pay the rent. In the early days I would never reveal myself as a drag queen to a John. He would come up to me and ask: “Are you working?”

Yes I am but I’m not doing the sex,
why not?

Because I’ve got my period I’d say, and it worked, they believed me. Kings Cross – a far cry from Taumarunui, it was another world. So when I moved back to Wellington for the second time I decided to bring a little bit of the Cross back with me – and I did.

7. Carmen ◀ AGAIN, TRY THIS IN REHEARSALS, I THINK IT'S FUNNY AND I LIKE THE THEATRICAL CONVENTION – IT REALLY DEPENDS ON WHETHER IT WILL ADD TO INTEREST OR COMPROMISE THE FLOW OF THE PLAY. QUESTION: WILL THERE BE A TELEPHONE, WILL CARMEN MIME ONE, IF SO WHAT ELSE WILL SHE MIME, HOW MANY TIME DOES THIS CONVENTION NEED TO BE USED/REVISITED SO THAT IT WORKS THEATRICALY.

-Hello, what

-Carmen are you pregnant?

-Yes I am, but I don't know who the father is,

-Why not?

-Because I don't have eyes in the back of my head!

8. Carmen

That reminds me, I've always enjoyed the romance of the sea – I want my Casino to capture my fascination with boats and sailors. When-ever the ships are in port here in Wellington the boys always come and see Carmen and the girls. As everyone knows by now I live and work upstairs, there's four bedrooms. So when the boys come into my coffee lounge they can request the company of one of my staff but only after they buy something over the counter. Anyway, Raymonde and Phillipe, a couple of very busy sailors heard that my friends the police like to give me a hard time so they gave me a special radio, probably hot, so that I could tune onto the police band and listen in. When I hear the boys in blue are planning a visit to 87 Vivian Street – they're always trying to set me up, all I have to do it press the red button hidden under the counter it buzzes upstairs

giving my staff and their catch just enough time to exchange money, throw on some clothes and boot it down stairs into the side alley. But to be honest it was my adventures on the ships the Wanganella and the Monowai that started my love of things nautical, or as I like to say 'naughty –cal'. In the 1950's for a while I worked as a male prostitute on those beautiful ships as they went back and forth between Auckland and Sydney – those were the days of real luxury and I've always enjoyed that classy lifestyle – especially when someone else does the paying. So, coffee lounge, restaurant, and nightclub Carmen's floating Casino will be a combination of all of my businesses rolled into one. I don't know about other people but as for me I'm a very sexy lady with millions of ideas for business. I also want to run a topless restaurant, oh and I'd love to have a bar for the camp boys too, but I've got too many ideas and not enough hours in the day so those boys with just have to take care of themselves – if you know what I mean. Anyway, all my places normally cater for straights...who want a bit of variety, so, if you've noticed that husband is a little more relaxed, the marriage a little smoother all of a sudden, no need to thank me – Carmen considers it a social service, so I hope you voted!

9. Rebecca

Wait you sit, Trevor, there is danger; the old lady says there is danger for you. There is the hitting and kicking and there is blood for you Trevor. Rebecca knows these things. Big men are hurting the people, laughing and hitting. These people don't understand you, Rebecca knows this also. There is very bad things. You must remember, you pick yourself up, you have the wash, and you do what you have to do to be yourself. Never forget these things, you must remember and you will help others too. Hmmm....Trevor, you too young to hear these words ...you so excited about life...you so ditzzy! but you should know you have many people watching over you... they dead, but the dead they don't sleep!...and they have the love for you very much.

10. B/J ◀ IS THERE A BETTER WAY OF DOING THIS?

Press statement by Carmen. Dominion 18 August 1977

Having now participated in several mayoral candidates forum meetings, I have decided that for the remainder of the campaign I will not take part in further mayoral candidate forum meetings. The reason for this decision is the abysmally mediocre standard of debate provided to date by all but one of the candidates. While accepting that this leaves me open to the charge of intellectual snobbery, my over riding concern is to maintain existing standards and I am not prepared to compromise in this regard. Only my leading challenger for the mayoralty, the incumbent officeholder, Michael Fowler, has provided me with any sort of verbal testing to date and I am prepared to consider further debates solely with him.

11.Voice over:

Ladies and Gentlemen Welcome to Carmen's Good Ship lollipop. Introducing the lady herself Carmen. ◀THINK ABOUT THIS IDEA OF THE MC. IS THIS ANOTHER CHARACTER THAT CARMEN PLAYS, IS IT A VOICE-OVER. DO WE NEED IT AT ALL? THE DANGER IS THAT IT COULD COME OFF AS A SECOND RATE 'CHICARGO' THEATRICAL CONVENTION.

Song: Eartha Kitt. Let's do it.

Birds do it, bees do it

Even educated fleas do it

Let's do it, let's fall in love

In Spain the best upper sets do it

Lithuanians and Letts do it

Let's do it, let's fall in love

The Dutch in old Amsterdam do it

Not to mention the Finns

Folks in Siam do it

Think of Siamese twins

Some Argentines, without means do it

People say in Boston even beans do it

Let's do it, let's fall in love

Romantic sponges they say do it

Oysters down in Oyster Bay do it

Let's do it, let's fall in love....

Carmen waves her hands and stops the music

Carmen:

What I love about mime, is if you forget the words, you just have to move your lips back and forward, good exercise love. (Looking out at the Lollipop audience) My goodness there are so many handsome men here tonight, hello...hello...I recognise some faces from my very discrete massage parlour the Gazebo, top of Cuba street, very discrete – open all hours, and as we always say, “though our ears burn and our lips are sealed our tongues will always be loose and

available”...(looking at a member of the audience)... so your secrets safe with me love. (To another audience member) Hello, what’s your name? ...Do you like Carmen’s good ship lollipop?...what does a girl have to do to get a drink around here?...Can I ask you a favour?...I don’t drink liquor, I’m an old fashioned girl, although I thoroughly expect you all to drink top shelf and you’ll pay through the nose for it too, ..but (insert name) ..I was wondering if you... (Insert name) could you pour me a cup of tea love? Ladies and Gentlemen please give a big hand to (insert name). Have you ever done this before? (gives him the teapot, she holds the cup). Just take it slowly....wait, no I can tell...(swaps teapot for another with a very long spout)...this is more your size...put it all the way it, you won’t get me pregnant...that’s it, and one yourself, this is like one of those Japanese marriage ceremonies ...bottoms up. (They sit and he is encouraged to drink while Carmen talks).

▲ TRY THIS IN REHEARSALS, I LIKE THE IDEA OF THE AUDIENCE EXPERIENCING WHAT THE ENTERTAINMENT WOULD BE LIKE ON THE CASINO, THE INTERACTION, THEIR ROLES AS ‘SPEC-ACTORS’.

You know in my coffee lounge we use cups and saucers to communicate a secret type of language that we call ‘the cups’. I can tell you because we’re friends... and let’s face it - it’s the worst kept secret in Wellington. You see at the coffee lounge all my staff are stunning, beautiful and desirable. Very similar to the Good Ship Lollipop my coffee lounge also has bedrooms. I use the rooms, the girls use the rooms and the boys use the rooms – following me here (insert name)? keep drinking. Well if a gentleman comes into my coffee lounge and wants to be entertained by a member of my staff the rule is he has to order something to drink and eat first. Then when he’s ready he plays the cups - if he wants straight sex he turns his cup upside down like this, see I’m very open minded, if he wants a

transvestite, transsexual or drag queen he places his saucer on its side like this, half and half – that's nice isn't it? and if he wants a good old gay workout the saucer goes on top of the cup – doesn't matter if he's a bottom or a top, as it were, if you know what I mean...keep drinking.

...Cold Cape Cod clams, 'gainst their wish, do it

Even lazy jellyfish do it

Let's do it, let's fall in love

Electric eels, I might add, do it

Though it shocks 'em I know

Why ask if shad do it

Waiter, bring me shadroe

In shallow shoals, English soles do it

Goldfish in the privacy of bowls do it

Let's do it, let's fall in love

(Waits for audience member to display his preference with the cups)

Possible responses by Carmen:

I'll hurry this a lot and meet you at the bar in 20

You just brought yourself a five dollar cuppa of tea, pay on the way out.

Carmen:

Ladies and gentle give a big hand to (insert)... now it's no secret that I love men, all sorts of men, tall, short, fat and thin – although my preference is pakeha and rich, it's also no secret that the Police have often used this against me, let me explain:

Bangs Tambourine

One afternoon, coffee lounge closed, knock at the door. The good-looking young man says he wants Debbie .

No Debbie lives here love,

But I need Debbie, don't you remember me from yesterday?

No...he was good looking

look, I do know a Debbie, come up stairs and I try and phone her for you.

He closes the door, leaves it on the latch,

We climb the stairs

I take my cup of tea and cream cake to the phone in my bedroom, leaving him on the sofa, next thing, the police burst in, the young man's taken off some clothes and he's sitting next to a pile of money...have I missed something?

He tells the court that I was trying to have it off with him!

Bangs Tambourine

On another occasion another very handsome man, older, distinguished comes into my place one evening.

He's definitely interested, after a while I directed him out the main entrance onto Vivian street from he takes the well-trodden path up the side alley to the side entrance. I opened the door he follows me up, bang, I have his money and nothing else. In court the judge asked why I had taken the money, I reply everyone knows I'm a busy lady, and that man took up my valuable time!

Bangs Tambourine

I just love jewellery, diamonds, pearls – often I accept jewellery from admirers because cash seems to get me into trouble. I receive a dinner

invitation from a regular to my coffee lounge. I was curious, he has a wife, but I know that some of my girls have been visiting him – in a professional way. So I accept the invitation, I turn up at the Karori house with a gift for the man and his wife, but she's nowhere to be seen. After dinner, he offers me some of her jewellery;
Oh no, I couldn't take your wife's things.
she's left, gone for good, never to return
...They are such beautiful pieces, real antique sorta stuff..and I think to myself if I don't take them some other greedy bitch will. Well the next day I'm visited by the boys in blue. It seems I can't go anywhere in this city without being noticed. It seems that while I was eating my dinner the wife was home after all – chopped into pieces and newly buried out the back under an apple tree!

Bangs Tambourine

Shocking but true, luckily I'm like a cat with nine lives, sometimes I think I'm already on my eighth. Ladies and Gentlemen of the Good Ship Lollipop it kills me to distract you from spending your hard earned money in my fine establishment but if you will, a big round of applause for your hostess if you please – The time has come for Carmen to talk pussy! **▲ IS THIS TOO CRUDE?**

13. Eartha Kitt: A different type of cat.

Have you head that us females.....are a feline
breed.....that kittens

purr.....according to their needs.....that some cats will
fall.....for a Riviera

ball, or the Taj Mahal, over anything at all.....Like
diamonds.....or a painted

picket fence – but me.....I make a different type of
sense.....I'm a different

kind of cat.....I like love.....and that is that.

14. B/J: ◀ AGAIN, BETTER WAY OF DOING THIS – EXPLORE IN REHEARSALS

Press Statement by Carmen

My market research division has assured me that the latest polls indicate I am pulling away rapidly from the over mayoral candidates and now hold a clear twelve-point lead over my nearest rival Michael Fowler. Never the less I am sufficiently a realist to acknowledge that upsets can occur. Admittedly on this occasion, should I lose the mayoral race, political scientists would rank the occurrence along with the Truman-Dewey shock, as one of modern democracy's great upsets. Accordingly I have decided to stand for the council as well as for the mayoralty. As the front runner I realise this will surprise the electorate, more so as I am better-looking than Sir Francis, more charming than Michael Fowler and could handle Mr Brunt in a brawl any day.

15. Carmen:

I believe my Balcony nightclub is equal to any similar type of entertainment to be had in American and England or Australia. Just like my massage parlour the Gazebo, The Balcony is painted hot red - red table clothes, red lighting, and as you walk up the red-carpeted staircase there's either myself, or Gypsy there to welcome you. I appear there nightly and try to open and close the show myself – that personal touch, sometimes I mime, sometimes I do my flamenco dance and I sing too.

“I know, you belong to someone new, my tonight you belong to me”

“I've got those lonely lonely, lonely , loney blues...”

I don't strip anymore, not unless it's a private audience. As I've gained a few pounds I am now more of the Matron than the slim stripper I used to be but six nights a week my girls Gypsy, Rose, Maureen, Mandy, Chanelle, Bev, Suzie Rachel, Lynn, Christine and Cathy and all the others either work the floor or grace the stage with fabulous costumes and amazing props. Nicolle is an amazing choreographer and hostess and she could be headlining anywhere around the world if she wanted too but she loves The Balcony, and I love The Balcony, but to be honest it's a sucking my bank account dry – it's a very expensive establishment to run. Years ago the building was used for holding the Dominion Monarch drag balls – they were fabulous. That old ship was renowned for her camp crew and when that Queen of ships, or ship of queens arrived in port the whole community would come alive. All these years later I feel like Queen too – I really do, as part of the campaign Bob Jones gives me a big white limousine to run around in, and I love all the publicity. Carmen for mayor – photo on the steps of parliament. Citizens for Carmen – smiling for the camera's as I drive by in a chauffeur driver rolls Royce and at the centre of it all my new lovely breasts, still fresh in everyone's minds from last year's front cover on the Sunday paper. It's 1975 and I travel to Trentham racecourse alone by taxi. I wear the most stunning shoulder fur wrap. Officially the Wellington racing club prohibits convicted persons and prostitutes from entering the grounds but I have no trouble getting in. I looked at my watch, and slowly make my way over to the saddling paddock where the photographer's waiting – the it's show time, bang on two o'clock, stands full to capacity; I removed my fur and unveil my new best friends, big round and beautiful in all their glory to the entire world. The crowd goes crazy, there's cheering, clapping and camera's flash, then being the mistress of timing that I am, I simply put my beauties to rest, walk off the paddock, head held high and place a small wager on a horse named golden cups. What a day, what a photo and no trouble from the police.

