Te Kaea

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INSIDE:

The Rata resignation
The Chinese connection
Taking care of your taonga
Harry Dansey
The Race Relations Office
Rua Kenana: new books
Fiction, news, reviews, pictures

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Chrysler SE

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Chrysler Alpine

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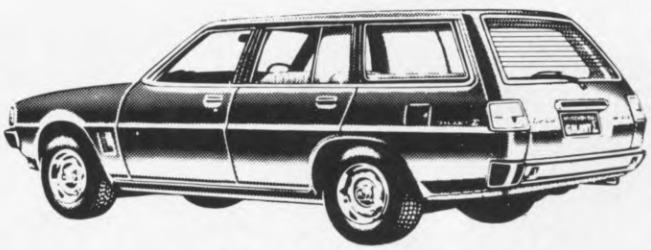

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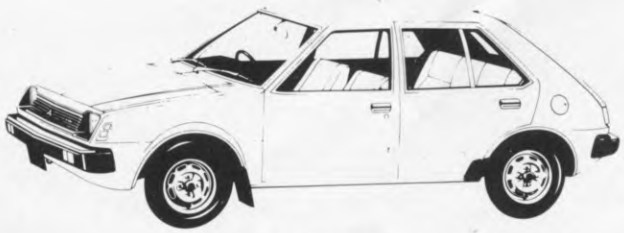

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TE KAEA
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Contents

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

POROPOROAKI

Harry Dansey

Harry Dansey died on 6 November 1979 in the coronary care unit of Auckland Hospital. He was fifty-nine. He had been ill for some time, and had retired less than three weeks before. He is much grieved, not only by his family, not only by his people of Ngati Tuwharetoa and Te Arawa, but by all of us. In a busy career which ranged from war service with the Maori Battalion to his post as Race Relations Conciliator and a Human Rights Commissioner, he was also a distinguished journalist, author, playwright and illustrator, amongst many other activities and achievements. His wisdom, humility and good humour made him countless friends in every sphere. Two of those friends pay tribute to him here.

NEW ZEALAND HERALD

Jesus said, "Where your wealth is there will your heart be also." There is no doubt where Harry Dansey found his riches or where his heart was. Listen to the words which Te Whiti spoke in Harry Dansey's play, *Te Raukura*:

> E Wi, my brother, my friend, I promise you no miracles as Te Ua promised you miracles. All I can do is to declare to you and to all men the love of God for all his children. Behold, I declare again to you the word of God as the angels did, as I have shown you in our sign of the raukura.

If they are Te Whiti's words they are also Harry's words. As a journalist, artist, poet, playwright, soldier, or one who simply loved his fellow beings he listened, he wrote about us and showed us more of ourselves. Harry did simple things simply, he worked quietly and he gained our respect. We shall miss that deep resonant voice which seemed so perceptive and yet so understanding.

And then in these last few years his task as Race Relations Conciliator called for all the patience, sensitivity and firmness he could summon up. He had an ideal of New Zealand as a country which belongs equally to all of its citizens. He had the sense to know that what we are faced with is much less than the ideal. He had the courage to work for something much better than what we have got.

Our unity is a precious and fragile possession. It is always at risk. The forces which would either build it up or break it down are always present. Unity means being one with God; our lives are centred in a search for God; our calling is to know God and to be one with Him. Unity means being one with ourselves. It has been said that if we wish to know God we must first know ourselves. By knowing who we are we can appreciate what it is that we have to offer. Unity means being one with each other. No one can be whole without other people. We learn that true fulfilment is found in sacrifice, in giving ourselves away. Unity means being one with those in need. True Christian growth always involves a growth in compassion especially in reaching out to the forsaken and the needy. And lastly unity means being one with all the nations. To live together in peace takes sacrifice and love. The reward is to be like Jesus – the man who came to be one with all the nations of the earth.

Parting is never easy. We have our sorrow because Harry, who gave so much, had much more to give. We thank God wholeheartedly for what Harry has done to enrich us all.

Lastly, we can resolve to commemorate Harry's death by sharing his hopes for a charitable, realistic and compassionate society where we share what we have in common and yet rejoice at those distinctive things which God has given us.

THE RT REV PAUL REEVES
BISHOP OF AUCKLAND
(From his address at the Memorial Service, Holy Sepulchre Church, Auckland)

JOHN MILLER

Two faces of Harry Dansey

Opposite *A shot taken on his appointment as Human Rights Commissioner.*

Left *In a Maori setting. Harry speaks on the marae at Orakei in 1973.*

The last year has seen urban Maori society robbed of three great leaders. First Matiu Te Hau, then "Brownie" Puriri and now Harry Dansey.

In each one of them in different ways were embodied special gifts. Wit abounded with all three; eloquence was their constant hand maiden. Each had been an explorer in a society where there is not so much a hostile environment but rather paths largely untrodden.

For all loved persons, as undoubtedly was the case of these three, all deaths are untimely. But in the case of Harry Dansey in 1979, when the strands of our multi-cultural society are under extreme pressure, his death is truly as inopportune as it was tragic. He was in the very best sense the multi-cultural New Zealander.

He was a highly professional journalist admired in a craft which almost by definition reveres scepticism, a poet, author and playwright. He possessed the magical gift of painting word pictures rich in all the literary devices and ennobled by compassion and humanity.

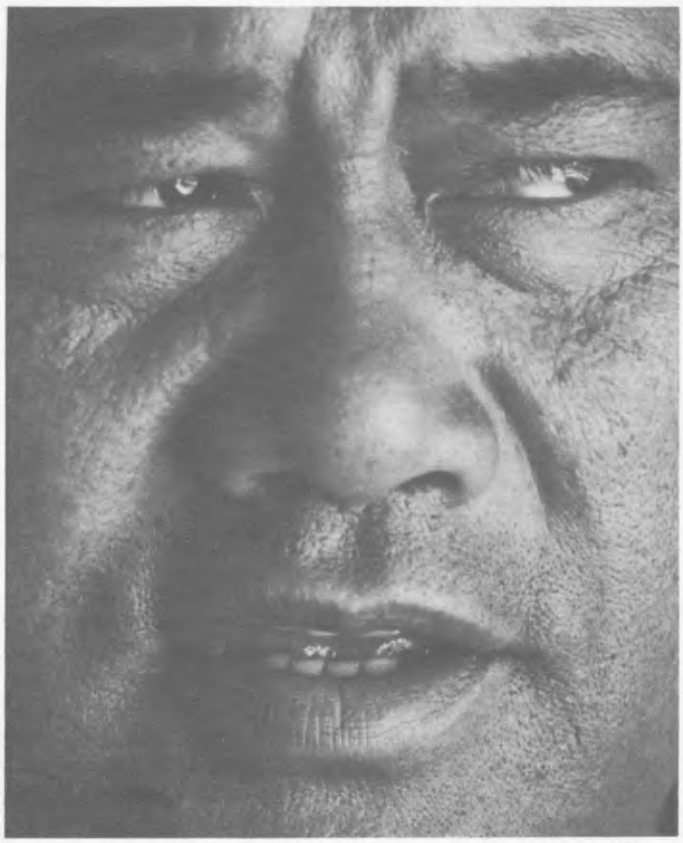
His unfailing courtesy, restraint and high intelligence were obvious qualities which commended him to the race relations career, but they also distinguished him in an age when gentility in its finest sense does not abound.

He occupied civic office with dignity. When he spoke, it was to convey a measured thought and sagacity.

By respecting his two cultures and achieving, not without considerable and persistent effort, a fluency and familiarity in both he gave us a glimpse of what is possible. He showed us how this nation could draw on truly national and sadly neglected resources.

Winston Churchill in a eulogy to Lord Birkenhead expressed sentiments which seem just as fitting to Harry: " . . .[he] banked his treasure in the hearts of his friends and they will cherish his memory till their time is come".

MICHAEL BROWN



KEN GEORGE

To Maoridom, to the Labour Party, and to the nation in general Matiu Rata's announcement of his resignation from the Labour Party was a bombshell. What were his motives? What are the implications? Paul Potiki looks at

THE RATA RESIGNATION

From the very earliest days New Zealand has been accustomed to Government exercising a responsibility for the development and destiny of many phases of life, and this has been particularly so in the affairs of the Maori.

It began as early as 1840 when Whitehall endowed Governor Hobson with the additional title of "Protector of Aborigines". Since then we have been exposed to a sort of administrative dichotomy which on one hand purported to protect us while on the other it used persuasion, force and the law to separate us from our land. Indeed the main rationale for Government interest has been to perpetuate the institutions which make possible the sale of Maori land and which for many years ensured that rents and royalties were substantially below the going market rate.

Only three Maori have ever held the portfolio of Maori Affairs – Ngata, Rata and now Ben Couch. Ngata resigned from office following a Royal Commission which found that rather too much land development finance had been diverted into his own electorate.

Mat Rata was appointed by Norman Kirk in 1972. He was then No. 5 or No. 6 in the Kirk cabinet – principally, I think, because of his strong working-class and trade union background, and because like Kirk he could read the feeling of the people.

Kirk died. He was succeeded by men more academic in background and outlook and the Ratas and Hugh Wattses gave way to the Rowlings, Tizards and now Langes.

Rata therefore had only three years in which to halt and then reverse administrative machinery which for years had been aiming at assimilation and detribalising the Maori, at persuading them to leave the marae and forsake the traditional extended family in favour of the urban nuclear family and the current Pakeha belief in the sanctity of the individual.

Rata had only three years in which to tackle land grievances, to encourage and re-teach youth the cultural values of their people, to encourage the growth and development of land incorporations where previously the people were permitted only a beneficial interest in their ancestral lands by the Maori Trustee in his capacity as statutory committee.

It is a matter of history that Labour failed at the polls in 1975, and in my view they failed because of working-class disenchantment with the Government's performance generally. In 1975 this disenchantment did not extend in the same degree to the Maori seats. Between 1975 and 1978 however Labour (now in opposition) was inept in its dealings with the Maori and their aspirations and demands, and while its candidates were in no danger at the polls the numbers of non-voters in 1978 was staggering.

In essentially Maori issues Mat Rata has been a consistent voice demanding the settlement of land grievance, the adoption of policies which would re-establish the Maori's Maoriness and in insisting that the staffing of the department, particularly at higher levels, should be by people largely, but not exclusively, Maori who could understand and respond to Maori aspirations while not neglecting the needs of the bureaucracy.

Was there any correlation between Labour's failure at the polls, both in 1975 but more particularly in 1978, with the reasons which Matiu Rata advances for his resignation from the party? It is too facile and head-in-the-sand to simply put it down either to personal pique over position in the party or to the mess that the rolls are in.

Mat Rata, for instance, denies that there has been any personal clash between him and the Labour leadership, although he agrees that his stand is a personal one based upon the need to project a new dynamic Maori philosophy stemming from traditional roots and the extended family concept, and the cultural heritage each of us inherits from our tribal forbears.

It is interesting that Mat Rata does not think detribalisation, which was a deliberate policy for many years, has advanced beyond regeneration. Some of us, particularly those of us who have been largely detribalised through long urban contact, and who now cling to and seek out our Maoriness, may not agree with him but then we are much further removed from the influence of our turangawaewae than he is and it is easier for us to look to things Maori generally than to the specific things which are common only to our own tribe or hapu.

Mat Rata has no fight on with the Labour party. He sees Maori support for Labour as being "as natural as the falling rain" and in the house he says he will continue to support the party on day-to-day issues. He does think, however, that the party has put the cart before the horse in Maori matters, that it tends to see form rather than content; and it is apparent that he believes and hopes he will still be able to re-shape the party's attitude in Maori matters even though he is no longer a member. He believes that if he can produce enough rank-and-file groundswell around Maori aims and aspirations and can polarise the diverse demands of the pressure areas, Labour will be compelled to climb onto a sort of Maori bandwagon. One thing is certain, there was a massive swing against Labour in 1975 and this was maintained in 1978. The swing must be seen as an indication of general disenchantment with the party's performance in Government. The interesting electoral figures affecting the Maori electorate, however, are not those of the Labour majorities but those which show the proportion of votes cast to the total on the roll, and these are shown in the following table:

It is clear that if a failure to vote does indicate disenchantment (and the electoral statistics would support this) then Maori voters are more disenchanted with Labour than are Pakeha voters, and it would seem also that voters in safe Labour seats are more disenchanted, electorally anyway, than are voters in National-held seats.

I don't propose to be diverted by claims that this massive failure to vote can be attributed solely to the obvious confusion of the rolls, although of course this may have contributed. It is a matter of record that Labour conducted special campaigns of enrolment. Indeed, in practice their canvassers do little other than assist people to enrol and they rarely discuss policy when canvassing. I know, too, that in certain marginal electorates Maori may have opted off the Maori roll in order to support the Labour candidate on the European roll and that some of these may not have been removed from the Maori roll by the electoral office. Thus they would, if they voted on the European roll, be shown as non-voters on the Maori roll. However, one cannot explain away the massive non-vote in this way. The non-vote in

KEN GEORGE

Electorate	Labour Vote	Votes Cast	Total on Roll	Non-Voters
Eastern				
1972	8,831	12,154	14,131	1,777
1975	8,491	11,477	16,439	4,618
1978	9,085	12,147	23,684	11,306
Northern				
1972	6,276	8,076	10,773	2,612
1975	5,988	8,556	14,715	5,949
1978	6,071	8,495	22,933	13,025
Western				
1972	9,078	10,355	14,552	4,035
1975	7,708	10,332	18,282	7,669
1978	10,250	12,450	30,966	18,347
Southern				
1972	9,555	11,364	15,995	4,333
1975	10,145	12,436	20,997	8,358
1978	11,176	13,650	33,037	19,098

Southern Maori for instance, was 19,000. I believe that the figures support Rata's contention that Labour has failed in Maori issues; that Maori recognise this failure and that unless Labour is to see the Maori questions as important to Maori and see them in the light that the Maori see them, the trend will be further away from Labour in 1981.

This brings us now to the aims, aspirations and demands of organised Maoridom and to whether or not Mat Rata is doomed to the same political limbo which attended Lee, Barnard, Langstone and lately O'Brien when they chose to go it alone.

It is important to remember that Mat Rata was Minister for only three years; that for most of the first year he had to halt departmental policies, re-shape or scrap them and in effect get a bureaucratic machine wound up and heading in a totally new direction.

Some of the bureaucrats were less than helpful. They felt that they, better than he, a Maori, could read the Maori mind, and interpret its aims and aspirations. I personally have had first-hand knowledge of this kind of crass patronage in the Maori Affairs Department – after all, I worked there for

twenty-one years. Mat Rata takes some pride in the transformation of Kia Puawai of 1972 into Kua Puawai of 1975, but from a party support point of view it was not enough, hence the numerical voting with the feet in 1975 and particularly in 1978.

Some of the most interesting things to come out of my most recent discussion with Mat Rata were his evident humility and his total commitment to Mana Motuhake, which is a rallying point for his own people in the North. He considers, for instance, that it would be presumptuous of him to take his policies and his ideas out of his electorate into the marae of Waikato or Te Arawa or other areas where there is, as we all know, a tremendous resurgence of Maoriness. He is obviously happy and feels on sound ground when he says that he must help to re-teach some of his own people, particularly the young, their tribal values such as the warmth of the extended family as opposed to the sanctification of the individual and the isolation which goes with the nuclear family.

