

Te Kaea

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Te Kaea

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TARANAKI

TE WAIPOUNAMU

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TANEATUA...

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it!!



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A partnership which
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and offenders

This is your chance to pioneer a new way of justice.

New Zealand has a high rate of imprisonment and re-offending compared with many Western countries.

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From 1 February 1981 the courts will be able to impose community service on convicted offenders instead of sending them to prison.

These offenders will go on living and working in the community but during leisure hours will give unpaid service to a community group.

This is where your community organisation comes in. If you are involved in sporting, hobby and cultural groups or in church organisations, service clubs or social and welfare activities your group could participate in this scheme.

The scope is virtually endless. For example, under your group's guidance the offender could help paint a pre-school building, assist in old people's or children's homes, help in your public library, transport the physically disabled, or learn or teach Maori crafts or language.

The aim of the scheme is to develop a partnership which benefits both your group and an offender. The offender will be putting something back into the

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The scheme will be directed by the Probation Service which will match an offender with an appropriate community group.

If your organisation is interested in knowing more about this scheme, contact the District Probation Officer in your area. The address and phone number are in your phone book under "Probation Service."

 **Justice**
Department of Justice Wellington
New Zealand 1980

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TE KAEA
 The Maori Magazine
 February 1981 No. 5



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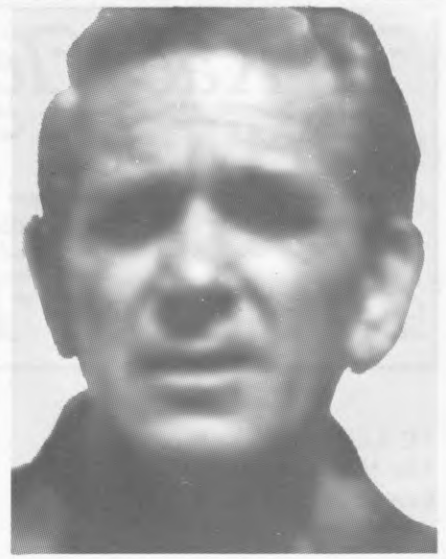
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Opinions expressed in *Te Kaea* are those of individual contributors and not necessarily those of the Department of Maori Affairs.

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POROPOROAKI



Te Ruahuihui Henare



Noo te marama o Akuhata kua hipa ake nei, ka mate a Te Ruahuihui Henare; he mate kino, he mate taurekareka toona, inaa raa i tukia e te motopaika, mate rawa!

He tai-pahake rongonui a ia noo roto ake o Te Aati Haunui-a-Paapaarangi (Whanganui). He kuia maatua ki ngaa morimoringa a oona tuupuna. He raranga kete, he raranga take, he raranga tienga me eeraa atu mahinga, aae, i a ia ngaa ringaringa aa oona kuia. He wahine maarama hoki ki ngaa koorero me ngaa tikanga aa toona iwi. I teenei raa, kua huri atu ia ki te ao o te wahanguutanganga.

It was last August that Mrs Te Ruahuihui Henare died in tragic circumstances.

She was well known among her tribe, Te Aati Haunui-a-Paparangi (Whanganui). Rua was a learned elder in the arts of her ancestors, especially in weaving kits, mats, the highly embroidered type of mats and similar works of art. Obviously, she retained the style of her ancestresses. She was also learned in the sayings and customs of her people. Today, alas, she has entered into the world of silence.

Teenei, haere e Rua ki te nui Aati Hau.
E tere i runga i too waka, i a Aotea Utanga-nui;
Ko te waka teeraa o too tupuna o Turi Ariki.
Kauria to awa, a Whanganui.
Maataia iho i runga o Pare-te-tai-tonga
Ngaa hiikoinga wae o too hauoratanga;
Ko te tihi teeraa o too maunga, o Ruapehu.
Takoto ko too tinana i ngaa noninga kumu
O te raarangi maatua.
E Rua, haere, haere, haere!

Ralph Olsen

A well-known and highly respected member of the Maori community of Wellington died suddenly at Kokiri Marae recently. Aged fifty-seven, Mr Olsen was of the Ngati Porou iwi, and grew up at Tolaga Bay. He had lived in Wainuiomata for the last twenty years.

Mr Olsen had devoted his later years to community affairs and youth activities, and was always concerned for the physical and spiritual well-being of the people.

His most recent activities involved working with the youth of Kokiri Marae, either as a carving tutor or pakeke, and was always on hand to guide and assist the people in marae affairs.

He had also given meritorious service and advice to the many community organisations who sought his knowledge. Among them were the 28th Maori Battalion Association, of which he was a member, the Wainuiomata Marae Association, the Wellington Cultural Competition organisation, and the Maori Affairs Department Tu Tangata policies. Mr Olsen had no hesitation in promoting the stance of the people, and was a familiar figure at all the hui throughout New Zealand.

Ralph Olsen also gave his life to God and family. The various church denominations throughout Wellington will remember Ralph for his unselfish devotion to all denominations and the people.

He is survived by his widow and seven children.

No reira, e te matua rangatira, ahakoa he iti tenei poroporoaki mou taea kahore e, te whakawhanui. Haere ki te arawhanui, ki to tatou kaihanganga. Ma te Atua koe e tiaki, e awhina, ake tonu atu.

BRUCE ARANGA



RUKA BROUGHTON

To our surprise and delight, most of the letters which come in to the editor are complimentary or congratulatory in tone. While we love to receive them, they don't necessarily make interesting for you. So in this issue we've only printed one such letter, because of certain issues the writer raises. But thanks to the rest of you for your support and kind words.

Meanwhile some of you have put pen to paper on specific matters of interest to us all. Some of them are printed here, and we urge the rest of you to drop us a line with your comments, opinions, queries or complaints. Keep those letters coming!

TUNE IN TO TE REO

Why cant we have more Maori on our radio?

At the school I go to my friends used to make me cry because my fathers a Maori. Not long ago our class listened to a storey about a Maori lady who came down from the sky and Married a chief who turned into the rainbow. Now I dont cry and my friends don't tease me cause I told them I'm a princess and they believe it. Mum says its true and my brothers a chief. Love,

Berel McClutchie
(Ngati Porou)
Wainuiomata

P.S. My big sister helped me do this.

For three years now I have been trying to learn the Maori language. I have not had much success. My ancestors are dead and therefore I never hear the tongue of my tipuna. To hear Maori spoken these days is, I feel, a very rare thing, and this is I think the reason why I find it difficult to learn the language. I have passed UE Maori, but I am not a fluent speaker. This fact causes me much pain, because I'm trying hard and getting nowhere. I do not want to see the Maori language die in my lifetime.

There has been one bright spot on my almost incessantly gloomy horizon. It is this. During Maori Language Week I was able to hear almost continuous conversations in Maori on the radio. I feel that in one week I gained more by hearing the language spoken than I have in three years of study. I feel in order to learn a language, to *speak* it, one must hear it spoken.

Alas, that one bright spot, like the setting sun, has gone down on my horizon — seemingly forever. I hear no more Maori on the radio. For this reason I would like to hear your opinion, and also the thoughts of your readers on a suggestion I have to make.

Could we ever have a Maori radio station? I envisage a station run on parallel lines to all other radio stations in New Zealand, except the language would be Maori. I admit that perhaps some of the time there would have to be a little English spoken.

There is a wealth of material upon which a Maori station could base its

LETTERS

programmes. Here are a few things I've thought of. Stories based on Maori history and legends for both young and old. Talk-back sessions. Interviews with Maori people from different walks of life. The voice of our elders. Lessons in Maori. Music. Ancient chants. Haka. I could go on for ever.

Yours sincerely,

Dickie Thomson
Petone

In fact there are Maori programmes broadcast outside Maori Language Week, though far fewer than many Maori would like to hear. Nevertheless, RNZ's Maori and Pacific Island Programming Unit Te Reo o Aotearoa, does a good job with the following Maori programmes on the NZ National Programme:

Te Puna Wai Korero (in English)

Saturday 10.30-10.50am

Produced by Whai Ngata

Te Reo o te Piiwharaurao

Sunday 5.30-5.48pm

Produced by Purewa Biddle

He Rerenga Korero (in English)

Wednesday 7.30-8.00pm

Produced by Haare Williams and/or

Wiremu Kerekere

News in Maori

Sunday 5.48-6.00pm

Weekdays 6.41-6.45am, 5.55-6.00pm,

7.00-7.05pm

(On Wednesday the 7.00pm news is

followed by a magazine giving a backgrounder to the week's news.)

As for the possibility of further developments in TV and radio, see page 6 of this issue.

WORTH ITS WAIT

Your magazine is worth every bit of the long-time-no-see inbetween-times waiting for the next issue to appear. This may be hoha to some but never mind! And the price is OK by me too. I don't think you can afford to reduce the cost although I'm sure this is not an issue because the value in it is tremendous.

I would like to draw your attention to two things, to congratulate you really. The first is the overall layout and visual impact of the magazine. The print, the pictures of people, places and events are top-class. They are professional, in fact easy to read and to see. There is no difficulty in deciphering words and pictures — which is rather good I think for

many of our koroua who may be suffering from short-sightedness or whatever.

The second is related to the first, i.e. the professionalism you so obviously aim for in *Te Kaea*. If an event is worth preserving (and this applies to people as well) then I think it is worth the extra trouble and cost of doing the job properly. I would guess that many people will find this of tremendous importance in the future.

You have obviously set a high standard for the magazine; keep up the good looks. Maoritanga can do more with your kind of quality thinking and image-setting — now and in the future.

H. Mare
Wellington

(Needless to say, we appreciate letters like this one! What does need to be said perhaps is that we are aware of our shortcomings. The most obvious during our first year of publication has been irregular appearance. We have an obligation to our thousands of subscribers, casual readers and other wellwishers to get *Te Kaea* out to your homes or into your shops on a regular basis, and 1981 will see a great improvement on last year's performance. Mr Mare comments also on the cost of *Te Kaea*. Well, quality costs money, and as we are trying to produce a magazine that looks good, reads well, and will stand up to re-reading and being passed around among friends or family, we think the money we ask for your copy of *Te Kaea* is reasonable. And most of you seem to agree.)

But it's worth pointing out that the magazine comes cheaper if you take a subscription. And whether you have a subscription or buy from a shop, it is our intention to maintain the present prices for the foreseeable future. — ed.)

SYDNEYTANGA

As a proud Maori who crossed the Tasman some eleven years ago and as a member of a Sydney Maori cultural group, I was saddened to read the article by Tainui Stephens in which he so quickly discredits the Maori cultural activities here in Sydney.

Perhaps he should have stayed longer than six months and looked deeper behind the scenes at the considerable efforts of those with a genuine concern who are doing something about it.

Sydney is an exciting city: its colour, pace and opportunity have long been a magnet to Maori and Pakeha alike. In spite of all this, it can be a very impersonal city, one of extreme loneliness. Hence the Maori have flourished in their many walks of life because they have fallen back on their strong traditional ties. We still think, share, love, socialise and respect as we have always done. The hospitality and

Continued on page 27.

TARANAKI UNDER THREAT



Taranaki, the scene of so much strife in the past, is again in turmoil. The New Plymouth City Council plans to dispose of the city's domestic sewerage and industrial waste through a long sea outfall which would go over the Rewarewa reef at the mouth of the Waiwakaiho River. The big developments in Taranaki today all too often appear to be leaving the people behind, but a group of Maori people have got together to make sure that their voice is heard.

The Taranaki Clean Sea Action Group was formed in 1979, shortly after a Planning Tribunal hearing of water rights was held in the Bell Block Hotel, New Plymouth. Although uninvited, a group of Taranaki Maori attended. The group included Percy Tamati (Chairman of the Taranaki Trust Board) Sally Karena, Neta Wharehoka, Majorie Rau (Parihaka), Ivy Papakura, Tuti Wetere (Waiwakaiho), Alia Taylor, Teddy Tamati, Kath Rangi, May Oorthius (Puketapu), Maria Tippins (Maori Affairs), Charles Bailey (Maori Council), Vera Bezems (Otaraoa), and the Rev. Moke Couch. As they had not made a formal submission the lawyer acting for the city council asked that they be removed. The chairman felt, however, that they had a perfect right to be there and on the last day of the hearing they were permitted to make submissions.

They felt that the effect of the pollution from the outfall concerned not only the Rewarewa area but also the whole of the Taranaki coastline. With on-shore winds and currents the

sea will inevitably return to the land what was dumped into it, and a whole series of traditional kawa will be jeopardised by the proposed outfall.

The Rewarewa reef at the mouth of the Waiwakaiho River has long been an important kawa. At one time the Rewarewa Pa is said to have had a population of two and a half thousand people. The kawa provides crayfish, pipi, paua, pupu, edible seaweed, rorei, wheke, kotoretore, as well as the green-lipped mussel used for medicinal purposes. The Waiwakaiho River has whitebait, lamprey, eels, crayfish, mountain trout, mullet and herring.

The land surrounding and including the Rewarewa Pa was taken under proclamation in 1905, for defence purposes. It is now used as a rifle range and as part of a golf course.