16. B/J: ◀ BETTER WAY TO DO THIS?

A few days before the election we ran a full page add in the Dom' –
Citizens for Carmen...It went some thing like “We believe”

1. That Carmen, by her visionary intellect, her achievements in many diverse fields, her obvious capabilities and broad physical appeal, stands out above ll the other candidates for this important public office.

2. In this sexist age only Carmen can provide universal appeal and avoid a tragically divisive, sexist alienation entering into public life and the community.

3. That Carmen has displayed in her announced Transport and Town financing policies, a necessary comprehensive cognisance of sophisticated financial matters appropriate to the management of our city, this stemming from her wide commercial experience and being an ability clearly lacking in the other candidates.

4. That a Carmen mayoralty is not merely feasible but will brighten up all of our lives, compensating for the deplorable weather introduced by the present mayor's term.

5. That Mayor Fowler must go, no one can seriously consider Sir Frances, and Mr Brunt is boring. We implore all voters to get in behind and help make Wellington New Zealand's real queen city.

So we listed names, and we had quite a few of them including Ian Fraser that were genuine, Brian Edwards and that, but time was of the essence and so I banged a few other buggers in there as well without bothering to ask them and they were all prominent citizens, no point putting any old name in there, well, the liable which were the lawyers letters flying into INL it was terribly funny.

17. Rebecca

Now I read your tea leaves...Hmmm you will never have children, but many young people will follow you, you will look out for them. By the time you are middle aged you will have many operations, many, some health, some vanity eh – like the Hollywood stars eh? But, there's is the number two in the leaves...no, no, not a number two, number two...what it is, two what, two elephants what...hmmm you do many things but you will never change the two things in life that you really want – you will be happy, and you will be famous for your smile – make other happy eh...the leaves never lie. But you look at Rebecca, take a good look, and remember me in my house. Here I am all alone now Trevor, stranger in strange place, surrounded by my strange things. The tea leaves say... never be alone too long, different person with many friends is special, like the movie star - different person all alone, is just that different and lonely.

Awhhh...that old Lady again, she want to tell you.. what?...

hmmm...she is yelling, Tre..waa, you always dreaming, you always late! ...she laughing now...she say Tre..wwwa, you always special mokopuna.

18. Carmen

Yes the boys in blue and me, we go back a long way: Auckland Sydney and Wellington. If I was to write a book about our relationship I'd call it set ups, court cases and hidings. When I was still living as Trevor, here in Wellington I was holding down a job at Wellington hospital. Anyway a friend from out of town needed a place to stay, I knew she was lady of the night, it didn't worry me, I had already become quite well known as a good looking boy around town in society circles myself. We even slept in the same bed. One day I'm at work and the police walk in, they had picked up my friend the night before and she had correctly given my flat as her address. Next thing I know I'm being charged with keeping a house of ill-repute. I try and help a friend out, not even on the take myself and I get charged. Able to appeal the misunderstanding I go before the Judge, good looking too for an older man...I smile....he looks at me, straight

into my eyes – I'm feeling hopeful... and he says: Trevor David Rupe
-Your three month sentence in doubled to six!

19.Carmen.

Mount Crawford Prison was a whole new experience. On the outside I was viewed a man who like to dress as a woman, on the inside they instantly viewed as a woman – well the closest thing to a woman those sex staved boys had seen in a while. When a new lady arrives in prison there's often jealousy from the ruling queens. But I immediately found protectors who were prepared to guard their new prize. Mind you I still had to keep my wits about me, the place was crawling with murderers, stranglers, assault artists and sex offenders – I thought to myself, oh my God what an exciting place, and it was. At the Hotel Mount Crawford murderers and homosexuals were housed in single cells – unfortunately, I have one all to myself. This heavy walks past my cell every night at the same time and yells 'suppers up', I look through the hole in my door and there staring at me is his large Mount Crawford cocktail delight winking at me, "No thank you I'm on a diet today" I mean to say, all meat and no potatoes isn't a balanced diet is it? I fantasise about some of the young guards, with their uniforms and polished boots they look just like Nazi's! To attention we girls dampen burnt matches and make our mascara and eye liner, we wet red crepe paper to make our lipstick –we drive them crazy, and if it wasn't for the cock-kill the prisons adds to our food the whole place would be out of control. After a while I'm given a job and the others were so jealous, I'm made personal servant to the Superintendent, although I call myself his naughty house boy. I arranged flowers, lay table clothes and serve morning and afternoon teas especially when VIP came to visit. Hell, I'm Doris Day the dark version. Every morning beautiful fairy cakes and cream cakes are delivery to my pantry, I put on the radio you know some background music for the VIP's and if there is any food left I'm allowed to keep it – waist line suffers. **I am given the name Madame 20% - I have always been a**

business woman at heart. I trade in lollies, cigarettes and cigarette papers, and when 'visitors in the know' come to Mount Crawford to see relatives and friends they always ask the guard for a glass of water, the guard directs them to my pantry and they either give me the smuggled goods or tell me where it's hidden, I wait for the guards to go off and their meal and then I play treasure hunt. My cut is 20% of the cash, or the value of the smuggled goods. I've only had one run in and that's with the queen who runs the shop distributes our rationed goods. One day she sells my cigarettes and cigarette papers. Where's my cigarettes queen?

You don't smoke, so it's lollies for you!

Listen here, you don't smoke either, if I don't get my rations I'm going to give you a lovely facelift – I have boyfriends too queen, so I'm warning you you old plain Jane faggot!

After that we're friends – sometimes you just got to play along.

I learn all sort of interesting things in Mount Crawford: stealing passports, murder, conning people, hold ups, trafficking, smuggling drugs into prison and how to make bombs – oh well you never know. But my crowning glory is the tattooing of my right cheek. Now being caught giving or receiving a tattoo in prison is a very serious offence, but to us it is a sign of acceptance and belonging, some of these boys don't have families, some have had had really rough childhoods, so when they ask me I feel so proud. They say it only right that my 'boobmark' should be a beauty spot befitting my status as a Maori Princess, awww boys, I see the good the bad and the ugly, but by prison lore – what happens inside stays inside.

20. Telephone rings ◀?

-Hello

-Carmen is that your real hair?

-No love not really

-what do you mean?

-I've got two more payments to make!

I can take a joke, actually I like a good laugh, but I don't like getting taken for a ride, and I don't like people wasting my time. In my early mime days I would act out all the glamorous black stars and singers, my dark skin adding to the allure, so you can imagine my excitement when I real life beautiful negro man walks through those doors straight up to me. He orders, and after finishing his food and a drink, he places his saucer on inside, we talked for a while and I then give him directions - leave by the main door, walk around the corner, down the side alley. I meet up with him at the side entrance and we go upstairs, Oh my God! I think to myself, I may not be a stallion or gelding but this fulla's hung like a bloody donkey! Later, when it's time to leave my room he glances into my eyes with a very satisfied look, he holds out his hand out to me...and requests that I pay him! I'm in a state of shock! He says "I'm big and black and beautiful and you have to pay me for the servicing. I see red, take a moment to get myself together, then I said, "I don't keep money up here, we'll have to go down stairs, I walk him down the stairs, opened the door and as soon as he is in the side alley - slam goes the door – I didn't fork out for my new breasts to pay someone else for the pleasure. My new policy: No cash, no flash. It's true I am kind hearted, to a point. I try and help those people that need a hand – I know what it's like to have a police record, or be in a new city with few friends. But as every business person knows bad deals, broken promises and con-men are just bad manners, I also have one or two light fingered staff members. Now, I would trust most of my staff with my life, we're family, but there are always one or two that are out for themselves. A month ago one of them says to me

Carmen, want a ride in my new car?

I look at the car and I looked at her "It's beautiful, it really is – how much did it cost me?"

I recently caught up another one of my girls who I hadn't seen since a sizable amount of cash went missing from one of my business's. There she is back from a holiday to Cairo in Egypt looking stunning after a full sex change operation. What do you think? She asks as she

poses left and right. I say “Very nice dear, I can tell my money well a very long way”

But I only ever unleash my secret weapon of revenge on those that are downright dirty or just plain mean, anyone who crosses me badly I haunt that person until I’ve finished with him. My secret weapon? my voodoo doll Carli. I say to her “Please punish these people, these common gutter grubbers who annoy Carmen – get them!

Voice over:

Ladies and gentlemen, Even brightly coloured lollipop’s can turn dark. Put you hands together for your hostess Carmen in an act of revenge.

21. Eartha Kitt I want to be evil

I've posed for pictures with Iv'ry Soap,

I've petted stray dogs, and shied clear of dope

(I've petted stray dogs, and I never mope)*

My smile is brilliant, my glance is tender

But I'm noted most for my unspoiled gender

I've been made Miss Reingold, though I never touch beer,

(I've been named Miss Perseverance year after year,)*

And I'm the person to whom they say, "Your sweet, My Dear."

The only etchings I've seen have been behind glass,

And the closest I've been to a bar, is at ballet class.

Prim and proper, the girl who's never been cased,

I'm tired of being pure and not chased.

Like something that seeks it's level

I wanna go to the devil.

Refrain

I wanna be evil, I wanna spit tacks

I wanna be evil, and cheat at jacks

I wanna be wicked, I wanna tell lies

I wanna be mean, and throw mud pies

I want to wake up in the morning

with that dark brown taste

I want to see some dissipation in my face

I wanna be evil, I wanna be mad

But more than that I wanna be bad

I wanna be evil, and trump an ace,

Just to see my partner's face.

I wanna be nasty, I wanna be cruel

I wanna be daring, I wanna shoot pool

And in the theatre

I want to change my seat

Just so I can step on

Everybody's feet

I wanna be evil, I wanna hurt flies

I wanna sing songs like the guy who cries

I wanna be horrid, I wanna drink booze

(I want to be horrid, I want to make news)*

And whatever I've got I'm eager to lose

I wanna be evil, little evil me

Just as mean and evil as I can be.

It's such a good idea, laughter, glasses clinking, people chattering, showgirls posing and everyone spending money! The tables are so James Bond and I strut around like Pussy Galore, and the slot machines have their place, after all not everyone likes to be the centre of attention; some people just like to be there, be involved, tell people that they spent the night with Carmen and the girls. There are a lot of lonely people out there, it's two, and it's three in the morning and some people they've got nothing to go home for.

Queen Elizabeth has a floating Palace why shouldn't Carmen. The Good Ship lollipop would travel all over New Zealand visiting all people that can't make it to my coffee lounge or strip cub. Carmen's Good Ship fantasy...I suppose, I suppose, if I had the money I would buy actual real-estate, bang smack in the middle of Auckland, which would make headlines. I'd build a huge Red Casino, and if I had the

money I'd build a tower on top, it would be in the shape of a giant penis that would rise up into the clouds and people could ride elevators up the throbbing veins and at the top of the penis would be a big fat knob, and if the people had good balance, they could sit up there on the knob and look all over Auckland as far as the eye could see and I would call it Carmen's city in the sky Casino... If I had the money I would get someone to figure out a way so I could charge every freak-out that phones me up in the middle of the day or the middle of the night to get off – I'd call it 'Carmen's dial a fantasy' or 'dial a life you weirdo' and they'd have to pay for my time. If I have a dollar every time the Auckland Police, the Sydney Police or the Wellington police have us girls a good hiding, made us strip in public, made us...well maybe Carmen would be a million. I've owned boarding houses, coffee shops, massage parlours, a beauty salon even a antique shop, ok it's a junk shop, but as for a floating Casino. I'm New Zealand's most famous transsexual, Wellington's most high profile mayoral candidate ever... and, I'm practically broke.

Telephone rings, Carmen just looks at it. Carmen picks up her veil

When I moved back from Australia in 1967 I realise I am fast approaching middle age. I want my own stage, it has to be a combination of everything I've had and done and want to do. I have no money, but I have ideas, I'm not afraid of hard work. I see a 'To Let' notice in the window of a clothing factory that's clothing down, 87 Vivian Street, Wellington. I make some enquiries, and I'm given first right of refusal. All I can see is a coffee shop down stairs and four bedrooms upstairs. I know it's going to take everything I have, I contact creditors, apply for licencing permits, contract tradesmen: plumbers, electricians, sign writers. I was so broke that while I play interior decorator by day, I have to work the streets at night – long times. I move in on the alley way by next to the purple onion and I am not very popular with the established ladies at all, I specialised in what I call 'short time knee tremblers' I'm ruthless if I do say so myself and I had to be because all I keep thinking about is the day my

coffee lounge doors finally open – and then that day comes.

CARMEN’S INTERNATIONAL COFFEE LOUNGE. 11 years – and I love this place with its red walls, red plush velvet curtains, oriental rugs, art work everywhere. At the far end a mantel piece with its magnificent mirror. The tropical fish, the squawking red coloured parrot, upright piano, juke box, peacock feather everywhere. When I’m here by myself I hear laughter, and I think about all the different types of people that have been here. Prime Minister Norman Kirk and his colleagues having a meeting over there, James K Baxter holding court over there, all the overseas star’s that have popped in to say hello and have had their photo taken with me, and most of all I see all the ordinary people who belong here: the homosexuals, the lesbians, the bi-sexuals, transsexuals, straights cross dressers and transvestites, and when they leave my coffee lounge at one, two, three in the morning I splash them with Carmen’s exotic juice which means they will be guided back to me another night.

