

1998 Contents Listing – Sound Archive Going West Books & Writers

Year: 1998

Title of literary weekend: *Nation's Narratives*

Date: 12-13th September

Venue: Titirangi War Memorial Hall

Title of train journey: *Steaming Ahead*

Date: 6th September

Archival Holdings: 19 x CDs

Contents Listing: Prepared by Rose Yukich [RY] under contract to Arts Manager, Public Affairs, Waitakere City Council, 2004-2005. Duration of each session and individual tracks indicated in minutes and seconds e.g. (10:50).

CONTENTS LISTING

The Nation's Narratives – literary weekend

Session No. 1 (60:50)

Keynote Address – Ian Wedde

Track 1 (1:25)

Introduction by Peter Simpson

Track 2 (19:44)

Ian Wedde begins with comments on government's policy on "cultural identity"

and then moves onto the personal and political view of notions of identity:

"what does do me good...and does good by extension to the people that I address as a curator and somewhat as a cultural bureaucrat rather than as a

writer - is to embrace the subjectivity of most narrations of identity, including national identity, and to note with liberated pleasure that there does not exist any convincing taxonomy or typology of national identity or none that has ever convinced me, but that there do exist a great many stories about identity, and our need to tell and to hear them is not diminishing..."

- public/private culture
- official/personal history
- foundational histories/stories of encounter

"...what we also learn is that narratives of national identity are not just constructed, but continuously deconstructed and reconstructed, even the official history versions of them suffer this...and it seems to me incredibly important to recognize...that the writing of revisionist history by the likes of Jamie Belich, or Michael King or Anne Salmond - not just the appearance of meta-narratives informed by hitherto unheard voices of those dispossessed of the control of narrative - but much more importantly a continuous cycle of consumption and re-investment of meaning and value by audiences. The huge factor of continuous public agency, the cycling through and reinterpretation of historical narratives is absolutely critical..."

Track 3 (19:50)

Ian Wedde's address continues:

- control of and power over narrative; Wedde tells a story from Te Kaha on the east coast...
- Treaty of Waitangi is a narrative/it produces narratives/Charles Royal's model of partnership/Mere Edwards' model
- national narratives are part way between artefact and process...
- What is a "construct"...examples of domestic narratives.

Track 4 (10:15)

Wedde's address continues:

- nature/culture
- urban/rural vernacular
- Frank Sargeson/TV Commercials of the 90s.

Track 5 (1:26)

Ian Wedde concludes.

Track 6 (8:10)

Questions/Discussion from the audience.

Session No. 2 (40:12)

***Telling it the way it is!* - Chris Knox & Dave Dobbyn**

Track 1 (1:41)

Murray Gray introduces the session with singer/songwriters Chris Knox and Dave Dobbyn.

Track 2 (4:45)

Chris Knox begins the session with thoughts on song and lyric writing... "lyrics are very much a necessary evil to me...the lyric is always the last thing I think about...coming up with the tune is the hardest part for...it's all about the rhythm, the words have to fit rhythmically..."

Track 3 (9:42)

Dave Dobbyn comments... "a lot of songwriting is like having a conversation, making comments, if you can do it in a vaguely poetic way, which you have to because of the rhythm and melody that you discover on the way – they just become part of the story..."

Track 4 (1:14)

Murray Gray discusses the "national anthem" with Chris and Dave.

Track 5 (1:21)

Chris Knox sings his New Zealand anthem.

Track 6 (4:21)

Dave Dobbyn sings *Hallelujah Song*

Track 7 (11:37)

Dobbyn and Knox in conversation with Murray Gray about performing and lyric content.

Track 8 (1:01) & Track 9 (1:41)

Knox sings part of *Peb [?] Rock...*

Track 10 (2:49)

Dobbyn concludes the session by singing "You drive the rainstorm..."