He says that he doesn't like, but he understands, the new kinds of tribalism, on the one side Rotary and the Lions and the respectable new tribes and on the other side the Mongrel Mob, the Panthers and the less respectable new tribes. He sees the task ahead as bringing the re-teaching of tribal-tanga to the new generation.

Mat Rata's political aspirations are obscure. I don't think that he has thought them out thoroughly in an organisational way. He appears to be taking matters as they come. He does feel confident, however, of a return to the House in 1981, and he obviously intends to use the two years which he still has as M.P. for Northern Maori to cement his political position in his own electorate. He knows, too, that his political future must depend upon how he does between now and 1981. He expects to be something of a polarising factor for a number of Maori groups, each of which has its own aims, its own objectives and its own methods of attaining them. He would be surprised and I think very disappointed if the Ratana movement were to support a candidate (Labour or Ratana Independent) against him in 1981 and I would be very surprised if Labour were to oppose him officially without first obtaining Ratana endorsement of any candidate they put forward. He doesn't see any analogy between his situation and that of Lee and Langstone when they stood as Independents, at the time of the Savage Government. Indeed Lee was involved in an intense personal clash with perhaps the most charismatic leader in our political history. This clash took place, too, when Labour was on the crest of the political wave. No one in his right mind today would see Rowling as a charismatic Mick Savage or 1980 Labour as anything other than reeling under the defeats of 1975 and 1978.

Time will tell, and my spies would indicate that there is a significant groundswell of Maori opinion supporting Mat Rata. While he has tested it only in the North where organisation and finance are already flowing in, I have detected no small sympathy for his stand in other areas.

I wish him well.

Paul Potiki has been an industrial relations adviser to the Public Service Association for the past four years, the latest job in a rich and varied career. Born in Wellington of a Ngai Tahu-Ngati Mamoe father (from Rakiura) and an English-French mother, Paul has been a power linesman, a public servant with the Departments of Health and Maori Affairs and President of the New Zealand Race Relations Council. He has long served Maori interests through Maori committees, his tribal trust board and as Secretary of Ngati Poneke.

TWO RETIREMENTS

Two well-known Wiremus, Messrs Herewini and Parker, retired at the end of last year after outstanding careers in the service of our people. We wish them well in their retirement, but both are tireless and selfless workers, and we know we haven't seen or heard the last of them yet!

Wiremu Parker

Wiremu Parker has retired from his post as senior lecturer in Maori Studies at Victoria University after twenty-nine years of service. When he left Te Aute College in 1935 he enrolled at Victoria "with no great motivation to get a degree, but to sample Pakeha life before returning to the farm".

He was born on a sheep station on the East Coast, and it was everybody's intention that he continue the family tradition. But the farm was going to have to wait.

Bill's achievements have been impressive indeed: in 1942 he became the New Zealand Broadcasting Corporation's first producer and reader of the news in Maori; 1950 saw his appointment as senior tutor in Maori Adult Education at Victoria; and he became a member of the Maori Purposes Fund Board in 1964.

From 1969 to 1970 he was a member of the committee revising the Williams Maori dictionary. Then in 1972 he received a fellowship from the Asian South Pacific Association of Cultural Affairs, which involved visits to Australia, Japan and Korea. Five years later he was invited to be Patron of the Society of Maori Artists and Writers.

Throughout these years Mr Parker was still at Victoria, involved with organisations and sitting on committees – of a Maori or national nature. He has frequently been called upon to judge Maori cultural competitions, has served on the Queen Elizabeth II Arts Council, has been a Maori adviser to the Education Department, and has been a member of the UNESCO sub-committee on education.

In 1976 he was awarded the M.B.E. for his services to the community.

In short, he has done a great deal more than "sample" Pakeha life, and he has promoted Maori life too – to both Maori and Pakeha. He recalls that at Victoria in the 1930s, "there was a small group of gifted Maori students. Most of them had strong Pakeha conditioning from birth. Indeed, only two of them could speak Maori. No special acknowledgement was made to the bicultural nature in our society." He is gratified to note the widening of interest in the Maori, Polynesia and the Pacific, and quotes the proverb: "He kokoru noa koe e ruku, ka horu te Moananui a Kiwa" ("Explore a mere bay and the Pacific Ocean beckons").

Opposite top *Bill Parker.*

Opposite bottom *Bill Herewini.*

KEN GEORGE

Wiremu Herewini

W. Sheldon, a noted American social scientist, postulated a theory of "somatic types", in which he categorised three general groups of human beings in relation to their physical structure and personality. Accordingly the ectomorphic type has, to use a Shakespearean phrase, "a lean and hungry look", and is inclined to studiousness and intellectual pursuits. The mesomorphic group are muscular in build and tend to look towards physical activity for their pleasures. Third are the endomorphs: rather chubby and rotund in appearance, they are considered to be genial, happy-go-lucky people with a talent for forming warm and lasting relationships and with a genuine concern for others.

Such a person is Bill Herewini, whom it is my pleasure to have served under and with for more than twenty years until his retirement at the end of last year.

During his term as Controller of Maori Welfare for the Department of Maori Affairs, he was a familiar figure on the many marae in the Mataatua and Te Arawa territories – mai i Tikirau ki Nga Kuri a Wharei and mai i Maketu ki Tongariro. The late 1950s saw him actively campaigning for Maori committees to modernise their marae by utilising government subsidies available under the Maori Social and Economic Advancement Act.

The drive to promote and improve housing conditions, educational qualifications and career occupations for the Maori was the main thrust of his energies in the 1960s and 1970s. An ability to see latent qualities of leadership in people at "flax-roots" level caused him to encourage them to take up official positions – not only with Maori organisations but also in local body affairs and service organisations.

It has been said of him that, particularly over the latter years prior to his retirement, Bill was a "professional committee meeting attender". He was a member of twenty or more committees which met regularly in Wellington. It was perhaps in this area that he made his greatest contribution – sitting across the table with the policymakers of Health, Justice, Education and many other government departments, as well as national voluntary organisations. To the Maori people in both urban and rural areas, much of this work and the contribution Bill made at these meetings has gone largely unsung and unnoticed.

It was pleasing, therefore, to see the large numbers of people, attending as individuals or as representatives of their groups and organisations, who gathered at Ngati Poneke to pay tribute to his endeavours and achievements in helping to develop a society with mutual respect and understanding. His attitude to people – whether young or old, whether high and mighty or like the rest of us – was always consistent: courteous and humble, with a liberal lacing of understanding and humour.

No reira, e te Rangatira e Wi, koi anei te mihi atu ki a koe me to hoa Rangatira me te whanau hoki.

WISHIE JARAM

THE RACE RELATIONS OFFICE
What do they do there?

Shortly before his retirement, Harry Dansey wrote for us an article on the work of the Race Relations Office. With one or two amendments provided by his colleagues at the Office, we publish it here. It is important for two reasons: it describes clearly the functions and activities of an agency vital for New Zealand's race relations; and as far as we know it was the last piece of journalism Harry wrote before his death.

The scope of the work done by the Race Relations Office is summarised by the preamble to the Race Relations Act 1971. This says that it is an Act to affirm and promote racial equality in New Zealand, and to implement the International Covenant on the Elimination of All Forms of Racial Discrimination.

In practice there are two avenues by which this work can be carried out. The first is the investigation and the settling of complaints of discrimination as defined in the Act. The second is more positive: going out into the field and finding ways in which we can affirm and promote racial equality in New Zealand. Let us look at this first avenue of activity.

* It is unlawful to deny people access to places, vehicles and facilities by reason of their race, their colour, their ethnic or their national origin. In practice it does not often happen that people are denied such access in New Zealand: there are occasional examples in hotels and night clubs, though before the Act some hotels and taverns would have a policy of "No Maoris in the lounge bar". But this part of the Act is important because in other parts of the world it is an important area of discrimination.

* It is unlawful for any person who supplies goods, facilities or services to the public to refuse to supply them to people by reason of their colour, race, ethnic or national origin. It is also unlawful to provide such goods, facilities, etc., on less favourable terms or conditions – e.g., by providing goods on hire purchase to non-Europeans at higher rates of interest.

* It is unlawful for any person to refuse to employ someone on any work that is available, and for which that person is qualified, by reason of colour, race, ethnic or national origin. Similarly it is unlawful to overlook someone for promotion for the same reasons. This is a difficult area for us to work in. Cases are hard to prove, are often overshadowed by misunderstanding between workers and management, and those discriminated against are often afraid to complain for fear of jeopardising their employment chances even further.

* It is unlawful in New Zealand to refuse accommodation to people on account of their race, colour, ethnic or national origin. In practice complaints under this section of the Act frequently deal with the letting of flats and other rental accommodation. Examples have occurred where, say, a European husband has visited the landlord and an agreement has been made. Then the landlord discovers that the wife is Maori or a Pacific Islander and the accommodation is refused. In cases of this kind, people usually complain on behalf of those discriminated against. Often employers intervene because their staff are having to take so much time off work to find a home.

* It is unlawful to publish or display any advertisements which indicate that there is an intention to commit a breach of the provisions of the Act which I have mentioned. There are two sections of the Race Relations Act dealing with racial disharmony. It is unlawful to publish or distribute written matter which is threatening, abusive or insulting, or to broadcast by means of radio or television words which are threatening, abusive or insulting; words which are likely to excite hostility or ill-will against or bring into contempt or ridicule any group of people in New Zealand on the grounds of their colour, race, or ethnic or national origin.

One section of the Act, section 25 dealing with racial disharmony, is dealt with by the Police; matters coming into this category are investigated by the Police and may end up in court. All the other matters (for example, **incitement** to disharmony) are investigated by officers of the Race Relations Office with the aim of conciliation: that is, of getting the parties together and trying to effect a settlement. Since 1972, when the Race Relations Office began its operations, we have had considerable success in effecting settlements.

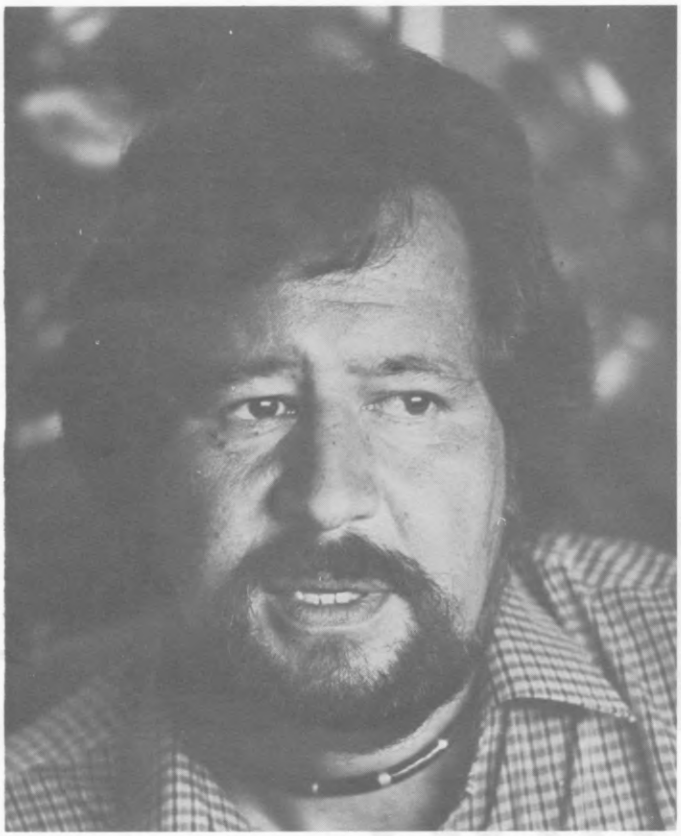
If such a settlement is not possible, or if we cannot get an assurance where we think it is necessary, then the matter can be referred to the Equal Opportunities Tribunal. To date, however, no cases have come before the Tribunal. I think some of the credit for this must go to the efforts we make to effect conciliation.

Frequently, breaches of the Act are not difficult to patch up by means of conciliation. Despite the incidence of racial discrimination in New Zealand, it is not condoned by society. When, therefore, we confront offenders with the facts of a complaint they are often embarrassed and apologetic.

This brings us to our second avenue of endeavour: the positive educational work we do in the community. We work with schools, and other educational bodies, with government departments, with voluntary organisations – indeed with any individual or organisation where we feel that some benefit in greater understanding can be gained. We give many addresses and seminars, we attend training courses and seminars on race relations, we consult with government departments, local bodies and legal bodies, and we work with many ethnic organisations in the community. Very often this is towards specific community projects. We also have many consultations with the news media.

We have tackled the problem of anti-social behaviour which although more often the direct responsibility of other agencies can and does affect race relations.

We have tackled the question of education, being convinced that the knowledge of the racial and cultural backgrounds of the various people of our community and of their aims, aspirations and ideals is vital if we are to live and work together in peace and harmony. In the field of education, we have a vigorous, three-pronged approach directed at teachers, students and parents.



***Above** Peter Sharples, the Office's executive officer.*

***Below** Four-part racial harmony: staff members Floss Griffiths, Fale Moresi, Eddie Twist and Charlie Moore.*

The world of business and commerce is of course deeply concerned with race relations just as the individuals within it are concerned personally. We make contact with many people in this sphere of the community on both organisational and personal levels.

We are concerned, as indeed all citizens are concerned, in the health of the community and where we can assist doctors and nurses to carry out their roles more effectively we most certainly do so.

Negative stereotypes form a barrier to understanding and harmony in the community. By negative stereotypes I mean such catch-cries as "The Scots are mean", "Irish are stupid", "Maoris are lazy", "Pakehas are cold-hearted". When the chance comes to attack such sweeping, cruel and invariably inaccurate generalisations, we accept the challenge. One excellent way is to present an attractive, positive aspect of some minority or of the particular ethnic group under attack.

On 1 September, 1978, a most important administrative change meant that new and interesting impetus was given to the work of the Race Relations Office. On that date the Human Rights Commission began its activities and under the Human Rights Commission Act the Race Relations Office became part of that Commission. Although the Race Relations Conciliator continued to act as head of the Race Relations Office in addition he was given the role of being a Human Rights Commissioner whereas before the passing of that Act we at the Race Relations Office were concerned solely with matters dealing with colour, race, or ethnic or national origin. Now as part of the Human Rights Commission, we are drawn, or at least the Conciliator is drawn, into the wider work of the Commission including the investigation of complaints on the ground of sex, marital status, religious or ethical belief.

ROBIN MORRISON/NZ LISTENER

HIWI TAUROA

Harry Dansey's successor as Race Relations Conciliator is Edward Te Rangihiwinui Tauroa. That's not all, of course. After coaching Counties to victory in the national championship last year Hiwi has also been much in the news as a strong possibility for All Black selector. The last Maori in that job was Pat Walsh, 1969-73. Hiwi does not regard race relations and rugby as mutually exclusive — on the contrary — but here we asked him to talk to us specifically about his appointment as Race Relations Conciliator.

"I was surprised when I was offered the job, I really was", he says. "After six years as Principal of Tuakau College I was ready to go back home to Kaeo. The people up there had told me it was time, and I had made plans."

