Issue 16 March 1984 $1.00

Tu Tangata

Maori News Magazine

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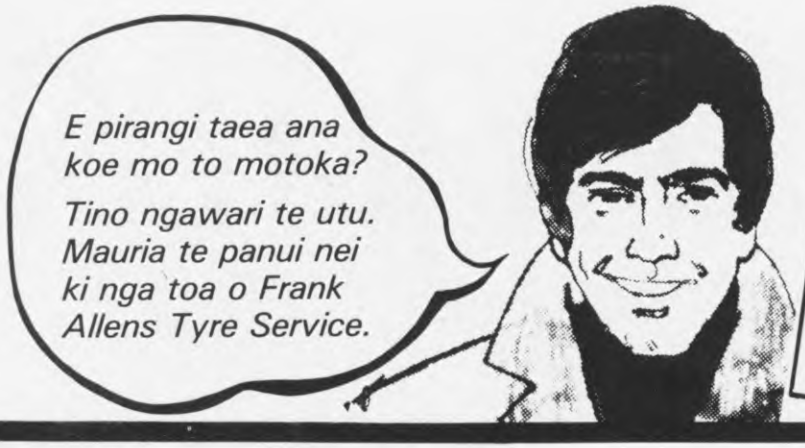

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Tu Tangata

Maori News Magazine

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All contributions, inquiries and subscriptions should be addressed to the Editor, Department of Maori Affairs, Private Bag, Wellington.

Opinions expressed in Tu Tangata are those of individual contributors.

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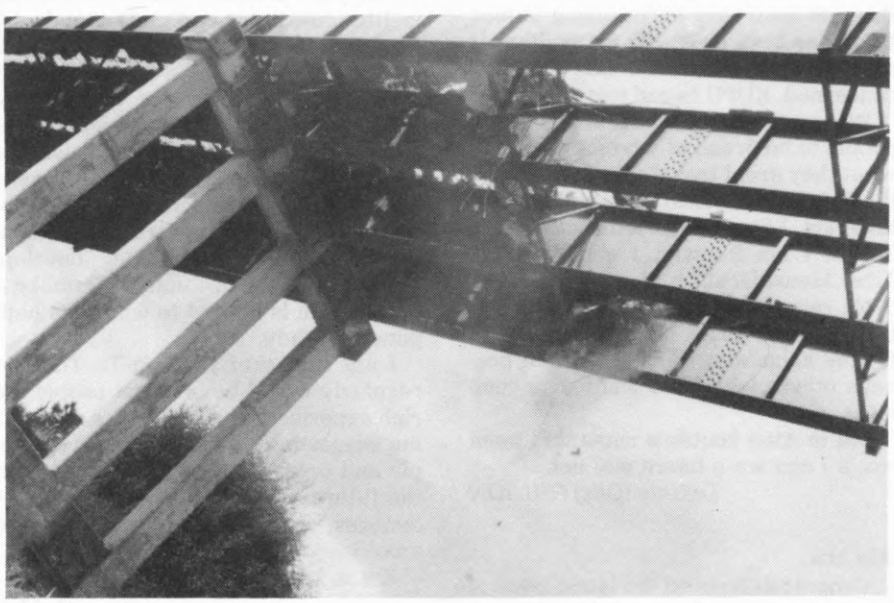


Builders error; severe erosion, modern Kokiri Centre. Find out on page 42.

Letters to editor

Reply to: Henry BIRD, Chairman, Southern Tuhoe Executive. (Article in Tu Tangata issue 15 Dec/Jan 1984 p20; Letters to the Editor.)

Dear Phillip,

Kia ora e hoa. Kei te tino koa ke taku ngakau i to koutou mahi tuhituhi a te Tu Tangata. Kia kaha; kia kaha.

I am glad that someone has taken the time to comment on my views as unfortunately written in your magazine some time ago. I say unfortunately because what was written was not entirely accurate. I am also very pleased that it was Henry Bird, a man very much respected and known to me, who has challenged and commented on what was written.

First of all: I am very proud to be a Maori. I speak the language and I keep myself well informed as to what is happening in the Maori world today. I am also teaching my children to speak the language as well. Perhaps Mr Bird's comments referred to my statement about "am I proud to be a Maori" to which I replied, well when I see the number of Maori people involved in crime, patronizing the pubs, in prisions — no I'm not very proud at all. Unfortunately what was NOT written was — "I am proud of my own Maoritanga as, what I have, has been passed down to me from my own people. Especially the spiritual qualities unique to our Maori people — the Tuhoe. There is such a depth and understanding and respect for life in the Maoritanga I have been taught that I am very pleased to have been given that little I have been. I know within my heart that I will be told more and more as I mature and as my elders decide when it is right to do so. I respect this. Kei te mohio au nga tikanga o nga taonga o o tatou whanau. So in no way at all do I down grade my Maoritanga. Let me be absolutely clear on that point. Neither can I claim ignorance.

Secondly: I know that I and my other colleagues who are Maori; are JUST AS GOOD AS ANYONE ELSE IN ALL MATTERS IN TODAY'S SOCIETY. So, WHY TREAT US SO DIFFERENT& WHY DO WE NEED A SEPARATE RUGBY TEAM& WHY DO WE NEED SEPARATE ORGANISATIONS TO HANDLE OUR HOUSING, OUR POLITICS& This does not make sense to me. I know what I am and I am trying my best to develop what I have in terms of abilities and talents; be they what they are at this stage in my life.

I am aware of the historical significance of rugby when the first Maori team toured BUT THAT DOES NOT DETRACT FROM THE FACT THAT TO GET INTO THE TEAM YOU HAVE TO BE A MAORI. Now to bring that into it's proper perspective; "ANYONE, NO MATTER WHAT RACE COLOUR OR CREED, PROVIDING THEY CAN PLAY TOP QUALITY RUGBY, CAN PLAY IN THE ALL BLACKS". This is not the case for the Maori All Blacks and to me that is straight out RACIST. History has got nothing to do with it. A Maori person can enter either but a non Maori cannot.

I visit prisons from time to time and I am very much aware of the number of my people in them. In almost every case that I have come into contact with "proper parenting was very much lacking." I make this point because I am very much concerned that young people today need to be proud of their heritage and I have only seen confusion and a poor sense of self esteem.

I am pleased and proud that we, the Maori people in our own way, have begun to DO THINGS FOR OURSELVES. We've stopped whinging and whining that it was the Pakehas fault etc. It is so good to meet young children undergoing tuition in Te Kohanga Reo and it's marvellous to read about what's happening in other spheres such as those mentioned by Mr Bird.

My own contribution has been to introduce the first television programme which has Maori content — KUPU dealing with the correct way to pronounce Maori names plus a little historical background. The publics response to this has been very encouraging indeed but it has been given NO recognition at all by the media — not that I'm duly concerned. KUPU began two years ago.

Wherever I can, I encourage young people to be proud of who they are and what they are. I travel very extensively throughout New Zealand and I always take my Maoritanga with me. I am Tuhoe, I am Ringatu, I am Maori — Tihei Mauri Ora!!!

Na reira e hoa Philip, I hope this letter explains some misunderstandings for my kaumatua Henry Bird and perhaps others who have wanted to comment.

Ma te Atua koutou e manaaki i tenei wa, a i nga wa e haere mai nei.

Te Hata (Olly) OHLSON

Kia ora.

Congratulations on the latest issue of *Tu Tangata* which maintains its very high standard and gives a vivid picture of Maori life, both today and in the past. The December/January issue is fascinating, from the brilliant cover picture of Maui (in a space waka?) to the photos and news of many contemporary Maori people like Dalvanius, the Maori singer, Georgina Kirby, President of the Maori Women's Welfare League, Tama Takao, new Moderator of the Presbyterian Church in New Zealand, kaumatua, kuia, artists, writers, all the splendid variety of Maori society.

There are some Pakehas — few, we hope — who question what is the "use" of the Maori language and culture today, and ask why it should have an equal place with English in Aotearoa. Presumably they wish to raise their children as little money-making computers unaware of the poetry and emotional richness which makes human life worth living. These people are not enthusiastic about a bicultural New Zealand nor the timid steps which have been taken towards this, and they push the claims of all the other nationalities in our New Zealand society. They are either ignorant of or unwilling to admit the fact that the Maori people are the only tangata whenua and this is the only place on earth where this language and culture exists.

We Pakehas are lucky to be offered the chance to share this Maori heritage, to have a glimpse of this taonga tuku iho no nga tupuna, which opens a door into a world of beauty and spiritual power.

This privilege carries the obligation on our part to look at ourselves and our institutions; to try and understand why Maori land has almost vanished, and why the language is in such peril and therefore the culture too.

Tu Tangata is a superb medium to enlighten and interest Pakehas as well as Maoris. It's easy to read, and because it's a magazine wihch appears at frequent intervals, the information is constantly up-dated and later developments in a story are unfolded, unlike a book which is limited to what has happened already.

I am sure that reading *Tu Tangata* regularly would be for most people the rich experience it has been for me and I am suggesting this to a number of people and organisations concerned about the future. What book, what course of lectures, would cost so little and do so much?

Kia u, kia kaha, kia manawanui.

Peggy Ashton
Devonport

Kaputuhi Marae benefits from walkathon

A unique form of fundraising took place over the Christmas break with relay teams walking from Auckland 300 kilometres to their marae near Waitomo.

Family members of the Kaputuhi marae at Hangatiki in the King Country wanted to raise money for their small marae.

Organising the walk was difficult but a dedicated young group soon arose to plan the event, 'the Kaputuhi Pa Support Committee, Auckland'.

About 40 walkers were organised into relay teams to walk for one hour at a time including during the night. They were backed up by a convoy of support vehicles.

The walk started on December 27 when the fittest participants ran the 45 kilometres from Swanson, west of Auckland to Aotea Square. There they were joined by the rest of the family and numbers swelled to about 200 as the walkers left Auckland. Sponsorship cards had been completed and every kilometre walked raised money. Donations also came in from passing motorists.

On December 29 after two sleepless nights and many blistered feet, the walkers reach Kaputuhi marae to be greeted by about 250 people.

For the walkers the sight of Kaputuhi Pa nestled in tranquility at the foot of Pukeroa evoked many a tear. For those who had gathered to welcome the walkers, the sight of 200 people coming closer to the marae was equally inspiring.

The orgainsers hoped that sponsorship of the 40 or more walkers would raise $20,000 towards renovations of the 36-year-old marae. It doesn't look like they're quite going to reach their target, but marae spokesperson Georgina Marchioni of Hamilton said that by early January more than $12,000 had come in, with quite a bit still to come — and that's a commendable effort by anyone's standards.

One of the walkers, Sandra Morrison said it was a journey back to their roots and many of the whanau met along the way for the first time. "We had all gathered because of our aroha for our marae and our maoritanga was strong. We walked to save it."

Tama Tu tama ora
Tama noho tama mate.

Pictured in front of Kaputuhi wharenui are elder Joe Amohanga and caretaker Pat Stafford, a local farmer. Photo Tim Koller.

Letters to editor — continued from page 2

Reply to Mrs M Morgan
Dear Sir

With regard to the information given you by a friend, of the ability among his people to foresee the future, it has in fact been proven as correct, although E.S.P. can be misconstrued. The ability which your friend refers to, comes with varying levels of degree.

You are also correct that we, the Maori, are reluctant to speak about the presence of what I would term, phenomena, or metaphysical experience, but I mihi to you as I agree, "it is of great importance", and as such must be duly respected.

I make reference to your question in the Dec-Jan issue and I quote — "Would any readers have such knowledge, be kind enough to write to 'Tu Tangata' and tell what they know." Unquote.

Like your friend, having regard to the fact, this is a part of our "Taonga", I am, otherwise only one among several Tu Tangata readers who would be happy to assist you with further enlightenment by suggesting that you submit your question or questions to Tu Tangata and I shall do what I can for you.

I will conclude that, although I do not consider myself an authority on the subject, I have enjoyed the pleasure of such experiences in my environmental development from childhood.

To assist with the latter part of your letter, I will say, everyone is gifted with this ability, however, unlike your thoughts, the gifts have not been taken from us by the same ridicule and lack of understanding, but are being continually suppressed by our desire to foster other interests. The use of this ability or service of faith healing, which your friend mentioned, is something I consider uncommon but natural and when such a service is needed, "offer it", i runga i te whakapono me te Aroha, heoi.

He iti noa na motai.

Respectfully
Tuatea (Joe) Smallman

Young Maori gymnast represents New Zealand

by Ressy Marafiaano

A 14 year old Christchurch girl has become the first Maori ever to represent NZ in the sports of gymnastics, trampolining and tumbling.

Lee Williams is also the youngest member in the NZ team to go overseas at the age of 9. Just returned from the Australian Nationals, Lee is unique in that she is the only girl in her class competing in tumbling, a class in which she has gained two gold medals in the junior womens section.

Lee is a member of the Alpha club in Christchurch and is coached by Mr Alf Holt. She spends about ten hours a week practising.

She seems quite unruffled by her success in the field of tumbling and effortlessly demonstrates her double back somersault as if she's been doing it for years. In fact she's put in many hours perfecting her routines.

Lee says its a great thrill meeting competitors from different countries and the rub off from seeing different styles and techniques really improves performances. Lee's father maintains each trip away has given her a tremendous boost.

Lee is very lucky in having keen support from her father, mum and the whole family. She spends much time in the backyard flipping back and forward with brothers and sisters as keen spectators. However Lee's father is aware that as she begins her secondary schooling, there will be a need to watch that Lee doesn't become pressured by competition.

Lee with a few trophies at age 10.

Tumbling her winning way.

The NZ Gynmastic squad with Lee Williams front row, far right.

Father knows best

By Eddie Kwok

Edith Tatana, on the threshold of an international tennis career can thank her father for her success. It has been a case of "father knows best".

Certainly the Tatanas have made tennis a family affair and one which was inspired not a little by Ruia Morrison Davy, one of the country's greatest women players.

"At a time when there are so many knocking so much that is Maori, it is good that someone like Ruia has shown what Maoris are capable of," said Graham Tatana the father and mentor of Edith, aged 15, Danielle, aged 13 and Kerry, aged 10.

Strangely, father figure Graham, a former New Zealand Schoolboy Kiwi — as expected from a cousin of the great Kiwi rugby league reppresentative Henry Tatana — did not play much tennis himself. His wife, Ann, is unbeaten in Auckland first grade Unity Shield inter-club.

Edith, just returned from playing in Australia with New Zealand junior team members Belinda Cordwell, Julie Richardson and Michelle Parun, is in her second year of premier Caro Bowl inter-club. She would have beaten nationally sixth ranked Janine Parkinson on October 1 had she not defaulted because she had to leave for Australia.

Danielle is No. 3 in sister Edith's Ngatira Caro Bowl side and is the youngest girl to be playing premier inter-club in Auckland.

Kerry, the only boy, is still only 10 but was a finalist in the under-12 boys tournament.

It was because of his children's undoubted talent that Graham Tatana sacrificed much for their development. But to his dismay, in spite of financial sacrifices, he found that New Zealand coaches were found wanting in their guidance to bring out the best in his children's potential.

"Our coaches just do not have sufficient knowledge to bring out the best in our juniors" said Graham Tatana. "That was when I made use of my University training and obtained from America video tapes on coaching.

"These have shown stroke production for every stroke, return of service, serve and volley as well as tactics. I have used my training at University to appraise and sort out the material for coaching."

In spite of not graduating from Auckland University, Graham has used his analytical ability well.

There has been much improvement in each of the children's play. A trip to Florida last year was another eye opener for them.

"We were impressed with the early age at which the Americans begin. There were 10 year olds who could run rings around some of our Caro Bowl players.

"Another revelation was that a base line player was not going to get far in world tennis."

The latter factor was instrumental in Edith, a successful and gifted baseliner who had beaten Belinda Cordwell and Michelle Parun with those tactics, deciding to switch to a serve and volley game.

Graham Tatana admits that Edith, 10th ranked on the senior national list, sixth on the girls' under-18 list, third on the under-16 list and top in the under-14s has undergone a development stage.

"It has not been easy to switch but now she is serving and volleying rather than relying on the old baseline game."

Edith and Danielle have both been reselected for the BP national training squad under national coach Kevin Woolcott.

The squad aims to produce players capable of representing New Zealand with distinction in women's Federation Cup and men's Davis Cup in the opinion of Graham Tatana "a step in the right direction."

"We were staggered by the ability of the youngsters who were playing in the United States and it was frightening that at eight or nine they were far above our junior standard.

"Ideally our children should be starting about six years old. There is not the money here to do that of course but certainly the BP national squads fill the gaps a little," said Mr Tatana.

Certainly, the Half Moon Bay watersider has filled some of the gaps too. His enthusiasm and ability to assimilate and impart knowledge has been one of the factors in his children's success.

Father certainly knows best in this case.

Bowie zaps Takapuwahia locals

Hiria Rakete

The Ngati Toa people of Porirua, really pulled one out of the hat when they welcomed David Bowie onto the Toa Rangatira marae, during the Bowie world tour late last year.

Bowie especially asked to be taken on a marae to find out more about Maori people.

More than 300 locals turned up at the Titahi Bay Marae; young fans, old fans, and some who had never heard of him before.

It was an historic occasion for the Ngati Toa people, and also for David Bowie who had never visited a marae before.

But the traditional welcome went almost according to plan, and the Bowie entourage described it as "magic".

The only hitch was that the traditional hongi was missed out because the children swarmed onto the marae.

An elder of the marae, Mrs Charlotte Solomon, said the request for the visit came like a bolt out of the blue, but the people rose to the occasion.

And for the fans who turned out, there was an added bonus. They got to hear a Bowie original called 'Waiata', composed specially for the welcome.

Bowie needed to be boned up on how to conduct himself on a marae, so one of the local elders was invited up to his hotel room to brief him on what to expect.

Mr Puahou Katene explained the basics of the protocol only to find that Bowie had already done some homework and checked up on Maori history.

"David wanted to know when to speak, what to do, and especially when he'd have a chance to sing his composition.

"I told him we'd look after the more formal aspects in the welcome outside the meeting house, but his turn would come when we moved inside the house.

"I think he especially wanted to see a carved meeting house, and I was able to give him a booklet at the briefing explaining the significance of the carvings in the house."

Puahou admits to not being a fan of Bowie's before the visit but has now modified his views.

"David was very sincere and a great hit with the kids."

The marae has hosted other international people like jazz greats, Cleo Laine and John Dankworth, but David Bowie has especially left his mark on the minds of the Ngati Toa people.

"He looks so clean and fresh looking."

"I touched him, I touched him."

"He looked just like a Greek Adonis."

Ngati Toa elder, Charlotte Solomon said that the event was important for the young people of the area.

"They were told about the welcome some days before-hand, and had been asked to keep a lid on it, because we thought it might get out of hand. But the young people really made the night.

"The young people performed the haka, one of the boys did the wero, my daughter replied to the karanga and the Titahi Bay Intermediate School also performed."

She said Bowie's music obviously had a great impact on the young people and he was a lovely image for them to look up to.

"He really put us in touch with today, and we're better off for it."

Bowie was presented with a carved whale bone pendant and then thanked the people for the welcome.

"I am very honoured to be in a meeting house. It surely stands out as one of the most hospitable experiences in my life," he said.

His waiata, or song, then followed in three part harmony with another two members of his entourage.

It drew appreciative cheers from the people packed inside the meeting house.

The visiting party then sampled typical hangi food complete from puha to pavlova, and then returned to the meeting house for another hour of entertainment.