Session No. 3 (33:40)
Lulu In Auckland – Annamarie Jagose

Track 1

Peter Simpson introduces Annamarie Jagose, who is a New Zealand writer and academic teaching at University of Melbourne. She is the author of two novels *In Translation* and *Lulu*.

Track 2(9:38)

Jagose talks about her latest novel *Lulu* and the theme of “nation” and “narrative” and cultural identity. She reads from *Lulu*.

Track 3 (14:47)

Jagose continues – and links to Ian Wedde’s keynote address/and places her own family in the cultural “narrative”.

Track 4 (5:15)

Jagose continues.

Track 5 (2:47)

Audience response and questions.

Session No. 4 (23:23)
Poetry Reading – Robert Sullivan

Track 1 (2:22)

Robert Sullivan reads from and talks about his poetry collection *Star Waka*. He reads the following poems:

Goldie No. 2

Track 2 (1:44)

Storm

Track 3 (1:53)

Peter Robinson created ...

Track 4 (1:23)

Waka 81 – a cup of tea

Track 5 (2:08)

Waka 79 – an historical line

Track 6 (3:48)

It is the star to every wandering barque...

Track 7 (1:35)

2140 AD

Track 8 (1:11)

Waka 99

Track 9 (0:40)

Sullivan introduces last poem of the sequence and reads from:

Track 10 (3:21)

Waka 100 and

Track 11 (2:20)

A narrator's note

Track 12 (00:58)

Murray Gray concludes.

Session No. 5 (46:54)***Are all romances love stories? -***

Rachel McAlpine, Peter Wells, Paula Boock with Elspeth Sandys

Track 1 (8:02)

Rachel McAlpine talks about her research into romance writing and romance writers in New Zealand... "Why do people think it's still PC [politically correct] to sneer at romance writers...?"

Track 2 (2:12)

The discussion of the genre is continued by Elspeth Sandys, the chair of this session.

She introduces Peter Wells.

Track 3 (7:35)

Peter Wells on romance and love... "[his film] *Desperate Remedies* came from my childhood and from reading romantic historical novels... romance and love stories can be seen as a refuge for the unhappy, and in some cases the oppressed..."

Elspeth Sandys asks Wells re the connection between our notions of romance and the connection to physical beauty.

Track 4 (1:42)

Wells responds to the above question.

Sandys introduces Paula Boock and her latest novel *Dare, Truth and Promise*.

Track 5 (10:46)

Boock talks about the popular misconceptions of love stories. She reads extract from her book.

Track 6 (16:37)

Elsbeth Sandys kicks off panel discussion/interaction on

- romance
- reclaiming, defining/ personal to 'literary' responses
- gender differences
- questions from the floor.

Session No. 6 (60:34)***Warts & All – literary biography*****Michael King with John Cranna****Track 1 (5:07)**

John Cranna introduces Michael King.
King introduces his session on literary biography.

Track 2 (5:52)

Michael King continues..." from the point of a view of a practitioner, literary biography is a particularly appealing form of the genre for the simple fact that writers generally, not always, leave more evidence around of their lives than other people..."

King comments on:

- working with Janet Frame
- the problem of working with "letters"

Track 3 (6:15)

King reads a piece from a memoir on Dan Davin which he wrote for book that Janet Wilson is editing

Track 4 (5:04)

King continues reading from the memoir on Dan Davin

Track 5 (5:00)

King continues reading from the memoir on Dan Davin

Track 6 (5:07)

King continues reading from the memoir on Dan Davin (includes an extract on Davin's widow, Winnie Davin)

King in conversation with John Cranna:

Cranna asks "what special qualities should a biographer have...?"

Track 7 (5:19)

King's response to above question continues – he uses his work with Janet Frame to illustrate his points.

Cranna asks King to respond to a description of a biographer as “an artist on trust”.

King explains Andre Gide's statement about process of writing and the element of “god's share”.

Cranna asks: “How selective does a biographer need to be ...what to leave in, what to leave out?”

Track 8 (4:57)

King responds to the above question.