But those plans will have to wait as Hiwi settles into and gets to grips with his demanding new post in Auckland. It is one for which he is admirably qualified. As he says himself, "You get to know and understand all kinds of people a little better as a teacher." He originally set out to be a vet, but ended up with a degree from Massey University in agriculture. After training college he taught in Taranaki before returning to Kaeo where he taught and farmed for two years. Then came years teaching at Hawera, Okaihau, Wesley College and, finally, Tuakau. He is a lay preacher in the Methodist Church and a Justice of the Peace. His sporting achievements are well known. "I've played rugby everywhere, including a grand total of one game for Auckland", he says with characteristic good-humoured modesty. He was a Maori All Black from 1951 to 1954 touring Fiji.

He has travelled all over New Zealand talking to school principals about the success with which Maori values have been promoted in Tuakau. "You can incorporate Maori values in a school without any trouble and it goes a little beyond the old game of having a Maori concert party. We talk about love and caring." Graham Latimer, chairman of the New Zealand Maori Council, summed it up: "He has had lots of experience in both worlds and I think he will make a very good job of it. He has tons of ability."

What are his intentions now? He is cagey about making blunt policy statements at the moment, and adopts a "let's wait and see" attitude. But in conversation it becomes clear that he has plans and recognises priorities. "Race relations must be promoted actively and not just maintained. It must be put to people that they can *grow* through living with other cultural characteristics. It's not good enough for New Zealanders just to sit back, as they tend to do, and say, 'we're doing fine'." So Hiwi will further the education programmes, already extensive, which the Race Relations Office promotes.

He is keen to use the powers of the Human Rights Commission to the full also. "The Commission could have more influence than it has had so far. For example, it should see all new legislation before it is enacted to see if it conflicts. This is more important than trying to fix up strife afterwards.nThe powers of the Human Rights Commission are broader than most of us know – and it's *not* a servant of the government."

Hiwi obviously believes that prevention is better than cure. To this end, education is the key and conciliation takes second place. However, he thinks that race relations are not as bad as they are sometimes portrayed. "There has been too much emphasis on what's gone wrong, and far too little on what's gone right. It is time to be more positive." He acknowledges, nevertheless, sympathies with Maori spokesmen who have sometimes appeared "outlandish and outspoken". Talking of the leadership of Mana Motuhake in a *New Zealand Herald* interview, he commented: "Maybe people sometimes have to be more assertive and seemingly divisive to be heard . . . some of the things these intellectuals who are supporting Mat Rata say are right", though it would be "nice to think there are better ways of doing things".

His very title, "Conciliator", suggests that Hiwi is no extremist. Like his predecessor, he operates from a position of impartiality – and his conversation is punctuated by significant words such as "understanding", "caring" and "aroha". His determination to get things done is matched by his obvious amiability, humility and good humour. These qualities came out when we asked him for a photograph to accompany this article. He replied: "Do you have to print a picture of me? I hate to see people suffer."

The Ngarimu V.C. Essays

Each year the Ngarimu V.C. and 28th (Maori) Battalion Memorial Scholarship Fund Board holds an essay competition for Maori schoolchildren in forms 1 to 7. Last year 837 entries were received from 103 schools. Fourteen prizes were awarded – one each for the best essays in English and in Maori from each form. We chose two of the prize-winning essays, one in Maori, one in English, to print here.

Meha Waitai
Form Six
Mana College
Porirua

Ko te timata me hoki ngaa whakaaro ki ngaa raa o mua, ki ngaa tiipuna. "Ko too whenua te mea nui, kia mau ki o whenua, ko teenaa too oranga. Ka ngaro teenei, ka ngaro too tuunga waewae. Ka ngaro teenei, ka noho pani koe, ki hea hoki? Ko too whenua too oranga. Kei runga ngaa mara kai, kei runga ngaa rakau moo o whare, kei runga ngaa manu, kei runga ngaa rau, ka ora koe, ka ora too whanau, ka ora too iwi. Me manaaki teenei tino taonga."

Ki ngaa tiipuna, he mea ora te whenua no reira kaore te pai kia hokoa engari ki etahi, na te hiahia moni ka hoki i o raatu whenua.

I eenei ra kua whakaaro te Maaori ki ngaa hee a te Pakeha e pa ana ki ngaa whenua Maaori.

Kei te whawhai ngaa uri i ngaa whenua i Raglan ki te iwi Pakeha moo a raatu whenua. I te Pakanga tuarua i hoatu e te iwi o Raglan eenei whenua hei awhina te Kawana. I te mutunga o teenei Pakanga i tukua kee e te Kawana eenei whenua ki te iwi Pakeha. No te pakeketanga o ngaa uri i eenei whenua ka kite raatau te hee o teenei tikanga. Kua roa kee eenei whenua i te iwi kee. Kua piki kee te waariu o eenei whenua. He pai noa teenei engari no te takiritanga o te iwi Pakeha i ngaa urupa Maaori katahi anoo ngaa uri o eenei whenua ka wera. He mea tapu te urupa – naa wai i kii, me takahi e te Pakeha. Katahi anoo ka timata te whawhai a ngaa uri o eenei whenua ki te iwi Pakeha, ki te Kawana, ki te ture hoki o Niu Tireeni. E whawhai tonu ana, tae mai ki teenei raa.

Ka huri ki ngaa whenua i Bastion Point. Ki ngaa uri o eenei whenua he mahi tahae naa te Kawana eenei whenua. I hokoa eenei whenua ki te Kawana, naa te tono a te Kawana hei whenua mahi whare moo ngaa uri o taaua iwi.

I hangaia etahi whare moo ngaa Maaori engari he iti te whenua i mahia. A, ka takoto te whenua nei, katahi anoo te Kanawa ka kii kei hokoa ngaa tooenga whenua ki te Pakeha hei hanga whare moo raatu. He ataahua eenei whenua, no reira ka nui te waariu. Ka raru ngaa uri o eenei whenua. Kua nui rawa te utu moo ngaa whare hou kei te hangaia. Raru pai ana te iwi o Orakei.

Ko te tuarua teenei o ngaa raru a teenei iwi ki te Kawana. I te tuatahi i murua o raatau whenua, a, i tahua to raatau Marae. Katahi ka takiria o raatau urupa e te Pakeha. "Te Aroha hoki."

I mua atu i murua ngaa whenua o Waikato. I panania etahi o ngaa iwi. Ko tetahi waiata aroha, waiata tangi i titoa me eenei whenua ko teeraa waiata ko "E Paa too Hau". He waiata tangi teenei moo Te Wano, te Rangitira, me toonaa iwi i panaia e te Kawana, ki te whenua kee. He waiata tangi teenei moo a raatau whenua i mahue atu ra ki muri. I hokoa eenei whenua ki te iwi Pakeha. Naa te kaha tonu o ngaa uri o te iwi o Waikato; naa to raatau matauranga ki ngaa ture a te Pakeha; ka utua raatau e te Kawana. He tika kaore te rite o te utu ki te waariu o ngaa whenua engari ko te timata teenei.

He nui tonu ngaa raru a te Maaori a paa ana ki ngaa mahi a te Pakeha ki oonaa whenua engari jura marama haere to iwi Maaori o eenei raa ki eenei mahi. Naa reira, e te iwi Maaori, kia mau ki o whenua o eenei raa. Kia mau ki ngaa tohu a ngaa tiipuna kei kore ai taatau e kiia "Ko Te Iwi Kore Whenua, He Iwi Kore".

Teenaa Koutou Katoa.

Hemi Rau
Form Seven
Long Bay College
Auckland

The past decade has seen the Maori writer established upon the New Zealand literature scene, with growing emphasis on the Maori people in today's world. This has already been seen with the successful publication of various literature, whether it be poetry, drama, novels or short stories. The Maori as a writer first gained recognition with Witi Ihimaera's award-winning novel *Tangi.*

The modern Maori today is living in two worlds: the conflicting worlds of both Pakeha and Maori. The past years have seen a growing trend of traditionally rural people move to the industrialised Pakeha world of the cities, in the hope of giving their children the best of the two worlds. This has seen the Maori writers write with aroha for their land, their people and the traditional Maori way of living, in the hope that the values of that life will never be lost.

In *Mutuwhenua*, by Patricia Grace, Ripeka illustrates the difficulties faced by a young Maori woman typical of many Maori women today, who try to adjust themselves to this new world and at the same time retain their Maoritanga. She becomes banded in two worlds – the world of the Pakeha, in which Graeme has been brought up, and her own. Unintentionally the different worlds start to affect each other. Nanny Ripeka becomes angered at Ripeka's choice of marriage to a Pakeha: ". . . what's wrong with a Pakeha girl . . ." she says to him. At first she is reluctant to accept Ripeka for what she is doing. She feels that Ripeka, by marrying a

Pakeha man, is losing her Maori blood and that with their loss of Maori blood the values and culture of the Maori as a people may also be lost. But eventually the grandmother changes, and this is shown by her last minute decision to go to her grand-daughter's wedding.

Maori writers are real people writing about real things. They feel a responsibility to their people, aiming to give the readers a better understanding of the culture and values taken by the Maori. If readers are Maori is what they have read correct and accurate, and if they are not Maori does it give them a better understanding of the culture and the Maori people as a whole?

In *Tangi*, Witi Ihimaera mentions Papatuanuku and Rangitane. Our mother the earth, our father the sky. Here we come to understand about the values of a Maori and the reasons for the aggressive "politicised" stance the Maori people take on land issues. The problem with the Pakeha society in New Zealand is the way they put a measure on everything, whether it be width, height, length or depth. This is where the measurement of money comes into it. In Patricia Grace's novel, *Mutuwhenua,* she talks of the stone they as children had found in a nearby creek. Although of a young age, they felt the "feelings" the stone had given them, which had never been felt by their young Pakeha friend. When the young Pakeha boy gave it to his father, the father's eyes gleamed of money. He would be rich. But Ripeka's grandfather, Nanny Tiko, did not see the same thing. They returned it to the earth where it belonged, despite violent accusations by the Pakeha councillor on its mysterious disappearance from his back seat. Like the stone, maybe the Pakeha misunderstood the Maori too. Another example of money being the problem is a recent "Eye Witness" programme shown on Television Two where a Maori farmer's ownership of land was not recognised by Maori Affairs although John Paki had been declared by the court to be an owner. The women interviewer showed typical misunderstanding: "But . . . Mr Paki, the issue you are talking about involves four million dollars."

For years the Maori has tried to emphasise to his Pakeha compatriots that there are things which you cannot put a monetary value upon. They give little importance to many things that the Maori considers to be very relevant and deep.

The Maori writing can be considered as a protest against the political stances the Maoris are expected to take. They feel that Maori oral literature will have no stronghold in the future, and the way to protect it is by pen. They are also emphasising the need for people to take Maori values into account, as it is important if we are to bridge the gap between the two races. Roderick Finlayson's "Sweet Beulah Land" and "Tidal Wave" are such reasons the Maori writer is protesting. His usage of Maori language is not only debasing but totally ignorant of what the Maori writers are trying to say.

New Zealand is a multi-racial society which refuses to accept this, and is illustrated by Witi Ihimaera's *New Net Goes Fishing*, where he writes a series of harsh but true short stories. His story of "The Kids Downstairs" tells of how the Pakeha judges the Maori on observations, and makes a typical Pakeha rule: "All you Maoris are the same . . ." Patricia Grace explained in *Tihe Mauri Ora* how we are all different people. The Maoris are different amongst themselves just as there are different Pakehas. The gap between the two races is further than is realised, and Patricia Grace puts it beautifully in her novel . . . though our lives crossed in one place, our jumping off and land points stand well apart.

What the Maori writers are trying to say will become even more significant with the increasing involvement of the Maoris. On the media scene, whether it is John Rangihau and his television "Pacific Viewpoint" or Ranginui Walker's regular feature "Korero", in the *Listener,* they all are saying what they feel at a feelings level and not what some editor or publisher wants them to say.

May be the He Taua action group's assault on the Auckland University engineering students just emphasises the need for society at least to understand the Maori rather than mock their culture. No matter how long it takes, the Maori will be recognised for what they are and feel and when that times comes I believe we will all be one people.

Second Lieutenant Te Moananui a Kiwa Ngarimu, V.C.

Second Lieutenant Te Moananui a Kiwa Ngarimu was the first Maori to be awarded the Victoria Cross. In command of a platoon of C Company (Ngati Porou), he was killed in action in March 1943.

In his memory, and to commemorate the service given by the men of the 28th (Maori) Battalion, the Ngarimu V.C. Scholarship Fund was set up in 1945. The Fund is administered in three main areas: university scholarships awarded annually to Maori undergraduates; a post-graduate scholarship awarded every two years; and the annual schoolchildren's essay competition.

THE CHINESE CONNECTION

In March of last year, Madame Chen Muhua, Vice-Premier of the People's Republic of China, stood on the marae at Turangawaewae and extended an invitation to the Maori people to visit her country.

The invitation was taken up. Archdeacon Kingi Ihaka, Chairman of the Maori and South Pacific Arts Council was to lead a delegation of selected experts in haka, poi, action song, taiaha and choral presentation to visit cities, factories, communes and other centres in China. Also going would be Kara Puketapu in his role as Maori Trustee and Bill Kerekere – himself a noted performer and composer, though on this occasion he was covering the tour for Radio New Zealand.

The group followed some illustrious predecessors. Previous visits had been made by such cultural emissaries as the Berlin Philharmonic Orchestra, the Greek National Theatre, the Old Vic Theatre and the Bucharest Philharmonic Orchestra. The only other Maori organisation to visit China was a concert party in 1964.

Who Paid?

The tour was paid for by the Chinese government, who were responsible for all expenses incurred within the Republic. The cost to New Zealand was limited to travel to and from Hong Kong, and the gift presented to the Chinese at a special reception in Peking: a canoe prow, similar to that presented to the new New Zealand Embassy in Washington last year. New Zealand's share of the cost was paid by the Ministry of Foreign Affairs, the Maori Trustee and Air New Zealand.

***Above** On their arrival at Nanning from Canton, Kara Puketapu (left) Archdeacon Ihaka (right) and the other members of the group are met by Jian Bing, Vice-Director of the Cultural Bureau.*

Other members of the group were: Bill Kerekere, who covered the tour for Radio New Zealand; Vicki and Richard Wehi and Louise Kingi from Gisborne; Dean Kershaw and Mari Prime from Patea; Tuiri Maxwell and Donna Morrison from Rotorua; Tokanui Ihaka, Anne Tapene, Piripi Munro and Kahu Pou from Auckland; George and Ramiri Brennan from Christchurch; Muru and Lorraine Walters from Dunedin; Puti Tukukino and Hine Poa from Upper Hutt; the Rev Te Napi Waaka from Hamilton; Hinetu Dell from Invercargill; Tamati Parore from Paremata; and Judie Fishenden from Porirua.

They were chosen, in the words of Maori Trustee Kara Puketapu, "from the four winds of Maoridom". All are well known in their districts and nationally for their dedication and expertise in performance and for the contributions they have made to Maori culture, even though some are only young.

There were only two opportunities for them to get together for rehearsal before leaving for China, once in Ngaruawahia in October and once in Wellington prior to a special reception held for them at the Chinese Embassy. Nevertheless, performances were polished and professional, even if modifications to their planned concerts had to be made to cater for the needs and attitudes of audiences once in China.

