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Tu Tangata

Maori News Magazine

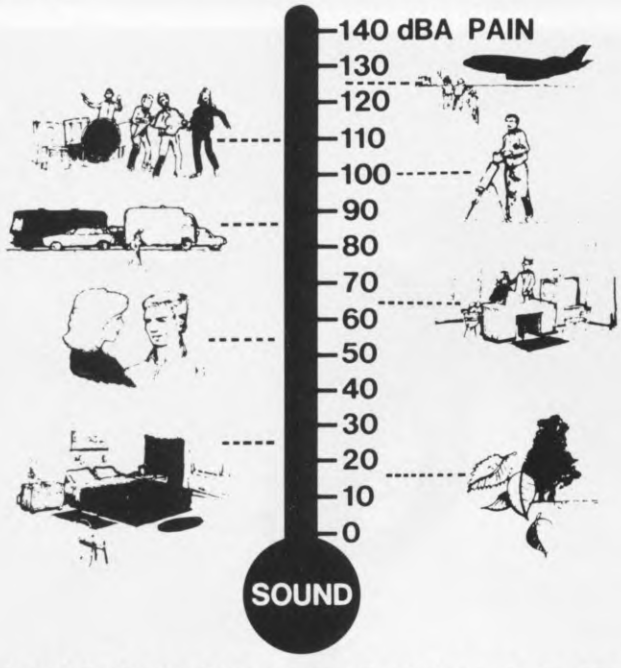
VERY LOUD NOISE, OR LONG EXPOSURE TO NOISE, COULD DAMAGE YOUR HEARING BEYOND REPAIR. IF THE HEARING CELLS HAVE BEEN DESTROYED, THE DAMAGE WILL BE PERMANENT.

IDENTIFY THE RISK! Noise is probably too loud when:

- you have trouble talking to someone 1 metre away because of the noise
- your ears 'ring' after being in a noisy place
- speech and other sounds seem muffled after you have been in a noisy place.

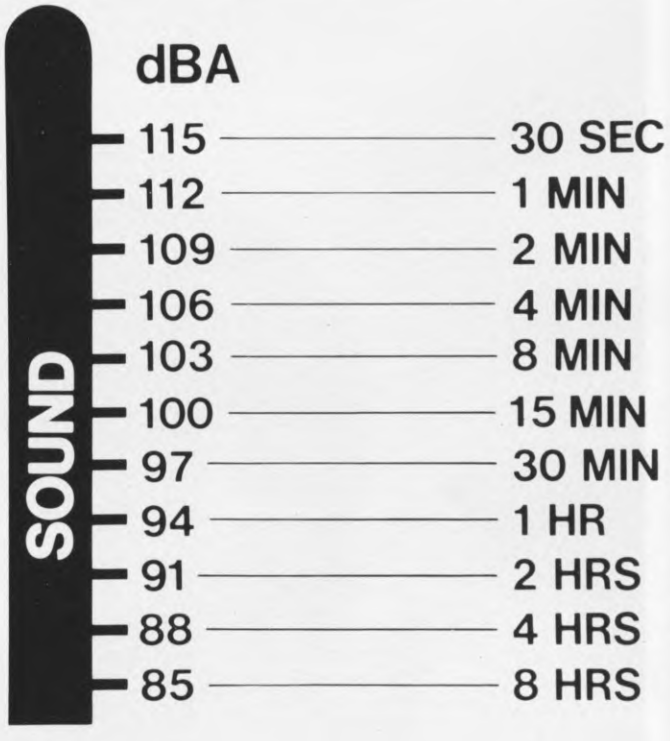
HOW LOUD IS LOUD?

The loudness of sound is measured in decibels (dB). Above 85 dBA noise starts to cause damage to hearing.



LOUDNESS + DURATION = DANGER

The louder the noise, the sooner damage occurs. But the length of exposure time is also important. And remember this . . . **every time the noise level jumps by just 3 dB the safety time shown is halved.**



WHENEVER YOU ARE EXPOSED TO EXCESSIVE NOISE, YOUR HEARING IS AT RISK

So protect yourself properly at work . . .
wear the type of hearing protection you need taking into account the noise level and the length of time you may be exposed to it. And make sure it is comfortable to wear.

at home . . .
exposure to noise doesn't stop at the factory gate. Your hearing is at risk from such things as chainsaws and lawnmowers at close range. And watch the level of sound when listening to "walkabout" radios through headphones.

HEARING IS ONE OF YOUR MOST PRECIOUS POSSESSIONS. MAKE SURE YOURS IS PROPERLY PROTECTED!

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Tu Tangata

Maori News Magazine

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Opinions expressed in Tu Tangata are those of individual contributors.

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Cover photo: Hiwi Tauroa
(Photo Ken George)

Powerful Profile of a Remarkable Kuia

A Life of Leadership and Love

by Harata Solomon

Maraea Mary-Anne Te Kawa J.P. was born at Mohaka 6.7.1899 into a family of four brothers and three sisters (eldest sister 88 years June of this year). Their close family tribal affiliation being to Ngati Porou and Ngati Kahungunu.

Maraea was raised and grew up in Wairakaia and Muriwai, attended first the Muriwai Primary School then the Hiruharama Native School and in 1914-1916 was a student at Hukarere Maori Girls College in Napier.

Maori was her first language, at which she excelled. She was fluent in both Maori and English. Add to this a clear analytical mind and you know that here was a person who knew how to communicate.

Maraea was a woman of spirituality, tremendous energy and great humanity.

In Mangere, Maraea was superintendent for 11 years at a camp for industrial workers consisting of Maori men from throughout Aotearoa. She was their caterer, mum, banker, advisor, peacemaker, nurse, 'lawyer', tutor and all round best friend. When she left Mangere, her son George succeeded her as camp super.

In 1940 she moved to Auckland and started a new life for herself. She volunteered in the National Service Corps which consisted of 800 women. She was one of two Maori volunteers. The other one being the late Hopi Reweti. The two women, who were close friends were the first two Maori officers in the Corps and later became the first two female chaufeurs for the Auckland Post and Telegraph.

Maraea's first husband was Te Makarini Ngata. They had one son, George. In those early years Maraea and Makarini lived at Wharehou, the home of Sir Apirana Ngata. Maraea said she learned so much from Wharehou, and paid a high tribute to her then mother in law, Lady Arihia Ngata (Sir Apirana Ngata's first wife).

From the example of Lady Arihia, Maraea said she learned humility, sincerity, tolerance, and love of people. She became interested and involved in community service and in youth concerns. She also learned the history of her people and became an authority in this field.

Tane tuarua was Nopere Te Kawa (no issue from this union).

Nopera was a lieutenant in the 28th Maori Bn. In 1944, following his discharge from the army as a husband and wife team, supervised a summer camp for 170 women and girls, all Maori, from all walks of life at Helvetia, Pukekohe.

The camp closed at wars end.

M.W.W.L.

In 1953, just two years after its inception, Maraea became a member of the Maori Womens Welfare League, joining Ruapotaka, which was Auckland's first branch. She was founder of Arahina Branch which was formed in her own home in Panmure. Notables present at Arahina's first meeting were Mrs Ruiha Sage and Mrs Wikitoria Bennett.

The strong personality and leadership of Dame Whina Cooper, the M.W.W.L. first Dominion President had been an inspiration to Maraea, and she kept up close contract with Dame Whina all down the years.

Maraea served as Tairawhiti Area Representative of the Maori Womens Welfare League for 10 years up to May conference 1982. On that occaison, past president Mrs Mira Szaszy paid a warm tribute to Maraea for her many years of service to her people, "In Maraea Te Kawa," she said, "is the epitome of what league is and what Maori womanhood might aspire to."

Travel

During her lifetime, Maraea Te Kawa had done her share of oveseas travel. In 1957, and again in 1959, she visited the U.S.A. attending the Moral Rearmament World Conference where all races, creeds, all religions came together sharing and caring about the complex problems besetting the nations of the World.

She visited Tonga and became a special personal friend of the late Queen Salote of Tonga. Then through a film "The Crowning Experience" Queen Salote invited Maraea with some of her Moral Rearmament Friends to take that film to Tonga which they did. She was yet again to be a special guest of Queen Salote at a Pan Pacific Conference held in Tonga.

Among her treasured possessions in all the years since, had been a bundle of letters sent to her personally by the famous Queen of the Friendly Isles, Salote.

In 1977 Maraea was in the 2nd Group who went on the 28 Maori Bn Pilgrimage. The many battle arena of World War II were visited and the high point of that tour for Maraea, was the visit to the Holy Land.

On 6.7.1977 in Bethlehem she visited the Church of All Nations and there presented a Maori Prayer Book to the Elder and Leader of that Church. He invited her to place in on the Holy Altar and to lead the Congregation in Prayer which she did, in Maori.

This was a treasured memory for Maraea, and a great honor for the Maori people.

M.W.W.L.

A poetess, writer of verse — she entertained and amused M.W.W.L. members when they gathered for annual conferences with her own witty and meaningful writings.

Leader of women

Her hopes for the Dominion Executive of M.W.W.L. "...That they work as a finely tuned team dedicated to the upliftment of the M.W.W.L. and the overall advancement of the Maori people, especially Maori womanhood and the sancity of the family...

Her prayers and hopes for the M.W.W.L., as an organisation and for its members. That they should aspire to, and attain... renewed heights of accomplishment, of leadership, or responsibility, of commitment, of support and service within the community working not only in Maori causes but among the pakeha people also.

The two peoples have a great deal to offer each other. By working together within the community both Maori and pakeha can learn to understand, to know and to respect each other. There are many areas of endeavour within every local community which give ample opportunity for both groups to work side by side e.g. civic or community project, P.T.A.s, school committees athletics, sports, cultural arts, church activities and many others.

Te Roopu Wahine Toko Ite Ora
Kaupapa Maori:

The aims and objectives of the Maori Womens Welfare League:
With emphasis on the whanau, the home and leadership training. The strength of the whanau is determined by the strength of the women.

"... no success can compensate for failure in the home...."

The retention of the Maori language "Me nga tikanga Maori e pa ana ki te whanau
tae no ki te whenua.
Me anga atu tatou ki te atua... nana nei nga mea katoa."

The health, happiness, education and well being of Maori womanhood, allowing development of individual character and potential are recognised as prime ingredients in the aims of the League. Inseparable from these, and of equal if not greater importance are the cultural, spiritual, and traditional Maori values.

Upon firm foundations prepared today may the confidence and security of future generations stand firm and tall.

To Maraea, nothing was too much trouble and nothing was impossible.

Maraea carried the mana of her high calling with honor and distinction. To her last breath her example to us all was one of pride in her Maori people and grace and dignity.

On education Maraea said "My Whare Waananga is the Experience of Life...."

She also said that her early training and education received at Hukarere, prepared her for life.

She said "we must all accept basic citizenship responsibilities and in so doing be a positive influence in the neighbourhood and community where we live, to the support and betterment of others. We can do much to help build a stronger and better community and nation.

Spiritual values

Maraea was a staunch believer in spiritual values: the true Christian outlook. Love of fellowmen... "do unto others as you would they should do unto you... it is more blessed to give than to receive."

For many years she had been a member of the Christian Temperance Union and her whole life reflected her Christian beliefs.

Maraea Te Kawa lived out her closing years, from 1966 in her beloved Ruatoria, among the people she dearly loved and respected.

Of Ruatoria Maraea said "...it is a community where both Maori and pakeha work together in harmony and in good, friendly spirits. In Church and other organisations within the area, they have worked peacefully together, and still do...."

Maraea Te Kawa, Dominion President of the Te Roopu Wahine Maori Toki I Te Ora (M.W.W.L.) passed away 5th Sept. 1983, in Cook Hospital Gisborne. Her Tangihanga was held at Waiomatatini Marae and her burial took place at the Rimu Hill Family Cemetery, Ruatoria on Wed. 7.9.1983 (126 days after her election as Dom. Pres. M.W.W.L. on 12.5.1983).

Haere e te whaea o te motu
Takahia atu ra te arawhanui a Tane
...te pae o te taki tini... o te tako mano
Farewell o Noble Matriarch
Tread the Golden and extensive pathway of Tane
Let your footsteps rebound
Beyond the threshold
Of the myriads and the many thousands.

POROPOROAKI

Heretaunga Tamanui

"I te paunga o te marama o te Hurae kua taha ake nei, i hinga atu ra tētahi o ngā tōtara whakahī o te Wao Tapu Nui o Tāne.

Ka rangona katoatia e te ao tōna harurutanga. Ko te matua tēnei ko Heretaunga (Archie) Tamanui.

I mua tata o tana matenga kua riro kau i a ia tētahi Tūnga Whakahōnore o te Tari o te Ture kia tū ia hei J.P., arā kia hohoutia e ia te rongo ki waenga i te iwi. Ko tōna tikanga anō hoki te whakaeke atu ki Poneke ki te Hui Whakatauira mo tōna iwi mahi ai. Otira na tēnei hanga te mate a Heretaunga i karanga ai, kātahi ka mawehe atu ia i te mata o te whenua.

Ae, he tika tonu ra ko tēnei o tātou he tama nui! He tangata whakapono, he tangata ngawari, humarie anō hoki. Ko tōna tumanako kia whakamāhorahora tia e te ao ō rātou whakaaro ki te hohonutanga o tō tātou taha Maori, ā, kia aroha ake tātou i a tātou anō.

He tini rawa ngā kōrero mōna. He mihi anō na te iwi ki tana hoa ki a Te Atawhai (Maidey) me ā rāua tamariki, mokopuna hoki. Ka tūtahanga hoki tā rāua kapa haka a Te Manawanui. Kia pērātia rātou i tāna i tohu ai. Tēnā koutou.

Tēnā ra koutou T'aitanga-a-Mahaki mo tēnei taonga ataahua rawa atu o koutou i homai nei ki a mātou. Me tangi tahi ai tātou ki tēnei o nga uri o Mangahaumie.

E āta rerehu ana ia i te ara. Ehara taua ara i te huarahi tangata. Kao He huarahi wairua kē. Nō reira kei te hoa, kei te pāpā, takahia atu ra te ara whanui e whakawā tehia mōu. Kia tae atu koe ki Mōriaonuku me hoki koe mā te waka tīwai a ō tātou Wheinga. Kua rūpeketia tahitia koutou te hunga mate ki tua o te arai. I hīkoia e koutou ngā whetū e anga ki te pouri kerekere. Nō reira whakatā, e oki, moe."

Tu Tangata finding its feet says race conciliator

by Debra Reweti

IT's 4.45 p.m. and Hiwi Tauroa has had a hard day. He slumps back in his chair, sighs a weary sigh and stares vacantly at his well-worn shoes.

"It's been one of those days," he mutters.

Above his desk is a framed passage: "He hath said 'I will never leave thee nor forsake thee'"... it's a comforting thought on a day like today.

Edward Te Rangihiwinui Tauroa was born 55 years ago in the Taranaki township of Okaia. His father, a Methodist minister, was Ngapuhi. In his early years he achieved sporting and academic success — member of the NZ rugby teams which toured Fiji between 1951 and 1954, member of the NZ Universities swimming team on tour in Australia in 1951, bachelor of agricultural science and recipient of a diploma of education from Massey University.

He began his teaching career in 1952. It eventually took him to South Auckland's Tuakau College where he was principal and in his spare time celebrated coach of the Counties rugby team, holders of the 1979 national title. He is also a Methodist lay preacher.

On December 19, 1979 he was appointed race relations concilliator. The job came a week after he was to take another as head of Whangaroa College, near Kaeo, a week after he decided to return to his ancestral home.

In his Auckland office, Hiwi shades his tired eyes from the glare of the staring sun. He talks deliberately, in a soft monotone.

"Race relations have changed since I first came into the office but I think it had some major contributions.

"I think the (Springbok) Tour was one, it shook everybody up, people thought everything was fun and no families ever argued with other families but the next thing they knew brothers and sisters were fighting.

"What it did was create an awareness."

And what difference did it make to the blacks in South Africa?

"I don't believe it did anything at all for them because I don't think they would have heard about it.

"But in New Zealand anyway it made a lot of difference, people became a little fearful of this type of conflict."

Racial conflict. Fiery, bitter battles of strength, words and will.

Hiwi went to South Africa to check out the aparthied system for himself, two weeks later he returned and delivered a disarmingly frank television speech in which he said the tour should be postponed.

It went ahead but Hiwi sees something positive in the results.

"Now there are people who want to make sure that it won't happen again. They know what they should be doing but they don't know EXACTLY how to go about it.

"I honestly believe a lot of people are really trying. And it was a bit of shaking up that did it."

The actions of a group of Maori activists, fed up with the annual capping antics of university engineering students who performed a mock haka, prompted Hiwi's most controversial statement — Race Against Time.

"I did it after the Humans Rights Commission requested a report on that haka party thing and really the commission didn't get as much credit as they should have.

"But that report created a tremendous effect... I suppose I was quite surprised.

"Now, it's being used overseas; the Dutch are using it in Indonesia, its be-

ing used in England, China... we printed a few hundred copies when it first came out but since then we've sent out about 6500 copies."

"Things are changing but I don't believe its just the work of the race relations office. Educationalists are doing their part, lawyers are doing theirs, they're all taking a part in this whole massive exercise."

And what contribution do Maori people make?

"Most are making the effort. And there have been some exciting changes — kokiris have made a lot of difference to our young people, kohanga reo has made a lot of difference, Tu Tangata is starting to find it's feet... a lot's happening.

"Maori people are coming out but we're still a bit slow."

Why so backward in coming forward?

"Well, partly because we're frightened of something thats a bit different and partly because we don't have a lot of faith in ourselves.

"We've created a self image which denies our own ability.

"We keep telling ourselves that all we're good at is doing things with our hands and its not true.

"It's expected all Maori people will be good at music and art and they won't be any good at business but it isn't true. However, that will change as we get more Maori businessmen, more Maori lawyers and accountants then people will see it can be done."

And what about the young people whose problems are here and now. Young people who are lost between two cultures — no turangawaewae, no job, no direction, no hope. Realistically what can be seen in their future?

"They are trapped and Maori people are the ones that have to help them.

"Pakeha people will say you're Maori because you look Maori but the fact that they look Maori doesn't mean anything because they are pakeha, the way they think, the way they talk, the way they live, everything — and so they are wearing a Maori skin and living a Pakeha life.

"There is a lot of difference between people telling you that you are Maori and being Maori. It is up to the young people to do something and us to help them.

"But there's tonnes of hope...."

Hiwi's words taper at the sound of the tap at the door. His wife, Pat peeps in. She is a calm, friendly woman with warm eyes and a ready smile.

They met in Northland when she was Patricia Wilson. They taught together, raised six children together and now work on race relations together.

Her message is brief: "I'm going home, you can have the car. I'll walk home." Exit.

"I'd have liked there to have been more changes and if things had been in greater depth. I think the systems could have done far more for Maori language.

"Maori language is a part of New Zealand, of course it is, and we shouldn't have to keep on proving it.

"Our young people have to get down and learn their own language. A lot of Pakeha people are doing it.

"Sure things have happened, at long last we've got Te Karere even though its miserably short, but at least we've got it. Koha is putting on tremendous programmes, Korero Mai and so on.

"Things are happening all we have to do is keep up with it and not be left behind.

Hiwi refers to the untimely death of Alan Smith, director of Maori and Pacific Island Education Services at the June tangi of his senior staff member, Sonny Wilson.

"Alan and Sonny both died trying to persuade people to speak Maori."

Hiwi remembers and draws a deep breath.

"We're not saying that they should all become experts, after all not all English-speaking people can quote Shakespeare but what we want is people to know enough so that they can relate to others."

And who are the teachers — the old people?

"That's up to them, a lot of young people are saying they aren't being taught but the fact is they could learn if they wanted to.

"You go to a marae meeting and you'll find all the old people inside speaking Maori and the young one's outside. In the old days if you wanted to learn you just sat and listened. So it's easy to blame the old people and say they should be teaching them but there are a lot of opportunities that young people turn down.

"But we should use Maori more often to help the young ones along.

"There is going to be changes in Maori culture but then everything must change, there is no way you can deep freeze Maori culture."

Who are our worst enemies? Ourselves?

"Well, that's partly true it's us, but that's been created by some of our leadership. We've had different kinds of leaders, like Apirana Ngata who was not blaming the Pakeha and encouraged the Maori people to work, Te Puea she got out and worked.

"We've passed through a phase of Maori leadership now where the Pakeha has been blamed for everything that Maori people haven't done and sometimes it's just because we haven't done it, that it's not been done.

"So we take great pleasure in blaming the Pakehas for us not having what we want, well part of it's true, but that's not the whole story.

"The ones who want to go through have gone and I think part of the problem is that we've been blaming the Pakeha, blaming the Treaty of Waitangi, instead of saying that some of the blame is our own."

Yet Hiwi believes in a revival.

"I think there's tremendous opportunities for Maori people to take part in the decision-making field.

"I tell the people in the office that they shouldn't read the paper because it's history. What you want to do is make history not read about it. Everything in the paper is what other people have done. What you want to do is go out and do something yourself and MAKE history happen."

It is an idea which also applies to young Maoris.

"We want them to believe they can do it and then go out and do it, with our help. Then they learn about Pakeha and they learn about Maori and they have a choice — they can go either way or both.

"Hopefully they will choose both."

Newly-renovated house opened

The newly-renovated house at the Waiatuhi marae, Mourea, in the Rotorua district was recently opened.

The house, was restored because it had been falling down and parts of the original house were able to be salvaged. The original house, Kahumatamomoe, was opened in April 1914.

The poutokomanawa or centre pole which was carved in 1860, is intact and has only had to be repainted. The amo and maihi from the front of the house are also originals.

All the other carvings inside the house and in the porch were done by Peter Hemi and Mina Mitai.

The tukutuku, woven panels, were done by local women. The kowhaiwhai and taniko patterns have been copied from the original house.

Mr Ihakara Puketapu, secretary for Maori Affairs, opened the house and it was blessed by Bishop Manu Bennett.

The visitors included a large group from Te Atiawa, Taranaki led by kaumatua, Sonny Waru, and Ruka Broughton.

They stayed overnight to hear the history of the marae and the restored meeting house.

Mei Parokoti-Lewis

(L to R) Ruka Broughton, Kara Puketapu, Sonny Waru. In Mr Puketapu's hands are the two tokotoko presented to him, carved by Irirangi Tiakiawa and Ruihane Philips.

Bishop Tutu cements the ties

The welcome to Bishop Tutu in front of the house Tama Te Kapua.

Words are always "falling short of the reality" said Bishop Desmond Tutu of South Africa, in his reply to welcome speeches at Rotorua.

Bishop Tutu spoke at the first official Maori welcome for him on the Papa-i-o-uru Marae at Ohinemtu and felt he could "never express adequately", the gratitute he felt for the welcome.

Elders of the marae, members of the Te Arawa Confederation and about 200 spectators gathered to witness the event.

Outspoken critic of aparthied, Bishop Tutu was in New Zealand to tell "some of the story" of his homeland and its oppressed people.

In his reply he greeted his brothers and sisters of all colours in New Zealand, and praised them for their efforts during the 1981 Springbok Tour.

"If aparthied continues the whole world will go up in flames". He said that South African whites needed to be helped towards understanding their black brothers.

"We are going to be free... the only thing we are unsure of is how or when. We want to avert a bloodbath in our country. We want a new kind of society, a land that is fully democratic, non-racial and just."

Bishop Tutu said the "biological irrelevancy" of skin clour would be overcome and that a society in which "black and white would count for what they are — human beings," would emerge.

Amongst the guests were the Bishop of Aotearoa, the Rt Rev Te Whakahuihui Vercoe, the former Bishop of Aotearoa, the Rt Rev Manu Bennett, Bishop Paul Reeves, Canon Hone Kaa, and MPs Koro Wetere and Peter Tapsell.

Later Bishop Tutu flew to Christchurch where he met with church leaders and members of the public before going to Dunedin, Wellington and then back to Auckland.

Bishop Tutu was invited to New Zealand by the National Council of Churches, the Maori Council of Churches and the Catholic Commission on Evangelism Development and Justice.

No fish — no bill at Tokaanu hotel

Sir Hepi Te Heu Heu addresses official guests at the recent opening by the Prime Minister of the new accommodation at the THC Tokaanu hotel.

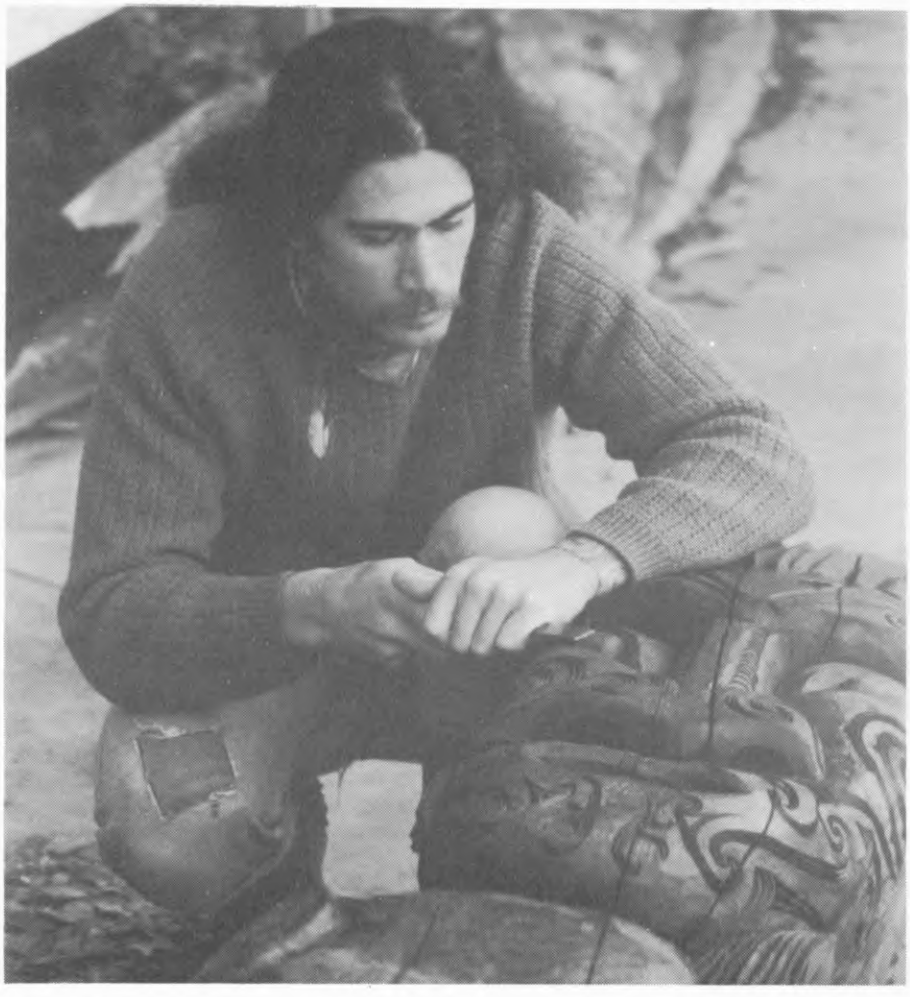
The Tourist Hotel Corporation spent $2.5 million on the hotel with the aim of returning the Tokaanu to its former role as a high-quality fishing lodge.

To mark the reopening of the hotel the Corporation is offering a "no-fish, no-bill" deal — two nights at the hotel, half a day's fishing with an experienced guide, and if you don't get a fish your accommodation, guide, boat, rod hire and fishing licence are all free.

The Tongariro cultural group welcomed visitors to the official opening.

Okatia is carried into Palmerston North city. From left is the carver Te Aturangi Clamp, kaumatua, Mac Whakamoe, and Rev. Hapai Winiata (Photo: Evening Standard).

Pouwhenua now stands in City Council building



A pouwhenua representing part of the history of the Manawatu now stands in the Palmerston North City Council building on the edge of the Square.

Carved by Te Atu Clamp and named Okatia, the pouwhenua reaches two stories in the entrance-way of the council building.

The spirit of Okatia is represented on the upper torso with the lower reaches colourfully carved in birds and eels and trees. Okatia is the spirit figure reputed to have picked up a gigantic totara tree and carved his way to the sea thus creating the Manawatu gorge and the river.

The carving was done at Palmerston North Teachers Training College, outside the Maori Studies room. Kaumatua Polly Matenga of Rangitane and Matawhai Durie of Te Kauwhata and Rangitane officiated at the completion of the work. Mac Whakamoe put the 44 men who were to carry the pouwhenua, under tapu, and then the three kilometre walk to the council building began.

It was an impressive sight with the pouwhenua being carried amidst waiata and chanting down the main road into the centre of Palmerston North. What was thought by council engineers would take several hours in erecting the pouwhenua, took little time with foundation supports going down to the basement.

The tapu was then taken off the workers who returned to the Training College for kai. Later in the afternoon Okatia was finally blessed by Hapai Winiata in the presence of the Mayor, Brian Ellwood and fellow councillors.

After six innovative years as Secretary of Maori Affairs Kara Puketapu felt he was getting rather "ponderous" and "complacent" in his departmental role.

So when Maori leaders asked him to head the recently unveiled Maori International company he decided to accept the new challenge.

He has been granted three years special leave from the public service to lead the new company which aims to promote Maori business ventures particularly in export and tourism.

Mr Puketapu believes the company has a vital role to play in boosting Maori economic development.

"Maoridom has considerable social and cultural muscle but no economic clout."

He says he is leaving behind him a dynamic department working with a Maori community which is stronger than ever, and entering a marvellous new era of progress.

But he says the department was not always geared towards change and flexibility.

He was appointed Secretary in 1977 — the youngest ever permanent head of a governmental department, after working in a variety of government departments as a social science trainee, field officer and administrator.

A Te Atiawa who grew up a speaking Maori in a traditional extended family, he was a graduate of both Victoria University in Wellington and Chicago University, a consultant to the Ford Foundation in New York on American Indian and Maori exchange programmes, and a former Maori All Black.