King responds to the quote “to the living one owes respect, to the dead one owes only the truth”. In his response he refers to his biography on Frank Sargeson biography.

Track 9 (5:06)

King continues responding to the complexities inherent in the above quote referring to

- Janet Frame
- Whina Cooper
- Frank Sargeson
- Te Puea.

Track 10 (5:00)

King responds to a question from the floor re his access to Janet Frame.

Track 11 (6:02)

King continues his response to the above question and how he became biographer to Janet Frame.

He also talks on writing a biography of people who have already written an autobiography...”writers are more prone than most to mythologize themselves”...He refers to Sargeson and Frame.

He responds to a question about “his current relationship with Maoridom”

Track 12 (1:45)

King's response to the latter question ends the session.

Session No. 7 (43:48)***Honeypants & other entertainments -*****Lynda Chanwai Earle & Mahinarangi Tocker****Track 1**

Murray Gray introduces a performance piece by Lynda Chanwai Earle and Mahinarangi Tocker

Track 2 (4:53)

Lynda Chanwai Earle introduces the story of her collaborative theatre piece *Alchemy*

Track 3 (6:44) & Track 4 (5:57) & Track 5 (4:33) & Track 6 (5:44)

Chanwai Earle and Mahinarangi Tocker perform extracts from *Alchemy*

Track 7 (15:37)

Lynda Chanwai Earle reads/performs *Dementia Praecox* from her *Honeypants* poetry collection with improvised musical accompaniment by Mahinarangi Tocker:

Session No. 8 (10:07)***The Scent of Rosewater* – Book Launch****Track 1 (10:07)**

The book launch of the late Anna Woodward Swinburn's memoir *The Scent of Rosewater* - the account of a personal relationship which leads her to living in and learning about Iran and its culture.

Session No. 9 (71:34)***One of those buggers***

- a look at the life and work of Ronald Hugh Morrieson with CK Stead, Peter Simpson, Tina Shaw and Rachel McAlpine

Track 1 (2:28)

A sequence plays from dramatised TV documentary on Ronald Hugh Morrieson directed by Lynton Butler [name of documentary not give – RY].

Track 2 (3:51)

Sequence/ voice over from dramatised TV documentary continues.

Track 3 (1:41)

Murray Gray introduces how the session will work – a mixture of sequences from the documentary and contributions from members of the panel.

Track 4 (4:05)

A sequence from the dramatisation of Morrieson's novel *Predicament* plays.

Track 5

Murray Gray introduces CK Stead.

Track 6 (11:14)

CK Stead talks about Morrieson and *Predicament*... "there's a puzzle about Morrieson...no-hoper etc...why does he grab one so strongly...the enjoyment of his work is mysterious...when his first two books were published they weren't taken seriously, weren't reviewed in *Landfall*?"...

Frank Sargeson introduced Stead to Morrieson's work and includes a story about Morrieson making contact with Stead.

Stead comments on:

- Morrieson's narrative drive and management
- Morrieson as a spasmodic but genuine stylist
- why he was not a really popular writer like Barry Crump? – Morrieson much darker and literary.

Track 7 (6:52)

A sequence plays from the dramatisation of Morrieson's novel *Came a Hot Friday*.

Track 8 (0:24)

Murray Gray introduces Tina Shaw.

Track 9 (9:13)

Tina Shaw responds to Morrieson's *Came a Hot Friday*:

"I can imagine Morrieson writing this book...a measure of whiskey at his elbow...a ciggie burning in the ashtray...his favourite ashtray was a full-sized cake tin...and Morrieson laughing over the typewriter into the deep silence of yet another Hawera night."

Track 10 (4:02)

A sequence plays from the dramatisation of Morrieson's novel *The Scarecrow*.

Track 11 (0:23)

Murray Gray introduces Rachel McAlpine

Track 12 (5:48)

Rachel McAlpine discusses *The Scarecrow* and the prejudice towards Morrieson.

