

# The Dame Gaylene Preston Legacy Collection

Finding Aid

v1.1



# Filmography

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**1972 —  
1976**

# The England Shorts

## **F28036: *The Animals and the Lawn Mower* (1972)**

Duration: approx. 20 mins.  
Original format: Super 8mm film

Documentation of drama lessons, followed by title '*The Animals and the Lawn Mower*'. The story of a wonderful place where everyone lived happily and the grass never needed cutting, being disrupted by a travelling lawn mower salesman.

"[I] became a filmmaker when my friend, Suzanne, who had shot the film, eloped, leaving me with a pile of little yellow film cans and an overenthusiastic drama group anxious to see their film." (Allen, Parsons, & Evans 56).

**Filmmaker:** Gaylene Preston  
credited as Gaylene Dennis.

## **F28037 / F81073: *Mojak Kojak* (1975)**

Duration: approx. 6 mins.  
Original format: Super 8mm film

Sight-gags abound in this parodic cops-and-robbers story following a young woman reporting the murder of her husband. The end product of an experimental drama course with deaf students at Brixton College of Education.

"By carefully building the soundtrack, profoundly deaf students were able to communicate in beautifully flowing sentences – an aim that for them was most important as they were educated without extensive use of sign." (Allen, Parsons, & Evans 58).

**Filmmaker:** Gaylene Preston  
**Funded by:** British Film Institute –  
Education Fund

## **F80997: *Draw Me A Circle* (1973)**

Duration: approx. 34 mins.  
Original format: 8mm film

Documentary about art therapy with severely handicapped patients at Cell Barnes Hospital, London.

"I shot it, lit it, recorded sound, edited it, and ruined it with an overwritten commentary" (Allen, Parsons, & Evans 57).

**Filmmaker:** Gaylene Preston  
**Cast:** Bill, Christopher, Donna,  
Lionel, Lloyd, Pauline, and Stephen  
**Therapists:** Stephen Brown,  
Gaylene Preston, and Mick Young

## ***Creeps on the Crescent* (1976)**

Duration: approx. 20 mins.  
Original format: Super 8mm film  
Not acquired by Ngā Taonga, potentially lost.

A woman walks along the road, hears a piano, and is lured into this house by an inexplicable force.

"*Creeps on the Crescent* was made at 17 Stockwell Park Crescent in Stockwell one long Easter holidays. As a house, we were into mucking about with 8mm film. I think it's standard 8. It's made up as we go along and everybody directed it. It's something we did that we could do over Easter. I think I might have had a hand at cutting it and shooting it. But everybody was. We rigged the piano in our sitting room to look as though it was playing with nobody there."

**Filmmakers:** Gaylene Preston  
and Nick Kavanagh, et al.



**1977 —**

**1984**

# Shoreline Series (1978)

*"a water-bound Country Calendar which never really took off but should have."*

The adjacent credits relate only to these three segments directed by Dame Gaylene Preston. The first two excerpts were part of the first episode, requestable as F14723.

[Shoreline: Programme 1:] *"Screened February 1978 on TVNZ's Channel 1, unfortunately during a massive North Island power failure of the national grid. This power cut means I have never seen this film in colour completed, as we edited on black and white dupe print off the reversal original."* (Allen, Parsons, & Evans 61).

## **F19171: Toheroamania (Programme 1) (1978)**

Duration: approx. 12 mins  
Original format: 16mm film

The first segment of the short-lived *Shoreline* series details the two-weeks of toheroa season at Hokio Beach near Levin. Combines animation, interviews, and voice-over that consider the experience for toheroa hunters, the mobile patrols working to reduce over-harvesting, and the toheroa itself. This is particularly significant considering the endangered status of toheroa now.

## **F19146: Dat's Show Biz (Programme 1) (1978)**

Duration: approx. 10 mins  
Original format: 16mm film

In the style of the 'Look at Life' documentaries of the 1950s, a light-hearted look at the animal hospital and marine mammal park, "Napier Marineland". This short explores Marineland's approach to rehabilitation and training their animals, the animal performances, and the many processes required to keep such a centre running.

**Director:** Gaylene Preston  
**Producer:** John O'Shea  
**Photography:** Rory O'Shea  
**Editor:** John Kiley  
**Production Company:** Pacific Films / TVNZ Production

## **F19149: Water the Way You Want It (1978)**

Duration: approx. 10 mins  
Original format: 16mm film

A short documentary that aimed to explain and clarify the process of water classification. Excerpt from a longer, as yet unidentified episode.



S6817 - Scan of film strip capturing a leaping seal from Dat's Show Biz

# F10232: *All the Way Up There* (1979)

Duration: approx. 25 mins.  
Original format: 16mm film

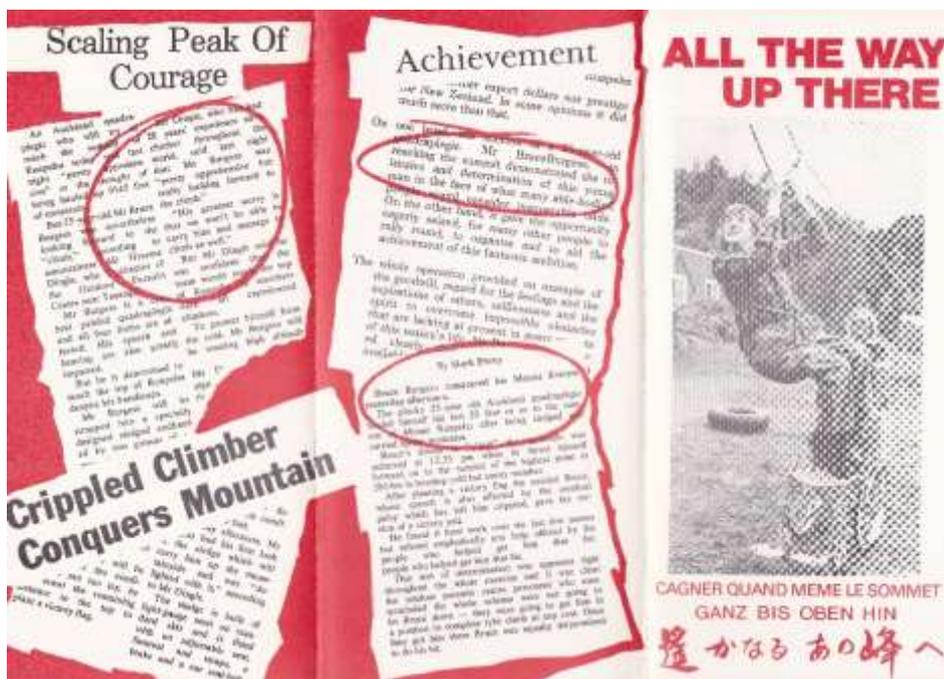
Follows the journey of Bruce Burgess, a 24-year-old with cerebral palsy, who hopes to achieve his dream of climbing a mountain. After training at the Turangi Outdoor Pursuits Centre and teaming up with legendary climber Graeme Dingle, Bruce succeeds in conquering Mount Ruapehu. An inspiring and visually striking documentary that celebrates human perseverance and the pursuit of dreams.

This seminal documentary short put Gaylene Preston on the map as a filmmaker, netting her prizes from the 1979 American Film Festival, the 1980 Banff Festival of Mountain Films and the 1980 Festival International du Film Alpine Les Diablerets.

Ngā Taonga holds relevant documentation for this film, including production records, press clippings, and posters. Likewise, the Alexander Turnbull Library holds accessible copies of a poster and a short piece on *All the Way Up There* written by Helen Wilson.

*"The centre of [All the Way Up There] is the interview with Bruce Burgess whose disability is quite extreme aphasia, which has a huge impact on his speech. It takes him a while to say what he has to say, and we had to subtitle it. The commissioning editor . . . said, "Whatever you do, don't interview him. Go away and get some good wallpaper footage, and then put a commentary over it." But making a film where the audience are brought to that interview and feel able to sit comfortably and wait to hear what he has to say, no matter how laborious, that's the reason for making that film. It's all about changing attitudes."* (Wiles 2010)

**Director:** Gaylene Preston  
**Producers:** Warrick Attewell (aka Waka) and Gaylene Preston  
**Photography:** Warrick Attewell (aka Waka)  
**Editor:** Dell King  
**Featuring:** Bruce Burgess and Graeme Dingle  
**Funded By:** CIP and Ministry of Recreation and Sport  
**Production Company:** Valhalla Films



Scan of the original publicity flier for the film's release

## F5723: *Learning Fast* (1980)

Duration: approx. 50 mins  
Original format: 16mm film

Slyly subtitled "The Transition from School to Work," this documentary captures the unfair obstacles and churning waters between these two poles. Preston records a group of young people in their last year at Masterton's Mākoura College, considering their lives at home, at school, and with friends. Following their graduation, *Learning Fast* shifts focus towards showcasing the graduates' experiences with unemployment and work. A significant portrait of the time period, deftly capturing the problems with schooling and employment still faced by countless young New Zealanders today.