At Maori Affairs he found a "very well-disciplined, bureaucratic, stable department." "That worried and encouraged me. I thought if ideas were too deeply entrenched how could I get things moving. I had to make changes quickly — but aimed at long term objectives."

He also had to gain the confidence of the Maori community. "For the first couple of years there was hesitancy about me. They were saying "who is this man?"

His answer was the Tu Tangata programme emphasising growth, self-help, and concepts like whanau and kokiri. Under his leadership the department spearheaded other programmes — kohanga reo, rapu mahi, kokiri centres, and most recently the matua whangai programme.

His personal favourite is the kohanga reo programme "kohanga reo is the most beautiful effective programme that any social-minded department runs in this country."

Mr Puketapu will leave the department to take up his new post in November.

The time for feedback has come

Maori communities have had enough of being squeezed dry of information by researchers and then discarded says Maori Affairs Department's Dr Tamati Reedy.

Too many people have been going into Maori communities for many years to do research, ostensibly for the good of the community, and then not going back to the community with the results says Dr Reedy.

"It's obvious people have gained academic status without acknowledging the community that uplifted them".

Dr Reedy says it's time that the information was feed back to the Maori communities throughout the country, so that the information base was strengthened.

He says that was the idea behind him returning from a Fullbright Scholarship in the United States to feed the knowledge he'd gained back to his people of Ngati Porou through the Ngata Lectures.

He says the lectures spread over a week in August drew many people from all around the country who were hungry for the information contained in the lectures of Sir Apirana Ngata.

"You could see the people feeding themselves on whakatauki, whakapapa...."

Dr Reedy believes that the negative thinking of the 60's and 70's has been proved wrong by the response to hui such as the Ngata Lectures.

Then, he says, with the urban drift of the Maori, it was felt that there wasn't a need to retain kinship ties in a city setting, and instead new city identities would be formed. But he says that was a negative view, because now Maoris are seeing kinship ties are the main strength of the Maori people.

"Tu Tangata, Kohanga Reo, Maatua Whangai — all these rely on using kinship ties as real strengths."

Dr Reedy sees the Ngata Lectures as becoming an annual event drawing the people together.

"The taahuu has been laid.

"We know where the backbone is, now we will build the heke of specific ancestors."

Te Reo o Poneke breaks sound barrier

It took many hours of preparation and around thirteen hundred dollars for Te Reo o Poneke to be the first private Maori language radio station.

It broadcast for five days during Maori language week on an FM frequency to the Wellington area with an average of ten hours per day solid Maori language.

And now Nga Kaiwhakapumau, the Maori Language Board, which was backing the radio venture wants to go for another licence, this time to a much bigger area says board spokesman, Huirangi Waikerepuru.

He says the board's aim is to promote Maori language to as wide a community as possible and the radio station did just that. He says in a 'naturally foreign' way, many Maori listeners picked up their language by just turning on their radios.

"For most of them it was a great experience to tune into their language any time of the day."

Huirangi says the station opened up a whole new field for learners of the language and showed that not only is Maori language workable but it should also be the right of every New Zealander to hear it spoken.

One sticking point in the licence application was the need for slander insurance. It was felt that people could be abused in the Maori tongue and others would not know it had happened.

However Huirangi pointed out that Maoris would say it face to face with a person rather than resorting to settling disputes over the airwaves.

He says Nga Kaiwhakpumau is out to provoke the Broadcasting Corporation to set up a station broadcasting in the Maori language. But he says the station would need to have the right environment to attract Maori participation.

"The lack of Maoris in the media is because the Maori spirit hasn't been reflecting back to the people. For the Maori spirit to be awakened, it must be in the medium."

Huirangi believes Te Reo o Poneke awakened that spirit in Wellington listeners, and the success is encouraging other groups throughout the country to try similar ventures.

For Huirangi the most memorable moment was waiting for the opening which was done with karanga, waiata and karakia. The most forgetable moment was when a switch in the Victoria University studio was accidently turned off shutting off sound to the broadcasters. Fortunately the sound going out over the airwaves was unaffected.

Huirangi pays tribute to all the many workers who got the station underway especially Maaka Jones and Piripi Walker. He says Piripi's employers, Radio New Zealand were also to be complimented on their support to the venture, both in allowing Mr Walker time to work on the venture and also equipment and expertise provided.

(L to R) Reverend Tipi McCormick, Waiotahi, Kutarere. Reverend Tu Ratapu, Gisborne. Reverend Rama Kahia, Whakatohea, Whakatane. Miss Oriwia Mills, Makauri, Gisborne. Miss Maerer Moeau, Gisborne. Mrs Hei Ariki Algie, Mauntuke, Gisborne. Mrs Hariata Wattie, Ormond, Gisborne. Mrs Erina Pohatu, Manutuke, Gisborne.

He maharatanga mo Te Kooti

Nga tohunga kei te whakarite te ahua o te tanu te rakau maharatanga o te Rau Tau mo te Whakato marae me te honoretanga o te Rau Tau o Te Kooti. Whakaahua na Ans Westra.

(L to R): Reverend Rama Kahika, Whakatohea, Whakatane. Miss Jacqueline Phillips, Manutuke, Gisborne. Mrs Hei Ariki Algie, Manutuke, Gisborne. Miss Kylie Mills, Makarui, Gisborne. Mrs Hariata Wattie, Ormond, Gisborne. Miss Maerer Moeau, Gisborne. Mrs Erina Pohatu, Manutuke, Gisborne. Mrs Honey Mills, Makauri, Gisborne. Miss Oriwia Mills, Makauri, Gisborne. Puka Moeau, Gisborne. Joseph Phillips, Gisborne.

Taura Eruera — putting the fire back in the belly

Lunchtime in Auckland city. Sounds float past on a cool breeze — people laughing, talking, eating and coughing as the nagging traffic continues its tirade.

Music teacher, Taura Eruera enjoys it. Sitting on a bench in the middle of the busy babble he nods to passers-by and keeps an eye and an ear to the street.

His broad face partners a topknot of black hair. He talks easily, articulately and his fingers pluck an imaginery guitar.

"I really like this place. It's got a good feel," he says smiling, a broad smile.

Taura used to be an anthropology lecturer at Auckland University but in his heart he knew it wouldn't last forever.

"I was marking 600 exams and I got up to the 30th when I thought 'hey, what would you rather be doing?' and it was playing music — so I finished marking that exam and left."

Music, he knew, would "put fire back in the belly".

The first flame was lit when the street character, Chiefie entertained Taura's neighbourhood with tunes from his steel-stringed guitar.

Then there were the annual Ratana Church hui in Wanganui with the united sound of 35 brass bands and the heavenly harmony of the choir.

"I never really liked going to church because I was compelled to do so but the music was magic — it was like heaven on earth. I really loved it."

The following years of formal training at Westlake Boys High School left him cold and from there went to university — twice — before graduating with a BA in anthropology and Maori studies.

Taura says: "It was a good but I think I got on their nerves a little bit when I kept asking questions that couldn't be answered.

"People would go away to study a remote island for a year and come back with all sorts of observations. They'd talk about what the chief thought about such-n-such and what his wife thought about this, then I'd say "well, what did the gardener think?" and they'd be stuck because in all the time they were there they only talked to the so-called key people and not the others who mattered just as much."

By the end of 1976 Taura had had his fill of academia and had marked his last exam. Armed with his teaching skills he began to tend to the flickering fire in his belly.

"It was quite hard at first. Like coming out of the third form and going straight into a Ph.D. I didn't have much background but I knew what I wanted."

So for three years Taura stayed at home with his children training his

skills and teaching music while his wife, Bronwyn worked.

"It was helpful to me. I learnt a lot from that experience."

The next step took him across the sea to the Guitar Institute of Technology in Los Angeles.

He believed there he could achieve more in one year than was possible in 25 years in New Zealand. But it was no easy task.

"Four times I came close to coming home. It was quite a revelation to me, I've never felt that lonely before, all there was was eating, sleeping and music.

"When I got pictures of the kids it would be real bad. When people talked about music I was fine but as soon as they talked about family I just had to get up and leave.

"In a place that's as big as that you get the feeling nobody would notice if you dropped dead in the street. People become inhuman."

He pauses and casts an appreciative eye over the street.

"Musically it was just what I wanted but on the personal side it was a real revelation."

He laughs: "When I came home I crossed the road and had eight conversations with people, in LA that was the number I'd had in three months."

From LA it was back to Grey Lynn to open the School of Creative Musicianship.

"I opened the school for three reasons — because I love it and I wanted to demystify music. People think it is out of reach but anyone can play. Two, because I wanted to help people develop a professional attitute instead of just being technicians. A lot of people aren't interested in being original but I think it's important.

"And thirdly, because I wanted to work against the idea that commercial musicians need not be taught. I think thats incredibly shortsighted."

"The school is the only one of its type in the country and it's achieving good things. The first 10 played for years and they have to sit down and take apart what they have been doing — it takes time and that shocks them."

The learning process takes place in a cold, untidy room in Ponsonby. Watched by his students Taura paces the floor issuing instructions: "Write — pah, pah-pah pah pah-pah pap-pap-pap-pah..." Foreheads crease as students stare at pieces of paper as if waiting for the magic formula to appear.

The school is doing well but Taura is still kindling that fire.

"I'm writing music for two independantly made movies and I'm talking to the Education board about teaching non-classical music in schools.

"At the moment I've got lots of pokers in the fire but nothing has actually ignited... but it's only a matter of time."

Debra Reweti

Maui Records launched

A new record label has been launched along the lines of the 'black music' Motown label, but Maui Records is out to promote the polynesian sound.

Founder, Maui Prime, or Dalvanius as he is known in music circles, says there's a wealth of talent amongst polynesian musicians and singers that needs to be heard. He says the old days of putting Maori lyrics to western melodies are gone because that's a one way street for composers. He points out that all royalties go to the original composer.

But he's excited with the new songs being written in a mixture of styles, from reggae to disco to rock. The first example is a single 'Poi-E' written by Dalvanius and Ngoi Pewhairangai and performed by the Patea Maori Club. Dalvanius describes it as 'reggae poi'.

Backing musicians were Alistair Riddell, Stuart Pearce, Tama Renata, Fred Faleauto, Brian Glamuzina and Dalvanius.

Maui Records has four other acts, as well as Dalvanius, set to record. There's Taste of Bounty, Ruinz, the Tama Band and the Patea Maori Club.

Singer Willie Hona has been receiving airplay lately with his single, 'She needs you'. A ballad number handled well by Willie, the song has featured in the 'easy listening' play lists. The flip side is an up-tempo rocker.

Willie comes from Rawene, Hokianga and began his professional career in Dargaville with Mark Williams' band 'Face'. In 1972 the band came to Auckland for the Battle of the Bands finals, worked many of the clubs and recorded the single, 'Hanging Around' on the old Zodiac label.

By 1980 Willie was playing guitar backing for the floorshows in Auckland's Peppermill and in 1982 had his own floorshow there as well as Trillos, Billy Joes, Manhatten and Aladdins.

Spotlight

The glamour and glitter of his own T.V show is the ambition of talented cabaret artist, Peter Morgan.

Originally from a small town in the Hokianga, Peter has jammed in an impressive background of nightclub and T.V shows in his 25 years.

As well as singing, he displays a versatile ability with choregraphy and playing congas and bongos.

Now, after a varied career he wants to return to things Maori, and is eager to trace his whakapapa. Though this he hopes to help and promote young Maori musicians.

Peter started in a family group supporting Johnny and Millie Bradfield, playing in the Auckland Sorrento Restaurant.

Since then he has played with "Charisma" which led to appearances on "Ready to Roll", and a stint with the "Tama" band which included Erina Clark and Josie Rika as vocalists.

Peter then performed in the live stage show "Judas", a field he would like to return too.

He gained television exposure from being part of "12 Bar Rhythm and Shoes" and the "Richard Eriwata Show".

Peter is a fan of "Motown" and "Funk" music but his admiration for Ella Fitzgerald is moving him into the field of jazz.

He wants to release his own album and find a sponser to support and promote his present band "Innovations".

"Spotlight" hopes to present young Maoris who are about to highlight their abilities. Pen pictures of contributions of less than 250 words are welcome.

Any person wanting to engage Peter Morgan may contact him through P.O. Box 9415 Newmarket.

Former gang member goes public

by Sonya Haggie

The world of gang warfare rolls from the lips of Te Kuru 'Eddie' Pairama as though there's nothing at all unusual about it.

And to 30-year-old Eddie, one-time president of the Upper Hutt branch of the Black Power gang, there isn't.

What is unusual is that a gang member will go public about life on the other side — a life often filled with violence, bloodshed, and hate.

But Eddie decided to talk about that life after hearing recent reports of the possible existence of a group of neo-nazis, or white racists, in New Zealand because he is dead sure such a group exists.

Eddie returned to Raglan, his hometown, in 1979 after nearly 10 years with the Black Power gang at Upper Hutt and four years leading it.

He is now a family man, tilling the land of his grandfather's farm and caring for his wife and four sons. He is cheery-faced, friendly, articulate, and intelligent.

There's nothing to show that he once lead a violent life — except perhaps the tattoos that cover his left hand and scars kept covered by his clothing.

Although the scars were not visible they must be there. He has been shot four times.

Eddie says he joined the gang when he was 17. He spent the early part of his life mostly on his own and says he brought himself up.

When he joined he was looking for and needed a family. He had been "cast out" by his own family and found security in the gang.

When he led the gang, at one time with 30 members in it, they were peaceful and lived in harmony, doing work for old people and operating working trusts for the unemployed, he says.

He tried hard for unity between the Maori gangs because he hated to see them at each other's throats, repeating what he saw was tribal war.

He was even involved in meetings with Maori Affairs Department secretary Kara Puketapu and prime minister Rob Muldoon, in an effort to unite the gangs.

He says he led his gang in three violent confrontations with Upper Hutt motorcycle gang, the Sinn Fein, after discovering the rival group was "knocking off" Maori people and running Maori women and children off roads.

"I couldn't stand it and I had to do something. I had about 12 members then and we started fighting them" he says.

"I went against Sinn Fein three times and beat them on the last one. But I ended up with seven casualties."

Former Black Power president Eddie Pairama — has seen racism, bloody battles, and life behind bars. Photo Bill McNicol.

The bloodiest battle with the gang began at Upper Hutt when his vice-president's hand and lower arm were blown from his body.

As Eddie led his friend from the scene, carrying the shattered hand, he was shot.

He suffered bullet wounds to the head, both arms, and leg.

It was soon after that confrontation that he met Wellington neo-nazis who called themselves members of the "Federation".

"When I came into confrontation with them it wasn't much of a joke," he says.

"They're dangerous. If they don't get you they will get your kids."

Eddie describes members of the Federation as similar to the Ku Klux Klan. He says they're high income, big car-driving, suit-wearing businessmen.

He reels off names of members and leaders of the Federation and says two members were sons of court judges.

Eddie's account of his life is often interrupted as he remembers encounters with rival gangs and the police, and incidents during jail sentences and his time as leader of Black Power.

The presidency of the gang was "alright" but was heaped with responsibility and decision-making. The gang led an organised existence with a vice-president, secretary, treasurer, and sergeant-at-arms.

It even held its own court for offences committed within the gang by its members, he says.

Eddie says he fought hard to get unity between the Maori gangs but wouldn't recommend gang life to anyone anymore.

Gangs have changed now and there's more inter-gang fighting, he says.

"Gang life was good but it isn't anymore. We had a good movement — we were doing things for old people. We had working trusts for unemployed. We used to do a lot of that," he says.

"They haven't got that anymore.

"One time I would have said yes, it's good, it's unity. But now it's not good."

When Eddie left the gang in 1979 he heard from a gang friend that Black Power had put out a $5000 bounty on him.

He doesn't know whether that bounty still stands.

Most youngsters, he says, join gangs because they've been rejected by their families. He has several brothers in the Mongrel Mob and he hopes to get them out of it.

His life with the gang is over. He's now a content husband and father who is keeping to himself and building a life around his own very important family.

Working among Navajo children

by Sonya Haggie

Wanganui-born Farina McCarthy thrives on her work with Navajo indian children in Utah, USA.

Her dedication to her job as guidance counsellor at White Horse High School within Utah's Navajo reservation is obvious in the animation of her face when she talks about it.

Miss McCarthy returned to New Zealand earlier this year to attend the 25th jubilee of Hamilton's Church College of New Zealand.

Her life is centered on her work at the 350-student high school at Mantazuma Creek, a town she compares in size with Kawhia.

The five-year-old school, built when the state was forced to erect a public school to cater for the reservation children, has seen its students change from backward and nearly illiterate indians to bright, intelligent young people.

Miss McCarthy began her position, which included setting the school curriculum, five years ago and sees an affinity between Navajo indians and our own Maori people.

White Horse High School was built after the American Indian Movement, a group of young indians, won a court case that saw the school authorities charged with failing to provide an education for the reservation children.

The children were having to travel from 72km to 110km a day to the nearest school.

"When the school opened most of the locals and those that had taught the kids assumed it would be very difficult for us to get any kids into school because they had very few Navajos graduate from school," she said.

"There had been a lot of problems with absenteeism so they didn't think that Navajos were really interested in education.

"But they didn't really know much about Navajos."

She said Navajo values were similar to Maori values, especially in their belief that family came first.

And when there was some family matter to attend to school took a back seat.

The Navajo people lived on a large arid land that failed to earn most families a living. Parents of the school's students lived on welfare, she said.

There was no electricity and water had to be carried to their homes.

The tribe was scattered all over the reservation in small family groups and their existence was made slightly easier by royalties from oil and uranium mined from the land.

The Navajos spent that income on improved schooling, scholarships, medical clinics and so on.

When White Horse High School was opened the reading ability of its 18-year-olds matched that of its 10 and 11-year-olds, she said.

Now, in just five years, it equaled any other school and its students were getting the type of education they had a right to.

Miss McCarthy, a former Church College student, trained as a teacher at Palmerston North before attending Brigham Young University at Utah where she gained a masters degree in educational psychology and a bachelors degree in history.

She returned to New Zealand and worked as a guidance counsellor at Church College before doing an 18-month mission for her church.

After another year at Church College and six months in Hawaii she applied for her job and, after a two-year wait, became a permanent resident of the US.

Six months ago she became foster mother to a 12-year-old Navajo girl whose parents are victims of alcoholism, a disease that affects many reservation indians, including her students.

But watching the children grow, learn, and improve is the most rewarding and fulfilling aspect of her job.

"I am rewarded by knowing these young people are meeting the challenges, that their lives are improving, that they are going to be better off for it," she said.

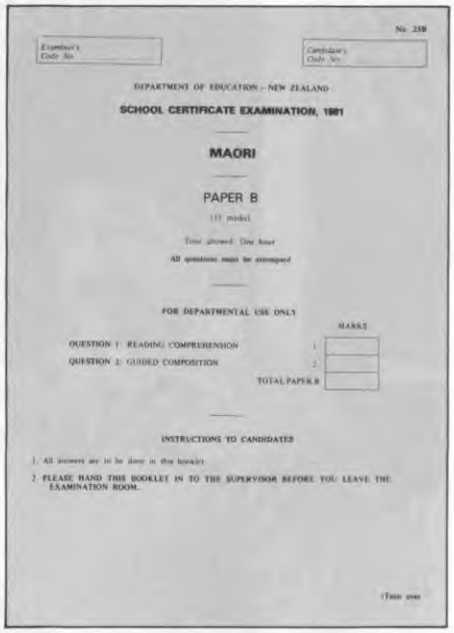
"The reason I am there is through my commitment to religion and because I am interested in people and education.

"I feel that education is for all people and all races," she said.

Farina McCarthy — helping young Navajo indians meet challenges. Photo Jenny Scown.

School certificate: A burden we pay to bear

IN Britain they have had a system which decides at the age of 11 which pupils shall go to schools that can prepare them for university and securely well paid jobs, and who shall not. 80% of the candidates were sent to the non-university preparing schools. And the working class children overwhelmingly were selected by the 11 plus exams for those schools. We have a similar system in this country — it's called School Certificate.



No. 258

Examiner's Code No.

Candidate's Code No.

DEPARTMENT OF EDUCATION — NEW ZEALAND

SCHOOL CERTIFICATE EXAMINATION, 1981

MAORI

PAPER B

(15 marks)

Time allowed: One hour

All questions must be attempted

FOR DEPARTMENTAL USE ONLY

	MARKS
QUESTION 1: READING COMPREHENSION	1
QUESTION 2: GUIDED COMPOSITION	2
TOTAL PAPER B	

INSTRUCTIONS TO CANDIDATES

1. All answers are to be done in this booklet.
2. PLEASE HAND THIS BOOKLET IN TO THE SUPERVISOR BEFORE YOU LEAVE THE EXAMINATION ROOM.

(Turn over

I don't remember anything in the Maori magazines on this topic, but it's high time there was. School Certificate is a burden adding to our current problems that the Maori and Polynesian peoples should not have to bear.

We all know that Maori children are as clever or dull, as good or bad as many other children. We all know that most Maori children speak mainly English and that everyone of them can communicate well in English. We all know that Maoris have contributed unpredictably high numbers of New Zealand's creative thinkers. But the School Certificate examinations carry on as if none of these things were true.

And yet to get into the sixth form, the student needs School Certificate passes. To get into the State Service the applicant requires School Certificate passes. To get into teachers college and into many of the technical institute courses, the student needs sixth form certificate — which the school has to base on the School Certificate examination results for the school in the previous year.

Last year 69% of the Maori candidates for School Certificate failed the examination papers they sat. 57% of the non-Maori candidates passed the papers they sat. Altogether, the 1982 results make frightening reading. In the subjects that thousands of Maori candidates sat the failure rates ran like this: in Geography it was 74%, in English 73%, in Science 66%, in Maths 64%. Among the non-Maori candidates the greatest failure in those subjects was only 46% in English.

Even if you thought our schools were preparing young Maoris for practical careers in gardening or in workshops, or that our schools were qualifying our youngsters for home duties, you were wrong. Those subjects provided the greatest Maori failure rates of all: in clothing 88% of the Maori entrants failed, in Horticulture 86%, in Agriculture 84%, in Home economics 84%. Even in Maori the non-Maori candidates pass rate beat that of Maori youngsters by three per cent!

It is the same story of failure that we sometimes used to read about in the 1970s. But why? How could it be in a system we keep getting told is fair? (All the figures, by the way, come from the Minister of Education himself.)

There are two main reasons. The first is that the School Certificate exam papers are set as if everyone belonged to a conventional Pakeha family, one or more wage earners, your own house and section, the family celebrating its birthdays, going off on holidays, buying expensive household equipment, reading magazines like the 'Listener', and spending its time chatting about these things and the experiences to do with this way of life.

Hardly any of the exam papers even mention anything to do with Maoris or Polynesians. And if they do, it's just as likely to ask the candidates to do strange things, such as when an English exam asked childen to write a story as if it was a radio commentary on a tangi. Sometimes there's the chance in English or History exams to write sensibly on Maori matters or Maori people. But most exams just ignore Maoris and Polynesians and their lives as if they didn't exist.

The second cause of Maoris being failed in these exams is in the way that very complicated things, such as how much fifth form Geography does a student know, how good she is at explaining what she knows on paper, how good was her teacher at guessing what was going to be tested in the exam paper, are summed up in a per cent mark.

And then all the marks for the popular subjects are fed into a computer and come out forced into a normal curve of distribution — which simply means that if anybody's way of thinking or of expressing themselves or what they know or have experienced is a bit different from the conventional, then they're the ones picked out to be failed. After all, the exams work like the British 11+, to pick out which children to exclude from further education or from the best kinds of jobs.

Because Maoritanga is very much alive and kicking, and because children may be brought up a little differently from many Pakeha, and because lots of Maori families talk more about the family and its obligations than about the latest flash gadgets on sale in the stores, Maori children are the ones the examinations' marking system so often picks out as different — and therefore to be failed.

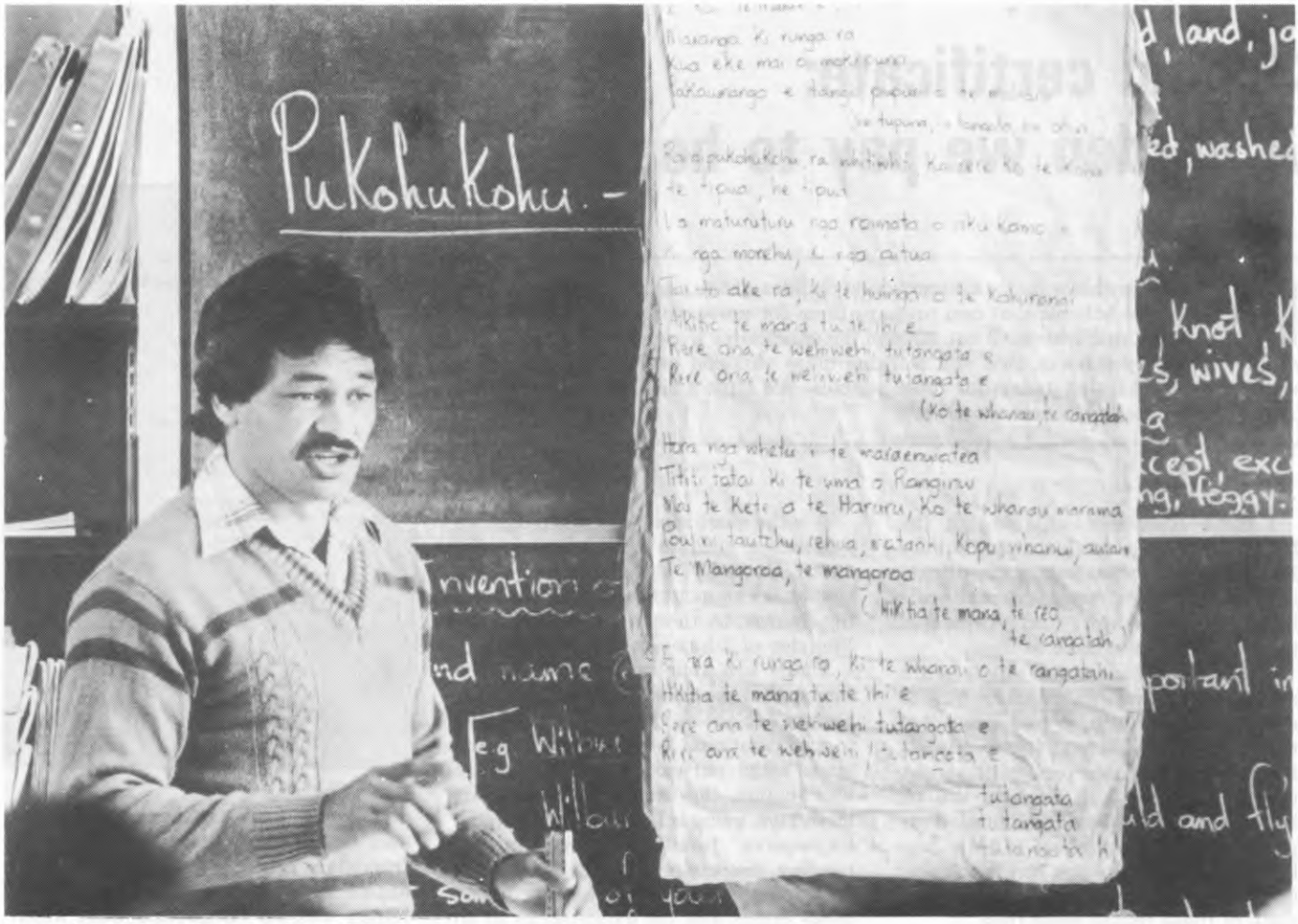
It's not the children, you see, who are dull or lazy or poor learners, but it is the system and the way it is worked that rejects Maoris and Polynesians. And, of course, Maori taxpayers are financing all this.

What can be done? Secondary teachers aren't very happy with the system for a variety of reasons. Some schools have systems working to assess fifth formers that operate alongside the School Certificate system. And the exams themselves could probably be improved if only the School Certificate Board would let a few Maoris have a go at improving it.

Maybe the whole system should be thrown out and further education and jobs opened up to anyone who can actually do them. If the system was a motorcar it would be in a museum — it's been around since right after the last world war.

But whatever is done, something needs to be done soon. School Certificate sends more and more of our Maori youngsters straight from school to the dole. Must it be a burden we pay to bear?

T Werata
Hillary College
Otara



Barna Heremia makes a point to his class.

Kei roto i te whare kura

Story by Charlton Clark Photos by Bill McNicol

"Haere ki te tiki turu."

A small boy scampers out the classroom door and returns moments later with chairs for the visitors.

The children become noisy and restless. John "Barna" Heremia raps out another instruction in rapid Maori. The noise stops and small hands suddenly appear clasped on small heads.

Although Barna's standard three and four pupils prefer to speak Engish among themselves, there is no doubt after spending a morning in his classroom that they know what's being said when he speaks in Maori — and that includes the minority of pakeha children.

"He aha tenei ra?" White hands shoot up as fast as brown ones. A pupil correctly tells him that it's "Te rua tekau ma whitu o Hurae" (July 27).

Throughout the session, Barna moves easily and naturally from English to Maori and back again. The children take it all in their stride, including little Rachel, who has only been at the school 18 months. She is English, and her father came out to work on the nearby Huntly power station.

"He aha te kupu pakeha mo 'Ko Potatau te kingi tuatahi'?"

A forest of hands shoots up, and a little girl tells Barna it means "Potatau is the first king." Potatau **was** the first king, he corrects her, illustrating a point that sometimes the tense of a statement in Maori must be taken from the context, rather than from the form of the verb.

But perhaps more importantly, such teacher-pupil exchanges illustrate another point about Rakaumanga's teaching philosophy — Maori things matter as much as pakeha things in the education of young New Zealanders.