But before their departure Kara Puketapu paid tribute to others who had helped to make the trip possible: "I want also to thank publicly those employers who are supporting our tour members by continuing to pay their wages while they are overseas or, in some cases, making special grants to cover this."

What For?

The group visited cities, factories, universities, communes and other centres. Through their many performances, scheduled or otherwise, they were able to show many thousands of fascinated Chinese something of Maori culture.

Through more personal contacts they were also able to achieve the kind of rapport and good will so important between nations but so unlikely to occur with tourist groups or formal trade missions. Despite the need for interpreters, discussion was lively and wide-ranging as Maori and Chinese talked about everything from martial arts to animal husbandry, from consumer spending to carving styles.

Hospitality

The party flew to Hong Kong from Auckland on 2 December, and reached Canton by train the following day. Three days were spent in Canton, followed by four days in Nanning and four days in Peking. They arrived home with a week to spare before Christmas.

Throughout, their reception was almost overwhelmingly hospitable. They were met and hosted by the revolutionary committee of each province, comparable to the state

Above *At a factory in Foshan, in Kwangchow Province, an artist carefully paints porcelainware. Admiring her skill are (left to right) Kara Puketapu, Dean Kershaw, George Brennan, interpreter Niu Ping Chow (his name means water buffalo), Archdeacon Ihaka and the factory manager.*

Muru Walters, also a member of the group, was full of praise for Chinese artists. "They are perfectionists – highly disciplined and highly specialised people who are dedicated to improving standards."

Below *A factory canteen with a difference! This ornate "tea house" stands in the middle of a small lake at the Foshan porcelain factory.*

governments of the U.S.A. Banquets were held and gifts presented wherever they went. Sometimes this hospitality was not without its difficulties – even embarrassments. "It took some of us time to become accustomed to all the Chinese foods which were offered in abundance", said Kingi Ihaka, "and regrettably we did not do justice to their average eight-course meals. We were told that it was bad manners for us not to at least *taste* all the various dishes set before us."

Clothes were laundered through the first-class service provided by the hotels, and one member of the party admitted that it seemed unnecessarily generous: "Hell, I'm used to washing my own undies!"

Perhaps the strangest aspect of the Chinese reception was their style of applause. Says Kara Puketapu, "The Chinese custom is not to applaud each item, but to wait until a break. This meant not only that our performers were a little hesitant and unnerved to begin with, but also that the finely timed concerts were a few minutes short without pauses for applause between each item." Extra items were added to fill out each concert, but also Kara Puketapu and Bill Kerekere would get the applause going themselves!

Performance

There is no doubt that the concerts went down well. One of the interpreters commented: "I found their performances and their culture very beautiful. They were very exciting, very easy to be with, very happy."

But if the Maori performers made an impact on the Chinese, the Chinese performing arts made at least as great an impact on the Maori. Muru Walters points out that, "Song and dance is not the be all and end all of cultural performance, and we should look for more variety in our presentations." This point came home to the Maori group when they were taken to see an opera in Nanning.

"For all of us it was the greatest moment of the tour", says Kara Puketapu. "The story was based on a myth about the love between two mountains. Sound familiar?" He smiles. "But that wasn't all that was familiar. The movements, the use of sticks – there were echoes of our own style there, but they'd taken it all so much further. It was terrific. Wow, why can't we have a *Maori* opera? Our performing arts are certainly capable of being sophisticated and developed beyond the style we have retained since the 1930s."

Chinese Haka

The application and polish of Chinese artists impressed everyone. Puti Tukukino remembers when a Chinese dance troupe asked if they could be taught some Maori dances. " 'They don't look too difficult', they said. 'We should be able to pick it up in an hour or so.' We smiled to ourselves. But

we were astonished to discover that they could, they really could. The men learned a haka in half an hour. The poi was mastered almost as fast, and one woman even had the double long poi off perfectly in an hour and a half! It wasn't just hard practice. Somehow they understood the feel of the thing."

Performance was not the only area in which Maori and Chinese established warm and immediate rapport. Though the Maori party could never have coped in formal situations without the assistance of interpreters, it was noticed by the Chinese that of all the foreign guests ever to visit China, none had been so accurate in their pronunciation of Chinese words and phrases as the Maori.

Arohanui

There were opportunities to relax and meet the Chinese informally – whether shopping, strolling through the city streets or playing basketball. It was in these situations that members of the group came to know the Chinese best and to appreciate the warmth and natural friendliness of their hosts. One member said, "I find their attitude unreal. Their absolute honesty is remarkable. We claim to have come from a Christian country, yet I have found in China more demonstration of arohanui than anywhere else."

And Puti Tukukino spoke warmly of the glimpses she had of rural life. "Apart from the fact that they were growing rice, it might have been an old-fashioned Maori rural community. People working *together* in the fields with their friends and children."

In fact, little time was spent out of the cities, an aspect most members regretted. Although they visited three great cities and were struck even there by China's teeming population, there was obviously so much more to be seen.

Was it worth it?

But the Maori performers saw enough of China to learn a great deal about themselves and their own country. They returned to New Zealand full of enthusiasm not only for what they had seen of China but also for what can be applied to their situation here. As a diplomatic exercise the tour was a success, acknowledged as such by both governments. As a tour of instruction and entertainment for the benefit of the Chinese people it was a success also. It is to be hoped that it heralded a new period of cultural exchange, and there is a possibility of a similar Chinese group visiting New Zealand next year. But if the ideas which arose are taken further, and if the challenges offered are taken up, then the greatest benefit of the Chinese visit will be a thorough re-evaluation of our music and performing arts. We can do a great deal more, and we can do it before wider audiences than ever before.

Above *In front, Lo Fan Chung, Vice-Chairman of the Kuangchow Municipal Revolutionary Committee Foreign Affairs Office, shakes hands with George Brennan. Behind them Hine Poa meets Cheng Da, deputy head of the Cultural Bureau of Kuantung Province.*

Tremendous warmth and friendship developed between the Maori and the Chinese everywhere. "Wherever we have been", says Archdeacon Ihaka, "we have been met with friendship and lavish hospitality." In return, he continues: "The facility of the Maori people to break through protocol in a warm and purposeful way was received with eagerness by the Chinese."

Below *Some of Foshan's 2,500 porcelain workers crowd to watch an impromptu concert given by the group in a courtyard of the factory.*

In the front are Puti Tukukino and Ramiri Brennan. At the left of the front row of spectators is Bill Kerekere, who covered the tour for Radio New Zealand.

Several such impromptu concerts were given, in addition to the seven scheduled concerts which were held in Nanning, Canton and Peking. All were enthusiastically received. The scheduled concerts all played to packed houses, and there were even occasions when Chinese people stopped members of the group on the street to demand an item!

Taking care of your TAONGA

In the course of his work as senior technical officer for the Anthropology Department of Auckland University, Karel Peters has come across many unfortunate cases of deterioration or neglect in prized possessions such as carvings, piupiu, cloaks and whakapapa books. Often, this damage could have been avoided with proper knowledge and care. In this article Karel gives us the benefit of his experience and knowledge to explain how best to look after our taonga.

Over the past years I have been engaged on conservation projects associated with Maori communities, working on meeting houses, pataka, wooden headboards and so on. In a number of these cases the deterioration could have been easily avoided if the owners had known how to recognise the deterioration processes which had been going on for quite some time.

I don't propose to give recipes for the treatment of artefacts. The science of conservation is too complicated to allow discussion of treatments here, and in any case what is a good treatment for one object could be dangerous for another even though it may be made of the same materials. Rather, I will give the reasons for various cases of deterioration and explain how these can be avoided. Good "housekeeping" is most important, and the saying "an ounce of prevention is worth more than a pound of cure" is particularly apt.

The collections held by Maori tribal communities and private families contain a great variety of materials, ranging from meeting houses with wooden carvings, painted surfaces, tukutuku panels, etc., to such items as cloaks, piupiu, headbands, kits, mats, photographs, paintings, watercolours of ancestors, books, letters, drawings. All these articles are made of *organic* materials – wood, natural textiles, feathers. paper, etc. – which are affected by changes of the environment. They are hygroscopic, i.e. moisture-sensitive, and either absorb or release moisture, thus shrinking or expanding. These changes are small but nevertheless they take place and, because the deterioration is slow, to the untrained eye there is little to see. Unless well-documented records are taken, people are lulled into a relatively "safe" feeling.

In summer when temperatures are high we get excessive dryness, shrinkage sets in and with that cracking and warping of wood. Paper becomes brittle; textiles, basketry and fibrous materials (tukutuku panels) are weakened by this drying out.

In winter excessive wetness causes swelling and warping of wood. Paper, textiles and basketry are in danger of mould or fungi growths, and salts absorbed in these materials will crystallise and thus expand, causing damage to the natural structure of the materials.

Light, which contains ultra-violet radiation, causes damage – particularly to textiles, paper and all organic materials in which colour is important. It causes textiles to rot and colours to fade. One has only to think of cotton curtains which have been hanging in front of windows collecting sunlight for a long period of time.

In cities and built-up areas air pollution brings soot, dirt, and chemical components into the environment and these also contribute to the deterioration of artefacts.

As well as these environmental factors which will affect the collections and articles you have, there are pests such as rats, mice, moths, cockroaches, silverfish, and probably possums. These pests are not slow in destroying artefacts and I have seen irreparable damage done by them in a very short time when they have been left unmolested.

You might well say that I have painted a very bleak picture. However, with a bit of good housekeeping a lot of these general causes of deterioration can be avoided. I will divide the materials into three groups: wood, textiles, and paper; and describe in layman's terms the main reasons for deterioration, and methods such as correct storage to prevent this deterioration.

Far left *This tekoteko suffered a "do-it-yourself" job. It was given a concrete cap and concrete ankles – with disastrous results.*

Left *Here the front was painted but the back wasn't, so front and back reacted differently to the elements. Hence the cracks and rot.*

Above *The head of the figure at left. Concrete extends from crown to chin. Deep cracks have appeared, and only the stainless steel headband holds it together.*

WOOD

Unless precautions are taken to guard against biological attack, dry rot and wet rot, wooden artefacts can suffer serious damage by the growth of fungi or by attack from borer. Carvings made in timber are not always tanalised. They are usually set in concrete or in the ground and in most cases it is there that the rotting starts. The timber is kept moist for long periods of time by the water held in the concrete and rot sets in, the wood gets soft, the mechanical strength disappears, and eventually the wood will crumble at a touch.

Borer attack is serious and if allowed to go unchecked can do great damage. The only *effective* way of dealing with this problem is fumigation, and this should not be done by borerbomb, but by a reputable professional firm which deals with fumigation. It should be followed by spraying with an insecticide. For portable artefacts this spraying is not necessary if they are stored properly, but in the case of buildings it is advisable. It is not always possible to do this however, particularly with decorated houses. Then one has to rely on fumigation only, but as soon as new borer infestations are shown up again by fresh borer dust, fumigation has to be carried out once more.

A word of warning: The use of borerbombs is not advisable as these have practically *no* effect at all on borer. They only affect the borer fly in flight and, as borers fly for about two months, it means in practical terms that one has to let off bombs over two months, and keep the smoke in the building for twenty-four hours each time. Even then the larvae inside the wood will not be affected and they will go on destroying the interior of the wood.

Wooden carvings outside buildings are exposed to the elements and invariably develop cracks due to stresses brought about by the changing elements such as temperature and humidity. Wooden carvings like the poupou, pou-mua and amo are usually set in the ground and/or concrete, and it is there that deterioration sets in. They are all also subjected continuously to rain, dust, sun, etc. The dust settles into the cracks and holds the moisture for long periods. Bacteria start to grow and rotting sets in slowly but surely, and over a long period of time the timber will lose its strength: although looking good on the outside, one day somebody will be able to put a finger through its protective coat of paint! Thus areas to watch are: where the carving enters the ground or concrete, and the various cracks. Also, by tapping the wood one can observe differences in sound: the deteriorated areas should sound hollow whereas sound timbers have a solid sound.

If there is deterioration, ask for advice; do not attempt a do-it-yourself job. I have seen too many "jobs" done which have caused more damage and created real difficulties for the restoration of the object. In one case concrete was poured into the head of a wooden figure and resulted in a core of rotted timber down the total length of the figure. The concrete held the moisture of rain and bacterial growth was prolific, causing the rot to spread throughout the figure. In another case concrete was poured around rotted timber to hold it in shape, but in fact this process accelerated the deterioration. PVA glue has been used to "preserve" wood carvings, but this is the wrong material and actually causes destruction. Again, do not experiment, but ask advice.

TEXTILES

Cloaks, piupiu and other fibrous materials are usually kept indoors in cupboards or drawers and sometimes hung on walls. Ideally they should be kept in controlled conditions of temperature and humidity. This is practically impossible in private collections and in meeting houses, but there is a lot that can be done to extend the life of these materials. Storage and handling are of the utmost importance.

I witnessed an incident one night when a person who gave a talk brought with him various cloaks with feather borders, two of which were completely covered with kiwi feathers. The cloaks were folded into a smallish suitcase and when taken out were shaken, and consequently feathers flew everywhere. The storage and handling was wrong. Ideally textiles, particularly ancient ones, should *not* be folded. The fibres become very brittle due to age, and folding will break them and tears will appear in time. Exposure to the sun will not restore life into these fibres, although I was assured by the owner that that was what he did to "preserve" them. I have already pointed out what excessive light does to these materials.

Textiles should be rolled up on cardboard rolls which have been covered by polythene to prevent acid from the cardboard entering the textiles, and they should be interleaved

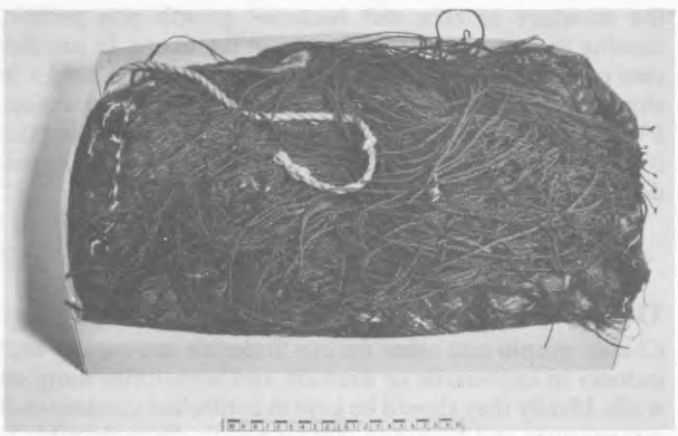
with acid-free tissue paper, which is available from paper merchants. If they are hung up, make sure that no metal or wood comes into contact with the textile. Metal oxidises in humidity and causes rust stains; wood also contains acid which will damage the fibres. When a coat-hanger is used, soft padding like foam plastic should be put over it so that the sharp edges are taken care of and do not cut into the fibres. If this is not done the weight of the whole garment is put on the two sharp edges of the hanger. A plastic drycleaning bag should be put over the whole garment to keep the dust and dirt off. Tie both ends to keep insects like moths out. If textiles are to be folded in a drawer, change the folds regularly so that there are no permanent folds. Again, the folds are the places where the fibres break easily after time. Piupiu can be stored in an old nylon stocking; this keeps the dust off and at the same time holds the piupiu together and lessens the risks of damage during handling.