*"They are not problem kids, they are faced with real problems. They are coming out of school into a society which isn't prepared or able to move over for them."* ("Having to learn fast").

Ngā Taonga holds research notes, correspondence, scripts, stills, and production records for this documentary. Archives New Zealand also holds unspecified documentation relevant to this film.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** Alun Bollinger and Ian Paul  
**Editor:** Dell King  
**Funded By:** CIP, Department of Education, and Ministry of Sport and Recreation  
**Production Company:** Gaylene Preston Productions

## F6577 / F46068: *Hold Up* (1981)

Duration: approx. 24 mins  
Original format: 16mm film

A twisting tale about a robbery at a movie theatre wherein the testimonies of all three witnesses are disregarded because of their disabilities. Centred around a film critic with spasticity, a blind radio DJ, and a deaf passerby. *Hold Up* utilises a variety of experimental techniques throughout, most notably by spending the last ten minutes of its runtime interviewing the actors about their experiences.

Voted best Overseas Film by ATOM (Australian Teachers of Media) 1983, placed second at the New York Rehabilitation Film Festival 1983, and won First Prize in the Dramatisation category for the Rehabilitation International World Congress Lisbon 1984.

Ngā Taonga holds press clippings and miscellaneous documentation for this film.

*"The film grew out of the Rehabilitation Film Festival I attended in New York. The International Year of the Disabled [in New Zealand] wished to commission a film but I wanted to remain independent."* (Allen, Parsons, and Evans 67).

**Director:** Gaylene Preston  
**Producer:** Dave Gibson  
**Writers:** Anthony Noonan and Gaylene Preston  
**Photography:** Ian Paul  
**Film Editor:** Jamie Selkirk  
**Featuring:** Lorraine Schriener, George Theobald, Chris Orr  
**Funded By:** New Zealand Film Commission and International Year of Disabled Persons  
**Production Company:** Gibson Films with Gaylene Preston Productions

# F4936: *Making Utu* (1982)

Duration: approx. 47 mins  
Original format: 16mm film

The cast and crew of the New Zealand feature film *Utu* take us behind the scenes during and after production. Includes interviews with Joe Malcolm, the cultural advisor, Merata Mita, the casting director and Geoff Murphy, the director. Shows the making of *Utu* and discusses some of the issues which emerge in exploring New Zealand's racial past.

*"Non-narrative documentary, which went down surprisingly well with the general population who, as it turns out, don't mind if there isn't an actual linear story."* (Allen, Parsons, and Evans 71).

Ngā Taonga also holds several copies of the educational resource *Aspects of Utu* (1983) in which Gaylene Preston interviews Geoff Murphy about cultural exactness, paying respect to the rites filmed and the importance of being true to history and culture. A viewing copy of this resource is available also.

Although less relevant to *Making Utu* specifically, Ngā Taonga also holds numerous stills, trailers, soundtracks, screenplays, posters, memorabilia, and production files for *Utu* (1983) and *Utu: Redux* (2013).

<p><b>Director:</b> Gaylene Preston <b>Producer:</b> Gaylene Preston <b>Executive Producer:</b> Scrubbs &amp; Co <b>Photography:</b> Alun Bollinger, Murray Milne, and John Toon <b>Editor:</b> Simon Reece <b>Production Company:</b> Scrubbs &amp; Co</p>
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# Shorts

## **Whose School? (1977)**

Duration: approx. 20 mins  
Original format: ½ inch b&w videotape  
No known holdings, potentially lost.

A documentary recording community use of the Beresford Street Primary School, where classes for Pacific Islander parents learning English language were included alongside their children's usual primary school activities. The film was shown to try and help save the school from demolition. It was ultimately unsuccessful in stopping the bulldozers.

*"At that time, there was a big Pasifika community in Ponsonby. Ponsonby was the Brixton of New Zealand. It had its own beat – literally. The music was different and you heard it on the street."*

**Director:** Gaylene Preston  
**Photography:** Mike Biko  
**Commissioner:** Darcey Nicholas through Auckland WEA Outreach programme

## **F29591: How I Threw Art Out the Window (1982)**

Duration: approx 8 mins.  
Original format: Unknown

An experimental single-take short, staged around a hand-illustrated car made from cardboard. When a woman hitchhiker is picked up by a man, her attempts to gain his attention are consistently interrupted by long, meaningless monologues on art punctuated by buzzwords and weak analysis. An unexpected and biting satire against the pretentious, self-important men of the art world and their disregard towards women.

*"I shot a slide show of images to be superimposed onto the car's back window but ran out of time and resources so that in the end it screened in the exhibition without that embellishment."* (Allen, Parsons, and Evans 69).

**Director:** Gaylene Preston  
**Writer:** Gaylene Preston  
**Featuring:** Shirley Grace and Peter Cathro  
**Funded By:** Queen Elizabeth II Arts Council

## **F1445: Taking Over (1982)**

Duration: approx 25 mins  
Original format: 16mm film

The *Spirit of Adventure* is a sailing ship that takes young New Zealanders on trips that test and challenge them. In this film, 25 girls go on a nine-day trip around the bays north of Auckland. Under the guidance of the regular crew, the girls learn to sail and take responsibility for themselves and others. After a week, they elect a new crew and sail the ship on their own.

*"I consider this film rather more Dell's project than my own."* (Allen, Parsons, and Evans 70).

**Directors:** Dell King and Gaylene Preston  
**Producer:** Dell King  
**Photography:** Rory O'Shea  
**Editor:** Dell King  
**Funded By:** The Broadcasting Corporation of New Zealand  
**Production Company:** Preston King Productions



Frame taken from How I Threw Art Out the Window

## **F22878 / F220887: *The Only One You Need* (1983)**

Duration: approx 11 mins  
Original format: 16mm film

Three music videos for songs taken from The Neighbours' 1982 EP of the same name, all dramatised and sung under the direction of Gaylene Preston. Follows a loose and playful narrative of robbery and seduction set in Blackball and Greymouth during the 1920s. A winning example of the power of music and visuals as a storytelling device. Contains the music videos for "The Only One You Need," "First Love" and "Don't Stop."

*"A gripping story of love gone sour, of robberies and rescues and the long arm of the law... shot on various locations very familiar to me in Blackball and Greymouth. The entire crew worked for free and the people of Blackball contributed heaps."* (Allen, Parsons, and Evans 74).

Ngā Taonga holds the 12-inch vinyl record of the "The Only One You Need" EP distributed and recorded by Jayrem Records.

The Alexander Turnbull Library holds an accessible copy of a poster used to promote this release.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** Simon Reece  
**Featuring:** Trudi Green, Rick Bryant, and Sam Ford.  
**Funded By:** Queen Elizabeth II Arts Council Film Fund and TVNZ  
**Production Company:** Blackball Films

## **F5220: *Mindout* (1984)**

Duration: approx 23 mins  
Original format: 16mm film

Sharon, Brian, Amanda and Angus apply for a job after reading an advertisement. Upon entering the workplace, they meet Mr Big. An Orwellian "Big Brother," who promises them the world. Gradually they find that there are fishhooks in his promises and they have decisions to face and to make.

*"I don't really think of that film as mine. That was commissioned by the Education Department and it was a video not a film. Mindout was already scripted and shaped before it got to me. It was a commissioned work . . . It was specifically for educational use and was never screened on television. It was like making an industrial video. I interpreted the script as best I could. I'm not sure I pulled it off very well."* (Allen, Parsons, and Evans 77).

Ngā Taonga holds a copy of the teacher's notes and stills which would have accompanied this release.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Writer:** Simon O'Connor  
**Photography:** Warrick Attewell (aka Waka)  
**Featuring:** Bruno Lawrence, Tim Diamantis, and Sophie Siers.  
**Funded By:** New Zealand Film Commission  
**Production Company:** Gaylene Preston Productions



Original one-sheet for *The Only One You Need*

**F8567 / F44244: *Saving the Earth*  
aka *Imagine: Helen Caldicott at the*  
*Select Committee on Disarmament*  
(1984)**

Duration: approx. 22 mins  
Original format: 16mm film

A documentary covering the visit of anti-nuclear campaigner Dr Helen Caldicott to Wellington. Sponsored by the International Physicians for the Prevention of Nuclear War.