As well as the Waiwakaiho reef and the larger Rewarewa reef used by the Ngati Te Whiti hapu, other areas threatened are the Mangati reef and the Waiongona reef to the north. The Puketapu reef, the Kunene reef and the Otira reef are all within the Waionga area and traditionally the kawa of the Puketapu hapu. Further along the coast are the Tuaranga reef and the Orapapa reef, the kawa of the Ngati Kura hapu, and so to the mouth of the Waitara River. North of this is the Taioma reef used by the Manukorihi and Otaraoa hapu. Next is the Titirangi reef associated with part of the Ngati Rahiri hapu. Along the coast is the Waiau reef and the Onaero reef, the area of Ngati Tu. (The coastline in this area is the likely site of the Mobil synthetic fuel plant.) From Onaero through to Urenui and the white cliffs is the area of the Ngati Tama and the Ngati Timutu hapu. All these "well-stocked storehouses" are threatened.

The effects of an outfall have already been experienced

Above Ivy Papakura with Ina Okeroa (right) and Emma White (standing) at Waipapa, where Mobil proposes to build. When younger they lived and fished here by Taioma kawa

along the coast. At present there is a sewage outlet for the town of Waitara that goes over the Orapapa and Taioma reefs. Since its inception in 1978 it has never been a satisfactory means of disposal, in fact it has been broken since April of last year and attempts to repair it have been unsuccessful. A survey made of 185 families in the area shows that they are unwilling to gather shellfish from the reefs unless they are given assurances from health authorities that they are not contaminated. No such assurances have been given.

The Taranaki Clean Sea Action Group's primary aim is to stop the planned outfall, and it has met with some success. In June of last year the group obtained over 9,000 signatures opposing the granting of a loan to the city council for the long sea outfall. Not content merely to have their opposition felt they also put forward candidates for the local body elections. As a result Teddy Tamati is now on the Taranaki County Council and Alia Taylor and Ted Maha are on the Waitara Borough Council.

In July a deputation met with representatives of the Ombudsman to express their concern over the future of the reefs and the manner in which the whole issue had proceeded. The representatives seemed impressed with the submissions but said that much work would have to be done

on the whole issue and that they would look into it. The group is still waiting to hear from them.

The group was often criticised for not having an alternative to the long sea outfall but in September they presented two land-based treatment plants as a viable alternative. For a very small increase in the rate rise already planned for the long sea outlet, the people of New Plymouth would have their waste effectively dealt with while still preserving the coastline. Hopes are high for the acceptance of this proposal, especially with the change-around in the council.

Unfortunately the group's work does not end there as problems associated with the large petro-chemical industries planned for the Taranaki area have not even been considered. The plants will have an enormous effect on the lives and environment of the people and the group insists that the people must know what is going on and what the true effects will be to the environment.

The Taranaki Clean Sea Action Group view the sea as an integral part of the Maori heritage and like many other aspects of that heritage it is fast being eroded away. They call for the preservation of an essential element of life – clean water. They hope that the Treaty of Waitangi which guarantees the preservation of their natural resources, in this case their kawa, will be honoured.

TANEATUA

by Tamati Kruger

Ko tēnei tipuna a Tāneatua i ū mai i runga i te waka o Mataatua. E ki ana ētahi o ngā kōroua, ko Tāneatua tonu te Tohunga o tēnei waka, arā, hoki, ko ia te kaitiaki o Rongomai, te atua o te waka o Mataatua. Otirā, nā Rongomai i kāpehu mai rātau ki Aotearoa.

He tino maha tonu ngā wāhi kei roto i te rohe nei o Mataatua, na Tāneatua i tapa te ingoa, ā, koinei te whai atu i aua rārangi kērero.

Kāore i roa e noho ana ki Whakatane, ka whakaaro ake a Tāneatua ki te hāere ki te rapu kāinga noho mōna, ināhoki, kua puta kē i ā Puhī te kōrero, i kī ra; "he tangata hāere huarahi tēnei tangata, a Tāneatua". Kaati, ka whai te tipuna nei, a Tāneatua i te awa o Hinemataroa, e mōhiotia nei e tātau, ko Whakatāne i tenei ra, kā whai ia i te awa ki uta.

Kā tae ki tētahi wāhi, ka whakarērea iho e ia tētahi o ana kauī, he tipua, ko tōna whakaatu inaianei, he hiwi, ko *Otarahioi* te ingoa; a, ko te wāhi, i tapaia tonutia ko *Tāneatua*. He tāone tēnei wāhi inaianei, kāore i tawhiti mai i Whakatāne. Kā whai te tipuna nei i te awa o Ōwhakatoro, hoatu hāere ana i nga ingoa mō tēna, mō tēna wāhi, arā, ko te *Karoro* o *Tāneatua*, he Maire tēra, ko te *Tāpapatanga* o *Tāneatua*, ko *Ngā tamaahine* ā *Tāneatua*, he pōhatu kātoa ēnei, kei roto o te awa o Ōwhakatoro.

Ko te pūkaki o taua awa, nānā i tapa ko, *Te wai pōtiki* ā *Tāneatua*. Kei kōnei anō hoki tētahi hiwi ko *Ō Tāneatua* te ingoa; ā, kei runga te rākau nānā i whakatapu, ko *Kākahu Tāniko* tēra. Mai i Ōwhakatoro, ka hoake atu ia ki te awa anō o Whakatāne; i tētahi wāhi, ka whakarērea iho e ia ana tamariki, he māhanga; koinei rā nga awawa e kīia nei, ko *Kānihi* rāua ko *Ōhora*, ā, ko *Ngā Māhanga* tonu te ingoa o te

wāhi. Ki te pae-maunga o Te Purenga, kei roto i tētahi repo, e huna ana tana kurī, a Mariko, a, kei te awa o Ōrihi, ko tētahi atu ano o ana kurī ko Te Pāhou te ingoa; he tipua tahi ngā kurī nei.

Kā tae a Tāneatua ki te Kōhuru, he hiwi tenei kei muri i te marae-kāinga o Ohāua-te-Rangi. I reira ka whakatā ia i raro i tētahi Hīnau, i ā ia e whakatoro atu ana ki te tiki hua mai i taua rākau, ka kōrero iho taua hua ra ki ā ia, kā kī; "Kaua ahau e kainga, ko te iho au o Kātaka!" I tēnei tonu, ka whakatapuhia e Tāneatua taua rākau, ka kīia; "Ka whakairihia ahau, ka whakatō tamariki ahau".

Ka tapaia taua Hīnau rā, ko *Te iho o Kātaka*, ā, mai i taua wa, ki tēnei, i runga i taua kōrero āna hāere ai te wahine huatae ki Te iho o Kātaka, kia mai kore, ka whaiuri rātau.

I te wāhi o Pūrakau, ka hangaia e Tāneatua tōna kāinga, ko *Whareariki* te ingoa, a i konei, ka waiho e ia te puhi, nānā rā i mau mai i te waka o Mataatua. Kei roto i te awa o Whakatāne, he pōhatu nā Tāneatua i tapa, ko *Takuahu-te-kā*, e ai ki ngā kōrero, he "uruuru-whena", arā, he wāhi karakia, whakamāhaki i te rangi mō ngā tira hāere. Kāre i tawhiti atu i konei, he pōhatu tipua anō, ko te *Kōmata-o-te-rangi* te ingoa, e kīia ana, mēna ka whakatata atu he waewae-tapu, kāore i roa, ka ua te rangi.

I tae rawa a Tāneatua ki te pae-maunga o Huiarau, ā, ki roto hoki o te mārua o Ruatāhuna, ā, kei reira hoki ētahi atu wāhi, nānā i whakaingoa.

Mai i tēnei haere āna, ka hoki ia ki te tai-moana, arā ki Otarahioi, ā, oti atu ki roto o te riu o Tauranga, e mōhiotia nei, ko Waimana, ināianei. I Mohaenui, ka hīona pewa i te āhua o te whenua, ka kīia tēra wāhi ko *Matahi*, nā te hīnga o ngā pewa o Tāneatua.

Kā tae te Tipuna nei ki Tahora, ka whakatū i tōna puni, kā tahu ia i tētahi ahi-kōpae mōna, ēngari, i wera tonu atu i tana ahi, tētahi wāhi whenua; kaati ka tapaia tonu taua wāhi ko *Te wera* ā *Tāneatua*.

I hoki mai a Tāneatua ki Otarahioi noho ai, e ai ki ngā kōrero a ētahi koroua o Tūhoe, ā, kā, tika hoki kia mau pūmau i tēnei wāhi tōna ingoa.

Otirā, koinei ētahi o ngā kōrero ā ngā koroua mō tēnei Tipuna, mō Tāneatua; te Tohunga o te waka nei o Mataatua, te Tangata i kīia nei, he hāere huarahi, te Tipuna o ngā uri whakaheke o Mataatua whānuī tonu.

THE MAORI & THE MEDIA

Two important hui reviewed
by Pakeha mediemen

RADIO

On Friday, 26 September 1980, some sixty-odd RNZ broadcasters from the central regions of New Zealand (all those stations with 2 in their call signs) and Head Office, together with their families, assembled at the Raukawa Marae at Otaki. Led by Beverley Wakem, RNZ Controller of Programmes, with Haare Williams and Wiremu Kerekere from RNZ's Te Reo O Aotearoa Unit, radio broadcasters experienced the effects of Maoritanga during the following two days and two nights. For most people it was their first time on a marae.

The main centre for our activities was in the whareni, where we all slept, worked and debated. Whata Winiata (a board member of the Broadcasting Corporation of New Zealand) introduced his fascinating "Whakatupuranga Rua Mano – Generation 2000", an experiment in tribal development, and a preparation for the 21st Century. Then there was Wiremu Parker, who kept us enthralled with his exposé on the Maori language: the uses and abuses it suffers; his concern for the declining standards in pronunciation and the too few of the younger generation who have an interest in keeping Maori as a living language.

And how did the weekend affect the broadcasters?

Lindsay Rogers from Special Projects: "What is lacking from our own culture from the Western materialist culture can be found there, and I think it's a great shame that both Maori and Pakeha young people don't see this."

David Somerset from Children's Programmes: "I suppose of all the tens of thousands of words that were spoken during the weekend, the one word that sticks in my mind like a fish hook was spoken by Whata Winiata. The word was "desperate". He used it to describe the position of the Ngati Raukawa, Te Atiawa and Ngati Toa tribes of that particular coast of Wellington. It's quite clearly going to take the kind of energy that Whata was putting into our weekend, from everybody, to alter things so that the Maori language and the Maori culture do not disappear over the horizon forever."

It is not the custom for women to speak on the Raukawa Marae, but so highly did the elders feel about the presence of Beverley Wakem as the manuhiri tuarangi, they honoured the occasion by allowing her to respond from the porch of the whareni during the poroporoaki.

In collecting her thoughts the following week, Beverley said: "I'd never actually lived on a marae on a weekend like this and become totally immersed in the Maori way, and I found it an incredibly moving experience. There was the order imposed on the weekend by the protocol and then the

immense spirituality that lay behind everything that was said and done right through to the end when we, as a gesture to the marae, presented and planted two totara trees as a lasting symbol of what we felt we had accomplished over the weekend.



Matenga Baker of Ngati Raukawa and Beverley Wakem of Radio New Zealand plant a totara tree at Raukawa Marae

"As the weekend progressed with the exchange of ideas and the exchange of concerns, we came a lot closer to an understanding of the Maori people, their culture, language and the respect that it should be accorded.

"For us as broadcasters, the insights that we got will help us in very many ways as we go about our work – certainly in terms of when we approach subjects of concern to the Maori people and when we come on to the marae in the course of our duties. A number of people have said to me in various ways, 'this weekend really has changed our lives'. I don't think that is an exaggeration to describe what I feel. I have gained a great deal from it in terms of knowledge and the wisdom that was shared with us and I know that it's certainly going to make me a great deal more sensitive to these matters in the future."

In honouring Beverley, one elder, with great feeling, gave her what he regarded as the ultimate compliment – "If only you were a man . . ."

As a direct result of RNZ's association, increasing care and attention is being paid to the pronunciation of Maori words and place names by announcers and air personalities – as well it has hastened the organisation of two half-day RNZ hui for those staff at the Dominion Weather Office who are concerned with the reading of the network weather forecasts on the National Programme. It is hoped they too main gain some of what we in Radio New Zealand gained.

JOHN JOYCE

TELEVISION

The feelings of the Pakeha at the welcome on to the marae are very muddled. At Ngatokowaru it's a cold Friday evening and the wooden seats are hard. The speeches are long and twice as long because every one from your side is matched by one from the other. You understand hardly a word – only gestures and moods. But you do understand that somewhere among all those foreign words you do feature.

From dusk through to black night time you sit there. The sun has long set behind the tangata whenua and has been replaced by the warm bright lights of the porch of the meeting

house. An hour passes, an hour and a half. The shock of the setting and the unfamiliar language begin to distract from the time. A growing feeling between the visitors and the hosts begins to take hold of you.

Later a young Maori tells me that he thinks this is an unnecessary affront to uninitiated Pakehas, that it could all have been done much more quickly and comfortably. I disagree. I think the shock is necessary to bring everyone back a step or two from the everyday world to a common starting point.

The starting point, once we've got ourselves bedded down and well fed, is a hundred meetings with people from all over New Zealand, encounters over the pillow with the head nearest to your own sleeping place on the floor. But soon, because of our late arrival, we sleep under the embracing ribs of Ngatokowaru, many of us not sure why we came or what we want of this weekend.

Saturday morning: we talk not about television but about Ngatokowaru. Martin Winiata describes the traditions of the marae. The carvings on the walls are described by the man who carved them, Martin's brother Hapai. The emphasis is on the spirit and the spirituality of the place. For many of us a gradual slowing down into another rhythm is taking place and we feel stirrings of a deeper understanding of what it is to be Maori.