King Potatau matters as much as Captain Cook. New Zealand's history is recognised as having begun long before Abel Tasman discovered it in 1649. In this way, Maori children are helped to grow up feeling equal to their pakeha peers, and proud to be Maori New Zealanders.

Later, something about mist and fog comes up in the lesson.

"He aha to kupu Maori mo 'foggy'," Barna asks. No one can remember. He reminds them that it appears in a song they like to sing. Blank faces still. "It's pukohukohu," he reminds them.

The children's concentration is beginning to flag, so Barna pulls out his guitar and they take a break by singing the song in question.

It's a slow, beautiful tune, and the children sing the words with a pronunciation which would put most radio and television announcers to shame.

His pupils' ability with the Maori language gives Mr Heremia a useful tool with which to boost their confidence when they find the going tough.

"The kids here are all experts at Maori spelling," he says. "Maori is a phonetic language, so they find it easier to learn its spelling than English, so that gives them their success. So what we do when we get stuck on difficult English spelling is we give them some spelling work in Maori, and they succeed with that, and success breeds success."

As for the way he switches frequently from Maori to English and back again — sometimes from one sentence to another — Barna ex-

plains that his pupils are not yet sufficiently competent in Maori to be able to cope with it all the time.

But he expects that will start to change from next year when the first children from nearby Waahi Marae's kohanga reo will have Maori as their mother tongue as much as English.

"Kaua e korero pakeha."

Things are a little different over in Chris Lowman's form one and two classroom, where he reminds his pupils that he expects them to speak Maori in class, not English.

Chris may be a pakeha — English born at that — but his commitment to the Maori language is impressive.

"If we do anything less than use the language 100 per cent of the time, the language will die in a generation," he says. "What we are doing here is a salvage operation — we're dragging Maori out of the grave."

But he would disagree with anyone who accused him of neglecting the children's English language development — that is still a vital part of the curriculum.

He points out that the French, Germans and Spanish don't deem it necessary to teach their children science, maths and social studies in English. If their languages are adequate vehicles for imparting knowledge, then so is Maori, he reasons.

And he says it has been shown that children who grow up bi-lingual prove to be better communicators than mono-lingual children. It's just not true, he says, that children's ability in English will suffer if they are brought up to speak both English and Maori.

When we arrived in Chris's classroom, one of his pupils was on her feet fielding questions in Maori from her classmates about a "motoka miharo".

"He aha nga kupu pakeha mo te motoka miharo?" Chris asks the class.

"He flash car," several voices respond, amid laughter. The oral practice ranges through topics like a trip to the shop and a journey to Ahitereiria (Australia). The pupils show considerable ability with the language, and seem to enjoy the class. They are eager to participate, and the lesson is frequently punctuated with laughter.

Later Chris gathers the class around him at a desk and he gives them a lesson in Maori vocabulary and grammar using the "rakau" method, in which coloured plastic sticks are used to illustrate what is being taught, and not a word of English is used.

Chris says he does not teach his pupils anything in Maori which they do not already know in English.

But when the kohanga reo children start moving into the school from next year, that situation will reverse, he says. Then, their teachers will not be teaching them anything in English which they do not already know in Maori.

To bring the language alive for his pupils, Chris gets them to write and act out little plays which reflect real-life situations in which they can speak Maori. For example, they may write a play representing a trip to the shop, which they will practise.

Then Mr Lowman may invite a Maori-speaking shopkeeper to visit the class, and they can practise with him or her what they have learnt. Hopefully, they will then go out and use it when they go to the shop.

For Chris, Maori is more than just a job. He has become so competent that he uses it quite comfortably in casual conversation. At the school, he and Barna are just as likely to speak to each other in Maori as in English. He has learnt it through university and other courses, and he spends a lot of time learning it with the help of the kaumatua of Waahi Marae. Also, his wife is a Maori.

For Barna, it's his first language. He grew up in Ruatoki, speaking Maori from childhood, but it hasn't all been plain sailing for him — being Tuhoe, he has to watch that he doesn't teach his pupils the Tuhoe dialect. They are predominantly Waikato children, and their parents have made it clear that the Waikato dialect is important to them.

Chris Lowman leads his class in a lesson using the rakau method of Maori language teaching.

Ki nga tau e heke mai

Huntly's Rakaumanga School expects to be given official bi-lingual status by the end of this year.

That will mean all its staff will have to be fluently bi-lingual, and will be expected to conduct their classes in Maori as well as English.

At the moment Chris Lowman and Barna Heremia, are the only fluent Maori speakers on the staff, although other teachers can use Maori to some extent.

But the school is already advertising for a fluently bi-lingual junior school teacher for next year, in anticipation of official bi-lingual status and the first five-year-olds from nearby Waahi Marae's kohanga reo.

When that happens, the bi-lingual programme will get under way in earnest. Chris said it was likely that from next year, the junior school pupils will be taught mostly in Maori for a couple of years to give the language a firm base in their thinking.

From then until they go to high school, English-language teaching will be gradually introduced to them as well, so that eventually they are comfortable and competent in both languages.

Chris said few, if any of the present pupils will use Maori spontaneously in their conversation, although a few of the older ones "can be persuaded". But he has occasionally heard the odd Maori phrase in the playground, so the effort may be rubbing off.

Barna Heremia leads his class in a Maori song.

Certainly, the children hear plenty of Maori language. Chris and Barna almost always give them instructions in Maori — and the response usually indicates that the children know what's being said.

Chris admits its probably too late to make Maori equal to English in the present pupils' minds.

But at least they will grow up with a working knowledge of Maori which they can use if they want to. Many of them have parents and grandparents at home who speak Maori — and Chris said many of them were using it more as a result of the school's programme.

Principal Francis Charleton says the bi-lingual programme has 100 per cent support from the children's parents — pakeha included.

One pakeha woman at least is known to speak to her children in Maori at home. She is a teachers aid at the school, has picked the language up in the course of her work, and supports the programme in this way.

In fact, the request for official bi-lingual status could not have happened without parents' support. All of the handful of bi-lingual schools in the country, except Ruatoki, exist thanks to requests from the parents. Ruatoki was established as an experiment by the Education Department.

By all accounts, the bi-lingual programme has benefits besides passing on the Maori language. It also involves cultural activities — visitors to the school are welcomed with a traditional powhiri ceremony, with speeches of welcome in Maori and most of the pupils singing Maori songs.

Teachers say the programme has engendered a sense of community on the pupils — because their Maoriness receives attention and status, they develop a sense of self-worth which shows in their behaviour.

Teachers say they can only recall one playground fight all this year — which may surprise people who think of Huntly West as a "tough" area.

And Francis says the local community feels it is important that school become officially bi-lingual. It is, after all, the home territory of Te Ariki Nui, Dame Te Atairangikaahu.

Nga waariu Maori e pa ana ki te kaupapa o te wharekura
The place of Maori values in the school

"Enhancing the learning through enhancing the environment," is how Wellington High School principal, Turoa Royal described maoritanga to the school-teachers gathered on the marae. Pointing out that the ideal set-up is for a school to be centred on the children, not the staff, school buildings or curriculum. In that way, he said, the children get a lot more benefit from school and the sharing of knowledge became easier all round.

Another principal, Dick Grace of Titahi Bay Intermediate, said incorporating values such as whanaungatanga and aroha not only gave a big lift to the successful running of the school, but also were the values New Zealand society was acknowledged as needing most. By instilling those values in the education system, schools would be backing up the base of society, the family.

Dick pointed out that Maori people didn't have the copyright on those values, as love respect and compassion were universal values. Values, he said, which are sometimes overlooked in the rush and bustle to educate our young.

He had many interesting slides and charts showing how Titahi Bay Intermediate was organised to give teachers a greater chance to realise their potential and for pupils to share in the decision-making and sense of family.

Just how the teachers gathered on the marae, took the input wasn't obvious, apart from the uncharacteristic silence which greeted the speakers.

Days like this of in-service training for teachers may bear fruit later in the season, but the value to our children is great, because the custodians of our children see and feel first-hand what a living marae is about and what it has to offer. They then have a base on which to decide the extent of any changes they wish to make in their own school.

Ki nga hoa ma e mau tonu i tenei mahi, tena koutou.

Institute honours Maori woman

In May this year Kura Marie Taylor became the first Maori woman teacher to be made Fellow of the New Zealand Educational Institute.

Of the 68 Fellow NZEI Awards, only three are held by women.

The basic criterion for the award is meritorious and outstanding service to the profession, with the emphasis on service to children and not efficiency as it is sometimes seen, nor on attainment of high office.

The Institute's citation for awards read:-

..."The awards of Honorary Fellow, Fellow and Associate are made by the Institute on the recommendation of the Professional Committee, which is composed of the National President, six Fellows, and representatives of the Hon. Minister of Education, the principals of teachers' colleges, the New Zealand Post-Primary Teachers' Association and the New Zealand Association of University Teachers.

The Institute, in making these awards, gives official recognition to those who have demonstrated outstanding competence in their professional practice or have rendered signal service to education"....

In conferring the award, the National President of the NZEI, Mr J G P Brown FNZEI, on behalf of the Institute's 18,500 members read from Kura's citation as follows:-

KURA MARIE TAYLOR (TEIRA)
SENIOR TEACHER OF JUNIOR CLASSES, CORNWALL PARK SCHOOL.

"An innovator in establishing meaningful contact with parents, the most loyal of colleagues — you, Marie, have made a significant contribution to education in its widest sense. A model for all, you teach by precept and example. Within the Institute you have accepted many onerous roles and carried them through with distinction, having held most positions of responsibility in one of the organisation's largest branches.

Your educative role in the Maori Women's Welfare League is outstanding.

You are an anticipator and a planner for change, using your dynamic personality, steadfast integrity and bubbling humour to carry others with you. Those qualities were recognised on the world scene when you were elected chairperson of the Consultation of Specialists on Education for Peace and Respect for Human Rights held in Switzerland in 1981.

At home you have made significant contributuions to equality of the sexes by your participation in seminars and your chairing of the Institute's own Equality Committee. Your outstanding work with the production of Te Tatai Hono is acknowledged.

It is my privilege to confer on you the Award of Fellow of the New Zealand Educational Institute."

In her reply, Kura made reference to the past one hundred years of the N.Z.E.I.

"The Institute has borne, with dignity and reason, the trust bequeathed by successive generations of teachers who have each had a total belief and sincerity in the tasks they have undertaken. It is upon such example that the Institute rock stands firm. To quote Sir Maui Pomare of Te Atiawa.

"Deeds will live, and will in future be a guiding star"....

Ka tu tonu! Ake ake!

Nga mahi tika.

It is recognition of worth by one's peers, one's own professional peers, that is the most valued and heartwarming of all recognition, for it is they who are the most demanding in terms of expectations and performance."

PETER TAPSELL became MP for Eastern Maori in the last General Election. Already a well known figure in Rotorua and the Bay of Plenty and widely known in the Maori world he has rapidly achieved a high profile in national politics — certainly higher than most first-term Members of Parliament. He was quickly recognised by the media as a person of independent and vigorous opinion which he is willing and able to articulate. As a result he has little difficulty in gaining a wide coverage for his views. Although regarded on many issues as a conservative he early demonstrated a capacity to cut across all shades of Maori political opinion with his crusade to modify the procedures for the release of deceased persons to their families for tangi. The frustration of his Private Members Bill

Stephen O'Regan (left) and Peter Tapsell. Photo Joe Hughes.

Maori Health and Education

An interview with Peter Tapsell MP for the PPTA Journal by Stephen O'Regan, Senior Lecturer in Maori Studies at Wellington Teachers College.

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by Parliamentary procedures and his continuing efforts in this issue have only served to solidify an increasing base of Maori support for Tapsell. Maori resentment at the operation of the Post-Mortem Regulations is widespread and runs very deep. To be so clearly identified with an important Maori cultural issue — so early in his Parliamentary career — can be seen as an indicator of his political instinct and his 'feel' for the Maori electorate.

He recently moved to centre-stage again to challenge Jim Anderton for the Presidency of the Labour Party. The challenge, viewed by some as verging on impertinence, is just another example of Peter Tapsell reminding the Party of the Maori presence and that the Maori vote is not simply a passive Labour vote. Politics is not, however, a new area for Tapsell. He has had a long and thorough apprenticeship in Local Government having served as a Member and then three terms as Deputy Mayor of the Rotorua City Council. He has served as Chairman of the Maori Arts and Crafts Institute in Rotorua and as a Member of the Waikato University Council and the Hamilton Teachers College Council. Nationally, he has been a Member of the Physical Environment Conference, the Tourist Development Council, the Maori Advisory Council of Health and Deputy Chairman of the Council fo Sport and Recreation. He is currently Chairman of a major Maori authority, the Ngati Whakaue Tribal Lands Incorporation.

By Profession Peter Tapsell is an Orthopaedic Surgeon. He graduated from Otago University Medical School in 1954 on completion of a Ngarimu Scholarship and, after working in various New Zealand hospitals, he went to the UK in 1958 to pursue post-graduate studies. After gaining both an FRCS (Edin) and an FRCS (Eng) he returned to Rotorua in 1961 to take up appointments at the Rotorua and Queen Elizabeth Hospitals. His professional writing and speaking has taken him to Asia and the US and he has written extensively on Maori Health and the reorganisation of the health services.

He has played Rugby for NZ Universities and Otago. In 1954 he was Vice Captain of the Maori All Blacks on their tour of Fiji. He was awarded the MBE in 1968 and the Queens Jubliee Medal in 1977. He lives in Rotorua and is married with four children two of whom are at Secondary School there. Another is doing Medical Intermediate in Dunedin and his eldest is at University in Moscow.

This extensive background lies behind his frequent public statements on a wide range of issues many of which range beyond his Maori Parliamentary responsibilities.

STEPHEN O'REGAN is Senior Lecturer in Maori Studies at the Wellington Teachers College where he is currently Chairman of the Department of Social Studies and Maori. He has taught there since 1968. He is author of numerous articles and contributions in Maori-Pakeha relations, Maori traditional history and Maori land matters. His doctoral studies are on migration tradition. He is Chairman of the Mawhera Incorporation and a Member of the Ngai Tahu Maori Trust Board.

O'REGAN: *In recent years there has accumulated a mass of reports and recommendations on the issues of Social Education, Maori Education, Multicultural Education, Maori Health and the social and cultural condition of Maori people. Some of these — the Johnson Report, 'He Huarahi', 'Te Tatai Hono', for instance — emphasise recurrent themes, they reinforce each other. I want to pursue some of these essential messages that come through and get your perception of them. One of the most stressful realities we are confronted with is the spiralling failure*

rate of Maori children in our schools. The principal weapon suggested to combat this failure is the development of personal competence and a sense of worth in Maori children with particular emphasis on cultural identity. It is argued that with their identity secure Maori children will cope with whatever challenges or problems that are strewn in their path. It seems to be becoming the great 'cure-all'. How do you see it?

TAPSELL: I would place cultural identity first in priority by far. I believe that if the education system fails Maori children in any way it fails us most in that it does little in substantial terms to develop any sense of identity, any sense of belonging. They have no identity in terms of place, in terms of history. They have no sense that the new world has a place for them as Maori, that they will be welcome in it and that others will appreciate their contribution.

O'REGAN: *Many pakeha teachers, though, would agree with you. That is just what they are striving for with their Maori pupils — but the kids just don't respond or, if they do, its only in the nice warm Maori thing and not in those areas which count in terms of qualifications. Can schools really offer our people anything much in the way of faith in themselves?*

TAPSELL: I believe that there are some very fine teachers out there trying very hard but I believe that it is the system, the curriculum that needs quite drastic change. I think that first of all we need a much greater emphasis on things Maori. I believe that we should introduce into our schools a subject which I have called New Zealand Studies. Its prime aim would be to inform the sense of identity of *all* children — but it's Maori that I am concerned with here. That subject ought to contain history, geography some Maori Language, arts and crafts and so on. The education system should allow for it to be centrifugally based — let me explain that. Take a child in school at, say, Otaki, he ought to have a very thorough knowledge of all of the areas around his own school — every mountain, every stream every hill. He ought to know the names and what they mean. He ought to know of the people who lived in that area before the coming of the Pakeha and after. He ought to know of the stresses and the strains which brought people there and which drove them away — he should know these things very thoroughly indeed. And then, less thoroughly, a hundred miles out from Otaki, less thoroughly Auckland the South Island, less thoroughly the Pacific Islands, less thoroughly again America and Japan and — least thoroughly of all — Europe. I accept that whilst we have a majority of Pakeha people who descend from Europe there is some reason to pay attention to it but I believe that the modern world demands that our education should be centrifugally based.

O'REGAN: *A comment on your geography — there's a fair chunk of the South Island within a 100 miles radius of Otaki! However, without debating the structure of your approach, you essentially see the solution to the cultural identity needs in terms of what is taught ie. the content?*

TAPSELL: Yes. However I am assuming that the climate of the school is sound, that there are good attitudes, positive attitudes, between Maori and Pakeha and competent teachers with good attitudes. That goes without saying.

O'REGAN: *What is your response when I tell you that what you suggest is, in very large measure, the current diet of many of our schools?*

TAPSELL: I'd like to think that is so — but I have seen little evidence of it.

O'REGAN: *You are really suggesting a drastic revision of the Social Studies syllabus — some would say a revolution!*

TAPSELL: Yes.

O'REGAN: *What connection do you see between the development of cultural identity in the child, this sense of self esteem, and for example the psychological well being of Maori people?*

TAPSELL: It is central to it. I use the term Health in the WHO sense — complete mental, physical and spiritual well-being. Without spiritual and mental well-being there is no health. Basic to that is a sense of self-esteem. In a young person that self-esteem derives from the family, from the group — in the Maori case from the hapu and the tribe. I believe that a defect in our present situation is the failure to give Maori children any firm belief that their contribution and that of their fathers and mothers and their forefathers before them is worthy of consideration and something to be proud of. If Maori children could feel that the contribution of their forefathers to the country was of great importance to the development of our society as it was and as it is, then I am sure they would develop a sense of pride. That pride would lead to greater scholastic effort, to greater attention to even the simplest things like dress, like stance, like nutrition — everything. The young person with a sense of pride, of identity, with the feeling that he represents a contribution to our world that is respected; — that's the person who is bright, who is alert, who stands upright, who polishes his shoes and feels part of the scene. The child who has been made to feel in a hundred different ways that his contributon and that of his people are barely worth considering — he is down at heel, he can't be bothered with his dress, he is not alert — he fails.

Most teachers would probably readily agree with the principle here, the difference would be on how to achieve it.

O'REGAN: *Maori Language in the schools. How do you see it?*

TAPSELL: I believe that it would be impractical to have full Maori Language as a compulsory subject although I personally believe that it would be a good thing. I believe, though, that an initial level would be an essential component of the programme of New Zealand Studies I spoke of earlier.

It is slowly being recognised that learning Maori and having some competence in things Maori is really worth doing. I don't know a single Pakeha who has learned to speak Maori who won't tell you that it's most interesting and exciting thing he has done. I think that's important.

O'REGAN: *A couple of years ago Whetu Tirikatene-Sullivan introduced a Bill requiring all schools to provide Maori when it was requested; that it should be an option available to every New Zealander. Is that in conflict with your New Zealand Studies core subject notion?*

TAPSELL: Not at all. The two are complementary. I believe that both should have a syllabus so it is not subject to the whim or judgement of School Principals as to its introduction.

There is another point about Maori Language. Many ask 'What's the point of Maori Language? It is not of any use in the real world of business and making a living.' I wouldn't teach it for that. That would be the last reason I could imagine for learning Maori. I would teach it to support that sense of identity — to give New Zealand children, no matter what their forebears, a sense of identity with New Zealand through it's indigenous language.

O'REGAN: *There is clearly much that the school can do to promote this sense of identity, this confident competence, this self esteem in young Maori. It might even take a lead in promoting it within its community but what can the school really do in the face of the social and economic condition of the great mass of the Maori population? With more than 85 per cent of the Maori school population in urban schools, separated from it's cultural roots, featuring the worst statistics going for prisons, marriage breakdown, health and employment and so on — do you really believe that the school can effectively combat the absence of hope, of expectation that so many of our kids are bringing to school with them? Significant numbers come from environments which don't perceive achievement even as a possibility. Do you seriously believe that adjustment of the curriculum can do much for Maori identity against this tide of failure?*

TAPSELL: Yes. First, it can offer an element in the school to which Maori children can perhaps relate more

readily. More importantly though, it could be a powerful factor in directing the awareness of teachers to the issue of cultural identity and their job futures might provide some motivation for action and involvement beyond that awareness. The curriculum shift I suggest could, perhaps, re-orient our schools for the benefit of both Pakeha and Maori children.

Another important aspect is that of the teacher's involvement in the world of the pupils beyond the classroom — in supporting their sports, in community activities. The teacher who travels with children on school trips, who relates with interest to them as people can have enormous influence for good — far more than many teachers think. I know that Maori parents and their children place a high value on such involvement, on such relationships. It is perhaps more important to many of them than classroom results.

However, to return to your question, the tide of failure as you call it results from the accumulation of social and cultural experience over generations — the school has been only one contributor to it. Turning that tide will take decades and again the school can only be one of the contributors, albeit an important one. I believe it could be much more important than it is now.

Ultimately it is a family matter. Identity and positive attitudes — that self-esteem — can only derive from what we Maori people do for ourselves. As a people we have to pull ourselves up with our own bootstraps, on our own terms. We have a right, though to expect the school to assist us in that.

O'REGAN: *Where do you see the Maori cultural community — the marae centre, the Maori community in the city with it's urban marae and its competition groups...?*

TAPSELL: It really hasn't had a very big influence over the last decade. I think we have over-emphasised the role that the marae has in Maori social life. In fact a very small percentage of Maori people — outside of a few Maori areas like Ruatoki and perhaps parts of Ngati Porou — have any association with the marae at all. In my own area of Te Arawa (around Rotorua) I would say that for the vast majority of people of Maori descent that is very much the case.

O'REGAN: *Except for the occasional hui or tangi perhaps?*

TAPSELL: Very rarely — even for tangi. I believe we have grossly overestimated the part the marae has to play in social functions. There are a variety of reasons for this and I believe we need to do much to improve the position of the marae amongst our people. One of the first of those is to attend to the basic, pragmatic question of money. Maraes are generally badly off financially. They are an enormous financial drain on Maori communities.

The struggle for improvement and maintenance and the not infrequent financial difficulties strangle the potential of the marae for our people.

I believe the taxation of our Maori incorporations and trusts should be dramatically reshaped to permit them to play a much more supportive role for our marae. In that way our lands could effectively underpin our culture. With the marae financially secure it could begin to play a much more central role in Maori life. It would provide the capacity to modernise them in certain important respects. We have magnificent Meeting Houses, some good wharekai but, generally, we have a long way to go in terms of ablutions — showers, toilets etc. Young people today care much more about such things. There are few things that make staying on a marae more acceptable and attractive to people — especially our younger ones than good showers and modern, effective sanitation. Younger Maori wanting to take their Pakeha friends to the marae should be able to do so with complete confidence in the water supply and the drains — in the standard of living that can be had there. Once these things are accomplished we can turn this financially secure treasure of ours, the marae, towards new functions and roles that our young people can relate to. For example I would like to see maraes with a room added to them in which there were TV and Video facilities and libraries of tapes on everything from Maori Health to whaikorero, waiata, whakapapa, educational topics, anything to do with Maori and the Maori situation — Why can't we have all of those? Why can't we have a Poly or an Apple computer there? — A modern relevant learning centre — that's what I'm talking about. The marae should be a place where all sorts of learning takes place, which is attractive and stimulating to be at. When the important things are taking place at tangis or huis we could close it down; but there's a lot of hours on the marae when there is nothing for the young; that's when we could give them a computer to play with — any activity that fosters mental agility and which they see as relevant to them.

Finally, and I think this is important, the marae should once again become something of a recreational sports centre as it was for the previous generation to us. I am pleased that many in my area are revamping and upgrading their old tennis courts and squash courts and building gymnastic facilities. All of these changes could go a long way to bringing our generations together around the marae centre, to satisy a bigger range of needs and functions. This sort of marae could really begin to provide the social and cultural focus which is much talked about but which, in my view, we currently fall far short of.

The marae has to make a much more up to date contribution to the Maori social process.

O'REGAN: *Let's come back to some of those social processes. The Johnson Report was widely attacked for its comments on health and sex education. Maori illegitimacy rates amongst the young are just one area of continuing tragedy for many of our people. How did you respond to that aspect of the Report?*

TAPSELL: I have reservations about the Report. I can see why the Minister was reluctant to accept it per se. At the same time I think it was a great shame that so much of value was thrown out with the parts which were objected to. I personally think that every parent has the right to say whether his or her child will be taught about sex at school, more so about contraception! I wouldn't mind if I was confident that teachers were competent in these areas, but I have lit-

tle confidence that they are.

O'REGAN: *Another dimension of the report was that which dealt with the climate in the school which might be more responsive to cultural difference and preferences. The implication is that all kids would probably do better in such a climate. However all the nice thoughts about socialisation are underpinned by the judgement that one of the first functions of the school is to teach children to numerate, read and write with confidence and competence. Beyond that....*

TAPSELL: May I interrupt you there! I differ with the Report to this extent... I think the most important thing a school ought to teach a child is to communicate *verbally*. I don't think reading and writing are nearly so important now as they once were. The media has changed all that. I have noticed that there is a striking difference between New Zealand and American children in their capacity to communicate verbally. The American is immeasurably better than the New Zealand child and so too is the English child.

O'REGAN: *You think that this is to do with the patterns of learning we have developed?*

TAPSELL: I think we have emphasised too much the skills of formal reading and writing and paid nowhere enough attention to encouraging children to communicate with each other and their elders by means of speaking. This is very important.

O'REGAN: *Nearly everyone who has ever said anything about Social Education aims at the development of a more harmonious society. They then generally go on to discuss the growth of perceptions of political and social process and so on....*

Now the Maori community and the Maori child seem to be fairly distant from much of the formal social and political process that we have. Maoris seem to switch out from involvement in the larger political scene. If they do get into politics its usually into the Maori political frame and into Maori issues.... Doesn't this suggest a sense of alientation, and instinct for separation from the larger society and its operation?

TAPSELL: Not really. I think its due as much as anything to the fact that the system has not really made provision for Maoris to play a part as Maoris. Another reason is that in the larger system the Maori viewpoint is always subordinate to the thinking of the Pakeha majority, decisions are made on the basis of their rules. At least in the Maori world you can control the process in a Maori way and let Maori values operate. You can focus on your own Maori issues there or on the Maori viewpoint of general issues. It's much more satisfying than always being in a minority playing by someone else's rules. I don't think it's separatist; it's sensible, as long as we don't lock ourselves up in our own world.

There is another aspect to this question. I have had a lot of political experience at different levels and I find that Maori people have much broader political views than the Pakeha I have dealt with. They get excited about larger issues. In a general seat I would be rung up about the holes in the footpath or the state of the telephones. In a Maori seat I get rung about the catchment of the Motu River — the whole 5000 acres of it — the lakes, the forests, Tarawera Mountain, about the education of Maori children, not about a particular child. Maoris don't grizzle politically! The Motunui coast issue is a classic example.

O'REGAN: *Coming back to the harmonious society question; most people see that as being an issue between Maori and Pakeha. However in my own Ngai Tahu area it is as much an issue between Maori and Maori. We have been heavily inundated by migration from other tribal areas. How do you see the harmony or the lack of it?*

TAPSELL: I'll take up just one aspect of that. One of the things that worries me greatly is the concept of the Multi-tribal Marae. I think that is going to end up a mish-mash fruit salad of good-for-nothing. I believe that every tribe should have it's kawa (it's rules and protocol) and stick to it in it's own area — rigidly.

O'REGAN: *But what about those areas where the tribes have mixed or are having to mix? What of your own Arawa who are living and working in my tribal area? Are you suggesting that they should establish Arawa marae in another tribe's area? How can we avoid the cross-tribal marae? Isn't it something that just has to be made to work?*

TAPSELL: I don't see how it can. The problems you refer to will just have to be worked out some other way.

O'REGAN: *A well known feature of your Arawa kawa is the emphasis on sex role definition, on the fixed roles of men and women in a marae context. Whilst this is widespread through most Maori kawa, Arawa are particularly noted for it. Is this at the heart of your resistance to the cross-tribal marae?*

TAPSELL: To some extent. I resist very much the rage in education to make girls into boys and boys into girls. That rage will not last. It will fizzle out. I think our Maori sense of sex role definition is not something we should lightly give up.

I am not saying for one moment that a girl should not train, should she wish, in electricity, plumbing, etc, in fact I have been advocating it.

O'REGAN: *So you are talking about relationships, about the restoration of the traditional age and sex roles. At the same time, in terms of occupational category and income earning you would be all for opening it up?*

TAPSELL: Yes — for opening it right up, across the widest range of occupations appropriate for our women. However I want to qualify that a little. I fear the great Pakeha rage for abolition of sex roles might lead us to sending out our women to work with chainsaws in the forest on some bizarre attitude that this is going to bring sex equality. What that will bring is the situation that Maori women will be run into the worst, the dirtiest and the heaviest jobs and the most miserably paid. That is *not* what we want! I am all for equality that gets women to be lawyers, teachers, doctors and nurses — all the nice jobs. I am not nearly so keen on equality for women if they are going to be in the bush and in the dirtiest parts of the freezing works. That is what will happen!

O'REGAN: *While all the Pakeha women have the teachers jobs?*

TAPSELL: All the women who talk about equality you will find doing so from behind lawyers' desks. Not many of them are in the forests. The main point I am making is that we are going through an era round the world in which age and sex roles are being challenged — in many cases justifiably. In Maoridom, though, I don't believe that our customary sex and age role definition does disadvantage people. It has many positive effects for our culture.

One of the unfortunate things about minority groups is that they always follow fashions in ideas belatedly. When the pendulum of opinion swings they invariably get caught up in the backwash.