All storage areas for these articles should be kept dry and air should be allowed to circulate, as stagnant air invites fungi and mould to grow. You should also have some camphor crystals in plastic bags with holes so that the fumes can circulate. However, do not let the crystals come in contact with the textiles.

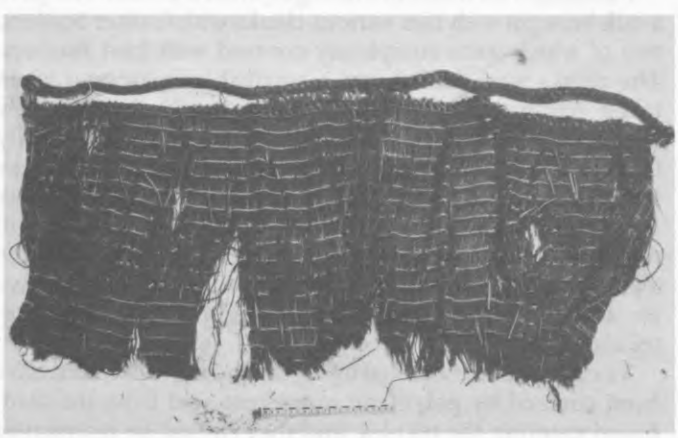
When displaying capes or cloaks do not use nails, pins, etc., to hang them up; the weight of the cloak will do damage to the areas where the pins have been put through and will cause tears. The best method is to drape the cloak over a frame covered by polythene sheeting.

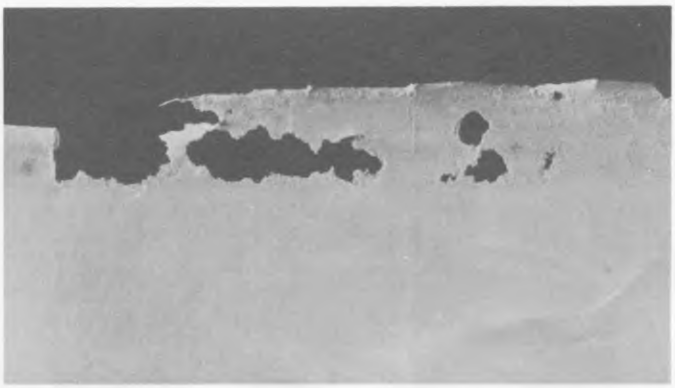
PAPER

Photographs, record books, letters, watercolours, etc., come into this category. One of the main problems with these materials is acidity from acid inks, the paper-making processes, and acidity absorbed by the paper when it is kept in a polluted environment. In these cases paper starts to go brownish in colour and becomes brittle.



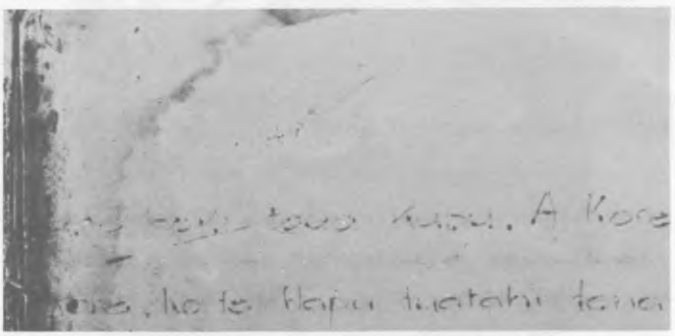
This piupiu (below) was folded tight in a cardboard box (above). Note the permanent creases and acid-eaten fibres. The whole thing is disintegrating.





Above *What silverfish do to paper if allowed to go unchecked!*

Below *A book stored in damp conditions: water marks, faded ink and a damaged binding.*



Light is chemically active and can cause ink to fade and paper to decay through over-exposure to the ultraviolet radiation present.

Moulds and fungi are active when climatic conditions are damp and there is no air circulation.

Silverfish are also very active and will eat their way over the surfaces of paper. They can be controlled by putting camphor crystals in plastic bags with holes into drawers or cupboards. Vapona insecticide strips can be used, but care must be taken as they can be harmful to humans. A good and safe way is to cut them into small strips and place these on polythene in drawers, etc.

In general, documents should be stored in a cool place which is reasonably dry, well ventilated and not too brightly lit. Photographs and watercolours should preferably not be displayed in bright light; the more subdued the light the better. Keep an eye on the materials and check the backs of drawers periodically to see if silverfish or other insects are active.

This is a very general article and is meant to make you aware of the various reasons for deterioration. If in doubt seek advice rather than experiment yourself. You will probably do more damage and make it more difficult for the experts to rectify this as well as do the proper conservation job.

For paper and associated materials ask advice from Mr J. Baillie, Conservator at the Alexander Turnbull Library, Wellington.

For wood and meeting house projects, consult the New Zealand Historic Places Trust which has a Maori Building and Advisory Committee. Mr Apirana Mahuika is the chairman and Mr Cliff Whiting is a member. This committee I am sure is very keen to provide help and put you on to the other experts if necessary. You could also approach me at the Anthropology Department, University of Auckland, Private Bag, Auckland.

WHAKAPAPA

Short Story by Tama Wereta

Our short story for this issue was written by Tama Wereta, a South Auckland schoolteacher. He has published fiction in the *Listener* and in *Education* magazine. This story first appeared in *Education*, but we liked it so much we thought it deserved another airing.

"You want to be a big-head or something?" my grandfather says to me. "You're a little girl at school yet." He won't speak Maori to me ever – even though I ask him to so I can practice and learn. Maybe he thinks I'll never understand him. Right now I want to say, "Hey, I'm in the sixth form, Grandad." But I don't dare, he makes me feel so small saying all this, and my aunty's at the back of the room there hearing it.

"To know the whakapapa is not your job. If you want to know it, wait. Then your turn will come. It's not like I'm an old man," he says, smoothing his white-sprinkled hair with his hand, "ready to die at any minute. There is time." I can see he's searching round in his mind for something he thinks I'll understand. "You can't run the flag up till the pole is ready! You go good and strong and get your education – that's your job now."

It is always the same. I come back here home from the city where we live, and I want – yes I really want – to learn from him about our family and hapu that he can tell me. Because who can teach me these things in the city? But he seems to think I'm just another Pakeha-Maori and he's not going to trust sacred things to me. I don't want to be like that, though. I want to know. I want to have my feet on sure ground, I want to know who I am, what paths I can follow. But maybe it's this, too – that he really does think I'm just too immature. He's still carrying on as if I'm twelve.

And I have to hold my tongue against my teeth not to say what I'm dying to say, like, "But even my father too, he doesn't know much yet either," or, "How can anyone be sure that you've got so many years left to teach us so much in?" or even, "I want to know where I come from – is that so bad?" And I don't ask, as I'd done once, if I could write down some of the stories, and the genealogy down, at his dictation. It's not that I'm crazy over the family tree – it's more like I know that if he'll give me *that*, he'll be ready to share with me some of the other things – you know, like customs, beliefs, ceremonials, the stories of our people's history, our proverbs and so. "I know some families have a family book," I had told him. "They've got it all down so it can't get lost." He got really mad at me. "That's a Pakeha notion," he said, "write it down and forget it. Put it in a book and that's it! How can you get the real things down in black squiggles? Are you so clever you can find the words to write all the feelings, all the thoughts that are as delicate yet as strong as a spider's web? All the things your face and your eyes show as you speak, all the tapu essences? Books! They are cemeteries!" His face got so flushed that my aunty came and shooed me away. Other times when I've asked about these sorts of things (you can tell I'm persistent, eh!), he'd just tap my knuckles and say, "Pretty girl." Yeah, that's what I was first and foremost to grandad – a female. Good for the kitchen! A handy young hui helper! And that would make me mad. It's tough I can tell you being wild with someone you love and respect so much!

Well, this is my grandfather's place. So I obediently go back to helping in the kitchen. And I don't say anything to my mother either, she can't seem to understand how strongly I feel, how frustrated and miserable my grandfather's "No" makes me whenever we come back here – and that's not so often, either, because it's so far to come.

We just could not believe it at first for a long time, the news of their deaths. A whole carload on the way to a hui, off the road, down the steep bank to the river. My grandfather dead, my uncle, my aunty, old Sammy, my step-uncle. Old Mrs Heta in the car with them. All gone. Lying there dead for hours, maybe, till they were found. I couldn't think about that. And so soon after we'd been to visit with them.

But it isn't just them being gone, these people so precious to me, that cuts me. The idea just sticks in my mind, and won't move, that it is also like the history of my family, the roots of my people, all the most precious things that are gone with them, part of them. Just as dead and gone and lost as those old Egyptians and Romans that the teachers used to tell us about. No, more than them. It was like a family's whole savings

MARY HALL

buried, and nobody knows any more where it is. It's like you've lost the steering column of your car. (That's the sort of thing my grandfather'd say!) Somehow I feel it is my fault in a way. Not only that if I'd really kept hassling him he'd have taught me something. No, it's also that I feel guilty I ever had the thought that an accident could do what it has done.

But this goes out of my mind. For there is the tangi, there are the people to let know, there is the emptiness of that house in the country by the marae to face and to get used to.

I find myself the one who has to drive into the township and register the deaths and do some of the other things that the law makes you do while you're still numb with grief.

This could have been *your* story published here. Why not send us your stories and poems? If they're published, we'll pay you. You'll find our address on page 1.

A Pakeha fulla comes out of an office as I am going to leave. I vaguely remember seeing him once or twice at hui when Pakehas were represented for some reason or other. "I'm so sorry to hear of your loss, Miss Waaka," he says. "Your grandfather in particular will be sorely missed. He was a regular authority on Maori things. A most fascinating person." He hesitates and looks really sharply at me. "Maybe you'd like to come and see this?" He doesn't sound too sure. We go into a little dark room crowded with books and bundles of papers. He takes an old book, big as an office account book, out of a cupboard and with it a dusty book, a real old-fashioned large printed book with gold bits on its thick covers. "The man who had this job before my time here kept this up. It's from the records of the Maori Land Court, when it used to have dealings in this area. It's been useful in the past for your people, you know, that we had it. It's a family tree, I suppose. Some of it, anyway."

Pages of it. Right back a hundred years – no, no, much more – pages of names going right back when. "I think the old fellow who recited this lot originally to the court claimed it went back to the creation of the world!" He smiled. "My predecessor kept it up all the time he was working here. Suppose it's not of much interest to anyone much these days, though."

I look. I just cannot speak. I am so stupid with amazement. "Oh, and this book. It's not in many libraries nowadays. Part of it contains some of the traditions of the people who lived in this area. Collected about the turn of the century – perhaps earlier – by quite a famous authority of the time on Maori culture. I wouldn't know how accurate they are, but they're here in Maori and English. I imagine they were supposed to go with the family tree thing."

All in a book! Some quizzy Pakeha had them all in a book all the time!

"Oh," he says looking at me again – I think maybe my mouth is hanging open by this time – "possibly you'd like to have a good look?" I must be gripping them tight because he says, "They can always be copied on the copier machine, if any person's interested some time. I can't let them out of the office, you see."

"O.K.," is all I can say.

I am suddenly afraid. perhaps you're not wrong, Grandad – these are the words all right – but can the words still speak to us all that they mean?

And shakily I sit down with my ancestors heavy on my knee.

Apirana Taylor: EYES OF THE RURU

Several books of Maori interest have been published recently. Some of them are reviewed elsewhere in this issue of *Te Kaea.* Here's one that stands out from the others. For one thing, it's by a Maori; for another, it's not a history book – on the contrary, it is bluntly, painfully contemporary.

Eyes of the Ruru is the first book of poetry by Apirana Taylor, of Ngati Porou, though individual poems have appeared in various publications. In his introduction to the book, Bruce Stewart describes Api as "a warrior – a young new kind of warrior . . . he shrugs off the establishment and 'plastic Maoridom'." Young, honest and forceful, Api is the articulate tip of an iceberg few of us have been able to understand – our own alienated youth. He can write with love of the land and the past, but he also writes with anger of the confusion and frustration besetting so many people who hover between two cultures yet are at home in neither.

EYES OF THE RURU
Apirana Taylor
Voice Press: $4.50

SAD JOKE ON A MARAE

Tihei Mauriora I cried
Kupe Paikea Te Kooti
Rewi and Te Rauparaha
I saw them
grim death and wooden ghosts
carved on the meeting house wall.

In the only Maori I knew
I called
Tihei Mauriora.
Above me the tekoteko raged.
He ripped his tongue from his mouth
and threw it at my feet.

Then I spoke.
My name is Tu the freezing worker.
Ngati D.B. is my tribe.
The pub is my Marae.
My fist is my taiaha.
Jail is my home.

Tihei Mauriora I cried.
They understood
the tekoteko and the ghosts
though I said nothing but
Tihei Mauriora
For that's all I knew.

EVIL WINDS

Rangi has been separated from Papa.
Yet even in winter, the coldest season of his love.
His rays embrace earth.
Why are we not the same.
Alone in bed
You are not by my side.

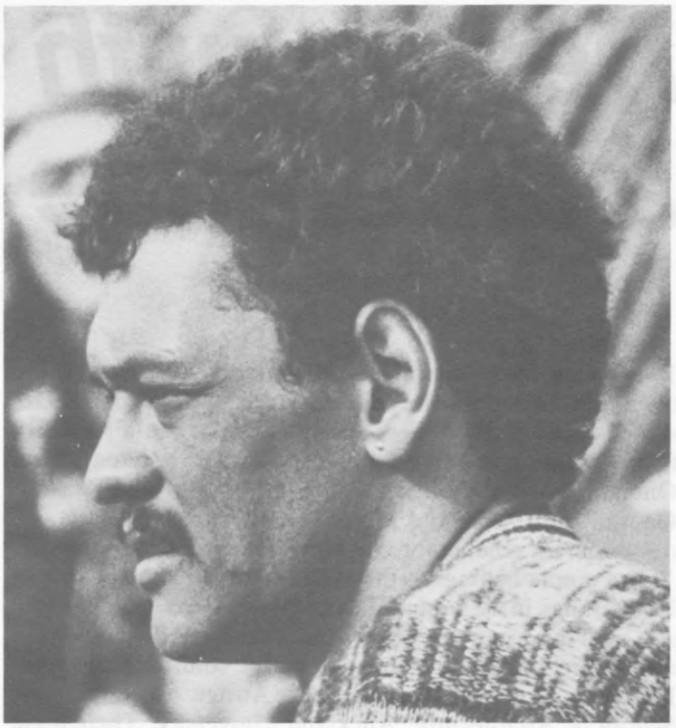
Ripped apart from drunken winds of rage
We have been hurled
further than the Gods.
If only I had the suns arms
I would reach out
and hold you again.

THOUGHTS ON THE ROAD

See how the twin peaks rise
under the hands of the sun's warm rays.
And the arms of the rainbow
that embrace the earth
in moist lovemaking.

Lost in creation they are undisturbed
by my presence
for I am from them.