For David Bowie the marae welcome was an eye opener, but the parents of Ngati Toa also learnt something new about their children.

Puahoe Katene. "They saw something that perhaps they'd never realised before, the magic of this man working on their kids."

Henare Tiri Mahanga

Henare Mahanga holding the Maori Queens Coronation Trophy won by his students of Te Kupenga Maori Club of Otara.

At 29 years of age, Henare Mahanga has done a lot for the youth of Otara. He's the cultural tutor of Te Kupenga Maori Club of Otara, a composer, a community worker and lately, a co-ordinator of cultural festivals.

Mr Mahanga was responsible for the Auckland Regional Youth Maori Cultural competitions held late last year for the first time. Held on the Mataatua Marae at Mangere, the competitions covered pre-school children right through to school leavers. Between 800 and 900 people watched 14 Maori clubs take part in competitive and non-competitive sections.

The competitive section of the Intermediates was won by Rutherford High School, runner up Avondale High, the Junior section was won by Te Whetu Marama of Otara and runner up was Te Kupenga of Otara.

The winning cultural clubs will represent the Auckland region in the 1984 Nationals of Te Kotahitanga Church Building Society at Taumaranui. The present title holders are Te Kupenga Maori Club.

Mr Mahanga, who founded Te Kupenga, says cultural festivals matter to youth.

"The Auckland festival was very important in regards to fostering and getting a better idea of how our youth respond to things Maori within a city or European society.

"I am proud of all these young people taking part in something positive towards their own heritage, to see some of our familiar faces from the courts performing, instead of being condemned by their own people."

Henare Tiri Mahanga comes from North Auckland and is an exponent of the taki or challenge according to northern kaupapa.

He's also a carver and playwright, having the pupils of Yendarra Primary School in Otara perform his play entitled 'The multi-cultural migration of our polynesian ancestors to Otara'.

He explains his philosophy as being strong within yourself, setting goals and then working towards them.

"Whenever you stumble, don't give up, just carry on because we have the whole of Maoridom at our doorstep."

● Sent in by proud supporters of Auckland for all he has done over the six years he has spent in this area.

Members of the club rest between rehearsals. **Photo Bruce Conew**

Patea Maori Club change their tune

By Yvonne Dasler

A hundred years ago when a Maori kid sang a popular song, the words were in his own language. Today most pop music comes with shoop-shooping English lyrics and Maori music is rarely heard away from the marae. But the Patea Maori Club and Maui Records are out to change all that.

"There was a feeling that our popular culture was at a standstill," says club leader Sam Prime, "so we've slightly moved and updated Maori music, put a reggae beat in it and given it Maori words and a Maori flavour to give the disco kids something to sing and dance to."

The club's first pop record "Poi E," with lyrics by Ngoi Pewhairangi and music by Dalvanius and Barletta was a runaway success. Within a fortnight of release it was in the finals of the prestigious NZ Music Awards.

Sitting in the swanky new Michael Fowler Centre for the awards dinner in Wellington was the culmination of weeks of rehearsals and a gruelling recording session. Although the club had previously made two LPs of its traditional chants and waiata, members were unprepared for the different world of pop music. "In the earlier ones, all we did was stand up and sing," says Prime. "This time it took two days. All the parts were recorded separately — even the band — then mixed later and the twiddly bits added."

Recording the video to promote "Poi E" overseas and accompany the song on "Ready To Roll" and "Radio With Pictures" was far more fun. Club members rollerskated down the main street, posed under the monument to Turi's canoe in the main street and filled the High School Hall with smoke bombs to get special effects.

The club has been on an upward swing since it was formed by the Rev Napi Waaka in 1967 as the Patea Methodist Maori Club. Since then, it has picked up more than its share of awards. The massive Te Kani Te Ua Trophy for traditional chant sits among other awards above the milkshake flavours and to the right of the straws in the local burger bar. Club members have been chosen to travel with national groups to Papua New Guinea in 1974, China in 1979, Hong Kong in 1981 and on three trips to the United States. Another is planned this year.

The move into pop music doesn't mean the club has abandoned its role as preserver of South Taranaki's choral history. It plans to hold on to its trophies and is cheeky enough to aim to win more at next year's Polynesian Festival.

With the closure of the Patea freezing works many families have had to move away from the district to find work, but they are determined to retain their links with the club. Rehearsals become rollicking reunions at Pureroa marae as members come home from Auckland, Dannevirke and Palmerston North for weekend practices.

Of the 40 adult members who remain in Patea, only three now have permanent jobs. While this means more time for practising and tutoring the 40 juniors, it means members are hard pressed financially. "We're not able to travel the way we used to," says Sam Prime. "We're forced to tell people who invite us to perform in other centres that we can only come if they pay our travelling expenses."

Most find the expense worthwhile. The club's first major engagement for the year will be to perform at Te Kopu Fashion Awards in Hamilton early this year. Locally (and for free) their talents are sought to give concerts for old folks and performances at gala days. Club members also sing regularly at funerals throughout South Taranaki. "Our policy is that if people are good enough to invite us and want to hear us sing, then it's only polite to agree," says Prime.

Somehow, they find time to rehearse for their next record release. "It'll be an album and the songs are mainly about the revival of the maraes. The lyrics are on authentic themes, but the music and presentation are upbeat," says Prime.

Although the club no longer has the Methodist tag in its name, it still meets weekly in the church hall. Laughs Prime: "We had to drop the name; we were outvoted by all our Ratana and

Catholic and Kotahitanga church members.

"But the thing that's really kept the club together, apart from our culture, is it's spiritual base, and the Christianity which we all uphold regardless of denomination."

The Patea Maori Club performing 'Poi E' in front of their wharenui for television viewing. A performance was also filmed in front of the monument of the Aotea waka, complete with a break-dancer in the waka. Despite problems in getting the video clip programmed, the video clip has proved very popular. It's broken new ground and shown that traditional waiata can have a contemporary sound. Photos by Rahena Broughton.

He korero iti

Maori TV documentary

Television New Zealand is embarked on a major documentary called the Natural World of the Maori scheduled for release in 1985. The documentary covers pre-pakeha times to the present day and is being produced by Ray Waru.

Both kaumatua and the media get a look at the filming plans at a hui on Ihumatao marae, Mangere on February 18 and 19th.

Ray Waru says up until now the crew has been filming wildlife footage, and the main filming should be underway after discussion at the hui on how some subject areas should be treated.

Marae visit

A marae visit featured as part of the Asia Pacific Broadcasting conference which was recently held in Auckland.

About 120 delegates from all over the Pacific and other parts of the world attended the conference to come together and discuss developments in broadcasting. In the last stage of their two-week conference they were given a tour around Auckland. "We wanted to relax the delegates just for one day and show them what New Zealand is really about," said Mr Bill Earl, one of the co-ordinators of the conference.

The delegates were taken to sheep shearing and top dressing displays, a deer farm, a dog show and then a trip to the Hoani Waititi marae in West Auckland.

"These people are used to such diversity in their own countries and we wanted to show them our bi-cultural society," said Mr Earl. "They were very interested in the marae and asked many questions about it."

"We were grateful to be able to learn about the marae and the meeting house," said Mr Abdullah Mohamad, the Director-General of Broadcasting in Malaysia. "It was overwhelming. I feel the meeting house is more than that, it is a spiritual house."

After tea, the delegates were entertained by the Maori culture group from Avondale High School who came second in the Auckland Secondary Schools' Polynesian Festival. Afterwards, Dr Peter Sharples and two workers from the marae demonstrated the use of the taiaha.

Maatua whangai

A programme to decrease the number of young Maori people going into penal institutions is now underway.

Maatua Whangai, which means foster parenting, is a programme designed to use the whanau (extended family) of each community to care for and support individual families and young people at risk. Instead of sending these young people to institutions, they may be diverted to suitable fostering families for care and attention.

This system was used successfully by the Maori tribal committees from the 1930's to 1950's. It has now been officially recognised by the government as a way to cut down the high percentage of young Maori offenders in New Zealand institutions.

There are many families throughout NZ able to provide whanau care for these Maori youth. Already New Zealanders have seen the success of Te Kohanga Reo, Kokiri units and Tu Tangata showing Kokiritia, the advancement of the Maori people.

Many of the young people appearing in court have either unstable family lives or cannot, for some reason or another, live at home. Here are some typical case studies.

One boy is staying with relatives who already have a large immediate family to care for. He has turned to drinking heavily and burglary because he has no job or income.

A young girl's parents work overtime and are often irate when they get home. If she does something wrong she is beaten. She runs away from home and sleeps at the homes of friends.

Another case load is of a young lady whose only misfortune was to be born a Maori then adopted by European parents when very young.

As the parents became very prominent in society this lady became an embarrassment. Feeling unwanted and lost, she ran away and was passed from family to family.

These are the kind of young people needing a stable home and family to offer security.

If you are interested in this programme or know of any family who may be interested, please contact your local Maori Affairs or Social Welfare office.

Art being used as therapy

A Wellington woman is using art to give confidence to young people under the umbrella of the matua whangai programme. Tui Hamon says a lot of the young people that she has worked with have untapped talent in the art field. She has been granted money for a three month work programme which utilises referals from the courts.

Tui speaks highly of her pupils from the Epuni Boys Home and what they have achieved. Several murals have been completed for community groups and Tui says people are enthusiastic about the change in the pupils.

"Instead of young people being institutionalised and made to feel worthless, they see that there is something of value that they can do."

Tui who is an artist herself, says the therapeutic value of the artwork cancels out the sense of personal inadequacy.

She encourages emotional free form work, and then hard edge murals where the routines are kept simple. She's had most success with this type of therapy where boredom and even agressiveness are relieved by the outlet of painting.

Korero iti

The real revelation for me among the indigenous five-minute spaces was *Te Karere*. Just as I'd never watched *See Here* before, so I'd never watched the News in Maori before. It was a salutary shock to feel an illiterate in my own country. It was a shock also to watch five minutes of a totally professional presentation with occasional moments of comprehension and to realise that as far as I can ascertain, none of those items appeared on the Network News. What price separatism?

I've no idea how Maori people feel about *Te Karere;* whether for them it's a service, a token, an obligation or a fingerhold. I found it dislocating, strangely impressive and unmistakeably rich. I also found it followed by *The Young Doctors*.

David Hill NZ Listener

Design a logo for Te Kohanga Reo Trust Incorporated

A design logo is needed for Te Kohanga Reo and $150 is offered to the successful designer. The competition is open to all, with the main requirement being that the design incorporate the ideals of Te Kohanga Reo, the language nest.

Entries should be finished artwork in black and white or colour. The competition closes Friday March 16, 1984 and the judging will be carried out by the Te Kohanga Reo executive committee.

Opotiki factory expansion

Rawiri Wright

A boot factory in Opotiki is looking for more staff because of increased export orders from Pacific customers.

New Zealand Safety Footwear started in 1979 with three machine operators and a manager and today they employ twenty seven staff.

The factory makes safety footwear and exports to Fiji, Papua New Guinea and Samoa as well as supplying the domestic market.

Factory manageress, Mrs Elaine Kellie says an average two hundred pairs of boots are made each day but production will have to be boosted to handle increased orders.

She says at least three more staff need to be taken on.

The factory was set up to provide work for the unemployed in Opotiki under the umbrella of the Whakatohea Trust. Most of the staff are from the Whakatohea tribe and the trust board leases the factory to New Zealand Safety Footwear.

Mrs Kellie says that the staff work on a bonus system. Each of the five departments, from cutting to finishing, relies on one another to maintain production and ensure bonuses.

"We've just finished a 900 pair order and only five pairs didn't make the grade."

She says staff work as a family and because of this, morale is high. In fact, the family atmosphere has helped one employee who suffered brain damage because of a car accident.

Mrs Kellie says Karena Tai came back to work and he has made amazing progress.

"It's because he's been treated as one of the boys."

Hokowhitu a Tu

By Adrian Hillary

Veterans of the Maori Contingent and Pioneer Battalion of the First World War get together.

Maori Battalion! march to victory,
Maori Battalion! staunch and true,
Maori Battalion! march to glory,
Take the honour of your people with you.

You will march, march, march to the enemy,
And will fight right to the end,
For God! For King! and for Country! aue!
Ake, ake, kia kaha e!

When in 1940 Corporal Anania Amohau composed this rousing martial tune, which forever remained the proud regimental song of the Maori Battalion of the 2nd New Zealand Expeditionary Force (NZEF) in the Second World War, most of his contemporaries in the Army were conscious of the fact that their Battalion, even at its very inception, had already had a predecessor from which both experience and traditions could readily be drawn: the Maori Contingent and Pioneer Battalion of the 1st NZEF had seen battle a quarter of a century earlier.

Before a Second World War broke out in 1939, there had been no such thing as the "First World War". The global armed conflict of 1914-1918 was universally known as "The Great War": after all, who could imagine that only two decades later there would be a second round to follow?

James Cowan, in his book "The Maoris in the Great War", published in 1926 by the Maori Regimental Committee, relates the passionate spirit of national pride with which Maoris from the North Cape to the South Island rushed to volunteer for service. Indeed, at the outbreak of the war in 1914 it was not envisaged that Maoris would be mobilised, and it was only after relentless lobbying and intense pressure had been exerted by prominent Maori leaders, demanding that Maoris be given the opportunity of contributing to the war effort as of right, that the Government made provisions for the mobilisation of Maoris on a strictly voluntary basis. And volunteers kept inundating the recruitment centres in such great numbers that only a fraction of those eligible could in fact be accommodated and accepted for service.

James Cowan continues his comprehensive and detailed account of the Maori units in the 1st NZEF with an absorbing narrative of their training and departure for the front as the Maori Contingent and the Maori Reinforcements that were to follow, their exploits in Gallipoli and subsequent reorganisation as the Pioneer Battalion under which banner they fought in France and Flanders (Belgium), and their return home with flying colours when the war was over.

It is a pity that such a scholarly study

From left: Arthur MacKereth, North Auckland, (92) Alex Melles, Dannevirke (89) Joe Lockwood (87) Gisborne, Harry Wahapu (87) Cambridge, Richard Bell (96) Te Kuiti, George Nichols (86) Tauranga.

of these Maori volunteers as undertaken by James Cowan 60 years ago is no longer available to the reading public: a precious few copies remain locked up in the vaults of libraries and archives, seemingly available for research work but hidden from the eyes of a younger reader and shunning the publicity they deserve in the annals of Maori heritage.

It might be well worth mentioning that a similar fate has also befallen the book about the 28 (Maori) Battalion, 2nd NZEF, by J.F. Cody, an equally comprehensive and equally detailed yet all-but-forgotten account of the renowned Maori Battalion in the Second World War.

Armistice Day

At the eleventh hour on the eleventh day of the eleventh month in 1918, the guns fell silent throughout the world after four years of an unprecedented war effort. Armistice came into effect and hostilities ceased. 65 years later to the day, on Armistice Day, 11th November, 1983, the New Zealand Ensign was hoisted at Taihoa Marae in Wairoa, as veterans of the Maori Contingent and Pioneer Battalion of the 1st NZEF gathered yet again for a traditional re-union.

Words cannot adequately describe what an exceptional honour and moving privilege it was for a younger man to attend this re-union as an observer. The men who were present there as of right, are members of a unique and most exclusive club indeed.

Taken as a whole, Te Hokowhitu-A-Tumatauenga Association is a fairly large body of Maori veterans — many hundreds of returned servicemen who saw active service with the 28 Battalion in the Second World War, in J-Force (Japan), Kayforce (Korea), the Malayan Emergency, the Confrontation in Malaysia and Borneo, and more recently in Vietnam. But of the 2227 Maoris who had served overseas during the First World War, only 48 are still with us to tell the tale on 11th November, 1983.

All of these distinguished and hardened veterans of the 1st NZEF are now in their eighties and nineties, and no wonder their numbers have in recent years been rapidly diminishing. And owing to advanced age and the rigours of a long journey to Hawke's Bay, only nine of these 48 veterans felt able to make it to Wairoa this year. But what a formidable group they are!

The oldest man present at Taihoa Marae, Mr Richard Bell of Te Kuiti, is no less than 96 years of age. Another veteran present, Mr Alexander Melles of Dannevirke, has seen service in both

Wairoa culture group who assisted with the pohiri at the official welcome and hosting of the veterans.

World Wars, and in this respect he represents a fair number of officers and soldiers of the 1st NZEF who, 25 years later, constituted the core of the 2nd NZEF as well, bringing in with them a wealth of experience which was at a premium in the opening stages of the Second World War. Mr Melles was eventually demobilised as a Major, and sports a host of battle decorations and medals on his chest, including the Military Cross and Bar.

The nine veterans of the Maori Contingent and Pioneer Battalion, 1st NZEF, who made it to Wairoa in November 1983, were: Joseph Spencer Lockwood from Gisborne, Hau Tahu from Tuai, James Waitaringa Mapu from Napier, Alexander George Melles from Dannevirke, Arthur Mackereth from Kawakawa, Richard Bell from Te Kuiti, Thomas Tinana Lee from Te Kuiti, George Nicholas from Tauranga, and Harry Wahapu from Cambridge.

The previous re-union of 1st NZEF Maori veterans took place at the same marae seven years ago, in 1976. After many years of more frequent — at times annual — re-unions, it had been decided that 1976 was to see the last get-together of First World War Maori veterans. Fortunately, this was not to be the case, and seven years later they gathered yet again for what was described, this time, as "definitely" the last re-union ever to be held — and no more.

The Association Conference and annual General Meeting held at Taihoa Marae was chaired by Mr Barry Green of the Department of Maori Affairs. The agenda for this meeting, which opened with the traditional prayer and two-minutes silence in honour of First World War veterans who had passed away during the preceding twelve months, included many items of special interest to Association members and a comprehensive review of the Association's affairs. However, of the various resolutions carried at this meeting, the most gratifying resolution made was the determination by members to hold yet another re-union next year.

Another feature of this fascinating weekend in Wairoa was a visit to the Association's farm, some 17 miles away from the marae. The 5000-acre Hereheretau Station was set aside by the Crown in 1917, well before the war came to an end, in anticipation of the Maori units returning to New Zealand, and in 1925 it was transferred to the Maori Trust that has been administering the farm ever since. With a total stock of 13500 head of sheep, of which 7000 are breeding ewes, the Hereheretau wool-shed has been turning out as much as 49 tonnes of wool per annum in the last financial year. The 48 Maori veterans of the 1st NZEF take keen interest in this farm and its yield, of which they are the direct beneficiaries.

Anybody's equal

In the course of the twentieth century and two World Wars, the Maori soldier has achieved universal recognition, by friend and foe alike, as a formidable warrior: he takes soldiering in his stride, is extremely well-disciplined and scoffs at discomfort and hardship, his fine combat qualities are awe-inspiring and globally respected, and the 28 (Maori) Battalion of the 2nd NZEF has arguably become the most famous single unit in the British Empire and Commonwealth of Nations, with the possible exception of the Gurkha regiments alone. It has often been stated by countless foreign observers, time and again, that man-for-man the Maori soldier was anybody's equal, and that in battle conditions the Maori soldier simply had no equal.

Mr Richard Bell of Te Kuiti (left) and Mr Alex Melles of Dannevirke at the veterans' reunion.