I don't think the current trend to abolish sex and age roles will last. I think we should be careful and retain our traditional cultural concern with the generations and with the respective roles of men and women. These things give us a structured base for the maintenance of the whanau — the extended family — and the whole supportive structure of Maori society. Ultimately that is what we must rebuild ourselves around. All the identity and self-esteem we were talking of earlier will be impossible unless we can rebuild a strong supportive home base. That requires the strengthening of the family. That is the context in which I see our restoration as a culture and as people.

O'REGAN: *That's all very desirable. But isn't it all pretty abstract in the face of the enormous number of our children who are growing without any experience of whanau? The children of solo parents who lack opposite sex models; distant from their old people and with no age ranges to relate to. How realistic is the rebirth of the whanau?*

TAPSELL: Very realistic. The problems you describe have been largely met by whanau. In that respect Maoris are surviving the present breakdowns somewhat better than Pakeha. We have more built-in capacity for surviving the trauma of our times than the Pakeha has. I want to see us realise that capacity — release that potential!

Mokomokai: Preserving the past

Illustrated by John Whetauraki Taylor

Alan Taylor

Among Maori 'curios' collected by Captain Cook in 1770, was a preserved Ngaitahu head; the first of many **mokomokai** to be exchanged for muskets over the next century-by whalers, sealers and traders, who often negotiated for heads even before Maori had been killed. Condemned men, usually slaves and war prisoners, would be taken aboard ships and captains would decide which man's head he wanted and it would be delivered later-in return for weapons. Often, prisoners were tattooed before death; while occasionally, **ta moko** was incised shortly after killing.

During the early years of the 19th Century, trading in Maori heads was a thriving and very profitable business; a business described by Australia's Governor Darling as 'barbarous'. In 1831 he issued a proclamation in Sydney condemning the trade in 'baked head's'. But failed to end the traffic.

Not until 1840, when New Zealand became a British Colony, was any progress made against resistance among tribes in the interior, who continued the custom (among themselves) as late as eighteen seventy.

The method used by Maori in preserving human head's was unique — and extremely simple. First, the brain was extracted, the eyes removed and all orifices sealed with flax fibre and gum before the head was boiled or steamed in an oven. After being smoked over an open fire the **upoko** was finally dried in the sun for several days before being treated with shark oil; the finely incised tattooing of the head being perfectly preserved, along with the likeness of the deceased.

It was common for preserved heads of tribal enemies to be set up on the marae and reviled or mocked. A missionary, Rev. W. Yate, recorded the following speech made by a warrior to the preserved head of an enemy chief: **'You wanted to run away did you? But my greenstone club overtook you! And after you were cooked you were made food for me! And where is your father? He is cooked. And where is your brother? He is eaten. And where is your wife? There she sits, a wife for me. And where are your children? There they are with loads on their backs carrying food as my slaves!'**

The preserved heads of relatives, perhaps a son or husband, were treated with tenderness and kept, sometimes, in families for generations; being brought out, decorated and publicly displayed on all important tribal occasions — such as the **tangi** of a high chief of **ariki,** or during inter-tribal or family meetings. Among relatives, the heads of both women and children were also preserved, and stored in carved wooden containers. Normally, the heads were of wives and offspring of chiefs and notable **toa** or warriors.

From the 19th Century, preserved Maori heads became a subject of scientific study by ethnologists, who have documented in detail tattoo and techniques of preservation. At present it is estimated that over two hundred heads are in museums both in New Zealand and overseas — with *one* shortly to be presented to Ngati-porou by Lady Tavistock. Forming part of a very early collection of 'Pacific curio's', the head will possibly be the centre of con-

trovesy. If, in turn, it is gifted to the Gisborne or National Museum, the many Maori advocates of burial for preserved heads will protest; while if *buried*, museums will regard it a dangerous precedence that may create public demand for burial of *all* heads in museum collections — something museums will strongly resist.

Advocates of burial for **mokomokai** claim that no scientific purpose is served by continued retention of preserved Maori heads in museums as research is exhausted; all that is possible to know about them is known. Consequently, a traditional burial, out of respect of ancestors or **tupuna**, is called for. To persist in the public display or conservation of head's in museums, reflects not a disinterested scientific concern, but (essentially) expresses a disquieting pre-occupation with the heads; something peculiarly European. Ethnologists deny such claims, believing that there is still much to be learnt from the heads.

Traditionally, the human head was the most sacred part of the body and most subject to tapu; neither hands nor food could touch it, particularly if the head of chief or tohunga. Related to **mokomokai**, were ancient beliefs in the magical powers of such heads — which were connected to special prayers and ceremonies when publicly displayed in times of tribal and family mourning; the sacred head of a chief being the **taumata** or resting place of the ancestral spirit — communicated with through priests.

In times of war, chiefly heads were focal points of tribal resistance: appealed to and placated on the same level almost as **atua** or god's — their **mana** increasing with time and degree of success in prophecy and protection.

Painted with red ochre (**kokowai**) and shark oil, **mokomokai** were the highly valued possessions of a people remarkable for their cultural achievements, and deep sense of human continuity through the generations. It was not until European intrusion that the traditional world of the Maori underwent radical change — under the pressure of missionaries, traders, settlers and the demands of a new warfare involving firearms generally exchanged for preserved heads — and all the highly esoteric beliefs and practices associated with them. Inevitably, this loss of belief and practice contributed to the undermining of an ancient supportive religious system that, in turn, led to widespread demoralisation and, ultimately, almost extinction of the Maori.

Such was the importance of **mokomokai** — and respect for them.

Grief, Death and Bereavement Among Maori and Pacific People

Increasingly, health care workers are expected to offer competent intervention and support in cases of bereavement. Certainly more is known now, through a burgeoning literature on the subject, but more is expected too, as the public witness better terminal care and greater psychological awareness among professionals.

While the grief process and bereavement behaviour have been studied intensively in European culture, there has been comparatively little study of bereavement patterns among Polynesian groups in New Zealand, especially with reference to what may be offered by the doctor or other health care workers.

This article looks at bereavement in Maori, Samoan, Tongan, Cook Island, Niuean and Fijian societies and examines the psychological implications of these for the care of the family and of the community. Each pattern sheds useful light on European bereavement also.

As is usual in European culture, all Polynesian cultures try to make a member's last days as happy as possible. However, there is divergence on the propriety of divulging a prognosis. Most European clinicians in New Zealand would probably affirm (at least theoretically) the practice of 'telling the patient'. This open awareness is generally maintained in Maori, Samoan, Cook Island, Niuean, and Fijian Christian groups. In Tonga, the family and the community discuss death openly with each other, but not with the dying person himself, unless and until he raises it, after which communication will become open. Interestingly, the Fijian Indian is unlikely to discuss the impending death with anyone outside of the immediate family.

Will of God

It is significant that throughout the Polynesian cultures there is an acceptance of death as being the will of God. Even Fijian Indians, who may be Hindu or Muslim, share a similar fatalism. This aspect aside, the terminally ill Polynesian appears to maintain considerable control in this phase as he begins to let go, quite deliberately, his relationships and belongings. Often he will make demands on certain members "Will you do this with your life so that I might die happy knowing that you are doing the right thing?" He may be actively involved in a verbally expressed will or a discussion of funeral arrangements. Such discussions have great power for the survivors who will seek to obey out of respect, love, and obedience, and this is usually done without resentment. Later adversity following disobedience is often blamed on a lack of respect for these dying injunctions.

Tongan Behaviour

After the Tongan dies the family elder will organise the preparations for various parts of the ceremony. He is usually the eldest living male relative of the deceased, although if this is not practical, the family elects an elder to preside. The women are expected to dress the body, which in the New Zealand setting, may be taken to the funeral parlour and displayed. Each evening people will come to pray and weep over the body, perhaps to kiss the deceased, and to speak directly to the person who has died. Such catharsis is encouraged and facilitated by the body's being kept for perhaps a week before the funeral to allow people to come from overseas to pay their last respects.

Even children are encouraged to participate in this ceremony and will kiss and touch the corpse. The Tongan view is that they initially associate death with sleeping but gradually, through such ceremonies, they learn to accept the reality of death.

The pre-funeral period is called A Po, meaning "to wait up all night." On the night before the burial the mourners may gather together around the deceased to accompany him through the

night. They will sing hymns, pray, drink kava (a traditional tongan drink) and generally talk about the deceased, his life and times.

Visiting guests will have brought food, mats and other gifts, which will be distributed according to blood status. It may appear strange that persons with a higher blood status than the deceased (i.e. Fahu) get first choice ahead of those with lower status (i.e. Tu'a). The personal effects of the deceased are buried with him, and his other possessions may be distributed by the family to others in the community.

Crying and Wailing

Tongan bereavement behaviour is marked by the mourners' wearing black clothes, and even a mat wrapped around them, for a variable period depending on their closeness to the deceased. When the Queen of Tonga died the whole population was requested to wear black for six months and her immediate family were expected to do so for a further six months.

The funeral is usually Christian and there is likely to be considerable crying and wailing, especially by the women. Afterwards, the mourners will attend the burial and will then be invited by the elder to a feast (Pongi Pongi) which is often held in the church hall. Any who wish will be able to make speeches at this time. The mourning period, which will last for some twenty days thereafter, will be marked by daily visits with flowers to the cemetery and by the supportive presence in the home of the extended family of the deceased. While the mourners are usually very generous and bring gifts of food with them, the family is expected to bear the costs involved.

Unlike the European family, the Tongan family will have a mourning period which will be "unveiled" by annoncement from the elder, after which the survivors may continue their normal life style. Further formalisation of mourning is provided by the family's calling together its members for an anniversary party, one year after the death occurred.

The deceased's old church congregation is invited and the family make a contribution to the church at this time. The western clinician may envy the Tongan this particular aspect, since it appears to mitigate against the troublesome features so often encountered by the bereaved European as part of the 'anniversary reaction', involving rekindled unresolved grief.

Death of Cook Islander

Typically, the death of a Cook Islander is notified immediately to the whole of his community. There is substantial emotional and financial support given because it is felt that the deceased belonged to the community and that the death is a community loss. As in Tongan culture, the body is usually prepared by a female relative of the deceased. In New Zealand, most hospital mortuaries co-operated in preparing the body in traditional style. The males are expected to provide food for the community through the bereavement period. The ceremonies are begun only after the friends and family have arrived.

On the evening before the burial, a service called the Apera is held, during which the body is placed in the middle of the house. The mourners are expected to touch and embrace the corpse. This practice is more common in the Cook Islands than in the New Zealand Cook Island community, where, for example, children usually do not go near the body. At the Apera people will pray over the deceased, crying and making speeches recalling the good as well as the bad attributes of the person.

The deceased is treated as though he is still alive until after the burial. The Apera is a time of catharsis when the community has opportunity to express emotion and to pay its respects to the deceased.

At the burial, close relatives of the deceased will cut tresses off their hair and place these in the coffin with the body, along with the deceased's most personal possessions. In New Zealand, mourners are expected to return from the burial to the church hall for a light meal together, and some may return to the family home. The church service on the Sunday after the burial is dedicated to the deceased. Those who are in mourning are expected to wear black clothes for three months after the death and to place flowers on the grave each Sunday. Donations may be given to the family during this bereavement period, and if a sufficient sum is gathered some monument may be erected and an unveiling ceremony held.

The bereavement pattern in the Cook Island community indicates continuing support to the family of the deceased, along with gentle encouragement to return to a normal life-style as the deceased is regarded as having had his life and gone on to better things.

Niuean Community

As in other Polynesian cultures, the death of a member of the Nuiean community involved the gathering together of family and villagers. The body is prepared by the adults of the immediate family of the deceased, and children are not permitted to participate as the genitals are considered to be taboo. In New Zealand, the Niuean family usually has the body prepared by the mortuary.

The funeral is held the day after the death, although in the New Zealand Niuean community a few days will elapse before the funeral to allow distant family and friends to travel. Again, during the nights prior to the funeral the family may visit the body in the home or in the mortuary, hugging and kissing it as part of the farewell.

On the night prior to the burial visitors will come in choirs to the house and each sing a hymn in rotation throughout the night. Mourners are encouraged to express their feelings for the deceased, amid much moaning and crying, and fights have occurred during this immediate bereavement period, as an expression of angry recriminations.

The funeral service, held the morning after the night of singing, is usually of a Christian form. People wear either their best clothes or black garments. The mourning period is formalised at ten days after the burial, and members of the community may keep the bereaved family company right through this time, night and day. In the New Zealand Niuean community this practice is less common.

Unlike other Polynesian cultures the Niueans do not have an anniversary ceremony as they believe that this brings back memories. Even the tombstone, placed at the grave at any time, has no special ceremony attached to its erection. The only notable commemoration of the death may be in Niue where if a person has drowned, a ban will be placed upon fishing in that area for one year.

Expressing Feelings

The familiar pattern also occurs in Samoa where messages are sent out to friends and family immediately after the death, the women prepare the body for burial and the men are responsible for digging the grave and helping to prepare the food for the bereaved community. Mourners are encouraged to express their feelings for the deceased, and there will be much weeping and crying and holding and kissing the body. The funeral is usually a Christian service and there will be singing by many choirs. Speeches are made at the service by the minister, by the head of the family and by visiting heads of other families.

There occurs at this time the ritual giving of fine mats. In addition, preserved foods such as cans of corned beef and tinned fish may also be given, although gifts of fresh food are shared by the mourners. Again, black clothes are traditionally worn as a sign of grief.

The anniversary service, common in the Tongan culture, is not always held, but may be convened a year after the death of an important person in the Samoan community. Some two months after the death, a headstone and elaborate decorations will have been erected for the deceased, usually at the rear of the family home. This monument is usually dedicated during a church service. The Samoans interviewed during the present survey indicated a deep experience of consistent and long-term support for the bereaved individual and family. They credited this support with mitigating against any difficulties asso-

ciated with loneliness or loss, or what the European might call pathological grief.

Fijian Feast

The body of a deceased member of the Fijian community will be prepared by the women, except in New Zealand where it is usually prepared by the mortuary. The head of the deceased is left uncovered and members of the family may kiss the head by way of farewell. The funeral, usually within a day or two after the death, is of a Christian format. There will be speeches and anecdotes told about the deceased which touch on both positive and negative aspects.

After the burial it is customary to hold a large feast. This may last up to a day, depending upon the status of the deceased. Food and money to assist with this are brought by the mourners, and the generosity is often so full that the family may make gifts to the mourners. These gifts have special significance and are called Dubua. The mourners dress in black during the bereavement period. Life returns to normal in the Fijian community not after any formal announcement, but when the feast has died.

Maori Tangihanga

Many bemoan the loss of the traditional Tangihanga, which has had many of its aspects replaced by Christian ceremonies. However, there are basic elements which do remain. Wailing remains the ritual method of expressing grief, and laceration has disappeared. The intricate formalities of the Maori welcome and calling to the marae, the eloquent speeches to the dead and the singing of laments also remain.

The corpse may lie in an open coffin in the meeting house so that the visiting mourners can see the face of the deceased. In some areas it is customary to greet the corpse with the hongi, the formal welcome. The Tangihanga last for three days, during which time the visitors live in the meeting house and are fed by the kinsfolk of the deceased. The time before the burial is spent in talk, in song and in making speeches, as well as in debate over where the body should be buried.

Memorial Unveiled

The mourners disperse after the burial, but in modern Maori culture there may be an additional ceremony called the Poowhakamoemoe or Takahiwhare. The purpose of this is to remove the tapu of death from the residence of the deceased. The people attending this ceremony are principally kinsfolk who have borne the greater part of the work of the Tangihanga. It appears to be a more friendly and relaxed occasion lasting any time from one night to two or three days, in which the participants eat and drink together and recall the less flattering situations in which the deceased had a part. They will also discuss affairs of immediate, local and family significance.

Tapu Removed

A year after the tangi, some regions will hold an unveiling of a memorial gravestone, which is a final token of love for the deceased. Invitations will be sent out to those who attended the tangi, with a date set for the unveiling. Such unveilings are often during long weekends. At Easter, for example, many communities in Northland hold mass unveilings of up to ten stones at once, following this with football and basketball competitions. The setting for this anniversary ceremony is similar to the tangi, except that the coffin is replaced by photographs of the deceased. Again, there will be the ceremonial calling on the dead and weeping as guests enter the marae.

Speeches recall the events in the life of the dead person and of his tangi, and after discussion among the elders, a favourite grandchild or niece of the deceased may be chosen to unveil the tombstone. This will be at eleven o'clock in the morning, when a black cloth is removed from the memorial stone. There will be a dedication service, and the group then returns to the marae for a feast. It is significant that this ceremony represents the last obligation which the community has to the deceased. It is also personally significant to the widow of the deceased, who after this anniversary ceremony is considered free to marry again.

Healthy Grieving

It is suggested that these data speak for themselves. In particular the following points emerge which are relevant to an understanding of not only Polynesian bereavement patterns, but also to the western or European responses to death. The New Zealander with European background has something to learn from his neighbours.

With minor exceptions, the Polynesians people practice open awareness when death is expected in a family and community. This would appear to allow for more healthy anticipatory grieving than is customary in death-denying western culture. The verbal farewells that are made possible and the passage of goods between the dying family member and his relatives serve to bring to a psychological completion the active life in their midst. Again, this is in sad contrast to the unfinished nature of many relationships which are recounted by European New Zealanders who experience difficulties in bereavement.

In general, the Maori, Samoan, Tongan, Cook Island, Niuean and Fijian cultures show a religious resignation about death, with the view that "he has gone to better things" mitigating against the sharp pain of loss. The decline of traditional Christian religious adherence in western culture may be hypothesised as constituting the loss of such a protective psychological buffer. Conversely, it is common for the devout westerner to employ his religious beliefs to offer rationality and emotional solace in times of bereavement.

The most striking finding in surveying Polynesian behaviour in bereavement is the almost overwhelming involvement of the community in both the funeral itself and in supporting the family before, during, and after the funeral. It is difficult to over-emphasise the significance of this support for the bereaved member. It is said that there is no such thing as a bereaved Polynesian — only a bereaved people.

An aspect common to all the cultural groups considered was that of the opportunity for formalised catharsis which is provided by the bereavement ceremonies, for the benefit of the family and of the community. The elaborate speeches to the deceased about his or her life and times are a further psychological completion of the relationship with the loss it must now bear, as well as a re-affirming of the community structure and function. It is significant that these speeches extend much longer than the funeral service itself. They also give an opportunity for any member of the community who wishes to publicly express his grief and respect for the deceased. The Irish wake, with its story-telling and drinking, could be seen as a western equivalent in some respects. This fact, along with the reality of the body on display to the bereaved, and the physical contact which is encouraged, appear to be focal in diminishing the likelihood of pathological denial, which is so common in western bereavement.

Finally, this survey has left its European authors with not only a sense of the differences between European bereavement patterns and those encountered in our Pacific cultures, but also with a sense of the commonalities that exist among our behaviour in grief.

On the one hand it is suggested that by knowing more of the cultural expectations of other peoples, we may be more able to offer a sensitive understanding and support. On the other hand, it has been found that elements of Polynesian bereavement patterns exist at least in part, in western behaviour patterns. Thus, to understand the New Zealander who is Maori, Samoan, Tongan, Cook Islander, Niuean, or Fijian, is to understand more about the New Zealander.

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Tainui Awhiro celebrate return of land

by Sonya Haggie

A Government assurance that the Raglan golf course will be returned to its Tainui Awhiro tribal owners by the end of the year means the struggle to get it will soon be just a part of history. The woman who led that struggle is Eva Rickard. Here she talks about the past and the future.

Outside, the wind lashes against Eva Rickard's hilltop house.

It's a fitting background for the story she is telling — a story that began in the 1970s and ended recently when the return of Raglan golf course to its Maori owners was finally assured by the New Zealand Government.

"People have said to me 'you must be celebrating', but I'm not. The price we had to pay has been too great for any celebration," she says with a sadness in her eyes.

"I just sat down and had a cry to myself."

Those are gentle words coming from a woman with a reputation of being an ogre. It's a reputation she admits, but she is surprised at its extent.

"There was a photo of me in a Wellington paper during the meeting with Elworthy (minister of lands). My stomach was hanging down to here and I was eyeing them up," she laughs.

"I thought 'Gee, am I that much of an ogre?'"

"Now I'm going to write a book — about how all men are so easily conned," she laughs.

Mrs Rickard, a 57-year-old grandmother, has devoted much of her life to righting what she believes are wrongs committed at the expense of the Maori people.

Her fight to have the 25ha Raglan golf course returned to the Tainui Awhiro people began in the late 1970s. Even today she doesn't know why she became involved.

"I have often wondered what clicked to get me into it. I had my own house, I was a fat-cat Maori living a real middle class pakeha existance," she says.

She was even a member of the Raglan Golf Club and a regular golfer.

She is a very spiritual woman and talks often of myths, tradition, and her ancestors.

"Spiritually, I know why I became involved. I believe now that I was used by powers I had no control over because I did things I couldn't remember doing, said things I couldn't remember saying.

"I know I have a bigger struggle coming. I have this feeling there's a bigger thing coming."

She says other land struggles had ended in suicide for some Maori people.

"There were times I could have done the same but didn't. I kept going because I believe the young and their descendants have got to find a place in this land.

"I carried on because my future is in my grandchildren and I would hate them to inherit nothing."

From her Raglan house Mrs Rickard has a commanding view of the harbour and the golf course. Over the years she has often dreamed about the land and what its tribal owners could do with it.

An August date had been set for the owners to discuss the land's future. At that meeting Mrs Rickard was to present them with a proposal for its development.

She wants to develop it "for the sur-

vival and sustenance of my people" and describes it as building the future on the past.

Tradition and legend will play a major part.

In a report on the proposal she says the primary objective is to provide an environment "where our past can be shared with the present and future generations so that they may recognise the important, relevant heritage that belongs to this land and the indigenous people, birds, animals, and trees in it".

"This land will be built for the survival and sustenance of the tribe. It will cater for the physical, mental, emotional, social, and cultural needs of members of the tribe and those who wish to share and accept on Maori terms.

"We are not interested in profit-making but realise such a scheme will attract the curious and the tourist so any financial gain will be a bonus".

The first step would be to establish a project employment or work skills programme, plant cash crops and trees, and building housing for those that return to the marae.

A marae would be built and food crops and animals would be established, she says.

Then educational and recreational facilities (like courts for basketball and volleyball and a gymnasium), a health clinic (for orphaned children, alcoholics, and drug addicts), and a "survival" school (teaching myths and legends, Maori language, astronomy, botany, horticulture, nature study, physical education, and arts) would be built.

And it's going to be a "fun place for the kids".

She wants to provide a leisure area for children and wants the community to be heralded by a huge, lighted depiction of legendary figure Maui fishing up New Zealand.

Modern technology would be used to generate knowledge and respect for Maori history and heritage, she says.

The development would be financed by returns from crop sales, monetary gifts from visitors, sales of souvenirs and books, and donations from tribal members.

At the bottom of the report she says: "These are some thoughts and I know, united, we can do it".

Lands minister Jonathan Elworthy has assured Mrs Rickard the land will be available to the tribe by the end of this year. Work to develop it will begin next year, she says.

"You know, I woke up one day and thought 'Well, 1983, this is going to be Eva's year!

"And it has been."

Eva Rickard — sat down and cried when the return of the Raglan golf course was assured. Photo Bill McNicol.

The first farewell

G. King-Tamehana

Tribe: Ngati Pāoa sub tribe of Waikato
Parents: both alive and living in Otautahi
Education: Tokoroa High. Adult student at Aorere Coll.
Age: old, too old, pea
Children: 2, 1 of each.

...the fire burns, the flame glows, I am warmed by it. The flame begins to flicker, the flame begins to waver, the flame grows smaller....

...the flame will never go out.

...the fire burns....

Driving south along Puriri Road, you can't help but see it. It's there. The farm where my nanny used to live. There used to be an old house too, an old yellow house, but some people pulled it down. All that's left now are some old fruit trees. The big karaka tree that the tyre swing hung from is still there too. That's where she used to live, and I lived with her. I remember the summers. Eating watermelon till we almost burst and picking blackberries till dark, lying in the long grass looking up at skylarks playing in the sky. These memories, my childhood years, seem foreign to me now, but sometimes, I wish... I wish, I could return to that place, that time, and live once again in the warm of my Nanny's farm.

...the fire burns, the flame glows....

I don't remember her face.
Sometimes I shut my eyes tight and try to picture her but I can't.
I remember things about her though. Like her sitting on the upturned bucket by the water-tank, with my 'bloomers' on her head. Nanny had an ouside toilet and everytime I went, that's how she waited for me.
She always wore black skirts. At home she wore them inside out, when we went visiting or to town, she would turn her skirt the right way around to show the clean side.
Nanny collected a 'pension'. I didn't know what a 'pension' was then, but a day before it was due, Nanny could always be seen lifting up the lino, searching for butts, which she'd take apart and re-roll. She refused to smoke what my city aunts called 'tailormades' and preferred tobacco (which came in a green and blue box) from which she'd roll thick 'smokes'. I remember her patience, her kindness, and I remember loving her.

...the fire burns, the flame glows, I am warmed by it....

We must have looked a pair my nanny and me as we waited for the bus. Her in her black skirt (turned the right way around) and slippers; and me in my frilly blue town dress, (which also served for weddings, birthdays and other special occasions) lacy white socks and black patent leather shoes. I used to think I looked neat.

When we arrived in town, Nanny would go into a building and come out again a few minutes later. Sometimes we'd see some of her friends. She always stopped to talk to them. They always spoke Maori. I used to squeeze her hand for her to hurry up. She'd say something to her friends and by the way they looked at me, I got the feeling that it was me she was talking about, they'd all laugh and hand in hand Nanny and I would move on.

...the fire burns, the flame glows, and I am warmed by it. The flame begins to flicker....

I always slept with her. Even when my cousins came to stay, I wouldn't let them sleep with us. It was our bed, Nanny's and mine. They had to sleep on a mattress in the sitting room. Our bed was warm and soft. I'd snuggle up to Nanny at night and tell her that she was my Nanny and I'd never, never leave her.

I knew she loved the other kids too. That was Nanny. Everybody loved her. Sometimes she'd reach for her tobacco and roll one of her thick smokes. They always made her cough. The smoke smelt funny and it lingered in the room with the smell of Nanny's Lavender water. And I'd go to sleep with my nose full of the smell that was her.

...the fire burns, the flame glows, I am warmed by it. The flame begins to flicker, the flame begins to waver....

I didn't know what a 'T.V.' was. We didn't have one. Nanny had a 'wireless'. Music came out of a wireless, music and a story called 'Doctor Paul'. Nanny listened to her story, we'd usually go down to the creek. Nanny to do the washing, and me to splash in the water. Sometimes I'd go under the water and when I came up Nanny would be doing a 'Haka'. Shaking the fist of one hand at me and patting her chest with the other. I thought she looked funny, but then she'd start coughing.

Together we'd hang the washing out on the fence, to dry.

Nanny always made our bread, I loved it and I loved her. She didn't hit me, she growled at me, she threatened me a few times, but she never hit me, not once.

...the fire burns, the flame glows and I am warmed by it. The flame begins to flicker, the flame begins to waver....

They told me — Nanny's dead.
I didn't understand — dead?
Cows died, flies too, birds? Yes they died.
But Nanny? my Nanny?
— yes they said — dead.
— Nanny's dead.
I heard some people talking. They said she died from 'T.V.' Lies! We didn't have a T.V. only a wireless.
How could she die from something we didn't have?

They put her in a box, and placed her in the whare-nui.
Her old friends sat around her. Sometimes crying, sometimes singing, but always, always wailing.
Eerie wailing that I grew to hate.
People came to see her and said goodbye to her
and then I understood.
She had left me.
And I buried my head in my pillow and cried and cried.

...the fire burns, the flame glows, I am warmed by it. The flame begins to flicker, the flame begins to waver, the flame grows smaller....

It rained then. Not heavily. Just like someone weeping. A lot of people came to say goodbye to her. A lot of old ladies in black skirts. I remember wondering if they had their skirts turned the right way around. I wore my frilly blue dress. They buried her on the side of a mountain.

I remember how wet it was that day, how wet and how cold. The family gathered to farewell Nanny, I guess they must have been cold too, but we held on to each other **tightly,** and we kept each other warm.

...the fire that is life is eternal.

No-one is absolutely sure of its birth,
though some have guessed.

...the fire burns.

sometimes the flame is bright, and gives out warmth
sometimes the flame dies down and warms nothing

...it never goes out completely.
there is always new life to keep the fire burning

The seco

...In a dimly lit kitchen, I sit in the col

I can't stand the waiting.
I always hate to wait though.
Amidst the flowers on the patterned
second hand on the kitchen clock.
Ten past twelve. I try to write a poem

— how many nights like this have
spent so sad and blue
too many to remember
too many without you —

I sign my name beneath it, screw up t
turns over in bed and it creaks.
Silence.
I check to see if they're all right.

— my little boy my heart
my little girl my reason —

...tata ana au ki te tangi, engari, Kei

— the kids are fast asleep now
and I am all alone
the clock is striking one now
I wish that you'd come home. —

— I've often played this waiting ga
it's nothing new to me
yes everything is just the same
no nothing's new to me —

— I think of other happy times
of holding hands and kissing
and then of not so happy times
of wanting and of missing —

— a car goes past but it's not you
any my heart skips a beat
only the cats and dogs are about
along the darkened street —

I must have dozed off, because I am a
I open the front door and you come in
ask no questions, because of the lies
I go to bed. You are already asleep.
And again I wait... for sleep to come.

...Kei te tino makariri au....

Morning.
I always wake early.
I watch you sleep.

