

# "NGA MAHI A NGA TUPUNA"

## New Session: "Tales From Maoriland"

"*ENGA iwi nga reo me nga karanga tanga maha to motu—tenakontou katoa.*"

All ZB listeners will soon become familiar with these Maori words of greeting, as they are the introduction to a new and delightful series of Maori songs and legends to be presented from the ZB Stations.

Ana Hato, the Maori songstress whose name has become synonymous with Maori melodies, is to be heard in a premiere presentation from Station 4ZB, on August 7, at 7.0 p.m.

This is a new series of transcriptions entitled "Nga Mahi a Nga Tupuna," or "Tales from Maoriland."

Ana has sung Maori melodies in Australia, where she made an extensive tour some seven or eight years ago. She has made many records for Columbia, so that her voice has travelled to all parts of the world.

The compère of this delightful programme is Oriwa Haddon, the noted Maori artist, who has prepared the commentary in fluent prose.

### Ancient Legends

Listeners will doubtless remember Oriwa's "Maori Legends," which were heard from Station 2ZB each Sunday up to eighteen months ago.

By music and drama, man strives to express the mysteries, the joys, the sorrows of life. The yearning of man for communion with the unknown, and his sense of the vastness of the universe, come down through the ages, and are responsible for our great dramas and poems, secular and religious.

And what of the music and legend of the Maori? The ancient Maori was far more expressive in his emotional life than is the European, and one indication of this fact is to be seen in the very prominent part which song played in his life.

Ana Hato sings some of the famous songs which were composed with remarkable facility to express the various emotions. The finest Maori songs—songs of love and longing, laments, war songs, watch songs, taunting songs, and lullabies—are very old and were handed down the generations, playing their part in the passing on of tradition and myth.

### Sorrow for an Absent Love

For the dance many chants were composed. One may be quoted to show that the Maori was not a mere savage delighting in barbarism:

*Shadows of evening softly falling,  
Bring tender thoughts to thee, beloved,  
The gently falling dewdrops are as my tears for thee,  
What can I give thee but tear-dimmed eyes and faithful heart?  
How vain are all my tears if you return to me no more.*

Five hundred years ago this song was sung by the beautiful Tamaki—to-day she is dust, but the memory of her tender thoughts remains to inspire lovers of all time.

Then there is the song of Te Whare, absent from his beloved Tamaki, on the quest that

was to make a slave, but still a chief, worthy of alliance with her:

*And I must from this spot be cast  
Because I can love no one other but thee,  
What must I be but like some lone, sad mountain,  
O'er flowing with tears, seeking the trail of destiny?*

Who can say that the Maori, thus attuned to harmony, had no soul? We have everything to gain by preserving Maori songs, proverbs, and stories; and it was with this thought in mind that the Commercial Broadcasting Service arranged for Ana Hato and Oriwa Haddon to prepare a series of broadcasts.

*All, All, my braves are dead or slaves  
slaves, slaves!*

*Oh! come back, my love come back,  
Must I e'er thy presence lack?  
I who linger here to see thee,  
But not enslaved must thou be,  
Ne'er free now ever more forget thou not me,  
Oh my only love art thou—  
Ah! farewell, I swear to be e'er faithful to thee—farewell!*

There are other stories, among them the story of the Creation, of Fire, of Lake Taupo,



Oriwa and Ana, whom you will hear in "Tales from Maoriland," which will have its premiere presentation at 4ZB on August 7, at 7 p.m.

### "E Pari Ra"

"Pokare Kare" is one of Ana Hato's numbers and another is "E Pari Ra," the story of which is as follows:

About the year 1824, a large war party from the Ngapuhi and other Northern districts, in alliance with the Urewera tribe, invaded the Hawke's Bay district. There they laid siege to and captured the Titirangi Pa. A large number of the inhabitants of that place was slaughtered, some few escaped to the forest inland, and many were taken into slavery. Among the prisoners was a young chieftainess. As the unhappy prisoners were conducted away by their captors, this young lady's lover with a party of warriors arrived with the intention of rescuing the captives. In this they were unsuccessful owing to disparity in numbers and lack of firearms. So from a nearby ridge in the forest they helplessly farewelled the prisoners.