In the modern New Zealand Army of the 1980s, the Maori community provides about 25% of the enlisted strength and 40% of the infantry. New Zealanders are well aware that the exclusive club of 48 veterans of the Maori Contingent and Pioneer Battalion of the 1st NZEF are a living symbol of the two-thousand strong unit that had paved the way, on the beaches of Gallipoli and in France, for the gallant Maori warrior heritage to reach the pinnacle of world fame. The nine assembled at Taihoa Marae in Wairoa, forerunners of all later generations, provided ample evidence as to how this proud tradition came about, and we salute them.

It would be more than fitting to conclude this narrative with the words of another song, that with which their successors in the 28 Battalion of the 2nd NZEF were welcomed back home from the Second World War:

Tomo mai, e tama ma, ki roto, ki roto,
I nga ringa e tuwhera atu nei.
Ki nga morehu o te iwi e,
Ki nga tama toa o tenei riri e.

Hoki mai, hoki mai ki te wa kainga,
Kua tutuki te tumanako,
Kei te kapakapa mai te haki, te haki
I Ingarangi i runga o Tiamana e.

The 1st NZEF, 1914-1918

The Maori Contingent, reorganised as a Pioneer Battalion after its Gallipoli service, consisted of the following:

1st Maori Contingent, left NZ 14th February, 1915	518
2nd Maori Contingent, left NZ 19th September, 1915	312
3rd Maori Intake, left NZ 6th Feburary, 1916	110
4th Maori Reinforcements, 6th May, 1916	
5th Maori Reinforcements, 26th June, 1916	
6th Maori Reinforcements, 29th July, 1916	
7th Maori Reinforcements, 29th August, 1916	
Total Maori Reinforcements and other Maoris from 6th May, 1916 to 18th October, 1918	1287
Total of all ranks	2227

The Pacific Islands troops enlisted for service with the New Zealanders were:

Niue — 6th February, 1916	148
Rarotonga and other Cook Islanders — 1st Intake, 6th February, 1916	50
Rarotongans — 2nd Intake, 16th November, 1916	115
Rarotongans — 3rd Intake, 3rd June, 1918	145
Total	458

THE MAORI ROLL OF HONOUR

The following is the official list of deaths in the Maori Contingent and the Pioneer Battalion, on active service, 1915-1918:

	Officers	Other Ranks
Killed in Action	8	122
Died of Wounds	4	62
Died of Illness	2	130
Other causes	1	7
Totals	15	321

Grand total, all ranks — 336 dead.

In addition to these casualties, 734 members of the Maori force were wounded, making the total casualties 1070, or nearly half of the total number of men who served overseas.

Cousins, Justin and Delwyn Paewai

Paewai cousins form partnership

Cousin products of the Maori Affairs training scheme at Hastings, Justin and Delwyn Paewai have gone into partnership as builders in and around Dannevirke and at present have sufficient work lined up to last several months.

They are the sons of two of the three Paewai brothers who have formed the well known Paewai Partnership, originally to plough back into land purchase and development, money earned and saved from a shearing/fencing/scrub-cutting gangs operation, but one which branched out into training youths when unemployment started to grow throughout New Zealand.

Justin is the son of Punga Paewai, a Kaitoke farmer, and largely the initiator behind the Partnership's venture into the training area. Delwyn's father Ringa manages Tiratu Station, the Partnership's largest block of land.

Justin attended the Maori Affairs carpenter training in 1976-77, then worked for an Auckland building firm High Rise Construction. Delwyn was trained in Hastings just after his cousin in 1978-79 and then worked for a Dannevirke builder until last year.

About this time, less work was being found in Auckland and when Justin returned to assist with the building of a new woolshed on Punga's farm the cousins decided to go into business together.

First job was to find somewhere to live themselves, so being carpenters that presented fewer problems, and rather less expense than the man in the street would face.

Justin was able to buy an old house, which he had transported to a block of his father's land at Magatoro and converted to his requirements; then the pair set about building a house in Dannevirke for Delwyn.

This they completed a couple of weeks ago and at present they are converting and modernising a large somewhat dilapidated house just off the State Highway south of Dannevirke.

This is a major job and will keep them in work for several months, but there should be no long-term shortage of building business in Dannevirke, which is having something of a mini-boom, with Oringi, New Zealand Woolspinners and the Perendale Wool Yarn manufacturing and marketing firm Carter Stovell all seemingly very much on the up and up.

Besides their occupation, the pair have wide outside interests. Delwyn has played senior rugby for Aotea for a number of years, at halfback and often inside is uncle the former Hawke's Bay and Maori All Black Hepa Paewai, the third member of Paewai Partnership. An overloaded commitment to basketball and other sport has prevented Delwyn from going on to play at representative level for Dannevirke more than occasionally.

He has been asked to do so by successive selectors on a number of occasions. Both are keen basketballers, playing for the club Sixers, though a rugby knee injury has restricted Justin in both sports, forcing him out of rugby after playing to second grade level in Auckland and making him what he terms" a somewhat cautious basketballer." Sixers is rather more than a team or even a club. It is something of a social institution, hiring the Dannevirke Sports Centre one night a week and inviting all and sundry to come along and have a go at basketball at various levels. At the same time it fields four highly skilled teams in the local competition — two men's and two women's.

A slowed-down Justin has a less vigorous hobby. He owns a pedigree Golden Retriever which he has shown, winning a number of ribbons. He is hoping for a championship in the not-too-distant future and later to breed — he hopes — a string of champions. He also plays a little softball.

It was to some extent at their fathers' insistence that both entered the building trade. Both Ringa and Punga pushed their sons hard to qualify in a trade. Being good with their hands they each opted for building, and training with Maori Affairs has started them on a road that seems likely to lead to a long term success for both.

Carving programme and craftwork

Master carver Moni Taumaunu and young carver Chris Gerritzen stand beside samples of their work at the work skills centre in Palmerston North. The surrounding photos show some of the other participants in work at the centre.

NGATA MEMORIAL COLLEGE
RUATORIA
(Includes Manutahi D.H.S.)
25TH SILVER JUBILEE
CELEBRATIONS
EASTER WEEKEND 1984
FRIDAY 20TH APRIL – SUNDAY
22ND APRIL
REGISTRATION AND ENQUIRES
CONTACT: Becky Fox
P.O. Box 123
RUATORIA.

Seventh time winners at Hauraki festival

Te Whare Wananga o Waikato scooped the overall prize for the seventh consecutive year at the Hauraki Gulf Cultural Festival in October. The annual event attracted 16 culture groups representing the Hauraki and Waikato areas.

"More teams stimulate the competitions. I think this is probably the biggest one Hauraki has ever held," said Mr Sam Karetu, tutor of the winning team.

"It's good to see more people supporting the competitions. That's why we enter.

"The Hauraki area supported our last overseas tour, so this is how we support them... which is a good philosophy," he said.

The male leader for Te Whare Wananga, Mr Joe Harawira, said: "This is the first competition for a lot of them, so we're quite pleased with their efforts."

Overall competition was at peak this year.

"The whole performance was very entertaining," said a senior judge, Mr Hector Connor.

"Some of the styles were very different and there were some very polished performances."

Mr Karetu agrees that some of the groups did look impressive. However, he admits that he is a "words man". He feels it's very important for people to understand what they're talking about — and when it comes to judging, he is very critical.

"Words are becoming secondary in Maori culture and this is a tragedy. What's the point of saying something if you don't understand it?"

Both Messrs Karetu and Connor commented that in many cases groups reflected their tutors. However, over the years, Te Whare Wananga has adopted their own style.

As a judge, Mr Karetu has two rules. The songs must make sense and the group must be conservative.

"We don't have people coming into our group jumping around and doing the pukana whenever they want to. It is important that they know what they're doing and why."

"Shopdroppers" act against racially offensive products

A group calling themselves "shopdroppers" were active in stores around the country in the fortnight before Christmas.

"We're just the opposite of shoplifters," a spokesperson explained. "We leave something behind — tiny stickers identifying racially offensive products, such as souvenirs."

The stickers, "This Product INSULTS the Maori People" / as shown above, have been put on a selected group of products — candles in the form of Maori heads or figures, tea towels, cushioncovers and handkerchiefs printed with Maori faces, topless Maori maidens, and a number of others.

"I'd stress that the issue is not just bad taste," the spokesperson said. "We're not wasting our energy on plastic tikis. It's racism — when Maori men are shown as stereotypically fat, lazy or stupid, and women as promiscuous — and cultural insenstivity."

"Cultural insensitivity is harder to explain across cultures, but the candles for example are grossly offensive because the fire destroys the spiritual power of the chief or other person portrayed on the candle. In the same way, when people blow their noses on the pictures on the handkerchiefs or sit on the cushions, they defile the **mana** of the people shown there.

"It's roughly equivalent to putting some revered person like the Pope, the Queen, the Virgin Mary or your own mother on something like a spittoon or a chamberpot.

"We're not Pakeha do-gooders: the Race Relations Conciliator, Hiwi Tauroa consulted 20 of the most respected people in Maoridom, and they unanimously condemned these products.

"And we're not telling anyone what they may make or sell or buy: the stickers just let everyone know the unpleasant truth about these products. After that it's up to their own consciences."

(The stickers are available from "Stickers" PO Box 779, Wellington.)

"Tautoko kia whaia te ao marama"

He tino maha nga mahi whai oranga e hurihuri ana i roto i te Ao Maori. Kua whakaotia te ekenga tuarua ki nga taone me te ekenga tuatoru hoki ki tawahi ki Poi Hakena ki te wa kainga tonu, a, kei te tipu te nuinga i te Ao Pohatu, Ao matao a te Pakeha. Me titiro tatou ki a tatou ka kitea ai nga raruraru o te Ao hurihuri e pa ana ki a tatou. Otira, ke te nuinga he tamariki, mokopuna, rangatahi ranei e tipu mai ana i nga taone, e kore ratou e mau nga tikanga Maori i waihotia iho e tatou o matua tupuna. Kua katia te pito i a ratou i nga mauri whenua, me nga turangawaewae marae hoki.

Na te kaupapa tonu a Tu Tangata ka oho te mana Maori. Kua tae ki te wa e wawatatia ana e te Maori kia huri te whakaaro Pakeha ki ona tikanga, ki ona ritenga hoki. Kei roto i enei pito pito korero, kei te ara mai etahi tino mahi Maori hei whakatakoto whariki oranga mo tatou. Kei te oho tonu te iwi Maori, kei te tu tonu, kei te tu tonu, e whai ana i te Ao Marama mo ratou.

I te 19 Maehe 1984, ka tu te hui a te Tari o te Ora, (Health Department) ki Hoani Waititi Marae ki Tamaki-makaurau. E toru nga take o tenei hui.

Ko te mea tuatahi kia huihui mai tatou te Tari o te Ora, kia tutakitaki, kia kitekite, kia korererorero, kia whakamaramatia nga tikanga a te Maori.

Ko te mea tuarua kia korerotia mai nga whakaaro a koro ma, a kui ma, mo nga mea pai i waihotia iho e o tatou matua tupuna hei tauira mo tatou.

Ko te tuatoru kia whakakaupapatia he wahanga Maori i roto i te Tari o te Ora, kia whakatikaina nga mahi hei awhina i a tatou.

He tino taonga nga tikanga a o tatou matua tupuna. Ma te Wairua Maori ko mohio tatou ki te manaakitanga ki te whanautanga, i aroha tonu ki te tangata, atawhaitia.

He Tumanako mo te Ao Hou: Success at School for Maori children

A kitset has been produced by the Education Department aimed at encouraging Maori children to succeed at school. It's put out by the 'Schools without failure' group and is available from their district senior inspectors.

The kitset looks at why Maori children are at odds with an education system that 'fails' them. It looks at the needs of Maori children and helps teachers identify school practices that promote failure. It suggests a change in teacher attitude would affirm cultural identity and values which would in turn raise the self-esteem of Maori children.

The kit contains various articles and booklets which range from Tu Tangata stories to the recommendations of Race Against Time. An evaluation of the kitset will be published in the next issue of Tu Tangata.

Application

Introductory Journalism Courses

Full name .....

Ethnic background .....Date of birth .....Sex .....

Home address .....

Phone No. .....

What high school(s) have you attended/are you attending? .....

.....

School Certificate subjects and results .....

.....

University Entrance subjects and results .....

.....

Other qualifications .....

.....

Work experience since leaving school .....

.....

.....

I would like to do the course in

☐ Auckland March 25-March 31
☐ Christchurch April 8-April 14.
☐ Wellington April 29-May 5
☐ Rotorua May 6-May 12

(tick one box)

I am enclosing references from these three people:

1. .....

2. .....

3. .....

I am also enclosing an informal 150-200 word outline of my family background my interests and my reasons for applying. Signed .....

Send your application to the Department of Maori Affairs office in the centre where you want to do the course.

APPLICATIONS CLOSE MARCH 7 1984

Maori writers will be read internationally

And speaking of Maori International, one particularly international Maori this year is Rowley Habib, who has been awarded the Katherine Mansfield Memorial Fellowship. This most prestigious of New Zealand's literary awards offers the winner the opportunity to live and write in the South of France — staying in the house at Menton on the Mediterranean coast where Katherine Mansfield herself once lived.

Of the distinguished writers to have won the Fellowship — they include Maurice Shadbolt, Janet Frame and Michael King — Rowley is the first Maori to be going to France. (Though in 1959, when the competition was organised along different lines, Arapera Blank was a winner.) Best known in recent years for his television plays, Rowley has been writing poetry and short stories for over two decades. In his acceptance speech at the award function, held in Wellington last November, he paid tribute to *Te Ao Hou* and its first editor, Eric Schwimmer, for the encouragement he received in those early days.

Meanwhile further overseas opportunities await another Maori writer. The Mobil Oil company has focused its attention this year on New Zealand, and on Maoridom in particular, for its annual Pegasus Prize for Literature.

The intention of the prize is to introduce American readers to the literature of other countries and other cultures — works which might otherwise never reach such a wide readership. The *Los Angeles Times* captured the essence of the prize when it named one prize-winner as one of the best books of the year and commented: "One must wonder what other great works of contemporary literature we are missing".

Why New Zealand, and why Maori writers? Mobil has already demonstrated an interest in the cultural achievement of the Maori with its sponsorship of Te Maori — the exhibition travelling to the United States later this year.

As one of Mobil's directors, Rex Willoughby, said when launching the Pegasus Prize at a hui at Hoani Waititi Marae in Auckland, "As the spotlight falls on Te Maori and the unique and highly advanced culture of the Maori people, so it will illuminate the achievement of Maori writers. In New Zealand we are experiencing a cultural resurgence, some say renaissance, which this prize will do much to advance. It will not only give recognition to Maori writers overseas but, perhaps more importantly, the recognition and support they deserve right here in Aotearoa."

A good point. When Rowley Habib acknowledged his Katherine Mansfield Fellowship at the award function in Wellington last November, he could not resist a dig at the massive lack of interest New Zealand book publishers had shown Maori writers. It's difficult to disagree with him; browsing through the average bookshop it would be easy to support that there are no Maori writers at all. Browsing through a better shop you'll come across the works of Witi Ihimaera, Patricia Grace, perhaps Hone Tuwhare and Heretaunga Pat Baker. Apirana Taylor and Haare Williams have also had poetry published, but at considerable personal effort and certainly without the resources of the New Zealand book publishers at their disposal. The Pegasus Prize could give Maori writing the legitimacy in both literary and publishing circles (by no means the same thing) it has previously been denied. Let's hope that our own publishers will show more willingness to support new faces — and Maori ones at that. The work of our authors and poets need not be buried in small magazines and anthologies, or aired at readings to friends and the already converted.

Two criteria for the prize are that submissions 1. should be representative of their culture and 2. should serve a cross-cultural purpose.

This is probably why Professor Sidney Moko Mead, chairman of the judges' panel, has selected his judging colleagues from outside the mainstream of the literary establishment. They are: Dr Peter Sharples (Ngati Kahungunu), Maori Affairs, Auckland; Dr Ann Salmond, Antropology Department, Auckland University, author *Hui*, *Amiria* and *Eruera*; Dr Terry Sturm (Ngati Kahungunu and Ngai Tai), Professor of English, Auckland University; Mrs Elizabeth Murchie (Ngai Tahu), Waiariki Community College and a past President of the MWWL; and Wiremu Parker (Ngati Porou), amongst many other things amorangi of the Maori Studies Department at Victoria University.

It's a formidable and thoughtfully selected team.

They can only choose one winner — for whom the prizes are considerable, including $4000 in cash, a gold medal, guaranteed publication in the United States by the Louisiana State University Press and an all-expenses-paid promotional tour of the United States.

But in another way we're all winners. The Pegasus Prize will introduce to an already Maori-conscious American public the newer arts of the Maori people. As a complement to Te Maori exhibition, our thoughts, feelings, aspirations and lifestyle will also become better known through the medium not of wood or bone but of the printed word. And we can only hope that the splash created in America will set up ripples which will reach Auckland's North Shore, where most of our own publishers have their offices.

Ko te Pegasus Prize he koha naa te Kaporeihana o Mobil i tuku-a-tau mai i te tau 1977, hei whakamatatau i ngaa iwi o Aamerika ki ngaa tuhituhinga koorero kahore anoo kia taiaawhio i te ao oona rongo.
Kua whakatuuria he komiti, kei a ia toona ake mana, hei tirotiro i ngaa tino
tuhituhinga koorero paarekareka — i ngaa mea kua taaia me ngaa mea kaahore anoo kia taaia — eengari naa te Maaori i tuhituhi i roto i te tekau tau mai i te tahi o Mei, 1974, ki te tahi o Mei, 1984, i roto i te reo Ingarihi, i te reo Maaori raanei.
Ko ngaa tuhituhinga ka whakamaatauria ko ngaa rerenga koorero puurakau roa, ko ngaa huinga koorero paki, koorero poto, me ngaa rerenga koorero a te kai-tuhi moona ake anno.
Ko te mea nui kia whiwhi maaramatanga teetahi iwi ki ngaa aahuatanga huhua o teetahi atu iwi.
Araa, kia moohiotia ki waenga i nga iwi o te ao ngaa tuhituhinga kua hira i roto o Niu Tireni — maa te Perehi o te Whare Waananga o Louisianna e taa.
Ko te koha moni maa te kai-tuhi e whakaingoatia e $4,000, aapiti atu ki te hei rino, me te utu o te haere ki Aamerika whakaari ai i tana pukapuka.
Maa te Koha Pegasus moo ngaa tuhituhinga e taapiri te whakakitekitenga o ngaa Taonga Maaori ki New York, timata i te tekau o Hepetema, 1984.

Kai-Tuhi Maori

The Pegasus Prize for Maori Literature

With this prize, the Mobil Corporation seeks to recognize and reward outstanding work by Maori authors, written in Maori or English between May 1974 and May 1984.
The winner will receive:

- $4000 prize money
- An all expenses paid promotional tour of the United States
- The commemorative gold medal shown above
- Publication by the prestigious Louisiana State University Press.

Published or unpublished works may be submitted. Eligible categories are: novels, collections of short stories, and autobiographies.

ENTRIES CLOSE MAY 1, 1984

Maori writers — this is your chance to reach a wider international audience. For full details and an entry form, send the completed coupon to:
Public Affairs Department,
Mobil Oil New Zealand Limited,
P.O. Box 2497, Wellington.
Telephone 722-078.

I would like to know more about the Pegasus Prize for Maori Literature. Please send me the Conditions and Entry Form.

Author's name M
Te ingoa o te kai tuhituhi .....

Home address
Kainga-noho .....

.....

Phone
Waea .....

Mobil

MASIUS 7071T

History the way it happened

Pictures by Tim Koller

by Charlton Clark

Ngati Maiapoto elder Tahana Wahanui likes to tell the story of the tourist coach driver who explains to his passengers how the King Country got its name.