Ngā Taonga houses two different versions of this project, as implied by the title.

A box of production records for *Imagine* is also held, alongside a 40-minute-long recording of the Nuclear Horror Show Parade in 1983 as shot by Gaylene Preston.

*"One member of the Select Committee averse to her ideas stormed out when Caldicott described what would happen if a very small nuclear bomb went off with its ground zero in Wellington – she was a very effective public speaker. We also shot interesting interviews with some of the key people who were there that day. [Erich] Geiringer talked about wanting the world court to outlaw nuclear weapons, Marilyn Waring talked about politicians lying. It was an interesting time to shoot around."*

<p><b>Director:</b> Gaylene Preston <b>Producer:</b> Graeme Cowley <b>Featuring:</b> Dr. Helen Caldicott, Dr. Erich Geiringer, Marilyn Waring, and Margaret Shields. <b>Production Company:</b> Kiwi Films</p>
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## Other Works

**F15003: *Aku Mahi Whatu Maori. My Art of Maori Weaving* (1978)**

Gaylene Preston is credited for producing the graphics.

**F5204: *Middle Age Spread* (1979)**

Gaylene Preston is credited for working on set design.

**F1225: *Yesterday & Tomorrow Today* (1979)**

Gaylene Preston is credited for the stills in this educational film.

**F5325: *The Monster's Christmas* (1981)**

Gaylene Preston is credited as Art Director.

**F201556 / F3794: *PATU!* (1983)**

Gaylene Preston was one of three co-ordinators and a camera operator for this seminal New Zealand documentary from Merata Mita.

**F113102: *Angel of the Junk Heap* (1983)**

A music video Gaylene Preston directed for Sydney-based group TRIBE which her sister, Jan Preston, performed in.



**1985 —**  
**1992**

# F5276: *Mr Wrong* (1985)

Duration: approx. 88 mins  
Original format: 35mm film

Gaylene Preston's first feature, *Mr Wrong*, deftly sidesteps the sexist conventions of horror films while bending the very genre itself into something entirely new and unique. The film follows Meg, a country girl who moves to Wellington city and buys a second-hand car that makes inexplicable, disturbing noises and attracts the attention of a mysterious stranger. An acclaimed genre-piece from the mid-eighties with a feminist edge that remains exciting today.

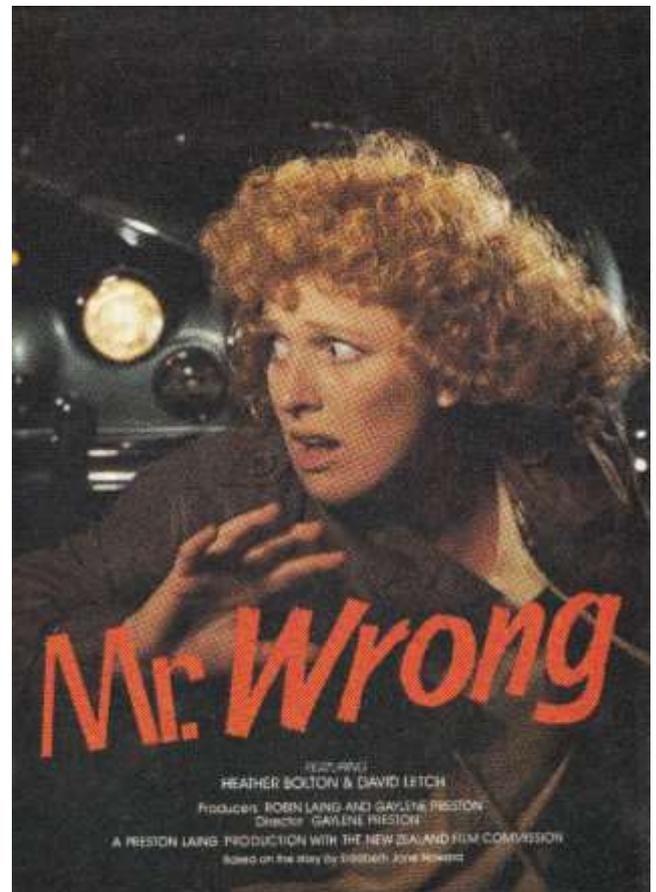
*"I think suspense is a very interesting dramatic device and I decided to make my first film a suspense film because I felt that if I learnt how to handle suspense then I would be able to handle drama or even possibly comedy – which, I mean, comedy's the hardest really. So, I was giving myself a little crash course. I was also interested in exploring fear and everyday, daylight fear. Because as a young woman, I spent a lot of time scared [...] So Mr Wrong, in terms of being a genre-bender, was a film that explored very ordinary, everyday fears. And I was very pleased not to have a man with a knife in it."* (NZFA Exhibition *Fear*, Gaylene Preston interview).

Winner of Best Female Performance in New Zealand Film and Television Awards 1985, nominated for four other categories including Best Film. Winner of the 2eme Prix du Public at the 1986 Festival de Films de Femmes de Creteil.

Ngā Taonga houses a significant amount of additional material relevant to *Mr Wrong* including audition tapes, scripts, production records, stills, correspondence, publicity material, press clippings, and an audio interview with Gaylene Preston made for the NZFA *Fear* exhibition of 2000.

Additionally, Alexander Turnbull Library holds accessible copies of newspaper clippings, and Archives New Zealand holds a copy of the export script.

**Director:** Gaylene Preston  
**Producer:** Robin Laing and Gaylene Preston  
**Photography:** Thom Burstyn  
**Writers:** Gaylene Preston, Geoff Murphy, Graeme Tetley, and Elizabeth Jane Howard,  
**Editor:** Simon Reece  
**Featuring:** Heather Bolton, David Letch, Gary Stalker, and Danny Mulheron.  
**Funded By:** New Zealand Film Commission  
**Production Company:** Preston\*Laing Productions



Cover of the booklet included in the original press kit.

# F5452: *Kai Purākau* (1987)

Duration: approx. 28 mins  
Original format: 16mm film

This film is a documentary about the author Keri Hulme (Kāi Tahu, Kāti Māmoe), who resides in the small seaside settlement of Ōkarito, on the West Coast. Keri is seen walking along the beach, later joining a number of locals to go whitebaiting. Some local children and residents are interviewed, while in several other shots Keri does some carpentry repairs on her seaside home. Not only providing fascinating insight into Hulme's writing process and inspiration, *Kai Purākau* captures the spirit of her character, community, and day-to-day life.

*"I was commissioned to make a film portrait of Keri Hulme for an episode of a Thames TV series Women Writers. I chose to let Keri define her own picture. As far as I can gather I think she was pushing an idea at the Poms which was about New Zealand's identity as something other than an English country garden in the Pacific. A cheeky idea. Not mine. Hers. I agreed enthusiastically of course" (Allen, Parsons, and Evans 85).*

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** Leon Narbey and Tim Rose  
**Editor:** Simon Reece  
**Funded By:** New Zealand Film Commission  
**Production Company:** Gaylene Preston Productions / TVNZ / Thames Television UK



*Production still of Keri Hulme. Photographer: Tim Rose*

# F22164: *Ruby and Rata* (1990)

Duration: approx. 109 mins  
Original format: 35mm film

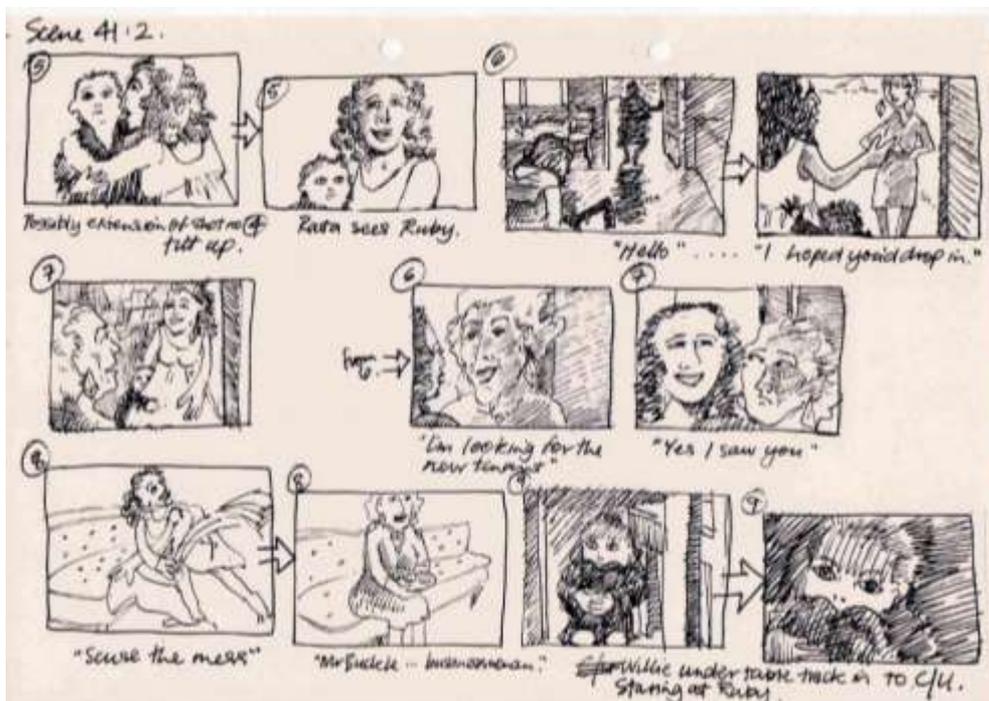
Ruby is old. Rata is young. They seem to have nothing in common... except for Willie. Maybe he'll be the peacemaker in their domestic warfare. This beloved and politically-conscious comedy brings together a wonderful cast of characters with a thoughtful message for change.

