

2000 Contents Listing – Sound Archive Going West Books & Writers

Year: 2000

Title of literary weekend: *Friends & Lovers*

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Venue: Titirangi War Memorial Hall

Title of train journey: *The Occidental Tourist*

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CONTENTS LISTING

Friends & Lovers – literary weekend

Session No. 1 (36:34)

Powhiri & Introduction to Session No. 2

Track 1 (2:18)

Introduction to powhiri by Warahi Paki (Maori Affairs Liaison Officer at Waitakere City Council).

Track 2 (27:16)

Powhiri features the following speakers:

Waitakere City kaumatua Monty Rihari

Waitakere City Mayor Bob Harvey

Writers Michael King [not very audible], Philip Temple and

Fiona Kidman

Track 3 (2:10)

Murray Gray, MC for the weekend, welcomes everyone.

Track 4 (4:59)

Associate Professor of English at Auckland University Peter Simpson introduces Alistair Campbell

Session No. 2 (33:09)

Gallipoli and Other Poems – Alistair Campbell

Track 1 (3:37)

End of Peter Simpson's introduction from Session No. 1 repeated.

Track 2 (22:34)

Alistair Campbell introduces his Gallipoli poems, and explains why he has written on this theme.

He backgrounds in more detail each of the poems he will read.

He reads a sequence of 14 poems:

6:18

The 29th British Division, the Landing [?], 25th April, 1915

7:38

Lieutenant Commander Bernard Freyberg

8:50

Saviour of Gallipoli

10:04

Turkish Snipers

10:58

Achilles

12:10

Helen of Troy: a dialogue

13:15

Lieutenant W.G. Malone...

14:26

Jock Campbell my father

16:02

Burning

16:44
Lest We Forget

18:05
Blindness

18:34
Stretcher bearer

19:37
Gallipoli evacuation – a horse's complaint

21:00
Gallipoli peninsula

Track 3 (6:23)

Alistair Campbell reads poems he is writing for a sequence about the Maori Battalion in which his brother fought, and who was killed three weeks before the end of the war at the age of 22.

Campbell reads a sequence from
Elegies for the Maori Battalion

Track 4 (00:35)

Peter Simpson concludes the session.

Session No. 3 (36:26)

Friends & Lovers - Keynote Address by Fiona Kidman

Track 1 (5:01)

Murray Gray introduces Fiona Kidman.

Track 2 (28:44)

Fiona Kidman delivers keynote address on the theme of "friends and lovers".

She looks at the shades of friendship from a personal point of view as a writer. She talks on

- her close friendship with the late Lauris Edmond
- friendship and love as reflected in some of her work with particular reference to the "Dixons"
- her close friend Leigh Minnit shot dead by her doctor husband, resulting in a "notorious" court case; and the Impact of the event on her view of friendship...

- New Zealanders and “passion”, and our lack of articulation about love; she reads from Sophie Jerram’s book *Posted Love*

- “As for me and who I love, I think I have reached the age of indiscretion... I’d like at this stage of my life to be called the lover rather than the beloved.”

Kidman reads four poems from the sequence *Wakeful Nights*, which refer to her partner Ian Kidman.

Track 3 (2:41)

Murray Gray concludes the session.

Session No. 4 (55:26)

***Mr Darwin’s Shooter* - Roger McDonald and Jonathan Besser**

Track 1 (1:45)

Murray Gray introduces Roger McDonald and Jonathan Besser as they prepare to perform an “enhanced reading” from McDonald’s latest novel, *Mr Darwin’s Shooter*.

Track 2 (50:37)

Jonathan Besser performs the music (piano) he has especially composed while McDonald reads excerpts from the novel.

Track 3 (3:04)

Murray Gray concludes the session.

Session No. 5 (44:49)

***In conversation* - Owen Marshall and Michael King**

Track 1 (1:31)

Murray Gray introduces the session.

Track 2 (4:58)

Michael King introduces Owen Marshall.