Track 13 (2:40)

A sequence plays from the dramatisation of Morrieson's *Pallet on the Floor*.

Track 14 (3:58)

Peter Simpson discusses *Pallet on the Floor*:
"It is certainly the darkest of all the books..."

Track 15 (14:24)

The panel discusses Morrieson and his work.

Session No. 10 (58:51)***Translating the 'New Zealand Wars' -*****Jamie Belich & Tainui Stephens with Michael King****Track 1 (6:12)**

Michael King introduces Jamie Belich and Tainui Stephens and their achievement with the TV documentary series *New Zealand Wars*.

Track 2 (14:02)

Tainui Stephens talks about dynamics of making of the series, the kaupapa...

"...I embarked on a journey travelling up and down the country to get tribal sanction for what we needed to do...there is no way you could walk into a tribal rohe, into their pa sites, without them being aware of what you wanted to do, and the actually agreeing to what you wanted to do..."

and plays sequence from the beginning of the series that shows Maori substance and credibility in tandem with pakeha material.

Track 3 (7:21)

The above sequence plays [works well even without images – RY]

Stephens continues to talk about issues in the making of the series including about who would talk to the camera, and how to create sense of war.

Track 4 (6:27)

A sequence plays which illustrates how 'sound' used to re-create atmosphere of wars

"We approached the thing in a very Maori way. This was a partnership – the karakia, huihui...were all important whether we were in pre-production, the shoot or the post production..."

Stephens comments on

- the experience of working with iwi
- the experience of pakeha crew in a marae setting
- the role of the Tuhoë people in the series
- the waiata that end each programme and the whole series.

Track 5 (1:49)

Closing waiata to the television series plays.

Track 6 (1:37)

Michael King introduces Jamie Belich.

Track 7(18:34)

Jamie Belich talks of his experience in making the programme.

Belich comments on

- "...the other chastening reaction to the series was the sense that we are operating in two worlds here...not necessarily just pakeha and maori...I'm talking about book people and non-book people..."
- letters of the editor 'plague' in response to the series
- how pakeha comes out of the series
- the trap of trying to tell "the great New Zealand story"

Belich reads an excerpt from his book *Making Peoples*.

Track 8 (2:49)

Michael King concludes.

Session No. 11 (41:25)

Poetry Reading - Kapka Kassabova & Michelle Leggott

Track 1 (2:19)

Peter Simpson (Associate Professor in English at The University of Auckland) introduces Kapka Kassabova and Michelle Leggott.

Track 2 (6:22)

Kapka Kassabova reads the following poems from her book *Dismemberment:*

Dismemberment

Requiem for a Florentine saxophonist

A sequence of poems under the title *A city of ? and forest* [title unclear - RY]

Track 3 (6:02)

The reading from the above sequence continues.

Track 4 - empty

Track 5 (1:33)

Peter Simpson introduces Michelle Leggott.

Track 6 (5:16)

Michelle Leggott reads:

O's [word unclear - RY] and *Spangs*

Track 7 (6:18)

O's and Spangs continues

Snake and Jewel

Track 8 (6:09)

Snake and Jewel continues.

Leggott reads from the text of the film *Heaven's Cloudy Sky*.

Track 9 (5:49)

Heaven's Cloudy Sky continues.

Track 10 (1:26)

Peter Simpson concludes.

Session No. 12 (42:48)

***The Historian as Narrator* - Anne Salmond, chair Ian Wedde**

Track 1(3:49)

Ian Wedde introduces Anne Salmond

Track 2 (5:28)

Anne Salmond responds to the title of this session and her personal evolution in learning about things Maori:

- “My fascination with Te Ao Maori and the meetings between maori and pakeha began at the roots of my life as I grew up on the East Coast in Gisborne...”

- relationship with Eruera and Amiria Stirling

- “I started to realise that the landscape of NZ is thick with stories, layer upon layer...”

Salmond introduces archival video material of the Stirlings/

Track 3 (13:59)

Video extract from mid-1970s plays of Amiria and Eruera talking about their arranged marriage [very clear – works without images - RY].