But there are those who think we are wasting our time. We should instead be talking straight away about how the Maori-television relationship should be improved. Others of us disagree. Before we can talk about changes in television involving the Maori we need to know and feel something of the culture we are talking about. The business should come later.

It does. A battery of proposals already discussed by a number of television personnel is offered to the gathering. For example a daily five-minute Maori news bulletin, the appointment of a Maori liaison officer at television centres, improvements in the scheduling of Maori related programmes, the possible establishment of marae at the main television stations. Other ideas – the recruitment of more Maori into television, more money so that more dramas involving Maori can be produced.

There is a chilling change in the atmosphere when one young Maori gets up to introduce matters of urgent concern to Maori people. According to older people present he has spoken out of turn. He is interrupted whilst still on the floor. He stands aside, bowing to marae protocol. The Pakeha understand not the words but, very clearly, the mood. That, at least, is an advance.

Later another young Maori questions the value of a hui such as this. What are such hui achieving, he asks. We have had three now and what have we got to show for them? Again some of us disagree. There are more Maori related programmes, if badly scheduled. There has been more Maori drama. But most important, those of us television workers who had not been on a marae before are at last beginning to understand.

And yet this young Maori does have a point. A lot more should be happening by now. Like recognising and accepting in television that the Maori is more than another special interest group. That the Maori is *the* major minority group of the New Zealand population. That the Maori needs to have a more representative slice of the television cake. That the Maori culture is dependent for its survival on the survival and regular use of the Maori language. A language that is used keeps the culture it articulates alive. A language that is not used takes the culture it articulates with it into the museums. At present television, the most powerful communicator, does not use the Maori language. It relegates it to the status of an annual ornament.

The problems facing the Maori people outside the protective walls of Avalon cannot be resolved until this most powerful machine shows that it accepts the Maori segment of its audience as a segment that should be given the dignity of proper representation and access.

One or two people left the hui before it ended because they felt it was not achieving enough quickly enough. Most came away exhilarated by new-found meanings of Maoridom, warmed by the hospitality of the people of Ngatokowaru, and rather disturbed by how much they discovered needs to be done.

HUGO MANSON



Maori influence is already being felt in television thanks to the efforts of such people as Brian Morehu Macdonald (left) from Country Calendar, Ivin Kiripatea, ex-Kaleidoscope and now freelance, and Perry Maitai, a Hoha researcher

TE RAUPARAHA

A conversation with his new biographer Dr Patricia Burns

In Pakeha tradition 5 November celebrates the arrest of one of Britain's most notorious bogeymen — Guy Fawkes, the man who attempted to blow up Parliament and the King in 1605. On the same date last year, however, New Zealand's attention was turned closer to home with the publication of a new biography of Te Rauparaha. He too has been regarded as a bogeyman, in his own lifetime and ever since. Now, with the publication of *Te Rauparaha: A New Perspective* by Patricia Burns, the great leader of Ngati Toa is viewed in a different, more sympathetic light. Patricia Burns's portrayal is likely to cause a few fireworks too, and we spoke to her about the book, how she came to write it and what she discovered.

Dr Patricia Burns came to her subject more or less by accident. A Pakeha with a degree in English (and a doctorate awarded for a thesis on the New Zealand press), she has no special Maori axe to grind. But her researches into the colonial period of our history whetted her appetite to find out more about the leader who has so consistently been dismissed or denigrated as a sinister, treacherous savage.

Over five years ago she wrote radio broadcasts on the lives and "misleading reputations" of several historical personalities. Queen Victoria was one of them — and Te Rauparaha was another.

On delving into the evidence available, it immediately became clear that Te Rauparaha had been denied a proper hearing in the annals of New Zealand's history.

"Only one full-length book has been written about him before," she says, "and that misinterpreted his life. It was by T. Lindsay Buick, and the very title has contributed to the Te Rauparaha myth: *An Old New Zealander, or, Te Rauparaha,*

Te Rauparaha. A drawing made in 1845



JOCELYN CARLIN

the Napoleon of the South. It was published way back in 1911, and Te Rauparaha was judged entirely by the then European standards. He was seen through European, not Maori eyes. If we look at him as a Maori living through a time of enormous change, his life and achievements take on an entirely different shape."

It was more a question, Dr Burns insists, of interpreting the facts correctly than of uncovering any startling new evidence or dramatic new discoveries. She worked through the established Pakeha channels, researching in the National Archives. In fact, the most dramatic discovery was that the National Archives contained virtually the whole story from 1839 onwards.

"Anybody could have written the book. The records are all there for anyone who wanted to go along and find out the true story. But people have preferred simply to repeat the same old myths, half-truths and misinterpretations."

She worked through Maori channels too. Waikato, Te Ati Awa, Ngati Raukawa . . . even Ngai Tahu: all were courteous and cooperative in offering their help. And of course Ngati Toa. "They were so kind. With Takapuwahia being so near Wellington, they are constantly being bombarded by individuals and organisations tramping across their marae and asking the same questions. They weren't to know I would be any different. The first part of my manuscript acted as my passport. I gave it to them to read so they would know I was doing a serious piece of work. Once they had been through the whakapapa tables — and argued about them — I knew it would be all right."

Dr Burns respected the assistance she received from Ngati Toa, and was careful not to abuse the trust which developed between them.

"Although Te Rauparaha's original grave, complete with European-styled monument and headstone, still remains near Rangiatea Church in Otaki, the tupapaku was removed by Te Rangihaeata and other chiefs and secretly reburied on Kapiti. The elders of Ngati Toa told me that they didn't know the whereabouts of the true grave. Perhaps they do, perhaps they don't . . . but it was obviously not a line of questioning they were keen to follow so I dropped it. Some things are more important than the pursuit of blunt historical facts."

This is a view which will be shared by the majority of Maori readers. Some, brought up on generations of anti-Te Rauparaha tradition, may be sceptical of an interpretation of the man which seeks to show him as "a leader as skilled in the arts of peace as the arts of war"; others will argue, as they did when Michael King published his biography of Te Paea Herangi, that Pakeha academics have no business dabbling in Maori matters. But many more will acknowledge that Patricia Burns has matched a sensitive subject with sensitive treatment which, in the words of Bill Parker, "has stripped away many of the myths, stereotypes and inconsistencies perpetuated by both Pakeha and Maori alike".

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HAPPY BIRTHDAY!

Mrs Ria Moheko Taiaroa looks back on 80 years

The eightieth birthday party for Mrs Ria Wineera on 10 October drew 400 people to Ngati Toa's marae at Takapuwahia in Porirua. All of her eleven surviving children came — two of them from overseas — and Minister of Maori Affairs Ben Couch was also there.

Paul Bensemann (married to one of Mrs Wineera's grand-nieces) visited the popular lady of the pa before the party started and gathered these snippets of her unusual life story.

"If I'd known you were coming I would have gone to housey," she said . . . then laughing gave me a kiss at the door.

With aroha and teasing, she keeps her secrets. Everyone at the pa knows "Aunty Leah", but nobody knows Ria Moheko Taiaroa.

"Stop talking — you'll make me go deaf," she interrupted when I started asking questions.

In the last twenty years a city has grown up around her, but I walked off the street into the kitchen/dining room of a friendly old farmhouse. "I'll make you a cup of tea to stop you nagging."

While waiting for the kettle she finally talked about her husband, who died in 1952, and their marriage. "I never met him beforehand — I was worried in a way but I soon got over it." She smiled. "I don't want to tell you any more — there were no other pastimes in those days."

She spoke as if her life was all easy.

"I think I was born at Otakou — at the Kaik* — anyway I grew up there 'til I was six, when my parents died. Then I went to my grandparents at Taumutu, besides Lake Ellesmere. We

had eels by the gallon, pukeko, wild duck, swan, trout — never had to buy anything. We used an old water-trough to preserve meat — filled it with salt and threw the carcass in."

Just then there was a knock; the butcher's boy brought in a boxful of meat.

"Gee I'll starve, this is a tame bill," said Aunty Leah, looking at the weekly docket. "Here's the cheque — I hope it bounces."

When the boy had left we went into a dimly lit corridor where Aunty Leah held a small torch to put light on some very old faces. Walking to the woodstove in her slippers and old overcoat, she played down her family's importance, but admitted what I knew already.

Grandfather Hori Kerei Taiaroa was a pioneer Maori member of Parliament and was probably the last man trained in the traditional Kai Tahu wananga. He built a two-storied mansion at Taumutu with exotic gardens any English lord would have envied. The house is now 100 years old and the home of N.Z. Maori Council member Riki Te Mairaki Ellison-Taiaroa — Aunty Leah's nephew.

"I loved it there. We had plenty of visitors — Ngata, Dr Buck, Carroll, Dr Pomare — they were always too cunning, locked themselves away in the study."

Aunty Leah's grandmother had a fulltime maid and servant, and she spoke very little English.

"If a man came in, she'd say to us 'she come'. Gee we laughed." But the special Kai Tahu dialect Leah grew up with was knocked out in only three years at Te Waipounamu College. "The only Maori allowed was in the hymns."

* Southern South Island word for "Kainga".



Left (left to right) Hori Kerei Taiaroa, MP, Leah's grandfather; her sister Tini (Riki Ellison-Taiaroa's mother); Leah, aged about seven; and Tini Taiaroa, Leah's grandmother. H.K. Taiaroa wears a tikumu cape made from leaves of the South Island mountain daisy.

Right Aunty Leah today with her family. Back row, from left: Te Rakaiheria, Tuwhareiti, Te Rauparaha, Tini Kerei, Ngahina. In front are Ethel and Takamaiterangi — and Spotty, of course.

smiling. Their names are Ngahina, Takamaiterangi, Rakaiheria and Te Rauparaha but they are usually known as Hina, Taka, Chocolate and Junior. "They'll stay until they're nearly 100. They'll drive me to Australia, or Hawaii."

Said Junior, "That's where two daughters are." He put his hand on the room-long solid oak table. "There used to be sixteen kids around here."

Before leaving I enjoyed another feed, with the two sons, and more laughter. When Aunt Leah came out to say goodbye her little dog Spotty followed . . . and bit me on the ankle when I started the motorbike.

She laughed. "He likes you."

It would have taken more than a dog bite, Aunt Leah, to keep me away from your birthday hui. Porirua M.P. Gerard Wall described the mood of that night: "To say that we love you is to put it mildly . . . but what more can we say?"

Ria Moheko Taiaroa of Otakou is great-granddaughter of Matenga Taiaroa — nicknamed "Fighting Taiaroa" by the Pakeha — and famous for halting Te Rauparaha's southward conquest. In 1834 he brought 500 men from Otago and Southland in canoes up the coast for the final counter-attack against Te Rauparaha in Queen Charlotte Sound. They chased and skirmished with bands of Ngati Toa for two months before going home when supplies ran out.

Strong feelings continued into this century between Ngati Toa and Kai Tahu — then in 1921 Ria Taiaroa became a human peace offering. She was given to Te Rauparaha's descendant — Te Rauparaha Wineera — in an arranged marriage.

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NGA KAIKORERO



In the media and the hotels, even in Parliament and the courts, one can occasionally hear Maori spoken, and more frequently hear people arguing about whether it should be spoken at all.

No such issue arises on the marae, though increasingly English is tolerated. Here Maori is the language, honed and polished until it has become a unique art form. The marae is the place to go to hear whaikorero – and to watch it.

These photographs, taken by Ken George, capture something of that extra dimension to Maori oratory – the visual dimension where gestures, postures, a flourish of the tokotoko, a pause or a pukana can each mean as much as the words themselves.