Track 3 (16:17)

Marshall reads from his story *The Aftermath of Mullock’s Heaven* which he describes as “a light satire on the place of the writer in rural life”.

He reads the beginning and ending from his story *This Man's Army*, set in Waiouru, based on his experience doing "National Service".

Track 4 (4:32)

Marshall responds to King's questions about what effect that living in the South Island has had on his work, and about the process of moving from short stories to writing novels?

Marshall: "I am a regionalist..."

Track 5 (10:54)

Marshall comments on his move into novel writing.

He responds to Michael King's question about his pseudonym (his full name is Owen Marshall Jones).

[Questions from the audience are difficult to hear]

Marshall comments on

- human memory and landscape
- on the popularity of novel in the marketplace compared to short stories, and difficulties of making a living from short story writing
- about people recognising themselves in his stories.

Track 6 (6:37)

Marshall reads and extract from his novel *A Many Coated Man* in which he tries to evoke something of rural New Zealand.

Session No. 6 (61:15)

***Morrison's Motel, No Vacancy* - Gordon McLauchlan,
Catherine Chidgey, Tessa Duder**

Track 1 (2:22)

Murray Gray introduces the session.

Track 2 (11:13)

Gordon McLauchlan explains the genesis of the idea behind *Morrison's Motel*, a novel in which each chapter is written by a different author. He describes how he set the scene for the contributing writers. The actual authors of each chapter are not named – a competition is being held to guess who wrote which chapter.

Track 3 (14:51)

Tessa Duder reads extracts from one of the chapters (not her own), called *On TV*.

Track 4 (4:02)

Gordon McLauchlan further backgrounds the evolution of the project.

Track 5 (9:41)

Catherine Chidgey reads extracts from one of the chapters (not her own), called *Tact*.

Track 6 (8:56)

Gordon McLauchlan reads from one of the chapters.

Track 7 (00:51)

Empty

Track 8 (1:36)

Murray Gray concludes the session on *Morrieson's Motel*.

Gray introduces James George.

Track 9 (6:27)

James George reads from his novel *Wooden Horses*.

Track 10 (1:16)

Murray Gray concludes.

Session No. 7 (45:01)

***Shuddup Ewes* - Roger McDonald & Tony Williams with Matt Bostwick as chair.**

Track 1 (00:45)

Murray Gray introduces the session.

Track 2 (6:15)

The featured authors and their books are introduced by Matt Bostwick: *Shearer's Motel* by Roger MacDonald; *Tales From the Shearing Sheds* by Tony Williams.

Tony Williams reads from his book.

Track 3 (7:24)

Williams continues to read from his book, and backgrounds his experiences in New Zealand's shearing sheds while researching the book.

Track 4 (12:07)

Matt Bostwick comments further on Williams' book. He introduces Roger MacDonald.

Roger MacDonald backgrounds why he wrote *Shearer's Motel*, and the experience that it is based on.

McDonald reads an extract from the book – one from the sheep's point of view.

Track 5 (11:15)

Matt Bostwick introduces the fact that Peter Bush took the photos for Williams' book.

Williams talks about the experience of working with Peter Bush.

Williams runs a slide show of a selection of Peter Bush's images for the book, and talks to each one – anecdotes, insights into life of the shearers.

Matt Bostwick introduces Roger McDonald to do another reading.

Track 6 (4:33)

McDonald comments on the feeling he got about New Zealand from the way it was talked about by Maori shearers he met – an impression he gained before he ever visited here. He reads an extract from this book based on these impressions:

"Just by listening to people and watching them as they talked he learned about another country. It was mist shrouded over there..." [interesting outsider's view of Maori shearers in the Outback - RY]

Track 7 (1:16)

Matt Bostwick thanks the speakers.

Track 8 (1:26)

Murray Gray concludes the session and introduces the next.

Session No. 8 (52:48)

***Remembrance of things* - Cheryl Pearl Sucher & Barbara Anderson**

Track 1 (1:24)

Murray Gray setting up the session.