Track 4 (14:26)

Salmond reflects on

- the impact of her relationship with the Stirlings

- marae and storytelling

- her books on Amiria and Eruera

Salmond reads from her book *Eruera – the teachings of a maori elder*

and reflects on:

- “I learnt at the feet of masterly narrators.”

- After the passing of Amiria and Eruera – finding a new direction which leads to her current work on first encounters between pakeha and maori , and her books *Two Worlds* and *Between Worlds*.

Track 5 (5:06)

Salmond responds to questions to which leads to more reflections on Amiria and Eruera Stirling

Session No. 13 (26:58)

Reading – CK Stead

Track 1 (3:13)

CK Stead briefly states his views about the difference between “politics” and “literary work”

He reads the following poems from his current book *Straw into Gold*:

Track 2 (2:53)

A discursive poem about poetry and thought

(he introduces poem *Claudia*)

Track 3 (0:47)

Claudia

Track 4 (1:17)

Ode to emptiness

Track 5 (1:46)

Auckland

Track 6 (2:35)

He introduces and reads *Faber and Faber*

Track 7 (1:58)

He reads *Ravidus* [?word unclear - RY] *the book man*

Track 8 (6:25)

He introduces and reads from his novel *All Visitors Ashore*

Track 9 (1:34)

Stead concludes with the following poems:

Janet Frame's house

Track 10 (2:40)

Play it again for Les Murray on his birthday

Track 11 (1:50)

Horatian

Session No. 14 (29:33)***Tales of Sex and Art* - Annamarie Jagose & Ian Wedde****Track 1 (1:32)**

Peter Simpson introduces Annamarie Jagose and Ian Wedde

Track 2 (7:00)

Ian Wedde comments on the relationship between sex and art.

Track 3 (4:56)

Ian Wedde continues.

Track 4 (5:07)

Annamarie Jagose carries on the discussion.

Track 5 (9:55)

Annamarie Jagose continues and reads excerpts from her novel, *Lulu*.

Track 6 (1:03)

Peter Simpson concludes

Session No. 15 (38:38)**Shonagh Koea & Tina Shaw with Diane Brown****Track 1 (0:51)**

Diane Brown introduces Tina Shaw.

Track 2 (13:56)

Tina Shaw reads her short story *The Island of Our Outlawed Dreams*.

Track 3 (0:41)

Diane Brown introduces Shonagh Koea.

Track 4 (12:06)

Shonagh Koea reads from her novel *The Lonely Margins of the Sea*.

Track 5 (11:44)

Diane Brown chairs a discussion with the two authors in which Shonagh Koea gives a detailed response on her personal experience of the process of writing.

Session No. 16 (49:37)***The Sung Text* - Witi Ihimaera & Fiona Ferrens****Track 1 (3:48)**

Tainui Stephens introduces the session.

Track 2 (2:51)

Witi Ihimaera discusses the “nation’s narratives” in music/ and his experience of music and song as a Maori.

Track 3 & Track 4 (2:48)

Fiona Ferrens sings *Summertime* accompanied by Kay Shacklock on piano.

***Steaming Ahead* – train journey**

Session No. 17 (14:43)

Dick Scott at Ambrico Kiln, New Lynn

Track 1 (14:43)

Murray Gray introduces Dick Scott

Dick Scott reads from his book *Fire on the Clay*.

Session No. 18 (14:46)

Kevin Ireland at Helensville Station

Track 2 (14:46)

Kevin Ireland introduces and reads from the first volume of his memoir *Bridge over the Moon*.

Session No. 19 (16:02)

Bob Harvey & Jacqueline Fahey at Swanson Station

Track 1 (7:31)

Bob Harvey, Mayor of Waitakere City reads from his book *Untamed Coast*.

Track 2 (8:31)

Jacqueline Fahey reads from her first novel *Cutting Loose*.

-ENDS-