— this man who lies beside me no
unashamed in his nakedness
unaware I am looking at him and
turns and scratches his leg —
— this man who lies beside me no

ond farewell

was once the boy I loved to be
with
much older now
than he was then —

— a boy who loved a girl
now a woman who loves this man
this man who lies beside me now —

It is warm in our bed.
I move and you open your eyes and smile at me.
Suddenly it's as if last night never happened and
I love you.
I leave you sleep.
...already I start to feel the cold.

I take care of the kids.
So beautiful
So innocent,
my 'sunshine' and
my 'lollypops'
He takes her hand and together they go out
to play.

...he tamariki iti, e tupu
he kanapa te mura....

I sit in the messy kitchen and contemplate smoking a cigarette. I decide not to. The smells of your bath linger in the house. Soap, shaving cream and you've put some of my perfume on. I never ask where you're going to, I used to, but I don't anymore. I ask you to stay a while, but you keep looking at the clock. Soon you are gone.

Goose bumps appear on my bare arms. I go to close the window. The kids are outside playing. They are laughing, they're happy. Perhaps that is enough.

— this feeling I have
deep down inside
that not even a smiling
face can hide —

— I know you are leaving
but I don't know when
I know you are leaving
me again —

— And I don't know why
or for how long
and again I wonder
what went wrong —

I begin cleaning the house and three hours later
I finish.
Lunchtime.
I feed the kids and put them to sleep.
I sit in the sun and play the guitar.

...e anake au,
e moke moke au....

Night.
Eight o'clock.
I write another poem that no-one will ever read.

— Sun don't shine on me no more
Sunshine gone away
Birds don't sing to me no more
Music's gone away —

— always raining on me now
raining all the time
Dark clouds all around me now
They won't go away —

— Once I had the sunshine
and all the birds to hear
Now I just got rain and clouds
and lots and lots of time. —

...e tino makariri i tenei po....

I sleep.

— Don't want you to cry for me
when I'm gone,
Just want you to realise
what went wrong —

— Don't want you to miss me
when I'm far away
Just want you to realise
why I couldn't stay —

— Don't want you to be sad
lonely or blue,
Just want you to realise
why I'm leaving you —

— Don't want you to reach for me
when I'm not here
Just want you to realise
I'm no longer near —

— And when you're lonely
and you're feeling down
and when you need me
I won't be around —

— well... it's getting late now
I'll put down the pen
and maybe tomorrow
I'll leave you again —

I am shivering
It is very cold.
I sleep with the children
They make me warm.

...taku taimaiti tane
taku kotiro
taku aroha, taku oranga —

Whack!
I fall.
I taste blood.
Grasping my knees, I roll up into a ball.
I feel the pain in my side.
I try to protect my head.
I don't want to cry out in case the
neighbours hear.
I pray — stop it please make him stop it.
I'm dizzy, I hurt.
A final shove. I lie crumpled on the floor.
I remain there. Too afraid to move.

...Ka tangi au...

I check in the mirror for bruises
Bit swollen, right cheek. I'll say — cupboard door.
Not too bad this time.
Already you are snoring.
What did I say?
I start writing.

Sun Rose
Dawn Broke
Morning came
I wake.

Sunlight streaming through the opened curtains.
Promises of a beautiful day.
But for who?
They are still asleep.
Bits of me and bits of him put together another time
a better time?
I look to see if the swelling has gone down.
It has, but my eyes are red and puffy from crying.
He is still asleep.
The kids need changing and feeding, the beds need making.
I do these things.
I smell cigarette smoke.
He calls.

— I'm leaving.
— When?
— today.

I walk out of the room.
I try to feel, I can't or I won't. It starts to rain.
...he roimata ua, he roimata wahine.*

one reminds me of the other
teardrops and rain
little drops of water
running down the window pane
little drops of water expressing
sorrow — pain
one reminds me of the other
teardrops and rain.

The house is quiet.
The kids are sitting still.
You touch them.
You kiss them.
You say goodbye to them.
Tears come now as I watch you leave.
Have I lost?
I am sure I lost a long time ago.

* Aileen E. Brougham and A.W. Reed in 'Maori Proverbs' p115, 'Tears'.

Maori art to be exhibited in United States

The largest single exhibition of Maori art ever to be displayed outside of New Zealand will open at the Metropolitan Museum of Art, New York, in September 1984.

Accompanying the exhibition of around 200 works will be a large group of kaumatua.

The exhibition sculptures in wood, stone, bone, ivory and shell which date from about 1000 AD to 1880, have been selected for the exhibition by New Zealand curators David Simmons, chief ethnologist at the Auckland Institute and Museum and Sidney Mead, Professor of Maori Studies, Victoria University in association with Douglas Newton, chairman, Department of Primitive Art at the Metropolitan Museum.

With major funding from Mobil, the exhibition has been organised by the American Federation of Arts.

Maori Affairs Secretary, Kara Puketapu says, "For over 1,000 years the Maori people have almost without exception refused to consent to their art work being taken from New Zealand and displayed in public. The reasons have deep cultural significance and are related very much to the fact that classical works are considered to be 'living' treasures...."

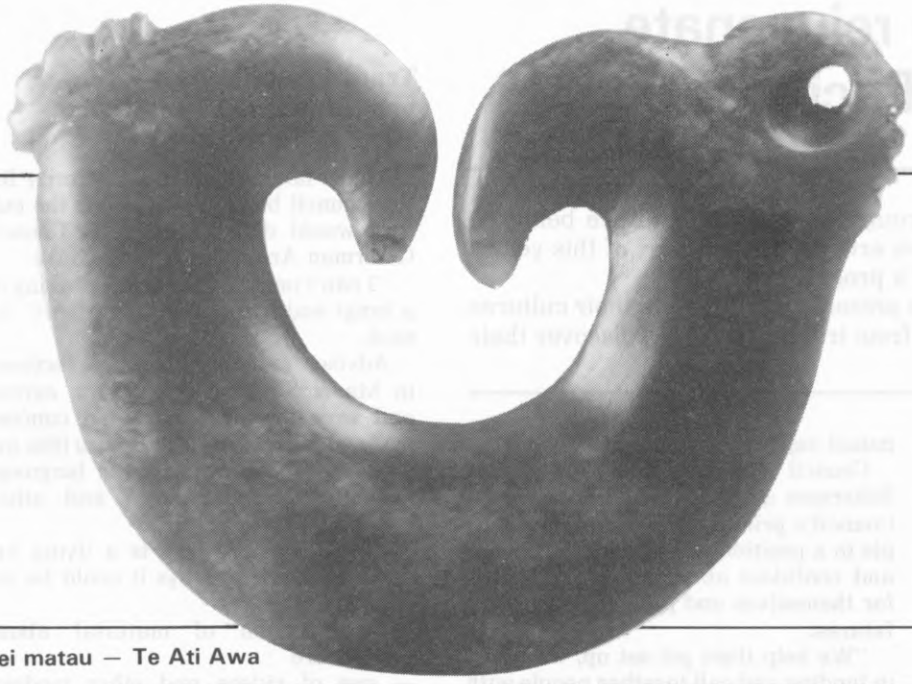
The proposed itinerary for the exhibition is: September 10, 1984 — January 6, 1985, The Metropolitan Museum of Art, New York. February 22 — May 28, 1985, St Louis Art Museum, St Louis. July 6 — December 1, 1985, M.H. de Young Memorial Museum of the Fine Arts, Museums of San Francisco, California.

Left to right, Mr Wilder Green, director American Federation of Arts, Mr John Detweiler senior consel Mobil South, Inc., Mr Kara Puketapu, Secretary of Maori Affairs.

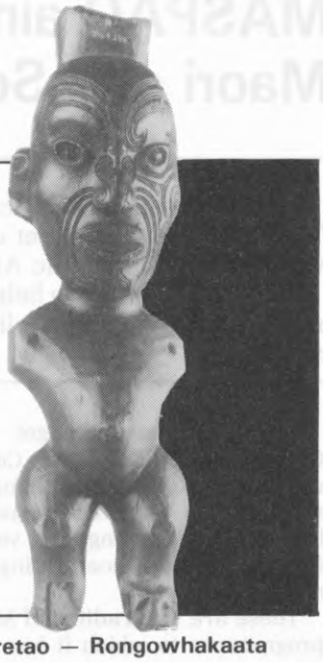
Gateway mask — Tuhoe.

Poutokomanawa — Rongowhakaata

Hei-tiki — Nga Puhi



hei matau — Te Ati Awa



Karetao — Rongowhakaata

Uenuku, a sacred carving of the Tainui people, is to go on show in the U.S.

The tall, striking carving will leave its home at the Te Awamutu Museum, where it stands awesome and proud under artificial lights, to go on display at New York's Metropolitan Museum in September next year.

Te Awamutu director Jim Mandeno said the 2.5m carving was kept in the custody of the Te Awamutu Historical Society.

The society had given permission for the carving to be taken overseas after first speaking with Maori Queen Dame Te Atairangikaahu and several elders.

He said Uenuku was found by a Te Awamutu farmer Mr R.W. Bourne at the bottom of Lake Ngaroto in 1906.

It was said to have been brought to New Zealand from Hawaiiki in the Tainui canoe and was used as the repository for a stone believed to have held the spirit of Maori god Uenuku.

Mr Mandeno described Uenuku as the rainbow god, god of war, and provider, and said the four spikes at the top of it marked the four major colours of the rainbow.

The only time Uenuku had left the Waikato since its discovery was when it was lent to the Wanganiui museum. It was returned to Te Awamutu in 1958, he said.

Now it will leave for two years to take part in the exhibition, which was being put on by the Maori Affairs Department, the American Federation of Arts, and the Mobil Corporation.

It will also be exhibited at St Louis and San Francisco.

Te Awamutu Museum director Jim Mandeno with Uenuku. Photo Jenny Scown.

MASPAC aims to rejuvenate Maori and South Pacific arts

Maori and South Pacific people throughout New Zealand are being offered financial help to set up their own arts projects as part of this year's Maori and South Pacific Arts Council's programme.

The Council wants to help all groups preserve and promote their cultures and to encourage Maoris, living away from tribal areas, to rediscover their roots.

With this year's budget from the Queen Elizabeth II Arts Council increased to $336,300 — though falling short of the $485,000 requested following policy meetings last year — the Council will be concentrating on three main priorities.

These are the traditional Maori arts programmes to which it has allocated $113,000; traditional Pacific Island arts which gets $35,000 and contemporary Maori and Pacific Island arts which gets $32,500.

Much of the money will be spent on a series of national hui including gatherings for weavers, carvers, traditional Maori performing arts tutors, composers and those involved in contemporary music. An extremely successful visual arts hui was held last year at Porirua's Takapuahia marae.

Council Chairman, Archdeacon Kingi Ihaka, says it is the first time any organisation has looked at the real needs of Maori and Pacific Island people and called together leaders and cultural experts from the various ethnic groups. "This is our aim over the next two or three years — we are achieving this slowly."

He said for years there had been pleas for retention of Maori culture and now, "at long last someone is putting some teeth into what people have been saying."

He said the programmes were of vital importance to all Maori and Pacific Island people because their cultural activities could not be separated from their life.

"To most people Maori culture is a few action songs, haka and poi — but culture embraces every aspect of Maori life. You can't divorce culture from people" he said.

The Council was interested in both contemporary and traditional arts he said. "We're not just talking about ancient waiata (songs) and traditional tattoos but about modern action songs and contemporary design. We're not static — we don't dwell on the dead."

Archdeacon Ihaka said the Council wanted to make contact with grass roots communities right across the country. It focussed its funding not on individuals, but on groups and their communities and on projects with communal support.

Council member Cliff Whiting, a fisherman artist from Russell, said the Council's primary aim was to put people in a position where they felt secure and confident about making decisions for themselves and planning their own futures.

"We help them get set up, we assist in funding and call together people with similar interests, then we encourage groups to form their own programmes".

He said the Council wanted to help set up a national network of resources people in each craft. Through this, large numbers of people would be able to learn the skills, and those who had moved away from their tribal areas could use the network to discover their ancestry and heritage.

Mr Whiting said all the programmes were exciting but the Council was disappointed that lack of funds had forced postponement of some projects.

These include a joint programme with Regional Arts Councils aimed at promoting co-operation of Community Arts Councils and Maori and Pacific Island communities, and appointment of a research/resource officer with special skills for gathering data about other cultures.

Traditional Maori art programmes

Maori language is a top priority for the Council because without it the culture would die, according to Council Chairman Archdeacon Kingi Ihaka.

"I can't imagine someone speaking at a tangi and not using some Maori" he said.

Adviser and former senior lecturer in Maori Studies, Bill Parker agrees and says the Council should concentrate on promoting whaikorero (the art of oratory), leaving basic language teaching to the schools and other educational institutions.

He says whaikorero is a dying art and suggests two ways it could be revitalised:

— publication of material about whaikorero

— use of videos and other modern teaching aids showing the actions and stances of the speaker, as well as his words.

The Council has allocated $17,000 of the $113,000 set aside for traditional Maori art programmes to whaikorero (performed mainly by men) and karanga, the ceremonial calling by women.

No national hui is planned because an initial meeting of people involved in language arts decided a series of regional and tribal hui would be more appropriate.

The Council will also organise a policy meeting for women involved with the art of karanga.

Also in its traditional Maori arts programme, the Council is funding hui for weavers, carvers, and performing arts tutors.

The first of these is a national

Johnny Frisbie-Hebenstreit — Maspac council Kingi Ihaka

(L to R) Steering committee for performing arts tutors hui: Napi Waaka, Piri Sciascia, Mike Hollings, Eric Tamepo, Vicky Ward, Karen Waterreus, Ngoi Pewhairangi, Bill Kerekere, Puti Mackie.

weavers hui over Labour Weekend at Tokomaru Bay. 150 Maori and Pacific Island weavers have been invited to discuss establishment of a national organisation, exhibitions of weaving, marketing, standards and regional programmes and workshops. Budget $13,000.

In January 1984, 200 tutors, including trainees, will meet in the Waikato to discuss haka, poi, waiata kori (action song) waiata and other related forms. The budget for this is $13,000.

Waitangi weekend in February has been set for the carvers hui to bring together carvers from all over the country to discuss issues including training, employment and marketing. The budget for this is $13,000.

Traditional Pacific Island art programmes

Dance and language programmes, particularly for New Zealand born youngsters are top priorities for traditional Pacific art programmes, says Council member, Sefulu Ioane, Director of the Pacific Islanders Educational Resource Centre.

"While it's important for our old people to maintain their culture, the real need is younger New Zealanders — those who were born here — and there are lots of them."

He says it is this group which is in danger of losing its language and with it, its cultural roots. "You cannot isolate the culture from the langauge."

He says Pacific Islanders are fighting to prevent their languages suffering the sort of decline which afflicted the Maori language.

These priorities are reflected in the Council's proposed programmes for five Pacific Island groups, which are the result of consultations with Pacific Island community leaders last year. They are:

Tokelaun — a get together to share knowledge of principal artforms of chanting and dancing, with all Tokelau communities ($6,000);

Tongan — language a priority because Tongan leaders feel it is declining and will take with it dances, handcrafts and traditions ($6,000);

Samoan — language programmes ($6,000);

Cook Islands — language and dance programmes ($6,000);

Niuean — a cultural hui to discuss art and cultural needs ($6,000).

Mr Ioane says he would also like to see the Council extending its contact outside the New Zealand shores to other Pacific groups and Australia's large Maori communities.

Sefulu Ioane — Maspac council

Contemporary Maori and South Pacific art

The notion of contemporary art is often misunderstood, says fisherman artist and Council member Cliff Whiting.

He says contemporary art is simply traditional art which has been examined and modified to suit particular lifestyles of today.

"Contemporary is anything happening now", he says, adding that that includes artists working today in traditional areas. "In the kind of life we lead in New Zealand today, the exposure to other cultures, particularly that of the Pakeha, must affect our own culture."

He says other changes have come in the materials and tools artists use.

Drastically reduced supplies of traditional natural resources such as flax and timber, coupled with rapidly developing technology, have forced artists to experiment with new methods. "There's a whole new technological world".

He says it is important that new techniques are widely discussed and investigated. But he says closeness to the natural world, reflected in traditional materials, has always been a basic part of the Maori outlook.

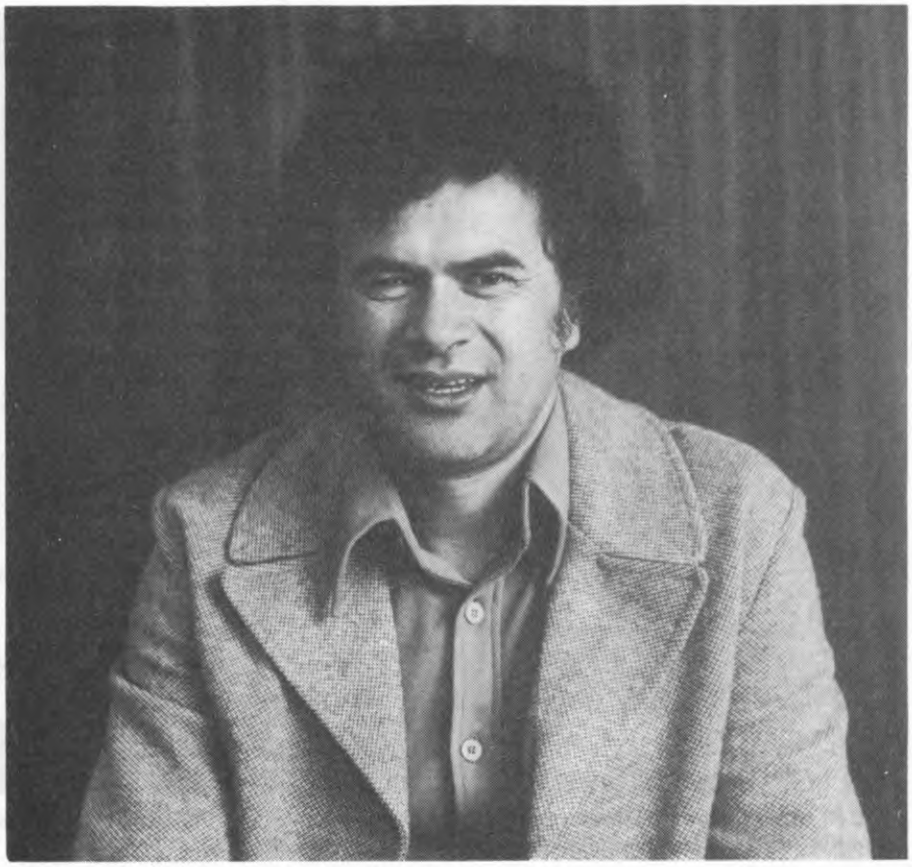
In its 1983/84 budget the Council has allocated $32,500 to contemporary Maori and Pacific Island arts programmes. Of this, $12,500 is going to support the 10 year old independent Maori Artists and Writers Society, chaired by Hawkes Bay Community College tutor, Para Matchitt.

Council contributions will help pay for the Society's annual hui and for the newly established position of Executive Officer for the group.

Another $10,000 has been allocated for two music hui — the first which has already been held in Auckland, for people involved in the Maori and Pacific Island recording industry, and looked at issues such as the need for a special radio station, quotas of Maori and Pacific Island music and the establishment of a New Zealand Recording Industry Commission.

The second, to be organised with the Queen Elizabeth II Arts Council and the New Zealand Composers Federation, is a hui for Maori and Pacific Island composers.

Dates have not been set, but this meeting will look at a range of music industry skills, including copyright, use of original music, membership of APRA, as well as holding workshops in recording studios to increase composers technical knowledge and expertise.



Cliff Whiting — Maspac council

Toi Maihi — Maspac council

What is MASPAC?

The Council for Maori and South Pacific Arts — affectionately known as MASPAC — was set up in 1978 as part of the Queen Elizabeth II Arts Council.

Its overall function is to encourage, promote and develop the practice and appreciation of the arts and crafts of the Maori and South Pacific people in New Zealand.

Some of the service MASPAC provides include:

— acting as a contact on Maori and South Pacific cultural activities for government agencies, educational groups, Maori and marae committees, Pacific Island organiisations and other groups;
— explaining Arts Council grants and making people aware of other funding organisations;
— acting as a liaison between people involved in cultural activities and the Queen Elizabeth II Arts Council;
— arranging hui for the promotion and preservation of Maori and Pacific arts;
— identifying cultural needs of Maori and South Pacific people;
— administering funding schemes under which grants are made to groups and individuals;
— administering the Cultural Facilities Scheme run by the New Zealand Lottery Board.

MASPAC is made up of eight members plus a Chairman, all appointed by the Minister for the Arts in consultation with the Minister of Maori Affairs.

(L to R) Steering committee for weavers hui: Emily Schuster, Paddy Walker, unidentified, Karen Waterreus, Ngoi Pewhairangi, Toi Maihi, Digger Te Kanawa.

Present membership is:

Chairman

Kingi M Ihaka (Auckland)
Archdeacon of Taitokerau, Vicar-General of the Bishopric of Aotearoa, Chairman of the New Zealand Polynesian Festival Committee, Vice-Chairman South Pacific Arts Council, Composer.

Council Members

Afioga Le Mamea-Taulapapa Sefulu I Ioane (Auckland)
Matai from the Island of Savai'i, Samoa, Director of the Pacific Islanders Educational Resource Centre, Auckland.

Ratu Daniela (Auckland)
From Aitutaki in the Cook Islands, leader of the Aitutaki Enua Cultural Group.

Waana Davis (Palmerston North)
Senior Mistress at Awatapu College, Palmerston North.

Johnny Frisbie-Hebenstreit (Dunedin)
From the Island of Pukapuka in the Cook Islands, born in Tahiti and educated in Hawaii, expert in Pacific dance.

Edwina Diana Patricia Walker (Auckland)
Born in American Samoa and educated in Western Samoa, extensive involvement in women's affairs, particularly as first President of the Pacific Women's organisation Pacifica.

Cliff Whiting (Russell)
An artist who has worked extensively on marae projects and in the Department of Education.

Toi Te Rito Maihi (Auckland)
Schoolteacher and artist, her work is based on Maori design, particularly taniko designs. Has carried out extensive research into weaving and weavers throughout New Zealand.

Charles Tohara Mohi (Hastings)
Cultural Officer for the Department of Maori Affairs, Hastings. Former private secretary to Minister of Maori Affairs, Mr Couch, Chairman of 1983 Host Committee for the New Zealand Polynesian Festival.

Past Members

Georgina Kirby — Secretary of New Zealand Maori Artists and Writers Society, first Vice-President of Maori Women's Welfare League.

Ngoi Pewhairangi — from Tokomaru Bay. Has worked extensively in Maori communities throughout New Zealand. Contemporary composer.

Te Napi Tutewehiwehi Waaka — from Hamilton. Methodist Minister, currently working as assistant district officer for Department of Maori Affairs in Hamilton. Composer.

MASPAC employes three full-time staff. They are:

Arts Council Assistant Director **Piri Sciascia**

Executive Officer **Eric Tamepo**

Secretary **Karen Waterreus**

Advisors to MASPAC

Cook Island Advisors
Tapairu Tereora; Deborah Tamaiua; Winnie Wichman.

Niue Advisors
Lagi Sipeli, Aiau Kaulima.

Samoan Advisors
Rev. Risatisone Ete; Rev Kenape Faletoese; Puni Raea.

Tokelauan Advisors
John Teao; Michael Perez.

Tongan Advisors
Kilifi Heimuli; Maile Tonga; Uliti Pala.

Contemporary Maori Art Administration Advisors
Para Matchitt; Georgina Kirby; Maaka Jones.

Contemporary Commercial Maori and Pacific Island Music Advisors
Taura Eruera; Armand Crown; Bernie Allen; Ray Columbus; Haare Williams; Terence O'Neill; Maui Prime; Will Iolahia; Henare Te Ua; Kevin Oliff.

Contemporary Maori Art Training Advisors
Jacob Scott; Emily Schuster.

Traditional Maori Performing Arts Advisors
Bill Kerekere; Vicky Ward.

Traditional Maori Visual Arts Advisor
Emily Schuster

Language Arts (Whaikorero) Advisors
Wiremu Parker; Sue Waiwiri; Josh Stewart; Hirini Mead; Te Otinga Waretini; Huirangi Waikerepuru.

The Hawaiian experience a sobering one for Waikato lecturer

by Charlton Clark

IF New Zealanders don't pull their socks up, the Maori language will soon be where Hawaiian is now — practically extinct — according to Waikato University Maori studies head Sam Karetu.

Mr Karetu recently returned from a year's sabbatical leave, part of which he spent looking at the state of Hawaiian music and dance — and the language.

He discovered there are now fewer than 2000 speakers of Hawaiian, a Polynesian language closely related to Maori, and only a small minority of those are native speakers. The rest have learnt Hawaiian as a second language to English, or the Hawaiian pidgin version of English, which most Hawaiian-born people speak.

There are approximately 115,000 ethnic Hawaiian — or 175,000, depending on what statistics you use, according to Mr Karetu — out of a population of 900,000 of varying racial backgrounds.

By contrast, there are something like quarter of a million Maori people in New Zealand, whom 70,000 claim to be able to speak Maori, and another 30,000 or 40,000 understand it.

That may sound like the Maori language is in a fairly healthy state compared with Hawaiian, but Mr Karetu warns that Maori cannot afford to rest on its laurels.

He points out that most of the 70,000 Maori speakers are over 40 years old, and the old people are dying out faster than they can produce fluent younger speakers.

In Hawaii, there is only one small island, Ni'hau, where children still grow up with Hawaiian as their native language. This has been ensured by the fact that the island is privately owned, and few outside influences have interfered with the way of life there.

But of the 250 Ni'hauans, 200 have left to work on Kaua'i Island, where the children go to a school which provides an interpreter for them.

But Mr Karetu said the danger was that the children, by fraternising with English-speaking children outside the classrooms, would have relegated Hawaiian to their second language by the time they are teenagers.

In a sense, there are parallels in New Zealand. Most of the Maori children here who speak Maori as their first language now are those in small, isolated communities, like the villages in the Urewera and others in Northland and around East Cape.

But the heavyweight influence of the English language at school on television, radio and anywhere else outside their homes and marae tends to ensure that English becomes their preferred language as they get older, especially if they move away to work.

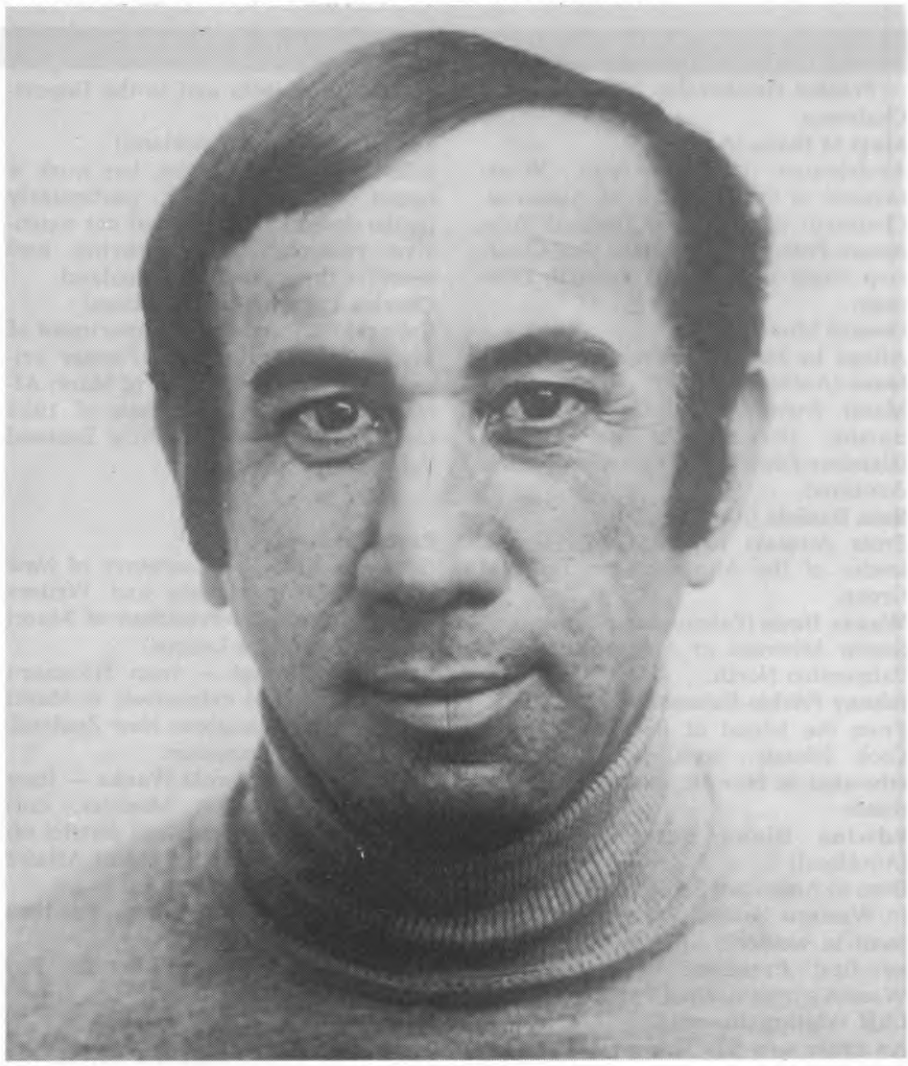
Fortunately, there are signs that the swamping tide of English monolingualism may be slowing with the advent of kohanga reo, bi-lingual schools, Maori language programmes in schools, and less formal Maori language activities.

And in fact Mr Karetu says the core of dedicated Hawaiians are green with envy at the facilities and support the Maori language enjoys.

They almost "flip" when they hear, for example, that Television New Zealand allocates four minutes a day, five days a week for a Maori language news broadcast, as well as a weekly Maori-oriented current affairs programme which sometimes uses the language.