Track 2 (1:31)

Murray Gray gives background detail on planning this session.

Track 3 (5:16)

Helen Schamroth introduces herself and the session: the contrast of the two women writers – one an older New Zealand writer and a younger New York writer now living in Dunedin.

She briefly backgrounds novelist Barbara Anderson's life and work.

She backgrounds Cheryl Pearl Sucher who was born to Polish Jewish parents who survived Auschwitz and moved to New York.

Track 4 (8:01)

Barbara Anderson introduces her novel *Long Hot Summer* and talks about aspects of love and friendship. She backgrounds the extract from the novel that she then reads: "Sweet as a nut I was once. Dear little Lorna Brownlee...the one who could dance all night, and remember the words of all the songs..."

Track 5 (11:28)

Cheryl Pearl Sucher begins her reading with some personal background..."one of the experiences of my life in growing up with holocaust survivors is that they had a tremendous vivacity for life and unbelievable sense of humour...and that's what I have tried to invest into my work".

Sucher introduces her reaction to New Zealand society and the contrast with her Brooklyn childhood. She backgrounds her novel *Rescue of Memory* in which she uses for fictional purposes aspects of her own background. She reads a short passage from the prologue of the novel: "When I was little my nana, father, mother, Uncle Irving Tante Riffke often recalled the horrors they had seen..."

Track 6 (24:21)

Schamroth draws the strands together of this session and attempts to find common ground between the work of the two authors - first on the "place of family and memory" in their writing: Anderson responds with details of her family upbringing and the effect of it.

Schamroth brings up issue of memory and Holocaust survivors – "wanting to remember, wanting to forget, not being allowed to forget..."

Sucher responds based on her experience and impact on her writing - "I had a very different experience to many children of survivors...for me the interesting stories were not the ones I was told, but the ones I wasn't told..."

Schamroth reads from Sucher's book to highlight aspects of the burden of memory. How autobiographical is her novel?

Sucher responds with comments on her "double life" experiences in America. Anderson responds to a question about rules to do with children when she was being brought up.

Both writers respond to Schamroth's comments on the production of a film being part of both their recent novels.

Sucher responds to a question from the floor re use of the word 'holocaust' recently by New Zealand politician Tariana Turia.

Schamroth winds up the session.

Track 7 (00:47)

Schamroth's conclusion continues.

Session No. 9 (52:46)

***Is you is or is you ain't my baby?*- Jenny Bornholdt and Mahinarangi Tocker**

Track 1 (6:25)

Setting up. Session does not begin until Track 2.

Track 2 (3:43)

Diane Brown introduces the session and its theme of love:

"The pure true love poem or song is perhaps the hardest thing to write...it's all been said before..."

Track 3 (13:28)

Jenny Bornholdt reads poems by other people from the collection *My heart goes swimming*, which she co-edited with husband Greg O'Brien

She reads

And my heart goes swimming by Roma Potiki

When she speaks by A R D Fairburn

She reads her own poems:

You

[title of this poem unclear - RY]

Poem

Weighing up the Heart

Wedding Song

The Boyfriends

At 12:30

Mahinarangi Tocker begins her contribution by introducing a song called *True Love*.

Track 4 (3:27)

Tocker sings *True Love*

Track 5 (4:39)

Tocker introduces her next song – an “unlove” song:
Alison in my heart

Track 6 (3:41)

Tocker introduces and sings *With You*

Track 7 (10:34)

Bornholdt reads poems while Tocker improvises on piano to accompany her:
from *My Heart Goes Swimming*:

Brightness by Denis Glover

Love by Candlelight by Mary Stanley

and finally a poem sequence from Bornholdt’s book *These Days*

Track 8 (5:09)

Tocker introduces and sings *Song for Nana and Kuia*

Track 9 (1:40)

Diane Brown and Murray Gray conclude the session.