*"We're not saying 'love conquers all.' We're saying 'You don't have to love one another, you don't have to even like one another, but you do have to share.' Because if we share, we can manage, we can conquer the world. Sharing doesn't mean giving the other person what you don't want yourself. It is sharing the very thing that is the most important thing in your life. For Rata it is her child, and for Ruby it is her house."*  
(JasonSmith 1993).

**Director:** Gaylene Preston  
**Producers:** Robin Laing and Gaylene Preston  
**Photography:** Leon Narbey  
**Writer:** Graeme Tettey  
**Editor:** Paul Sutorius  
**Featuring:** Yvonne Lawley, Vanessa Rare, Lee Mete-Kingi, and Simon Barnett  
**Funded By:** New Zealand Film Commission  
**Production Company:** Preston\*Laing

Winner of Best Editing, Best Film Score, Best Contribution to a Soundtrack, and Best Male Performance at the New Zealand Film and Television Awards 1990, also a finalist in Best Director and Best Film categories. Winner of Popular Choice Awards from Melbourne Film Festival 1994, Sydney Film Festival 1994, and Toronto Film Festival 1991. Won the Gold Medal at Italy's Giffoni Children's Film Festival 1991.

Ngā Taonga holds a vast collection of additional material, including promotional videos, scripts, production records, music scores, press clippings, stills, interviews, storyboards, and posters.



Page taken from original *Ruby and Rata* storyboard, by Gaylene Preston

# F22860: *Married* (1992)

Duration: approx. 50 mins  
Original format: 16mm film

Produced for television, this hour-long drama depicts a day in the life of a twenty-five-year-old housewife, Trish. She navigates the fallout from an impromptu night out proposed by her husband, Kevin, who only ever seems to have time for events without Trish or the kids. Enduring suburban isolation, irresponsible babysitters, screaming children, and Kevin's drunk mates – Trish is unable to enjoy her night. *Married* deftly acknowledges the many issues of marital life without ever demanding pity or moral finger-pointing.

*"What I like about Married is that it's not about a relationship which is a bad relationship. It puts the onus in the right place – out of interpersonal relationships and onto the society we're living in which puts two people, two kids, in great rows of isolated houses and basically tells them to solve their own problems without social support. The only male support is down at the pub, but where's the female social support? At the kindy cabaret. It's a great allegory."* (JasonSmith 1993).

<p><b>Director:</b> Gaylene Preston <b>Producer:</b> Cheryl Cameron <b>Executive Producer:</b> Robyn Laing <b>Writer:</b> Sue McCauley <b>Photography:</b> Donald Duncan <b>Editor:</b> Dell King <b>Featuring:</b> Tracey Moore, Jed Brophy, Jessica Ryder, and Ben Palmer. <b>Funded By:</b> The Short Film Fund for TVNZ <b>Production Company:</b> Meridian Film Productions.</p>
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This film was one of a four-part anthology series made for television, with each part directed and written by women and executive produced by Robin Laing. *Xmas For Lou* directed by Kate JasonSmith, *Mother Tongue* directed by Shereen Maloney, and *Matrons of Honour* directed by Pat Robins. Ngā Taonga holds copies of the entire series, with a digital access copy of *Xmas for Lou*.

Ngā Taonga also houses production records and scripts for this film.

## Other Works

### **C24624: Telecom Commercials (1986)**

Five commercials Directed by Gaylene Preston with Valhalla Productions.

### **F53748: Kaleidoscope: NZ Cinema, the Past Decade (1987)**

Gaylene Preston is interviewed as part of this retrospective, although uncredited.

### **F1857: Turn of the Century (1987)**

Gaylene Preston is credited as providing archival footage for this film.

### **F22884: O'Reilly's Luck (1988)**

Gaylene Preston is credited as co-writer.

### **C25184 – C25195: Watties "Doug Field" Commercials (1989)**

A collection of twelve commercials Gaylene Preston directed for Watties, ten focused on a specific canned vegetable or fruit, and two versions of "Beach Dig Promo."

### **F93907: Eric (Extracts) (198-)**

An interview with an old man lamenting the state of the modern world. Street scenes with the man talking to people. Unclear of its relevance to Gaylene Preston.

### **F5379: The Mouth and the Truth (1991)**

Gaylene Preston is credited as Project Consultant

### **F16604: Sweetness (1992)**

Gaylene Preston is credited as Consultant Producer



**1993 —  
1998**

# F22001: *Bread and Roses* (1993)

Duration: approx. 200 mins  
Original format: 16mm film

A biographical drama based on the life of MP, trade unionist, and campaigner, Sonja Davies. She contracts tuberculosis while nursing; falls in love with an American soldier; has a baby on her own; marries a returned soldier, and they struggle to establish a rehabilitation farm; becomes involved with local Labour Party politics in the Nelson region and stages a sit-in to protest the closure of their local railway line. A significant touchstone in New Zealand's cinematic history, *Bread & Roses* was celebrated for its accurate depiction of the 1940s and 50s, its reverence for the work of women, and how singular and daring it was for New Zealand television at the time.

*"People would grab me and want to talk as though this film was about their lives and their families lives – and I had made it about them. It was a wonderful experience. It elevated thousands of old ladies. It made them realise that being a housewife and mother during the war was a kind of heroic act."* (Jason Smith 1993).

Won Best Actress, Best Supporting Actor, and Best Design at 1994 New Zealand Film and Television Awards, named third most popular feature at Melbourne International Film Festival.

The collection of additional material held by Ngā Taonga for *Bread and Roses* is wide-reaching and granular. This includes copies of all four broadcast episodes, the 92 minute telefeature, and making of featurettes. Alongside this, we hold screenplays, stills, recorded songs, production records, research, correspondence, publicity material, and financial records.

The Alexander Turnbull Library also holds correspondence, ephemera, photographs, and documentation of the Women's Suffrage Centennial Year Project which Gaylene Preston contributed to.

**Director:** Gaylene Preston  
**Producer:** Robin Laing  
**Executive Producer:** Dorothee Pinfold  
**Writers:** Graeme Tetley and Gaylene Preston  
**Photography:** Alun Bollinger, Leon Narbey, and Allen Guilford,  
**Editor:** Paul Sutorius  
**Featuring:** Genevieve Picot, Mick Rose, Tina Regtien, and Raymond Hawthorne.  
**Funded By:** Television New Zealand, the Suffrage Centennial Year Trust, Beyond Distribution, and New Zealand On Air  
**Production Company:** Preston\*Laing



*Production photo. From left to right: Sonja Davies, Gaylene Preston, and Genevieve Picot.*

# F24866: *War Stories Our Mothers Never Told Us* (1995)

Duration: approx. 92 mins  
Original format: 35mm film

Seven New Zealand women tell the untold stories of their lives during the Second World War. Composed of interviews intercut with archival footage and set to a layered, subdued soundtrack, *War Stories* is immersive in its minimalism. A remarkably effective, affecting, and restrained documentary that carries powerful truths and deep emotions.

*"In a way, War Stories was just sitting there. I felt like I was on a beach and I picked up a stone and there was a treasure. It was sort of whole. That said, the script was presented to the NZ Film Commission for funding – because in those days there was no funding for feature documentary. [...] I had to try and get the money to make this film. I wanted it for cinema. The reason I wanted it for the cinema is because I wanted everybody sitting in the dark looking in the same direction, uninterrupted. Not getting up and making cups of tea and having commercial breaks. Interrupting such important stories."*

Winner of the Best Film award at the 1995 NZ Film and Television Awards. Winner of the Most Popular Film and the Best Documentary awards at the 1995 Sydney Film Festival.