The story goes that the driver stops his coach at the Puniu River bridge between Te Awamutu and Otorohanga and tells his listeners they are about to cross into the King Country.

And he says the King Country all used to belong to a very wealthy man known as The King, which was how it got its name.

But Mr Wahanui knows better — and he wishes everyone else did too.

So he has embarked on a one-man campaign to acquaint the public in general and schoolchildren in particular with a few pertinent facts about Maori history.

With the result that hundreds of children and main-street shoppers in King Country and Waikato towns have become used to the sight of Mr Wahanui and his display boards in playgrounds and shopping centres.

He says he is appalled by the number of people who do not know how the King Country got its name. So part of his education proramme is a one-man re-enactment of the incident at a meeting at Tuhikaramea in 1858 from which the name arose.

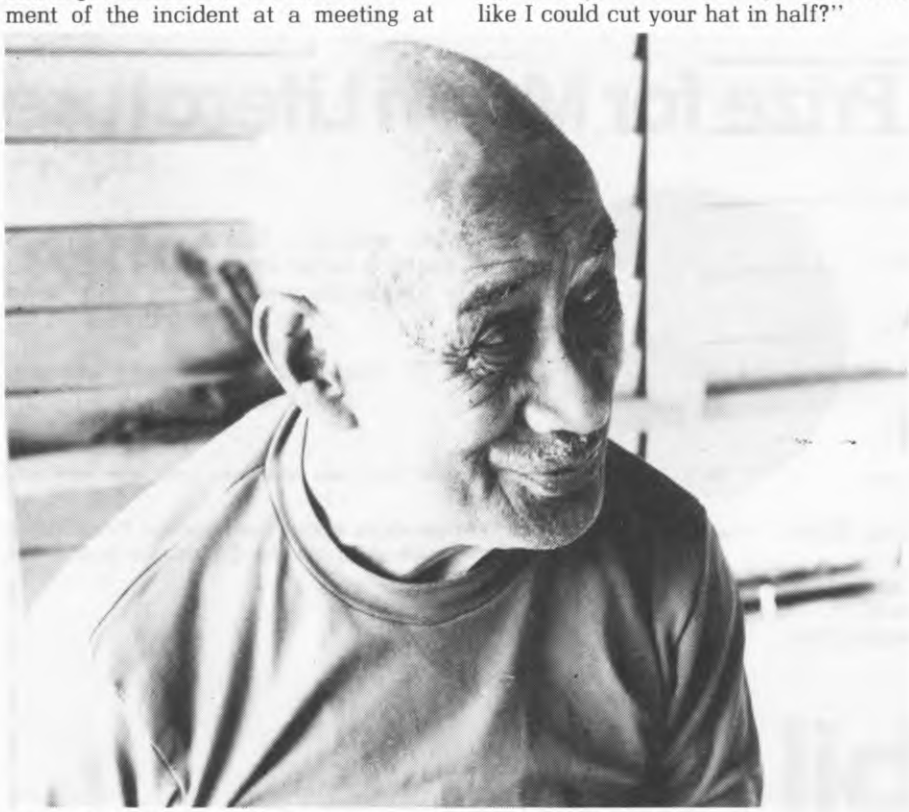
For this he uses a top hat and a tomahawk as well as his display boards covered in genealogies, pictures, newspaper and magazine cuttings and handwritten items.

The meeting, on the hilltop where the Mormon temple now stands at Temple View, involved Maori King Tawhiao, Governor Robert Fitzroy, George Grey (a later governor) and Colonel Thomas Gore-Brown.

According to Mr Wahanui, Governor Fitzroy caught the Maori warrior king off-guard by telling him he wanted to split the North Island in half — the western half for Tawhiao's people, and eastern half for the pakeha.

So Tawhiao asked for the governor's top hat, which he placed on the ground. He then took a tomahawk and went to chop the hat in two, at which Governor Fitzroy protested.

So Tawhiao put the tomahawk away again, and asked the governor: "Is it right that you should cut my land in half, like I could cut your hat in half?"



Tahana Wahanui ... setting the record straight.

He then placed the hat on a large map of the North Island spread out on the ground, and drew a line around its rim, saying he and his chiefs would rule the land inside the line, and the pakeha could rule the rest.

It was a gentleman's agreement, said Mr Wahanui, and was the reason why the Waikato Wars of the 1860s were not carried south of the Puniu River.

And it was that incident which gave rise to the name, the King Country, which the Maori came to know as Te Rohe Potae — the hat boundary.

After their defeat in the Waikato War, Tawhiao and his people retreated into the King Country, where the pakeha largely left them alone until Tawhiao came out in 1881 to officially make peace at Pirongia.

And that's the story Mr Wahanui tells schoolchildren in playgrounds at lunchtime, and passers-by in town, along with how the King Country was opened up late last century to the Main Trunk railway, and how the Maori came to New Zealand.

He started his project in 1976, and has found that more and more pakeha people are becoming interested in Maori history and culture as time goes by.

But he feels disappointed that many Maori high school pupils expect to end up on the dole when they leave school, while their pakeha colleagues tend to recoil with horror at the prospect.

So Mr Wahanui says he tries to spend as much time as he can in high schools encouraging Maori pupils to aim higher and expect more of themselves.

He says he tells them that even though the colour of their skins may be different, their brains are just as good as the pakeha's, so they can achieve just as much if they set their minds to it.

Mr Wahanui should know what he's talking about. He is descended from a distinguished Ngati Maniapoto family, one of whom was the paramount chief Wahanui, who negotiated with the Government for the railway route through the King Country.

His grandfather was Te Hemara Rerehau Paraone Wahanui, who went to Europe in 1859 with the Austrian geologist and explorer Ferdinand von Hochstetter and the German explorer Julius von Haast.

His journey was offered as a token of the explorers' gratitude to the Maori King movement for allowing them access to the King Country to undertake research.

Te Hemara and his companion Wiremu Toetoe Tumohe, both heavily tattooed, reportedly created a minor sensation in Austria, where they were presented to the Emperor, who was apparently delighted to receive them.

While in Europe the pair were taught the printing trade, and when they returned to New Zealand, they founded the Maori King movement newspaper Te Hokioi — named after a legendary

bird which was heard, but never seen.

And Mr Wahanui's father, Hari Wahanui, also made a journey to Europe. An army trooper, Hari was charged by Maori King Mahuta to deliver and present to Queen Victoria a Maori King movement flag.

He sailed in 1900 on the SS Norfolk with a contingent of troops bound for the Boer War, and on the voyage made a name for himself by fighting a duel with a pakeha officer who had insulted him.

The officer fought with a fixed bayonet, Hari Wahanui used a taiaha (wooden spear). Both men were nearly 2m tall and weighed nearly 100kg each, and after half an hour of "terrible, brutal" battle, the officer's rifle and bayonet went cartwheeling into the sea.

According to Mr Wahanui, it would have been acceptable for his father to have killed the officer at that point, but he spared him, and the pair became firm friends afterwards.

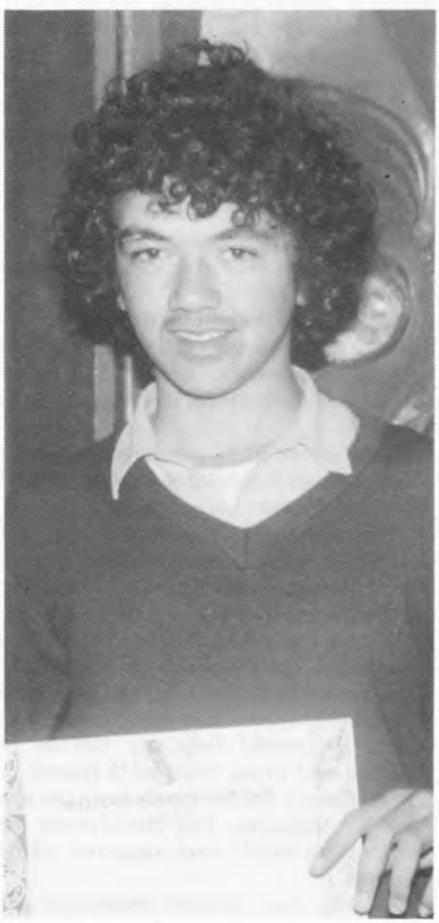
Meanwhile, word came during the voyage that Queen Victoria had died, so Mr Wahanui's father finished up presenting the flag to King Edward VII instead.

Mr Wahanui at home with his display boards setting out the history of the Maori and the story of the naming of the King Country.

Wellington District Maori Council Merit Awards.

The awards are presented annually to young Maori achievers in different fields. Nearly one hundred awards were presented by the Police Commissioner, Ken Thompson.

Jimmy Wiki and Sharon Dargaville



Aaron Riddell

Learning with Lena

Member of the Order of the British Empire, Mrs Lena Manuel, regards herself as a mouthpiece for her people.

At a special investiture held at Taihoa Marae, Wairoa, she accepted the medal as an acknowledgement of the work the Maori community has done as a whole.

Lena was brought up by her grandparents, Teni Te Waho and Peta Pakuku, on the Te Poho-o-Tiakiwai Marae, Wairoa.

She was born in the marae kitchen in 1915 and she is now 68 years old.

Her marae and that of her mother, Te Poho-O-Te Kawiti are now unused and have been taken over by nearby Taihoa.

Lena couldn't speak English when she attended school because of her upbringing on the marae.

Her grandparents wanted her to be a school teacher believing teachers knew everything.

"My grandfather was an expert on whakapapa and an uncle of Sir Turi Carroll. I owe him a lot. He also taught me who I am and I can tell if someone is giving a false whakapapa, but he said it was not really the place of women to delve deeply into whakapapa."

Lena says her grandparents spoiled her. They would not let her wash clothes, do household chores or even cook.

She was the young and tender shoot to be nurtured in knowledge.

She remembers, while at school her grandfather would row her across the river to go to school.

"It was quicker to go over the river than to walk to school. I never used to swim either and still don't. Calabashes were used as floaters, so I never had to learn."

Lena attended two colleges, Wairoa District High School, for two years and Hukarere Maori Girls College.

Memories that Lena holds of Hukarere were, she never used to do any ironing and she never sat down for her meals.

"Uncle Rangi Mitchell was a service car driver for the Hawkes Bay Motor Company. He used to bring goodies to the school. That's how my ironing was done. He would take my clothes to Wairoa and bring them back ironed."

Lena never sat for meals because she was too talkative. The punishment for talking too much was standing while you eat.

At 16, she passed matriculation. Something rare among Maori women at that time.

Teachers Training Colleges were closed during the depression so Lena worked for relatives, Sydney Carroll and Dick MacGregor, in the Maori Agents and Interpreters Office.

While there, she gained her interpreters licence and is the only woman in the district that holds one.

In 1936, at 21 years old she lived her grandparents dream and became a junior teaching assistant at Ruatahuna, the heart of the Urewera.

Two years later she moved to Te Araroa and met her husband, Robert (Rob) Manuel.

He was the quiet and supportive type and helped Lena throughout her career.

They shifted to Wairoa in 1947 and took over the family farm.

Besides Lena there were four other members in the family. Sisters, Maku and Teni were running the farm when Bob and Lena took over, and Ivy, the eldest of the family. Her only brother, Matthew, was killed in Greece, in the Maori Battalion's first World War action.

Lena and sister, Teni are the only surviving members of the family.

In Wairoa she carried on her teaching career at Wairoa Primary and North Clyde Schools and in 1954 joined the Department of Maori Affairs as a Welfare Officer.

Before joining the department she was already involved in "Maori Affairs".

She was the Secretary of the Kahungunu Tribal Executive and in all the years on the executive she has worked under only two Chairmen, Sir Turi Carroll and Mr Tom Ormond.

Her Department job included help with housing, job seeking, social work and court information.

"I was a Welfare Officer, and with a lot of Maori children it helped to know the workings of their schools."

Lena has three children of her own. The eldest, Wheti, manages the family farm called Ohuia, Rangi is the Director at the Wairoa department of Social Welfare and Hine is a Department of Maori Affairs Community Officer.

In October 1979, Lena's husband died. Lena said she would never have succeeded in her community work, if it had not been for the help of people like her husband who helped free her time so she wasn't tied up with household matters.

Her warmth, cheery disposition combined with her charm, inspire the community around her.

Lena is a member of many committees, the Wairoa College Board of Govenors, Hawkes Bay Hospital Board and Kahungunu Maori Executive, to name but a few.

Logically, she is also involved with the Maori Women's Welfare League.

She was a founding member and first Secretary of the Kahungunu District Council in 1951, now, she represents the full Tairawhiti area.

"I am lucky to do these things and lucky I'm healthy," she said.

She is also a New Zealand representative on the National Historic Places Trust.

Her heavy load consists of marae committees all over the Wairoa District and about five Maori land incorporation management committees.

When Lena has no meetings to go to, she likes to play housie. She jokingly says, "Most widows go to housie, that must be why I go, because I'm a widow."

She enjoys housie as relaxation and feels there is a closer kinship amongst those who play.

To the Wairoa people Lena is a leader, organiser, advisor confidant and educator.

Tu Tangata goes backstage

Te Ohu Whakaari is one of the few full-time Maori drama groups in New Zealand. It works under the Wellington Arts Centre Trust, and started in June 1983.

The group consists of six members, Rongopai Broughton, Rawiri Marshall, Himiona Grace, Maringikura Saltzmann, Maria Duffy, Briar Smith and director Rangimoana Taylor and administrator Rea Ropiha.

Between them the tribal areas cover most of New Zealand and one member is of Cook Island descent.

Darcy Nicholas, director of the arts centre and John Tahuparae, Maori advisor to Television New Zealand, were two people instrumental in forming Te Ohu Whakaari. They talked about the idea to Rangimoana, who was then directing and acting in Selwyn Muru's 'The Gospel according to Tane'. Several people were interviewed and Te Ohu Whakaari was born.

Rangimoana is of Te Whanau a Apanui and Ngati Porou descent and was brought up in Wellington. After graduating from NZ Drama School, he worked extensively in theatre throughout New Zealand before thinking it was time he shared his knowledge with his people.

"Maori people have a lot to offer the theatre because they have a different base to the pakeha. They also have over two thousand years of oral tradition including song, poetry and abstract thought, but because of the pressures on them, they are forgetting this, drama is one way of releasing these things."

Before Te Ohu Whakaari started work some of the members were unsure if they could perform in front of an audience despite all having had some sort of performing experience behind them. Group members were first asked to read aloud a favourite Maori legend and this helped to overcome fears. Since then they've performed in front of thousands of people at schools, polytechs, universities, parks and hospitals as well as Wellington's Depot Theatre.

They feel confident now but it's required a lot of hard work, including morning exercise routines, rehearsals and script writing. At first any excuse was used to get out of the exhausting work, and there were times when people got so fed up with working closely with one another that they'd just slam the door and leave, but five minutes later they'd be back.

This is the first of a series of articles about a young Maori theatre group that'll be featured in upcoming issues of Tu Tangata magazine.

To help produce a new work based on Maori myths, it was decided to create a marae atmosphere at the arts centre. Matresses were set down on the floor and hot kai was provided by Mei Winitana, the supervisor of Nga Uri o Niwareka, the weaving group at the centre. Songs were sung and then work began on the myths, with some of the best ideas coming at two in the morning. Three days later came the first public performance of the myths at the arts centre.

"We started the myths by singing a few songs, during which we were all supposed to stand up and take part in the actions. Well that day nobody stood up, we just sat and looked straight ahead.... But after the first laugh during 'Maui's return to earth' we all eased up", said Maringi.

Since then, Te Ohu Whakaari have performed the myths many times, mainly at schools. For the women this meant learning to karanga and the men, gaining confidence in whaikorero.

"I think it's during our performances at schools that we have the most fun, the children's response is great and sometimes we want to join in with their laughing", said Maria.

The women in the group were asked by Keri Kaa, a lecturer at Wellington Teachers College, to support her lectures on 'Maori women in mythology' at Victoria University and Wellington Polytechnic. During her lectures she told how Maori women were just as powerful as men with roles as important. The actors were told to make the characters Taranga, Hine-nui-te-po and Hine-ahu-one come to life.

During October last year, Te Ohu Whakaari worked for the first time in a theatre, performing 'Nga paki o te Maori' as well as the myths programme. The three nights were sell-outs. Nga paki had a combined effort of group or individual pieces brought together by Rangimoana. It was a chance for the different talents of the group to be seen.

Rongopai Broughton started the night off with a mihi and then got straight into the haka 'Ruamoko'. About this haka Rongopai says.

"Ruamoko, the earthquake god, is known throughout the world and has been used, as I see it, as an outlet for people's anger within their society.

Himiona Grace followed with a piece he wrote called 'The visitation'. In this he played the part of a young boy torn between two cultures and two places. Of it he says, "the visitation is part of what Maori life is today, what it was yesterday and what it will be like in the future."

Rawiri Marshall then did a movement piece called 'He Toa', which included modern movement as well as traditional haka, which he learnt with help from friends, Damen White, Keri Kaa, Tim Vincent and Danny Goddard. Rawiri says, "He Toa tells of the evaluation of man from the very beginnings to becoming a warrior."

The women came on last with, 'A view from the younger generation'. Through a series of pieces, both lighthearted and serious, it told of the problems Maori women face today. Maringikura Saltzmann wrote a song, 'Woman the comforter' which was used throughout the programme. In it she told of the important role that women play and just how strong they have to be".

Maria Duffy ended the piece. "We are not a race of degenerates and if we fail within the system then maybe it's the system that should change, not us."

Nga Uri o Niwareka, the weaving group, added to the performance by providing several wall-hangings for the theatre. A closeness between performers and audience created a unique atmophere and greatly aided the production.

Rangimoana Taylor. "It is thanks to the very positive feedback from the Maori community as well as some outstanding reviews that we have been invited to perform at Auckland Independent Theatre from February 21 to 26."

WAITANGI

Backgrounding The Treaty

Solemn compact or mere trickery? Whatever was written in the Treaty of Waitangi is subject to more scrutiny now than at the time of its signing.