Session No. 10 (52:07)

***Twine to the left, twine to the right* - Diane Brown and Philip Temple**

Track 1 (52:07)

Murray Gray introduces the two authors reading from two novels, Brown’s book *If the tongue fits*, Temple’s book *To each his own*.

Both authors introduce their books and the theme of relationships including sexual intimacy in their work. They then read extracts alternately from their individual novels. Brown reads extracts that highlight her *female* character’s point of view on sex and love, and Temple reads extracts that highlight his main *male* characters point of view on the same themes. [The effect of the session is a montage of the differences,/similarities of male and female experience - RY]

Session No. 11 (61:48)

***When Herald was an Island – Mary Stanley rediscovered*
Peter Simpson, Bob & Noelene Chapman, Riemke Ensing, and
Miranda Harcourt (reader)**

Track 2 (00:36)

Murray Gray introduces Peter Simpson to begin the session

Track 3 (8:44)

Peter Simpson introduces the session on the life and writing of Mary Stanley. He refers in particular to the time when Mary Stanley lived with her husband Kendrick Smithyman at Herald Island from 1948 to 1951. He regards it as a critical period – both of them were very prolific in their writing during this time.

He paints a picture of Herald Island when it was an actual island [it is now joined to the 'mainland' by a causeway – RY]. He backgrounds and reads an unpublished poem by Kendrick Smithyman written while on Herald Island:

Lighting of the lamps

He introduces Miranda Harcourt to read one of Stanley's poems, *Householder*, also about their time on Herald Island:

Track 4 (1:00)

Miranda Harcourt reads *Householder*.

Track 5 (4:55)

Simpson talks to a selection of slides that give more details about Stanley's life – her first husband, her marriage to Kendrick Smithyman, their children, and the impact of Stanley's illness – rheumatoid arthritis.

Simpson introduces Bob and Noeline Chapman who were both friends of Stanley and Smithyman

Track 6 (7:58)

Bob Chapman reminisces about Stanley and Smithyman

- how he and Noeline first met Smithyman
- their lives as students
- the connection with Keith Sinclair
- how the name "Mudflat Poets" came into being
- Stanley arrives on the scene – first impressions: "she was very much her own woman"

Track 7 (15:26)

Noeline Chapman reminisces about

- how she first met Stanley as a fellow teacher: “she was part of the new beginning... the war had just finished...we were rather in awe of Mary”
- Noeline gives a female perspective on Stanley and
- intellectual life in this period around their ‘group’
- “we admired her structured poetry and cool demeanour”

Bob Chapman continues with Noeline Chapman:

- information on Herald Island and impressions of Stanley
- opinions on impact of the death of her first husband upon Stanley and her poetry
- opinions on the marriage to Ken Smithyman and background to the hardships of living on Herald Island
- opinions on style of Stanley’s poetry writing and its difference from the style of Smithyman’s work.

Simpson introduces Riemke Ensing who knew Stanley in later years – Ensing edited an anthology called *Private Gardens* in 1977 in which she published 10 of Stanley’s poems – this anthology helped revive interest in Stanley’s work.

Track 8 (13:55)

Ensing explains how she met Stanley in the late 60s, and 70s. She shares the contents of letters she has received from others who knew Stanley when she was younger – topics covered:

- Stanley at high school
- Stanley’s first marriage
- Louis Johnson visiting the Smithymans on Herald Island

Ensing reads one of Stanley’s poem:

To B.

Ensing shares another letter from an old friend of Stanley’s who remembers her from University and reminisces about Stanley’s presence at the launch of *Private Gardens*.

Track 9 (00:31)

Peter Simpson introduces Miranda Harcourt, who reads a selection of Stanley’s poems:

Track 10 (6:46)

Harcourt reads

For my mother

Puer natis

Sistina

The wife speaks

Track 11 (1:34)

Simpson and Murray Gray conclude the session.