Ngā Taonga holds an extensive collection of additional material relevant to *War Stories*, including recorded discussions and interviews, news segments, the accompanying book, stills, proposals, production records, transcripts, research, correspondence, and posters.

Alongside this, the Alexander Turnbull Library holds the original Woman in World War II Oral History Project that inspired *War Stories*, the full score and music for the documentary, posters, media clippings, and composers' contracts.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Executive Producer:** Robin Laing  
**Writer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** Paul Sutorius  
**Featuring:** Pamela Quill, Flo Small, Tui Preston, Jean Andrews, Rita Graham, Neva Clarke McKenna, Mabel Waititi  
**Interviewer:** Judith Fyfe  
**Funded By:** New Zealand Film Commission, New Zealand On Air, and TV3  
**Production Company:** Gaylene Preston Productions



S8970 – Reunion photo with Gaylene Preston, Judith Fyfe, and the interviewees of *War Stories Our Mothers Never Told Us*

# F28040: *No Other Lips: Hone Tuwhare* (1996)

Duration: approx. 46 mins  
Original format: Betacam SP

An insight into the world of one of New Zealand's best loved poets, Hone Tuwhare (Ngā Puhi, Ngāti Korokoro, Ngāti Tautahi, Te Popoto and Uri-o-Hau). An energetic, playful, and revealing documentary that captures the radical and remarkable wit of Tuwhare's poetry.

**Director:** Gaylene Preston  
**Producer:** John Harris  
**Executive Producer:** Caterina De Nave  
**Photography:** Alun Bollinger  
**Editor:** Simon Reece  
**Production Company:** Greenstone Pictures / Gaylene Preston Productions

*"Hone liked War Stories Our Mothers Never Told Us, which he always called "Warrior Women" – that was his title for my film. I thought "Well, I'll get Hone to talk about his life in a composed interview [...] and make the documentary around it, using the same sort of formula as War Stories. I found, to my consternation, that when you did this setup with Hone, he just did what I did and forgot everybody's name, interrupting himself, and then end up getting really, really introspective and muttering into his beard and kind of talking in shorthand. He was not at all compelling on camera. So, that gave me quite a surprise because I knew that he was a great performer of his work. I discovered that if I did an interview with him in the middle of Civic Square in the wind, with two cameras dancing around him, that's what he liked. He wasn't one for introspection."*

Ngā Taonga holds the production records for this documentary, whereas the Alexander Turnbull Library houses correspondence between Hone Tuwhare and Gaylene Preston, and an interview with Hone conducted by Gaylene Preston.



*Production photo of Hone Tuwhare and Gaylene Preston*

# F37835: *Survivors' Stories* (1998)

Duration: approx. 36 mins  
Original format: Betacam SP

An oral history constructed from personal accounts from Hana Cotter, Audrey McKelvie, Jim Clayton, and Lauris Edmond as they describe the 1931 Napier Earthquake. Produced and directed by Gaylene Preston for permanent exhibition at the Hawke's Bay Museum & Art Gallery (now MTG Hawke's Bay), Napier.

*'Survivors' Stories got finished onto a glass disc and I have no idea where the glass disc is. I would love to have an actual master copy . . . because the one that is screening in the Hawke's Bay Culture Trust now – which has screened there for years and years and years – it's now got English subtitles on it. I hate English subtitles on spoken English [...] Instead of having subtitles that a deaf person can turn on, everybody has them and it completely changes the experience because you stop listening and you start reading.'*

<p><b>Director:</b> Gaylene Preston <b>Producer:</b> Gaylene Preston <b>Featuring:</b> Hana Cotter, Audrey McKelvie, Jim Clayton, and Lauris Edmond</p>
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## Other Works

### **F19824: *Breaking Barriers* (1993)**

Gaylene Preston was interviewed in this documentary focusing on Pacific Films, but is uncredited.

### **F293772, F293773, F293774, F293775: **LTSA: *Absent Friends* (1996)****

Two commercials about road safety directed by Gaylene Preston, each with two different versions

### **C6498, C8164, C6500, C8162, C6502, **C8161: LTSA: *Parallel Paths* (1997)****

Three commercials about road safety, each with two different versions



**1999 —  
2004**

# F24682: *Getting To Our Place* (1999)

Duration: approx. 72 mins  
Original format: Betacam SP

A documentary which chronicles the history of the creation of the Museum of New Zealand Te Papa Tongarewa. Brimming with striking footage of the opening ceremonies, board meetings, architectural processes, and design decisions that define such an ambitious project. Offering a remarkable level of access to significant conversations and meetings, *Getting to Our Place* keeps a brisk pace and remains consistently fascinating.

*"I mean Getting to Our Place, there's some great other documentaries you could make in there. There really is. The most important thing, I think, is what happened to the New Zealand National Art Gallery and how it got swallowed into paintings on the wall and a fridge, y'know? There was this idea that somehow the National Gallery of New Zealand would become a cultural story through the big story. I don't agree with that. I don't agree that a museum is a story. I think stories are stories, they've taken over far too many things they've got no business to be in."*

Ngā Taonga houses the production records, a still, and documentation relating to the premiere screening and awards, whereas the Alexander Turnbull Library houses the 198 videotapes which make up the Museum of New Zealand project which was later edited into the feature documentary.

**Directors:** Gaylene Preston and Anna Cottrell  
**Producer:** Gaylene Preston  
**Executive Producer:** Geoff Steven  
**Photography:** Chris Terpstra and Darryn Smith  
**Editor:** Paul Sutorius  
**Funded By:** New Zealand On Air and TVNZ  
**Production Company:** Gaylene Preston Productions

# F51737: *Wahine Requiem* (2001)

Duration: approx. 12 mins  
Original format: Betacam SP

Semi-permanent cinema installation for Wellington Museum of City and Sea. Documentary about the sinking of the interisland ferry Wahine. Comprised entirely out of archival photographs, footage, and audio – Preston allows the actuality of this event to speak for itself.

*"You'll notice that in [Wahine Requiem] I built in a karakia. We have a karakia in there from Ngāti Pōneke – from a kuia of Ngāti Pōneke. Along with most of my brain, I've forgotten her name. Anyway, she does a karakia over the... I was gonna say the footage, but it's still frames that are made to move of the Wahine leaving port before the tragedy. And we also have another one at the end. So that means that the spiritual blessing is protecting you [...] watching it. It actually does its job every screening, which is every half-hour for thirty years."*

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** John Gilbert  
**Production Company:** Gaylene Preston Productions

# F51711: *Titless Wonders* (2001)

Duration: approx. 72 mins  
Original format: Betacam SP

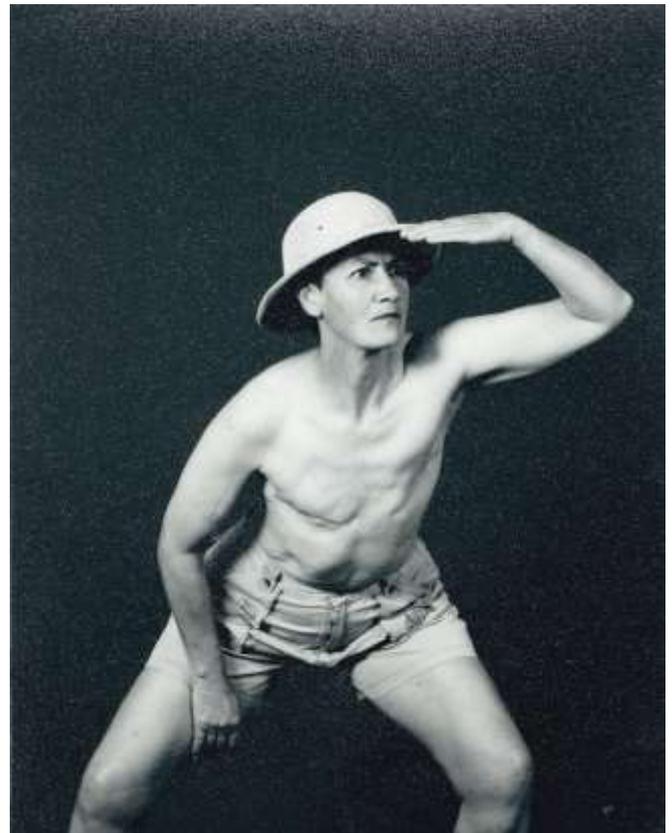
An upfront exploration of the emotional discoveries of women with breast cancer, this brave and valuable documentary raises a subject most people would rather avoid. Preston coaxes touching and sympathetic testimonies, making the troubling journey worthwhile. Moving and powerful.