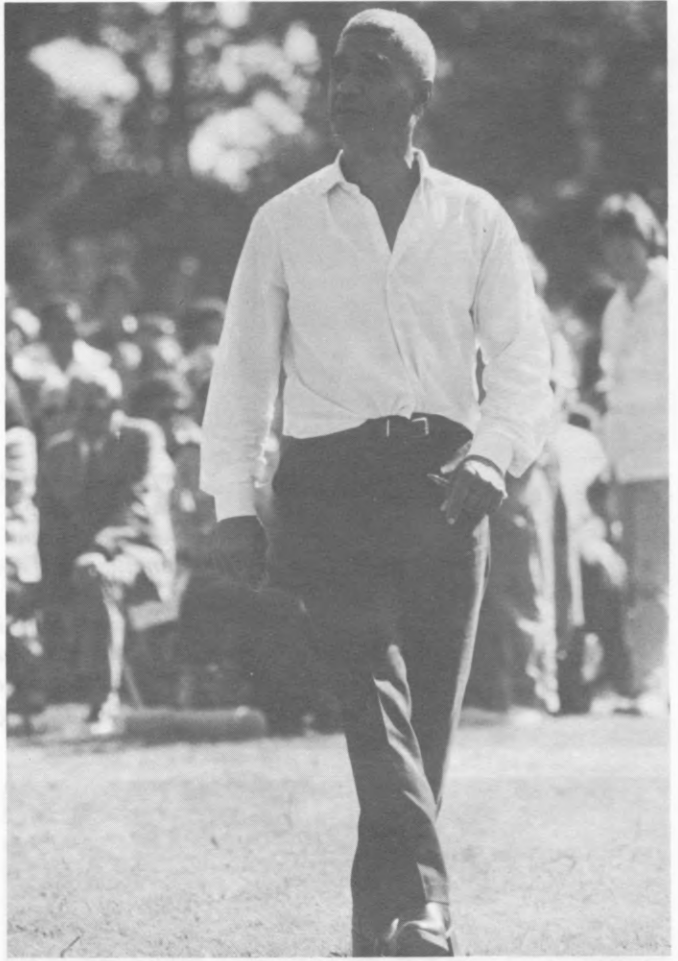




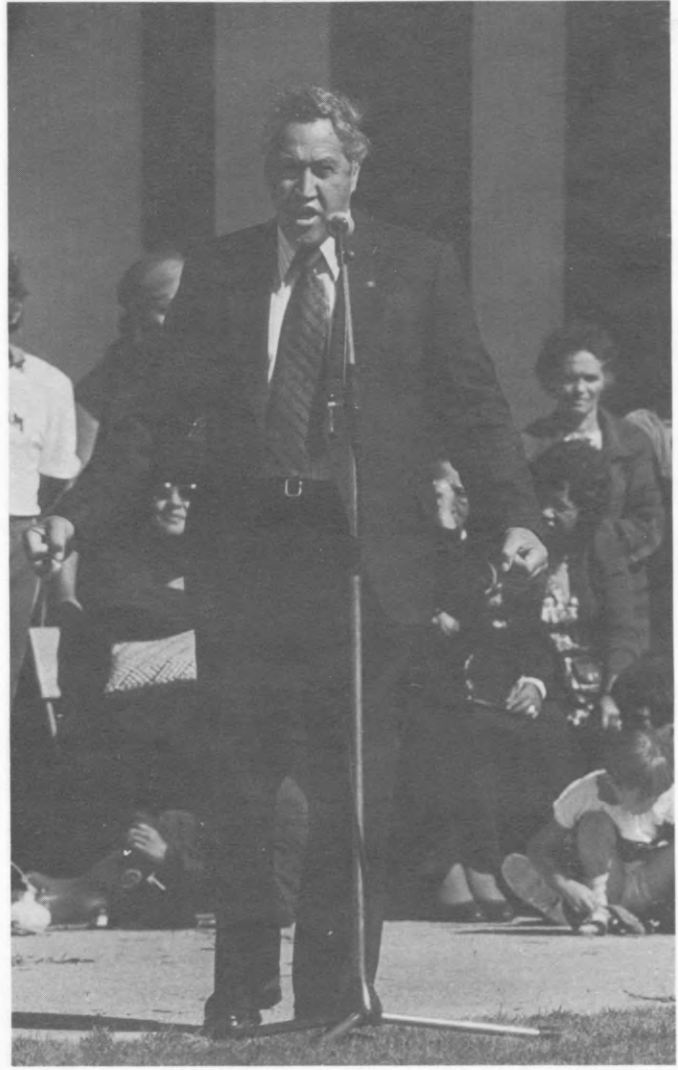
Opposite page George Tait, Te Arawa and Tuhoe (top); Mac Taylor, Ngapuhi (bottom left); Tenga Rangitauira, Te Arawa (bottom right)

This page Manu Paul, Ngati Awa (left); Wiremu Parker, Ngati Porou (right); Robert Kerr, Waikato (bottom left); Ruka Broughton, Nga Rauru (bottom right)





Jos Stewart, Aitanga a Mahaki (top left); Tom Te Mara, Ngati Porou (top right); Ossie Huata, Ngati Kahungunu (bottom left); Mo Delamere, Te Whanau a Apanui (bottom right)



TU TANGATA WANANGA WHAKATAUIRA 1980

National Maori Policy Planning Conference

October saw a unique gathering in Wellington as over 120 leaders of Maoridom assembled for a two-day hui at the old Legislative Chamber of Parliament. What for?

In 1979 the Department of Maori Affairs initiated its regional planning conferences. The intention was to meet the people on their own ground, and on their own terms, to hear their hopes, complaints and ideas as a more realistic basis for policy than trying to decide what was best for them without consultation. The idea worked.

So the next step was a national meeting of "the brains of Maoridom" to try to decide on policy directions for the coming year. Already in the regional planning conferences four main issues had come to the fore, and these formed the focal points for discussion. These were: 1. Maori language; 2. youth development; 3. economic development; 4. Maori crime. The convenors for the workshops appointed to discuss each issue were Sir James Henare on language, Mrs Hine Potaka on youth development, Sir Graham Latimer on economic development and Mrs Violet Pou on crime.

Following karakia and the formal opening of the conference by the Hon. Ben Couch, Minister of Maori Affairs, the assembly split up into its constituent groups — to the amusement or consternation of parliamentary staff, who had never seen so many Maori wandering the corridors of power. Each group was to report back to the full assembly the following day with its chief proposals. These are outlined below (a full report of proceedings with recommendations to government has yet to be published).

Delegates to the hui were chosen from a wide field of talent and experience. Some came from obvious areas — leaders of the Department of Maori Affairs, the New Zealand Maori Council and the Maori Women's Welfare League, for example, together with representatives from the tribal trust boards, the churches and the professions. Others were selected for their work and leadership in other spheres such as education and community development. Inevitably, some wondered why they had been chosen, why they had *not* been chosen, or why they found themselves in a particular discussion workshop. But overall the attempt was made to draw from a cross-section of Maoridom's considerable pool of ability and wisdom.

Pakeha observers from other government departments were also in attendance. Many expressed enthusiasm and even surprise at the high level of debate, and also at the humour or anger which was occasionally revealed.

Maori language

The group adopted this whakatauiaki as its guiding principle: "Ko te reo te tuahu o te mana Maori". The group insisted on Maori control, commitment and leadership and on Maori utilisation of technology, investment and resources. It was emphasised that commitment was necessary at all levels: individual, community, tribal and national. Dr Tamati Reedy put forward proposals to secure individual commitment, while at the community level unanimous support was given to Katerina Mataira's tutor-training programme (already in effect). At tribal level it was unanimously agreed that tribal language boards be set up, while at the national level the group called for the official recognition of Maori, i.e. that Maori should command equal constitutional and legal status with English.

Maori crime

This group's first resolution was that their workshop's name should be changed: it was a stereotype label suggesting that one crime was committed solely by Maori people, or that Maori generally were criminally inclined. A very full list of proposals boiled down to three basic strategies. Individual and community strategies meant the promotion of Maori commitment, skills and control of programmes to reduce crime among Maori. Organisational strategies demanded changes within government and Maori organisations to move personnel and financial resources to the areas of greatest need. The third strategic imperative was ideological: to promote a new thinking, wider than Tu Tangata, to create stability and pride for every Maori.

Youth development

The strategy statement from this workshop consisted of five major points. The first was that family education programmes should be biculturally based, with emphasis on Maoritanga and whanau values in pre-school education. Secondly, youth development programmes inside and outside school should be a medium not only for nurturing the leadership potential of Maori youth but also for encouraging the greater participation of parents within the schools.

Continued on page 18.

Overleaf Tu Tangata Wananga Whakatauiira 1980



A MINI MAORI COURSE



John Foster

Part Two of our special pull-out supplement

Last issue saw the first part of this mini course, which is designed as a concentrated summary of some of the main features of conversational Maori. The course offers no guidance on pronunciation, dialect variations or vocabulary. But it outlines the basic structures you need to know, and it offers models and examples from which you can form questions and sentences of your own.

For those of us who have learned in the past but need to brush up, or who are familiar with the sound of Maori but are unsure of the way that the language is put together, this course aims to provide a formal structure from which to develop.

But that development depends on commitment, imagination and practice. Once the vital sentence patterns have been mastered, your conversational Maori needs regular application. Practice with your friends, encourage native speakers to talk to you in Maori – you'll soon be making good progress.

If you missed Part One, copies of our last issue are available from the address on page one for \$1.25.

7.2 The possessive adjectives.

Ko tenei taku pene = this is my pen

He tino nui to raua whare = their house is very big

Homai ana pukapuka = give me his books

Tikina au kuri = fetch your dogs

The full set:

	Singular (one thing)	Plural (several things)
one person		
My	Taku, toku	aku, oku
Your	tau, tou	au, ou
His, her	tana, tona	ana, ona
two people		
Our (inclusive)	ta taua, to taua	a taua, o taua
Our (exclusive)	ta maua, to maua	a maua, o maua
Your	ta korua, to korua	a korua, o korua
Their	ta raua, to raua	a raua, o raua
several people		
Our (inclusive)	ta tatou, to tatou	a tatou, o tatou
Our (exclusive)	ta matou, to matou	a matou, o matou
Your	ta koutou, to koutou	a koutou, o koutou
Their	ta ratou, to ratou	a ratou, o ratou

7.3 Statements of actual ownership

He pene taku – I have a pen

He potae tona = she has a hat

He poi a korua = you have pois

He wahine ta Ropata = Ropata has a wife

He tamariki a raua = they have children

Note how “he” is used in conjunction with the possessive adjectives in 7.2, and the way in which one or several things may be referred to.

7.4 “belongs to”. Another choice for expressing ownership.

Na taku hoa tena pu = that gun belongs to my friend

No Rua tera whare = that house belongs to Rua

Naku tenei wati = this watch belongs to me (is mine)

No raua era hoiho = those horses belong to them (are theirs)

Note: a. the same form is used whether one thing or several are referred to;

b. the full set of the pronoun form is the same as the singular column in table 7.2, but with “n” replacing the first “t”.

7.5 "is for (someone to have)"

Mo nga tamariki enei kakahu = these clothes are for the kids

Ma Paki tena keke = that cake is for Paki

Mana tenei reta = this letter is for him/her

No raua era hoiho = those horses belong to them (are theirs)

Mo tatou tera motuka hou = that new car is for us

Note: a. the same form is used whether one thing or several are referred to;

b. the full set of the pronoun form is the same as the singular column in table 7.2, but with "m" replacing the first "t".

7.6 "for" used descriptively

Ko tenei te potae mou = this is the hat for you

He tino pai nga pukapuka ma nga tamariki = the books for the children are very good

Note this different use of "for", "hei" = for use as, with which to, for.

Homai he ngira hei tuhituhi i tenei tokena = give me a needle for sewing this sock

8 Descriptive clauses are **groups** of words used for describing people or things. The clause is placed directly after the person or thing being described. For example if "e noho ana = is sitting" is placed after "te wahine" we have "te wahine e noho ana = the woman (who is) sitting". We may choose to leave out "who is" in certain cases, but note that the Maori version serves both the English versions. Replacing "ana" by "nei", "na", or "ra" gives an added reference to location. The verb signs "kua" and "i" may be used in forming these clauses.

Nga kotiro e waiata ana = the girls who are singing

Te kuri e patua ana = the dog that is being hit

Nga manuhiri kua tae mai = the guests who have arrived

Te tama i oma ki te kainga = the boy who ran to the village, who ran home

Nga manu e rere ra = the birds flying over there

Te pepi e moe nei = the baby sleeping here

Era tamariki e whangai ana i nga kawhe = those children feeding the calves

Nga mea e mahia ana e nga kaimahi = the things being made by the workers

Note that the verbs in these clauses can be in either active or passive form, to give the required meaning.

9 The "agent emphatic" In Maori a special construction is used to stress the person or thing that carries out some action. "Na i" indicates past or present time; "Ma --- e ---" indicates future time.

Na nga manu enei pi i kai = the birds ate these peas

Na Huria nga kakahu i horoi = It was Huria who washed the clothes

Naku nga rare i hoko mai = I bought the lollies

Ma te kaikorero nga manuhiri e mihi = the orator will greet the guests

Ma Patu te whareni e whakairo = Patu will carve the meeting house

Ma raua taua tamaiti e tiaki = they will look after that child (you mentioned)

"Naku" and "Ma raua" belong to the "a" form sets (i.e. not "noku", "mo raua") referred to in 7.4b and 7.5b, any of which may be used to form the "agent emphatic". This is a very common and important construction in Maori.

10.1 "Kia" has a very wide range of meanings, so only one or two of the most important are set out here.

An order to someone to display some quality. **Kia pai! = be good! Kia ora! = be well! Kia manawanui! = be stout hearted, patient! Kia tere! = be quick!**

10.2 An order, request or wish of one person for **other people** to carry out some action; or for circumstances to bring about some desired result; **kia = that -- should --**, "kia = to (do something)".

I hiahia toku whaea kia mahi tonu au = my mother wished that I should keep working.

Tukua matou kia hoki ki o matou kainga = permit (allow) us to return to our homes

Kua whakaae ona hoa kia noho a Pare = her friends have agreed that Pare should stay

Ka whakahau te Kingi kia haere ratou = the King ordered that they should go (them to go)

11.1 A few useful negatives

Concerning identity:

That is not a cow = Ehara tera i te kau

That is not the cow = Ehara tera i te kau

Note that the negatives of these two sentences are the same
Ehara ena i oku hu = those are not my shoes

11.2 Concerning quality:

This is not big = Ehara tenei i te nui

These sweets are not nice = Ehara enei rare i te pai (reka)

11.3 Concerning different states of action:

I am not writing (to Matangi) = Kahore ahau e tuhituhi ana (ki a Matangi) (neg. of "E tuhituhi ana ahau") or,

Kahore ahau i te tuhituhi (neg. of "Kei te tuhituhi / I te tuhituhi ahau")

He won't (will not) work = Kahore ia e mahi

Hori did not go (to school) = Kahore a Hori i haere (ki te kura)

11.4 Concerning possession:

He has not got the axe = Kahore i a ia te toki

He does not possess (own) an axe = Kahore ana toki (lit. none his axes, "He does not have axes" is needed in Maori to say "He does not have an axe")

11.5 Other common negatives

No! = Kao! or Kahore!