Session No. 12 (61:11)

AUP New Poets - Anna Jackson & J.C. Sturm

Track 1(2:12)

Murray Gray introduces Anna Jackson

Track 2 (2:31)

Jackson reads from the poem sequence *The long road to teatime:*

The road to Karekare

Track 3 (1:27)

On the road with Rose

Track 4 (8:10)

Daydreaming with Diana

Coffee and cheese with Gudrun and Ursula

The peacock of motherhood

Watch

At 7:30 Murray Gray concludes...

PS – J C Sturm

Track 5 (1:02)

Beginning at 00:49 Murray Gray introduces J.C. Sturm

Track 6 (00:42)

Gray continues and asks Alistair Campbell to give a fuller introduction to J.C. Sturm.

Track 7 (4:52)

Campbell relates how he first became aware of J.C. Sturm, after he first knew of James K Baxter in the 1940s.

Track 8 (9:54)

Sturm introduces her session. She will read from her second collection of Poetry *Postscripts* – the title refers to something simply written ‘after’ – Sturm expounds upon what this means, especially in relation to her first volume of poetry, *Dedications*.

She explains the structure of *Postscripts*.

She introduces and reads the following poems:

Track 9 (6:37)

On being stopped by Hotere on the way to a film

At red rocks

Track 10 (3:55)

Memo for my 70th birthday [reading interrupted by fire alarm]

Track 11 (00:54)

Completes reading of *Memo...*

Track 12 (3:05)

What I'd like

Track 13 (5:53)

Introduces the “Parihaka” poems

Track 14 (2:28)

he waiata tenei moe Parihaka

Track 15 (3:48)

Parihaka sequence continues...

A tricky business finding those pegs...

Track 16 (00:45)

Parihaka sequence continues

There was man preached peace to warrior chiefs...

Track 17 (1:48)

Let go, unlearn, give back

Track 18 (1:08)

Murray Gray concludes.

Session No. 13 (55:11)

Mean streets and gravel roads

Chad Taylor, Stephen Sinclair with David Brown

Track 1 (2:07)

Murray Gray introduces the session.

Track 2 (10:04)

David Brown gives a preamble to the authors, beginning with how the subject matter of new writers such as Chad Taylor and Stephen Sinclair is very different to earlier New Zealand novels as they deal with post Rogernomics reality.

He introduces Sinclair's novel *Dread* and Taylor's novel *Shirker* and gives biographical information on both authors.

Track 3 (11:44)

Sinclair reads an extract from *Dread*

Track 4 (1:43)

Brown further backgrounds Taylor's novel *Shirker*.

Track 5 (7:54)

Taylor reads an extract from *Shirker*.

Track 6 (10:04)

Sinclair and Taylor respond to questions on:

- re whether their novels have a political purpose
- re different nature of his [Taylor's] book compared to other New Zealand novels
- how important is New Zealand as a backdrop in their work
- differences between writing for film and the page
- involvement with scripting *Lord of the Rings* [Sinclair] and *Heaven* [Taylor].

Track 7 (10:45)

The authors respond to questions from the floor on [hard to hear - RY]:

- creating NZ characters
- the bad language in the novels [question from Marti Friedlander], the 'modern vernacular'
- the shaping of *Dread*
- dark humour.

David Brown concludes.

Track 8 (00:50)

Empty

Session No. 14 (37:25)

***Islands of Intimacy*- Denys Trussell**

***Mine Eyes Dazzle* - Alistair Te Ariki Campbell**

Track 1 (3:06)

Murray Gray – festival housekeeping.

He introduces Denys Trussell to read from his new volume of poetry *Islands of Intimacy*

Track 2 (3:57)

Trussell introduces his poems from *Islands of Intimacy*, which are love poems. But begins with poems from his previous collection *Walking into the Millennium*:

Full Moon Feminine

Track 3 (2:31)

Declaring for the white goddess in purgatorio of the economists

Track 4 (5:00)

Trussell reads love poems from *Islands of Intimacy*:

Stone valley woman

Track 5 (4:33)

Letter from the Whitcomb Pass

Track 6 (00:23)

Murray Gray thanks Trussell.