And the daily news broadcasts in Maori on the radio leave the Hawaiian language contribution to Hawaii's airwaves in the shade. Mr Karetu says there is a radio station which broadcasts only Hawaiian music, but announcing and advertising are all in Eng-

Sam Karetu... "already many haka and songs are being mutilated because people do not really know what the words say". Photo Tim Koller.



lish. There is only one hour a week of Hawaiian language used on the programme — and the programmers find it hard to fill it, so few are the Hawaiian speakers available. Mr Karetu himself was interviewed two or three times.

The Hawaiian language enthusiasts, too, marvel at New Zealand's kohanga reo, and are keen to set up something similar there.

But Mr Karetu said they would have a problem finding suitably qualified people to staff them, which sets in motion a vicious cycle towards extinction.

Mr Karetu says New Zealand is only a matter of years away from the Hawaiian situation in that, there, the universities have become the arbitors of what is good Hawaiian and what is bad, rather than the old native speakers — there are hardly any of them left. And it won't be long before there are very few of the older generation of native Maori speakers left either.

Another disturbing aspect Mr Karetu found has a parallel in New Zealand — although interest in Hawaiian song and dance is alive and well, it is not helping to save the language. Hawaiians, like the Maori, have many cultural groups which sing in Hawaiian, but few of the performers understand what they're singing.

Even among their instructors, Mr Karetu found a lack of knowledge and understanding of the language they were using.

The message was clear to him — the Maori cannot afford to believe that cultural activities will keep the language alive.

"The most overt manifestations of the culture are song, dance, carving etc., but already many haka and songs are being mutilated because people do not really know what the words say.

"As a consequence of that you can sing in any language and people will applaud because you make a nice sound.

"If we accept that the language is the essence of the culture, it follows that we should be making an effort to use it and retain it," he said.

"It's up to us Maoris to do something about it."

The message was clear to him — the Maori cannot afford to believe that cultural activities will keep the language alive.

Mr Karetu, however, points to one or two advantages which Maori still has over Hawaiian. The Hawaiians now have no equivalent of the marae where frequent gatherings of the people help to keep the language alive and meaningful.

And the Maori language still enjoys a relatively large reserve of old people from whom younger people can learn, and who can pass on the knowledge of what is good and what is bad Maori. Hawaiian has almost none of these people left.

And "I think on a comparative basis New Zealand is making more effort than at least the Hawaiians. We are getting more support from the Government and the public than they are. They are getting very little," he said.

"But I admire them for their resilience. They have not said dead yet, whereas we can afford to fight much more strongly, but we are not."

Mr Karetu also visited a Navajo-language school in Arizona, where, because of the size of the tribe and its isolation in the desert, the Navajo Indians have been able to keep their language alive.

The Navajo children board at the school and are taught in the Navajo language until they are 12 or 13 years old. Because there are no Navajo-speaking secondary teachers available, the school switches to English at that level.

Mr Karetu's visit there came about as a result of a six-month visit by one of the Navajo school teachers and his wife to Ruatoki, near Whakatane. Sam's school was the first bi-lingual one in New Zealand.

The experience inspired them to redouble their efforts to inculcate the Navajo language into the children before they had a chance to drop it in favour of English.

Mr Karetu also attended classes at the Navajo Community College in Tsaile, Arizona. This college used to be a completely Navajo language college, but Indians from other tribes wanted to attend it too, and as they spoke neither their own languages nor Navajo, most of the college's classes switched to the English medium.

Another of his duties while away was to represent the Maori and South Pacific Arts Council at an Indigenous People's Theatre Association conference in Toronto, Canada. It was the first time there had been a Maori representative at the conference.

"It was interesting to see that not only the Maori is suffering a language and cultural loss, but in fact, many people from many countries around the world. While the problems are similar, the solutions that each country is trying to find, vary greatly."

He described his "complete involvement in the Hawaiian situation" as the highlight of his year's leave.

"To me their plight could well be ours if definite measures are not taken to avert this possibility.

"Admittedly there are more overt signs here in New Zealand that things are happening, which certainly cannot be said for the Hawaiian situation."

Maori Writers Read

The "Maori Writers Read" series to be held over Labour Weekend Oct 21-23 aims to present strong Maori literature.

It'll back up the considerable body of publication that has "assisted in halting New Zealand's monocultural perception of itself and... helped force a reconsideration of the national identity as being... beneficiary of both Maori and Pakeha cultural heritages." ("Into the World of Light" Ihimaera, Long).

As well as promotion in a visible and performance sense the series will financially support publications by Maori writers, the first two publications being "The Bone People" a novel by the Kati Tahu writer Keri Hulme, and "The House of the Talking Cat" short stories by J.C. Sturm of Taranaki, both books soon to be released by "Spiral".

Main organiser, Janet Potiki, is interested in providing a "quality performing space" for the writers, and at the same time help maintain the high profile that Maori visual artists already have in New Zealand and overseas.

Two works will be exhibited at The Depot (the venue for Writers Read). The installation by Matt Pine is from his 'Pataka' series. This work, being a floor installation, will define the space in which performances take place. Darcy Nicholas's environmental installation 'Ancestral Images' will provide a backdrop to the performance space.

Janet wants to give the public "a chance to share a unique and enriching encounter with a **living** culture".

She has tried to ensure that both younger and older women and men are involved, and the new writers are given a voice alongside established writers. It is her aim that a variety of works — poetry, waiata, story, music and theatre are included, "though the backbone of **this** series is poetry and stories." But whatever the media, the overall criteria is that it will all be "original material."

"Writers Read" will enable the oral nature of much of the literature to become obvious, so it can be seen as an oral tradition that is able, in a contemporary mode, to be performed by young and old, women and men equally.

This, along with the written voice, adds up to a statement that we are Maori, we are various (the contributors are from a wide range of Maori backgrounds), we live and belong in a present setting, this is our turangawaewae, we have worked together and with others to define a culture and build a nation. Here we are. Tihe Mauriora.

Kohanga Reo benefit by children's book

Mr W.C. Dunning, managing director of Caltex Oil (N.Z.) Limited, shares a look at the new cut-out book "Maori Pa" with two children from Poneke Kohanga Reo. From left: Aaron Heemi, Mr Dunning and Aroha Pohatu.

Kohanga Reo throughout the country will be benefiting by the release of a new children's cut-out book called Maori Pa.

The book was the idea of Ann Walko, wife of a former director of Caltex and was designed and illustrated by Greytown artist David Cowe. Caltex have sponsored the publication.

Pipitea Kohanga Reo children were guests at the launching of the book where it was announced that all kohanga will receive copies of Maori Pa.

Maori Pa is full colour with ready-to-assemble models of all features of a Maori pa, from tiwatawata to pataka. Both Maori and English is used on the detailed figures and buildings.

Caltex Managing Director, Mr W. Dunning says it's a book that educates not by words, but by doing.

"We hope that in the course of putting together its beautiful little models, children will come to understand, in a living way, the history and way of life of the Maori people", said Mr Dunning.

His sentiments were endorsed by Amster Reedy, lecturer in Maori studies at Wellington Teachers College. In an impromptu speech, Mr Reedy said that an important part of the work of Te Kohanga Reo involved learning through touching and feeling.

"Putting together these models will give young children a valuable feeling experience."

He also said the model pa's was an inspiration to all those who were working to preserve the Maori heritage. "Many of the old pa's are now sadly in need of attention. Let us hope that one day they will all look as good as this one."

Maori book publishers

While on the subject of books for our kohanga reo, one publisher that's long been in the game is Maori Publications of Whakatane.

Set up some years ago to supply books in Maori to the bi-lingual school at Ruatoki, Maori Publications soon branched out with the establishment of further bi-lingual schools at Tawera, Hiruharema and Fernhill.

Maori Publications manager, Don Turnbull says the need for children's books in Maori is there, with sales averaging 200 books per week.

MP is a non-profit organisation and is not subsidised in any way. Money from the sale of one run of books is used to pay for the next production.

Latest titles as Tu Tangata went to press were a set of 10 books on Road Safety ranging from Ko Te Aapiha Tenei to Nga Atanga Arahi. Each book costs $2. The set is written in basic Maori using simple sentence patterns for beginners of all ages. They can be used by teachers who have only a basic knowledge of the language.

Other titles are: He Pepeha Aroha — A love story related to the mountains of the central North Island. In colour and English and Maori suitable for 'shared book experience' with learners or independent reading at secondary school level. $2.00.

Te Whakarapu Tuna — reprint — An experience story about seven and eight year old children catching eels in a swamp; Maori language only at about Intermediate level. $2.00.

Te Ra Huritau O Wiremu — a birthday party for four year old William. Maori language only but it has two ability levels on each page, one with simple patterns, the other more suitable for secondary schools. Cartoon type illustrations. $2.00.

Te Poaka Puihi — Pig hunting, in Maori language only. Captions are written in basic Maori patterns and use repetition. The book includes a more advanced story which can be cut and pasted under the pictures. $2.00.

At the other end of the spectrum providing books for the city Maori, is the Hillary College Production Centre, Otara. The aim is to use Maori urban culture to spark adolescents into wanting to read. As such, the book concentrates on how life is lived in the city amidst space invader parlours and fast foods.

And newly arrived review copies show that books translated into Maori are also available. One could find fault with the literal translations that have taken place, but then no two translations are ever the same.

From first reading there seems to be an obsession with violence in the stories, whether it's someone shouting abuse at a motorist, or else the hau by hau description of the teina protecting his tuakana from the street bully. Ah well, that's life in the suburbs and this reality should surely pull youngsters in to the joys of reading.

At a time when kohanga reo children are approaching school age in a mixture of two languages, it's important to make sure the resources are there for teachers and children to choose from. Both Maori Publications and Hillary School deserve support in their do-it-yourself efforts because of the contribution they're making for the future of our children.

With the growth of interest in learning the Maori language, a market for books in Maori is beginning to emerge — and three Waikato people have formed a publishing company to supply it.

Raglan-based Aharu Enterprises Ltd has been formed to publish children's picture books in Maori, for which schools and libraries had been "crying out," said company secretary Erana Brewerton.

One of the company's books, Nga Maunga Toa, is already available in bookshops, as is its English version. The Warrior Mountains. It tells, in words and pictures, the old Maori story of how Taranaki (Mt Egmont) moved to its present locaton after a dispute with Tongariro over the latter's lover, Mt Pihanga.

The company expects to have two more available by November. One will be the story of the separation by their children of Rangi and Papa and the other will be the traditional Maori story of the birth of the Waikato River.

But not all the books will be about Maori myths, Mrs Brewerton said, although she said Maori mythology was a big resource available.

The first three books were written by another director, Katarina Nataira, who is well-known in Maori and educational circles for developing the "rakau" method of Maori language teaching, which uses no English language instruction.

Mrs Brewerston said the belief that there was a viable market for such books in Maori was supported by signs of interest in printing and publishing than by commercial publishers.

She said three or four years ago Mrs Mataira had tried to interest publishers in New Zealand and overseas in such material, but although they "pounced" on the English versions, no one was interested in the Maori ones.

"I think they are recognising that schools are crying out for Maori stuff like this, and I think they are realising there is a market they can tap into.

"People have just dived onto stuff like Nga Maunga Toa and Te Kuia me te Pungawerewere (The Old Woman and the Spider)," the latter being one of the first ever books in Maori to be commercially published.

Most of the available material in Maori has been published by the School publications branch of the Education Department.

Mrs Brewerton said a number of developments in recent years had encouraged a demand for children's books in Maori. They included the growth of Maori language programmes in schools, bi-lingual schools, kohanga reo, and hopefully a desire by Maori parents to provide their children with Maori reading material.

The third director of the company is Hamilton Teachers College lecturer Junior Mataira.

Charleton Clark.

Whatungarongaro te tangata, tu tonu te whenua

The forestry industry provides the opportunity for development of Maori resources, it needs the resources and the Maori people need the industry.

But certain conditions need to be met, especially in the Taitokerau district, said Maori Affairs Director, Tom Parore at this years conference of the N.Z. Institute of Foresters.

He said Maori people must be part of the industry at all levels from forest workers to forest owners so as to achieve the ultimate aim of Maori use and control of the land.

He pointed out that the practice of 99 year leases should be reviewed so that Maori people could regain control and ownership of land which the Crown held.

Mr Parore said as a step towards owner use and occupation, there could be interim use made of the land by another party on behalf of the Maori owners. He said that could be fairly radical thinking for forest companies to accept but there was precedent.

He noted that a one crop rotation lease existed for the land at Ngatihine and said that backed up the need for short-term occupancy by non-Maoris such as N.Z. Forest Service or forestry companies.

"Present owners should not pre-empt a decision by the next generation by tying land up in long term leases. The next generation may well decide to lease again — that is for them to decide."

At Ngatihine 800 ha has been retained for owner development with about 300 ha developed so far.

Maori land in the North is 140,000 ha in total of which 70,000 ha is idle or underutilized. Possibly about half of this i.e. 35,000 ha could be developed for forestry.

The idle or underutilised land is predominantly back country or coastal and contains many areas of bush and scrub. The land is mainly in more remote areas where the Maori population predominates and there is close spiritual and cultural links with the land.

Maori people represent 20% of the population of Taitokerau but own only 10% of the land.

The demand for land comes from the large companies, private investors and N.Z. Forest Service on the one hand and, on the other, pressure for retention of land in an undeveloped state for recreational, scenic, wildlife and environmental purposes.

Mr Parore put forward several options for development of Maori land in the North, including family projects where blocks were small, and forestry cooperatives where a large labour force was available e.g. Morewa freezing works.

He said another possibility being considered by the Taitokerau Federation of Maori Authorities was for a company owned and financed by contributions from trusts and incorporations to undertake forestry development. The company could seek finance from investors not presently involved in forestry.

"Maori owners will watch with interest the development of the new forestry licence legislation and the forestry companies attitude to joint venture licences rather than a lease nature," he said.

Te whenua te wai-u mo nga tamariki.

Joining the MP for Whangarei, John Banks (second from left) at the official welcome are the district officer for Maori Affairs, Tom Parore, Mrs Pane Cooper and Mrs Moetu T. Davis, the wife of John Davis.

The houses in the Te Horo District — the first to be built in Northland under the Housing Corporation's rural rental housing scheme.

Houses for the return home

Forestry is a major factor in the rebirth of a legendary valley in Northland.

The operations of N.Z. Forest Products Limited in the Pipiwai Valley west of Whangarei are providing jobs for an increasing number in the Te Horo district. With permanent employment has come new houses for some of the younger people wanting to return to their "home valley".

At an official opening of the first four new houses built by the Housing Corporation, a spokesman for the Pipiwai Housing Trust, Mr John Davis, said the houses were the fulfilment of a dream which began about 22 years ago.

The houses are the first to be built in Northland under the housing Corporation's rural rental housing scheme — a "rent-to-own" programme.

The Minister of Housing, Mr Friedlander, in a speech read on his behalf by the MP for Whangarei, John Banks, congratulated the Pipiwai Housing Trust for its initiative and for the pride and concern the people had shown towards their own community needs.

The Minister said in his speech that it was recognised that many people did not wish to live in an urban environment.

"It is important to be able to offer individuals the opportunity to live in rural areas where they may have strong family ties or where they are able to find the type of employment opportunities they seek", Mr Banks said for the Minister.

The role of forestry in providing job opportunities was endorsed by Mr Banks after his speech.

He said forestry was labour-intensive and gave job opportunities in remote pockets of Northland where Maori people lived and to which young Maori Northlanders were returning.

Mr Banks said that forestry would be the most important industry earner in Northland in the long term. "I am delighted with the work of NZFP here," he added.

John Davis, who is a contractor working for NZFP and employing local people, said the company had created work in the area which meant people no longer had to move away.

Mr Davis and a gang of up to 10 have been working at NZFP's Maromaku block nearby and on other land holdings further to the west. Two of his staff and their families were the first tenants in the new houses.

NZFP's district forest officer, Whangarei, Rod Farrow, said the gang had worked exclusively for the company from the time that John Davis was referred to NZFP by the Labour Department.

"It's a fine example of community cooperation and NZFP has been the catalyst," Mr Farrow said.

Both Mr Farrow and NZFP Northland forest superintendent, Mr Denis Albert, were invited to attend the official opening of the houses and enjoy festivities afterwards.

John Davis (right) explains some of the colourful history of the Te Horo district to NZFP district forest officer, Whangarei, Rod Farrow (left) and NZFP Northland forest superintendent, Denis Albert.

Ngati Pukeko marae committee chairman, Romana Kingi.

Whakatane rebirth taking place

A two-year-old mokopuna sits with his grandmother.

"Kei te pehea koe?" she asks. His answer "Kei te pai" is music to her ears. At two years old, this grandson may know more Maori than many of his older relations.

But these two symbolise an important change in the life-style of many of the Maoris living in the Whakatane area.

After about 10 years of urban living, they are slowly returning to their culture, language and their maraes.

Romana Kingi, chairman of the Ngati Pukeko marae committee, lay priest for the Anglican church, JP and retired (Whakatane Board Mills) employee explains:

"Many Maoris had to move into the towns and cities for housing and work, and for a few years it was good. They were in a new environment and enjoyed exploring it.

"But then they began to feel lost.

"Many Maoris still have an inborn shyness and in a Pakeha environment they began to feel uncomfortable and embarrassed.

"They missed the marae and sense of belonging. They wanted to return, to regain their self-respect and culture, and now they are doing it."

Many of the local maraes are being given a face-lift as more people shift back to a more traditional life-style.

Although the Town and Country Planning Act restricts the people from building homes near, or on, the marae because of controls over subdivision, they are travelling from town to be with their people.

"In fact just recently the local planning committee gave permission for a house to be built on the Poroporo marae land," says Romana.

"It is the first time in years and we hope it is just the beginning."

The are three main marae in the Whakatane area. Romana, along with other members of the Ngati Pukeko subtribe, belongs to the Poroporo marae.

For them, efforts to attract more people back to the marae began in 1974.

It was then that they decided to build a new dining room on the marae.

The new dining hall at Poroporo marae, Whakatane.

Teaching pre-schoolers at Poroporo School, Whakatane.

Nine years later (and with $20,000 raised and a further $20,000 subsidy from the Department of Maori Affairs), the new dining room is near completion.

It has been built solely by voluntary labour and relied heavily on the experience of Maori tradesmen (many of whom work at the Whakatane Board Mills, a subsidary of N.Z. Forest Products).

Romana says the new dining room is mainly for the teenagers. It is a place where they can meet for recreation and gives them a venue to mix with their elders.

"Young people must learn the proper Maori procedures and language", he says "and there is no better way than sitting with us oldies on the paepae."

There are already indications that the young are returning. The Poroporo football club has approached the marae trustees about building clubrooms on the marae and the trustees are considering the request.

"We already have a football field on the marae. Our dining room is part of the plan to attract more youngsters," says Romana.

Another step in the return is happening at the nearby Poroporo School.

While the 25 school-age children are taught by a teacher, in the room next door Maori kuia and mothers teach their pre-schoolers the Maori language, culture and songs.

Every Monday and Wednesday mornings these women and about 30 children meet to korero Maori.

"It is preserving our culture", Romana says. "It is the right way to teach youngsters about their heritage."

Meanwhile Bill Hall, foreman Raw Materials at the board mills and past chairman of the Puawairua marae committee says Whakatane is the prime location for the return.

Although the people had to leave the maraes to find homes, he says, they did not have to leave the district to find work.

"The board mills is the main reason why this shift back to the maraes is working. Without it, the people would have left the area and there would be no-one to entice back."

Bill is not a Maori but was brought up on the marae and speaks Maori. He describes himself as a Kiwi

He believes a return to the marae is essential if the Maori people want their values and culture to survive.

"It is not a move we are strongly involved in," he says. "Our marae originates from one family (the Hohapata's) and all the 300 members are related.

"Because of that we have been able to preserve our heritage but for many of the others, it has been a struggle."

N.Z. Forest Products Limited has played an important role in making this return possible — both on the work front and within the community, he says.

Job security means that many of the board mill workers are prepared to put more effort into rebuilding their maraes. They are not scared that they will be forced to move on, says Bill.

And in turn, the marae committees have been able to construct or renovate their buildings with a high proportion of NZFP products.

"Economics has become an important part of everyone's life, Maori or Pakeha," says Bill. "And the board mills has played a crucial role in the lives of about 80 per cent of the Whakatane Maoris, in some way or other.

"The idea of returning to the maraes is a good one. We are lucky that the mills have helped make it possible."

Soldier finds his "Maoritanga"

Standing left to right: Whaingaroa Walker, Atiria Pomare, Felicity Day, Basil Johnson, a kaumatua from Ruatahuna, Pera Tahi, Whare Biddle, Chas Rihari, Adrian Hillary, Bruce Aranga, Dan Heke, Bunny Tumai, Mirinoa Sanford.
Sitting: Brenda Tahi, Margaret Biddle, Charlotte McCreanor, Rana Tahi, Huirangi Waikerepuru and Teariki Mei.

Profile

Bunny Tumai — 18 years in NZ Army — South Vietnam in 1966 and 1968.

At present Warrant Officer in Royal Regiment of the NZ Artillery.

Whakapapa: Mother's side — Ngati Hine of Ngati Hikairo — original marae of her grandmother was Waipapa marae in Kawhia.

Father's side — Ngati Kiriwai — his father was Waikato and his mother was Ngati Whatua.

Own marae is Horahora, in Rangiriri where the poukai celebrations is held on new year's day each year.

Ardent but passive supporter of the King movement, he is one of several kaikorero for the Army. Papakura Camp is represented by Sergeants Heta Tobin (Ngapuhi) and Cliff Waaka (Tuhoe).

Waiouru Camp by Chaplain Sonny Melbourne (Tuhoe), Warrant Officer Junior Manihera (Waikato) and Sergeant Dave Ahuriri (Ngati Porou).

Linton Camp by Warrant Officer Oma Nepia (Kahungunu).

Wellington by Warrant Officer Jeb Brown (Te Aupouri) and Sergeant Ra Paenga (Ngati Porou).

Burnham Camp by Whi Wanoa (Ngati Porou).

WO Tumai is currently based at Ngaruawahia Camp and works in Knox Street, Hamilton.

Maoritanga is learnt at all levels from the marae to polytechnic institutes. The following article is a learning account by Bunny Tumai, a soldier in the Fourth Medium Regiment, Royal N.Z. Artillery.

I was delighted to be told by my superiors I was accepted to attend the Level 3 Maori Language Course at the Polytechnic School in Buckle Street, Wellington in June of this year.

Delighted for a number of reasons. The need to consolidate my personal experience and knowledge gained through reading, to learn tribal history other than my own, to attain that level of proficiency and confidence required to speak at length in any given situation, formal or otherwise.

It is not difficult in assessing why I, and the eleven others who comprised the course class, applied.

For some, it was the desire to 'go back' to the people, to the marae, to the land after having neglected it in the pursuit of career-chasing in the cities and towns where the English language was and will be, the spoken tongue.

For others, it was the chance of learning to understand the Maori, as he was, why he is, and why he is still clinging to the sets of values that only the Maori could fully comprehend, even in this age of changing attitudes.

Personally, it was the gradual decline of my kaumatua meaning there will come a time when there will be no one left and the onus of whaikorero would be left to the likes of us.

So, at the age of 38 years, I did not feel any sense of inferiority about applying, I enjoyed the course even if I was one of the oldest on it.

The breakdown of my fellow students is set out below:

Felicity Day of Wellington: School Teacher.

Dan Heke (Tai Tokerau) of Hataitai: has just completed 20 years in the Army.

Adrian Hillary of Rhodesia: Former Army Officer with his country's Forces.

Hana Jackson (Taranaki) of Auckland: Maori Affairs Dept in Ponsonby.

Basil Johnson of Trentham: Police Sergeant at Porirua College.

Charlotte McCreanor of Wellington: University student, from Christchurch.

Mirinoa Sanford (Tai Tokerau) of Masterton: Of the Post Office in Masterton.

Simon Winterburn (Ngati Raukawa) of Otaki: Well known quadraplegic for his sporting efforts.

Atiria Pomare (Tai Tokerau) of Wellington: Who only just moved from Auckland.
Whaingaroa Walker (Ngati Porou) of Wellington: Keen Rugby League player in the city, and
Makere Love (Ngati Toa/Kahungunu) of Porirua: Who intends to continue her studies at Raukawa University.

Chas Rihari, from Te Ti, in the far north, joined us for the field visit to the east coast. Postmaster in Wellington, he lent weight to our class.

Our tutors (Kaiako) were: Te Ariki (Derek) Mei of Waimako Marae in Tuai, near Waikaremoana, Huiranga Waikerepuru of Hawera, and Roimata Kirikiri of Te Poho-o-Te-Rehu Marae in Nuhaka.

The Ministry of Defence has always encouraged its serving personnel to apply for language courses and it is attracting more servicemen.

There is a lopsided advantage servicemen enjoy when attending courses of this nature, compared to civilian students. Whereas the course fees are paid for us, salary and rank status are unaffected, and accommodation is provided at either Fort Dorset in Seatoun, or the Air Force Base at Shelley Bay. A number of civilian students actually sacrificed a lot to get here.

Defence however, expects its money's worth. On completing the course, the soldier can offer advice to his superiors on:

a. Funerals, if the decreased is a Maori serviceman.
b. Military funerals for Maori servicemen when liaison is necessary between the bereaved family and the Army.
c. Protocol on the Marae, and
d. Military visits to a Marae, where the soldier may have to perform the task of kai korero on his commander's behalf.

As the Level 4 Course covers the art of whaikorero, much is taught on Level 3 that the student could competently speak on the paepae without jeopardising the formality expected.

Week 1-2

The first day began in Building 3A with a powhiri and speeches from the tutors, concluding with some of the students replying.

Building 3A became our home.

At this level, all lessons were in Maori and most of us had difficulty in understanding initially, until we got to work on "Nga Mahi A Nga Tupuna". This book contained classical Maori and it was a great help.

Other books were read, waiatas were sung at every opportunity, karakia spoken throughout the day, and gradually things started falling into place.

The dialectual differences between tribes was most noticeable when listening to Huirangi and Te Ariki.

The Taranaki tribe completely ignore the letter "h" from its vocabulary, so that the word "aroha" is actually "aro'a".

It can be quite unsettling as I, in my naive way, thought Maori spoken was all the same in this country.

Te Ariki made reference to Tuhoe, of which he is part, dropping its "g". "Tangata whenua" became "tanata whenua" or "tanata wenua".

On our field trip to Tuhoe, the letter "h" was sometimes omitted, depending on personal preference we assumed.

Left to right: Rana Tahi, Whare Biddle, Pera Tahi on the Maatatua marae Ruatahuna.

Week 2 was a mixture of studying and raising money for our field trip and it passed quickly, although Friday night preceding our departure was spent convivially at the clubrooms of the Eastern Suburbs Rugby League clubrooms in the city.

Week 3

Sunday morning (12th June) saw us heading north for a week in the East Coast and Tuhoe regions.

About 20 of us, including children made the trip and a student of the evening classes Chas Rihari, took time off to be with us.

The first stop was in the afternoon at Te Huki marae in Raupunga, where Te Ariki was re-united with his wife after some weeks of batching with his son in Wellington.

Te Huki was a famous ancestor of the Kahungunu and the picturesque meeting house in memory of him was very appropriate.

After a belated lunch, it was on to Wairoa and Takitimu marae before nightfall. We were made welcome and some members of the culture group who entertained us at Te Huki, were present also at the rehearsals held that evening in Takitimu.

We spent two nights at this imposing place, Monday's travels included the Taihoa marae, in which the eponymous ancestor is Te-O-Tane.

One of its famous sons was Sir Turi Carroll, who apparently initiated the name to the marae after a query by a frustrated landowner who demanded some speedy governmental action in regards to some land at issue at the time. I was told this story, I swear.

Te Poho-O-Te-Rehu marae is nestled on farmland just north of Nuhaka where an impromptu waiata by the tangata whenua was well received.

The Mahia peninsula was visited.

Monday evening was a teacher/student participation forum where we asked and the kaumatua answered to the best of their ability.

We thanked them very much, especially the connections of the outer tribes, such as Waikato, to Ngati Kahungunu; for most of us, it was one of the highlights of the field trip.

Tuesday and we were on our way to Tuhoe. Bruce Aranga, the Community Officer for the Maori Affairs Dept in Wairoa joined us for this phase.

A brief halt at Waimako marae, then a 3½ hour jaunt inland to the Maatatua marae in Ruatahuna.

The road in is, well, driveable. Being from the Waikato, I sensed a twinge of claustrophobia at times with the tall native bush either side of the road dominating the landscape for miles on end.

The only indication of habitation was farmland or pockets of it as we neared Te Whaiti marae, and horses meandering about, untethered, of course.

Left to right: Huirangi Waikerepuru, Bunny Tumai and Basil Johnson at Waimako marae, Tuai. Note the kaumatua flats in the background.

Maatatua marae is sited some distance off the tar seal and it was there my introduction to Ringatu was made for the first time.

After the formal procedures were completed, it was lectures and whaikorero right through the early hours of the morning.

A visit to the local school, tucked just off the road and surrounded by the inevitable bush, then to the Presbyterian church, which, we were informed is still used today, the influence of Ringatu notwithstanding.

Thursday arrived and it was time to head back over the same gravel road to Waimako where we were to finish off the rest of our field trip.

Comparative features noticed between the maraes of the East Coast and my tribe differs quite markedly in many respects.

Each marae seen, in most cases conformed to high standards of hygiene and the whare kai erected were in all stages of renovation.

Cooking facilities ranged from the hotplate affair normally seen in army kitchens to the outside kauta where the fuel is simply wood.

The most impressive features was the full attention given to the wharetupuna, however.

Each was richly adorned with the carvings of ancestors and taniwha pertaining to the history of that place. Tukutuku panels covered every inch of unused space, light switches and fittings were sited subtlety. Te Huki, for example, had carpet on the floor.

The maraes in Tuai had kuamatua flats, something which Waahi marae (Huntly) has.