*"I was grief-stricken at the early death of my friend Shirley Grace from breast cancer. And I'd had a breast lump myself that happily was not malignant. But I'd had a lumpectomy. I'd gone through all that stuff where you get a breast lump and you decide to plan your funeral. So, I felt there was really a need to be making something that could be for people like me and people like Shirley . . . Titless Wonders is a letter to a friend."*

Winner of the Premier Award at the 2001 NZ Media Peace Awards.

Accompanying this documentary is footage of the Rough Cut Premiere at Blacks Point, preproduction camera tests, and a recording of Jan Bolwells's performance *Off My Chest*.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** Simon Reece  
**Featuring:** Aimee Gruar, Jan Bolwell, Kay Larking, Irihapeti Ramsden, Ruth Bly, and Viv Walker  
**Production Company:** Gaylene Preston Productions



*Promotional photograph of Jan Bolwell, one of the subjects of Titless Wonders.*

# F81936: *Perfect Strangers* (2003)

Duration: approx. 98 mins  
Original format: 35mm film

A chilling romance that emerged from Preston's subconscious mind, *Perfect Strangers* remains as bold and divisive as it was on release. Positively drowning in deception, ethical quandaries, and stunning West Coast scenery, this feature stands tall as an under-appreciated gem in need of revisiting.

*"Yeah, Perfect Strangers is wild. Perfect Strangers is very relevant now. Yeah. It's a devious little wild number. I think if I made that now and we were going to the premiere of it shortly, I think it would create quite a stir. At the time, it was beleaguered by... It had a bit of a campaign against it. There were people in the industry who were really annoyed. Somehow, I wasn't supposed to make that film. Somehow I wasn't supposed to... There was just a whole campaign against it from within the industry."*

Winner of the Best Film award at Toronto's Female Eye Festival 2005. Winner of the Best Actress award at both Portugal's Fantasporto Film Festival 2004 and the Vladivostok Film Festival 2004.

Ngā Taonga houses a varied collection of additional material relevant to this feature, including the electronic press kit, promotional videos, a making of featurette, scripts, audio, production records, stills, posters, and press clippings. The Alexander Turnbull Library also houses a CD of the original motion picture soundtrack.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston and Robin Laing  
**Writer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** John Gilbert  
**Featuring:** Sam Neill, Rachael Blake, Joel Tobeck, and Robyn Malcolm  
**Funded By:** New Zealand Film Commission  
**Production Company:** Gaylene Preston Productions with Huntaway Productions.



Promotional screengrabs from the feature

# Films as Producer

*"I think working alongside other filmmakers is quite difficult. Sometimes I have felt that it's actually easier for me to do it than talk somebody else into it. Because that's what you have to do. It's kind of like: do it your way my way. Or do it my way your way. It's a very hard position to hold. But in the end, the film will have its way with everyone. You want the film to be the best it possibly can be. And they are. I know they are. We explored all corners."*

## **F47254: Punitive Damage (1999)**

Duration: approx. 72 mins  
Original format: 35mm film

When 20-year-old New Zealand-Malaysian student Kamal Bamadhaj travelled to East Timor to assist a human rights investigation, his last words to his mother were "I'll be careful, Mum". Three weeks later he was dead, shot at point blank range by the Indonesian military.

Winner of the Silver Medianet Award at Munich Film Festival, placed second for Best Documentary at Sydney Film Festival Awards, part of the Critics Week at the Locarno International Documentary Festival, and nominated for Best Film at the 1999 AFTA Awards.

Ngā Taonga houses the script, production records, and correspondence.

**Director:** Annie Goldson  
**Producer:** Annie Goldson and Gaylene Preston  
**Executive Producer:** Gaylene Preston  
**Photography:** Leon Narbey  
**Editor:** John Gilbert  
**Funded By:** New Zealand Film Commission and New Zealand On Air  
**Production Company:** Occasional Productions with Gaylene Preston Productions

## **F55691: Coffee, Tea or Me? (2002)**

Duration: approx. 72 mins  
Original format: Digibeta

*Coffee, Tea or Me?* documents changing role of female flight attendants. This portrayal of the forty-year-saga of air-hostesses in New Zealand is driven by the narrative of a half-dozen New Zealand air hostesses.

Ngā Taonga holds the production records for this documentary.

**Director:** Brita McVeigh  
**Producer:** Gaylene Preston and Brita McVeigh  
**Photography:** Cameron McLean and Grant Adams  
**Editor:** Tim Woodhouse  
**Production Company:** Gaylene Preston Productions

## Other Works

### **F41805: Campaign (1999)**

Directed by Tony Sartorius  
Gaylene Preston credited as a Documentary Consultant



*2005* —

*2011*

## F90523: *Earthquake!* (2006)

Duration: approx. 44 mins  
Original format: Digibeta

The survivors Gaylene Preston has interviewed tell their stories with stoicism, humour and warmth characteristic of their generation. Yet the impact of the earthquake on the lives of these people cannot be underestimated. As they remember we, the audience, are drawn back into a time and a place that many of us will be glad we never experienced and all of us hope, we never will.

*"[Earthquake] was a case of the TV3 commissioner at the time, Sue Woodfield, calling me round about the 23rd of December saying, "Gaylene, I know you come from Napier and I know you've done an installation for the museum in Napier. The 75th anniversary is coming up for February the third. Could you make us a documentary in that time?" – Gaylene laughs – And I could!"*

Winner of the Best Director and Best Sound awards at the 2006 NZ Screen Awards. Winner of the Best Popular Documentary at the QANTAS Television Awards 2006.

Ngā Taonga houses production records and the complete audio for this documentary.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Photography:** David Paul, Edward Davis, and Warrick Attewell (aka Waka)  
**Editor:** Raewyn Humphries  
**Featuring:** Hone Hohepa, Hana Lyola Cotter QSM, Jim Clayton, Sally Sutherland, Bishop Thomas Fouhy, Lauris Edmond, Ivan Hodgkinson, and Audrey McKelvie  
**Funded By:** NZ on Air and TV3  
**Production Company:** Gaylene Preston Productions

## F99463: *The Time of Our Lives* (2007)

Duration: approx. 45 mins  
Original format: Digibeta

Screened as a part of TV3's ANZAC Day coverage, this low key and entertaining documentary follows a group of veterans journeying to London to unveil a war memorial honouring New Zealand's service alongside Britain. In a delightfully off-the-cuff style with narration by Gaylene Preston herself, these veterans recall war stories, endure air travel, meet famous people attending the ceremony, and crack wise to each other.

*"[Television reporter,] Whena Owen came over and we were sitting by the fire. She was going to London for the Dedication of the Memorial of the London War Memorial . . . She said "Oh, you should come too. Just ring up the Ministry of Culture and Heritage and they'll give you a seat on the plane!" So I thought, "Well, I could make a documentary about that."*

Winner of the Best Popular Documentary at the QANTAS Television Awards 2007.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Featuring:** Lt General Jerry Mateparae, Dave Dobbyn, Tony Wellacott, Brian Clamp, and Lyndsay Bruce.  
**Funded By:** New Zealand On Air and TV3  
**Production Company:** Gaylene Preston Productions

# F110432: *Lovely Rita* (2007)

Duration: approx. 70 mins  
Original format: Digibeta

Rita Angus is one of New Zealand's outstanding 20th century artists. A pioneer of modern painting who produced such iconic landscapes as *Cass*, an image of an isolated railway station in the Southern Alps, she also painted a series of remarkable portraits and self-portraits. Her style is instantly recognizable, characterized by crisp, hard-edged form, stark lighting and brilliant colour. *Lovely Rita* brings a wealth of humanity to the artist, coming to life through the memories of her peers, the locations that inspired her, and the incredible artworks themselves.

*"That film was just a pleasure to make. I spent the time filming all these eighty year olds who were just so amazing to go and interview. So you've got Jaquelin Fahey: 'Oh no, she wasn't showy-offy' and talking about how Rita had taught her to live as a painter. 'Live as a painter. Gentility... So dangerous!' . . . When Lala Rolls came onboard to cut Lovely Rita, we had things that we would say to one another. We still do. When we're having a conversation, we'll be able to use a shorthand that just says 'Gentility... so dangerous!' and we know what we mean."*

The Alexander Turnbull Library holds correspondence between Rita Angus' friend, Dame Christine Cole Catley, and Gaylene Preston around the production of this documentary.