B/J:

There was a delay in the results for about half an hour, suddenly Carmen’s coming last everywhere, well I just find that implausible, There were 16 councillors and Carmen comes 17th, oh come on, I think they rigged it – I really do.

Carmen:

What fascinated me with Kings cross was it was full of bohemians, rock and roll, beautiful models, strippers and showgirls, it was full of bikie gangs and prostitutes and they had these male and female drag queens and mafia and I thought oh my God, what a fascinating place. But work was sometimes hard to come by for us girls so we had to think of creative ways to play the rent. In the early days I would never reveal myself as a drag queen to a John. He would come up to me and ask “Are you working”, I’d say yes I am but I’m not doing the sex, why not? Because I’ve got my period I’d say, and it worked, he’d believe me. Kings Cross – a far cry from Taumarunui, it was

another world. So when I moved back to Wellington for the second time I decided to bring a little bit of the Cross back with me – and I did. They said Drag Queen Carmen wouldn't last the year : I'm been a school boy, a military training conscript, a male prostitute, a stripper and entertainer, a prisoner, business woman, New Zealand number one transsexual, mayoral candidate, and I've been a loyal friend ...and oh my God...I finally get that painting now. After years of staring at that painting...Pregnant woman giving birth, naked man standing next for her and a Sharman watching in the background. I think it's a warning I really do, a warning to all the narrow minded people in the world. The baby represents the children of the future, children of the eighties who will be born into this world half alien and half human and the Sharman is saying we must be prepared to travel to the planet from which the half alien half human's come from. The future is about difference and acceptance it's like a lollipop – in the 80's we will live our lives like a lollipop – big, bright and colourful, like the sweetest suck you ever did had, I will wait to that child to be grown, big and strong, and when he is I will stand next to his half alien/half human body, I shall offer a hongi as a sign of greeting and I will say. Tri-sexual. I'll try anything once!

▲ THINK ABOUT A DIFFERENT ENDING.

Come on-a my house my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give a you

Apple a plum and apricot-a too eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Figs and dates and grapes and cakes eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give you everything

Come on-a my house my house, I'm gonna give you Christmas tree

Come on-a my house, my house, I'm gonna give you

Marriage ring and a pomegranate too ah

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Peach and pear and I love your hair ah

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you Easta-egg

Come on-a my house, my house, I'm gonna give you

Everything - everything - everything

SPOKEN: Come on-a my house-a!

NOTES:

- **DO WE NEED B/J CHARACTER. EITHER
CREATE AN ALTERNATIVE, OR FIND A**

CREATIVE WAY OF CARMEN CONVEYING THIS INFORMATION.

- DO WE NEED AN M/C CHARACTER OR VOICE OVER ON THE GOOD SHIP LOLLIPOP. WILL THE AUDIENCE THINK THAT IT WAS A REAL PLACE, WE WANT TO CONVEY THAT THE CASINO WAS A REAL IDEA – BUT A FANTASY.
- THINK ABOUT YOUR PROPS. DO YOU WANT A TELEPHONE? DO YOU WANT A TAMBORINE?
- AVOID A ‘TALKING HEADS’ IN REHEARSALS EXPERIMENT AND PLAY WITH WHAT HAS TO BE SAID, AND WHAT CAN BE ACTED OUT. THINK ABOUT PHYSICALITY, AND PHYSICAL ACTIONS.

CAPITAL TIME 9-15 MAY

insider's Guide 2012

AMANDUH el Son Filles is billed as a sophisticated, interactive dining experience by gender illusionist Amanduh la Whore. For two nights at Felix Café a special prix fixe meal will be served as she says. Inspired by drag queen Carmen Rupe's 1970s dining shows, Amanduh (say it slowly) is going to bring a new era of refined, elegant gender-bending entertainment to Wellington.

How long have you been a drag queen and how'd you get into it? I would never refer to myself as a drag queen. I create the illusion of being a woman. This journey started in 2003 at winning Miss Drag Wellington. I was not just a platform but an advocate for open conversation and been outside in New Zealand addressing the topic of safe sex.

being a gender illusionist full time or a performance? I'm trying to change the stereotyped view of our LGBT community. It's a full time job.

you have any drag queen heroes or inspirations? The ones closest to my heart are the ones I grew up with, all in Auckland. We have lived, we've shared so much of our lives. Ma Ma Laid, from Kotorua, is a hero and inspiration.

where did you grow up? Have you always wanted to be a gender illusionist? Hell no. When I grew up I wanted to be a news anchor, or Wonder Woman. I was raised in Tokoroa with six sisters and six brothers by a very drag mother. I don't profess to be a man, but I absolutely admire the lusty and power that it invokes.

where do you get your clothes and wigs? Most of them are designed are made by a friend in the United States whose mother makes wigs for celebrities and she gets Rupaul's wigs, which she sells for a very fair price. She sourced me a pair of Pinaud heels in sequins.

it makeup tip? Less is more. Be yourself. Utilise at your Mamma and your Daddy in you and try to keep within the lines of a fashion forward look.



Amanduh la Whore creates the illusion of gender.

Wellington
night market

Coming Soon!

Stallholders needed
Food, Art, Craft, Goods, Fashion, Clothing, and many more...

Start your own business, earn good money, while only working once a week!

Every Friday 5pm-11pm

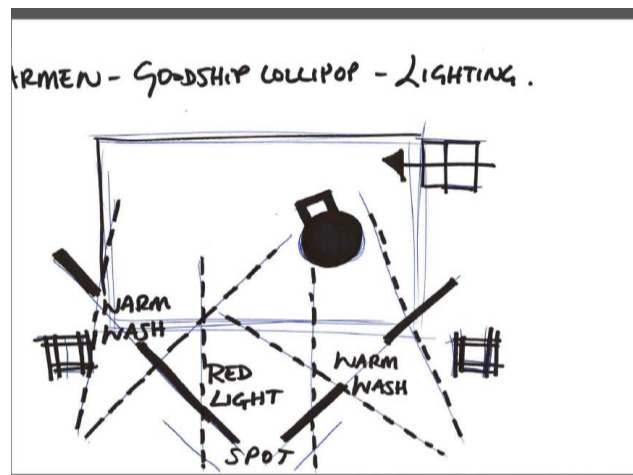
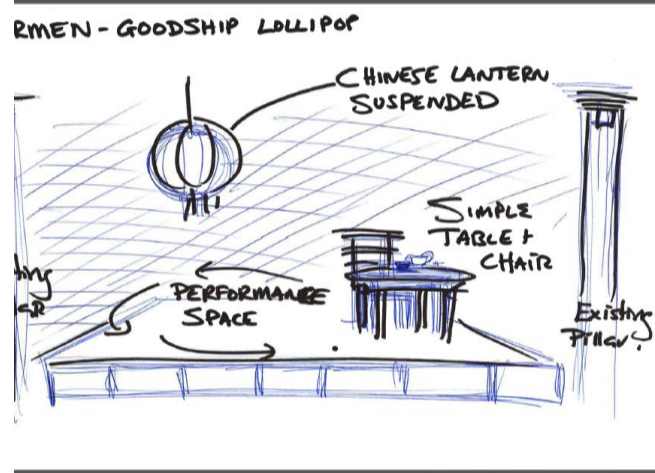
Call now
Liz Kay 021 184 3939
Rebecca Luk 021 099 7068

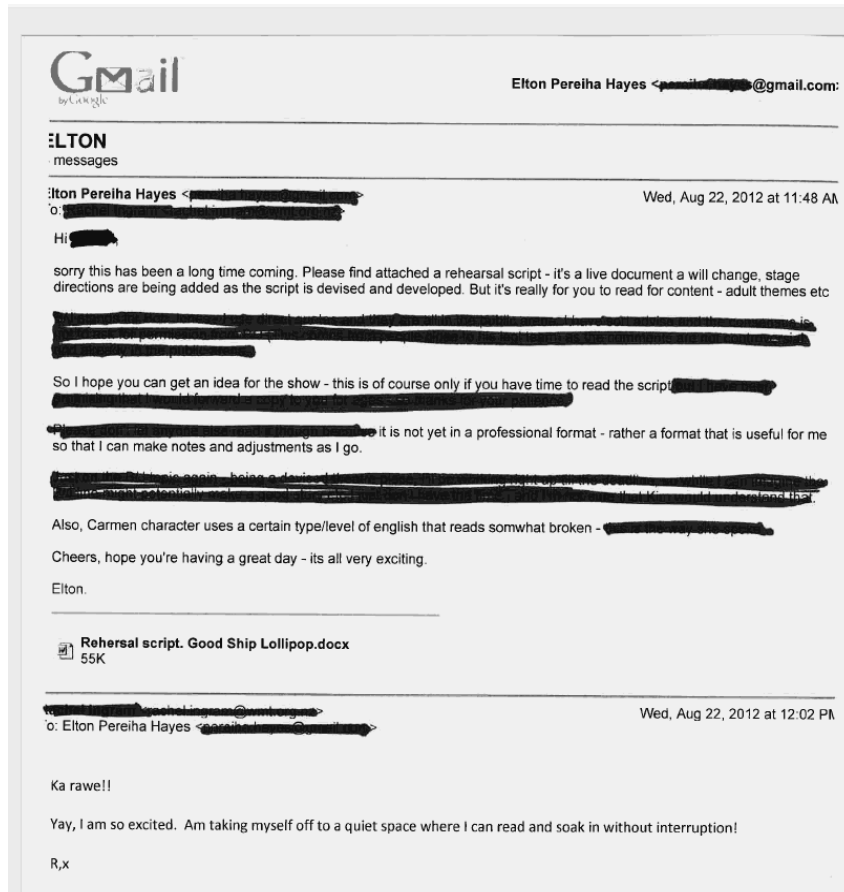


Costume



Set design – Museum of Wellington exhibition space.





Workshop and rehearsal script.

Characters:

CARMEN:

REBECCA:

DJ:

Decide what Music should play: either a Rosemary Clooney or Earth Kitt Number. Think about what type of lighting, remembering that this will be the first time the audience will see the actor, there is a danger that the audience will either be confused seeing "Carmen", and understanding that the actor is playing a different character -

1.Rebecca:

You like my house eh? You never seen anything like? The gold, the sphinx. You sit. How old are you? Sixteen?...hmmmm. I see an old lady, can't pronounce your name, call you Tre...waa, Tree...waa, she looks over you hmmm. You will have other name also. You will be leaving this Taumarunui town soon, and you will never come back to live - What a lovely face you have. A face for the stage, yes you will be on the stage and you will wear the beautiful make up until the end of your life. Rebecca knows what it is like to be different to be other, be special, Rebecca knows...You will have the colourful life. No more posting the letters in the Taumarunui. No, no, no take a good look at my house Trevor, you will have house like this, you will have many houses...and you remember what old Rebecca tell you - always look on the bright side of life. What a lovely face. Now you pay!

Song Rosemary Clooney

Come on-a my house my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give a you

Apple a plum and apricot-a too eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Figs and dates and grapes and cakes eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give you every...

3. Carmen

Classy jazz music plays, over there roulette tables, poker and black Jack over there, and I don't mean my cousin Hemi. Down the sides of the room are rows on rows of shiny new slot machines taking in more money than they pay out, but every now and again they sing and ring "lollipop, lollipop oh lala lollipop" there's clapping and laughter and everyone is enjoying themselves at Carmen's Good ship lollipop – New Zealand's only floating casino, and no matter where we dock men are dressed to impress in their native costumes. In Auckland, the dapper playboy shows off his latest threads, big gold chains and Cuban cigars; up the Waikato River to Hamilton, the sex staved farmer in his Sunday best blows a month's wages – is that a bulging wallet or a you just pleased to see me? – and in Dunedin even the tall gangly student has saved his pennies, slicked back his long hair, and try's to pick up a hostess with some old time romance poetry – good try gorgeous but there's only one language of love around here – and at our favourite port, Queens wharf Wellington – (Carmen sniffs the air) a silver fox in a three piece suit stands at the bar, I can smell a widower a mile off, he buys an expensive cocktail for a pretty girl, one of mine of course, as if she needs it, her own cock tucked and balls pushed so high they're tits bulging from her low cut neck line – and that's show biz. My hostesses and entertainers please and tease on stage and people come up to me and ask "is that a boy or a girl" I say "On the Good Ship lollipop, you have to pay to find out love.

4. Phone rings

Hello

Carmen if you were to meet Jesus what would you say to him?

you have got to be joking... I would say if Jesus can wear a dress so can Carmen

Comment [h1]: CUT: Cut the following telephone section. It is getting too messy introducing another theatrical convention, if going to do it, it needs to be done three times, great idea, but it is now distracting so CUT

Carmen, why do you want to be Mayor of Wellington anyway?

Well I may as well be a mayor cause I'm not a stallion or a gelding am I!