Do not go = Kaua e haere (tangi, kai, pupuhi, etc.)

Do not wash this blanket = Kaua e horoia tenei paraikete (use verb in the passive form for this type of order or instruction)

12 Questions and answers Look around you, or at pictures in magazines and ask each other questions. Remember that in Maori the answer usually takes the same form as the question, and often only one word needs to be changed to be able to reply. Questions about:

a. Identity

He aha tenei? = what is this?

He tiki tena = that is a tiki

He aha era mea ma? = what are those white things?

He manu (era mea ma) = those white things are birds? Ko wai tera tangata? = who is that man?

Ko Hone tera tangata = That (man) is Hone

Ko wai ma era kotiro? = Who are those girls?

Ko Hine ma = (they are) Hine and the others

Ko wai tona ingoa? = what is her name? (not "He aha...")

Ko Kiri tona ingoa = her name is Kiri

b. Location

Kei hea to hoa? = *where is your friend?*

Kei te taone = *at town*

I hea taku pene? = *where was my pen?*

I runga tau pene i te tepu = *your pen was on the table*

He aha kei roto i tau kete? = *what is in your kit?*

He riwai kei roto i taku kete = *there are potatoes in my kit*

No hea a Henare? = *where is Henare from?* (his home place or tribe)

No Tikitiki (Ngati Porou) a Henare = *Henare is from (belongs to) (Tikitiki) Ngati Porou)*

c. Action

E aha ana ia; kei te aha ratou? = *what is he doing? what are they doing?*

E takoto ana ratou; kei te takoto ratou = *they are lying down*

I te aha ia? = *what was he doing?*

I te mahi ia = *he was working*

E aha ana ia i te hoiho = *what is she doing to the horse?* (not "ki te hoiho")

E whangai ana ia i te hoiho = *she is feeding the horse*

Kei te mahi nga kamura i te aha? = *what are the carpenters making?*

Kei te mahi raua i te tepu hou = *they are making a new table*

E haere ana koe ki hea? = *where are you going to?*

E haere ana ahau ki toku whare = *I am going to my house*

Ka korero ia ki a wai? = *who will he talk to (to whom will he talk)?*

Ka korero ia ki a Ruihi ma = *he will talk to Louise and the others*

I ahatia te mihini horoi kakahu? = *what happened to the washing machine?*

(Do not use "ki". "Happen to" is built into the passive form "ahatia".)



I hokona atu = (it) was sold

Na wai nga heki i hoko mai = *who bought the eggs (who did buy)?* (Agent emphatic)

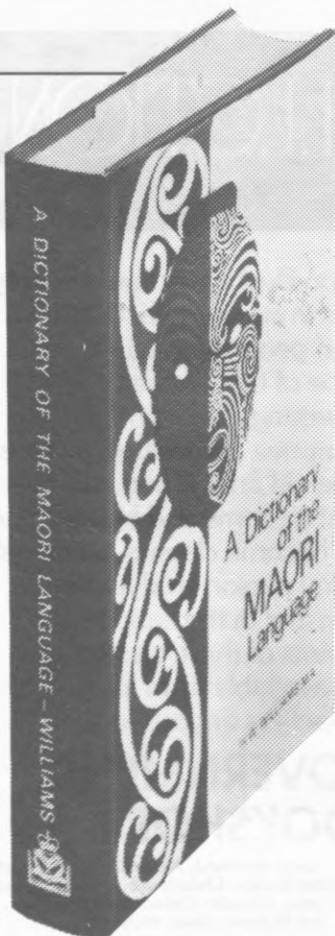
Na Hoani nga heki i hoko mai = *Hoani bought the eggs*

Ma wai tenei aporo e kai? = *who will eat this apple?* (Agent emphatic)

Mana = *she will*

Na te aha nga riwai i kai = *what has eaten the potatoes?*

Na te kiori nga riwai i kai = (it was) mice (that) ate the potatoes



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H. W. WILLIAMS, M.A.

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d. Possession

Na wai enei rare? = *whose are these lollies?* (possession, compare with c.)

Naku ena rare = *those lollies are mine*

No wai tera hoiho? = *who does that horse belong to?*

No toku tungane tera hoiho = *that horse belongs to my brother* (said by girl)

Ma wai enei kai? = *who is this food for?* (future possession, compare with c.)

Ma Hera raua ko Pita = (it) is for Hera and Pita

Mo wai tera poroka = *who is that pullover for?*

Mo taku tamahine = *for my daughter*

Kei a wai te tikera? = *who has the kettle?*

Kei a Huhana te tikera = *Huhana has it*

I a wai taku wati? = *who had my watch?*

I to papa to wati = *your father had it*

e. Time

E hoa, he aha te taima? = *I say old chap, what's the time?*

E waru karaka te taima = *it is eight o'clock*

Nonahea ratou i tae mai ai? = *when did they arrive?*

No te Mane ratou i tae mai ai = *they arrived on Monday*

Ahea to papa (e) hoki ai ki Akarana? = *when will your father go back to Auckland?*

A te Paraire = *on Friday*

The "ai" in these last two questions just re-stresses the time of the event and implies "when", "at which", "thereat"

f. Quantity

E hia au kuri? = *how many dogs do you have?*

E rima aku kuri = *I have five dogs*

Tokohia a korua tamariki? = *how many children do you have?*

Tokorua = *two*

g. Quality

He aha te kara o ona tokena? = *what is the colour of his socks?*

He kowhai te kara o ona tokena = *the colour of his socks is yellow*

He koi ranei tau toki? = *is your axe sharp?*

Ae, he tino koi rawa = *yes, very sharp indeed*

"Ranei" is a word of enquiry, introduced to change a statement into a question.

h. Distinction

Ko tehea te whare o te minita? = *which is the vicar's house?*

Ko tera whare = *that house is*

Ko ehea nga taputapu a Ropata? = *which are Ropata's tools?*

Ko enei = *these are*

i. Reason

He aha ratou i noho ai? = *why did they stay?*

He hiamoe no ratou i noho ai = *because they were sleepy they stayed*

He aha a Hera i hoko ai i tenei pukapuka? = *why did Hera buy this book?*

I hoko a Hera i tenei pukapuka kia ako ai i te reo Maori = *Hera bought this book so as to learn Maori*

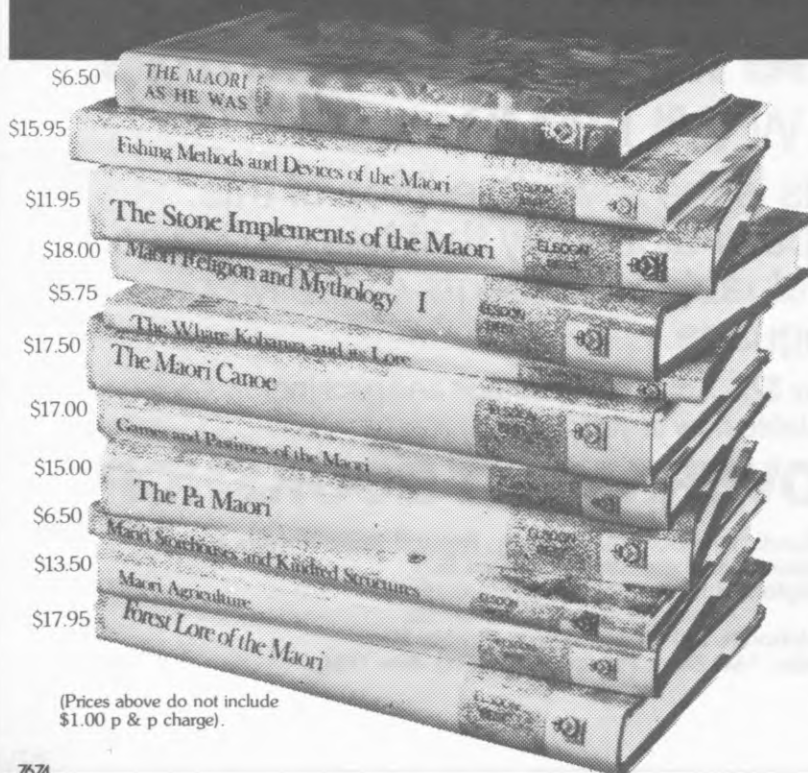
To ask "why" in Maori is the most complicated question form, and the answer is less limited in form than for the other replies; the "ai" is used to imply "what cause?"

Hei aha tena tupara? = *what is that shotgun for?*

Hei pupuhi i nga rapeti = *to shoot the rabbits*

Concluded next issue.

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Elsdon Best spent some twenty years in close contact with the Maori people, especially the Tuhoe of the Urewera. His writings, outstanding descriptive accounts of all facets of the old time Maori culture, social customs and beliefs, have now become classics, a necessity for any person studying or interested in the early Maori. Reprints of these classics are now available from leading booksellers or your local

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KEN GEORGE

Continued from page 15.

Thirdly, education was a preparation for life, and so should acknowledge the realities of unemployment and educate accordingly. The fourth resolution was to encourage te kahui rangatahi to generate their own programmes, employ their own skills, operate at their own levels and respond to their own needs. Such encouragement should be actively generated by all Maori organisations. Finally this group urged tribal organisations to acknowledge the social and cultural value of their lands by considering marae and community based programmes for developing work and work skills; rural reconstruction programmes based on small landholdings; and financial incentives to Maori farming concerns to provide training and work opportunities.

Economic development

The following points emerged from the deliberations of this workshop. Maori development under Maori control was possible and desirable not only to Maori but to New Zealand as a whole, and was possible with full regard for, and utilisation of, traditional values and strengths. Such development could be brought about by a Maori industrial training board, more flexible financing, a greater utilisation of existing agencies (DFC, Rural Bank, etc.), and closer links with the private sector. Similarly, greater utilisation of other resources was needed. There was no clear framework for tapping into the expertise offered by, for example, DSIR and Agriculture and Fisheries. Communication and information was another problem, and might be eased by the establishment of a national data base for Maori groups.



HENARE EVERITT



HENARE EVERITT



KEN GEORGE



This page: at the Beehive reception

Top left Sir Norman Perry was the only one to get himself plastered

Top right Anne Delamere, one of the few women to reach a senior position in the Department of Maori Affairs so far

Left The plot thickens! Eva Rickard and Tom Matthews conspire while Steve O'Regan eavesdrops

Below left An extraordinary family. Brothers (from left to right) Sir Charles Bennett, Dr Henry Bennett, John Bennett and the Rt Rev. Manu Bennett, Bishop of Aotearoa

Below Sonny Waru, cultural officer for the Aotea district

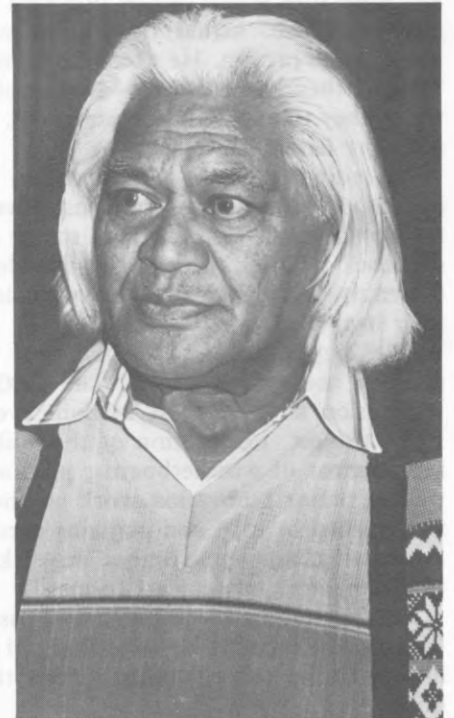


Opposite page: in conference

Top The bosses being told what to do for a change: from left are Peter Little (fields director, land development), Dixon Wright (district officer, Waikato-Maniapoto), Tom Parore (district officer, Tai Tokerau) and Mike Kitchin (consultant, Marae Enterprises)

Centre Eva Rickard holds the floor

Bottom Pauline Kingi and Ben Dalton. One criticism hui organisers faced was that women and young people were under-represented



RONGOPAI RESTORED



KEN GEORGE

with the help of the New Zealand Historic Places Trust

Api Mahuika

The New Zealand Historic Places Trust has allocated \$30,000 to the Maori Buildings and Advisory Committee to spend on Maori building projects in the next year. The committee is mainly involved with community houses owned by tribes and sub tribes, but it is also involved in other structures such as niu poles, carved head-boards and canoes, said the chairman, Apirana Mahuika.

He said that the Trust rates the importance of Maori buildings according to various criteria, including the status of the building in hapu or tribal terms, the building's age, association with important events or people, and the quality of carving and artwork. "Frequency of use is considered," he said, "and if the building is well used by the community then there is all the more reason for restoring it."

Mr Mahuika has spent some time travelling around the country telling Maori groups about the work of the Trust, and assistance which can be provided in the way of technical expertise, actual restoration work, and a grant towards the project. He encourages people to write to the Trust if they know of any Maori buildings or structures which they think should be preserved. "We would like to get more letters", he said.

According to Mr G. G. Thornton, committee member and deputy chairman of the Trust, there has been a recent resurgence in the restoration of marae meeting houses and churches. "Often the Trust provides finance for the materials, and technical advice, while local Maoris provide their own labour."