Skyfather Earthmother
the old people were right.
For I see the union
of sun and earth
and hear their songs of fertility
pregnant with life.



At the launching of Eyes of the Ruru

Above *Apirana Taylor, looking a little apprehensive.*
Below *Selwyn Muru reads, Rowley Habib listens.*
Bottom *Bruce Stewart and Whetu Tirikatene-Sullivan.*

LIZ BROOK

Design with a difference

Two young Maori architectural students were part of the team that carried off the coveted Monier Architectural Design Award for 1979. Tere Insley (Te Whanau a Apanui), from Omaio, and Mike Barnes (Ngati Tuwharetoa), from Onepu, joined with Brian Sharp of Opotiki and Alastair Gaudin from Auckland to produce the winning plans – a development scheme for Otuwhiwhi marae, Bowentown.

The marae belongs to the Whanau a Tauwhao people of Ngaiterangi, in the western Bay of Plenty. It sits on a beautiful site, with the ocean on one side and Tauranga Harbour on the other. The local people, through marae committee member Dr Evelyn Stokes, approached Mike Austen, a lecturer at the School of Architecture, Auckland University. Their main concern was a new meeting house and dining hall, but the four students saw in the site an interesting possibility The sixty-acre site was in danger of subdivision and "development". Surely the land could be utilised in another manner?

They saw here an opportunity to re-establish a community, not merely build buildings. In their own words, "We believe the paramount concern is the way the people relate to the land, manipulate and form their own environment and lives. . . . We are not concerned with glossy overseas trends, we see ourselves as tools to the people who own the land."

So they proposed the formation of a family/tribal co-operative or incorporation under the Marae Enterprises scheme. They suggested the outline for a twenty-year plan which made use of local resources, local skills and local knowledge. From farming familiar crops and mussels, the incorporation could branch out into newer crops with good markets, breaking in new pieces of land. Houses would be built, families would return to the area. As these developments occurred, a new community feeling would develop, also enhanced by a whare wananga and maybe even new primary and intermediate schools. It would be more than a merely agriculture venture.

It was certainly far more comprehensive in its scope than the average architectural venture. But, says Mrs Tizard, an Auckland city councillor who was a member of the judging panel, one of the reasons for the competition is "to show the architectural profession and their colleagues what services they should be providing to a much wider range of clients".

Nevertheless, there was some negative response to the award, mainly from within the architectural profession. And Te Whanau a Tauwhao themselves? Well, they've been given more than they bargained for, and are considering the proposals.

"Tools to the people": left to right are Alastair Gaudin, Brian Sharp, Mike Barnes and Tere Insley.

JOHN MILLER

HARVEY HAPI

KEN GEORGE

Creativity is erupting among young Maori people in areas other than poetry and architecture. Many people have commented on the distinctive appearance of *Te Kaea*, so now we look at two of the artists responsible, a graphic artist from Ngati Kahungunu and a photographer from Ngapuhi.

Harvey is the graphic designer responsible for our covers. Born in Hastings twenty-four years ago, he belongs to Ngati Kahungunu with Ngati Tuwharetoa affiliations.

Artistic ability runs in Harvey's family. His father was a signwriter for the Church College of New Zealand in Hamilton, and the Church of Jesus Christ of Latter Day Saints has also been a strong influence on Harvey's life. He interrupted his three-year course at Wellington Polytechnic in "visual communications" to undertake missionary work in the Philippines. On returning, however, he spent time designing signs for Hastings City Council and then returned to Wellington, where he graduated at the end of last year. He and his wife Bonnie have now moved to Auckland.

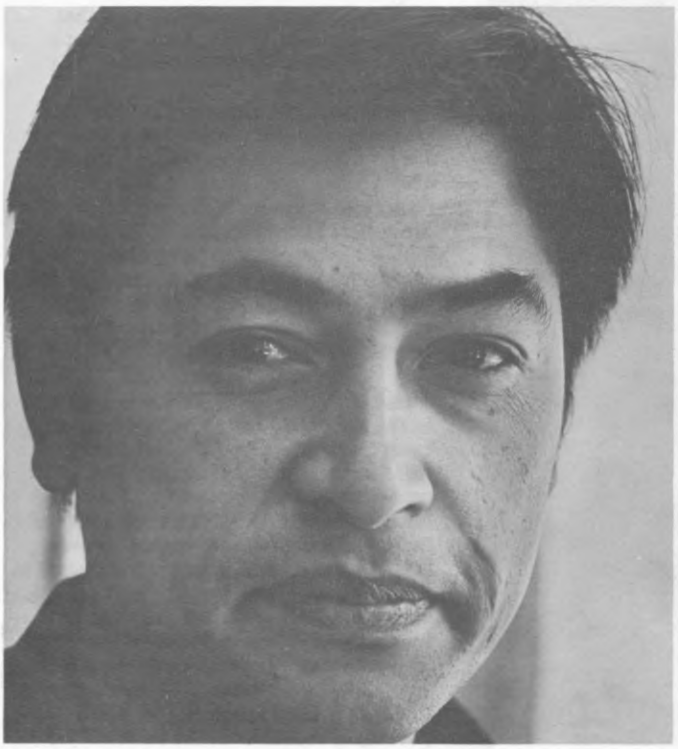
"I won first prize in an art competition at primary school. The prize was fifty cents. I've never looked back", he jokes. But more seriously, he considers his undoubted talents to be a lucky accident of birth. "I think it's part of the natural gift of the Maori, and courses like the one I did, plus a little motivation, will bring out the best in people. I'd like to see more young Maori people striving for higher goals and realising their abilities."

Te Kaea is only one of several projects Harvey is working on, but it is one he cares about. Designing the masthead gave him the opportunity to reflect the traditional Maori feeling for colour and flowing forms in a more contemporary way. So he took a simple typeface and repeated it, achieving a fluid, rhythmic kowhaiwhai-like effect.

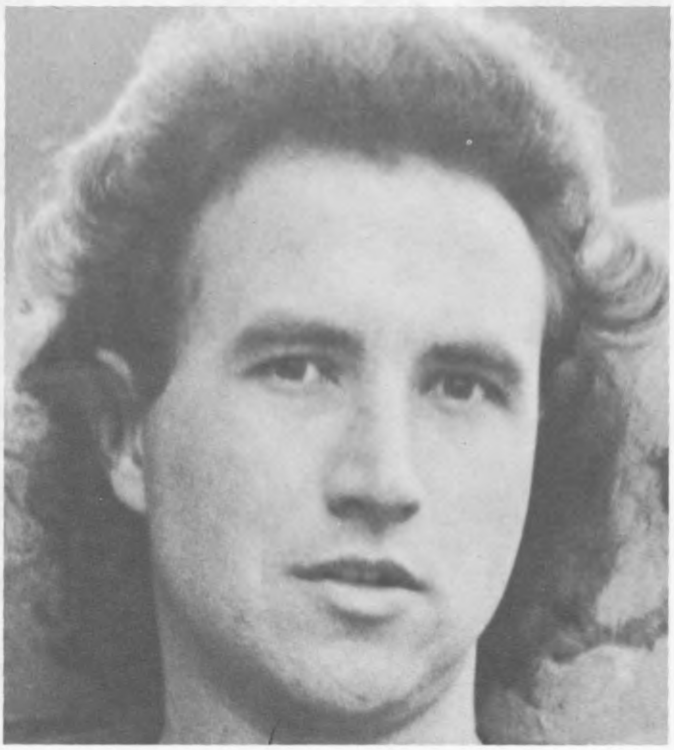
Responsible for many of our black and white photographs, and for the portraits on this issue's cover, is twenty-eight-year-old Ken George. He was born in Auckland and raised in Parnell by his grandmother, through whom he is connected to the Mahuruhuru and Kapotai sub-tribes of Ngapuhi. After leaving school Ken worked around the country in a variety of jobs before becoming involved in professional illustrative work. A graduate of Wellington Polytechnic's School of Design (in photography) and Victoria University of Wellington (a B.A. in anthropology), Ken now works fulltime out of one of Wellington's top fashion and illustrative photographic studios.

He's been in the photography business for four years now, working as a newspaper illustration editor, a press photographer and a commercial photographer. "Commercial photography is where the bread is," he says, "but my real interest lies in the field of photojournalism. My main influence has been W. Eugene Smith, the American photojournalist whose work was the mainstay of *Life* magazine in its heyday."

Apart from brightening up the pages of *Te Kaea*, Ken has been involved in several interesting projects. He was responsible for the colour audio-visual part of an orientation programme for Polynesian migrants to New Zealand; he has provided the photographs for an ongoing survey by Wellington Hospital into Tokelauan health; and he has been commissioned to mount several exhibitions where a storyline approach was needed.



KEN GEORGE



SALLY FAULKNER

MARAE NEWS

JACK LANG

Posing proudly behind their unusual carving are (left) Mark Kahu and (right) Clive Fugill, of the Maori Arts and Crafts Institute. Standing between them is the Institute's new master carver, Tuti Tukaokao. Now installed at the John Waititi Memorial marae in Auckland, the lintel pays tribute to the assistance received from Pakeha well-wishers. The left-hand panel shows James Cook's ship Endeavour, *and the other depicts Abel Tasman's* Zeehaen *and* Heemskerck.

PORIRUA

Work has started on the two-acre site in Porirua East for the new Maraeroa marae complex. The new marae will replace the existing building, originally the Porirua tavern, which was bought by the marae committee in 1972. Over $50,000 has been raised already – about half the cost of the meeting house, but the total complex will need around $200,000.

Meanwhile across the harbour at Takapuwahia pa, four new kaumatua flats were opened on 10 December. Situated in Ngati Toa Street, only fifty yards from the marae, they are now occupied by Mr R. Davis, Mrs P. Kohe, Mrs Dovey Katene-Horvath and Mrs Lucy Hunia. Guests welcomed by elders of Ngati Toa included Mr Ben Couch, Minister of Maori Affairs, Mrs Whetu Tirikatene-Sullivan, M.P. for Southern Maori, and Mr Whitford Brown, Mayor of Porirua.

***Below** At Takapuwahia's new kaumatua flats. Left to right: Mr Brown, Mrs Katene-Horvath, Mr Wara Katene, Mrs Kohe, Mr Couch and Mrs Hunia. There are now 113 kaumatua flats.*

KAPI-MANA

GREYMOUTH

Plans are afoot for raising $250,000 to establish a new marae complex in Greymouth. The Mawhera Marae Trust's chairman, Mr John Bateman, said that the planned complex is to include flats for pensioners.

CHRISTCHURCH

The proposed Nga Hau E Wha project at Cuthberts Green is to go ahead despite over 100 objections from anxious local people. Mr J.R. Woodward, a solicitor appointed by Christchurch City Council as an independent commissioner, has upheld the idea that such a marae would be in the public interest. Earlier last year it appears that many rumours and misconceptions were circulating in the neighbourhood, and Sir Terence McCombs, a city councillor, said that many objectors seemed to think that a marae was "another version of a gang headquarters".

Such anxieties seem to have been assuaged, but the project will still go ahead with some conditions attached. These relate to local traffic flow and to the rights and interests of neighbouring properties and their owners. The dining hall, for example, will have to be sound-proofed to the satisfaction of the city engineer, and walls or fences will screen the marae off from adjoining properties.

These are all urban projects. In addition, in the financial year 1979-1980 fifty-nine rural marae were awarded subsidies totalling more than $341,000. That represents a lot of work and a lot of improvement. But it's still only a part of the work being put into marae all over New Zealand. Is *your* marae mentioned in this column? If not, perhaps it should be. Write to us with details of new proposals, fund-raising schemes, building operations, openings and other news, and we will try to include your marae in *Te Kaea*. If you have good, clear black and white photographs, so much the better.

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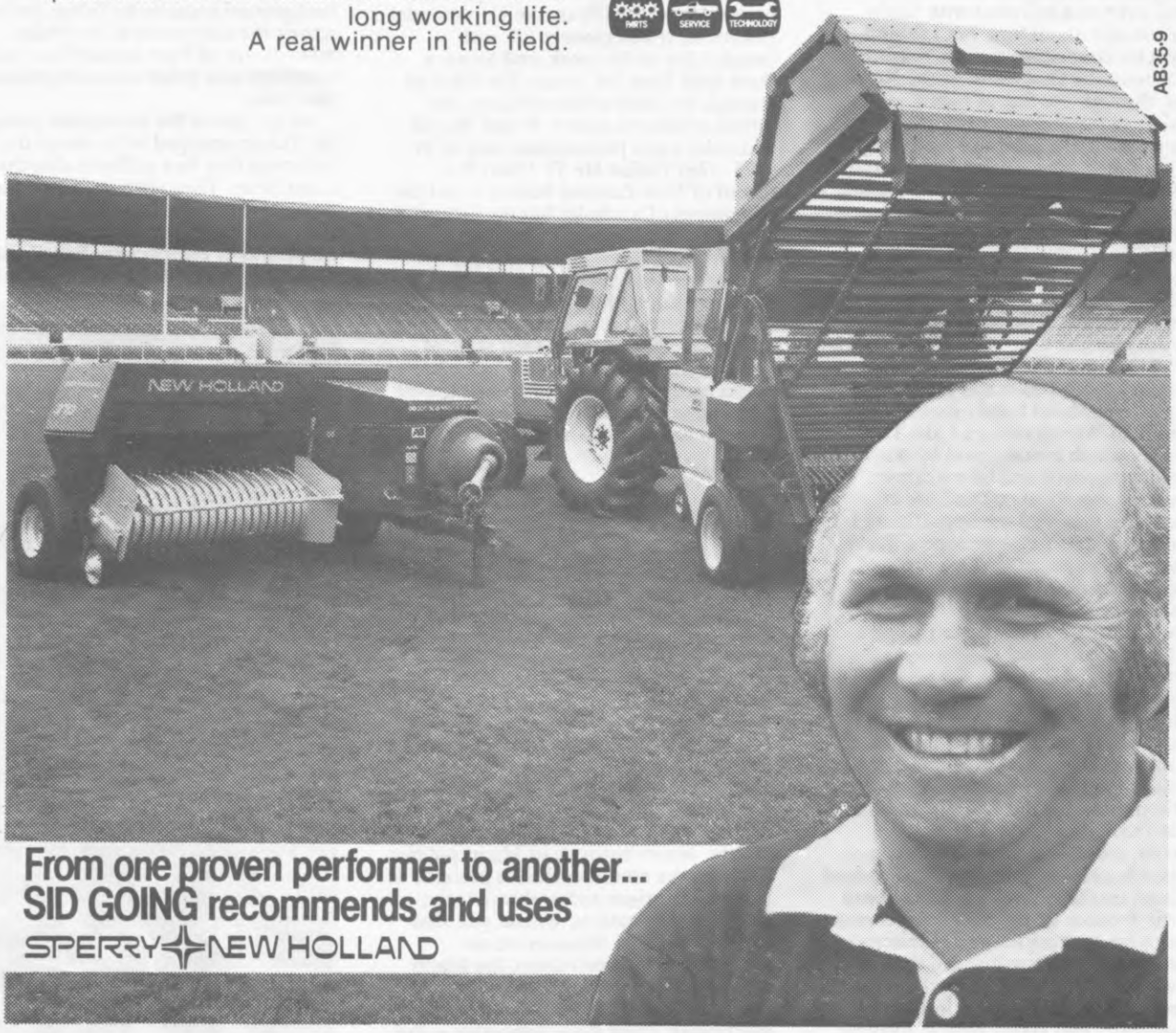

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SID GOING recommends and uses
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NEW BOOKS

Christmas saw the publication of several interesting new books. If you received any book tokens as presents and haven't known what to get with them, maybe something reviewed here will interest you. Two books on Rua Kenana are reviewed by Sydney Melbourne. Paul Potiki looks at Tony Simpson's controversial *Te Riri Pakeha*, and Marama Martin talks about the autobiography of "Te Maari".