5. Carmen:

Even at half four in the morning people want a piece of Carmen the business woman, Carmen the Wellington Mayoral candidate, and I love it, I haven't felt so excited since I opened this place Carmen's International coffee lounge. I tell you, 11 years ago the good people of Wellington didn't know what had hit them – and it's still a trippy pleasure house. A mixture of cultures, Oriental and Asian and elements of voodoo and black magic – look at this huge painting: naked man standing next to a woman giving birth and an old man in the background and all three just stare straight through you with those big eyes, I don't know what it means but like everything else around here – it's far out. I did it again with my burlesque and strip club The Balcony – I've got the lot there: male strippers for the ladies in the audience, real female strippers and of course transvestites, sex-change girls and drag queens and I dress up as the madam, you know, a classy madam, hanging out here and split dress there, and all my drag queens are very stunning and beautiful. Piles of wigs, lots of makeup, miniskirts and low-necklines – most of them had to go all the way to Cairo in Egypt to get their busts done. Just think, if my floating Casino becomes a hit maybe we could sail the Good Ship up the Nile to the land of the pharaohs just so my girl's tit's can see their place of birth. As for me, I've seen it all, growing up on the farm you take it all in your stride – sex, birth, death – although I do remember one or two strange things as a child. I'm playing my usual Tarzan and Jane fantasy in the bush – by myself, I am Jane, I hear some rustling in the distance, in the past I had come across young lovers fooling around in the undergrowth, I enjoyed spying on them, (not like that freak out old man in the painting, that's rude) no I'm more like a secret agent, Mata-Hari. I slowly make my way through the long grass and what do I find: the good looking pakeha farm hand from down the road, wearing nothing but a cap on his head and boots on his feet, hard at work...behind a poor heifer he had tied to the tea-tree! – I nearly pass out from exhaustion – talk about an education, I had never seen that on our farm.

Comment [h2]: Think about establishing set up faster, and more gently. It's important that we see CARMEN calm, and in control of her personal environment

Comment [h3]: Think about how to transition. Are we talking about a scene change or can this be achieved with lighting. Are we talking about description, reminiscing or a character change

ange

I haven't slept for eighteen hours now, and they've been the best hours of my life,

but after the show is over and the cameras have stopped flashing where else but my famous coffee lounge can a girl go for a good old cup of tea? Dragulars daughters, that's what I call my girls, they've all gone home, taken off their wigs and falsies, eye lashes and makeup and they've crawled into bed, 5 o'clock shadows and all – and here I am. The Sali's will be setting up next door soon, I always have a good clean up outside my place before I go upstairs, Saturday is our busiest night of the week, I check for rubbish and bottles on the footpath – nice and clean for their day of worship. This Mary Magdalene likes to think she's been a good neighbour to Jesus and his people. No 87 Vivian Street, my little piece of Heaven, some might call it hell next to heaven. The Sali's and me we have a lot in common, I know it sounds Hyp-o-critical, or maybe it's hipposexual but I don't really believe in gambling, I'm not much of a drinker either but I do like the idea of raking in the money. I don't care what most people say, my coffee lounge has never been part of the sly grog trade – sure I keep of bottle of brandy under the counter to liven up the coffee, and yes I do charge for nips, but only to regulars – Although, me myself, I prefer a good old cup of tea.

I suppose I'm going to have to learn how to play those fancy James bond casino games, they look complicated – I like the slot machines, anyone can play them, just like my massage parlour: Step one: Insert, Step two, play the button or pull the lever! All those coins, maybe I could thread a whole heap together on a necklace and prance around – mayor of my own casino, her majesty the mayor of New Zealand! Look, I'm the first to admit I'm not exactly all brains, but I did graduate from the University of life, I spilt blood on these street so I like to think that if God holds the whole world in his hand, then Wellington city would be completely safe in Carmen's bosom – especially with Bob Jones on the campaign, what a team, and I thoroughly believe in my election platform, stand, I do

Comment [h4]: Be careful: there is too much talking, describing and not enough doing/re-enacting, think of a physical action. Is CARMEN cleaning, changing, sweeping?

Comment [h5]: Need to find balance between camp humour and CARMEN's natural charm. Remember she is alone with herself at this time, she has had a long day.

Comment [h6]: Try and moist this somewhere else. Not a good fit. Too much exposition.

Think about cutting the listing of election points. Question, we don't want CARMEN to come across as dumb, that is not the intention, however, the content may be of interest.

Number 01: Hotel bars open to midnight or even 2

Number 02: The drinking age lowered to eighteen.

No.03 Prostitution made legal

Number 04. Nudity on some beaches

No.05 Abortion decriminalised

No.06 Homosexual acts decriminalised

No.07 Sex education in schools for fourteen year olds

I've been practising.

WINDY

Thanks for call Anne from Island Bay, yes colourful is how I'd describe this year's local body elections and what else would expect from such an unlikely duo. I'm talking of course about the Bob Jones backed Carmen mayoral campaign, and everyone's talking about yesterday's press conference, where Carmen, struggling to make sense of Bob Jones script, attempted to say the most offensive things to the other candidates, and she couldn't read it, he, she, because she simply couldn't pronounce the words, and then Carmen leans over, wearing her trademark low cut neckline and her well-developed let's say assets, well they popped out, the audience were besides themselves with laughter and then Carmen simply straightens up and carries on struggling with each word as if nothing had happened. Never has a candidate attracted so much attention, this song's for Carmen, is brown girl in the ring on Wellington's Radio windy.

7. Carmen:

My New Zealand exotic dancing career began in Auckland at the strip-A Rama on K road. There were all sorts of silly laws in those days, like, strippers weren't allowed to move if they were in the nude. But I already knew from my army days that I didn't have to take it all off to have them rolling in the isles. In my first shows I would make two appearances. First I would appear as a hula dancer, I had been dancing the hula since I was a teenager – I would come on and go off as a woman. Later I would return to the stage dressed in a beautiful evening gown and I would mime a song, and at the end of the performance I would remove my wig and leave the stage as Trevor. I liked working at the Grey Dove, the Flamingo – clubs not the birds, and then there was the Crescendo, the Picasso and all sorts of other fabulous names for crummy Auckland dives.

Roles the veil into the shape of a snake

But it was in Kings Cross that I was introduced to the true glitz and glamour of the business. I made guest appearances at Les Girl with the famous Carlotta and at the Jewel box I was the first Maori and drag queen to perform with snakes. Diamond snakes are known for the pattern on the their skin and I had two of them , more than two meters long they were and they crawled all over my

Comment [h7]: Think about this transition. This is the first opportunity for the audience to see CARMEN re-living/remiscing about the old show-girl days. For younger audience members this section provides important context

Comment [h8]: This veil can double as Rebecca's scarf – We need more theatrical conventions such as this.

body as I danced and played the cymbals. But a couple of times I was almost sprung because as I worked one snake the other would wind around my head almost knocking off my wig and pushing my falsies out of place. Kings cross at that time was full of bohemians, rock and roll, beautiful models, strippers and showgirls, it was full of **bikie** gangs and prostitutes and they had these male and female drag queens and mafia and I thought oh my God, what a fascinating place. But work was sometimes hard to come by for us girls so we had to think of creative ways to pay the rent. In the early days I would never reveal myself as a drag queen to a John. One would come up to me and ask:

"Are you working?"

Yes I am but I'm not doing the sex,

why not?

Because I've got my period I'd say, I played a trick on them and it worked, they believed me. **A far cry from Taumarunui, it was another world.** So when I moved back to Wellington for the second time I decided to bring a little bit of the Cross back with me – and I did.

Rebecca

Wait you sit, Trevor, there is danger; the old lady says there is danger for you. There is the hitting and kicking and there is blood for you Trevor. Rebecca knows these things. Big men are hurting the people, laughing and hitting. These people don't understand you, Rebecca knows this also. There is **very bad things**. You must remember, you pick yourself up, you have the wash, and you do what you have to do to be yourself. Never forget these things, you must remember and you will help others too. Hmmm....Trevor, you too young to hear these words ...you so excited about life...you so ditz! but you should know you have many people watching over you... they dead, but the dead they don't sleep!...and they have the love for you very much.

Comment [h9]: This about this transition. CARMEN goes from talking to enacting this street scene

Comment [h10]: Think about a lighting change or something creative that can be achieved with an object, either reading tea leaves or a crystal ball. This section is important as it provides a change in pace and energy – Question: is it too soon to introduce this gear change?

7. Carmen Telephone Rings

Hello, what

Carmen are you pregnant?

Yes I am, but I don't know who the father is,

Why not?

Because I don't have eyes in the back of my head!

8. Carmen

That reminds me, I've always enjoyed the romance of the sea – I want my Casino to capture my fascination with boats and sailors. When ever the ships are in port here in Wellington the boys always come and see Carmen and the girls. As everyone knows by now I live and work upstairs, there's four bedrooms. So when the boys come into my coffee lounge they can request the company of one of my staff but only after they buy something over the counter. Anyway, Raymonde and Phillipe, a couple of very busy sailors heard that my friends the police like to give me a hard time so they gave me a special radio, probably hot, so that I could tune onto the police band and listen in. When I hear the boys in blue are planning a visit to 87 Vivian Street (they're always trying to set me up) all I have to do is press the red button hidden under the counter it buzzes upstairs giving my staff and their catch just enough time to exchange money, throw on some clothes and boot it down stairs into the side alley. ~~But to be honest it was my adventures on the ships the Wanganella and the Monowai that started my love of things nautical, or as I like to say 'naughty -cal'.~~ In the 1950's

Comment [h11]: CUT I love this idea, but a decision has been made to simplify and stream line. We can't be cutting in and out too often, have to pick and choose moments

Formatted: Indent: Left: 0 cm, First line: 0 cm

Comment [h12]: Think about a better Segway. Do we re-establish CARMEN ALONE AT CAFÉ?

Comment [h13]: CUT Interesting but not important

for a while I worked as a male prostitute on those beautiful ships as they went back and forth between New Zealand and Australia – those were the days of real luxury and I've always enjoyed that classy lifestyle – especially when someone else does the paying. So, coffee lounge, restaurant, and nightclub Carmen's floating Casino will be like all of my businesses rolled into one. I don't know about other people but as for me I'm a very sexy lady with millions of ideas for business. I also want to run a topless restaurant, oh and I'd love to have a bar for the camp boys too, but I've got too many ideas and not enough hours in the day so sorry boys you'll just have to take care of yourselves – if you know what I mean. Anyway, all my places normally cater for straights...who want a bit of variety, so, if you've noticed that husband is a little more relaxed, the marriage a little smoother all of a sudden, no need to thank me – Carmen considers it a social service, so I hope you voted!

D/J RADIO WINDY

People are outraged, entertained, bewildered but one thing for certain everybody has an opinion on the election and everyone has an opinion on Carmen here's here latest Press release from this morning's Dom' I quote:

"My market research division has assured me that the latest polls indicate I am pulling away rapidly from the over mayoral candidates and now hold a clear twelve-point lead over my nearest rival Michael Fowler. ~~Never the less I am sufficiently a realist to acknowledge that upsets can occur. Admittedly on this occasion, should I lose the mayoral race, political scientists would rank the occurrence along with the Truman Dewey shock, as one of modern democracy's great upsets.~~ Accordingly I have decided to stand for the council as well as for the mayoralty. As the front runner I realise this will surprise the electorate, more so as I am better-looking than Sir Francis, more charming than Michael Fowler and could handle Mr Brunt in a brawl any day" Bob Jones has done it again, and with all this publicity, you never know – future council meetings could be set to take place in a coffee lounge in Vivian street. I'm taking caller number three...

Comment [h14]: Careful! Are we talking/describing too much again – what about action

11. Voice over:

Ladies and Gentlemen Welcome to Carmen's Good Ship lollipop. ~~Introducing the lady herself Carmen.~~

~~Song:~~ Eartha Kitt. Let's do it.

Birds do it, bees do it

Even educated fleas do it

Let's do it, let's fall in love

In Spain the best upper sets do it

Lithuanians and Letts do it

Let's do it, let's fall in love

Comment [h15]: I LOVE THE IDEA OF SHOWING, PERFORMING THE GOOD SHIP LOLLIPOP – THIS IS WHAT THE TITLE SUGGESTS, a decision needs to be made. However, go all the way or CUT. Is it necessary?

Comment [h16]: This is my favourite song I DON'T WANT TO CUT, But is it contributing to the story. I must decide whether I stick to CARMEN'S story or whether I indulge in my own fantasy. Issues of authenticity and innovation!!!!

Carmen:

What I love about mime, is if you forget the words, you just have to move your lips back and forward, good exercise love. (Looking out at the Lollipop audience) My goodness there are so many handsome men here tonight, hello...hello...I recognise some faces from my very discrete massage parlour the Gazebo, top of Cuba street, very discrete – open all hours, and as we always say, “though our ears burn and our lips are sealed our tongues will always be loose and available” ...(looking at a member of the audience)... so your secrets safe with me love. (To another audience member) Hello, what's your name? ...Do you like Carmen's good ship lollipop?...what does a girl have to do to get a drink around here?...Can I ask you a favour?...I don't drink liquor, I'm an old fashioned girl, although I thoroughly expect you all to drink top shelf and you'll pay through the nose for it too, ...but (insert name) ...I was wondering if you... (insert name) could you pour me a cup of tea love? Ladies and Gentle men please give a big hand for (insert name). Have you ever done this before? (gives him the teapot, she holds the cup). Just take it slowly....wait, no I can tell...(swaps teapot for another with a very long spout)...this is more your size...put it all the way it, you won't get me pregnant...that's it, and one for yourself love, this is like one of those Japanese marriage ceremonies ...bottoms up. (They sit and he is encouraged to drink while Carmen talks.

You know in my coffee lounge we use cups and saucers to communicate a secret type of language that we call 'the cups'. I can tell you because we're friends... and let's face it - it's the worst kept secret in Wellington. You see at the coffee lounge all my staff are stunning, beautiful and desirable. Very similar to the Good Ship Lollipop and all her cabins, my coffee lounge has upstairs bedrooms. I use the rooms, the girls use the rooms and the boys use the rooms ...keep drinking. Well if a gentleman comes into my coffee lounge and wants to be entertained by a member of my staff the rule is he has to order something to drink and eat first. Then when he's ready he plays the cups - if he wants straight sex he turns his cup upside down like this, see I'm very open minded, if he wants a transvestite, transsexual or drag queen he places his cup on its side like this, half and half – that's nice isn't

it? and if he wants a good old gay workout the saucer goes on top of the cup – doesn't matter if he's a bottom or a top, as it were, if you know what I mean...keep drinking.