Track 7 (00:20)

Murray Gray introduces Alistair Te Ariki Campbell.

Track 8 (16:54)

Campbell reads a series of love poems:

Blue rain

Purple chaos

To a young girl

Love song for Meg

The Fall

The manner is to be deplored

Reflections on the verb to be

Campbell reads poems from his book *Gallipoli*:

Absence

Over the handlebars

A confession

Words and roses

Gift of dreams

Roots

Track 9 (00:25)

Murray Gray concludes the session.

Session No. 15 (43:01)

Riding with ghosts

John Pule with Peter Simpson

Track 1 (1:17)

Murray Gray briefly introduces this session.

Track 2 (5:17)

Peter Simpson introduces John Pule, writer and visual artist, who is the 2000 Literary Fellow at Auckland University where he is working on a third novel.

Simpson explains "John Pule is a unique figure in two respects..." :

- as a Niuean artist
- he practices as both a visual artist and writer at a high level.

Track 3 (18:19)

Pule introduces himself and his origins in Niue: "I grew up running from the village to the sea hoping to meet the god who lived on the road" [very poetic, myth like intro -RY].

Pule talks to a series of slides as way of showing the influences on his work – dual impact on his paintings and writing. [works well without visuals - RY]. He responds to images of

- hibiscus flower
- family member – Auntie Moka
- meaningful words out of his experience used in his poetry
- role of plants and animals in his work
- mountain symbols
- Auntie Moka's house
- state house in Otara – family home; stories of his father
- English and Niuean language.

Pule talks about his love poetry and reads a poem – no title given.

Track 4 (2:11)

Pule continues slide presentation [Niue Island image] and reads another love poem [no title given].

Track 5 (6:33)

Pule reads another love poem [no title given] and poems about

- the ocean
- the hibiscus flower

He shows further slides with English text, and recites a poem in Niuean while the slides run.

Track 6 (8:24)

*Simpson talks about Pule's two novels *The shark that ate the sun* and *Burn my head in heaven* and asks Pule about the subject matter of the third novel he is working on.*

Pule discusses

- his motivation to include elements of his past novels in current paintings
- the inter-relationship between images and text in his work
- background to his upcoming exhibition at the Auckland Art Gallery in October 2000.

Track 7 (1:00)

Murray Gray concludes the session.

Session No. 16 (44:19)

Golden ghosts and dissolving deeds

Margaret Mahy and Catherine Chidgey with Elspeth Sandys

Track 1 (1:26)

Murray Gray introduces the session.

Track 2 (4:11)

Elspeth Sandys introduces Margaret Mahy – with some highlights of her long career. Sandys also introduces and backgrounds Catherine Chidgey's achievements.

Track 3 (8:32)

Mahy introduces and reads from *The Illustrated Travellers Tale*.

Track 4 (8:14)

Chidgey introduces aspects of the themes and storylines in her novel *Golden Deeds* and reads an extract.

Track 5 (16:52)

Sandys conducts conversation with both the writers on

- pursuing 'truth' in fiction (Mahy and Chidgey both comment)
- laughter in response to serious content
- how Chidgey began as a writer.

Comments from the floor [hard to hear at the beginning] about truth and "lies" in Mahy's fiction and the effect on readers. Mahy responds to question about what she read as a child.

Mahy comments on effect of extracts from Chidgey's *In a Fishbone Church*. Chidgey responds.

Track 6 (1:38)

Murray concludes the session.

Track 7 (3:26)

Richard Webster introduces a new popular fiction prize.

Session No. 17 (52:23)

Wrestling with the Angel

Michael King on Janet Frame; Miranda Harcourt - reader

Track 1 (00:20)

Brief introduction from Murray Gray

Track 2 (1:27)

Miranda Harcourt reads two poems by Janet Frame:

The Place

Wyndham

Track 3 (40:23)

Michael King explains his family connection with Miranda Harcourt.