A rich experience was gained by my attending the course and I am indebted to the Polytech staff for allowing us the opportunity to see for ourselves.

To my fellow students, ka kite i a koutou ano, ki Te Ariki, Hurangi and Roimata, kia manawanui, kia kaha ta koutou mahi akonga.

Brief Coverage of our travels

Te Huki Marae in Raupunga

A short stay, but a pleasant one. A fabulous meeting house and a lively culture group.

Takitimu Marae in Wairoa

Takitimu is an awesome place, the modern facilities blending with the traditional structures set the norm for most maraes we visited. A beautiful wharetupuna.

Taihoa Marae in Wairoa

A warm place, I chanced a meeting with Piripi Kapa, the local Anglican Minister, whose boyhood days go back to Waikato and Tuakau.

Te Poho-O-Te-Rehu Marae

A sad reunion between Roimata and her whanaunga, and an enlightening experience with Cambridge Pene, the acknowledged orator of Rakai Paaka history.

Kaiuku Marae in Mahia

A remarkable event took place many years ago at Kaiuku.

The locals were besieged and forced to sustained themselves after an attack by a war party.

That they did by eating the sod and earth within their pa, thereby surviving the siege and this is remembered by the people as an incident of courage and discipline.

Kahungunu Marae in Nuhaka

The meeting house is undergoing extensive repairs and stands isolated on a small section of land. Future intention is to build a wharekai to complement the scene.

Maatatua Marae in Ruatahuna

A shy type of people, I respected their reticence in displaying any form of over-friendliness and I probably learned more about Tuhoe and Ringatu history than I did by reading books.

This was Maori protocol at its most formal.

Waimako Marae in Tuai

We learnt just as much here, though in an informal setting.

The home of Te Ariki (Mei), three nights were spent exploring, observing, and listening. We visited Ruapani marae and Hinekura meeting house nearby. An enjoyable and relaxing time was had by all.

I recall the names of those we met on the field trip, Pano, Bruce (Aranga), Cambridge, Piripi, Te Kapua Rurehe, Whare Witana, Te Hikawera, Whare and Margaret Biddle, Pera and Brenda Tahi, Laverna, the kaumatua who welcomed us onto Takitimu and gave every assistance. He mihi ra tenei i a koutou.

There were many others whose names escape me for the time being, we salute them as well.

Te Mana o Riria

The following article comes from a book soon to be published which is a biography of a famous Maori M.P., Wi Pere (1837-1915). It was written by Joe Tekani Pere and is entitled Te Mana o Riria.

Born in Turanga-nui-a-Kiwa ("The place where 'Kiwa' the Captain of the Takitimu canoe stood.") now called Gisborne, on March 7th, 1837. Wiremu (Wi) Pere was one of Poverty Bay's illustrious sons.

Wi Pere himself, becamse an outstanding figure amongst the Povery Bay and East Coast Maoris. He gained a wide knowledge of Maori traditions and customs, and proved an able spokesman in proceedings before the Native Land Court, was an outstanding orator in the use of the Maori langauge within the House of Representatives. His interpreter had the task of translating into English what had been narrated by Wi Pere:

> "I think the House will agree with me that we have listened to the most delicious speech we have heard so far this session, both for its candour and eloquence."
>
> "I am impressed with the outspoken utterances of the Honourable Member and the ring of earnestness in his eulogy on the Government Policy...."
>
> (J.M. Taylor, Christchurch City, 1898.
>
> Public Works Estimate)

Wi Pere served for some years in both branches of the Legislature,

(The influence of Riria)

fighting for the rights of his Maori people, particularly in Land legislation.

Even in boyhood, he was noted for his shrewdness. As a youth Wi Pere was selected by the elders as a young man of special intelligence and was carefully taught and trained in Maori history and genealogy, which information was handed down through the generations by word of mouth. He was taught all the genealogies of all the tribes of the district and the responsibility of the whole of this knowledge and the history of the tribal fighting was entrusted to him. He attended the Special 'Wananga' or Maori school of learning to which only selected ones could attend.

When he reached school age his father Thomas Halbert an early settler visited Riria, with the object of persuading her that it would be in the lad's best interest if he was sent to school in Auckland. Riria did not take kindly to the idea that Wi would be separated from her, but promised to consider the matter. However, it did not come to anything, as she and her tribe had a strong control over his future education. He had identified very strongly with his Mother who had consistently encouraged him in her culture and tradition. It has been assumed by his descendants that Wi Pere received some schooling at the Whakato Mission Station. Be that as it may, he proved reluctant to introduce English words in conversation, many of his addresses were always delivered in Maori.

Mother's influence

Wi Pere describes the influence of his mother as follows: "My mother was a woman of great mana over the whole of the district; her name was Riria Mauaranui, a chieftainess of great influence of Te Aitanga-a-Mahaki and Rongowhakaata tribe.

"In the year 1848, when I was only 11 years of age, war broke out between the two tribes Rongowhakaata and Te Aitanga a Mahaki, and as both sides had become possessed of the new weapon "te pu pakeha", or the musket, it looked as if the breach would result in serious slaughter. My mother sent me in her name, to the leader to deliver her message to them. My mother's words were: "Tell these people that no good will come of their fighting, only death and sorrow to both sides. Let Almighty God judge between both sides."

I went and delivered the message to both sides and after consultation, my mother's advice was taken and the war parties returned to their homes.

Afterwards at a meeting between the hostile chiefs, among whom were Raharuhi Rukupo, Paratene Turangi, Wiremu Kingi, Paea, Kemara Manatahi, Pita Ngungu and Te Waaka Marotiri, I was thanked for the part I had taken in avoiding trouble between the two tribes.

I was frequently sent to settle minor disputes which were constantly arising and never failed to avert bloodshed."

In 1869 Wi Pere threatened to oppose the award of Crown grants to all European applicants and that he favoured the re-purchase of all pakeha-held properties at the price which had been given for them, he was a staunch repudiationist and had linked up with Henry Matua in opposing selling of Maori land to European settlers.

Upon his election to Parliament in 1884 as the representative for the Eastern Maori district, he attracted considerable attention. In one pen portrait which was published concerning him he was described in these terms:

> "His features are decidedly European — his forehead is broad and intellectual, his nose long and straight, his eyes black and piercing; his black hair is parted in the middle; his beard is abundant, black and glossy. He speaks indifferently."

The writer drawing upon a vivid imagination continued:

> "His mother fled with him into the wilds, where he lived on roots and grew up as a little savage. What a change in one man's life. The little wild root-eating savage has been transformed into a grand courteously mannered Member of Parliament."

Some of the Press notices concerning the new Member for the Eastern Maoris seat, were, however, very unkind. The Daily Telegraph described Wi Pere as a 'Maori of the Maoris' both in disposition and taste.

Seat regained

Both in 1887 and in 1890 Wi Pere was again defeated by James Carroll at the Polls. However, in 1895 Carroll stood down in order to contest the Waiapu (A European seat) and Wi Pere regained his former place in the House of Representatives, which he retained until 1905, when he was displaced by Ngata.

In 1907 Wi Pere was invited to sit on the Legislative Council until he lost it in 1912, on a technicality beyond his control.

In 1893 Wi Pere promoted the Mangatu Empowering Bill which was presented by Tame Parata (Southern Maori) in front of the General Assembly. This Bill became an Act after much opposition from many of the politicians of the time. It gave control of land over to Maori Trustees. It was the first time that Maoris were successful in getting this bill passed. It involved the setting up of an Incorporation of owners with its own elected Committee. The Bill involved 126,000 acres of land in the Poverty Bay area. Today the Mangatu Incorporation Block is probably one of the biggest farming operations in New Zealand.

Wi Pere, with W.L. Rees, set up the New Zealand Natives Land Company. In 1889 both of the mentioned gentlemen acted as trustees of 250,000 acres of Native Land in Poverty Bay, most of which was leased and heavily mortgaged. They visited England to ask the British Government to aid a plan to settle 2,000 to 3,000 families in the area on the principle of co-operative colonisation, with everyone to work and be a partner. The Marquis of Lorne, Archbishop of Canterbury, Lord Onslow, Lady Henry Somerset and others were induced to take a friendly interest in

the scheme. The death blow to the crusade came when the then Government of New Zealand (i.e. Atkinson Ministry) sent a cable reading "We do not guarantee Mr Rees's figures".

Mr Broadhurst, M.P. for Nottingham, presented a petition to the House of Commons, asking for assistance of the Government to guarantee the payment of 3 per cent on a loan of £ 1,000,000.

Validation Court

Addressing the Judge of the Validation Court at Gisborne in March, 1895, Wi Pere who was appearing on behalf of the Native owners of a number of heavily-mortgaged blocks, said that he

could not agree that some of the properties should be sold as he was not convinced that the sums that would be offered for them would be enough to place the other blocks on a sound financial basis.

He argued that if he had not adopted obstructive tactics in the past all of the blocks would have been taken over by the banks and land Companies. The Natives, he said, would not tolerate a system of 'Pakeha Landlordism'. In Ireland the people had had to shoot some landlords and if it became necessary, he might have to instruct the Maoris to do likewise. However, he finally agreed that they should have the power to sell as well as to lease.

Another example of Wi Pere's endeavour to prevent further alienation of Maori land.

In 1885, after a year in the House of Representatives, Wi Pere listened to the question as to whether the construction of the North Island main truck railway should be deferred until 500,000 acres of Native owned land lying close to the route should be required for settlement purposes. It was estimated that the line would cost £1,500,000, a huge sum in those days, and that when it was completed the taxpayers would for some years pending further extensive settlement, be required to find at least € 60,000 per annum towards the cost of operating it.

Wi Pere's response was that the Stout Government was adopting a selfish attitude. Any benefits arising from the building of the railway line should, he said, go to the Native owners of the adjoining land. Pointing towards the Premier, he remarked "Are you afraid of the Maoris becoming prosperous?"

Te Ihi,
Te Mana,
Te Wehi,
O Turanga-nui-a-Kiwa

The Hon. Wi Pere (1837-1915)
(Eastern Maori)
M.H.R. 1884-1887
1894-1905
M.L.C. 1907-1912
— Rangatira
— Soldier
— Politician
— Land Court Conductor
— Legislator and Historian.

Tribal Kinship
Kahungungu
Rongowhakaata — Te Aitanga a Mahaki
Sub-tribe — Whanau-a-Kai
Whakapapa
Tukai = Kawewai
Kapiere = Parakau
Riria = Halbert
Wi Pere

Driven to the sea

During a sitting of the General Assembly in 1909, whilst Wi Pere was discussing a Native Land Bill. He complained that the Maoris had been forced to alienate far too much of their land, adding that he would personally like to see all Pakeha's driven into the sea. Some of the other Members who understood Maori displayed impatience when the official interpreter proved hesitant about translating the indiscreet remark. However, Mr Ormond, who appeared to have some comprehension on what was said, repeated to Mr Speaker as to what had transpired.

Wi Pere left the Chamber whilst the Speaker intimated that he would emphasize his own and other Member's displeasure over the incident.

Often Wi Pere's interpreter used to ask him why he often said unkind things about the Pakeha and so became unpopular. Wi Pere's response was, "I cannot say I am sorry, for what I have uttered I cannot put back".

Wi Pere lived during the 'transition period of the Maori'. He was an eye witness to the most turbulent incidents of Maori-Pakeha relationships. He had witnessed some of the worst land legislation affecting the Maoris which included the land wars, the confiscation of Maori land by successive Governments, the rise of Maori Nationalism, Te Kooti conflicts the 1867 Maori Representation Act, also the break down of traditional Maori institutions and customs by the Pakeha in their efforts to assimilate the Maori into the wider context of British type Society.

Cultural Conflict

A clash of cultural conflict took place in what seemed to have been an unseemly incident in which Wi Pere was the principal actor and marred Lord Plunket's visit to Te Karaka on 21 May, 1907, to open the railway extension to Puha. Some of the Maoris in the area led by Wi Pere did a haka which added to the general reception and goodwill of the tangata-whenua.

Wi Pere took off a Maori cloak which he was wearing and offered it to the Vice-Regal visitor.

Politely but firmly His Excellency declined the gift which he said, when Wi Pere persisted, he could not accept even to hand it to some museum. In full anger Wi Pere then threw it down and threatened to trample it in the mud. To humour him, Lord Plunkett offered to accept a feather as an emblem of his loyalty. Wi Pere said he would offer a feather the next day if the Governor agreed to accept the mat. Amid cheering, John Townley (Mayor of Gisborne) picked up the mat and handed it to an Aide de Camp.

On the death of Wi Pere, December 9th, 1915, Judge Jones of the Gisborne Native Land Court, made reference as follows:

"A great Chief and one whose name was a household word among the Maoris. No one loved the Maori people more than he did. With great foresight and a keen eye to the future, he early saw that if the Maori was to be protected, he must be adjusted somewhat to the newer conditions. With this object he encouraged the education and advancement of the younger generation, and at the same time embarked on schemes having for their object the utilising of Maori lands by the aid of Europeans and their capital for the mutual advantage of both."

The local newspaper highlighted Wi's death with such headings as "Champion of the Maori Race", "A Link with the Past", "The Last of the Great Chiefs".

Apirana Ngata stated: "Wi Pere was one of the great chiefs of the East-Coast. No man ever did more for his people. The mistakes which he made were big mistakes — the mistakes a big man would make and they owed their origin to the fact that, under economic conditions of his day, he had, to a great extent, to place reliance upon others.... Essentially a Maori, Wi Pere's pride in being a Maori led him sometimes to make impolite remarks that were tinged with contempt for the Pakeha. Never was there a greater fighter for his race than Wi Pere."

Right Hon. W.F. Massey, Prime Minister — "Regret to hear the death of Wi Pere. My sincere sympathy to family and relatives, a sad loss".

Hon. W.H. Harries (Tauranga) "Both Pakeha and Maori mourn the loss they have sustained. One of the Domonion's best known citizens is now passed away".

The Native people and Government of New Zealand, as a final tribute to Wi Pere erected a fine monument along Read Quay in Gisborne in 1919.

Sir James Caroll at the unveiling stated, "I knew him well as a friend knows a friend. Wi Pere had done great service to the Dominion. It is only fitting that the Government and Native People of New Zealand should acknowledge and recognise this service."

Contributor: Mr Joe TeKani Pere Deputy Principal Melville High — Hamilton. **M.A. (Hon). B.Ed Dip Tchg**

He Waiata Aroha

na Mihi-ki-te-kapua

The kind of traditional song known as a waiata generally took the form of a lament, but it was not only an outlet for emotion. It was also an important means of communication, a way of conveying a message to persons addressed by the poet, and others as well. Often the poet would sing his or her song in the presence of those addressed in it, but when they were living elsewhere the song would pass from one singer to another until it reached its destination. The composer of a good song could be confident it would eventually be heard by the persons to whom it was addressed. Such songs were sung for enjoyment and because of their human interest, and they became known far and wide.

Mihi-ki-te-kapua was a famous poet of Ngati Ruapani who lived on the shore of Lake Waikaremoana in the Urewera district. Several of her songs express the loneliness of her old age, when her children had left her. One of them is a waiata aroha, song of yearning, composed when she heard that her daughter, Te Uruti, was being ill-treated by her husband. Te Uruti was at Whakatane, a place near Te Whaiti in the rugged, heavily forested country to the north of the lake. The journey there was long and arduous, and Mihi could not visit her daughter. Her song, however, must soon have reached her.

A Mixture of Old and New

Mihi's songs were composed in the years between about 1845 and 1885. Like most of the songs of this period, they are transitional in style and content. Instead of the complexity and concision of the classical poetry there is a relatively simple and expanded style, and new material is employed in ways that are essentially traditional. It is this mixture of old and new that gives such songs their special interest.

When a poet mourning the absence of a loved one could glimpse from her home a hill near the place where that person was living, she might speak of this as providing a link with her beloved; on the other hand, if no such landmark were visible she might blame a hill for barring the way. Mihi allows herself poetic license in blaming instead a large and famous bird-spearing tree, a kahikatea named Te Waiwhero that stood near Te Whaiti. In reality the way was barred by the high ranges of the Ureweras, notably the Huiarau range immediately to the north; but since Te Waiwhero was a well-known landmark, this passage added interest to her song. The reference to smoke is traditional. Clouds flying towards a poet, or wind, or a flight of birds, or smoke from a fire could be regarded as messengers coming from the loved one.

A New Form of Communication

In the second stanza the poet speaks of a new form of communication that could be used between those separated by distance, and laments that she does not have the knowledge to use it. Ihaka must have been someone at Whakatane who knew how to read, so would have been able to read a letter to her daughter if she could have sent one; he may have been a lay preacher, a man who was spreading the Christian faith. The missionaries had taught their converts to read and write so that they could study the Bible, and Maoris had seized upon this new system and quickly made use of it; by the 1840s they were writing many letters, often using language similar to that of oratory. This reference to writing as a new skill suggests that the song may have been composed in the 1840s or 50s.

Haumapuhia, who made the lake

At her home on the northern shore of the lake, Mihi could look straight across

He waitata aroha mo Te Uruti

Tiketike rawa mai Te Waiwhero —
Te turakina kia ngāwari,
Kia mārama au te titiro, ē,
Ki te rehu ahi o Whakatāne,
He tohu mai pea na te tau, ē,
Ki' māha, atu, ē, te ngākau,
Tēnei koe te hōkai nei, ē,
Ki tō moenga i awhi ai tāua ī!

Me i mātau ana i ahau, ē,
Ngā kōrero e takoto i te puka,
Me tuhituhi atu ki te pepa, ē,
Ka tuku atu ki a Ihaka
Kia pānui a Te Uruti, ē —
'E hine, tēnā koe!
Ka nui taku aroha', ī!

Kāore hoki, ē, te roimata,
Tē pēhia kei aku kamo!
Me he wai-rutu au ki Te Whāngaromanga ē,
Ko Haumapuhia e ngunguru i raro ra ī!

Tāwhai rawa mai, e hika,
Ko Ruawharo, te rite ra i te tipua,
E maka noa ra i ana pōtiki —
Tū noa i te one to Matiu, ko Makaro,
Ko Moko-tua-raro ki tawhiti
I Ngaruroro ra, i Rangatira ra!

mo Te Uruti

to the place on the southern side where the water disappears down an underground channel known as Te Whāngaromanga. She likens her tears to this, the main outlet from the lake.

Lake Waikaremoana is said to have been formed in the early times by a woman named Haumapuhia. One day her father, a magician named Mahu, ordered her to draw water for him from a spring, but she refused to do so. In his rage he thrust her into the spring, and she became a taniwha. She struggled to escape, forming as she did so the different arms of the lake. Then at last she dug down through the earth, making the underground channel. When she came out again into the light, she turned to stone. She lies there still, and her moans are still to be heard.

Ruawharo And His Sons

The last stanza in Mihi-ki-te-kapua's song is very similar to a song that was published by George Grey in 1853 in his **Ko Nga Moteatea**... (page cvi). Grey's song is probably the older one. The text and a translation are as follows.

E ai rawa tāua, e hika,
Ko Kupe, ko Ngake, ko Ruawharo,
I tuwha noa ra i āna pōtiki,
Tū noa i te one ko Matiu, ko Makaro,
Ko Moko-tua-raro, ko tawhiti ē
Ko Ngarururoro ra, ko Rangatira ra ē!

My friend, we are just like
Kupe, Ngake and Ruawharo,
Who distributed his children
So that Matiu and Makaro just stand on the beach,
And Moko-tua-raro is far away,
Over there at Ngarururoro and Rangatira!

Here the unknown poet is lamenting the loss of his or her children, likening himself to three early, mythical figures who became separated from their children. In fact he brings together two different versions of a single story.

First, there is the case of Kupe and his companion Ngake. In this, the best-known account, the precursor Kupe comes to Aotearoa to make it ready for mankind, and he and Ngake distribute their children along the coast, leaving them there as landmarks, turned to stone. (See Elsdon Best' account in **The Journal of the Polynesian Society,** volume 26, pages 146-7.) Matiu and Makaro (or Makara) are daughters, or nieces, of Kupe whom he left turned to islands in Te Whanganui-a-Tara, or Wellington Harbour; they are now known to the Pakeha as Somes and Ward Islands.

In another version of the story that comes from Heretaunga, or Hawke's Bay, it was Ruawharo, the tohunga of the Tākitimu canoe, who distributed his three sons along the Heretaunga coast so as to establish mauri that would attract whales to this district. The three sons, Matiu, Makara and Moko-tua-raro, are still to be seen there as rocks; Ngarururoro is the name of a river near Napier, and Rangatira is one further along the coast. (See J.H. Mitchell's book **Takitimu,** pages 60-61.)

So Mihi-ki-te-kapua must have taken over this little song, or one very like it, though she speaks only of Ruawharo. The point is that her children are now far distant and lost to her, just as happened with Ruawharo's sons. In other songs also, Matiu, Makaro and Moko-tua-raro appear as children who are set apart, lonely and unreachable. When their significance has become clear in one song, it can be understood in the others as well.

Mihi's song was published first by Elsdon Best, then by Apirana Ngata in volume I of **Nga Moteatea** (pages 60-63). In the text given here the first three stanzas come from Ngata, and the last one from a better version published in Mitchell's **Takitimu.**

Margaret Orbell

A song of yearning for Te Uruti

Oh Te Waiwhero is too tall!
If it could be thrown down, laid low,
So I could see clearly
The haze from the fires at Whakatane
Coming perhaps as a sign from my darling,
Soothing my heart,
Telling me you are striding swiftly
To your bed where we embraced!

If I had known
The speech that lies in books,
I would have written on paper
And sent it to Ihaka
For Te Uruti to read:
'Greetings to you, girl!
I love you so much!'

Oh alas for the tears
That cannot be kept from my eyelids!
I am like the water pouring down at Te Whangaromanga,
Haumapuhia moaning below there!

My heart goes out to you, girl!
I am Ruawharo, like a demon
Who threw away his children
So that Matiu and Makaro just stand on the beach,
And Moko-tua-raro is far away,
Over at Ngarururoro and Rangatira!

"Many 'take's' find shelter under the umbrella of the Council"

Over the past two years, the New Zealand Maori Council has found itself increasingly called upon to speak out on behalf of the Maori people, be it about the use of Maori Wardens in gang or protest confrontations or else legislation in Parliament.

For a body legislated into existance in 1962, it's come under a lot of pressure from Maori and Pakeha people dissatisfied with Council involvement in these contentious issues.

While the issues achieve prominence in the media for a short time, little is written about the other work of the New Zealand Maori Council in the flax-roots community.

Tu Tangata takes this opportunity to background the Council with an article prepared by its present Secretary, Tata Parata.

In 1962 an Act of Parliament named the Maori Community Development Act was passed to provide for the constitution of Maori Associations and to define their powers and functions.

A "Maori Association" includes a Maori Committee, a Maori Executive Committee, a District Maori Council and the New Zealand Maori Council.

The Act outlines the general functions and powers and control of Maori Wardens and Honorary Community Officers. It also provides for elections, defines administration and general establishment of Maori Committee's in relation to District Maori Councils, and in turn their relationship to the New Zealand Maori Council.

Section 18 of the Act sets out the General functions of the New Zealand Maori Council.

1) The general functions of the New Zealand Maori Council, in respect of all Maori's shall be —

a) To consider and discuss such matters as appear relevant to the social and economic advancement of the Maori race:

b) To consider and, as far as possible, give effect to any measures that will conserve and promote harmonious and friendly relations between members of the Maori race and other members of the community.

c) To promote, encourage, and assist Maoris —

i The placement of Maoris in industry and other forms of employment;

ii The education, vocational guidance, and training of Maoris;

iii The provision of housing and the improvement of the living conditions of Maoris;

iv The promotion of health and sanitation amongst the Maori people;

v The fostering of respect for the law and law-observance amongst the Maori people;

vi The prevention of excessive drinking and other undesirable forms of conduct amongst the Maori people; and

vii The assistance of Maoris in the solution of difficulties or personal problems.

2) The New Zealand Maori Council shall advise and consult with District Maori Council, Maori Executive Committees, and Maori Committees on such matters as may be referred to it by any of those bodies or as may seem necessary or desirable for the social and economic advancement of the Maori race.

3) In the exercise of its functions the Council may make such representations to the Minister or other person or authority as seem to it advantageous to the Maori race.

Election of Maori Committee Officers is every three years in March, followed by District Maori Council in April, followed by New Zealand Maori Council elections in May when appropriate Delegates to the New Zealand Maori Council elect the New Zealand Maori Council Chairman and Deputy Chairman. The Act also provides for the financial affairs of Maori Associations, expenses, conduct of meetings, auditing of accounts etc.

The present New Zealand Maori Council has eleven District Maori Councils. Each District Maori Council sends three Delegates to a New Zealand Maori Council conference, held quarterly. The full New Zealand Maori Council numbers thirty three. Added to this are representatives of the Wardens and Maori Womens Welfare League who report at such conferences.

As can be imagined, Delegates to such conferences are of varying occupations, schoolteachers, farmers, housewives, community workers, administrators, self-employed, doctors, accountants, professors, all devote voluntary time and energy on behalf of their committees and district councils and only travelling and accommodation costs to attend such conferences are paid.

Each Delegate brings to the conferences the feelings and desires of the community which he represents. Some are urban problems such as unemployment, housing, gangs etc. Some are rural such as farming, environmental, horticultural and dairy. The Delegates are the spokesmen for their districts. Some issues are national ones, some are domestic.

There is provision within the Act to allow the New Zealand Maori Council, through representations made at the conference, to approach Ministers or other persons of authority on matters of importance.

At the community level all Maoris on or over 20 years of age living in a Maori committee area are eligible to vote, and any person, whether a Maori or not is eligible for election. Each Maori committee has defined boundaries.

The New Zealand Maori Council is only effective as the community it represents. It is the National Body organised by an act of Parliament to act as a sounding board for Maori needs and aspirations. It performs an important role for all Maoris whether urban or rural no matter what political affiliation or religious beliefs — but it can only maintain this role if the support is based on the community.

As at present, the District Chairmen of each District Maori Council are as follows:

Taitokerau — (North Auckland): Sir Graham Latimer
Auckland: Dr Rangi Walker
Waikato/Maniapoto: Dr Tom Winitana
Tauranga/Moana: Mr Bill Ohia
Waiariki — (Rotorua): Mr Manu Paul
Aotea — (Taranaki): Mr Rei Bailey
Tairawhiti — (East Coast): Sir Henry Ngata
Takitimu — (Hawkes Bay, Wairarapa): Mr John Tangiora
Raukawa — (Horowhenua): Mr Arthur Price
Wellington: Mr Alma Mihaere
Te Waipounamu — (South Island): Mr Joe Karetai

The Council is also involved in publishing. The Tu Tangata magazine published as at present 2 monthly, is distributed jointly by Maori Affairs Depart-

ment, New Zealand Maori Council and the Maori Womens Welfare League.

Another responsibility authorised by the Maori Community Development Act is the general operation of the Maori Wardens. The Wardens are nominated through their own local Maori Committee where the candidates live. Their District Council approves of the candidates as a Maori Warden, and are then responsible for all Wardens in that district.

Generally Wardens work in the locality of their Maori committee, although on occasions of a large Hui the Wardens help outside the limits of their own Maori committee. The Warden is appointed for a term of three years, but must be reappointed to continue serving. All Wardens volunteer their time, energy and costs. In many cases husband and wife serve as Wardens.

The Maori Community Development Act outlines the powers and authorities of the role of the Warden. Primarily their use is centred on Maori people, where they gather to mourn, enjoy themselves, celebrate, discuss and congregate for any reason whatsoever. Wardens can exercise certain authority on licensed premises in regard to Maoris and are able to carry out duties in regard to the consumption of liquor at certain specified times and places.

Recently the role of the Maori Warden has been pressurised to include involvement in other areas of social concern, such as gang confrontations, Policy matters, and protest groups especially where Maori people are involved. However although in general, Wardens are capable of counselling or advising at such events, their inception was never intended to be for quasi-law enforcement, but the fact of the Wardens being Maori has been raised in the defusing of highly explosive and dangerous situations. It should be remembered that Maori Wardens are ordinary working people who voluntarily give their time to aid Maori people.

To ask them to involve themselves in matters requiring confrontation situations is sometimes beyond their physical capabilities.

O nga tau ki muri

Te Ao Hou 1959

The following poem was written by the late Harry Dansey when he was still working for the Taranaki Daily News. In a letter to the then Te Ao Hou Editor, Mr Eric Schwimmer, the poet says he wrote the piece during the war when he was very wishful for the old familiar places.

He says, "with the exception of Motiti Island, all the places mentioned are in the Rotorua-Taupo district from whose people I inherit that which of me is Maori. Every place mentioned has a part in tribal or family history, sometimes a notable part, sometimes a very minor one. I have tried to say in the English words which follow every place name either something about the place or to give a translation of the Maori word."

Land Of My Fathers
By
H.D.B. Dansey

Whakapou-ngakau, place of longing,
Moerangi Hills, where the blue skies slept,
Pohaturoa, where the long rock towers,
Te Tangihanga, where a people wept.
These are the hills my fathers loved,
Long, steep slopes where the forest clings,
Deep, cool valleys where the rata flowers
And a koko sings.
Mokoia, holy, sacred to Tinirau
Motutawa, where Tuhourangi bled,
Motiti, home of the great Ngatoro',
Motutaiko, isle of the dead.
These are the isles my fathers loved,
Cradled by lakes or rocked on the blue
Of Hine-moana, and in the mist
Lost to view.
Pukeroa, where the long hill slumbers,
Tapuae-haruru, where the footsteps sound,
Waitahanui, where the kowhai blossoms,
Maroanui, with its sacred ground.
These are the homes my fathers loved,
Wide, warm valleys where the kouka grows,
Sun-drenched slopes where a village nestled
And a streamlet flows.
Muruika, where the brave are resting,
Rangatira, here my ancestors sleep,
Titiraupenga, where Tia lies dreamless,
Waitangi, where the waters weep.
These are the places my fathers lie,
Tapu the ground that gives them rest,
And fitting the land they loved should fold them
To her breast.