...Cold Cape Cod clams, 'gainst their wish, do it

Even lazy jellyfish do it

Let's do it, let's fall in love

Electric eels, I might add, do it

Though it shocks 'em I know

Why ask if shad do it

Waiter, bring me shadroe

In shallow shoals, English soles do it

Goldfish in the privacy of bowls do it

Let's do it, let's fall in love

(Waits for audience member to display his preference with the cups)

Possible responses by Carmen:

I'll hurry this a lot and meet you at the bar in 20

You just brought yourself a five-dollar cuppa of tea, pay on the way out.

Carmen:

Ladies and gentle give a big hand to (insert)... now it's no secret that I love men, all sorts of men, tall, short, fat and thin – although my preference is pakeha and rich, it's also no secret that the Police have often used this against me, let me explain:

Strikes a pose

One afternoon, coffee lounge closed, knock at the door. Good looking young man says I wants Debbie.
No Debbie lives here love, _____ But I need
Debbie, you remember me from yesterday? _____ Yes (no)...
look, I do know a Debbie, come up stairs and I try and phone her for you.
He closes the door, leaves it on the latch, and follows me up, _____ I take my
cup of tea and half eaten cream cake to the phone in my bedroom, he sits on the sofa in the lounge, next thing, the police burst it,
the young man's sitting next to a pile of money half naked, and later tells the court that I was trying to have it off with him! ...!

Comment [h17]: Cut this story, too many of this type. Keep to the magical three, don't overdo. Convention will lose impact.

would have too if he'd given me a chance.

Strikes another pose

On another occasion another very handsome man, older, distinguished, comes into my place one evening. He's definitely interested, we talk and after a while I direct him out the main entrance onto Vivian street from there takes the well trodden path up the side alley to the side entrance. I open the door he follows me up, and bang guess who turns up, I have his money and nothing else. In court the judge asks why I had taken the money, I reply "I'm a busy lady, that man took up my valuable time!"

Strikes a pose

I just love jewellery, diamonds, pearls – often I accept gifts from admirers because cash seems to get me into trouble. One night I receive a dinner invitation from a regular to my coffee lounge. I'm curious, he has a wife, but some of my girls have been visiting him – in a professional way. I accept the invitation and turn up at the Karori house with a gift for the man and his wife, wife's nowhere to be seen. After dinner, he offers me her jewellery.
Oh no I can't take
your wife's things. she's left, gone for good,
never coming back. ...They are such beautiful pieces, real
antique sorta stuff...and I think to myself if I don't take them some other greedy bitch will. The next day I'm visited by the boys in blue. It seems I can't go anywhere in this city without being noticed. It seems that while I was eating my dinner the wife was home after all – chopped into pieces and newly buried out the back under an apple tree!

Comment [h18]: Is this too harsh, vulgar?

Shocking but true, luckily I'm like a cat with nine lives, sometimes I think I'm already on my eighth. Ladies and Gentlemen of the Good Ship Lollipop it kills me to distract you from spending your hard earned money in my fine establishment but if you will, a big round of applause for your hostess if you please – The time has come for Carmen to talk **pussy!**

Comment [h19]: I LOVE THIS LINE – BUT I THINK I NEED TO CUT THE ENTIRE SCENE

13. **Eartha Kitt:** A different type of cat.

Have you **head** that us females.....are a feline breed.....that kittens
burr.....according to their needs.....that some cats will fall.....for a Riviera
ball, or the **Taj Mahal**, over anything at all.....Like diamonds.....or a painted
picket fence – but me.....I make a different type of sense.....I'm a different
kind of cat.....I like love.....and that is that.

14. **Carmen:**

~~I believe my Balcony nightclub is equal to any similar type of entertainment to be had in American and England or Australia. Just like my massage parlour the Gazebo The Balcony is painted hot red – red table clothes, red lighting, red carpeted staircase. I~~

~~appear nightly on the stage and try to open and close the show myself – that personal touch, sometimes I mime, sometimes I do my flamenco dance and I sing too.~~

~~"I know, you belong to someone new, my tonight you belong to me"~~

~~"I've got those lonely lonely, lonely, loney blues..."~~

~~I don't strip anymore, not unless it's a private audience. Just between you and me I've gained a few pounds love I am no longer the slim stripper I used to be but more the Matronly type and I like it, but six nights a week my girls Gypsy, Rose, Maureen, Mandy, Chanelle, Bev, Suzie Rachel, Lynn, Christine and Cathy and all the others either work the floor or grace the stage with fabulous costumes and amazing props. My hostess Nicolle choreographs, she's like a blonde goddess and very talented, she could be headlining anywhere around the world if she wanted to but she loves The Balcony, and I love The Balcony, and the Balcony loves sucking my bank account dry – it's a very expensive establishment to run. Years ago the building was used for holding the Dominion Monarch drag balls – they were fabulous. That old ship was renowned for her camp crew and when that Queen of ships, or ship of queens arrived in port the whole community would come alive. Now it's my Balcony, and lately I've felt like a real Queen, I really do, as part of the campaign Bob Jones gives me a big white limousine to run around in, and I love all the publicity. Carmen for mayor... photo on the steps of parliament, Citizens for Carmen – smiling for the camera's as I drive by in a chauffeur driven Rolls Royce and at the centre of it all my new lovely breasts, still fresh in everyone's memory from last year's front cover of the Sunday paper. It's 1975 and I travel to Trentham racecourse alone by taxi. I wear the most stunning shoulder fur wrap. Officially the Wellington racing club prohibits convicted persons and prostitutes from entering the grounds but I have no trouble getting in. I look at my watch, and slowly make my way over to the saddling paddock – the photographer's waiting – then, two o'clock on the dot it's show time, the stands full to capacity; I removed my fur and unveil my new best friends, 10 whole and beautiful in all their glory to the entire world. The crowd's going crazy, there's cheering, clapping and camera's flashing, big round minutes, then being the mistress of timing that I am, I simply put my beauties to rest, walk off the paddock, head held high and place a small wager on a horse named golden cups. What a day, what a photo and no trouble from the police.~~

Formatted: Indent: Left: 2.54cm, Firstline: 0 cm

Formatted: Indent: Left: 1.27cm, Firstline: 1.27cm

Comment [h20]: THINK ABOUT MOVING THIS SCENE, REALLY HAVE TO THINK ABOUT THE FLOW OF THE SCRIPT

16. DJ: RADIO WINDY

Only a few days before the election and the Carmen campaign have done it again this time a full page add in the Dom' titled Citizens for Carmen – in a second I'll tell you why some citizens are not happy at all with Bob Jones, but first, this is a taste of the add it reads: "We believe"

1. "We believe" that Carmen, by her visionary intellect, her achievements in many diverse fields, her oblivious capabilities and broad physical appeal, stands out above all the other candidates for this important public office.
2. "We believe" in this sexist age only Carmen can provide universal appeal and avoid tragically divisive, sexist alienation entering into public life and the community.
3. "We believe" That Carmen has displayed in her announced Transport and Town financing policies, a necessary comprehensive cognisance of sophisticated financial matters appropriate to the management of our city, this stemming from her wide commercial experience, an ability clearly lacking in the other candidates.
4. "We believe" That a Carmen mayoralty is not merely feasible but will brighten up all of our lives, compensating for the deplorable weather introduced by the present mayor's term.
5. "We believe" That Mayor Fowler must go, no one can seriously consider Sir Frances, and Mr Brunt is boring. We implore all voters to get in behind and help make Wellington New Zealand's real queen city.

...and the lawyers letters are flying into Bob Jones because it seems the millionaire prankster listed 50 very prominent, am I allowed to say stuffy, wellington identities on a list of supporters without asking them...goodness gracious, I says, come on Wellington get in behind!

Comment [h21]: ALL OF THIS IS TOO LONG AND TOO BORING

18. Carmen

Yes the boys in blue and me, we go back a long way: Auckland Sydney and Wellington. If I was to write a book about our relationship I'd call it set ups, court cases and hidings. When I was still living as Trevor, here in Wellington I was holding down a job at Wellington hospital. Anyway a friend from out of town needed a place to stay, I knew she was lady of the night, it didn't worry me, I had already become quite well known as a good looking boy around town in society circles myself. We even slept in the same bed. One day I'm at work and the police walk in, they had picked up my friend the night before and she had correctly given my flat as her address. Next thing I know I'm being charged with keeping a house of ill-repute. I try and help a friend out, not even on the take myself and I get charged. Able to appeal the misunderstanding I go before the Judge, good looking too for an older man...I smile....he looks at me, straight into my eyes – I'm feeling hopeful... and he says: Trevor David Rupe Your three month sentence in doubled to six!

Comment [h22]: TOO MUCH EXPOSITION YAWN YAWN

Comment [h23]: Yes very good. It's important to play with pace, tease the audience, keep them waiting for the next scene

17. Rebecca

Now I read your tea leaves...Hmmm you will never have children, but many young people will follow you, you will look out for them. By the time you are middle aged you will have many operations, many, some health, some vanity eh – like the Hollywood stars eh? But, there is the number two in the leaves...no, no, not a number two! number two...what it is, two what, two elephants ...hmm you do many things but you will never change the two things in life that you really want – you will be happy, and you will be famous for your smile – make other happy eh...the leaves never lie. But you look at Rebecca, take a good look, and remember me in my house. Here I am all alone now Trevor, stranger in strange place, surrounded by my strange things. The tea leaves say... never be alone too long, different person with many friends is special, like the movie star - different person all alone, is just that different and lonely.

Comment [h24]: This is an important statement. 1) Carmen will never receive her sex change operation 2) Carmen will never achieve her dream of being a truly successful business woman. It is not necessary to spell this out BUT this passage should be punctuated, ideally the audience should be left with this question in order for them to come to their own conclusion. SO ...MUST PUNCTUATE!

Awhhh...that old Lady again, she want to tell you... what?... hmmm...she is yelling, Tre...waa, you always dreaming, you always late! ...she laughing now...she say Tre...waaa, you always special mokopuna.

19. Carmen

Mount Crawford Prison. ~~On the outside I'm was viewed a man who likes to secretly dress as a woman, on the inside I am woman – well the closest thing those sex staved boys had seen in a while.~~ A new lady arriving in prison often attracts jealousy from the ruling queens. I immediately find protectors prepared to guard their new prize. I still had to keep my wits about me though, the place is crawling with murderers, stranglers, assault artists and sex offenders – I think to myself, oh my God what an exciting place, and it is. Murderers and homosexuals are housed in single cells – unfortunately, I have one all to myself. This heavy walks past my cell every night at the same time and yells 'suppers up', I look through the hole in my door and there is his large Mount Crawford cocktail delight winking at me, "No thank you I'm on a diet today"

I mean to say, all meat and no potatoes isn't a balanced diet is it? I fantasise about some of the young guards, with their uniforms and polished boots they look just like Nazi's! To get attention we girls dampen burnt matches to make our mascara and eye liner, we wet red crepe paper to make our lipstick –we drive them crazy, and if it wasn't for the cock-kill the prison adds to our food the whole place would be out of control. I'm given a job, I'm made personal servant to the Superintendent, although I call myself his naughty house boy. I arranged flowers, lay table cloths and serve morning and afternoon teas especially when VIP's come to visit. Hell, I'm Doris Day the dark version. Every morning beautiful fairy cakes and cream cakes are delivered to my pantry, I put on the radio you know some background music for the VIP's and if there is any food left I'm allowed to keep it – waist line suffers. I have always been a business woman at heart. I trade in lollies, cigarettes and cigarette papers, when 'visitors in the know' come to Mount Crawford to see family and friends they always ask the guard for a glass of water, the guard directs them to my pantry and they either give me the smuggled goods or tell me where it's hidden, I wait for the guards to go off for their meal and then I play

treasure hunt. ~~My cut is 20% of the cash, or the value of the smuggled goods. I only have one real run-in and that's with the queen who run's the prisoners shop and hands out our rationed goods. One day she sells my cigarettes and cigarette papers.~~

Where's my cigarettes queen?

don't smoke, so it's lollies for you!

don't smoke either, if I don't get my rations I'm going to give you a lovely facelift – I have boyfriends too queen, so I'm warning you ~~you~~ old plain Jane faggo!

I even surprise myself, but it works, after that plain Jane and me are friends. I learn all sort of interesting things in Mount Crawford: stealing passports, murder, conning people, hold ups, trafficking, smuggling drugs into prison and how to make bombs – oh well you never know. My crowning glory is the tattooing of my right cheek. Now being caught giving or receiving a tattoo in prison is a very serious offence, but to us it is a sign of acceptance and belonging, some of these boys don't have families, some have had really rough childhoods, so when they ask me I feel so proud. They say it's only right that my 'boobmark' should be a beauty spot befitting my status as a Maori Princess. I see the good the bad and the ugly at the Hotel Mount Crawford, but by prison lore – what happens inside stay's inside.

You

Listen here, you

Markup Area

Comment [h25]: NOTE TO SELF: MY psychic ability tells me I'm going to forget the mark the beautyspot on my right cheek.