The biggest project for the year is the Hinetaora meeting house in Ruatoria. The \$6000 grant towards its restoration is the largest amount ever given towards a single project. Restoration of the building will mean the replacement of weatherboards, piles and floor boards as well as major renovation work on the roof. Hinetaora was opened in 1896 and contains excellent tukutuku and kowhaiwhai and some unique artwork, a combination of traditional and modern art forms.

Another major project underway is the restoration of Rongopai, a meeting house at Waituhi near Gisborne. The history of the house is no less interesting than its decorations.

It was built in the 1880s by followers of Te Kooti in anticipation of a visit by him after his "pardon" in 1883, and was built and decorated in less than three months by young men of Te Whanau a Kai. Described as "an important example of art in transition", Rongopai is painted rather than carved, and though kowhaiwhai and tukutuku panels are in evidence, the house is notable for the freedom of colour and inspiration in the other designs. There are trees, vines, flowers (some of them in vases), a boxing match, a horse race and a man hunting with his dog. A notable member of Te Whanau a Kai is also depicted. He is Wiremū Pere, a long-standing MP for Eastern Maori, and he has been painted with due attention not only to his moko but also to his spurs and bowler hat. Kahungunu is there too, with his daughter Tauhei.

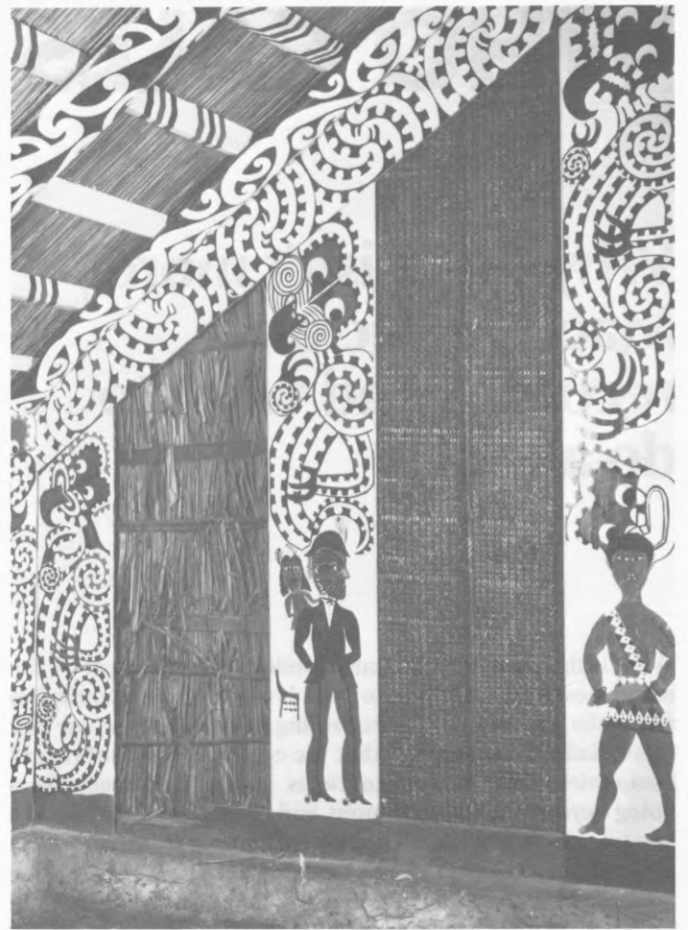
When the elders saw the completed house they were alarmed. The obvious break with tradition worried them, and it seems that they were particularly bothered by the modernistic treatment of revered tupuna — even down to blue eyes and neatly parted European haircuts.

Te Kooti never visited the house, upon which a partial tapu was imposed. This was not lifted until a special Ringatu service in 1963. The tapu meant that the house remained in its original condition, and though some of the porch paintings were damaged by exposure to the weather, the interior of the house has remained as it was decorated in preparation for Te Kooti's visit.

Recent years have seen some renovations and improvements, however. Concrete block walls now protect the outside of the house, and Rongopai also now has a corrugated iron roof. The porch has been extended and paintings have been restored to their former brightness with local help under the guidance of Cliff Whiting.

As one of the so-called Te Kooti houses, Rongopai represents an exciting development in Maori art, adopting and adapting themes and subjects from Pakeha life in the same way that Maori life itself was evolving. Other Te Kooti houses include Te Whai a te Motu at Ruatahuna, begun in 1870, Te Tokanganui a Noho at Te Kuiti, built in 1872, and Ruataupare, built at Te Teko ten years later.

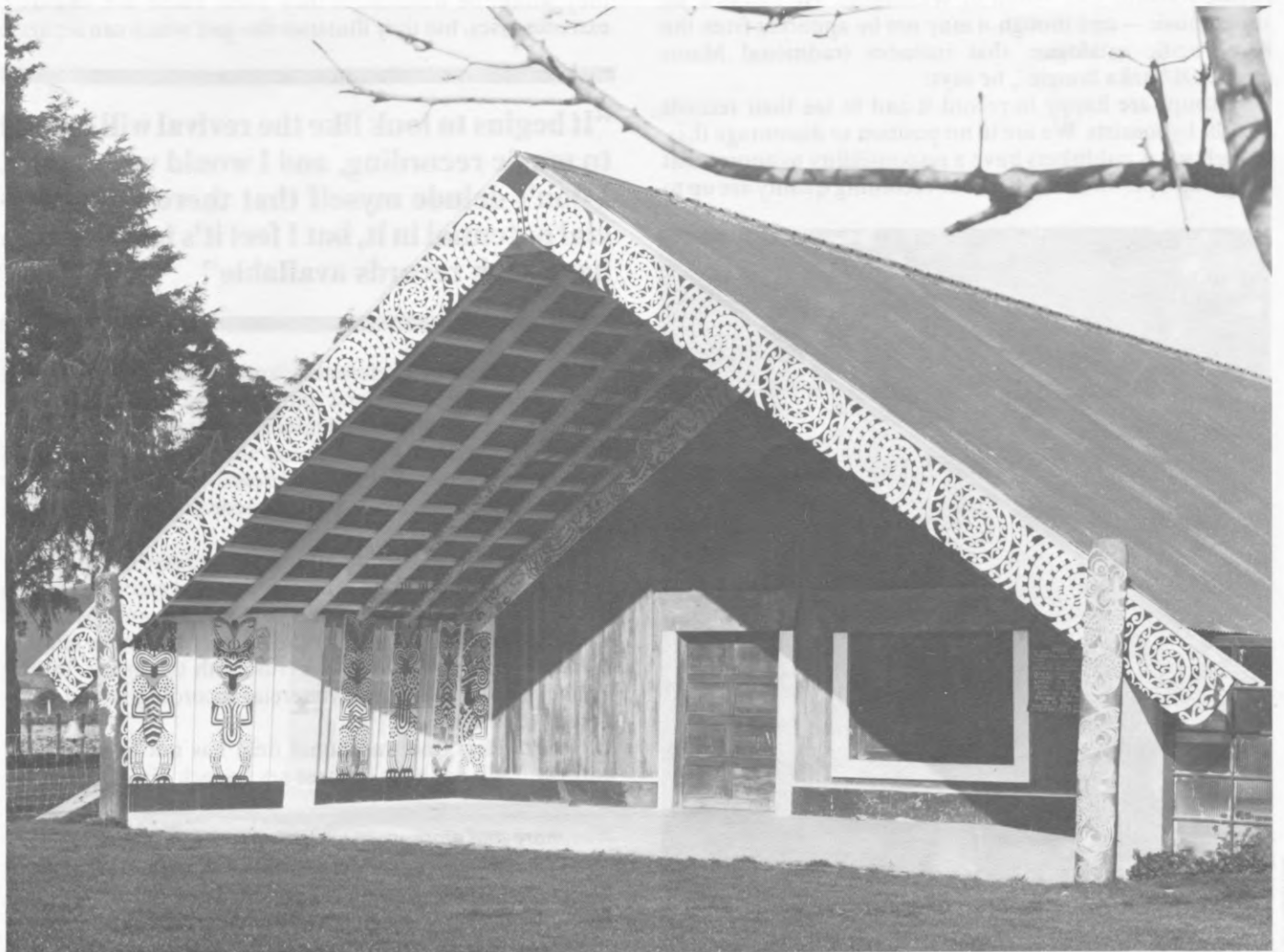
Inside the house, showing the mixture of modern and traditional themes. Wiremu Pere is depicted on the centre post, with his mother, Riria Mauaranui, looking over his shoulder.



Rongopai is only one of a number of projects being carried out by the New Zealand Historic Places Trust, and the Maori Buildings and Advisory Trust is on the lookout for more. If you know of other houses which meet the criteria laid out by Api Mahuika at the beginning of this article, write to:

The Director
New Zealand Historic Places Trust
PO Box 12-225
Wellington

Rongopai during restoration work. The porch has been extended and two of the new panels can be seen. The inner three panels were restored at Dunedin Art Gallery by members of Te Whanau a Kai.



WHO CALLS THE TUNE?

Why there isn't more Maori music on record – and what to do about it

What is the state of Maori music today? What we hear on the marae bears little relation to what is available on records. So who calls the tune – the recording companies? In our last issue, Kuini Wano argued that the commercialism of record companies effectively discourages groups and clubs from going beyond the “monotonous and boring” bounds of haka boogie. Little traditional music exists on record, and little attempt seems to have been made to develop new forms or themes. But, according to one of New Zealand's leading record producers, times are changing . . .

Tony Vercoe is managing director and producer of Kiwi-Pacific Records Ltd, based in Wellington. He knows a lot about music – and though it may not be apparent from the Kiwi-Pacific catalogue, that includes traditional Maori music. Of “haka boogie”, he says:

“Groups are happy to record it and to see their records bought by tourists. We are in no position to discourage that, though we as publishers have a responsibility to ensure that the group's performance and our recording quality are up to

scratch, and that the notes which accompany the record are accurate.”

But there are problems with recording traditional music. “One is that people always want it to be of the best possible standard and done at the ideal time – but this is rarely practicable, and getting the stuff is the difficult part.”

Certainly, our best exponents are unlikely to feel at home in the awesome confines of a recording studio, singing ancient waiata into a microphone while Pakeha technicians in headphones press buttons and manipulate switches. And equally certainly, a recording team cannot turn up at a moment's notice to a tangihanga with all their gear – not that they would be welcome if they tried. These are, obviously, extreme cases, but they illustrate the gulf which can separate

“It begins to look like the revival will extend to music recording, and I would welcome it. I don't delude myself that there's commercial potential in it, but I feel it's important to have such records available”

Maori traditional preferences and Pakeha technological ones. Although more and more marae are used to TV cameras, tape recorders and microphones in evidence at hui, this gulf can still result in suspicion, shyness, or a blunt refusal to perform. Sometimes too deference to Maori feeling by Pakeha will prevent a commercial recording, as Tony Vercoe relates:

“Several times I tried to arrange the release of tapes from the archives of Auckland University so that records could be issued to coincide with Mervyn McLean and Margaret Orbell's *Traditional Songs of the Maori*. But it was felt that these recordings were held in trust with the artists, mostly Tuhoë, and to make a commercial recording would be in breach of that trust.”

Nevertheless, the traditional field has not been ignored entirely. “We did a set of three seven-inch discs back in the

“ . . . more and more marae are used to TV cameras, tape recorders and microphones in evidence at hui . . . ” Full-scale media exposure at the John Waititi opening deterred no one from singing. Here are Emma Rogers, Ada Haig and Ngoingoi Pewhairangi



KEN GEORGE

60s," recalls Mr Vercoe, "from the Ngata collection of *Nga Moteatea*. They were in our catalogue for many years. And we made a record of waiata sung by Rangi Dewes. But of course, they were all some time ago now."

What of the future? With the resurgence of interest in all areas of Maori culture, Tony Vercoe expects the recording scene to change. "It begins to look like the revival will extend to musical recording, and I would welcome it. I don't delude myself that there's commercial potential in it, but I feel it's important to have such records available."

This process has already begun. Some time ago Sam Karetu of Waikato University felt that his group, Te Whare Wananga o Waikato, had reached a standard of quality which deserved an airing on record. Furthermore, their repertoire included a wide range of items, new and old. He sent a "demonstration tape" to Kiwi-Pacific and asked for their comments.

"I was delighted when he approached us," says Tony Vercoe. "Here was a young group (mostly students) with talent and enthusiasm. Apart from the usual standards they also had old traditional chants and waiata and weren't afraid to try something new."

In due course a date was set to make a recording. The chosen venue was Tuwaerea, the dining hall of Hui te Rangiora marae in Hamilton. It was a good choice as the acoustics are good and Te Whare Wananga have performed there before and felt comfortable in familiar surroundings. Enough material was recorded to fill two albums, and the choice of material was significant.

Half of it was in a traditional vein, either old songs or newly composed by Sam Karetu. He had reservations about performing old items: "We tried to select material which has become 'common property'. If it was still exclusive to a tribe we wouldn't record it. Another danger about recording an old item is that it may inadvertently become **the** version."

Their traditional repertoire includes the Ngati Raukawa patere "Poi atu taku poi", never before recorded, and the

Waikato lament "Takoto ana mai". On the modern side they recorded such well-known songs as Te Puea Herangi's "E noho e Ata".

Te Rita Papesch-Huata, a leader of the group, says without false modesty, "I reckon our group handles traditional music really well; we prefer doing it to modern music, and we prefer to do our own."

"No one can fault us when we do our own," adds Sharon Harawira, another group member. "Although we try to be traditional, we have a modern approach — we can't handle the half-notes of our koroua and kuia."