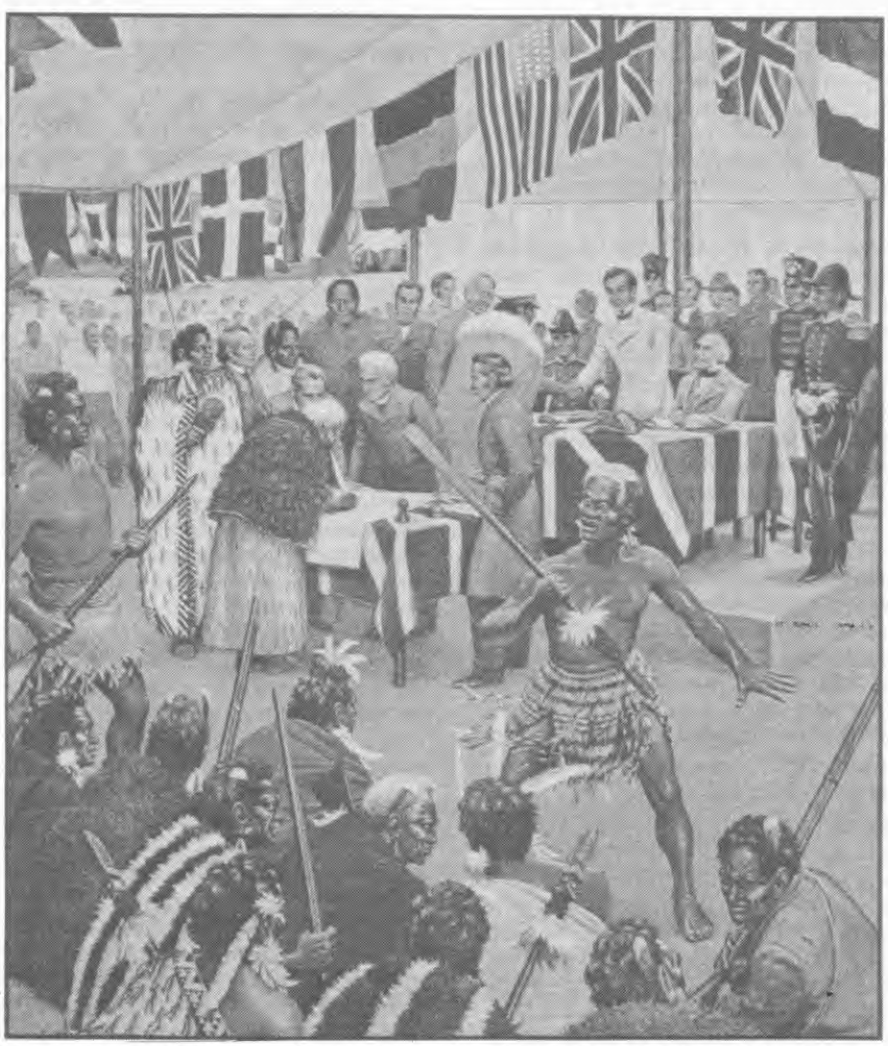
By Tony Simpson

There must be few New Zealanders, even down to the smallest child, who are not aware of the Treaty of Waitangi. To remind us, every year on February 6 we commemorate the signing in 1840 with a day-long ceremony into which political protests seem in a curious way to have been incorporated as a part of the whole. We impart certain meanings to the event; that this was a solemn compact between Maori and pakeha in which the sovereignty of Britain was accepted by one in return for a guarantee of certain rights by the other.

Whether that bargain is considered to have been honoured or not depends upon one's own point of view, but both views are essentially the obverse and reverse of the same coin. The coin, it may startle many New Zealanders to discover, is counterfiet. Most of the things we believe concerning the treaty are wrong, not only in terms of the meanings we give them but even to the facts themselves.

One of the main difficulties we have in ascertaining these facts is that the treaty was so little regarded at the time of its signature that nobody bothered to write down what had happened. We have little more than the instructions issued to Governor Hobson and the eye witness account written down half a century later by the missionary printer William Colenso from notes he took at the time.

"... most of the chiefs who spoke rejected the suggested treaty and some invited Hobson in no uncertain terms, and to general applause, to take himself back to where he had come from..."



The signing as painted by L.C. Mitchell, a scene familiar to most New Zealanders.

One thing at least is clear from Hobson's instructions from the Colonial Office. It was only with the greatest reluctance that the British Government became involved at all. For the preceding 40 years they had done their level best to stay out of the affairs of the European settlements in New Zealand, and had three times passed Acts of Parliament to declare that they accepted no jurisdiction over these settlements. Nevertheless, the growing European population (3000, mainly in the Bay of Islands, in 1840) and the prodding of the powerful Church Missionary Society forced it to act. The CMS was bothered by the lawlessness of the whaling port of Kororareka which was interfering with their mission and leading increasingly to disputes over land. Hobson was instructed to go to New Zealand, declare sovereignty, establish law and order and sort out land titles. He was authorised in addition to obtain the consent of the Maoris if that seemed necessary. This last was the origin of the Treaty of Waitangi.

On January 29 he sailed into Kororareka to the accompaniment of a seven-gun salute. The following day he issued notice of a meeting on February 5, and proclaimed New Zealand to be a possession of the British crown. This latter is important. It was not the treaty which established sovereignty, but this proclamation. By the time the chiefs signed, New Zealand had been a British posession for a week or more.

On the appointed day, a Wednesday, Hobson addressed those chiefs who had been assembled by the missionaries. He spoke no Maori and was obliged to use the services of the Rev. Henry Williams as an interpreter. This subsequently led to an altercation when one of the grog-shop owners, who had come along for the fun, claimed that Williams was not interpreting accurately either the remarks of the Governor, who read the Maoris the text of a treaty he had prepared, or the responses of the chiefs. Perhaps Williams had his reasons. Certainly, although some welcomed the coming of the Governor, most of the chiefs who spoke rejected the suggested treaty and some invited Hobson in no uncertain terms, and to general applause, to take himself back to where he had come from and his concept of sovereignty, quaintly rendered as *Kawanatanga*, with him. After a day of debate the meeting broke up in some confusion with Hobson indicating that there should be a further meeting on Friday, February 7.

That night two further events occurred. On board his ship Hobson, assisted by Williams and the British Resident, James Bushby, drew up the final version of the treaty and Williams translated it into Maori. We know from the later evidence of Busby that this version was not that discussed that day because Williams suggested some changes, although we do not know what they were. And down on the beach a dispute had broken out. A distribution of gifts, mainly tobacco, authorised by Hobson had been mishandled. Some chiefs who had not obtained their share left in high dudgeon. Others had not expected a lengthy meeting and had brought no provisions, and they left too. Hobson's gathering of chiefs was leaking away.

The missionaries decided therefore that the meeting must be advanced to February 6 and next morning the remaining chiefs gathered. Hobson was fetched and came in civilian clothes (not in uniform as usually depicted) short of breath and out of temper that his arrangements had been changed without consultation. He snappishly announced that there would be no further discussion, the treaty would be read and the chiefs would sign. At this point Colenso stepped forward and clearly stated that in his view the chiefs did not understand the treaty and should be given time to digest it. At this intervention Hobson lost his temper entirely, and interrupted Colenso to say: "If the native chiefs do not understand it is no fault of mine." And he turned from Colenso to Williams who invited the chiefs to come forward and sign. Nobody moved, and it was not until Williams called them out by name (beginning with Hone Heke) that they moved forward and made their mark. Each was given a blanket and the deed was done.

This was very far from the way we perceive the Treaty of Waitangi, but what did it all mean? At the time, very little, and that different to the various parties. Many of the chiefs of the area had gone home and did not sign. Others subsequently did so but many more did not. In particular the powerful Waikatos would have no part of it and always referred to its slightingly as "the Ngapuhi thing". Others who had signed subsequently repudiated their signatures. What they thought they were signing is hard to say. They did not sign on February 6 what they had discussed the day before. There are five outstanding texts in English, two of which are different in significant ways from the other three and from each other. There is also a Maori text which is not a translation of the English tests and which is also significantly different. Had the Maoris known what was to come, they would almost certainly not have signed.

Chief advisor to the Ngapuhi, Rev Henry Williams... nobody moved until he called.

It was never taken seriously by the British authorities. Hobson regarded it as a tedious chore. It was subsequently described by one official as "a harmless device for pacifying naked savages." Colonial politicians were even more scathing: Alfred Dommett in 1851 expressed his "utter contempt" for it and that its recognition of Maori right to their land was "absurd"; Colonel Robert Trimble in Parliament in 1881 said that it should be "relegated to the waste paper basket". In 1843 it was produced in a land dispute in Auckland and was declared by the Chief Justice, Sir William Martin, to have no validity in law. In that limbo it has since remained.

Whatever we might think of it today, and whatever significances we may impute to it, within the context of its times the Treaty of Waitangi might very well deserve to be called: The treaty that never was.

Tony Simpson is the author of 'Te Riri Pakeha, The White Man's Anger', published by Alister Taylor.

Maori people speak out on land

No matter which way we look at it, every Maori cultural aspect revolves around one thing — land. The Treaty is no different.

Maori land has been widely researched by Maori and non-Maori alike. Mr E.M.K. Douglas, is presently exploring the relationship between Maori identity and land at Waikato University. This article contains extracts from his report.

The comments are made by Maori landowners, trustees, and even landless people. Whoever they may be, they comment strongly on the importance of land to Maori people, and in some cases, why it is so important to them.

"We proclaim a unique relationship with the land as 'Tangata whenua' (the original inhabitants). Our forebears discovered it... claimed it by right of discovery, settled the land and marked out its tribal boundaries. Each tribe held the land as a corporate group and was responsible for its collective defence. The forests, mountains, rivers and lakes of this land are sacred to the memory of our people. They have been hallowed by the bones of our ancestors and the glorious traditions of a warrior race. They stand today as the enduring symbols of the tribe. The land is Papa-tua-nuku, our earth mother. We love her as a mother is loved. It is through her, the portal of Hine-ahu-one (earth formed maid) that we entered this world. We will return to the bosom of Papa-tua-nuku through the portal of Hine-nui-te-po (maiden of darkness)."

(Male, 50s, landowner)

"Look, as one of those whose land has been confiscated, I think we look to, I do anyway, we look to the only remnant quotation by the people who own the land, who did own the land prior to confiscation. I concentrate on our Taupiri, the mountain, Waikato, the river. Taupiri signifies for me the land that was confiscated. That quotation is a prophecy for the future. I look at this land it has been a hundred years or more out of our hands, I have no direct affiliation to that land itself, only to that little piece that is left to me, to us as a tribe. Apart from that, I look to the river itself.

"I see Taupiri the mountain and Waikato the river as the symbols of our identity as Waikato. They are the only things that I have got to hold onto because they took the land."

(Male, trustee, 40s, landless)

"I'm only taking an example from where we are, part of Mangere that came under military land confiscation after the Waikato War. Part of the area confiscated is urupa. Out of consideration (this is what they told us), the Crown at that time gave us a verbal assurance that we could retain one part of that urupa. We only retained just under half an acre. The greater part of the urupa, together with the papakainga, something like 25 acres, the Crown retained despite their assurances, and eventually sold. It is a market garden at the present time, under cabbages. For the last 40 years, since my parents tried, we have fought to get the title back. Our feeling for our papakainga is still as strong as it was and we have tried to encourage it in our children. No doubt there are bodies buried there, under the cabbages, but you can't do much about it. Well, I don't think our feelings for the urupa are any greater than for the rest of the land. Well, yes, we do have a greater feeling for urupa because urupa is urupa, it is tapu, sacred.

"I come from a people who fought a war over land, and the land was lost, it was confiscated. Of course I'm sad, I'm bitter about that injustice, but I have a greater feeling of sadness for the people who retained their land after the war and then sold it, because the decision was theirs, rather than that was forced upon them."

(Male, trustee, 50s, landowner)

"Without any land we are cut adrift, and although we may survive as individuals, and our group identity may survive in the memories of our old people, as time passes we are obliterated. Look, there are lots of hapu, subtribes, that have gone that way. Their lands were confiscated or sold, and their maraes destroyed or abandoned, their memories have been obliterated. If we want to survive as Maoris, we can only do so as a group, unified by our land."

(Female, 50s, landowner)

"I am reminded of King Tawhiao, when he suffered the confiscation of the land. Because of the disaster of the land being stolen, he united his people. The same thing may be said of Te Puea — she did everything and she achieved everything because through utter material poverty, she was able to unite the people."

(Male, trustee, 40s, landless)

A place to stand

One hundred and forty four years of waiting by the Maori people were almost rewarded this year at Waitangi. However security precautions ruled out what could have been an historic meeting between representatives of the signatories to the Treaty of Waitangi.

By now the unsuccessful meeting between the Governor General and Te Hikoi ki Waitangi is past news, but the issues behind should not be lost.

Under the umbrella of the Kotahitanga movement, Te Hikoi ki Waitangi set out to gather tribal unity in order to discuss the reality of the treaty. By focusing on a hikoi to the Waitangi Treaty grounds, tribes were forced to take a stand as regards the treaty.

The presence of tribal groups on the hikoi does not mean that all maoridom is dissatisfied with the way the treaty has been interpreted by successive governments. But it does suggest the mood of maoridom has been aroused.

Just as this arousal is making its presence felt in the business world through Maori International, the awareness is an indication that some historical assumptions made about this country need examining and changing if we are to move to a multi-cultural society.

Te Hikoi ki Waitangi

Te Hikoi ki Waitangi swelled to two thousand strong upon arrival at Waitangi this year. From a couple of hundred marchers leaving Turangawaewae about a week before, the hikoi grew in support. Along the road to Waitangi, much korero took place, especially in the sessions at night.

The bulk of the marchers were young Maori with some kaumatua, but pakeha supporters increased towards the end. Each night was spent on marae along the way, with hikoi members carrying their own food to compliment the manaakitanga of tangata whenua.

The hikoi arrived at Waiomio marae near Kawakawa two days before Waitangi Day and prepared for the final stage of the march. Most tribes seemed to be represented on the hikoi and rosters of the represented groups showed Kahungunu, Ngapuhi, Tai Tokerau, Tamaki, Waikato, Taranaki, Tuhoe, Ati Awa, Ngati Raukawa, Poneke and Kai Tahu. Tribal meetings were held to discuss the implications of the treaty.

Over 500 members of the hikoi camped in a tent city on the marae with Tawai, Riwi, Maihi Kawhiti, the black, white and red flag of Kotahitanga flying in front of the meeting house.

The Waitangi National Trust Board met at this time and the Governor General, Sir David Beattie expressed interest in the possibility of receiving submissions from the hikoi. Trust Board members, Sir James Henare and Sir Hepi Te Heu Heu met with hikoi leader, Mrs Eva Rickard see how this

could be achieved.

Early on Waitangi Day, a group of Tanui elders arrived, with police preventing access to the main treaty grounds for the hikoi. Because of security precautions, 100 'moderates' were all that were allowed to present submissions to the Governor General and this proposal was turned down by the hikoi, which then returned to the Waiomio marae.

Sir James Henare said he was saddened that what could have been a tremendous historic occasion had been lost. Mrs Rickard said the Kotahitanga movement was alive again after being dormant for decades. Now the Maori people had a platform for their views. "The country will feel the results of this hikoi."


TAUTOKO

"When the Europeans came in and allowed the system of individual title, the land became a negotiable piece of goods. Once that hit them, they lost it. And they lost the capacity to be able to see themselves as trustees. They got into the selling act because they realised that they were now dealing, not in barter, but in money goods and the guy who had the money had the clout. You know, and I take the point, they learnt so quickly that they even cheated themselves. It wasn't enough to be cheated by outsiders, we had families cheating families, brothers against brothers. But that again was the whole idea of providing rules for the colonials to get the land."

(Male, trustee, 60s, landowner)

"It is harder to convince some of these younger, city people that we have any of the right answers. They look at us and see our generation as much more passive than the ones coming through now. What they don't understand is that we had much less opportunity to be other than passive, we were indoctrinated to such an extent as to our lack of worth."

(Male, trustee, 60s, landowner)

"As far as land is concerned, I really have nothing to give my children, and yet everyone of the mountains and hills of our place evolves a very strong emotional response for me, and, some extent, my children, because they know the stories of the place, they know their tipuna associated with it. I guess if you analyse it, it boils down to a need, certainly in me, and maybe in some of the present generation, to maintain a link with the past and of everything that it represents to us as a people and as people — they are our Maori tipuna. Land is more or less symbolic of all this. So that when I go back home, all of those things, the hills, the river flats, the bush, are still there to remind me, to evoke feelings and recall the past. It is really an emotive response, it has nothing to do with commonsense or logic, or what I am going to get out of it."

(Female, 50s, landless)

"I can't speak for everybody on this, but to me, owning land is still important, particularly if people want to play dominant or major or significant roles, whatever they are, and I think people feel that they must have this kind of support. Probably in my case, it would not worry me so much if I didn't have it, but it just so happens that I have got it and I guess I see it from a different dimension. Now, some of my relations, all their land went to one member of the family and was not shared amongst them. They were not unduly upset by it because the marae are still there where they can go, and they see this as replacing their own land from which they have been, in a sense, disinherited, and they see the marae as compensating for that."

(Male, 40s, landowner)

"You are faced with a whole change of people who have grown away from their traditional land and are trying to establish themselves in an area that is difficult for them. You are getting a whole new generation of Maoris, I suspect, in the metropolitan areas where they have no idea of what we are talking about, and who will have different ideas from what we would have. They have very little concern for the old ways. At the same time, they are seeking to forge an identity for themselves which they will be happy with, and will still be recognisably Maori."

(Male, trustee, 60s, landowner)

"Look, a lot of the South Island Maori lands were allocated after 1906 under the Landless Maoris Act. Almost 1,000 people were given title to land in Murihiku and elsewhere because they had no land. Now, these lands are looked upon as ancestral lands by the present-day descendants. In the legal sense, they weren't ancestral because they had been under the Crown title, but as far as I'm concerned, they used to be Mamoe and Waitaha lands, and the present owners are Mamoe and Waitaha people, so they are ancestral lands. They were only Crown lands for 50 or 60 years anyway and they've been back in Maori title no longer than that. From our perspective, Murihiku was Ngati Mamoe and Waitaha land. It always was, always will be, no matter who has title, no matter who uses it, no matter what. That land provides us with another link to our tupuna, who were the original owners and users of the land."

(Male, trustee, 40s)

"See, if you look at the river, the mountain and the ariki as symbols of Kingitanga, Waikatotanga and Tainuitanga. At the present time that is the remaining of the Kingitanga, put it another way, people are looking to the retention of those lands to treasure them as symbols. There is, of course, that constraint no matter how bad the land is in development terms, there is no thought of selling it. But there is, because of this ideology of confiscation, subconsciously what we are saying is, 'okay, ahakoa i tangohia i raupatuhia o tatou whenua'. We will spend the next two hundred years getting it back or the next several centuries getting the land back.

"E hoki mai ai aua whenua, when we had the board, when they were talking about the board of compensation, some of the old people said, 'I riro whenua atu me hoki whenua mai', as the land was taken, so land should be returned as compensation. But in the interim we will accept the cash settlement, mo nga hara o te kawanatanga, it is not compensation for the land, it is damages for their wrongs, it is not compensation for the land. That is what Government is saying, it is compensation for the land, but our people always said, no, it is not compensation for the land, hei utu ke i to hara. The land reckoning will come in the next couple of centuries. We'll wait if we have to."

The treaty is a potent symbol

By Michael King

For those who believe in the document's value, it is a symbol of New Zealand's commitment to racial equality. For those who condemn it, the treaty is a symbol of Pakeha duplicity and oppression — this is the basis for the accusation that "the treaty is a fraud".

But, from both differing points of view, the treaty is a potent symbol.

I happen to hold the first view. According to this view, the treaty is not a fraud — but it has been defrauded by the behaviour of Pakeha governments and individuals. These bodies seek to deprive Maori People of much of their territorial and cultural resources.

I do not believe however that the differing viewpoints on the nature and value of the treaty can be reconciled. Former arguments have not been reconciled, but they are more sharply stated in the 1980's more than ever before. Consequently, the mere notion of celebrating the Waitangi anniversary is under more threat than ever before.

I propose that a new Waitangi agreement be drawn up. It would be called the Waitangi Covenant. This new document would embody the principles that all parties believed were, or should have been in the Waitangi Treaty. It would be signed by all Members of Parliament as the current representatives of Maori and Pakeha people.

It should include the name Waitangi, to remind us of the promises made and accepted in good faith in the Bay of Islands and elsewhere in 1840. And also to remind us that these initial promises were frequently dishonoured.

And it should be called a covenant because it is a morally forceful agreement on principles, rather than a legal document subject to narrowly legal interpretations and subsequent litigation.