20. Telephone-rings

treasure hunt. ~~My cut is 20% of the cash, or the value of the smuggled goods. I only have one real run-in and that's with the queen who run's the prisoners shop and hands out our rationed goods. One day she sells my cigarettes and cigarette papers.~~

Where's my cigarettes queen?

don't smoke, so it's lollies for you!

don't smoke either, if I don't get my rations I'm going to give you a lovely facelift – I have boyfriends too queen, so I'm warning you ~~you~~ old plain Jane faggo!

I even surprise myself, but it works, after that plain Jane and me are friends. I learn all sort of interesting things in Mount Crawford: stealing passports, murder, conning people, hold ups, trafficking, smuggling drugs into prison and how to make bombs – oh well you never know. My crowning glory is the tattooing of my right cheek. Now being caught giving or receiving a tattoo in prison is a very serious offence, but to us it is a sign of acceptance and belonging, some of these boys don't have families, some have had really rough childhoods, so when they ask me I feel so proud. They say it's only right that my 'boobmark' should be a beauty spot befitting my status as a Maori Princess. I see the good the bad and the ugly at the Hotel Mount Crawford, but by prison lore – what happens inside stay's inside.

You

Listen here, you

Markup Area

Comment [h25]: NOTE TO SELF: MY psychic ability tells me I'm going to forget the mark the beautyspot on my right cheek.

20. Telephone-rings

befitting my status as a Maori Princess. I see the good the bad and the ugly at the Hotel Mount Crawford, but by prison lore – what happens inside stay's inside.

Comment [h25]: NOTE TO SELF: MY psychic ability tells me I'm going to forget the mark the beautyspot on my right cheek.

20. Telephone-rings

-Hello
that your real hair?
-what do you mean?
two more payments to make!

Carmen is
-No love not really
I've got

~~I can take a joke, actually I like a good laugh, but I don't like getting taken for a ride, and I don't like people wasting my time.~~ In my early mime days I would act out all the glamorous black stars and singers, my dark skin adding to the allure, so you can imagine my excitement when I real life beautiful negro man walks through those doors straight up to me.

He orders, and after finishing his food and drink, he places his saucer on its side, we talk for a while then I give him directions - leave by the main door, walk around the corner, down the side alley. I meet up with him at the side entrance and we go upstairs, Oh my God! I think to myself, I'm may not be a stallion or gelding but this fulla's hung like a bloody donkey! Later, when it's time to leave my room he glances into my eyes with a very satisfied look, he smiles, holds out his hand out to me...and requests that I pay him! I'm in a state of shock! He says "I'm big and black and beautiful and you have to pay me for the servicing. Black! I see red, take a moment to get myself together, then I say,

"I don't keep money up here, we'll have to go down stairs love", I walk him down the stairs, open the door and as soon as he is in the side alley - slam and lock – I didn't fork out for my new breasts to pay someone else for the pleasure. New policy: No cash, no flash. It's true I am kind hearted, to a point. I try and help those people that need a hand – I know what it's like to have a police record, to be in a new city with no friends. But as every business person knows bad deals, broken promises and con-men are just bad manners, I also have one or two light fingered staff members. Now, I would trust most of my staff with my life, we're family, but there's always one or two that are out for themselves. A week ago one of them says to me Carmen, want a ride in my new car?

I look at the car and I look at her

"It's beautiful, it really is – how much did it cost me?"

I recently caught up another one of my girls who I hadn't seen since a sizable amount of cash went missing from one of my businesses. There she is back from a holiday to Cairo in Egypt and looking stunning after a full sex change operation. What do you think? she asks as she poses left and right.

I say "Very nice dear, I can tell my money went a very long way"

But I only ever unleash my secret weapon of revenge on those that are down right dirty or just plain mean. My secret weapon? my voodoo doll Karli. I say to her "Please punish these people, these common gutter grubbers who annoy Carmen – get them!"

Voice over:

Ladies and gentlemen, Even brightly coloured lollipop's can turn dark. Put you hands together for your hostess Carmen in an act of revenge.

Comment [h26]: QUESTION: IS THIS TOO "CHICAGO" by cutting back to a show-time performance. Think about cutting the voice over. If the actor can't do it – CUT IT

21. Eartha Kitt I want to be evil

I've posed for pictures with Iv'ry Soap,

I've petted stray dogs, and shield clear of dope

(I've petted stray dogs, and I never mope)"

My smile is brilliant, my glance is tender

But I'm noted most for my unspoiled gender

I wanna be evil, little evil me

Just as mean and evil as I can be.

~~It's such a good idea, laughter, glasses clinking, people chattering, showgirls posing and everyone spending money! The tables are so James Bond and can see myself strutting around like Pusey Galore, and the slot machines have their place because not everyone likes to be the centre of attention; some people just like to be there, be involved, tell people that they spent the night with the famous lady and the girls. There are a lot of lonely people out there, it's two, it's three in the morning and some people they've got nothing to go home for.~~ Queen Elizabeth has a floating Palace why shouldn't Carmen. We would cruise all around New Zealand visiting all people that can't make it to my coffee lounge or strip cub...Carmen's Good ship lollipop....Good Ship fantasy...Mayor of fantasy land... if I had the money I suppose I would buy actual real-estate bang smack in the middle of Auckland, that would make headlines. I'd build a huge red Casino, and if I had the money I'd build a 100 story high tower on top of it in the shape of a giant penis it would rise up into the clouds and it would change colour at night, red, blue, green! and people could ride elevators up the throbbing veins to the top of the penis where there would be a big fat knob, and people had good enough balance, they could sit up there on the knob and look out all over Auckland as far as the eye could see and it would be called Carmen's city in the sky Casino... If I had the money I would get someone to figure out a way so I could charge every freak-out that phones me up in the middle of the day or the middle of the night just to get off or give me a hard time – I'd call it 'Carmen's dial a fantasy' or 'dial a life you weirdo' and they'd have to pay me for my time. If I had a dollar note for every time the Auckland Police, the Sydney Police or the Wellington police gave us girls a good hiding when we were young, made us strip in public, made us...well maybe Carmen would be a millionaire. I've run boarding houses, coffee shops, a massage parlour, a beauty salon I even have an antique shop, ok

Comment [h27]: COME UP WITH BETTER SEGWAY – GO BACK TO RESEARCH NOTES.

Comment [h28]: Auckland or Wellington?

it's a junk shop, but as for a floating Casino... I'm New Zealand's No.01 transsexual, Wellington's most famous mayoral candidate ever, and I'm practically broke love

Telephone rings, Carmen just looks at it. Carmen picks up her veil

Wellington 1967: I move back from Australia and I realise I am fast approaching middle age. I want my own stage, I need my own stage and it has to be a combination of everything I've seen and done and want to do. Got no money, but I have ideas lots of them and I'm not afraid of hard work. I see a 'To Let' notice in the window of a clothing factory that's closing down, 87 Vivian Street, Wellington. I make some enquiries, and I'm given first right of refusal. All I can see is a coffee shop down stairs and four bedrooms upstairs. It's going to take everything I have, I contact creditors, apply for licencing permits, contract tradesmen: plumbers, electricians, sign writers. I'm so broke that while I play interior decorator by day, at night I work the streets, the first time in New Zealand that I have to crack it to survive. I move in on the alley way next to the purple onion, I'm not very popular with the established ladies at all, my specialty 'short time knee tremblers' - I'm ruthless if I do say so myself and I have to be because all I care about is the day my coffee lounge doors finally open – and then that day comes. CARMEN'S INTERNATIONAL COFFEE LOUNGE. It's been 11 years – and I still love this place with its red walls, red plush velvet curtains, oriental rugs, art work everywhere. At the far end a mantle piece with its magnificent mirror. The tropical fish, the squawking red coloured parrot, upright piano, juke box, peacock feather everywhere. When I'm here by myself I hear laughter, and I think about all the different types of people that have enjoyed themselves here. Prime Minister Norman Kirk and his colleagues having a meeting over there, James K Baxter holding court over there, spaced out students, trying to solve the world's problems, and all the overseas star's that pop in to say hello and have had their photo taken with me, and most of all I see all the ordinary people who belong here: the homosexuals, the lesbians, the bi-sexuals, paedophiles, masochists, transsexuals, straights, cross dressers and transvestites, and when they leave my coffee lounge at one, two, three in the morning I splash them with Carmen's exotic juice which means they will be guided back to me another night.

Comment [h29]: This is the second most important statement in the play! The audience must realise CARMEN never quite achieved her goal – in her mind anyway.

Comment [h30]: CUT IF WE HAVE CUT ANOTHER TELEPHONE REFERENCES

Comment [h31]: I LOVE THE IRONY HERE BUT PERHAPS WE DON'T NEED TO GO NEAR PAEDOPHILES

What an election, the controversy, the entertainment. Later today, Bob Jones is in on the lunch show to talk about the Citizens for Carmen Campaign and the highs and the lows of last night, but before I sign off I just want to leave you with this: Last night Carmen was polling unexpected high, it was looking like she would come in second to incumbent Mayor Michael Fowler, and be safely guaranteed a seat on the council - Then was a delay in the results for about half an hour, suddenly Carmen's coming last everywhere, come on, There were 16 councillors and Carmen comes 17th. As I know no one is actually out there listening at half past five on a Sunday morning I'm just going to say it - I think they rigged it - I really do. Good on you Carmen! You're listening to Wellington's Windy City FM.

Carmen:

What fascinated me with Kings cross was it was full of bohemians, rock and roll, beautiful models, strippers and showgirls, it was full of bikie gangs and prostitutes and they had these male and female drag queens and mafia and I thought oh my God, what a fascinating place. But work was sometimes hard to come by for us girls so we had to think of creative ways to play the rent. In the early days I would never reveal myself as a drag queen to a John. One would come up to me and ask "Are you working". Yes I am but I'm not doing the sex, why not? Because I've got my period, I played a trick on them and it worked, they believe me. Kings Cross - a far cry from Taumarunui, it was another world. So when I moved back to Wellington for the second time I decided to bring a little bit of the Cross back with me - and I did. They said Drag Queen Carmen wouldn't last the year : I've been a school boy, a military training conscript, a male prostitute, a stripper and entertainer, a prisoner, business woman, New Zealand's number one transsexual, mayoral candidate, and I've been a good person ...and oh my God...I finally get that painting now. After years of staring at that painting...Pregnant woman giving birth, naked man standing next for her and a Sharman watching in the background. I think it's a warning I really do, a warning to all the narrow minded people in the world. The baby represents the children of the future, children of the eighties who will be born into this world half alien and half human and the Sharman is saying

Comment [h32]: NEARING THE END OF THE SHOW, CHANGE IN ENERGY, UPBEAT, RESILIENT, POSITIVE ABOUT THE FUTURE

Comment [h33]: It might be nice to keep this repetition, or it might be unnecessary.

we must be prepared to travel to the planet from which the half alien half human's come from. The future is about difference and acceptance it's like a lollipop - in the 80's we will live our lives like a lollipop - big, bright and colourful, like the sweetest suck you ever did have, and I will wait until that child is fully grown, big and strong and green, and when he is I will stand next to his half alien/half human body, I shall offer a hongi as a sign of greeting and I will say. Tri-sexual, I'll try anything once!

Comment [h34]: I think the show should end in an upbeat manner, but perhaps this particular joke could be replaced with one that gives CARMEN more charm, more class.

Comment [h35]: Question: Has it been too long for the audience to remember the painting? Perhaps it would be better to go back to the idea of the coffee lounge - what it symbolises, means to Carmen.

Come on-a my house my house, I'm gonna give you candy

Come on-a my house, my house, I'm gonna give a you

Apple a plum and apricot-a too eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Figs and dates and grapes and cakes eh

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you candy

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house I'm gonna give a you

Peach and pear and I love your hair ah

Come on-a my house, my house a come on

Come on-a my house, my house a come on

Come on-a my house, my house, I'm gonna give you East-a-egg

Come on-a my house, my house, I'm gonna give you

Everything - everything - everything

SPOKEN: Come on a my house-a!

The End.

Need to think about choreography, lighting, lighting changes and whether or not we've got the music right. The issue at the moment is that the songs are too long. Carman can cut off one song but she can't do it to every song. Also think about physicality of all three characters and in terms of punctuation we need to identify pauses, the audience will need moments to both process and take breathers – there is a danger the script could be acted like one crazy roller coaster ride when what we need are moments of quiet. Ideally this script should be between 30 and 45 minutes after today's cuts.

29.08.2012 E

Elton Pereiha Hayes <[REDACTED]>
[REDACTED]

Wed, Aug 29, 2012 at 11:02 AM

Hello [REDACTED] Elton Hayes here, great to talk to you earlier.

Thank you for agreeing to film my one man play at the **Museum of Wellington City & Sea this Friday 31st August.**

The performance is an important part of my Theatre Arts Masters degree.

The dress rehearsal is at 3.00pm and the duration of the show is approximately an hour. If you were to arrive at 2.30pm, the people on the front desk would show you through to the performance space. There will be a still photographer and a small hand full of people present but the main purpose for the dress rehearsal is for you.

[REDACTED]
[REDACTED]

My contact details are:

Elton Hayes
[REDACTED] Wellington
[REDACTED]
[REDACTED]

Great - see you at 2.30ish on Friday (two days from now)

Cheers, [REDACTED]
Elton

[Quoted text hidden]



Elton Pereiha Hayes <[REDACTED]>

Carmen Rupe Memorial Trust wants to be friends on Facebook

message

facebook <[REDACTED]>
Reply-To: noreply <[REDACTED]>
To: Elton Pereiha Hayes <[REDACTED]>

Tue, Oct 2, 2012 at 6:37 PM

facebook



Carmen Rupe Memorial Trust wants to be friends with you on Facebook.