The new material they speak of includes, for example, a waiata a poi about urbanisation and pollution and a haka complaining about those old people who criticise but will not teach or correct. Continues Sharon, "Sam keeps our enthusiasm going. He's a prolific composer, and there's enough going on in Maoridom for him to write about."

Te Whare Wananga o Waikato deserve credit for their energy and creativity. But there are bound to be other groups around New Zealand trying to achieve the same objectives: the difference is that Sam Karetu and his group have done something about it. Perhaps your group deserves a break. Have you considered getting a tape together and sending it to a recording company? Have you delved back into our rich past for ideas or experimented with new themes? Or are you like a worn-out needle, stuck in a groove and playing the same things over and over again?

Te Whare Wananga o Waikato at Hui te Rangiora Marae. Sitting in the middle of the second row is Sam Karetu. The group has recently returned from a tour of Tahiti, Hawaii and the United States.





Recently returned from the United Kingdom, her home for twenty-three years, is Tony Curtis of Rotoiti. It was interesting to learn that even at the other side of the world is a small but close and thriving Maori community, based in London. We hope to hear more from them in future issues. Meanwhile Tony tells us about another Maori woman, also from Te Arawa, who made her home in Britain and died there over fifty years ago.

An unusual unveiling service took place in the small Oxfordshire village of Oddington last April. It marked the fiftieth anniversary of the death of Maggie Papakura, the well-known Whakarewarewa guide, scholar and author.

Her fascinating life began in 1872. She was born Makareti Thom at Tarawera, of a Tuhourangi mother and an English father. Following the Tarawera eruption in 1886 and Tuhourangi's migration back to their original home at Whakarewarewa, she became a guide at what was even then a booming tourist resort. It was during this period that she adopted the name by which she is best known: "Maggie" because few of her Pakeha charges could pronounce her real name; and "Papakura" after one of the Whakarewarewa geysers she showed tourists in the course of her work.

A further change of name occurred when she married an Englishman, Willian Dennan. She had her only child by him — Te Aonui Dennan, who was later to marry another famous Whakarewarewa personality — Guide Rangi.

A photograph of Maggie Papakura taken before she left New Zealand

Maggie in her home at Whakarewarewa

Maggie Papakura

Fifty years later and 12,000 miles away, a famous guide is still remembered



London's Maori community at Oddington, Left to right: Scotty McPherson, Principal of St Stephen's School, spent a year in Britain on a research fellowship; Jim Wiremu, originally from Kaitaia, has lived in Britain for more than thirty years; Les Gandar, New Zealand High Commissioner to the UK; Rachel Windsor, another Tai Tokerau Maori now resident in London; Mrs Betty McPherson; Two of Maggie Papakura's grandchildren. Barbara Dennan, in the cloak, unveiled the stone; Ben Gerrard of Hicks Bay, employed at New Zealand House in London; Tony Curtis of Rotoiti



1911 saw the coronation of King George V, and among the occasions organised to celebrate the event was an imperial exhibition in London. Already famous in New Zealand, and well known to British people who had travelled here, Maggie was chosen to represent her country at the exhibition, along with a Maori performing group and a collection of examples of Maori art which included cloaks, greenstone, carvings and a whole meeting house.

This trip was to change her life. She had already met, in New Zealand, a wealthy farmer called Richard Staples-Browne. She met him again in England and they married. She settled in Oddington and, apart from a brief visit in 1926, never saw New Zealand again. She certainly never severed her ties with New Zealand, however. During the First World War, many New Zealand troops, Maori and Pakeha, were entertained at Oddington Grange, and after the war she erected a memorial in Oddington Church to the memory of Maori troops killed in action.

Having lived the lives of a guide and an English farmer's wife, she adopted a new career in the mid 1920s, when at the

age of 54 she became a student of anthropology at the University of Oxford. She completed a valuable study of her people called *Makareti – Old Time Maori*. Unfortunately she did not live to see the book published; she died in 1930, and *Old Time Maori* was not published until 1938.

The book has long been out of print, but other reminders of Maggie's stay in England remain. In New Zealand House in London are two of the carvings she took with her in 1911. During the Second World War they adorned – and some say protected – H.M.S. *Maori*, which was sunk by German bombers in 1942 but without loss of life.

And in Oddington itself are further reminders. The memorial to the Maori dead of the First World War still occupies its place inside the ancient church, while outside, in the unlikely setting of an English country churchyard, lies the newly unveiled memorial to a remarkable woman.



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POETRY

Vernice Wineera Pere (Ngati Toa) works with the Polynesian Cultural Center in Hawaii. This poem is one of several which won her first place in the poetry competition for the 1980 South Pacific Festival of Arts held in Papua New Guinea.

The representatives gather in council.
They are the new chiefs
knowing the new ways,
the new needs.
That they could forget the old is unforgiveable.
But the new demands recognition,
confrontation, and courage
born of great deeds.
The new chiefs will meet the new
face to face
and in the new way discuss
the issues at hand.
They will plan expenditures and stand
to disapprove the disregard
of invisible nets two-
hundred miles from land.
They will lament the loss
of language splintered
among islands scattered
like fallen leaves
on the sea.
They will protest the pollution
of an atmosphere of aroha
by capitalism's insidious cloud
of greed.
They will be freed from the sale
of ancient birthrights, the jail
of modernity.
The new chiefs will meet the new
face to face,
and prevail.

VERNICE WINEERA PERE

PATTERNS

They carried my ancestors ashore taught them to make a
raupo hut smoked pipes on their doorstep.
They sang us their waiata taught us about Ruahine and
Ruataniwha taught us to heed the tapu,
and I cannot follow the white line
which does not see the taniko woven on the water
the moko on the tree trunks
the koru of my mind.

LOIS BURLEIGH

YOUR SURE WAYS

I can see your ways in these waters:* warm,
inviting here, dark and secretive there;
at each instance a peculiar charm,
as though the hardy shores with rippled care,
taste of a goodness, lend it to the trees.
The air, delectable, tantalizing,
unblended potency, keeps all one sees
unsullied, definite unimposing.
And when the sun goes down, leaving velvet
shades and grey tones to mingle, the ripple
incessant, it has me wondering you let
all bias colour beliefs and people.
Your sure ways were of one I've never known,
cultivating what you loved as your own.

Robin Kora

*Waikaremoana

A THOUGHT

A thought is different from a poem.
It crawls up your legs,
Then right up your spine,
It creeps over your shoulder
like the sun coming up,
Then on silent haunches it walks down your hand
And your write it.

Aroha Harris
(Ngapuhi)

St Joseph's Maori Girls College

REVIEWS

Smith, Waka Nathan and Sid Going.

A special feature of *Maori Rugby 1884-1979* is the inclusion of articles written by the author's brother, who toured with the 1926-27 Maori side to France and Britain. The articles were originally written on that tour for several New Zealand papers and have been reproduced exactly as they were published at the time.

The book is enhanced by clear concise writing, easy-to-read type on good quality paper with many first-rate photographs and bound in hard cover.

PAUL QUINN

The author of this review is no stranger to Maori rugby himself, as he is currently Captain of the New Zealand Maori All Blacks. He is also an advisory officer with the Department of Maori Affairs.



MAORI RUGBY 1884-1979

Arthur Carman
Sporting Publications/A.H. & A.W.
Reed: \$16.95

Arthur Carman, the doyen of New Zealand rugby historians, presents the rugby public with another essential reference for the New Zealand sports enthusiast through his latest public *Maori Rugby 1884-1979*.

Maori rugby holds a special place in the annals of this country's rugby exploits, with so many Maori people having given, and achieved, so much. In fact the book begins with one of this country's greatest exploits, that most extraordinary 1888-9 Maori tour of the United Kingdom. It lasted six months and consisted of no less than 107 matches, 74 of which were played in Britain. It included 14 games in Australia on the return trip as well as games in New Zealand before and after the team travelled abroad. It has been described as "the most amazing world tour in all history", and seems all the more so in the light of today's desire for short concentrated tours.

Carman has obviously worked extremely hard in ensuring that Maori rugby 1884-1979 is complete in every detail. Though the book is statistical by nature, this has not acted to detract from the book's importance in placing on record Maori rugby. The purpose of the book is to record the part played in New Zealand rugby by members of the Maori race, to recall many famous players and their achievements. To this end, the author has chronicled every match played by the New Zealand Maori All Blacks, with names of team members and details of scoring achievements (this is bound to settle many arguments and lost beers). It includes a complete listing of the Tom French Cup winners as well as an appendix and history of the Prince of Wales Cup matches. A listing of all New Zealand Maori Representatives up to 1979 has also been included.

Many of New Zealand's great All Blacks have come from the Maori people and Arthur Carman has paid a special tribute to some of them by recording for posterity biographical notes on over a 100 of the leading Maori players. These are enlightening pages on some of the great men of New Zealand rugby including George Nepia, Lui Paewai, Johnny

LETTERS

Continued from page 3.

warmth we portray to our Australian neighbours make us unique as a people — for here we are one people with no tribal distinction.

It is true that we are not as well versed in the Maori language and tradition as we should be, but it is heartwarming to see not only the learned few willing to teach but also the many young people here willing to learn. This determination arises from pride in what we are and where we come from. We are determined to retain our identity in this huge metropolis:

Ehara taku toa i te toa takitahi
Engari taku toa
He Toa Takitini

Our group, He Toa Takitini, was involved in the Sydney Maori Festival to which Tainui refers. It was made up of a number of novices, both Australia-born Maori and migrants from New Zealand. As expected, the group did not figure in the placement results, but the experience gained was to stand us in good stead.

Our promise was recognised, and an invitation was received to compete at the Coronation celebrations in Ngaruawahia last year. Any number of reasons could be found for declining — lack of finance, new costumes, new repertoire — but we decided to accept anyway. Not because we expected to win, but because we would learn from the experience. Here also was an opportunity to give a little of our new country back to our homeland, and in return recapture a little of that spirit which binds our race.

In addition to the championships, the group performed in Auckland, Hamilton, Wairoa and Hastings. The reception to "Ngati Skippies" was of total appreciation, and to the marae where we performed we are truly indebted. Perhaps in some little way we have made a closer bond between our Maori people here in Sydney and those at home.

No, although we have a long road to travel Maori culture is very much alive in Sydney.

Kia ora koutou katoa,

Beverly Moana Hall
He Toa Takitini
Sydney

(Tainui Stephens replies: Of course I recognise that people in Sydney wish to retain their culture and identity, but I feel that emphasis has been put in the wrong place. While catering to entertainment, the culture has suffered to some extent from carelessness and commercial gloss. Money is not as pertinent to our heritage as traditional aspects such as language and waiata tawhito, and all that is needed to hold on to them is effort and an attitude which says "no compromise!"

It should not be too hard to do some "homework" in Sydney. There is no need to wait for a marae to be built before having a hui. The most successful ingredient for any hui is simply people, not a million-dollar complex.

Perhaps the whole situation could be summed up from a TV interview with He Toa Takitini when they visited New Zealand.

Interviewer: What is one of the reasons for your return home?

Reply: To raise money for a marae we want to build in Sydney.

And then, almost in the same breath: Interviewer: Why do you live in Sydney?

Reply: There's more money over there!

We have enough trouble trying to raise money for our own marae.)

He Maramara Korero

TRIUMPHANT ORATORS

The 1980 Korimako and Pei Te Hurinui Jones Speech Contests were held at Wairoa, with winners (from left): Derek Lardelli of Gisborne Boys High School (Pei Te Hurinui Jones); Darrin Apanui, Te Aute College (Korimako junior section); and Karen Hoko Te Moana, Opotiki College (Korimako senior section).

Said organiser Mr Rangi Paku, "Maori elders in Wairoa were delighted to know that the standard of Maori oratory is still so high and that the spark is showing no signs of dying.

"It was obvious that there were many tribes represented . . . there were a dozen groups each eagerly supporting their own contestant.

"But out of the apparent diversity came the overwhelming impression of



solidarity and unity among the people. New pledges were taken and old ones reaffirmed; new friends were made and old friends re-united."

Of the speeches themselves he continued that they "were of a very high calibre, reflecting a thoughtfulness and concern for living in a dual-culture

society, dealing with maintaining identity – a major problem facing Maori people."

The contests are sponsored by the Maori Education Foundation and the Post-Primary Teachers Association. The 1981 contests will be held at St Stephen's School.

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ACOUSTICS

RAHUI RENEWAL

Late in 1979 we announced in these pages the anti-drug campaign initiated by Professor Sidney Moko Mead. A rahui was brought down on the use of illegal drugs, and the idea received the support of various churches and other organisations. A year later, on 23 November, a service was held on Hui te Rangiora Marae in Hamilton. Conducted by the Bishop of Aotearoa and the Roman Catholic Bishop of Hamilton, the



Here is the new logo for the Rahui on Drugs. It was designed by Philip Paea, who works as a designer with the Public Relations section of the Post Office Headquarters.

Attractive posters in red, black and white which incorporate the design are now available, and can be obtained free of charge from community officers of your local office of Maori Affairs.

service was to reaffirm the rahui for another year.

How successful has the rahui been so far? Detective Inspector Rangihika of the Wellington CIB tells us that while in 1979 there were 58 Maori offenders in the heroin class of drug offence (representing 20.5% of all heroin offenders), for the first nine months of 1980 out of 57 heroin offences involving 30 offenders, *none* of them were Maori. Admittedly, this has not been the case with other drugs such as LSD or morphine, but nevertheless the total absence of Maori from the heroin statistics is significant, and Detective Inspector Rangihika is happy that the rahui has been at least partly responsible. Though pleased, Professor Mead is hesitant to make great claims for the rahui at present.