It should be signed by Members of Parliament, because Parliament's elective foundation is more representative of the values and aspirations of New Zealand life than any other single body.

However, after a solemn and ceremonial Parliamentary signing, or more suitably, a Maori ceremony, there is no reason why the covenant should not be signed by other organisations and individuals, Maori and Pakeha.

This agreement would not be a legal document. The effects of the legal treaty on existing and future laws would lead to interminable and non-productive argument. Instead, it would be a solemn statement of principles governing cultural and race relations to which New Zealanders — through their elected representatives — wish to commit themselves in the interests of fair play and genuine equality.

It should include wholehearted acceptance of the Maori right to retain the Maori language and Maori culture; acceptance of the Maori right to control and dispose of remaining Maori land and its resources according to Maori wishes; and recognition of traditional practices associated with land ownership, such as food gathering and the protection of sacred places. It should also affirm the right of people to identify as Maori or Pakeha citizens of New Zealand, and the right of access to all the cultural resources and legal remedies which such an affirmation implies.

I have put this proposal forward because I believe that the need to resolve racial issues **is** a race against time. I believe it is one that could find acceptance from all parts of the political and ideological spectrum. I believe it **does** reconcile current points of contention. And because I believe, that more than ever before, we all want racial harmony as a foundation for a fruitful national life in Aotearoa.

Re-interpret the treaty

Marjorie Fuller

Although there has been no debate by the public regarding the Treaty of Waitangi, it is a timeless subject still widely discussed on most marae in the country. This proves the serious concern it holds for Maori people rather than the general public.

Most petitions to Parliament by Maori people regarding lands, seashore, rivers and lakes are based on the Treaty of Waitangi. The document, signed over 140 years ago, guaranteed to the Maori people the full possession of their lands, estates, forests and fisheries.

Breaches of the Treaty of Waitangi are seen in the compulsory acquisition of customary Maori Land under the Public Works Act 1928; the Soil Conservation and Rivers Control Act; the Petroleum Act 1937; and other Acts pertaining to the land confiscation.

Radicals protest that the Treaty is a fraud saying at the time of its inception it gave the Maori people no protection against land-hungry capitals who carved up and developed Maori lands. These radicals push for ratification of the Treaty of Waitangi to give it judicial recognition. However, the result would end in amendments to the Treaty which would end up becoming a political football.

Another veto against the interference with the Treaty, is that a majority of Maori people believe it has strong tapu elements, thus making it sacrosanct. The document is signed by ancestors. Their mark or signature is inked onto the parchment indicating the significance and tapu as is any piece of traditional material preserved from former days. In short, who would dare alter the surface of a carved doorway or panel within a meeting house because his or her modern view looks better done another way?

Now, 144 years later, it would be unwise to alter the words of the Treaty. What is needed is to alter the effect of the words. With the full consultation and cooperation on equal terms with European and Maori alike, and with full awareness on both sides of the demands and obligations of both culture's customs and concepts, this could be done.

The Motunui furore would never have occured it this had been the policy in 1840. (Abridged)

Profile —

Dt. Insp. Rangi Rangihika

By Tapu Misa

Detective Inspector Rangi Rangihika keeps a letter from the wife of a man he helped send to prison for manslaughter.

Her husband was one of 14 men convicted for the manslaughter of Mongrel Mob leader Lester Epps. Rangihika led the investigation that eventually led to the men being sent to jail for 18 months.

The woman wrote not to abuse him, threaten his life, nor even to reproach him a little but to thank him.

She praised him, and the men under him, for the sensitive way the investigation was handled and the understanding shown to the convicted men. Typed neatly, on behalf of the wives of the other 13 men, on the Petone club's letterhead.

Says Rangihika: "That was one of the hardest inquirys I've had to do, partly because of the number of people involved... but that made it worthwhile."

The letter is a little like the carved chunk of totara that hangs awkwardly on top of a grey filing cabinet in Rangihika's office at Wellington central.

Carved for him he says by an ex-con whose body was found on a Tolaga beach not long after he presented it to Rangihika. No suspicious circumstances, as they say in suicide cases.

These are marks of what Rangihika calls his rapport with offenders. He takes time out to treat them as human beings, he says, and if a case ends in conviction he always makes a point of following up with a visit in jail.

"If you treat a person with dignity, then you get somewhere. I like meeting people and talking to them.... that's how I was able to build up this sort of rapport."

He says the majority of offenders he has dealt with have not held grudges against him. "If you can say that as a policeman then I think you've achieved something."

Rangihika is an up and coming detective inspector in a very limited edition of Maori policemen at Wellington's CIB. About 7 per cent of the force taken on in the last six years are Maori, few make it to top positions.

At 38, Rangihika has been in the force in Wellington just over half his life, a long way from his Ruatoki roots in the north. He has tribal affiliations there as well as in the Taranaki area, in particular Parihaka.

He manages what he called "passable" Maori. His grandfather spoke

Maori to him until he was five; now spurred on by two intensive Maori language courses at Wellington Polytech it is beginning to come back.

Rangihika has wasted little time coming through the ranks. His experience has been in the capital — he's done his time on the beat there, and in the CIB where he specialised for a long time on the drugs scene.

Lately, Rangihika has sprung into the limelight through a series of cases he's handled. He was in charge of the police operation that saw mental patient Ian Donaldson blow himself up in a booby-trapped car in Pauatahanui earlier last year. That incident became the subject of an inquiry.

And he was one of the star negotiators who talked an armed gunman into giving himself up after a seven-hour siege that paralyzed much of Wellington city one June morning.

A member of a small police hostage negotiation team, Rangihika is a man who's had to learn to string out conversations.

"Really the difference between a successful negotiation and murder is very thin."

"It is not until you negotiate that you realise how easy it is to say the thing that could push him off the edge or make him pull the trigger."

Each incident, he says, must be treated differently and although he's often called in to talk as a Maori policeman there are times when being Maori rules him out as the last person needed.

Rangihika has found that being Maori has been an asset for him in the force, although he says he's never seen himself as a token.

"It's helped in my dealings with gangs and groups like that because I think they can relate better to me as Maori."

And he is full of praise for the comradeship he has found in the police force — "We're all once race in the CIB" — but says that over the years there have been very few Maoris in Wellington CIB.

"It's not because they have been kept out but because there just haven't been that many Maori cops in Wellington full stop."

From gangs, from family, from other Maoris, Rangihika says he gets none of the flak that goes with being a policeman. Neither has he been touched by the racist abuse that has apparently beset many of his Maori and Pacific Island colleagues and recently sparked off a police investigation to find out if a disproportionate number of Maori and Island policemen were getting into trouble because of it.

It has helped him, he said, to have a "free and easy" approach to work. Something which has kept him on top of situations placing him under tremendous strain.

There are unpleasant aspects to his work, he says like carrying out an investigation into the activities of people he knows.

He does his duty but admits being sent back to his home town, Rautoki, to work as a policeman would be almost impossible for him.

"It would be difficult for me to work there... it would be very hard arresting my own relatives.

In Wellington, Rangihika manages to sidestep any conflict of interest in being both a Maori and a policeman — he has relatives there, and he is not a compulsive policeman.

"I think it's important that you have interests away from the police force. I joined a tramping club, a skiing club and other organisations which have no policemen in them at all."

Other sporting activities include indoor basketball, rugby, squash and coaching basketball.

"Total police commitment, in other words, drinking in police bars, having all your friends as police and becoming completely police oriented is unhealthy."

E tipu e rea Me pehea tou ao

By Na Tainui Stephens

I te tuatahi me mihi kau ake ahau ki a ngai tatou e tamara ma. Tena koutou. Tena ano tatou i roto i nga tini ahuatanga o te wa. Tena ra tatou e kopikopiko haere nei i te motu, e kimi haere nei i te mea huna e kia nei te iti kahurangi. No reira kia ora mai ano tatou.

Ko tetahi o nga korero onamata e penei ana "Korerotia ko wai ratou". Ka mutu koianei ko tetahi tu ahua e tihae ake nei i o tatou whatumanawa, e huri haere nei hoki i te hinengaro o tena o tena o tatou.

Ae ra, te takitini o tatou he Maori. Ahakoa ra ko te ahua o te kiri mau tonu, ko te kori o te tinana mau tonu, ko te ahua o te reo e ngaro haere ana i a tatou. He aha i penei ai?

Mai ano i te timatanga o te noho tahi o Tauiwi me taua me te Maori, ka tukinotia to tatou reo. E tino mohio ana tatou mo nga tamariki nohinohi i a ratou i korero Maori kei te kura. Kua patua a ratou ringa ki te taura. Ana, ko te korero ke a nga pakeke me nga kaumatua — Pena ka tae mai te wa a te Pakeha he ao hou tenei, he ao rereke. Kia waihotia nga mea Maori i muri.

Penei tonu te whakaaro heke iho nei ki tenei whakapaparanga. Otira no taku hoa wahine e kopu ana kua whakaaro au kia mohio ai ta maua hua ki tona reo matua. He rite pu tenei whakaaro oku ki o o maua tini hoa. Engari he huarahi uaua rawa tenei, ehara i te ngawari. Ka whanau mai ta maua tamaiti ka nui rawa nga wawata mona. Me pehea tana tu i roto i tenei ao pohauhau? Na tatou ano tenei ao, ma tatou hoki e hanga te ao ma nga reanga kahore ano kia puta mai. Ka mihi whanui ahau ki nga pepi katoa o te motu. Haere mai.

My son usually wakes up early in the mornings. When I go into his room to pick him up out of his cot he looks up at me and says "Hello". When I leave for work he says "Byebye". He is barely a year and a half old and smiles a lot when he talks to his Dad and experiments with new wet and dry sounds. Yet every time his eyes twinkle and his tiny voice says hello or byebye; I hurt a little inside. Since he entered this world I have spoken what Maori I know to him constantly. He attends a Kohanga Reo. He laps up little bedtime stories in Maori and in fact demands them. His first clear words however are English ones. It is not a matter of seeking and placing blame or fault. This is a situation which I would suppose is going to face many young parents who wish for their children a chance to know "Who they are!" I am a little disillusioned and feel that maybe some good can come from putting to paper some personal experiences. Maybe others will recognise them.

When folk hear me speaking Maori to my son they are often intrigued. When at my command he shows them his pito or arero they are delighted. They invariably express the opinion that he will speak Maori fluently by the time he attends school. Quite apart from recognising my present limitations I have just realised, (and painfully) that no children of mine are going to speak Maori fluently unless some attitudes that we possess are looked at carefully.

I am one of many who have discovered what my taha Maori means, and the potential it holds. Several years ago I started to learn the language and was told then that it is an easy language to learn. I do not believe for one minute that it is. Simply saying things in Maori may not be too hard. The difficult thing however is that you also have to "think Maori" before you can "speak Maori". Maori unlike some languages was concieved in the mind and born on the mouth rather than on paper. I feel that the current emphasis on books needs to be diverted to some extent, and focused on to the people from whence it came. This is a more natural way of learning. Institute it and perhaps Maori may be as "easy to learn" as some say. At present you can be discouraged by learning from a book and not being understood.

Probably too, the longer one delays learning the language, the harder it becomes to do so. The changes of adolescence and the responsibilities of parenthood are powerful reasons to dissuade one from learning the language. We need to be aware though that it takes only a handful of generations for any tongue to fall from everyday use to demise.

I have often been told to slow down by my peers and elders as I pursue Te Reo and "things Maori" in general. Zealous people like me are, I suspect, like that out of a sense of anxiety rather than arrogance; worry for nga taonga a nga Tupuna rather than superficial haste. Recognising that to some, the clock on the Maori day is winding slowly down, many of us are trying to wind it up again, hard. While still others are looking to buy a new model, maybe a digital one! I personally like the old-style clock, but it requires effort rather than quartz to keep it ticking.

If you have been brought up without something which is later discovered, there may often be a need to "make up for lost time". This has strengthened my resolve for our children to know not just their taha Pakeha, but their taha Maori. The children will be the guardians of whatever language we bequeath them. Unfortunately we the teachers are often lacking in resources ourselves. The resolve then becomes obligation, then: responsibility.

Much has been said, written, and debated about concerning the Kohanga Reo. There are, as is to be expected, some administrative difficulties and it is a pity that some are claiming both here and overseas that the language nests are a success. They are not that yet, although the potential is certainly there.

I sincerely feel that one of the main "target" groups of the Kohanga Reo should be the parents. While there are many who whole-heartedly support their children in learning Maori; there are those parents who view the Kohanga as being merely a convenient and relatively inexpensive child care facility.

Parents have, as far as the language is concerned, a responsibility to create a Maori "atmosphere" outside Kohanga hours. This support is vital to a childs language acquisition. Maori cannot and will not be learnt solely between the weekday hours of 8.00am and 5.00pm. It requires a total commitment that also needs balance lest Maori speaking children are made to feel embarrassed if their friends or relations (or parents!) do not understand them. To achieve this degree of commitment, parents really need to learn at least some of the basics of the language. We could help by example and when seeing our children climb onto the table say "Heke iho!" or "Kaua e mahi pena!". This would be somewhat preferable to: "Hey you fellas get off that bloody table!!" The concept of Te Kohanga Reo does not, I believe, end with paying the weekly fees.

We also need to appreciate that those children who do learn to speak Maori are going to form an elite group whether they like it or not. There are still so many young Maori people who are missing out. Maybe the fee is just out of the reach of the budget, or maybe

Tainui Stephens is an investigating officer with the office of the Race Conciliator in Auckland.

both parents work and become ineligible as a result for assistance from certain Kohanga. Again, we all need to make this commitment, not just the lucky few.

Support above all needs to be gotten from those who already speak Maori. We as learners need in the first instance to be brave enough to jump in the deep end, open our mouths and minds and give it a go. Maori is not popularly a written language: it is a spoken one. It certainly is not one to be just thought about and mulled over. Fear of making mistakes is a terrible inhibiting factor to those wanting to test what they have learnt. That fear needs to be overcome. Fluent speakers of Maori need to be patient with we learners but above all they must speak Maori with us. I have greeted kaumatua with "Tena ra koe e kara" and recieved "Hi", "Pehea ana koe e kui" and recieved "Oh not bad boy!" I have also tried holding conversations with speakers of Maori. All I have gotten in reply sometimes is English. I realise that these people may well be at times hoha of our fractured Maori but it is hard enough for us to get going, let alone have to suffer the embarrassment of having your efforts unrewarded.

Young ones like my son may certainly understand the language through having it spoken to him, but until such time as he listens to adults speak freely in Maori, he and others will be unable to speak it. It is interesting to note that the offspring of people with heavy European, Scots, or Irish accents do not inherit those accents. Rather they speak the language of the majority group. Maori needs therefore, to be seen as not just the language of the marae, but as an everyday medium of communication.

I feel sincerely that Te Reo Maori will not survive through the efforts of Maori alone. Pakeha people who have a sincere wish to learn Maori should be permitted to do so. They need to see the language as part of New Zealand's heritage. This can be a contentious point but I am endeavouring to be realistic when I suggest that our future can be harmonious only if it is a dual one. Nga parirau o te ao tangata; he tama wahine, he tama tane. Nga parirau o te ao Maori; he tama Pakeha, he tama Maori.

So what of the future of Te Reo Maori? The points raised in this article are hardly new. They are however, new and real to me as one person. The years between now and the turn of the century will determine whether or not Maori as a living language will survive. I think that it probably will, and history does have a precedent.

In the short space of one hundred years the Hebrew language was nurtured from a state where it was not spoken to the present where it is the native tongue of the people of Israel. This immense task was started by one man — Ben Yehuda. He decided that his first child would be the first in over a thousand years to grow up with Hebrew as his first language. It seemed impossible but he persevered. This example is worth remembering and personally gives me cause for long term optimism. I believe that our Reo Maori will live. What life it has however, is largely up to us, now!

It is a Sunday morning, my wife and I went to the David Bowie concert last night at Western Springs. Our boy is in the living room happily destroying the $6.00 concert programme. I got up early to finish this article and he followed soon after, he lured me to an already open refrigerator door, pointed to his cup of fruit juice and said: "Ipu?"

Kia hatia ra. Koianei etahi pitopito whakaaro oku mo to tatou Reo matua. Kia korero Maori tatou ki a tatou ano kei mahue iho hei taonga noa. Ko te reo te kakahu o te whakaaro. Kia tika ai nga whakaaro kei taretare o tatou kakahu.

Tena ano tatou i roto i o tatou mate aitua. Ara, ratou i kawhakia ai ki te ao wairua. Haere koutou ki te moenga i waihangatia hei wahi okiokinga ma tatou ma te iwi. No reira haere e nga mate, haere, haere, haere atu. Ka huri.

Neighbourhood Watch scheme

"Ka kotahi tatau, ka tu, ka ora!
"Ka wehewehe tatau, ka moe, ka mate!

W. Kerekere. O.B.E. J.P.

The Neighbourhood Watch scheme, launched several years ago, has proved so successful in alerting Police to possible criminal activities that it will continue to be actively promoted in 1984.

Says Inspector Tom Nunan, the officer responsible for Police Headquarters liaison with Crime Prevention officers throughout New Zealand, "Since Neighbourhood Watch groups became established we have had a noticeable increase in reports of suspicious activities relating to dwelling places. Burglary and theft from people's homes have not risen at the same rate as other forms of crime."

Inspector Nunan points out that there is no way of telling just how many householders have been saved from burglary and vandalism by the scheme.

"If would-be thieves or burglars see a Neighbourhood Watch Sticker on a house, they are very likely to try some other unprotected property. They know quite well that if that sticker is there one of the neighbours could see them and ring the Police, to report a stranger apparently up to no good. I would most seriously advise any householders who have not already formed a Neighbourhood Watch Group to get one going as soon as possible. The Police can't keep an eye on every house all the time. A properly organised Neighbourhood Watch Group can".

Inspector Nunan emphasises that the scheme is not an invitation for neighbours to 'snoop' on each other. It is purely a method to make it easier for householders to protect each other's properties. Do-it-yourself crime prevention.

The sign-off line in the current publicity says 'Neighbourhood Watch — thieves hate it!' They have every reason to!

Waikato elder honoured

By Charlton Clark

They reckon there are only two people like Henare Tuwhangai left in the country — and he admits he "feels great" that Waikato University has honoured him in recognition of what he is.

For Mr Tuwhangai is possibly the country's most respected kaumatua — "the elder of elders", in the words of a university statement issued at the time he was awarded an honorary doctorate degree in a ceremony at Ngaruawahia's Turangawaewae Marae in September.

The old man is virtually a walking encyclopeadia of Maori knowledge and a living, breathing reminder of a bygone era in New Zealand's history. He is steeped in knowledge of the old ways and Maori history, traditions and religion.

"I feel great," he admitted with a twinkle in his eye which his 84 years have failed to dull. "It's an honour isn't it? I feel no different to what I felt when I was invested by Her Majesty the Queen with the QSM (Queen's Service Medal). I was also invested with the Silver Jubilee Medal."

Henare Tuwhangai was born in Te Kuiti on March 9, 1899. His birth was not registered at a court house in those days, but he's sure of the date because his father wrote it down in the old family Bible.

His father was an adopted son of the Ngati Maniapoto ariki Wahanui, the man who gave the pakeha permission to put the Main Trunk railway and state highway through the King Country.

He first went to school at Tiroa, "way out the back of Mangapehi and Benneydale." Of the 30 or 40 pupils, there were only three pakeha, people called McKenzie, he recalls. The teacher was a man called Gilbert.

"We could not speak English, we did not know what "no" was and what "yes" was." But he says he was never punished at school for speaking Maori, unlike many other Maori people around the country.