THEY CALLED ME TE MAARI
Florence Harsant
Whitcoulls Publishers: $9.95

Another autobiography to add to the list – everyone is writing an autobiography. But not everyone travelled with Satan ("I'm not sure about him, but I think I can win his confidence") from Tokomaru Bay, around the East Coast of the North Island, through the Bay of Plenty to Waihi.

They Called Me Te Maari really began with the Radio New Zealand "Spectrum" series. Florence Harsant, née Woodhead, a European New Zealander, talked to Alwyn Owen about her life in Maori communities in the early 1900s. Although the written word doesn't quite give us the warmth and spontaneity of those radio programmes, it still does very well. Florence Harsant is not a stylish writer. The latter part of the book consists largely of excerpts from her journal. In 1905 the Woodhead family moved from Taranaki to Waitahanui on Lake Taupo, a journey which meant travel by sea, rail, horse-drawn coach and lake steamer.

Florence was fourteen, and life at Waitahanui provided the opportunity for her to learn Maori. She became a fluent speaker and a sympathetic observer of Maori protocol and procedure. She established friendships which remained warm and firm, and which helped give her the entrée to many Maori communities.

Florence trained and worked for the Anglican Mission at Whakarewarewa. She met many people whose names are well known. Dame Nellie Melba gets a special mention – but not one to dwell on! Next move for the Woodhead family was to Otamatea on the Kaipara Harbour, and it was there that Florence taught school for a time. She "wasn't fond of school teaching" and when she heard that the Women's Christian Temperance Union were looking for an organiser among Maori women, decided that this was what she wanted. The work meant setting up W.C.T.U. groups in Maori communities and giving help in hygiene, child care and whatever else was necessary. She would often be on her own, moving from district to district, and very much dependent on the Maori people for warmth and hospitality. "It was a wonderful prospect and I accepted it happily." Extracts from her journals while working for the W.C.T.U. make up a good part of her story from here.

Travel (mostly horseback), vagaries of the weather, and quality of accommodation (very varied) are described at length and usually with humour. Did you know there was a smallpox epidemic in the far north of New Zealand in 1913? Florence Woodhead rode through the middle of it – not always happily, but it didn't stop her. She saw the gum fields, the camps, and the poor living conditions of women and children. Her own living conditions weren't always marvellous either, but in March 1914 she set out on another journey from Gisborne to Waihi via the East Coast and coastal Bay of Plenty. It was at Tokomaru Bay that Florence met Satan. Florence was obviously a skilled horsewoman. She had to be, to cope with Satan. She calls him a "wretched, reluctant animal, an evil natured, black hearted pack horse." Six months and 1600 kilometres later Florence Woodhouse was home in Otamatea. Her last journey for the W.C.T.U. was to the Maori settlements up the Wanganui River. After that, ill health forced her to resign as Maori organiser for the Union.

Florence Harsant writes of the end of World War I, the Spanish 'flu epidemic, her marriage and life on the Coromandel Peninsula. It was pioneer life with laundry day at the creek, and toilets a short walk from the house. She takes us through the birth of her children, the arrival of electric power, World War II when she was a postmistress, and so to 1975. *They Called Me Te Maari* is a record of New Zealand history – not the imaginings of a scholar but the factual account of a woman's life, spanning sixty-five years.

Florence Harsant mentions her regret at not recording the stories so freely told to her. Indeed it is now too late and the elders have gone, taking their store of riches with them. How many times have I, and many of my contemporaries, used those same words. At least Florence Harsant has given us her own story.

MARAMA MARTIN

MIHAIA
Judith Binney, Gillian Chaplin and Craig Wallace
Oxford University Press: $13.50 paperback
$19.95 hardback

RUA AND THE MAORI MILLENNIUM
Peter Webster
Price Milburn/Victoria University Press: $18.00

For many years the writing of non-fiction dealing with Maori themes, Maori society, Maori history and Maori politics has been the almost exclusive preserve of Pakeha historians and anthropologists. The new publications *Mihaia* and *Rua and the Maori Millennium* are no exception. For some reason, the Maori arena has been largely ignored by other disciplines, such as political science and psychology. Even more noticeable is the lack of Maori scholars entering this field of study with disciplined zeal. As a result, Maori experiences and reactions to the advent of western dominance will continue to be interpreted in western terms.

Certain reactions to these two books from an increasingly critical Maori readership can be predicted. Hopefully there will be more than regurgitation of those Maori protests about the intrusion of Pakeha historians, as Michael King experienced with *Te Puea*.

Judith Binney states, "the publication of two discrete studies of Rua in the same year certainly adds spice to New Zealand historiography". The study of Rua by an historian and an anthropologist provide interesting comparison not only in terms of the theoretical issues raised by them, but also in their presentation and styles of language.

Both these studies are presented from a point of view that begins with the analysis of the meaning of Rua's millennium – the thousand years when Satan would be overcome and Christ's saints would deliver the promise of good things to come on earth. Rua's millennium applied, of course, to the Tuhoe people. they had been left partly leaderless by the decay of traditional society, and were suffering from uncertainty about the future of their environment, threatened as it was by the intrusions of the Pakeha. Rua Kenana rose as the new prophet to provide assurance of the people's survival and security. Binney and Webster attempt to come to terms with the historical background peculiar to Tuhoe, before setting the movement in the wider mainstream of New Zealand's social, economic and political developments of that time.

At the end of the nineteenth century the Tuhoe emerged bitter about the injustices they had suffered after the Land Wars. They were unsure of the amount of control they would have over their own lands and destiny, and suspicious of encroaching Pakeha laws and culture. The death of Te Turuki (Te

Kooti) left his followers leaderless, but not without hope. Te Turuki foretold the emergence of a successor from the mountains as the new prophet of the people. Rua Kenana claimed to be this new prophet and proclaimed his vision of the future, promising to return to the Tuhoe control of their own world.

Both Binney and Webster identify the forces and elements within Rua's movement that make up its structure, its symbols, its content and its organisation. Then they show how the movement assisted people to adapt to their own life problems, their own environmental circumstances and the intrusion of another culture.

Potential readers may anticipate duplication of material as a result of these two studies appearing so close together. Some duplication is inevitable, but the books are complementary rather than repetitive. They differ in their intentions and interpretative frameworks. *Mihaia* is an historical and pictorial biography while *Rua and the Maori Millennium* looks at Rua's experiences within the light of worldwide millenarianism.

Rua Kenana was one of many Maori prophets, and his movement shared similarities with other messianic movements in the world. These movements generally incorporated tribal, Jewish and Christian elements. They assist the people to believe in themselves, to organise and to struggle for their social, economic and political survival. Binney and Webster point out that while the phenomenon of millenarianism is universal, individul cultures transform it into their own context.

Rua's hopes and expectations for the Tuhoe people began with his gift as a healer and his journey into the wilderness of Maungapohatu. It was here under the shelter of the mountain that the community of New Jerusalem was built. While for Tuhoe the settlement symbolised the process by which faith in themselves was restored, it rapidly came to be regarded as a direct challenge by government and the land-hungry Pakeha that government represented. In 1916 it was the target of a police raid.

The visions of Rua (as other millennial dreams) are complex and full of images signifying many things at once. They were a blend of many different factors, with influences both spiritual and physical. They acted as a mediator between grievances and possible solutions. The visions were very much a part of Rua's weaponry for the struggle of his people. His skill and cunning were not only expressed in the content of these visions but also in the way he used them in rites, ceremonies and day-to-day procedures. They guided the people in work and inspired them artistically. Rua's visions merged with other memories of the tribe's ancestors in the consciousness of the people. The emotional impact of this body of visions was immense and their transformation from dream to reality cannot be measured in physical terms alone.

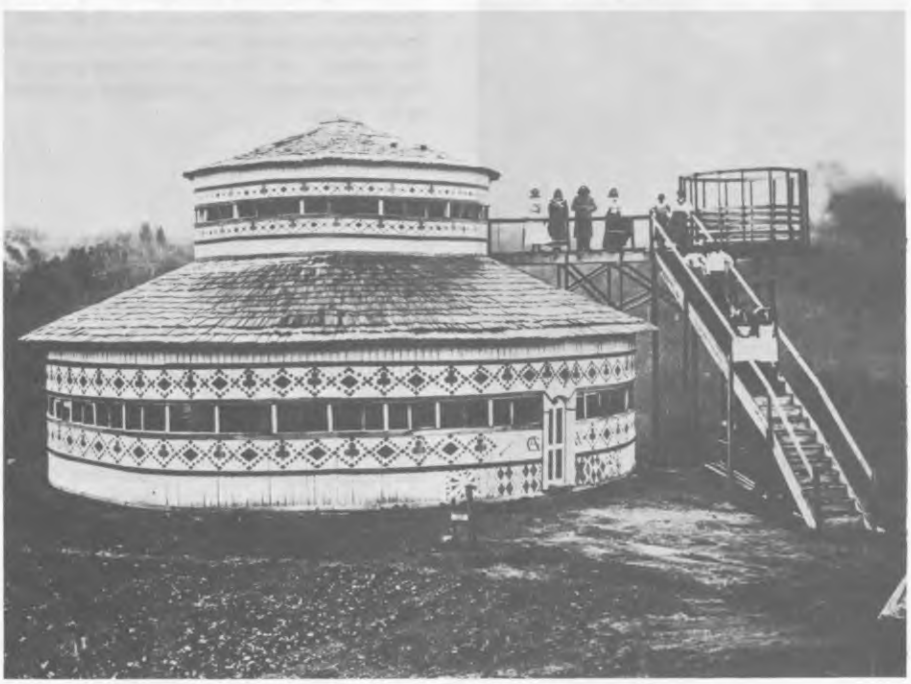
Both these studies by Binney and Webster, while concentrating on the idealism that surrounded Rua's movement, also reveal contradictions and inconsistencies in Rua's behaviour. His claim to be the new messiah remained unchallenged, but some of his deeds were questionable – for example he effectively encouraged land sales. But his actions are not the only ones that come under scrutiny. The police raid on Maungapohatu throws serious doubts on the explanations and actions of the police and especially of their superiors at the time.

Whatever one feels of Rua's deeds, he did provide a day-to-day sense of purpose. To this day his teachings are a source of support, and their core is as relevant today as it was then – that the Maori should work on their own land for their own economic and cultural survival and independence from the Pakeha.

We cannot just focus on the past symbolised by the decaying remains of Rua's settlement. Millenarianism is a continuing force. The realisation of an alternative Maori vision is arising from the spiritual vacuum and alienation created by urban settlements, the depersonalisation of bureaucracy and the desertion of the knowledge that remains in rural areas. But as Bastion Point revealed, centralised power is no more sympathetic than it was in 1916.

Above *Maungapohatu in happier days: a race during the Christmas festivities, 1908.*

Opposite *Rua preaches from the platform at the top of Hiona.*



Below *Hiona, Rua's council house at Maungapohatu. Of unusual design and decoration, it was (and still is) often described by ignorant Pakeha as "Rua's temple".*

Many unresolved questions have answers that lie with people Binney and Webster saw and lived with. Other answers lie hidden in unexplained symbols or symbols overlooked in the pursuit of preconceived goals. The informants seem to have been used just to fill in the gaps. No attempt was made to use informants to discover the influence of Rua in shaping present-day attitudes, beliefs or aspirations of those born into this historical background.

As a guide to these two studies, *Rua and the Maori Millennium* by Peter Webster has more of an academic presentation; *Mihaia*, aided by its pictorial presentation, has more popular appeal and provides tangible memorials of the Tuhoe ancestors.

I have gained much from these two books. They both have given me insight into parts of my own historical origins. I am in debt to both works for the way they have preserved and presented Rua's dreams and allowed me to participate in them.

SYDNEY MELBOURNE

AUCKLAND WEEKLY NEWS

TE RIRI PAKEHA: The White Man's Anger
Tony Simpson
Alister Taylor Publishers: $12.95

The aim of this book is found in the last paragraph of the introduction. It is clearly written by a Pakeha for Pakehas, and in the concluding pages this is made very clear by frequent use of the words "we Pakeha" and "them" – meaning the Maori. With this in mind the book becomes a better book than I thought it might be on first reading, when I suppose I wore my Maori hat and found it easy to be "resentful" and "sullen" as Simpson says we often are in the face of Pakeha patronage.

In order to do the book and writer justice, I felt obliged to read it again and to do so, if I could, wearing a non-Maori hat.

The books tells Maori little that they do not already know about their own land problems but it does piece together policy, legislation and administrative chicanery on a broad canvas. I have the feeling that little in the book was new to me but to the well-meaning, academic yet ill-informed and often deliberately misinformed Pakeha, Tony Simpson may well become unpopular because he will have disturbed some people's precious illusions about New Zealand and its multi-culturism.

I fear that while Maori readers will applaud the exposures and will probably identify with those land deals which affect them and their families personally, they will see the work as essentially one by an outsider. If Simpson had had a base in Maoridom from which to launch his denunciation of colonisation in New Zealand, Maori would probably have received it better. As it is, however, I hope they will see it for what it is – a thoroughly professional objective consideration of facts, opinions and conclusions augmented by a critical analysis of the techniques used by the administration to facilitate the alienation of Maori land.

In his introduction the writer tells us how his conventional education dealt with Maori and their place in our nation's story. He was exposed to the same kind of potted historical nonsense that I was and which I suppose still passes for history in our primary schools. I remember some years ago being interviewed in Australia by a young reporter from the *Australian* because I had been critical of Australian racial policies and, in particular, of the apparent policy of ethnic extermination of the Aborigine. The reporter seemed surprised that I should know much about this vanishing race. In conversation I asked what he knew about them and especially what he had been taught about them in school. It seems that not only was he taught nothing but he said that the official attitude was that the Australian Aborigine (he said Abo) was indeed a non-person. At the time I was appalled and said so. Today I am not so sure. I feel it might be better for the Maori if in the histories and school curricula they ceased to exist rather than to continue to be the subject of so much misinformation which is a barrier to real inter-racial understanding. Simpson's book aims to correct Pakeha misconceptions about New Zealand's history and the Maori place in it.

Many young Maori people would also benefit from this book. The bulk of the book deals with the years prior to the turn of the century when the land issues and the wars over them were primary. Since then social factors and the complexity of the whole national and international situation make analyses so much more difficult, and this section of the book which consists of only about 30 pages appears something of an afterthought. This perhaps is understandable when one remembers that Simpson has no base in Maoridom. Research in the scrum of modern Maoridom is much more difficult than researching a bibliography. One has to talk to people rather than read the views of other observers. Nevertheless, Simpson is a highly skilled researcher and I am pleased to see that he has also tackled some of the implications of more recent legislation such as the disinheritance measures contained in the Acts of 1953 and 1967. He also draws conclusions about crime, education, health, employment, incomes and party politics.