This was the song sung by the young chief for his lost love. (Ana sings the song in Maori, but we will give the English translation):

*Loud as the 'moan tide surges drone  
'gainst the shore,  
Throbs my sad heart, My tribe, we part in grief sore,  
Here, mourning lonely stand I bereft,  
none are left;*

and the Phantom Canoe, all filled with fantastic yet vivid imaginings.

### Legend of The Rainbow

The Maori legends described by Oriwa Haddon in this session intermingle with the Maori songs which Ana sings. Among the legends which are brought to listeners is that of the Rainbow. Kahukura was a God of the ancient times and the Rainbow was his sign. After the beginning of the world, and when the people began to spread out, Kahukura became a God of Migrants. He separated the good from the bad weather, he protected the frail canoes on the heaving waves, he sent fair winds to waft the canoes over the favourable seas, and he assisted them with Rainbows, which showed the canoe-men their direction.

Maui is one of the chief figures in Maori legend. You will remember that he pulled up from out the sea the islands of New Zealand.

A tale of Whakatane is also brought to us by Oriwa and Ana, and this is one of the most colourful of all legends: "Within the dark grey perpendicular cliff that fences in the seaside town of Whakatane on the south, there is a curious cave, a cave whose story rings down through the ages of Maoridom in legend and song. A story that is not a mere shadowy myth, but a well attested tribal tradition handed down for generations by the famous Ngai-Awa tribe of Whakatane," relates Oriwa.

## ★ STARS OF TO-MORROW ★

### Young Artists Make Their Debut

SUNDAY, July 21, was a gala occasion at 2ZB when the first presentation of the series of programmes, "The Stars of To-morrow," was broadcast. Youthful performers, the radio artists of to-morrow, proved that they are in the first flight of entertainers.

The main studio of 2ZB was most attractively decorated, and presented an animated scene. Guests included "Uncle Scrim" and parents and friends of the young performers. A large crowd of listeners in the lounge showed the public's interest in the unusual programme. After the broadcast 2ZB was inundated with 'phone calls from listeners who wished to demonstrate their appreciation of one of the most enjoyable programmes 2ZB has presented.

First on the programme was Doreen Dickin-son, who possesses a charming voice. Doreen, who is only 13 years old, sang "Over the Rainbow."

Then came Mervyn Piaggi, a veritable wizard of the harmonica. The numbers he chose were "Stardust" and "Somebody Stole My Gal." Mervyn's skill is surprising in a lad of 14, but his hobby is music, so perhaps that explains it.

Alan Earl, who has a voice of rare quality, then sang. Though not yet of the Bing Crosby standard, Alan showed that with a little more experience he will be a very fine crooner. His contribution to the programme was "When You Wish Upon a Star."

### Film Star Impersonations

Natalie Wallace then took over the microphone. Natalie has a splendid voice, and a flair for impersonations, and in a highly skilled manner she gave impersonations of some well-known film stars.

Then the baby of the programme was heard. This was Pauline Tozer, who had already been heard over 2ZB. Pauline's voice is amazing in one so young, and her rendering of the Strauss composition "Voices of Spring" demonstrated her ability.

The sixth artist was Roy Smith, who performed brilliantly on the piano-acordion. Only 17 years old, Roy is a very cheery person, and his choice of "Czardas" by Monti gave full scope for his playing. He followed this with the popular "Beer Barrel Polka."

Another lad followed, this time the possessor of a voice of unmistakable quality. It was tall, fair Jim Mawly, who sang the lovely "Bird Songs at Eventide." Jim's hobby is the collecting of recordings by famous tenors and baritones, a significant hobby for a singer of such promise.

But the all-too-short programme drew near its close and the last performers came before the microphone. They were Betty Capper and Pam Scantlebury, who sang Tosti's "Venetian Song" as a delightful duet.

### "Uncle Scrim's" Congratulations

At the conclusion of the programme the Station Director of 2ZB expressed the pleasure it had given 2ZB to arrange the programme and trusted that listeners would tune in in future to further programmes of the same type.

"Uncle Scrim," who was an interested visitor in the studio, and who is a firm believer in the youth of New Zealand, congratulated the performers, and hoped for a greater recognition of local talent in the future.