King comments on [several humorous anecdotes concerning Frame make up this presentation - RY]:

- difference between his biography of Frame compared with her autobiography
- effect of Frame's privacy on readers and reasons for her desire for privacy
- the story of Janet Frame's famous "desk"
- interest by overseas researchers in Frame
- heritage trail story
- his professional relationship with Frame – story of her letter of authorisation
- story behind finding the title for his biography *Wrestling with the Angel*
- the surprises he encountered in the process of doing this biography especially about Frame herself.

(at 21:45) question from the floor by Fiona Kidman about the size of the book.

King comments on how he dealt with the original mountain of information and on:

- process of taping Frame
- story of Frame appearing on Holmes TV show.
- reason for Frame shifting so often
- more on process of interviewing Frame
- story of media response to sexual content of the biography
- Frame's eccentric filing system
- response of Frame's family and friends to his work
- his philosophy of doing biography in regards to very personal information
- Sargeson's response to Frame and the mental illness she was diagnosed with
- Frame's response to draft chapters of the book.

Track 4 (5:31)

Harcourt reads first half of Frame's story "Swans".

Track 5 (3:17)

King reads a short extract from *Wrestling the Angel* about a day in the life of Frame – when she met Queen Elizabeth.

Track 6 (1:25)

Murray Gray concludes.

Session No. 18 (48:16)

What I'm writing

Fiona Kidman and Sue Reidy with Helen Woodhouse

Track 1 (00:32)

Murray Gray introduces the session

Track 2 & 3 (00:14) & (00:38)

Setting up for the session

Track 4 (2:45)

Empty

Track 5 (14:46)

Begins at 2.45 with Sue Reidy reading. [Helen Woodhouse's intro missing-RY.]

Track 6 (1:45)

Helen Woodhouse introduces Fiona Kidman and highlights of her career.

Track 7 (16:03)

Kidman discusses her links with Reidy and presents another Janet Frame anecdote apropos Michael King's earlier presentation.

Kidman reads an extract from her short story *Circling to your left*.

Track 8 (10:05)

Woodhouse discusses in conversation with Kidman and Reidy:

- their opinions on the effect of reviews
- degree of support for writers today

Track 9 (1:28)

Murray Gray concludes the session and the literary weekend.

The Occidental Tourist - steam train trip

Session No. 19 (17:24)

Parker & Parker - Potters John Parker and Richard Parker at New Lynn

Helen Shamroth introduces and interviews John Parker and Richard Parker.

Session No. 20 (13:22)

Live Bodies - Maurice Gee at Glen Eden

Track 1 (11:12)

Maurice Gee reads from his novel *Live Bodies*.

Track 2 (2:10)

Tracey [surname?] sings a Jewish lament. [this singer is a replacement for soprano Fiona Ferens named in the brochure]

Murray Gray concludes.

Session No. 21 (65:47)

At the Beach – Linn Lorkin with Hershah; Ian Mune at Waimauku Settlers Lodge

Track 1 (3:57)

Mayor of Waitakere City Bob Harvey speaks.

Track 2 (34:41)

Linn Lorkin & Hershah perform a selection of songs including *At the Beach...*

Track 3 (27:07)

Ian Mune reads the Christmas at Te Parenga sequence from Bruce Mason's *End of the Golden Weather*.

Session No. 22 (36:02)

***Not Yet Published* - Bob Harvey & Kapka Kassabova at Helensville**

Track 1

empty

Track 2 (13:54)

Bob Harvey introduces and reads from his book on Karekare, *Rolling Thunder*.

Track 3 (0:57)

Murray Gray introduces Kapka Kassabova

Track 4 (19:07)

Kassabova introduces and reads from her novel, *Love in the Land of Midas*.

Track 5 (2:00)

Murray Gray concludes.

[No recording of Julie Buiso and Vic Williams at Swanson Station – RY]

- ENDS-