The University of Hard Knocks · Sydney, Australia
1157 friends · 152 photos · 5 notes · 28 groups

[Confirm Request](#)

[See All Requests](#)

Introduction

Reactive Theatre

- What is Queer Theatre – Modern practice in a historical perspective
- Chicken or the egg – Performing femininity or Queer theatre
- From street corners and strip clubs to cafés and coffee shops –How has Queer performance evolved in New Zealand
- Case study: How did Carmen Rupe encourage or support the industry of ‘performing femininity’ in New Zealand
- A shallow façade? How is femininity performed in Queer theatre
- What is the difference between homosexuality on stage and queer representation by queer performers, for queer audiences
- Why is Queer Theatre performed – A theatre of ‘healing’ or a form of political theatre

The Queer and lonely stage

- What is the ~~place~~ importance of solo performance in Queer Theatre
- What theatre methodologies are common and identifiable in Queer performance
- Case study: How did Carmen Rupe 'perform femininity' as a businesswoman
- ~~Is it possible to 'legitimise' Can~~ Queer Theatre ~~have a legitimate place~~ on commercial stages or does ~~Queer theatre~~ it belong on the fringe
- To what extent has mainstream New Zealand theatre explored males 'performing femininity'
- Performing femininity on stage - How have the audience ~~attitudes~~ changed in New Zealand
- Why do themes of glamour and tragedy feature so prominently in Queer Theatre

Imitation versus innovation

- The ultimate compliment? How do feminists view 'Queens' performing femininity
- What ~~role~~ ~~do is the importance of~~ female icons ~~play~~ in Queer theatre
- Imitation or innovation – ~~How~~ ~~Has~~ cosmetic surgery and gender reassignment been used to enhance the performance of femininity

- Case Study: Carmen Rupe performed femininity on stage and off. Discuss the idea of performance ~~from~~ in daily rituals ~~to~~ and public appearances
- What is the relationship between femininity and overt sexuality in Queer Performance
- A two dimensional character is one common pitfall of 'imitation' in performance. What are the advantages and disadvantages of bio-theatre ~~in seeking to avoid this~~
- Fake, shallow, untouchable: Can drag performance be viewed as a master-class in the acting technique 'play against'?

The Good Ship Lollipop: A solo performance

Methodology 1: Creating a performance script

Stages of script development

A dramaturgical analysis of the ~~playtext~~

Rationale supporting the choice of the particular play text

Methodology 2: From script to performance

The rehearsal process

Conclusion

References

Bibliography

Appendices

Good! This structure provides a good frame for a logical narrative progression, and I think you have covered all the significant questions needed for a comprehensive interrogation of the topic. Without changing the intention of the questions, I have tweaked a few of them in an attempt to encourage broader and objective discussion. I have also suggested some changes to the order of the final sections/chapters.

Happy writing. I look forward to reading drafts.

William [REDACTED]

|

Queer Glossary

Ally: In its verb form, ally means to unite or form a connection between. In the gender community, allies are all those wonderful folks who have attempted to educate themselves about gender issues, who work to reduce transphobia in themselves, families, and communities, and who try their best to support transpeople in the political, social and cultural arenas.

Ambiguous genitalia: Many intersex activists contest the use of this phrase to describe their bodies because the ambiguity is with the society's definition of male and female rather than their bodies.

Assigned Sex of Gender: The sex/gender one is considered to be at birth based on a cursory examination of external genitalia.

Bi-Gendered: An individual who feels that they have both a "male" and "female" side to their personalities.

Biphobia: The fear, hatred, or intolerance of bisexual men and women.

Bisexual: A person who is attracted to people regardless of gender (a person does not have to have a relationship to be bisexual!)

Closeted or In the Closet: Hiding one's sexual orientation.

Coming Out: The process by which lesbians, gay men, and bisexuals recognize, acknowledge, accept, and typically appreciate their sexual identities.

L

Crash Landing: Rejection or disqualification by a clinical sex change program due to "gender role inappropriateness" or being "somatically inappropriate."

Cross-dresser: An individual who dresses in clothing that is culturally associated with members of the "other" sex. Most cross-dressers are heterosexual and conduct their cross-dressing on a part-time basis. Cross-dressers cross-dress for a variety of reasons, including pleasure, a relief from stress and a desire to express "opposite" sex feelings to the larger society. Cross-dressing might also be termed gender non-conforming behavior.

Day of Remembrance: A day held each year in November to honor transpeople who have died in hate-motivated attacks. Approximately two transgendered people are killed each month in America in hate crimes: stabbed, beaten, burned or shot.

Diagnostic and Statistic Manual (DSM): A catalogue of mental and psychological disorders published by the American Psychiatric Association which includes the pathologization of trans people through the diagnosis of "GID" (Gender Identity Disorder) and fetishistic transvestism.

Discrimination: Differential treatment that favors one individual or group over another based on prejudice.

Drab: Dressed As Boy (or Dress Resembling A Boy) usually used to refer to male-to-female cross-dressers when they are not "in drag" or when they are dressed as men.

Drag or In Drag: Wearing clothes considered appropriate for someone of another gender. Originally used in Shakespeare's Globe Theatre to mean Dressed As Girl (or Dress Resembling A Girl) referring to male actors who played female roles.

Drag Daughter: "A showgirl who's just starting out and needs some mothering." The Lady Chablis

Drag King: A biological female who dresses in "masculine" or male-designated clothing; a female-to-male cross-dresser. Drag Kings often identify as lesbians and many cross-dress for pay and for entertainment purposes in GLBT or straight nightclubs. A Drag King's cross-dressing is usually on a part-time basis.

Drag Queen: A biological male, usually gay-identified, who wears female-designated or "feminine" clothing. Many drag queens may perform in bars by singing, dancing or lip-synching, often for tips or for pay. A Drag Queen's cross-dressing is usually on a part-time basis. Some may prefer term of "Female Impersonator."

DIY "Do It Yourself" is a movement among some transsexuals for bypassing the SOC guidelines self administering of hormones.

Dyke: a barrier constructed to control or confine water; also: slang, sometimes offensive (depending on who's using it) word for lesbian

Faggot: a bundle (of sticks or wrought iron); also: slang, generally offensive word for gay. Faggot (i.e. sticks) were used during witch-burning times in –Europe, when many independent women, herbalists, healers, "heretics" and sexual "non-conformists" were condemned as "witches".

FTM: FTM is an acronym which stands for Female To Male. This term reflects the direction of gender transition. Some prefer the term "MTM" (male-to-male) to underscore the fact that though they were biologically female, they never had a female gender identity.

Gaff: A clothing device worn by drag queens and others to “tuck” their male genitals between their legs in order to conceal the tell-tale “bulge” when they are wearing form-fitting clothing.

GG: stands for “Genetic Girl.” It is a term, which is used to differentiate transgendered women from non-transgendered women. Due to its infantilizing connotations, many prefer “GW” or “Genetic Woman.”

GLBT: An acronym, which stands for “Gay, Lesbian, Bisexual and Transgender.” Other versions may add “Q” for Queer or Questioning, “I” for Intersex, and “A” for Allied. Some may prefer to list the acronym as TBLG to place transpeople in a position of importance and to rectify the way trans has historically been omitted, devalued or excluded.

Gate Keepers: Used by the Gender Community to refer to psychiatrists, psychologists and other (usually) non-trans clinicians and providers who can effectively block trans people from obtaining hormones, surgery or related services needed for their gender transition.

Gender: A complicated set of socio-cultural practices whereby human bodies are transformed into “men” and “women.” Gender refers to that which a society deems “masculine” or “feminine.” Gender identity refers an individual’s self-identification as a man, woman, transgendered or other identity category. Many tomes have been written on gender, and there are countless definitions. But most contemporary definitions stress how gender is socially and culturally produced and constructed, as opposed to being a fixed, static, coherent essence.

Gender Identity: Refers to an individual’s innate sense of self as a man, woman, transgender or other gender category. Gender identity may change over time and may not accord to dichotomous gender categories.

Gender Illusionist: An individual who cross-dresses in a glamorous manner, in order to perform for money in a nightclub or other entertainment venue.

Genderqueer: A term which refers to individuals or groups who “queer” or problematize the hegemonic notions of sex, gender and desire in a given society. Genderqueers possess identities, which fall outside of the widely accepted sexual binary. Genderqueer may also refer to people who identify as both transgendered AND queer, i.e. individuals who challenge both gender and sexuality regimes and see gender identity and sexual orientation as overlapping and interconnected.

Gender Outlaw: A term popularized by trans activists such as Kate Bornstein and Leslie Feinberg, a gender outlaw refers to an individual who transgresses or violates the “law” of gender (i.e. one who challenges the rigidly enforced gender roles) in a transphobic, heterosexist and patriarchal society.

Gender Phobia: Hatred and fear of differing gender identities and expressions

Gender Role: The clothing, characteristics, traits and behaviors of an individual which are culturally associated with masculinity and/or femininity.

Gender Transition: The period of time in which a person begins to live in a gender role which is in accordance with their internal gender identity. This could include, for instance, the period of time when a person assigned “female” at birth who has a male gender identity begins to live “in role” by dressing as a man, taking testosterone therapy, or getting surgery.

Gender Variant: A term that refers to individuals who stray from socially-accepted gender roles in a given culture. May be used in tandem with other groups, such as gender-variant gay men and lesbians.

Hermaphrodite: An old medical term describing intersex people. Many intersex activists reject this word due to the stigmatization arising from its mythical roots and the abuse that medical professionals inflicted on them under this label. Some intersex people use this word as a "pride word" like "queer" and "dyke," but non-intersex people should avoid this term.

Heterosexism: The societal/cultural, institutional, and individual beliefs and practices that privilege heterosexuals and subordinate and denigrate LGB people. The critical element that differentiates heterosexism (or any other "ism") from prejudice and discrimination is the use of institutional power and authority to support prejudices and enforce discriminatory behaviors in systematic ways with far-reaching outcomes and effects.

Heterosexual Ally: Heterosexual people who confront heterosexism in themselves and others out of self-interest, a concern for the well-being of lesbians, gay men, and bisexuals, and a belief that heterosexism is a social injustice.

Heterosexual Privilege: The benefits and advantages that heterosexuals receive in a heterosexist culture. Also, the benefits that lesbians, gay men, and bisexuals receive as a result of claiming a heterosexual identity and denying a lesbian, gay, or bisexual identity.

Hir: A non-gender specific pronoun used instead of "her" and "him."

Homophobe: one who fears homosexuals and homosexuality (this is a literal definition); however, this term is generally applied to anyone who dislikes LGBTIQ people, who uses any derogatory sexuality or gender based terms, who feels that LGBTIQ people want "special rights" and not "equal rights".

Homophobia: The fear, hatred, or intolerance of people who identify or are perceived as lesbians or gay men, including the fear of being seen as lesbian or gay yourself. Homophobic behavior can range from telling jokes about lesbians and gay men, to verbal abuse, to acts of physical violence. (Some people choose not to use the word "homophobia," preferring instead to include anti-GLBT attitudes and behavior in how they define "heterosexism.")

In Face/Outta Face: In or out of drag, wearing or not wearing make-up.

Production: Carmen

Budget: \$500

Date	Item	Cost	Payment	Running total	Remaining total
17/07/2012	Plastic Flowers - Warehouse	\$7.99	reimburse	\$7.99	\$492.01
	Plastic Flowers - Warehouse	\$6.99	reimburse	\$14.98	\$485.02
	Plastic Flowers - Warehouse	\$5.99	reimburse	\$20.97	\$479.03
	Makeup - Warehouse	\$15.99	reimburse	\$36.96	\$463.04
	False Lashes - Warehouse	\$12.00	reimburse	\$48.96	\$451.04
	Earrings - Warehouse	\$36.00	reimburse	\$84.96	\$415.04
	Bra - Warehouse	\$12.97	reimburse	\$97.93	\$402.07
	Shopping Bag - Warehouse	\$0.10	reimburse	\$98.03	\$401.97
17/07/2012	Shoes - Mary Potter Hospice	\$10.00	reimburse	\$108.03	\$391.97
	Bracelet - MPH	\$3.00	reimburse	\$111.03	\$388.97
	Buttons - MPH	\$4.00	reimburse	\$115.03	\$384.97
	Earrings - MPH	\$5.00	reimburse	\$120.03	\$379.97
17/07/2012	Chair - Salvation Army	\$25.00	reimburse	\$145.03	\$354.97
17/07/2012	Wig - sshairwear	\$199.00	reimburse	\$344.03	\$155.97
17/07/2012	Pencil eyedefiner - Amcal	\$16.99	reimburse	\$361.02	\$138.98
	Pencil - Amcal	\$3.99	reimburse	\$365.01	\$134.99
	Hair pins - Amcal	\$3.99	reimburse	\$369.00	\$131.00
	Wig - Trade Me		P-Card/HW		
	Dress - Trade Me		P-Card/HW		

* He had decided that I wouldn't include the wig in my invoice (26 July)

From: Elton Pereiha Hayes [mailto:elton@eltonpereiha.com]
Sent: Wednesday, 29 August 2012 10:54 a.m.
To: [redacted]
Subject: Re: Your invitation to see Carmen

[Quoted text hidden]

Wed, Aug 29, 2012 at 11:40 AM

o: Elton Pereiha Hayes <elton@eltonpereiha.com>

Hi Elton,
Thanks for your invitation, sounds great!