A year later he went to school in Ongarue, where he lived with an aunt, then he began travelling to school by train to Mangapehi.

"There was a native school in Wainiha (where I was living), but my father did not want me to go to that one. I could not tell why, it was his idea. Because the native school had all Maori children, I suppose."

But after two years the Education Department refused to continue issuing him a train pass, so he had to go to the native school.

"They expelled me from there because I used to beat the teacher up. I was boss at that school, I used to give all the children hidings. Big boys, I used to give them a hiding too."

"I did some terrible things at that school. When the inspector came, the

teacher reported me and they expelled me."

"Then my father sent me to a boarding college in Taumarunui, Hatapuna Presbyterian College, a religious sort of affair. I was not 12 months at that school when I played up."

"I told the principal that when I left the college, all the boys would follow after me. He started to lecture me about it, and I said to him, 'I am going home today anyway, so don't bother me with that', and off I went."

"All the boys followed me, and it broke the school up. The church sold it to the racing club."

But if Henare Tuwhangi and the pakeha education system felt they could get along better without each other, the young Tuwhangai was learning fast and well in a completely different school of learning.

"I just picked it up at home and at meetings," he says of his vast wisdom and knowledge of Maori history and tradition.

"My father used to take me around all the big Maori meetings. I used to just sit and listen. Most of the children would go out and play, but I was interested, it sounds like a good yarn to me. Sometimes I used to sleep listening to them talk.

"One thing I never did was read a book; it was all from word of mouth. After a time I learnt so much I could go and teach other old folks."

"About four or five o'clock in the morning my father and mother used to be awake in bed singing songs and telling histories, and that's how I learnt."

"In the older days I used to have a great memory. You could tell me a story all day and I would get the lot. I could not do it now, but I have not forgotten all the stories I heard."

When he quit the college, aged 15, he went home to his father. "I told Dad I had not come back to loaf. I was going to find a job, and off I went. I never went back to live off my parents. I 'paddled my own canoe'," he said.

After school he was apprenticed to a blacksmith, and he soon showed a liking for hard work. He recalls that several of his employers told him to come back if he ever needed a job — although he did manage to get sacked from his job as a seaman on a coastal trading ship.

At one time he worked for Cashmore Brothers' sawmill in the King Country, and helped build the Great South Road from Otahuhu to Papakura.

He played on the wing in rugby as a young man. "I was 16 stone in those days. It would take a little bit of stopping me when I had my way on!"

He met his late wife, Kurakino Pompey, in Gordonton, when, after building the road a friend asked him for a lift to Whatapaka. "Which is a marae today. I was at the big meeting there last month." He wanted to head south to visit his parents, but his friend persuaded him to stay with his family.

That invitation led to marriage, and starting work as a shearer, which saw him through the Depression with money in his pocket.

"I broke the world's record in 1943; and held it for 10 years." That record was 413 sheep sheared in a nine-hour day.

In 1950 he bought a 80ha farm near Te Awamutu for 895 pounds ($1790) and broke it in himself. "I paid the cash for it," he recalls, saying he was never a boozer or a smoker and saved his money.

He sold the farm in 1964 for $60,000, "because my boys did not want it. After I sold it I realised I did the wrong thing, I should have put a sharemilker on it, but I could not do anything. I was beginning to get run down, working, working, working.

But in the 1950s, the Maori world began to realise the treasure it had in Henare Tuwhangai, and the late Te Ariki Nui King Koroki selected him to be one of his speakers after hearing him speak on a marae.

He is now Te Ariki Nui Dame Te Atairangikaahu's senior speaker, and the chairman of her advisory council.

"I did not want to be," he laughs, "but she just looked at me like that, laughed at me and confirmed it."

He now represents Dame Te Ata at functions all over the country, and sometimes travels overseas with her. He is the Kingitanga's nominee to Waikato University's Maori Research Centre advisory board.

"A lot of people come to me for advice and knowledge. I taught pretty near the whole of the Ngaruawahia crowd, and the Te Kuiti ones, some in Rotorua, some in Otaki," he says.

He is in demand for his knowledge of ancient sacred ceremonies — to lift the tapu from new buildings, for example.

"I am the only one living who still has the karakia for these things, and when I die, they all go with me!!

"Young people these days, I do not think they have..." His voice tapers away. He starts again. "Some of them come to me just for a certain thing, a waiata or something, and that's all."

Henare Tuwhangai is one of the last of an ancient and sacred school of Maori learning whose knowledge was only passed down to those the elders considered fit to entrust it to.

He claims to be the last person to live at Te Miringa Te Kakara, the old-cross-shaped meeting-house near Te Hape which burnt down last January just before it was due to be restored. He left there in 1906 or 1907, when a new marae was built in Te Hape.

He also lifted the tapu from the old Pai Marire niu pole at Kuranui, near Matamata, before it was taken down two years ago for restoration.

Still an active and fit man, he starts the day with exercises, a light jog around the block and a shower before breakfast.

But asking how many descendants he has is just too much. There are three sons and a daughter — he lost two other daughters — but he breaks down laughing when he starts counting his grandchildren and great-grandchildren on his fingers, and settles for "round 40, I suppose, maybe more."

Te Kohanga Reo will benefit greatly from the first Maori composers hui to be held March 9,10,11,12 this year at Hoani Waititi marae, Auckland. Composing a song for Te Kohanga Reo infants will be just one of the many pleasant objectives at this hui.

It's been called to inform people of their rights with copyright and other legalities, to get together information on how things are done in the music game, to look at the use of videos and the structure of waiata and also to let people know what is available in the way of funding.

The hui has four sections administration, covering legal areas to promoting technical covering studio use and equipment; traditional covering waiata structure and contemporary covering music developments today.

Pre-European village expands

Marleina Te Kanawa shows one of the existing pataka, and the cleared area which will feature new whare and pataka, with the new pourewa at the top. (Picture by Tim Koller).

Ohaki, the replica pre-European Maori village near the Waitomo caves, is expanding.

Part of a hillside of scrub has been cleared and a manuka pole stockade has been shifted from the base of the hillside to run up to a pourewa at the top.

When the expansion work is finished, the hillside will feature a number of pataka and other small buildings, village spokesperson Marleina Te Kanawa said.

The village was built and opened in 1982 by local Maori people as a tourist attraction showing visitors something of the lifestyle of the Maori before Europeans arrived in New Zealand.

A popular feature in a nearby arts and crafts building is the work of noted weavers Rangimarie Hetet and Digger Te Kanawa, who often work there at traditional Maori items like kiwi feather cloaks.

Maori volunteers in the Pacific

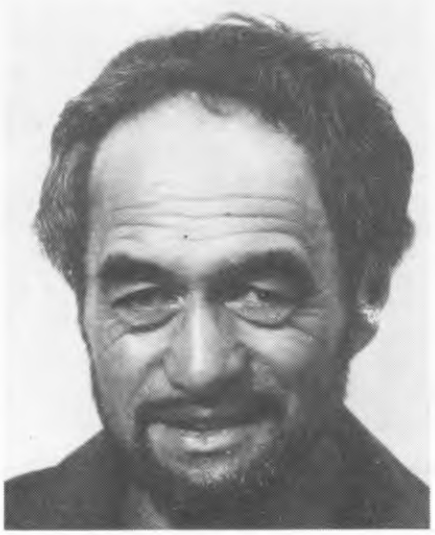
Volunteer Service Abroad is the sort of organisation which encourages the recognition of different cultures and races — which is one reason why it is proud of its seven Maori volunteers.

Another reason for pride is the unique contribution these volunteers are bringing to their assignments in the Pacific. There is no doubt that being Maori helps them relate more easily to local people, often living in quite traditional Polynesian or Melanesian communities.

They are among just over 80 New Zealand VSA volunteers — with many more needed to fill requests for people with skills and qualifications on two-year assignments throughout the Pacific and parts of South East Asia.

One of the furthest away in distance is 52-year-old George Wharehoka, from Pungarehu, a member of a well known Taranaki family. Employed by the East Sepik Rural Development Project in Papua New Guinea, he has been supervising the building of houses and an in-service training centre near Angoram.

George is based at Gavien, where local people are being taught job skills while constructing homes and other facilities for a resettlement scheme.



George Wharehoka in Papua New Guinea.

The jungle has been cleared for a rubber plantation to employ tribespeople being resettled from their part of the Sepik River area, a move necessary because of increasing health problems associated with water transmitted diseases from surrounding swampland. As well, traditional food areas are being depleted and hunting grounds lost.

For the settlers, George is worried about a possible loss of tribal identity, seeing similarities in the breakdown of traditional life to problems faced by the Maori.

Josie Keelan in Papua New Guinea.

Working in a completely different urban environment in Papua New Guinea is Josie Keelan of Ngati Porou/Tuhoe descent.

With a Diploma in Social Work from Victoria University, experience overseas, as a community officer with the Department of Maori Affairs, and five years as a youth recreation worker for the Y.W.C.A. in Auckland, Josie is well equipped for her Port Moresby based work in the Youth Division of the Government's Office of Youth and Recreation.

Her pace and amount of work is impressive with involvement at local levels in urban youth vocational training, facility management, employment policy, community organizing, project planning, negotiating and co-ordinating.

Providing skills training for urban youth means Josie is in close contact with school leaver and vocational training centres, Port Moresby Technical College, the Education Department, outreach programmes, community development officers and others.

She firmly rejects the temptation to let youth groups allow her to make decisions for them. Their self-reliance would not be served.

A measure of the Urban Youth Programme's success is that where only three youth groups operated when Josie arrived, seven months later there were 33!

Working with youth groups, identifying their priorities and their projects, training others as community youth co-ordinators and keeping a tab on the even-present financial problems leaves Josie little free time.

But she is enjoying working in the "heat, wind and dust" of Port Moresby and appreciates the insights she is gaining in this Melanesian urban environment which brings contact with poor squatter areas and housing re-settlement schemes.

Ben Spooner in Kiribati.

Ben Spooner, in Kiribati, and Madge Mohi in Papua New Guinea, each originally from Hawkes Bay, have the same tribal affiliations — to Ngati Kahungunu — and Madge's family is within Ngati Mihiroa.

Ben and his wife Sue, are teaching at Hiram Bingham High School on the atoll of Beru, one of the southern islands in the Kiribati chain which crosses the equator in the Central Pacific.

The Micronesian community has been welcoming and appreciates the contribution Ben and Sue are making to the school.

Its isolation has meant special adjustments and sometimes provisions from outside are scarce, but there has been more than enough compensation. Ben wrote recently of an on-the-spot invitation from an old man he had never met before, to a large feast, and the consequent hospitality.

"I was really thrilled by the generosity of the old man and the people of his village. It is this aspect of these people that will live forever in my memory," Ben said.

Madge Mohi in Papua New Guinea.

Madge Mohi is one of two Maori volunteers lecturing at teachers' training colleges in Papua New Guinea. She is on the staff of St. Paul's Teachers College in Vunakanau, near Rabaul, provincial capital of the large off-shore island of New Britain.

Going from Ruatoria to Vunakanau was like moving to another rural scene. Half an hour away, Rabaul provides insights to a developing country's urban life in what is considered to be one of the more beautiful areas of the Pacific. However, Madge keeps a wary eye on Rabaul's active volcano.

She has enjoyed the stimulation of working with Papua New Guinea trainee teachers but has found the male dominated society can be restrictive. She cannot, for example, move around as easily as she would like to visit students' villages.

Mere Rankin in Papua New Guinea.

Mere Rankin, of Whakatane, is the second Maori volunteer working as a teacher's college lecturer in Papua New Guinea, this time at St. Benedict's at Wewak, on the north-eastern coast, in the East Sepik Province.

Bringing up a family and many years teaching experience have helped her contribute in such areas as the Community Life Syllabus Advisory Committee for which she recently travelled down to the capital, Port Moresby.

Mere, a former senior teacher and deputy principal of Kawarau Central School, is bringing some Maori culture to the East Sepik. She led some other New Zealanders in practising Maori songs and dances for a local performance which was well received, and at a primary school where she spoke on New Zealand, she was the first Maori the children had seen. After overcoming their shyness they asked many questions, she said.

"I did wonder why they glanced at me in passing with a questioning look though; I thought I could quite easily have passed for a Papua New Guinean", Mere said.

Heather Tipene in Western Samoa.

Turangi school teacher Heather Tipene recognised the similarities and differences between her own Polynesian heritage and that of Western Samoans, in her assignment based near Apia.

There are differences in teaching too — but she doesn't mind about a lack of some facilities, when the pupils are keen. She is so keen that she has extended her assignment to a third year.

Away from Levaula College, where she lives and teaches, Heather has taken part in sporting activities like netball, again adjusting to Samoan conditions and helped coach a marching team for the South Pacific Games in Apia this year.

Margaret Pahuru in Solomon Islands.

The ability to coach in a number of sports has also helped Margaret Pahuru, of Hicks Bay, East Coast, who is now teaching English and maths at Luesaleba Provincial Secondary School on Santa Cruz Island in the eastern Temotu Province of Solomon Islands. She exchanged classes at Edgecumbe Primary School for this remote boarding school of 300 pupils, which is reached by powered canoe, 1½ hours down the coast from the small provincial centre of Lata.

She and another VSA teacher at Luesaleba assist with the library and as well as sports coaching, the girls have asked Margaret to teach them some Maori songs — no problem for one who ran the school's Maori cultural group at Edgecumbe.

There have been others in the past and it is hoped more will follow — Maori volunteers who have contributed not only skills but a particular cultural identity from Aotearoa, New Zealand.

They have taken part in other cultures, seen how change affects lifestyles and in the tradition of volunteering, will have increased the understanding and acceptance of diversity both at home and in other parts of the Pacific.

Volunteer water supplies technician, Heta Thompson, of Te Aroha, one of VSA's previous Maori volunteers, who ended his assignment in Solomon Islands recently. Here he checks the only outlet from the 5000-gallon concrete block water tank he and a work crew constructed for a village near Auki on the large island of Malaita. The single tap is a deliberate water conservation measure.

Hikuwai 3. (Old bridge) Gisborne Museum Collection 1907.

Bridge breakers in back-blocks

Seven men and one woman in the wop wops. The men were there to demolish two bridges, the woman to find out how it was done.

For Maggie Timu Kerrigan, freelance journalist, it meant spending time with a demolition crew in Arero, Tolaga Bay.

For the men it was also a new experience as they were more used to demolishing buildings. It was their first time wrecking a bridge.

They'd got the job following publication of a story Maggie had written about their demolition work. To them Maggie was good luck so they asked her to come along for the ride.

Hastings Demolition got the contract to demolish the two bridges, Hikuwai 3 and 4 after faults were first found in 1965. The need to demolish did not become urgent until last years drought in the East Coast region when big rigs were permitted to take class one loads over class two bridges such as Hikuwai 3 and 4, provided the county councils were informed.

However the Ministry of Transport said there were many overweight rigs on the East Coast roads subjecting bridges to excessive impact loading, and the Waiapu County engineer said some loads had been sneaking past instead of going round Opotiki via Gisborne.

Ministry of Works spokesman, Phil Gall said the bridges had been in the news before, after MOW checks in 1964 revealed cracks in Hikuwai 4 after only three years being completed.

The MOW wanted the bridge demolished with 'kid gloves' so as not to damage the steel girders, thereby making re-decking much quicker. But this posed a problem for the two demolition machines having to perch on girders high above a steep ravine. The machines were a Fiat Allis, used with a rock-breaker to smash the concrete decking, and a Poclain used with a bucket to clear away and dump broken slabs.

And the men who worked the machines: Simon Sheratt the foreman driving the Poclain, the other Simon driving the Fiat Allis, and Ralph and Rangi on the ground cutting steel mesh reinforcing.

For the writer, Maggie Kerrigan, going along for the ride resulted in this colourful story and great action photographs as the men of Hastings Demolition went about their task.

"The Fiat Allis bores the rock-breaker into the decking the bridge vibrating with each strike — broken concrete falling through to land in the river below — dust billows up to cloud the air — after one section is broken the Poclain would clank to the spot to peel back the concrete — this method was tried first — it remains to be seen whether it will work. "In theory — says Ralph ruefully — it might work."

Its getting pretty shaky up there now, a quarter of the deck is peeled back revealing the outside girder the steel mesh and broken concrete curving towards the opposite side like an open grave — it looks like someone painted himself into a corner — but being resourceful they soon found the best way to tackle it. Ralph cutting the steel bolts holding the railing with the gas torch — Rangi hanging over the edge undoing the nuts — what he couldn't undo — Ralph cut it.

The sparks from the torch cascading into the tinder-dry grass beneath the bridge are starting fires — the men hope the fires don't catch on to the scrub and the trees, they'd never be able to stop it. Simon or Rangi stop what they were doing — to slide down the soft sandy bank to stamp out the flames. The river is almost dry — a brave flow of stagnant water struggling to reach down-river — in the drought this river like countless others all over the Bay — fights to keep the moisture — a losing battle in the intense heat of later days.

The bridge deck is intensely hot, and the men working have no drinkable water at the site — the flagon full they brought with them in the morning is almost gone and it's only early smoko time. Day after day the shortage forces them to drink what they can find — a neighbouring farmhouse has water of a sorts — they have to strain the bugs out of it before they boil it. Either that, or the river — and before many days were up the men plucked up courage to drink the warm slimy water — any water is better than nothing.

On some days the weather is bitingly cold, a still breeze blowing through the hills and ridges sends the men seeking discarded jerseys and coats — earlier removed in the heat of the first working hours. An extreme change in temperature, but still no hope for rain — every

A long view of the Fiat Allis perched high.

black cloud build-up sends hopeful eyes scanning the skies — the slight drizzle that eventuates is hardly a life saving deluge. The local station — Radio Gisborne is calling for volunteers to do a rain dance — to call down rain in the province.

Bridge looking good now, starting to see the main girders in their shining spendour without the cloying concrete and steel mesh. Breaking the deck in sections, Ralph and Rangi in turns cutting the steel — and Simon Sherratt nudging it through with the bucket on the Poclain — the boom swings side to side — not much room to maneouvre for workers and machine — as the boom swings and the Poclain turns, the boys duck to avoid being wiped off the bridge by the revolving cab.

A reconnaissance look at Hikuwai No 4 reveals this bridge similar to No 3 — but is 20 feet longer. The decking underneath this one is badly cracked and tar-seal leaking through has defined a clear path of the breaks.

A family of keas have made their home in the supports of this bridge and Ralph is on his knees trying to coax the mother bird out into the open — a few wekas live in the area base camp No 3 — and come out after the men have returned to work — to peck cautiously at bits of discarded food. They wander through the grass and scrub by the river undisturbed by the noise of the Poclain and the traffic clattering over the bailey bridge — Ralph wants to catch a picture of a single weka but misses the chance — they are plentiful around this area, they can be seen hastily tripping across the road, or peeking from a clump of grass.

Mr Lyle Hendricks the Waipukurau Construction boss and his crew will be rebuilding the bridge when the demolition men have finished their part of the work — the Waipukurau Construction guys have been setting up camp at the bridge and watching the proceedings, giving instructions to Simon Sherratt regarding certain sections on the deck — they are working in close harmony, one crew helping the other. Lyle said "We will be replacing and reinforcing the deck of the bridge when Simon and his men are finished — we will use a crane to lift the girders 300mm in the air — and lay the bearing plates and bearings, then we will build new back walls; a new deck — put the hand rails on — and she'll be finished." He added "We'll be here for 15 months, the proprietor of the Tolaga Bay Inn has bought a house — and we are bringing it up here — the house is intended for rent — the boys will live in it while they are working.