The thrust of the last fifty years is the platform from which the future of the race will be launched. Fifty years ago it seemed as if the Maori would become a sort of brown Pakeha because of policies of assimilation. The Department of Maori Affairs has gone through many agonising reappraisals in the last fifty or sixty years – I suppose in much the same way that all custodians of the true faith have had to shift ground over the ages to meet the demands of changing times. The trend towards brown Pakeha status seems to be arrested and a refreshing new Maoriness is emerging.

Tony Simpson's final chapter is called "The New Net Goes Fishing". In 1900 the new net which went afishing was the "Young Maori Party" led by Ngata, Buck, Carroll and Pomare. These were all politicians and were all products of an élitist upbringing, and all are denounced by Simpson in his book. I have already indicated that research in this new era is much more difficult than in respect of the period of colonisation. It is difficult and even risky to draw conclusions because even before they are published they could be shown to be totally wrong. It is much safer to display wisdom after the event. Tony Simpson has wisely chosen to review a past which cannot creep up on him and prove him wrong. I hope, however, that someone soon will go into the boilerhouse of Maoridom and analyse the present and from his analysis project the future, even if his prediction turns out to be wrong.

PAUL POTIKI

Above *Edward Gibbon Wakefield, the colonising con-man who devised his scheme for New Zealand's settlement while in prison for abducting an heiress. To launch his venture he sold 100,000 acres of land he didn't own and had never even seen.*

Below *John Bryce, Native Minister and bully. In 1868 he took part in the slaughter of Maori children, and in 1881 he led 2,500 armed men against the pacifists of Parihaka to arrest Te Whiti and destroy the settlement.*

ALEXANDER TURNBULL LIBRARY

One book *not* to buy is *Mrs Byrne's Dictionary,* published by Granada Paperbacks. The very last entry in the dictionary is the word *zzxjoanw,* which the author claims is "a Maori drum". If Mrs Byrne had done her homework she would know that fifty per cent of the letters in the word do not even exist in the language, and even if they did they could not possibly exist in this combination, and she would know too that there is really no such thing as a Maori drum. Maybe there's no such word either. Our thanks to Mr Trefor Davis for bringing this idiocy to our attention.

He Maramara Korero

NEW MAORI MAGISTRATE

Mick Brown, well-known Auckland lawyer, has been appointed a magistrate. Before his appointment there was only one Maori magistrate, Ken Mason of Papakura.

Mick comes from Waimahana, and belongs to Ngati Kahu. He has been a practising barrister and solicitor for twelve years now, and before that was a teacher.

"I just want to do a good job", he says, though he is aware that other people's idea of a good job may differ from his. "I think it is important that there should be a few brown faces in the position. I also think that the system is far from perfect. But I'd rather operate from within than smash it down from outside. So some quarters may be nursing expectations of my performance which I won't be able to satisfy."

He was responsible for the tribute to Harry Dansey which appears elsewhere in this issue of *Te Kaea,* and we hope he will be making other contributions to the magazine in the future – if time permits: Mick is also Pro-Chancellor of Auckland University and a member of the panel of the Equal Rights Tribunal, so is clearly a busy man.

PAKEHA WOMEN WARDENS

"We have all got to live together, and we thought it was time we all started working together", said Mrs M. Millar, secretary of the Whangarei branch of the Maori Warden's Association. To prove the point, two Pakeha women were issued their warrants and badges as wardens in November. Mrs Joan Rosetta and Mrs Betty Bartlett thus became the first Pakehas to take on a job which appears until now to have been the sole preserve of people of Maori descent. Mr Tom Parore, Tai Tokerau district officer with Maori Affairs, commented that the two women have long been associated with the local Maori community; there would be no trouble in being able to relate with Maori people.

KEN GEORGE

MITCHELL MISSION TO MOSCOW

Cuba, China . . . whatever next? The answer is, Moscow. This time however it's not allegations of subversion or a cultural outreach trip. The story is much simpler. Out of an estimated 25,000 contestants in TV1's "Top Try" competition, 1,000 people got the right answers. Of those 1,000, one name was selected from a barrel.

The winner was Hamuera Mitchell, from Rotorua, whom many readers will remember from his broadcasts with Te Reo o Aotearoa. He's now working with Maori Affairs as our information officer. But if the present international situation permits and the Moscow Olympics go ahead, then Hamuera will be taking some leave to enjoy his prize: a flight to London, a coach tour round Europe, and then on to Moscow with free tickets for the Games. Shchaslivava puti, e hoa!

INSTITUTIONAL RACISM?

Two recent reports have expressed criticism of a system in which, they claim, the needs and attitudes of Maori and Pacific Island people do not receive sufficient consideration.

Reporting to the General Assembly of the Presbyterian Church in Dunedin last November, its race relations committee said: "Our institutions are . . . predominantly Pakeha in character and find difficulty in adapting to a pluralistic society, in responding to needs related to cultural differences, and in sharing power more equitably." On the question of tougher laws and penalties to curb gang violence, the committee added: "It is our view that such approaches are short-sighted and simplistic, and fail to take into account the extent of alienation among the young Maori that leads to the formation of gangs".

Children in State Custody, a report from the Auckland Committee on Racism and Discrimination (ACORD), goes further. Quoting the statistics of young Maori people in trouble, the report's authors Zeta Anich and Mitzi Nairn argue that young Maori offenders are "the products of the callous and racist policies of the welfare and judicial authorities in New Zealand".

Simultaneous with these reports come initiatives to develop judicial procedures more appropriate to the Maori situation, though inevitably, there are some who have seen in these ideas the creation of a new kind of institutional racism which discriminates against the Pakeha. Discussions between Justice and Maori Affairs have resulted in plans for putting young Maori offenders not into the traditional Pakeha detention centres but into Kokiri-type centres where they may receive care and direction more suited to their needs and to the ultimate advantage of society. Hand in hand with this proposal is the possibility of a Maori community court system. This would operate as an alternative to the magistrates' courts and would deal primarily with minor offences. Particular attention would be paid to first offenders with a view to rehabilitation in the community.

THE WORLD BEATER SHEEP SHEARER

According to the Bible, Samson lost his strength when he had his hair shorn. But Samson Te Whata is going from strength to strength in the shearing stakes.

Samson is the current holder of the nine-hour world lamb shearing record, with a staggering total of 725 lambs to his credit. He broke the record at Gisborne in December.

Although their farm, near Kaikohe, is predominantly dairy, the Te Whata family are no strangers to the shearing game. Samson started in 1970, at the age of fifteen. By 1972 he was the Golden Shears junior champion. Two years later he was Golden Shears senior champion. As this goes to press he is preparing himself for the world ewe record.

YOUTH WANANGA

Following last year's "pilot-run", when urban Maori youth were offered the opportunity to go to their tribal home areas to discover something of themselves, another programme of wananga was conducted during the January holidays.

Nearly 4,000 young people, aged from nine to nineteen, were involved in the scheme fulltime for three weeks, while many hundreds of others were able to participate informally in the various activities.

The cost of the whole nationwide programme, paid for by the Department of Maori Affairs, was $120,000. Forty-seven marae were made available, as were many schools, camps, community centres and other facilities.

Each of the districts organised its own programme, based on its own resources. The committees established to plan and run the programmes included many of the young people themselves, as well as local people who gave their time, expertise and attention freely.

Activities included marae "live-ins", rural and urban visits, educational trips, and sport and recreation. Attention was paid to developing skills in nga mahi ahuwhenua – fishing, eeling, shellfish gathering, bushcraft and hunting – and to tribal traditions in all their practical, spiritual and historical aspects.

Workshops were run in an extraordinary range of activities – poetry, shearing, disco dancing, drama, first aid, canoeing and flaxcrafts among them. Guest speakers were invited to come and pass on their knowledge, whether they were experts in whakapapa or dairy farming. Vocational guidance was also made available to those who sought it.

What does it all add up to? Despite the vagaries of the weather in many parts of the country, and the limited time of many of the adults involved, the programme went well. It has received praise from many quarters – from the kids themselves, from those who were involved in helping and organising, even from the police, who are often kept busy during school holidays with waves of minor offending. There have been some detractors, of course, claiming racism and a waste of taxpayers' money, but a programme of this kind can never be estimated in purely financial terms, neither can its emphasis on the strengths of our own people be criticised if we are to do more than pretend that this is a multiracial society.

But full details of this unique and revolutionary scheme are still being assessed; the reports and evaluations are still coming in. In the next issue of *Te Kaea* we hope to examine the Tu Tangata youth wananga scheme more closely, with lots of pictures and interviews.

MAORI YOUNG FARMER OF THE YEAR

Forty-one years after his father's success, Mr Raumoa Amoamo has won the Bledisloe Cup, the Ahuwhenua trophy. The Cup was presented to him and his family on Terere marae, Opotiki, at the beginning of December by Mr Duncan MacIntyre. The late Mr Fred Amoamo won the trophy in 1938, and it was on his father's farm at Opape that Raumoa learned the rudiments of the business.

PUKETAPU GETS COLD FEET

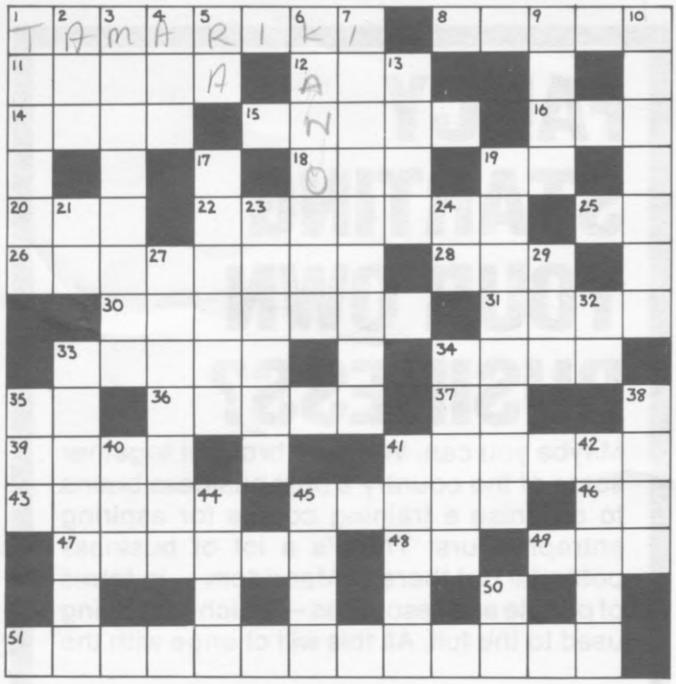
While taking his customary early-morning swim at a Wellington pool recently, Secretary of Maori Affairs Kara Puketapu had his socks stolen. Given the weather in Wellington at the time, it can have been no fun walking to work down Lambton Quay having to cope with draughty ankles and the astonished stares of passers-by.

Why anybody should want a pair of second-hand socks is beyond us, and though Kara has since bought a new pair at Woolworths, we feel that the thief might like to return his old ones. Wash them first, please.

OTAKI MAORI RACING CLUB

A new grandstand, costing $500,000, was opened at a special ceremony at Otaki Maori Racing Club in November. In a multi-denominational service representing all the churches in the district, the tapu was lifted from the new building.

The Otaki Maori Racing Club is administered entirely by those of Ngati Raukawa, Te Ati Awa and Ngati Toa descent: others, Maori or Pakeha, may be given honorary membership. The club's records start in the 1880s, says club secretary Mr Neil Ames, but racing in the area goes back to 1868 when meetings were held at Reke Reke.



TE KAEA MAORI CROSSWORD PUZZLE No. 2

ACROSS

1. Children
7. Fry, fend off
12. Graveyard
13. Flour, bread
14. Butt, attack
15. Spit, splutter, cold
17. Yes
18. Although, in spite of
20. Say, fill
21. Shake, agitate, sow
23. Wooden digger, girl, sing
25. Day after tomorrow
27. Over the other side of
28. Downwards
30. Last night
31. I, me
32. Finished, completed
33. Line
34. Run
35. Descendant, offspring
36. What
39. Hang up, be published, heard
40. Material for caulking canoe
42. Embark, mount
43. Nephew
44. Come and go, wander
46. Fear, dread, shudder
51. Which ones?
52. Spear, cook in oven
54. Dirge, lament
55. Serves you right

DOWN

1. Meet, close
2. Follow, pursue
3. Flax fibre
4. Officer
5. Day, sun
6. Eye, face
7. Touch, fortified village
8. Obstacle
9. Forehead
10. Day, world
11. He, she
15. Vine
16. Was caught in the rain
19. Morning
20. Corporation
21. Earthquake, god
22. Difficult, sinews, muscles
24. Start suddenly
26. Large, plentiful
29. But, however
35. Cover, yam
36. Burrow, gorge, clutch, heap upon
37. Hoist, pull up
38. Fern root
41. Be assembled, gathered together
42. Avenged, paid for
44. Abundance, plenty
45. Bee
47. Nosė, prow
48. Deer, decorate with feathers, steer
49. Brave, victorious, store
50. Wind
53. Health, wellbeing, alive

A couple of words of apology are in order. First of all, two clues were somehow overlooked by our usually eagle-eyed proofreader (even eagles blink sometimes) in the first crossword puzzle. The full solution is at right.

Secondly, the new puzzles we promised have – temporarily, we hope – been lost in the mail. In the meantime, here is *Te Ao Hou* crossword puzzle No. 66, originally printed in issue No. 69.

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TU TANGATA BUSINESS WANANGA

What is it?
It's a programme designed to train people in setting up and operating their own business enterprise, and in utilising Maori resources.

Who runs it?
The programme is promoted by the Department of Maori Affairs together with the Department of Trade and Industry, tribal trust boards, the NZ Chamber of Commerce, the Small Business Agency and the Department of Labour.

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Where do I find out more?
Fill in the form below, and we'll send you details with an application form.

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Name .....

Address .....

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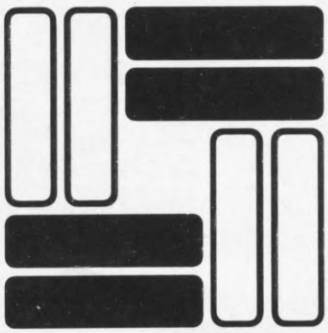
E mohio ana koe he aha te mahi o tenei roopu?



The Race Relations Office and the Human Rights Commission

in Auckland and Wellington
deal with

COMPLAINTS ABOUT DISCRIMINATION

on GROUNDS of:

- RACE
- COLOUR
- SEX
- RELIGION
- MARITAL STATUS
- NATIONALITY

and if it occurs in the AREAS of:

- EMPLOYMENT
- ACCOMMODATION
- ACCESS TO PUBLIC PLACES
- EDUCATION
- PROVISION OF GOODS AND SERVICES

- and in the ADVERTISING of any of these

THERE ARE SOME ADDITIONS AND EXCEPTIONS TO THESE GENERAL RULES

for further information, CONTACT . . .

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Human Rights Commission
Chase-NBA House
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WELLINGTON
Tel: 739-981

Tono mai ma matou hei whakamarama