I will come on Friday at 2:30pm, with camera's. Can I arrive earlier? I would quite like 2pm if possible. Will you have the sound recorded? I will take a field recording anyway, for mood and supplementary use.

My main camera shoots 1080, an EOS 550D that shoots 12 minute segments at full HD, so I will have 5 pieces of footage to join up.

I will shoot on a pair of side cameras as well to get some other shots to cross to, they are 720, 3CCD lower quality minDV tape based but still quite good if the light is good.

I guess the main thing for video capture is lighting!! the human eye is capable of a huge range but the cameras can only capture a narrow range. For that reason I ask for as much light as possible for as long as possible, consistent with the intention of the piece, of course. The technique for video is to use a range of lighting that is visually a bit higher than usual, but when its captured it looks like the real thing, because the cameras drop it back.

can you point me to any performance or material that can get me some kind of familiarity with your performance?

cheers [redacted]

[Quoted text hidden]

regards,
[redacted]

Warning: This email contains information which is CONFIDENTIAL and may also be LEGALLY PRIVILEGED.
If you are not the intended recipient you must not peruse, use, disseminate, distribute or copy this email or attachments.
If you have received this in error, please notify us immediately by return email and delete this email. Thank you.

Elton Pereiha Hayes <elton@eltonpereiha.com>

Wed, Aug 29, 2012 at 12:59 PM

Hi [redacted] - here's a link to another play I directed/performed last year. Just like last years play my Carmen production will be very simple. It's a solo show and I play three characters so there are really only three lighting 'stages' - very simple. There is a musical soundtrack as Carmen performs three 'numbers' [redacted] while the best quality possible would be great, at the end of the day a simple approach to a simple play is great with me. The space only seats 50 people, the stage is 3m x4m (if that) and the set is very minimal.

I'll be in the space from 2.15pm so arrive when ever you want.

Here's the link:

www.michaelsmith.co.nz/Slide_Albums/index.html

Cheers E

[Quoted text hidden]

[redacted]

Wed, Aug 29, 2012 at 1:03 PM



Elton Pereiha Hayes <[REDACTED]>

Our invitation to see Carmen

7 messages

Tue, Aug 21, 2012 at 5:07 PM

o: Elton Pereiha Hayes <[REDACTED]>

Hi Elton

Here is the invitation/flyer for you to forward to your networks

Or – you could send me email addresses and I email out

Kim

Carmen - Good Ship Lollipop

Saturday 1 September at 2.00pm and 7.30pm

Museum of Wellington City & Sea

Set in a lounge bar on an imaginary floating casino, come aboard for a fun transgender journey that pays homage to the Capital's first lady of entertainment. Written and performed by Elton Pereiha Hayes, this one man play looks back at the 'Wellington years' 1967 to 1979 that made Carmen a household name.

Booking essential - Koha entry

T: 472 8904

E: museumswellington@wmt.org.nz

www.museumswellington.org.nz



Elton Pereiha Hayes <[REDACTED]>

Performance Report

messages

William Farrimond <[REDACTED]>

Tue, Sep 11, 2012 at 11:55 AM

o: Elton Pereiha Hayes <[REDACTED]>

Dear Elton,
Again, thank you for your performance. It was a pleasure to be part of. I trust you are recovered from what must have been a fairly demanding period of work.
I have attached my Performance Report, together with the grade awarded for this component of your overall thesis and I look forward to meeting you sometime to hear of your plans for working on the written thesis component - no rush.
Best wishes,
William

—
Dr William Farrimond
Theatre Studies
School of Arts
Faculty of Arts & Social Sciences
The University of Waikato
[REDACTED]
[REDACTED]

'Carmen - Good Ship Lollipop' Performance Report WF 06.09.12.docx
22K

Elton Pereiha Hayes <[REDACTED]>

Thu, Sep 13, 2012 at 9:44 PM

o: William Farrimond <[REDACTED]>

Dear William

Thank you very much for your e-mail and your letter. What a valuable experience you allowed me to have. The play I wrote actually ran at 1 hour 15 minutes (believe it or not) but it just wasn't flowing and I felt I had no option but to cut it down - all part of the pro's and con's of my restricted rehearsal process. I have gained so much from this project - much more than the sum of its parts. [REDACTED]

Thank you again and I look forward to catching up soon.

Elton.

[Quoted text hidden]

Performance Report
on
Carmen – Good Ship Lollipop
Solo performance by Elton Pereiha Hayes

Museum of Wellington City & Sea, 7.30 pm, Saturday 1st September, 2012

Setting – *Mise-en-scène*

Staged in one of the Museum's exhibition spaces on a raised (ca. 600 mm) rectangular platform (ca. 2.5 m deep x 4 m wide) against a black-draped wall. Platform with a black surface and black skirtings. Stage set with a small table with black circular top and a wooden, straight-backed dining chair. Table set with an aluminium teapot, china cup and saucer, and side plate with cupcake. A red paper, globular Chinese lantern with gold tassels hangs upstage L. Minimalist mini-spot lights providing a range of light settings focussing on the performer. 2 speakers on stands against back wall L and R. Audience seated in 4 rows across the front of the stage, approximately 1.5 m from stage front, front row chairs curving around the front corners of the stage. A black leather 4-person sofa placed in centre of the front row. Audience capacity: approximately 40. This is constructed as a setting for intimate theatre. 1958 pop song *Lollipop* playing as audience enters.

Dramaturgical Structure

As an example of trans-gender performance, this work presents the male performer exploring the relationship between perception and reality. Elton Pereiha Hayes appears in the role of Carmen, and his focussed characterisation of her as her own storyteller provides a tight dramaturgical structure for a provocative theatrical exposé of her life and times. Through Carmen's perceptions of different personae in her life we meet a Radio Windy radio jockey, a Fortune Teller, Carmen herself, and Trevor Rupe. Her perceptions are coloured by time, place and fantasies, real and imagined. Each of these persona provides insights into the Carmen the man and his trans-sexual identity, through autobiographical 'tableau', vocally constructed by the performer. These vocal constructions, or re-constructions, are presented through a range of different voices, obviously spoken by the one central character, adopting roles appropriate to the narrative construct.

Costume – Makeup

The performer's interpretation of Carmen was enhanced by close attention to detail in costume and makeup. He wore a full-length dress of light grey-blue organza-like fabric, with slit, bloused sleeves and a neckline which intentionally revealed the curvature of her breasts. Echoing the theatrical function of the classical Chinese theatre's water silk sleeves, the silky lightness of the fabric, and the overall styled volume of the garment, allowed the performer to emphasise a point by flicking a sleeve or part of the skirt, or suggest irritation or frustration by shaking the fabric. The dress was worn and carried with a confidence indicating detailed rehearsal work. A black-sheened, shoulder-length, high-quality wig gave elegant femininity and appropriate flounce to the characterisation, without being overly camp. Detailed attention to facial makeup created a 'painted face' mask, the central and dominant aspects being almost luminous green-blue lips enhanced with glitter, and kohl-like eyelids drawing attention to the eyes. Both the eyes and the mouth were theatrically effective elements in giving a range of dynamic expressions to the facial mask, appropriate to the different persona or moods being presented.

Physical Performance – Stage Choreography

Hand and arm gestures, gait, head movements and corporeal postures followed an exact choreography, precise in their detail and complementary to the nature of the vocal characterisations. There were moments of obviously 'camp' behaviour, suggested by a gesture or movement, but only when Carmen was playing at being Carmen, and this deliberate irony enhanced the often tragic dialectic between reality and fantasy. Otherwise, her movement logic was only broken to indicate that she was assuming a different persona. For example, in presenting the Radio Windy announcer, she placed the chair centre stage, facing upstage, and straddled it to face the audience for her vocal delivery. A lighting change (dimmed) accompanied these sequences. Here, she remained clearly as Carmen, but as Carmen taking on the role of the announcer. Other shifts in chronological time or geographical location were indicated by her turning momentarily to face upstage, accompanied by a change in lighting, then turning to continue her narrative. These simple devices were efficient and effective, enabling a narrative flow through the montage of the life story being presented.

Language

The vocal narrative was clear and attractive, often personal and intimate, sometimes shocking in its crudity but never vulgar. The occasional explicit references to genitalia or sexual acts served a Brechtian purpose in creating a *Verfremdungseffekt* which conscious aim, I believe, was to oblige an audience engagement and encourage objectivity. These unexpected references, and the subsequent opportunity to absorb the initial shock in a wider and personal context, encouraged a greater empathy for Carmen the person. The overall vocal delivery was a *tour de force* of an actor's vocal skills, reflecting an extensive and thorough rehearsal preparation.

Conclusion

The performance concluded with a somewhat tragic or bitter resolution in Carmen's acceptance of her trans-gender role as being more important than realising the dreams and fantasies which surrounded her, self-created or otherwise. Which role is real?

Overall, this was a well-crafted and thought-provoking homage to Carmen the person and Carmen the publicly enhanced persona.

Performance duration: approx. 35 minutes.

.....

The production was hosted and supported by the Museum of Wellington City and Sea as part of their **Sampler Season 2012** (29th July to 9th September).

.....


William Farrimond
06.09.2012

Drag Filmography 1960's and 1970's

1959 *Some Like It Hot* (US) Jack Lemon, Tony Curtis
 1959 *The Mouse That Roared* (UK) Charles Hawtrey
 1960 *Carry on Constable* (UK) Charles Hawtrey
 1960 *High Time* (US) Bing Crosby
 1960 *Psycho* (US) Dir. Alfred Hitchcock, Tony Perkins
 1961 *Homicidal* (US) Dir. William Castle, Jean Arless
 1963 *Dr. No* (UK) Sean Connery
 1963 *Flaming Creatures* (US) Dir. Jack Smith, all dragcast
 1964 *Women...Oh, Women* (Japan) Documentary
 1964 *Disorder* (France) Louise Jourdan
 1964 *Harlot* (US) Dir. Andy Warhol, Mario Montez
 1965 *Screen Test # 2* (US) Dir. Andy Warhol, Mario Montez
 1965 *Ready* (US) Dir. Andy Warhol, Mario Montez
 1965 *More Milk Yvette* (US) Dir. Andy Warhol, Mario Montez
 1965 *Paris Secret* (France)
 1966 *A Funny Thing Happened on the Way to the Forum* (US) Zero Mostel
 1966 *The Glass Bottom Boat* (US) Paul Lynde
 1966 *Cul-De-Sac* (UK) Roman Polanski, Donald Pleasence
 1966 *The Chelsea Girls* (US) Dir. Andy Warhol, Mario Montez
 1967 *The Tiger Makes Out* (US) Eli Wallach
 1967 *The Comedians* (UK) Alec Guinness
 1967 *Mondo Bialardo* (Italy)
 1967 *Bedazzled* (UK) Dudley Moore, Peter Cook
 1967 *Thoroughly Modern Millie* (US) James Fox
 1967 - 8 *Andy Warhol's Flesh* (US) Dir. Paul Morrissey
 1967 - 8 *Lonesome Cowboys* (US) Dir. Andy Warhol

1968 *The Black Lizard* (Japan) Dir. Kijiro Fukazaki
 1968 *The Queen* (US) Documentary
 1968 *No Way to Treat a Lady* (US) Rod Steiger
 1968 *Eat your Makeup* (US) Divine
 1968 *The Ugliest Girl in Town* (US) TV Series
 1969 *Coming Apart* (US) Rip Torn
 1969 *Nude Inn* (US) Dir. Richard Fontaine, Miss Glory Holston
 1969 *The Damned* (Italy) Dir. Lucchino Visconti, Helmut Berger
 1969 *Fellini Satyricon* (France/Italy) Dir. Federico Fellini, Alain Cuny
 1969 *The Magic Christian* (UK) Peter Sellers
 1970 *Mondo Trasho* (US) Divine
 1970 *Multiple Maniacs* (US) Divine
 1970 *Dinah East* (US) Jeremy Stockwell
 1970 *Andy Warhol's Trash* (US) Dir. Paul Morrissey, Holly Woodlawn
 1970 *Myra Breckenridge* (US) Rex Reed
 1970 *The Kremlin Letter* (US) George Sanders
 1970 *The Christine Jorgensen Story* (US) John Hansen

Sourced from: *Chermaine, Catherine, David, Jonathan, Richardson, Nan, Drag Diaries*. Chronicle Books, 1995

Final timeline for thesis printing and submittal

Monday 18 ■ Working 8.30 - 5 ■ Put in Time sheet ■ Research after 5	Tuesday 19 ■ Research at Public Library, ■ then attend meeting	Wednesday 20 ■ Research at home	Thursday 21 ■ Research at home	Friday 22 ■ Working 8.30 - 5	Saturday 23 ■ Working 8.30 - 5	Sunday 24 ■ Research at home
Monday 25 ■ proof read	Tuesday 26 ■ Work on Diary and appendices	Wednesday 27 ■ Work on Diary and appendices ■ Pay day book accom and flights ■ Send off to William for proof reading	Thursday 28 ■ Work on Diary and appendices	Friday 29 ■ Statutory holiday Work on corrections	Saturday 30 ■ Working 8.30 - 5	Sunday 31 ■ Work on corrections and appendices
Monday 01 ■ Statutory holiday	Tuesday 02 ■ Hamilton Meet with William Printers - Thesis (?)	Wednesday 03 ■ Hamilton Take Thesis to the printers if this has not already happened	Thursday 04 ■ Hamilton Hopefully thesis has been printed, submit thesis if possible	Friday 05 ■ Working 8.30 - 5 Take this day off if thesis has not been printed yet	Saturday 06 ■ Working 8.30 - 5	Sunday 07 ■

Appendix 4 Production Poster