<p><b>Director:</b> Gaylene Preston <b>Producer:</b> Gaylene Preston <b>Photography:</b> Alun Bollinger <b>Editor:</b> Lala Rolls <b>Funded By:</b> New Zealand Film Commission, New Zealand on Air and TVNZ <b>Production Company:</b> Gaylene Preston Productions</p>
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# F102877: *Home By Christmas* (2010)

Duration: approx. 95 mins  
Original format: 35mm film

A true story of romance, secrets and terrible adventure in which Ed Preston, on his way home from rugby practice in 1940, joins the New Zealand Army to go to World War II. His new wife, Tui, is pregnant and distraught, but he tells her not to worry, he'll be home by Christmas. And so he is – four years later – after escaping from a prison camp in Italy. But while Ed is away, Tui has fallen in love with another man. A remarkable tale of resilience, determination and love.

*"The reason I wanted to make Home By Christmas was because my father told me this great story which was how they had escaped from Italy into Switzerland over the mountains. This one particular image, a very compelling image. The three boys take off with the best smuggler in the Italian army . . . At sunrise, they walk across a dam that has been submerged by bombing and they hold one another's hands, and they inch along following the Italian guide who knew where the dam was. I thought that would make such a great image. The four men holding hands walking across the water, and of course, I never got to make that bit. We suddenly lost two million dollars out of our five-million-dollar movie. I had the choice of dropping the film and living to fight another day or proceeding and I decided to proceed. So, you can't take two million dollars out of a five-million-dollar budget and shoot everything."*

Ngā Taonga holds posters, stills and copies of all the promotional videos released for this feature, including an electronic press kit and making of featurette. The Alexander Turnbull Library holds an invite to a benefit screening of the film.

Winner of the Best Actor and Best Soundtrack awards at the QANTAS Screen Awards 2010. Third most popular Audience Choice film at the Sydney Film Festival 2010. Finalist for Best Drama at the History Maker's Awards 2010.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston and Sue Rogers  
**Executive Producer:** Nigel Hutchinson  
**Writer:** Gaylene Preston  
**Photography:** Alun Bollinger  
**Editor:** Paul Sutorious  
**Featuring:** Tony Barry, Chelsie Preston-Crayford, and Martin Henderson.  
**Funded by:** New Zealand Film Commission, NZ On Air, and TVNZ  
**Production Company:** Gaylene Preston Productions in association with Midnight Films, Motion Pictures and The Wellington Company



Screen-used props from *Home By Christmas*

# *Illuminate*

## Installations

Duration: varied  
Original format: Unknown

Designed to be projected on the side of the Auckland War Memorial Museum, these three archival shorts were played on a loop with an accompanying score.

**Illuminate: Women in War** was made for the 2011 ANZAC Day celebrations, specifically utilising archival footage portraying the role of women in World War II.

**F222119: Illuminate: Our Veterans** was made for the 2012 ANZAC Day celebrations specifically focusing on World War II's 24th Battalion and their campaigns through North Africa and Egypt. Along with archivist Angela Boyd and composer Jan Preston, the faces of 150 members from the 24<sup>th</sup> Battalion were once again celebrated and seen by many.

**Illuminate: Duty and Adventure** was made for the World War I centenary celebrations at the Auckland War Memorial Museum. Utilising newly-discovered World War I footage and a contemporary soundtrack, *Duty and Adventure* seeks to humanise and honour the many fallen ANZAC soldiers.

## Other Works

### **F110176 / F61116: Lands of Our Fathers (2005)**

Gaylene Preston is credited as Executive Producer.

### ***The Activator Director Push Play Commercials (2005)***

Series of 5 x 30 second commercials directed by Gaylene Preston for Sport and Recreation New Zealand. No known holdings

### **F97937 / F93925: Ans Westra – Private Journeys / Public Signposts (2006)**

Gaylene Preston is credited as a Consultant.

### **F104895: Three Queens and a Festival (2007)**

Gaylene Preston listed as filmmaker. Some kind of archival footage-based project. Awaiting cataloguing.

### **F222466: Flowz – Got My Eye on You (2008)**

Music video directed by Gaylene Preston

### **F110488: Artsville 2008. Barefoot Cinema: The Life and Art of Cinematographer Alun Bollinger (2008)**

Gaylene Preston was interviewed as part of this film.

### **F196066: Script to Screen: The Writer's Room: Spirit of Independence (2010)**

Awaiting cataloguing. Appears to be a masterclass style interview on film-writing with Geoff Murphy and Gaylene.

### **F198429: 50 Years of New Zealand Television (2010)**

Gaylene Preston was interviewed as part of the first episode of this retrospective television series.

### **F215981: Operation 8: Deep in the Forest (2011)**

Gaylene Preston is credited as a consultant.

### **F216005: Elaine Rides Again (2011)**

Gaylene Preston is credited as executive producer for this short film.



*2012* —  
*2022*

# F221815: *Strongman: The Tragedy (2012)*

Duration: approx. 73 mins  
Original format: Unknown

With restrained yet gripping re-enactments directed by Gaylene Preston, striking archival footage, and deeply affecting interviews; *Strongman: The Tragedy* captures the events of January 19, 1967 with confidence and compassion. An important documentary that implores us to remember a sobering and still-relevant aspect of our nation's history.

*"Strongman was always close to my heart. I've got a lump of coal that sits on my shelf out there. A coal sculpture. A little heart sculpture by a friend of our family, Nobby Williamson. Nobby had sent me this coal sculpture after I had completed Perfect Strangers down there . . . Nobby had a limp and a blind eye because he had been wounded while mining in the Strongman mine. He was driving trucks with bodies on the back the day of the explosion. So I had a direct relationship to the Strongman explosion and I was very affected by the Pike River explosion too. We grew up with mines exploding when I was young. We grew up among miners."*

Winner of Best Feature Drama / Documentary at the NZ Television Awards 2012

**Director - Documentary:** Paula McTaggart  
**Director – Dramatic:** Gaylene Preston  
**Producer:** Paula McTaggart  
**Photography:** Chris Brokensha and Thomas Burstyn  
**Editor:** Simon Coldrick  
**Production Company:** A Bigger Picture Ltd with Gaylene Preston Productions

# F222138: *Tātarakihi The Children of Parihaka (2012)*

Duration: approx. 72 mins.  
Original format: Unknown

A documentary from producer/director Paora Joseph and executive producer Gaylene Preston following a group of Taranaki children visiting Parihaka, where their ancestors were imprisoned and subjected to forced labour.

*"Tātarakihi was presented at the NZIFF after it had premiered on the papakāinga with everybody dressed up in this tent at Parihaka. It was quite a night. This is the great joy of filmmaking: that you get to share the joy when the film goes back to its local crowd. We've kept that film. We didn't want to have it so it could be on a DVD and just lie around people's houses and coffee tables. That felt very disrespectful. You can only view it with either one of the filmmakers or somebody from the legacy travelling with it."*

Winner of the Special Recognition Award at the 2013 Balinale Film Festival.

**Director:** Paora Joseph  
**Producer:** Paora Joseph and Janine Martin  
**Executive Producer:** Gaylene Preston  
**Editors:** Simon Price and Tracey Egerton  
**Funded By:** New Zealand Film Commission  
**Production Companies:** Gaylene Preston Productions and Paora Joseph Productions

# F239939 - F239945: *Hope and Wire* (2014)

Duration: approx. 273 mins.  
Original format: Born digital

Inspired by true events, first-hand accounts and employing actual newsreel footage, this six-episode television drama follows the aftermath of the earthquakes that befell Christchurch between 2010 and 2011, telling a universal story of family, hope and triumph against the odds.

*"I had occasion to experience a great deal of criticism when I took on making a six-part television series Hope and Wire about the Christchurch earthquakes. Somehow, I wasn't in the earthquakes, so I didn't know about them. Somehow, I didn't live in Christchurch, so how did I know about Christchurch? They're legitimate questions, except they're a bit simplistic. Because actually, if I had been in the middle of all that, I would've been far too traumatised to sit here, in this area of my house and get the press delivered every Friday - the week's press - and forensically collect all sorts of stories around what was happening down there in the aftermath. And to collect probably about more than a thousand earthquake stories and combine them into something . . . It was very hard working in an environment where I had been, early on, defined as the enemy. Particularly as, y'know, my family and I partly grew up in Christchurch and I went to art school in Christchurch."*

Ngā Taonga also houses copies of all six broadcast episodes and the main project Avid files as well as stills and press kit. Alongside this, the Alexander Turnbull Library houses a James Hubbard cartoon criticising the funding of *Hope and Wire*.