He Whakaakoranga moo ngaa kai haapai taangata, mahi i waaenge iwi, awhina i te rangatahi

Tukua mai e koutou e hiahia ana kia uru mai koutou ki te kura whakamaatautau moo te "Diploma in Applied Social Studies" o koutou ingoa. E rua tau te roanga o te kura, a, ka timata i Pepuere 1984.

E whiriwhiria ana eenei tikanga:

a) Te taumata o tou maatauranga i te kura tuarua.

b) Peena kua mahi peenei koe i mua.

c) Te pakeke — kaua i raro iho i te 20 o tau a te 1 Peuere. Mehemea kei raro iho ka aata tirohia tonu too tono.

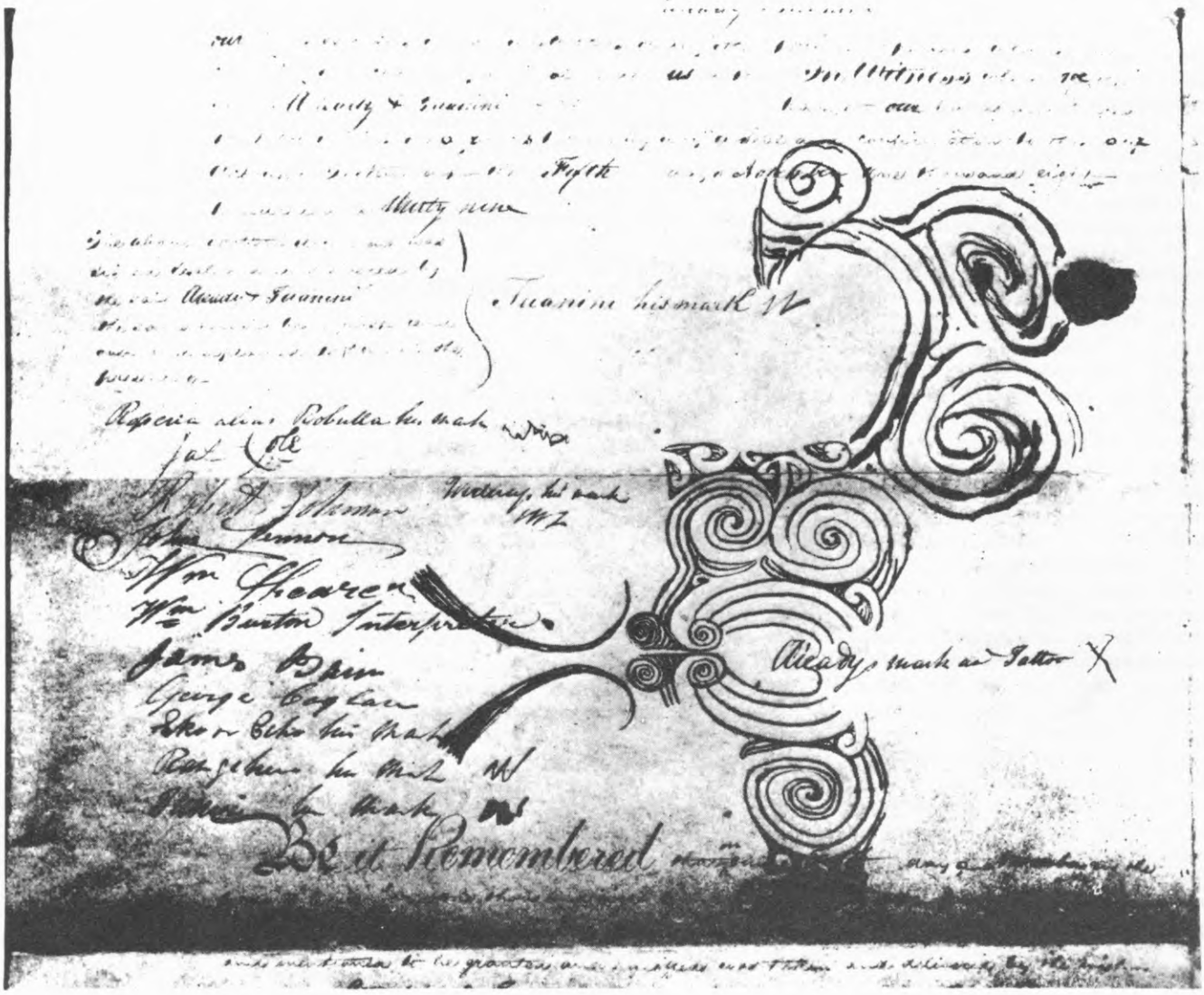
d) Te hiahia a te kura nei ko ngaa taangata e mahi ana i roto i te rohe whaanui o Aakarana, (mai i Waikato ki te Tai Tokerau).

e) Kaahore teenei kura e haukati ana i eera o taatou hauaa ngaa tinana.

Tukua mai eetahi atu patai, moo ngaa peepa raanei ki:-

The Course Secretary,
Diploma in Applied Social Studies,
Secondary Teachers College,
Private Bag, Symonds Street,
Auckland.

Shadow of the land



Alan Taylor

Hongi Hika wanted guns and ammunition for Ngapuhi land. But Anglican missionaries would trade only in axes; axes that proved however, just as deadly as guns in inter-tribal wars following Hongi's exchange of 13,000 acres for 48 axes at Kerikeri, Bay of Islands. Negotiated in November 1819, the exchange set a dangerous precedent: Maori land alienation on unprincipled terms. Not only missionaries but also traders, settlers and Government profited by the precedent. And with inevitable results. Maori became almost landless; they possessed only the shadow of the land lost to them.

Few 19th century Maori land deeds have survived. Fewer still have been published or researched by historians, despite being important social and cultural documents revealing much of the contrived complexity of Victorian legal practice — and the avariciousness of its exponents when negotiating with tribal Maori. Greed knew no bounds. Nor did chicanery and hypocrisy: all, essentially, was villainy.

Among surviving Maori land deeds, is one registered in the Supreme Court of New South Wales, dated 5th November 1839. Drawn up in precise legalese (that secures the total interests of the purchasers to the complete disadvantage of the vendors) the deed is signed with a flourish by two Sydney merchants, a master mariner and several European witnesses. Involving the conveyance of 250,000 acres of land at Waikanae, the deed also carrys the mark of 'Aready and Uanini, chiefs of New Zealand' who recieved payment in the form of 'arms and various merchandise' to the value of £150.

A typical land deed of the period, the Waikanae transfer was, hopefully, disallowed under late Government legislation. If it wasn't, it stands as an example of the worst form of 'landsharking' recorded for the 19th century. Additional to its value as a land document rarely seen, the deed is also, of course, valuable as a historical manuscript and record of at least two chiefs **ta moko**, Aready and Uanini. Other chiefs who made their mark (an X) are: Widery, Eko, Rangihero and Robulla — who might well have been Te Rauparaha.

Finally, the Waikanae land deed is also important as a human document. It reveals much of the character and values of two remarkable cultures — and the source of later misunderstanding and conflict. It further documents innocence and guile, in terms as complex as its drafting. It was auctioned in Australia in 1978.

Rangatira honoured

The descendants of Wi-Parata Te Kakakura, Rangatira and M.P., will be holding a reunion at the end of the year.

Wi Parata Te Kakakura died in 1906. A descendant of the Ngati-toa and Ngati-awa tribes, he lived most of his life around Porirua, Kapiti Coast and Waikanae.

Wi Parata was a member of the House of Representatives from 1870 to 1879 and the native member of the executive council.

He had a large family who have many ties in the Gold Coast District. The reunion will be held at the Whakarongotai Marae, Waikanae, from 31 December 1983 to 2nd January 1984.

If any further information about the reunion is required contact Mr T.W. Parata Wellington 637 593.

People not buildings

Community Health Nurses met in Auckland recently to give their support to people-orientated health projects rather than building programmes.

The nurses supported a Maori call for a say in the handing out of public health money. The nurses felt the needs of the Maori community were more important than present government plans to extend buildings, such as the Mangere Health Centre.

The support came from a study day held by the community nurses section of the New Zealand Nurses Association. Three Maori women, Donna Awatere, Waireti Rolleston and Georgina Kirby spoke on the theme, Waere i te ara — Clear the way.

The central theme looked at Maori sovereignty in relation to Maori health. The study group resolved to examine the effect on Maori health of lack of Maori sovereignty.

Ngarimu VC & 28th (Maori) Battalion post-graduate scholarship

Applications for this scholarship are invited from students of Maori descent who, having gained a masters degree, desire to study in New Zealand or overseas either for some higher degree or in some special research project.

Value: $4000 a year plus a return economy air fare. An additional grant of up to $200 a year may be paid to a married person with dependents.

Tenure: Up to two years.

Application forms are available from the Secretary, Ngarimu VC Scholarship Fund Board, c/o Department of Education, Private Bag, Wellington. Applications close with the Secretary on 1 December 1983.

Applicants may be required to attend an interview in Wellington in January 1984. Return fares will be refunded by the Board.

Metiria (left) and Aropeta Tamou — celebrating 50 years' happiness in an arranged marriage. They hold photographs of their grandmothers Parepeehi Kawe (left) and Wikitoria Tamumu. Photo Jenny Scown.

Resigned to marriage

by Sonya Haggie

When Metiria Anderson and Aropeta Tamou met 50 years ago they were resigned to the fact they were going to be married.

The decision was taken out of their hands by their families who arranged that they would marry, so they did.

And this year they will have been married for 50 years.

The shy, quiet Te Kuiti couple married at Kai Iwi, near Wanganui, in 1933 in a small farm house and without any fuss.

That's the way they wanted to celebrate their wedding anniversary in May, but they had to accept the fact that their grandchildren were going to make a "fuss' over it.

When they were told they were to marry Aropeta was 21 and Metiria was 18.

Their first meeting was remembered with a laugh.

Said Aropeta: "We were both wondering how it was going to work out. But it came out all right. It has been beautiful."

Neither thought twice about not marrying the partner their families had chosen because arranged marriages then were not unusual.

"And in those days you listened to your parents," Metiria said.

"We've had our ups and downs like everybody else I suppose but, well, we've lasted 50 years."

She said their marriage had lasted because they had learned to love one another — a love that today is very obvious.

"And I think that's the main thing in life — love. Loving your children, your family...."

They say that in spite of the success of their marriage they would not arrange the marriages of their children because times had changed and the old Maori tradition had died.

The couple have one daughter, Wikitoria Bell of Hamilton, and an adopted son, Sonny, who lives in Australia.

Soon after they married they moved to Te Kuiti and farmed for about 40 years before retiring to a house in town.

Metiria was born in Te Kuiti and was one of the first students at Te Kuiti's St Joseph's Convent School.

Aropeta is from Wanganui and is a former member of the Ratana Brass Band, which travelled to San Francisco, US, in 1927.

Don Ahipene — marae elder

A while ago, a bunch of pretty difficult Maori high school kids came to stay on the Awahou Marae, in Rotorua. Marae elder Don Ahipene smiles as he recounts the story. "These were the hard-case eh, and the girls too". Stuffing food into their pockets at meal time was quickly stopped by Don and his people and replaced with education in marae protocol. By the end of the week the kids, having been treated with consideration and "like human beings", were thriving on the life.

Don cites this example to back up his belief that the marae plays a big part in bolstering Maori identity and cultural awareness. Performing a spirited powhiri to visitors, the diminutive elder reveals a youthful vitality that belies his years.

Later, sitting comfortably in the sun on the maraetea, Don expands on his role as elder for the marae of Ngati Rangiwewehi. A retired carpenter, he and his wife Mei spend their time keeping the marae in order and welcoming visitors, including busloads of schoolchildren from all over New Zealand.

For Don, it is important for Maori and Pakeha to get in touch with New Zealand's indigenous culture. For young Maoris in particular, Don believes there is nothing better than to experience the marae environment — here there is support and "a different atmosphere altogether". Those Maoris who have lost their cultural link soon gain a pride and identity that comes from knowing their heritage

Speaking of problems facing Maoris in society today, Don believes Maoris have to find solutions themselves. He concedes that on this point there are many different opinions, but thinks the best way to solve problems is to "get down to the drawing board and see what can be done". Don believes the marae is the only place to discuss Maori affairs, as there is always "that air of responsibility... the knowledge you're being helped along by what your forefathers have done".

While optimistic about the future, Don believes it is up to Maoris to learn their language and culture. He admits that on the road ahead there are plenty of difficulties, but says he can draw on his culture to overcome them.

Vern Rice.

Maori rugby league players set to tour Britain

1983 is being looked on as a vintage year for New Zealand Maori rugby league after their representatives beat the touring English professionals, Hull, 16-4 and with a tour to Britain to start in October.

With the Kiwis in the side — there are 11 past and present New Zealand representatives chosen — the team will be a near full international side. Before the tour which begins with a match against Halifax at Thromhall on October 21, the Maori side will play a "test" against Papua New Guinea in Auckland on October 3.

All the signs are there for another pre-tour win. In both 1975 and 1977, the Maoris walloped all opposition, including Papua New Guinea, to win the Pacific Cup on both occasions the trophy was played for.

But if Papua New Guinea are now a full member of the International Rugby League Board, so too have the Maori side grown in strength and status.

The tour to Britain will be a historic one. Not since the Pacific Cup tour in 1975 have the Maoris toured overseas.

The last major tour undertaken was to Australia in 1956 when among the tourist were the Kiwis, A. Berryman (coach of the 1983 tour), J. Murray, J. Ratima and G. Turner.

Among the missing eligible Kiwis were Bill Sorensen, Keith Roberts and John Yates. If they had been present on tour, it was the opinion of the tour manager, Ernie Asher that the team would have lost only one of the 14 games instead of eight.

Even higher hopes are held for the 1983 tourists. Their tour will be hosted by the British Amateur Rugby League Association because the English Rugby League could not fit in the tour as an international one in a tight schedule.

Eight games against amateur sides will be played. Apart from the opening match, four days after they arrive in England, the games are:

Sunday, October 23, v Batley at Heavy Woollen, Batley;

Wednesday, October 26, v Humberside at Craven Park, Hull;

Sunday, October 30, v Barrow at Barrow;

Wednesday, November 2, v West Cumberland at Whitehaven;

Saturday, November 5, v Oldham at Watershedding, at Oldham;

Wednesday, November 9, v York at Wiggington, York;

Saturday, November 12, Test v Barla at Boulevard, Hull.

The team chosen will be captained by the Manukau captain, Ian Bell, aged 28, a second row forward who can hook and has the turn of speed to play in the backs. His vice-captain will be fellow 1983 Kiwi Ron O'Regan from the City-Newton club, Auckland. Aged 26 he has

already had two most successful seasons with Barrow.

Other team members are Nick Wright, aged 27, fullback, 1983 Kiwi, Auckland; Tom Waitai, 25, fullback, Te Atatu Club, Auckland; Dick Uluave, 27, wing, Kiwi, Manawatu; Lou Kupa, 24, wing, Wellington and Central Districts; Dean Bell, 21, wing-centre, 1983 Kiwi, Auckland; Joe Ropati, 19, centre, 1983 Kiwi, Auckland; Cedric Lovett, 22, centre, Mt Albert, Auckland; Clayton Friend, 21, halfback, 1982 Kiwi, Auckland; Nolan Tupaea, 28, standoff, 1980 Kiwi, Wellington; Chas Paki, 24, halfback, Waikato; Pat Poasa, 25, prop, New Zealand Maoris, Northland; Anthony Murray, 24, prop, New Zealand Maoris, Northland; Ricky Cowan, 19, prop, 1982 Junior Kiwi, Auckland; Owen Wright, 26, second row, 1982 Kiwi, Auckland; Kevin Schaumkell, second row, New Zealand Maoris, Auckland; Hugh McGahan, loose forward, 1982 Kiwi, Auckland; Russell Tuuta, 22, loose forward, Junior Kiwi, Canterbury; Howie Tamati, 27, hooker, 1983 Kiwi, New Plymouth; Mark Roiall, 21, hooker, Glenora Club, Auckland.

The tour manager is Tom (Lummy) Newton with Andy Berryman as coach and Morrie Anderson as business manager.

However, the tour will not be just one for the players. A supporters group with full cultural teams have been included and further supporters have been invited to join the tour.

A all-inclusive tour has been arranged for just on $3000 with a $150 contribution for a food kitty in the United Kingdom.

All accommodation has been arranged. Marae type living in Britain and hotel accommodation during visits to Los Angeles on the way and to Disneyland on the return trip.

Other optional sightseeing tours in the United States and Britain are available.

Bookings for the supporters' tour have one further advantage, the cost is stable and not subject to increase according to Mr Newton. "Our airlines, Continental Airlines and British Caledonian have given us the assurance of a set cost," he said.

Information of the tour can be supplemented by an inquiry to the secretary of the Wellington Rugby League, Morrie Anderson or the secretary-manager of the Auckland Rugby League, Des Jenkinson.

The tour to Britain by the Maori team has been the culmination of a decade of planning and fulfils a dream of administrators which began over a hundred years ago when football was first played in this country.

Maori football has a high standard and great status in the world and the league tour with the calibre of players selected can only enhance that enviable reputation.

Maori Language Classes Wellington

6 Week Intensive Maori Language Courses

These courses are based at the Wellington Polytechnic at Buckle Street and cater for beginners right through to people wanting to learn Maori at an advanced level. Each level runs for 6 weeks with classes beginning at 9 o'oclock each morning and finishing at 4 o'clock each afternoon. For details of the starting dates of each level, phone the Wellington Polytechnic School of Languages Ph 843 632.

Community Institute

Introduction to Maori	Full Year	Tues 5.30 and Wed 5.30
Intermediate Maori	Full Year	Wed 5.30
School Cert. Maori	Full Year	Wed 5.30
Univ. Entrance Maori	Full Year	Wed 5.30

Fees are payable for each course and enrolment is necessary. For further details contact the Community Institute,
Wellington High School,
Main Building, Level 5.
Ph 858 911 9am — 4pm.

Wellington Polytechnic Night Classes

Maori for Beginners	Full Year	Tues 5.30-8.30pm
Intermediate Maori	Full Year	Wed 5.30-8.30pm

Classes are run at Room A3, Buckle Street and fees are payable. For further details phone 843 632.

Heretaunga College Night Classes

Maori for Beginners	First 1/2 Yr	Tues 7.00-9.00pm
Advanced Maori	Second 1/2 Yr	Tues 7.00-9.00pm

For details contact Heretaunga College Ph 286 759.

Hutt Valley Memorial College

Adult students are welcome to join school pupils for day classes from 3rd Form Maori right through to Maori at U.E. and Bursary level or the night class for beginners which runs a full year. Ph 687 084.

Mana College Night Class

Maori Language Class, loosely through to School Certificate level Monday 7.00pm-9.00pm weekly throughout year. Ph 375 423.

Newtown Health Centre

Maori language for Tutors	Mon 11.00-12.00am
Maori for Beginners	Mon 1.00-2.00pm
" " "	Fri 10.00-11.00am

For details phone the Health Centre Ph 896 371 or call into the Centre between 9.00am and 4.00pm at 28 Hansen Street, Newtown.

Onslow College Night Class

Maori for Beginners	Full Yr	Mon 7.00pm-9.00pm

For details phone the school Ph 788 189.

Rongotai College Night Class

Maori Language class	Tues 7.30pm

For details phone the College Ph 873 054.

Tawa College Evening Classes

School Cert Maori	Full Yr	Mon 6.00-8.00pm
U.E. Maori	Full Yr	Mon 6.00-8.00pm

Fees are $12.00 per year, for more details Ph 328 184.

Wainuiomata Night Class

Maori for Beginners	Full Yr

For details Ph 646 018.

Strathmore Maori Language Class

Maori for Beginners	Thurs 7.00-8.00pm

For more details Phone Mrs Connie Fuimaona Ph 886 549.

Rakau Method of Learning Maori

There are small community groups of people learning Maori by the Rakau Method. If you would like to know if there is a group going in your area, contact Pauline Higgins Ph 646 844.

Correspondence School

Maori can be learnt through the Correspondence School from Third Form level right through to Bursary Maori. Fees are payable and each level runs a full school year. For details Ph 736 841 during office hours or write to
The Correspondence School,
Private Bag,
WELLINGTON.

Secondary Schools in the Wellington Region teaching Maori Language

Aotea College	376 146
Heretaunga College	286 759
Hutt Valley High School	664 584
Hutt Valley Memorial College	687 084
Mana College	375 423
Naenae College	677 175
Newlands College	785 576
Parkway College	647 770
Sacred Heart College	661 089
St Patricks College	872 032
Taita College	678 460
Tawa College	328 184
Upper Hutt College	282 491
Wainuiomata College	646 018
Wellington East Girls College	844 723
Wellington High School	858 911
Wellington College	843 151

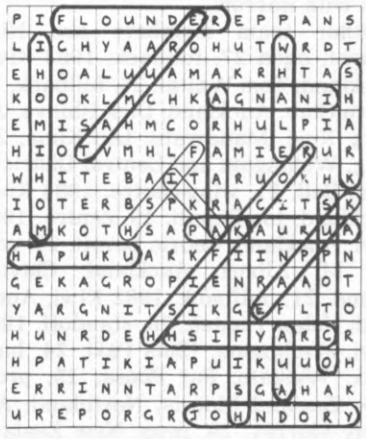
Within this list Maori language courses may differ in content and with the level to which pupils can study Maori language. This list does not include schools which have pupils on Correspondence Maori or schools which have Maori Studies programmes.

List supplied by Wellington Maori Language Centre. 33 Tory St, Wellington PO Box 9791, Phone 842 674.

WORD PUZZLE

How it works: Each puzzle contains a group of 16 related English/Maori words and is divided into letter squares. Hidden in these letter squares are 8 English and 8 Maori words. The clues for the hidden words are given to the right of the puzzle. Enter the equivalent English or Maori word according to word length and then find that hidden word in the puzzle box. The word may be placed in any straight line (horizontal, vertical, or diagonal) and in a forward or reverse direction.

Solution to last puzzle



Word Puzzle

Maori
Kawaka _ _ _ _ _ _ _ _ _ _ _
Titoki _ _ _ _
Puka _ _ _ _ _ _ _ _ _
Kohekohe _ _ _ _ _ _
Whauwhau _ _ _ _
Kotukotuka _ _ _ _ _ _ _ _
Rewarewa _ _ _ _ _ _ _ _ _ _ _ _
Karako _ _ _ _ _ _

English
Mangrove _ _ _ _ _ _ _ _
May _ _ _ _ _ _ _ _ _
Oak _ _ _ _ _ _ _
Palm _ _ _ _ _ _
Pine _ _ _ _ _ _
Wineberry _ _ _ _ _ _ _ _ _
Lacebark _ _ _ _ _ _ _ _ _
Lemonwood _ _ _ _ _ _ _

L	E	R	U	A	L	E	M	O	N	W	O	O	D	M	P
E	A	N	G	R	N	O	H	V	O	M	M	A	Y	U	A
A	L	S	H	F	I	G	O	O	A	A	S	H	R	A	F
T	K	K	H	O	K	A	R	A	K	A	L	I	M	P	U
I	I	N	C	E	A	K	A	O	U	E	R	A	D	E	C
V	W	R	I	U	U	N	M	E	T	I	H	B	E	I	H
R	H	R	E	R	S	A	T	B	O	Y	L	O	A	K	S
O	O	Y	C	W	K	Y	R	A	K	A	U	E	K	O	I
B	R	R	B	O	A	O	E	P	U	N	A	W	E	T	A
R	O	R	A	R	A	R	E	N	T	K	Y	L	E	I	M
A	H	E	O	D	K	N	E	W	O	T	A	R	A	T	A
O	E	B	L	O	U	D	A	W	K	H	M	R	K	I	B
O	K	E	N	I	P	R	P	L	A	C	E	B	A	R	K
M	A	N	G	R	O	V	E	A	V	I	T	T	W	A	E
F	A	I	S	H	B	R	O	A	L	M	A	N	A	W	A
D	L	W	H	A	U	W	H	A	U	M	E	A	K	F	S

for progress and preservation

According to Legend, the taniwha protecting the papakainga at Te Ohaaki takes the form of a pair of shags,—Makawa, the female who lives in a cave in the Waikato River beside the marae, and Mataehu, the male who dwells at the favourite fishing spot at the confluence of the Waiotapu stream and the Waikato, just north of the Mihi bridge.

But what has this legend to do with the Ministry of Works and Development?

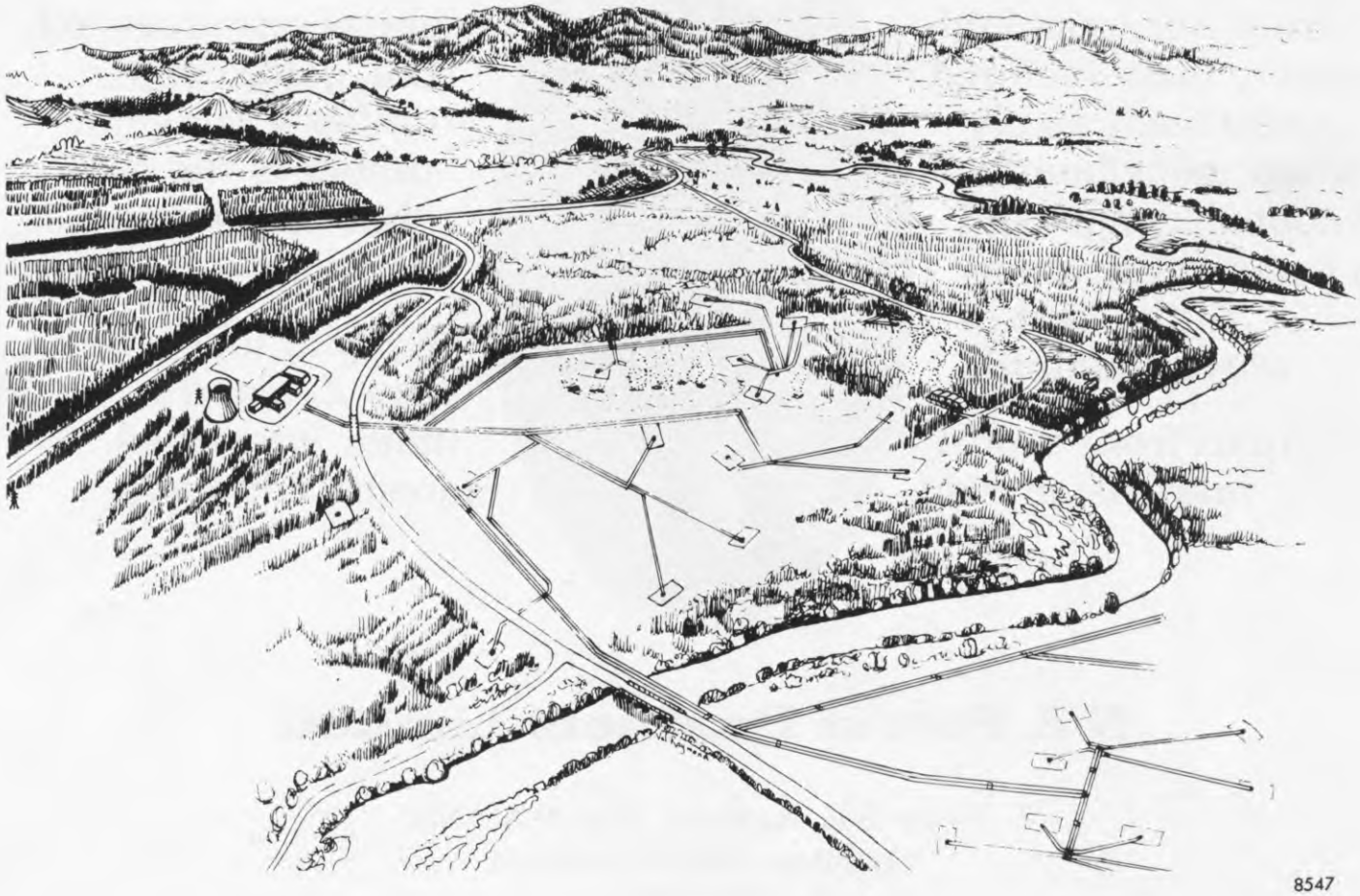
The shags of the legend and the aerial view of the completed Ohaaki project illustrated here are part of a series by Val Raymond, the well known Taupo artist, for the Ministry of Works and Development's brochure on Ohaaki, the new Power development at Broadlands

geothermal field. Several originals are now in the hands of the Ngati Tahu, the tangata whenua of the Reporoa-Broadlands area, the people most affected by the Ohaaki Power project.

Many areas surrounding the Ohaaki site held deep meaning for the land owners, the Ngati Tahu, and it was this landscape behind the landscape we see that the Ministry of Works and Development had to consider when planning site construction.

The development of Ohaaki, MWD's latest geothermal project, is the happy culmination of the extensive negotiations with the Ngati Tahu. Negotiations that have allowed for continued progress in the area but which have respected the Ngati Tahu meeting house and sacred and historic reserves.

MWD AND NGATI TAHU *partners in progress and preservation*



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WE KEEP ON GROWING

We have the right kind of climate, adequate soil conditions and the silvicultural expertise to grow forests, mainly temperate zone softwoods, to mature within three decades.

We have proved that we have the technological know-how to produce from our trees high quality manufactured items such as plywood, panelboards, woodpulp, paper and a variety of products to the best of world standards.

Apart from export markets already established for forestry products, mainly in the Pacific and Indian Ocean areas, there are many more potential customers in the developed and developing nations of Asia, Africa, Europe, and the Americas.

When you think of some of the world's notable natural resources - oil, coal, gold, copper, timber - remember timber is the one that keeps on growing!

Keep in touch with New Zealand's major integrated forestry company.

N.Z. Forest Products Limited

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