"Of course," he says, "this may not be due to the rahui — though obviously we like to think so. We would like to see the impact of the rahui extended over the next year, applied by different groups so that in effect they are laying down their own rahui on a localised basis."

MARANGA MAI GRANT

MASPAC (the Council for Maori and South Pacific Arts) has made a grant of \$1,000 to the Maori theatre group Maranga Mai, which was reviewed in our last issue. A flying beer bottle brought Marangi Mai back into the headlines following a performance at the Beehive in Wellington, and further controversy erupted with MP Norman Jone's complaint (subsequently dismissed) to the Race Relations Conciliator, Hiwi Tauroa.

PANUI

Ki ngā hapū, ki ngā karangatanga maha a Tuhoe Pōtiki, tēnā koutou, tēnā koutou, tēnā koutou.

He whakaatu tēnei ka tū ta tātau Hui-a-tau ki roto o Ruatoki a te Aranga 17-19 Aperira 1981.

Ka whakahāeretia ngā mahi haka, ngā takaro, me ngā mahi tautohetohe hoki.

The Tuhoe Cultural Festival is all on for Easter 17-19 April 1981 at Ruatoki.

This year's festival will combine both cultural and sporting activities. Also the schools within the Tuhoe area have been invited to enter their children in drama productions to entertain the people at night.

Ngā mihi rā me ngā manaakitanga a te Runga Rawa ki a koutou katoa.

So MASPAC and its parent body the Queen Elizabeth II Arts Council would appear to be treading on thin ice. But, said Arts Council chairman Hamish Keith in an interview with the Wellington Evening Post, "Most grants in the arts are likely to be controversial. We are not in the business of censoring what artists say. The Council is appointed to make these decisions by the Government and if occasionally these decisions are not politically acceptable, that's the Government's bad luck."



TE KOPU FASHION AWARDS 1981

It's not too late to enter the exciting fashion competition organised by Maori groups in Auckland. Entry forms are available from:

Te Kopu Awards
c/- Miss Jean Hough
44 Allendale Road
Mt Albert
Auckland

Please enclose a stamped addressed envelope.

"Tu Tangata Fashions 1981" is a contest designed to promote Maori designs and motifs by Maori people, and to help develop a Maori fashion industry. There is a prize for the best design submitted in each of the following sections: "gown of the year"; women's high fashion daywear; Maori youth casual wear; knitwear. There is also a special prize for the best design overall.

Hurry — entry forms must be submitted by 28 February, and garments have to be with the organisers by 31 March. Further details are available with the entry form.



HENARE EVERITT

NEW MAORI EDITOR

Meet John Apanui, the new Maori editor in the school publications division of the Education Department.

His predecessors include Tilly Reedy, Sydney Melbourne and Henare Everitt, but the position had been vacant for some time before his appointment.

After a career in the teaching profession (he was formerly headmaster at Te Hauke in Hawkes Bay), John describes his new position as "a great change and an even greater challenge".

He is responsible for the primary and secondary texts published by the department. These include Te Wharekura, a series of books aimed at the fifth-form level, Te Tautoko, for third and fourth-formers, and a beautifully illustrated new series for primary schools called He Purapura.

As well as considering new publications within these three series, John is investigating the possibility of new series to meet other needs, and is always on the lookout for new writing talent.

So are we, and we hope to publish a contribution by John Apanui on his views and activities in the near future.

READ A BOOK

If you've read this far into *Te Kaea*, then you obviously like reading. But the chances are you don't make use of the facilities at your local public library. Mr John Gully, of the National Library Extensions Service, told us that, "No formal study has been made, but it appears that Maori people do not take full advantage of the free services available to them from their public libraries, and we are keen that they should do so."

And so we should. After all, books are only available free at the libraries because we've paid for them already — out of our rates.

TAKING THE MICKEY?

New Zealanders like to pride themselves on their ingenuity and resourcefulness. We recently came across an example when a letter arrived at our offices. It came from a child writing to the Mickey Mouse Club, but the letter bore no address. So some comedian at the sorting office scribbled on the envelope: "Try Maori Affairs".

DISCO DUCK!

A short story

Sitting on the verandah of my daughter's home I'm turning to the racing section of the morning newspaper when I'm aware of somebody standing over me.

"Hi, koro, where's the races today?"

I swing around to see my nephew Jimmy leaning against the door.

"Ah Avondale, I think."

He then noisily sits down, hands in his pockets, and suddenly sighs. "I've just been down the Labour Department — nothing!"

"Oh well, might be something tomorrow," I reply. Jimmy's just come out of a detention centre. He left school at fifteen, and has been in several jobs before he got into trouble. Now, five years later, he's got nothing to show for

any effort he may have made. I wonder if I should say something no, I might get told I'm too dumb to understand.

I go back to my reading, and then the front gate bursts open and up runs my grandson Paki.

"Hey Jimmy — hello koro — me and my mates are going to the disco in town tonight, you coming?" Paki searches for an answer in Jimmy's face.

"I dunno," he replies.

"Should be good," says Paki.

"Disco! What's disco?" I ask.

"It's dancing, koro, dancing."

Dancing, I says quietly to myself. "Can I come?"

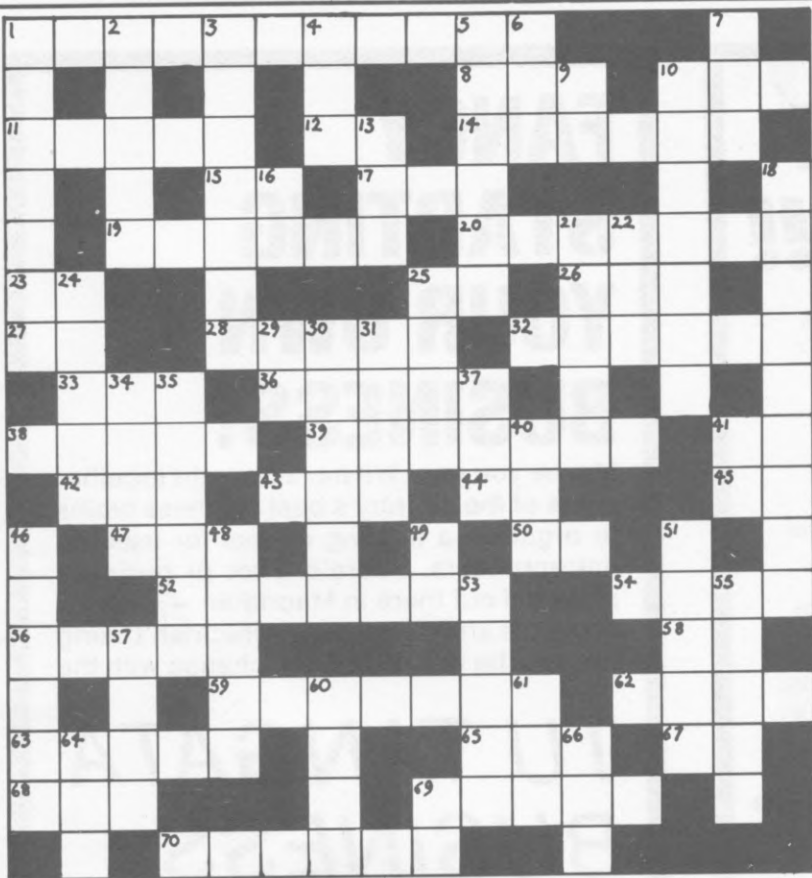
There is a look of horror on both their faces, and Paki cries out, "You can't come, it's only for young people!"

I suddenly start laughing. "I was only joking. But, you know, when I was your age whenever there was something going on, we would all pile on the truck and the whole family went along, even our old people right down to the baby. Oh, I know, I can see that times have changed — but I think it's sad in a way."

"Never mind, koro," says Paki, "maybe somebody will invent a new dance for you old people."

"Yeah, maybe," I says, smiling to myself.

A. WATENE
(Ngapuhi)



TE KAEA Maori crossword puzzle no. 6



Solution to No. 5

Here is a new crossword puzzle compiled by Tuihana Hona, of Kaeo, Northland.

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LONGMAN PAUL

WHAKAPAE

1. Farewell
8. Mine (plural)
10. Big
11. Sky
12. Yes
14. Home
15. Strike
17. Happy
19. To struggle
20. When?
23. Time
25. Drag
26. Working bee
27. Muscle
28. To guide
32. Hollow
33. Free from tapu
36. Lord
38. Kahungunu
39. Foster
41. Stand
42. Slowly
43. Hanging
44. God
45. Quicksands
47. Freckle
50. Paid for
52. Shortly
54. Loaf
56. Announce
58. Shake
59. Line
62. Hill
63. King
65. Shake
67. Yes
68. Drink
69. Tiger
70. Eye; face

WHAKARARO

1. Bones
2. Hear
3. Bible
4. Long
5. Seed
6. Fish
7. On the other side
9. Asked
10. Autumn
13. To climb
16. World
18. Breakfast
21. From where
22. What
24. Dawn
25. Correct
29. Sun
30. Corridor
31. Sheet
34. Oath
35. Moonlight
37. Tribe
40. Paddle
41. Drag
46. Slap
48. Throw away
49. The
51. You two
53. Name
55. Excavate
57. Murmur
60. In
61. Hanging
64. Because of
66. Acre
69. Game

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Who runs it?

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Must I have a scheme in mind?

Ideas will be researched and developed in training, but you'll be given preference if you already have a scheme worth developing.

Where do I find out more?

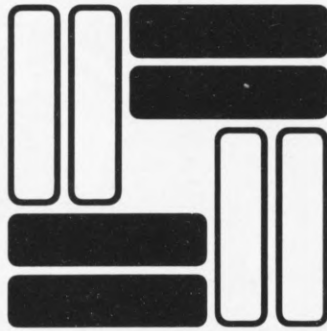
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Name

Address

E mohio ana koe he aha te mahi o tenei roopu?



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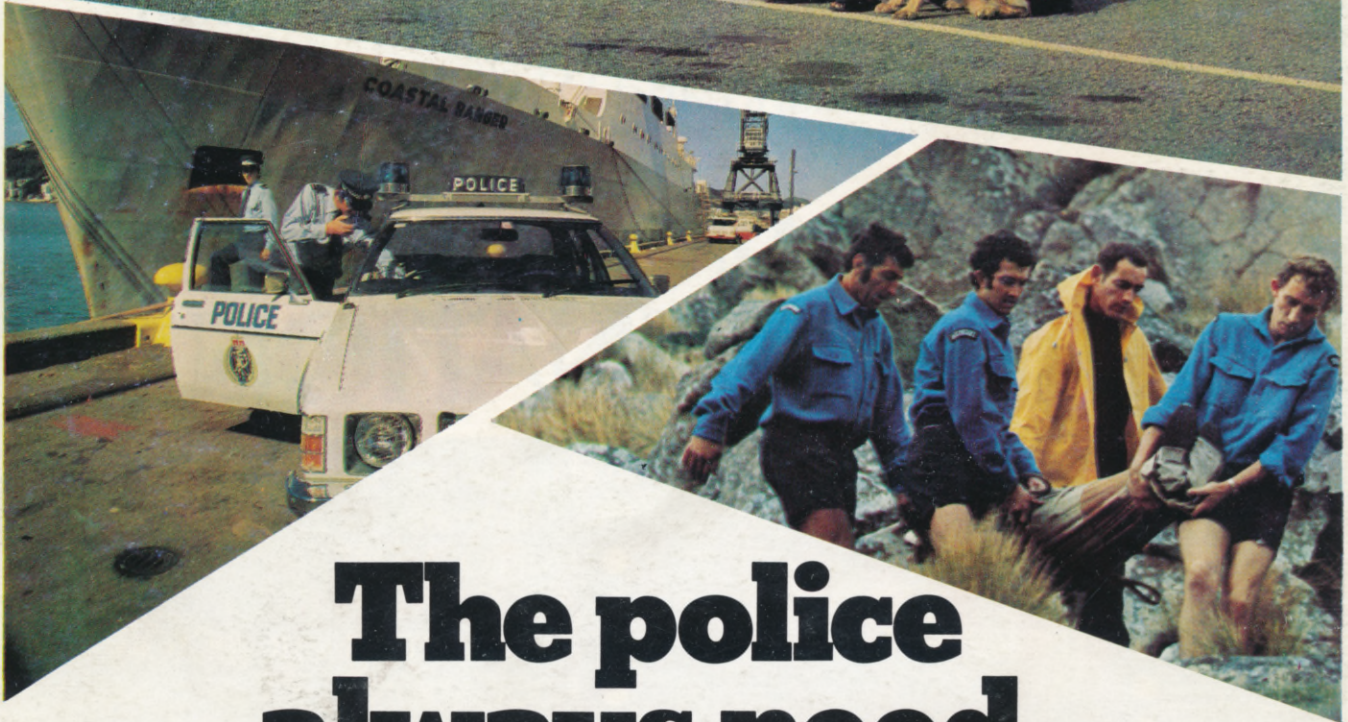
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for further information, CONTACT ...

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AUCKLAND
Tel: 771 295, 774 060

Human Rights Commission
1st Floor
Northern Building Soc Bldg
107 Customhouse Quay
P O Box 5045
WELLINGTON
Tel: 739 981

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* (Section 16 (3) Human Rights Commission Act, 1977)

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