**Director:** Gaylene Preston  
**Producers:** Gaylene Preston, Chris Hampson, and Sue Rogers  
**Writers:** Gaylene Preston and Dave Armstong  
**Photography:** Thomas Burstyn  
**Featuring:** Bernard Hill, Joel Tobeck, Anton Tennet, Chelsie Preston-Crayford, Kip Chapman, Luanne Gordon, Stephen Lovatt, and Miriama McDowell  
**Funded By:** NZ On Air  
**Production Company:** Gaylene Preston Productions



*Gaylene Preston on location for Hope and Wire*

# F320130: *My Year with Helen* (2017)

Duration: approx. 93 mins.  
Original format: Born digital

A behind-the-scenes human view of the inner workings of global power. With unique access to high-ranking candidate Helen Clark, Gaylene Preston casts a wry eye on proceedings as the United Nations turns itself inside-out choosing a new Secretary-General. Her cameras explore the cracks between the diplomats, the embedded press and feminist activists as they push for change while caught up in a power process as secretive and patriarchal as the selection of the Pope.

*"The idea of women leading is something we don't trust and don't easily vote for, but once they are leaders we generally appreciate their strengths – this is discussed fully in My Year with Helen. There's an old boy network that prevails. Avuncular men are greatly liked. That quality in women leaders can be seen as untrustworthy. Flirty. Soft."* (Illingworth 2017).

Ngā Taonga holds relevant documentation for this film, including production records, press kits, production notes and stills. Also held: two recordings by Gaylene Preston capturing the Wellington portion of the 2004 hīkoi protesting the Foreshore and Seaboard Act introduced during Helen Clark's tenure as Prime Minister.

**Director:** Gaylene Preston  
**Producer:** Gaylene Preston  
**Executive Producer:** Alexander Behse  
**Photography:** Sam Russell, Colin Sonner, and Gaylene Preston  
**Editor:** Paul Sutorius  
**Funded By:** NZ Film Commission and NZ On Air  
**Production Company:** Gaylene Preston Productions



Poster for the theatrical release of *My Year With Helen*

# F320260: *Hot Words and Bold Retorts* (2018)

Duration: approx. 7 mins.  
Original format: Born digital

Women who voted in 1893 speak of the campaign that achieved universal suffrage in Aotearoa/New Zealand. These voices from the past are embodied by Lucy Lawless, Miranda Harcourt, Jean Sergent, and Chelsie Preston-Crayford.

*"[Sarah Johnston] had found these archival interviews of women who had actually been campaigning in 1893 for the vote. I couldn't believe it! I mean, undoubtedly they're old voices. One of them died when she was 103 and she was interviewed in 1947. She's clearly reading her interview, which is how they did it, and the sound is very 1947. But these interviews are extraordinary. So I thought, 'right we'll bring them up to date and we'll cast actors to post-sync on camera the interview.' That's what it is. It's a wonderful kind of rorschach between now and then, isn't it? You know they're elderly voices, but there's a lovely young woman onscreen who's saying the words and could be saying the words now! What they say is not old. What they say is current and exciting."*

**Director:** Gaylene Preston  
**Cast:** Jean Sergent, Lucy Lawless, Chelsie Preston Crayford, and Miranda Harcourt  
**Voices:** Hilda Lovell-Smith, Helen Wilson, Arabella Manktelow, and Ellen Peryman  
**Funded By:** Auckland War Memorial Museum  
**Interviews Recorded By:** Radio New Zealand  
**Preserved By:** Ngā Taonga: Sound & Vision

## Other Works

### **F250105: *Ellen is Leaving* (2012)**

Gaylene Preston acted as Executive Producer for this short film.

### **F258042 / F258047: *The Art of Recovery* (2015)**

Gaylene Preston acted as Executive Producer for this feature documentary.

### **F267456 - F267463: *Amy Street* (2016)**

Gaylene Preston acted as Executive Producer for this eight-part webseries.

### ***Loimata: The Sweetest Tears* (2020)**

Gaylene Preston acted as Executive Producer for this feature documentary

## Additional Material:

Ngā Taonga also holds over sixty recordings of Gaylene Preston's home movies and personal records. Spanning from 1967 to 2009, these recordings capture the changes in New Zealand culture, home video technology, and Gaylene Preston's own life. From protests to holidays, weddings to motherhood, garage sales to band practices. Although largely inaccessible to the public, housing this material assures it shall remain protected for future researchers.

Alongside these pieces, Ngā Taonga holds several interviews and oral histories with Gaylene, material pertaining to unrealised projects, recordings taken directly from television appearances, and other videos, audio pieces, and documents that do not easily align with the filmography-focused approach this finding aid has taken. All of this material comes together to contextualise, strengthen, and uphold the collection as a whole.

## References:

Beattie, Keith. "First Say and Last Cut: a conversation with Gaylene Preston," *NZ Journal of Media Studies*, vol. 3 no. 1, 1996, pp.4-5

Elizabeth Allen, Stephanie Parsons, and Marian Evans. *Gaylene Preston Archive & Reference Project: for Women's Gallery Inc* 2004. Revised and updated by Marian Evans. 2012.

Illingworth, Sarah. "Q&A: Gaylene Preston on Her Year with Helen Clark" *Impolitikal*. 30 Oct. 2017, <https://impolitikal.com/2017/10/30/qa-gaylene-preston-on-her-year-with-helen-clark/> Accessed 30 Aug. 2022.

NZFA Exhibition. *FEAR*. Gaylene Preston Interview, interviewed by Diane Pivac. New Zealand Film Archive, 2000.

Wiles, Mary M. "A Gentle Voice in a Noisy Room: An Interview with New Zealand Filmmaker Gaylene Preston" *Sense of Cinema*, vol. 56, 2010. <https://www.sensesofcinema.com/2010/feature-articles/%E2%80%9Ca-gentle-voice-in-a-noisy-room%E2%80%9D-an-interview-with-new-zealand-filmmaker-gaylene-preston/> Accessed 30 Aug. 2022.

"Having to learn fast" *The Dominion*, October 2nd 1981, p.2

JasonSmith, Kate. Interview with Gaylene Preston, 1993.

### Please note:

Uncited quotes by Gaylene have been taken from an accompanying oral history made specifically for this project F320167: Dame Gaylene Preston Legacy Project Oral History.

Similarly, all included photographs without a Ngā Taonga reference number were supplied from Dame Gaylene Preston's personal collection. As such, these images may be subject to copyright and require permission to be republished.

# Closing Acknowledgement:

After a meeting between Dame Gaylene Preston and the Tumu Whakarae of Ngā Taonga, Honiana Love, in January 2021, a distinct goal was established: to produce a central reference point for all the material within Gaylene's archival collection.

From that initial effort, this finding aid followed – seeking to present an overview of this incredible, extensive collection to the people of Aotearoa.

This project offered the unique opportunity to construct a definitive, publically-accessible finding aid that could be made under supervision of Dame Gaylene Preston herself. By having archivists work directly with the artist, we have gained an unparalleled level of detail and comprehension, while still maintaining a curatorial edge. Through this mahi, we have also been able to lay the foundations and scoping for future digital preservation work.

Dame Gaylene's countless awards, international significance, and extensive oeuvre makes her the ideal candidate for this innovative new approach. With 2022 marking the 50th anniversary of her first short film, this is the perfect opportunity to look back over an incredible career and introduce more New Zealanders to these important films.

By including a comprehensive filmography, photographs and scans from Gaylene's personal collection, references to non-filmic material, and quotes from the director herself this finding aid has been able to cover more ground than initially thought. Broken into seven time periods, referencing material present across three archival repositories, and containing previously unwritten contextual information – this finding aid is approachable, distinct, and definitive.

This is a live document, meaning that the contents will be updated periodically to reflect any changes within the material of Gaylene's collection at Ngā Taonga and other repositories. If you are a researcher hoping to access something contact us directly and we will advise further.

With generous support from Balanced Investments and the Perpetual Guardian: Scientia Trust Cinema Archive Fund, this project has been awarded the chance to grow beyond its original constrictions and encapsulate this larger set of goals.

This project provides the public with an opportunity to explore the career of one of New Zealand's leading filmmakers, but also aims to acknowledge the important mahi that happens every day at Ngā Taonga Sound & Vision. I am very grateful to have worked with this inspiring organisation and couldn't be happier to share this project with the world.

— Danny Bultitude, 2022.