As the Poclain bites into the remaining concrete with the rock-breaker the shock waves can be seen rippling along the surface of the deck and under the tracks of the Poclain — this is getting dangerous. Simon Sherratt and his boys hope the weight of the Poclain won't

Maggie on Hikuwai 3 after it was finished.

wreck the remaining structure — teetering in the middle with a few slender girders and no stabilising concrete and steel mesh to support the main joists leaves one with the feeling of being suspended in space.

One wonders if anything fine will come out of the mess — under the bridge the dust and lumps of concrete fall — when a big section starts cracking the camera man jumps out of the way pretty smartly. 'Whump' a slab of debris hits the spot where once an observer stood. To an onlooker the structure with less and less decking as the days go by must be strong enough to hold the weight of the machinery, although the concrete pylons holding up the girders look flimsy compared to the ones holding up the Bailey bridge. They have taken the vibration and the stress admirably. During the course of the week Simon Sherratt observed that the bridge was six inches out of line — a fact that Waipukurau Construction will put right when they take over."

In spite of all this there were no accidents of a serious nature — a few close calls when Ralph and Rangi nearly went down with the concrete they cut — a slight mishap with the Fiat Allis getting rescued by the Poclain but even hydraulic hoses packing up didn't stop the work for long.

A bus load of children from Ruatoria stopped to stretch their legs and talk to the men — asking questions about how the jackhammer worked, and watching the machines on the much depleted deck going about their work — the Fiat Allis fetching and carrying and the Poclain using the rock-breaker to clobber the decking — a call from their driver sent them back to the bus — to carry on, they were going on holiday.

The town of Tolaga Bay is a typical country town that can spot a stranger right off — a close knit community. The towns folk sat around on forms outside the two dairy's and the Snarler Parlour where sausages were displayed from every country: there were German sausages, Polish sausages, Dutch sausages — even French sausages and sausages with names not seen very much in Hawkes Bay.

A curious fact in this town — the shops have two names — Tolaga Bay on the right hand side on entering the town — and Uawa on many of the store signs on the left, obviously named after the river which flows between two sections of Tolaga Bay. On certain days about 7.30am some of the local women would be setting a small line with a tiny hook and bait — the women have their lunch and drinks with them as they patiently check the lines they have set and tied to the handrails of the bridge — the bait clearly visible in the water — a child's cry splits the silence — they have caught a herring — and the little one is proudly showing her mother the catch — the two herrings wriggling in the bucket. Another piece of bait is strung out.

The men spent time after work at the Tolaga Bay Inn for a drink with the locals working for the Ministry of Works, and the Waipukurau Construction men staying at the hotel. They got to know everyone really well in the time they spent there and had many drinking mates by the time they went back to Hastings. The patrons were a friendly lot they would go up to the boys and say "Hey? where you from? come and have a drink." It was amazing the direction the talks would take — Rangi found a close relative among them — and was offered the hand of friendship if they should meet again. The atmosphere in the country pubs has no equal in the cities.

The last of the bridge was finished on Thursday, 7 days after starting the job — Friday and Saturday was spent tidying up.

The Waipukurau Construction crew were rebuilding the shining red skeleton, they are there in the worst of the drought but they might get lucky — it might just rain.

(At the time of going to press, Hikuwai 3 had been rebuilt and Hikuwai 4 was under the hammer. After this 4 single lane bridges between Tolaga Bay and Ruatoria were to be redecked as well.)

Almost finished now.

The culture lives on

"Ko Tarawhai te tupuna, ko Tarawhai te whare, ko Ngati Tarawhai te iwi."

Ngati Tarawhai had much to be proud of when they officially opened their only marae complex in the Wai Kohatu area, Roititi, at the end of last month.

And to share their achievement, tribes were represented throughout the country to witness the historic event.

The whare nui, whare kai and flag staff were unveiled by Maori Affairs Minister, Mr Ben Couch. All of these buildings were named after their tupuna, Tarawhai, his wife, and a descendant of Tarawhai.

However, despite being in the midst of Maoridom and tourism, the people of Tarawhai will be using the marae as a cultural base.

"We'll be teaching waiata, waiata-a-ringa, tukutuku, mahi whariki, and every Maori cultural aspect," says Mr Joe Malcolm, the backbone of the whole project.

And the people of Tarawhai recognise the importance of reviving their culture.

Mr Mita Mohi, one involved with the opening, agrees that this will be an excellent opportunity for the descendants of Tarawhai.

"This is great cultural promotion. Now we have a more solid base to teach the kids their own kawa, on their own ground."

The opening of the complex attracted 1000 people, including Mr Peter Tapsell, MP for Western Maori, and Mr Ian McLean, MP for Tarawera. But the most popular figures were the elders from Te Arawa, Tuwharetoa, Te Wai Pounamu and all other tribes.

But although the day was dominated by the elders, the younger generation was not forgotten. Following impromtu performances, was a "bop" dance demonstration, given by Patrick Mohi and Herbert Rihari. Two older spectators decided to try out this new dance, but could not outdo the expertise of the younger boys.

The dance demonstration opened up a whole new outlook for elders, who agreed that this marae was made for the generations to come.

But while the Tarawhai people are proud of their work in the construction of the complex, more hard work is lined up for them.

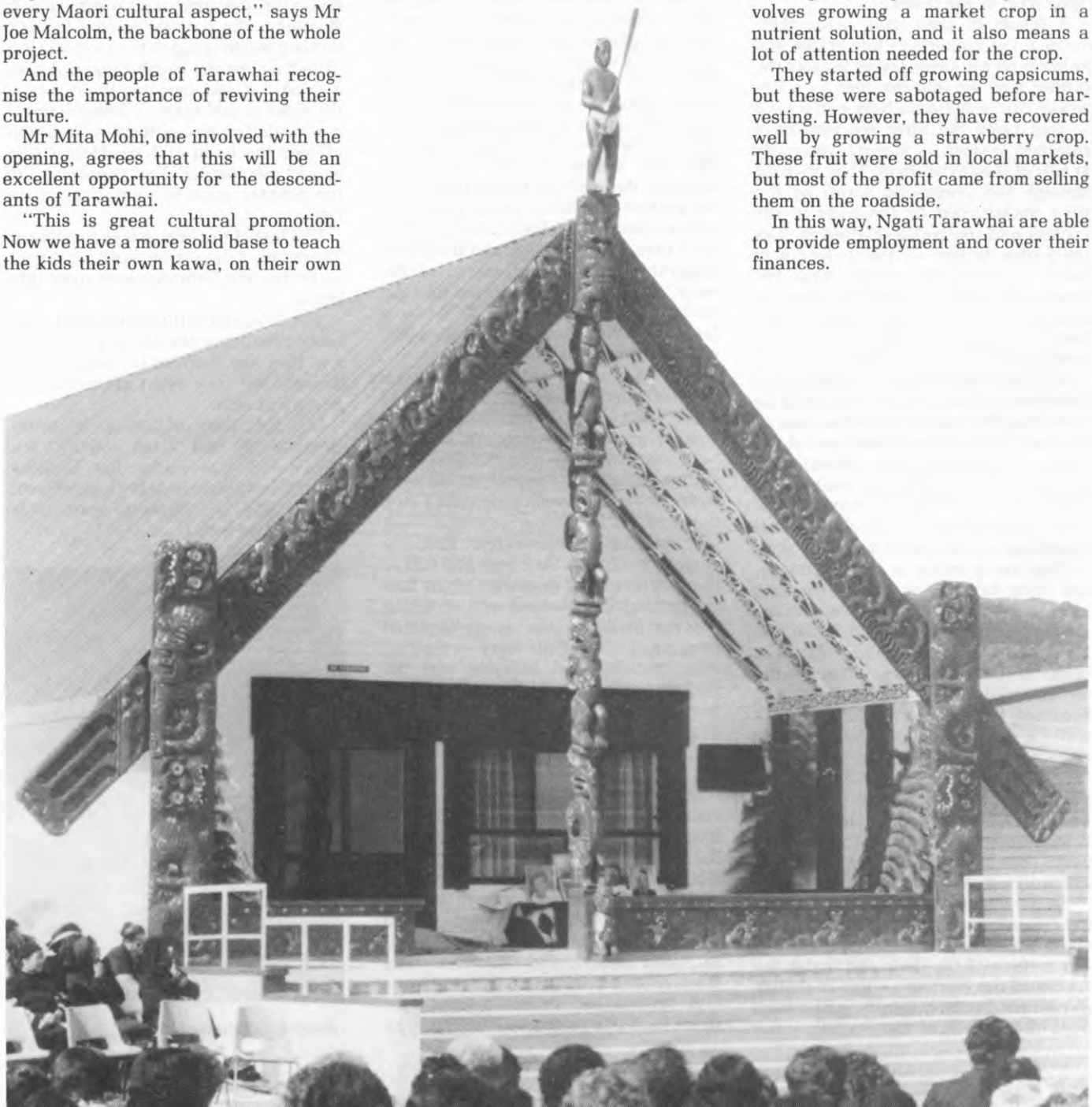
The weekend after the opening, Ngati Tarawhai hosted the International Farm Youth Exchange convention, which is only the beginning of their busy agenda. They will also be hosting some of the staff from the Department of Social Welfare, Rotorua, who are interested in learning the kawa of the marae.

But the most important work, already in the pipeline, is the construction of two more hydroponic green houses that Ngati Tarawhai have used as their financial source.

They have been using this means of funding since September last year. It involves growing a market crop in a nutrient solution, and it also means a lot of attention needed for the crop.

They started off growing capsicums, but these were sabotaged before harvesting. However, they have recovered well by growing a strawberry crop. These fruit were sold in local markets, but most of the profit came from selling them on the roadside.

In this way, Ngati Tarawhai are able to provide employment and cover their finances.



FACES OF ROTORUA

Life-long struggle fulfilled

Hiria Rakete

She's 73 already, but it looks as if no one will stop Mrs Makarita Malcolm completing her dream, to rebuild the family marae.

Ever since she was a young girl, this was her main ambition, and now that she has the support of her family and tribe, nothing is going to stop her from seeing it through.

After the Tarawera eruption in 1886, Taraawhai has been without a marae, although there have been attempts to rebuild.

Fate, however, has always been against them, and her son, Joe Malcolm says he is certain that this marae will be a success.

There have been many obstacles in their way, but they were things that determination could take care of.

And Makarita had plenty of that. Every morning she was out with her slash hook, clearing the scrub from the site. Her family were a great help, especially since one of her sons was a contractor and had the machines to level the site.

With the land clear, construction could start.

She bought the bricks with her own money, and left them for her sons to put to use.

And there's no disputing that they have made good use of them.

In two years the dining room, washing facilities, meeting house and a hydroponic green house have been built. So have the paths, gardens and all the interior work for the house and dining room.

That includes the kowhaiwhai panels, a mural for the dining room (done by Mr Tutu Te Kaokao), and carvings.

Some of the carvings were done by Taraawhai elder, Mr Kaka Niao, in what Joe Malcolm calls "true Taraawhai style".

Now, he has no misgivings about the complex.

"We've had no real problems so far, even financially," says Joe. "We've been quite lucky."

"Other people said we couldn't do it, and wouldn't help us, physically," he says.

But the people of the small settlement weren't deterred.

Mita Mohi, one of Makarita's sons-in-law, says he doubts if the buildings would have started without her.

"She's a strong lady, and we're all very proud of what she's been doing."

But Joe atttributes their success to the family.

"It's a thing called 'whanau dynamics'", he explains.

And with the vast amount of work they've done, it looks like it's working.

Building the complex has definitely been an experience for Joe and the others involved.

"All good memories are in this marae, because we all enjoyed it so much."

"I'm a rich man, not money-wise, but experience-wise — and I'm proud of it," he says.

Makarita is also very satisfied with the progress of the marae.

"I will die happy now, knowing that the wish of my tupuna has finally come true I'm glad too, knowing that now Taraawhai has its own marae that we can all be proud of."

Carving is his life

Hepi Maxwell, the Rotorua carver who created the 1982 International Mastermind trophy, came into his craft through an accident.

A truckie, he lost both his legs in a motor accident in 1974 and was forced to look at another way of life. He learnt to carve for the tourist industry and is now self employed, working from home.

He was one of four carvers commissioned by Television New Zealand to design a carving for the 1982 International Mastermind, hosted by New Zealand. A selection panel from Television New Zealand chose his work as the best.

It took two months to carve, the longest he's taken for a carving.

Amongst his customers have been, Charles Haigue, "Renko", star of Hill Street Blues, and Australian entertainer Rolf Harris.

'Renko' bought a greenstone pendant for his mother.

Hepi describes the turn-around in his life.

"After realising I had lost both legs, depression set in and to overcome it I took drugs. It was during that time that I was approached by Jehovah's Witnesses and they gave me a Bible-based hope for the future".

After their visits he gave up excessive drinking, drugs and smoking.

"Through Jehovah's Witnesses I met my wife, Julie, who married me despite my disability."

A year later he applied for a job as a jade carver. The job, advertised by Greenstone Distributors, was for a jade carver who was willing to work in front of tourists. He was accepted by the firm and was sent to train at their factory in Auckland for two weeks.

He was taught to be familiar with the equipment but the style of his carvings was his own.

He was sent back to work in a shop in "The Little Village", at Whakarewarewa, and after five years at the shop, Hepi became a self-employed craftsman and now carves from his home at Awahou.

His wife and two sons, Simon and Nathan, come before his work, and knowing that he can provide for them gives him a lot of satisfaction.

He's 33 and the fourth eldest of nine children, four girls and five boys.

His parents are Pirihira (Phyllis) and Takiwa Maxwell. As a youngster he attended Ngongotana Primary School and Sunset Intermediate. He later finished his education in the fourth form at Western Heights High School at the age of 14-15.

When he was at school he joined in on the sports activities and jokingly says, "although I didn't make the first fifteen rugby team, I was one of the first fifteen to leave".

After leaving school he was employed with the Rotorua railways for a few years and later took up truck driving.

One of his brothers, Trevor Maxwell, is the leader of Ngati Rangiwewehi Maori Cultural group which won the 1983 Polynesian festival at Hastings. "We are proud of our younger brother", he said. To see him come back and use his hands in a very skilled craft has been wonderful".

FACES OF ROTORUA

Concert performer — and proud of it

By Rawiri Wright

Being forced to leave school at 16 because of financial difficulties, was hard for a young Maori who wanted to go to university.

Eight years later, it was even harder for that not so young Maori, to go back to night school to try to catch up on his lost education.

But Trevor Horowaewae Maxwell says he has learnt to overcome such set-backs.

Employed by the Department of Maori Affairs Rotorua, as a community officer, Trevor has come from Ngongotaha Primary, through Western Heights High School, to being a Rotorua District Councillor.

"I enjoyed my childhood very much. Growing up in Rotorua meant a lot to me because I was close to the things I treasure most; my family, friends, and my Maoritanga," he said.

Apart from spending six months in Australia in 1966, aged 19, Trevor has spent all his life in Rotorua, working in and for the community.

"That first trip to Aussie taught me independence because I travelled alone. I was supposed to go with a mate but he pulled out at the last minute. My parents had a going away party for me so I had to go," Trevor recalls with a smile.

That trip was the first of many overseas trips for Trevor.

Most of these trips have been as a member of one touring Maori culture group or another.

Trevor began performing as a 10 year old in an Awahou (Rotorua) group in 1956 and in 1972 he took over as leader of the group.

"I'm proud to be the leader and tutor of the Ngati Rangiwewehi Maori Club, and it's pleasing that I have come up through the ranks and am now putting something back in," says Trevor.

He says he receives good back-up as tutor from his wife Adelaide, who has written songs and teaches the poi to the group.

"Winning the 1983 Polynesian Festival was the proudest moment in our lives. Not just for my wife and I, but also for Rangiwewehi and Te Arawa," says Trevor.

At past festivals Rangiwewehi has won the poi trophy twice and had other placings, but this is the first time they have been over-all winners.

When he was 12 years old, Trevor joined St Faith's Anglican Youth Club and helped to raise £667.16.7 for church renovations.

Performing in other Maori culture groups has allowed him to go twice around the world and visit such places as Japan, Hong Kong, Hungary, Greece, Britain, Fiji, Hawaii and the U.S.S.R.

Trevor travelled with the N.Z. Theatre Trust on their 1970 World Tour, was leader of the Aotearoa Group accompanying the National Band on their 1978 world tour, and was co-leader of the N.Z. Tourist Promotions group in North America on their four trips, 1979-1982.

His first performing tour was a 14 day trip to Tahiti in 1966 with the Ohinemutu Cultural Club, then tutored by Mrs Kahu Morrison.

It was through these performances that Trevor met Adelaide, Mrs Morrison's daughter, and they married in 1969.

Later in 1966, Trevor toured Queensland, (Australia) with the group He Toa Takitini, led by Canon Wi Huata, and Rotorua guide John Smith.

Trevor has made 12 overseas cultural tours altogether, highlighted in 1978 by the world tour with the National Band.

The special attraction of this tour was that he was able to visit the area his great grandfather came from.

His great grandfather was Buchanan Maxwell, a Scotsman from the Dumfries area whose history can be traced back to 1241.

Buchanan Maxwell came to New Zealand on a whaling boat and married Te Aira.

Their son, Horowaewae, married Iranui Mohi (2nd wife). Their eldest son, Takiwa, married Pirihira Te Amo, of Te Puke and had nine children. Trevor is the second eldest of this family and the eldest boy.

Another highlight was performing on New Zealand Day at Expo '70 in Japan. Trevor was then with the N.Z. Maori Theatre Trust who were joined on the day by Kiri Te Kanawa, Bunny Walters, the N.Z. National Band and the Aotearoa Maori Group.

The late Inia Te Wiata was the leader of the Theatre group and his death came as "a real shock" to the group.

"It was one of the finest groups to travel overseas, and Inia was the father of it," says Trevor.

Trevor and Adelaide named their only son, Inia, after the singer.

Today, Trevor wears many caps of responsibility in Rotorua. Including chairman of the Rotorua Primary School Committee, membership of the Radio N.Z. Maori and Pacific Is. Advisory Committee, N.Z. Polynesian Festival Committee and Awahou Marae Committee.

As a Rotorua District Councillor, Trevor is concerned about the management of the geothermal fields.

He believes the council, not government departments, should have control of the fields.

He has tried to push moves through council to get the decision reversed but has so far been unsuccessful.

Trevor also favours the set-up of Maori International.

"Maori International is a very exciting possibility for us as a people. Not only here in Rotorua, but for Maori throughout the country.

"Not just in tourism either but in the promotion of culture and the growth of exports," says Trevor.

Under the direction of Kara Puketapu, "Maori Affairs changed their emphasis in 1977," said Trevor.

"They started moving more into community development, so when the job of community officer came up, I applied and was selected," he said.

Trevor is concerned about unemployment and has taken an active part in organising youth wananga to outline to young people how to go about getting themselves ready to join the work force.

He has also spent a lot of his time working in other development projects.

He would like to "improve the social and cultural conditions for all people," and believes that "people are more important than property."

"I'm a 'doer' of things and have made a personal pledge to try to do my best in all things," said Trevor.

He doesn't see himself as a radical and believes that with 'team effort,' things can be achieved with the same or better results.

Through his work as a community officer, Trevor has had much to do with young people.

"The way I was educated, I know what a lot of them are going through, and how important education is."

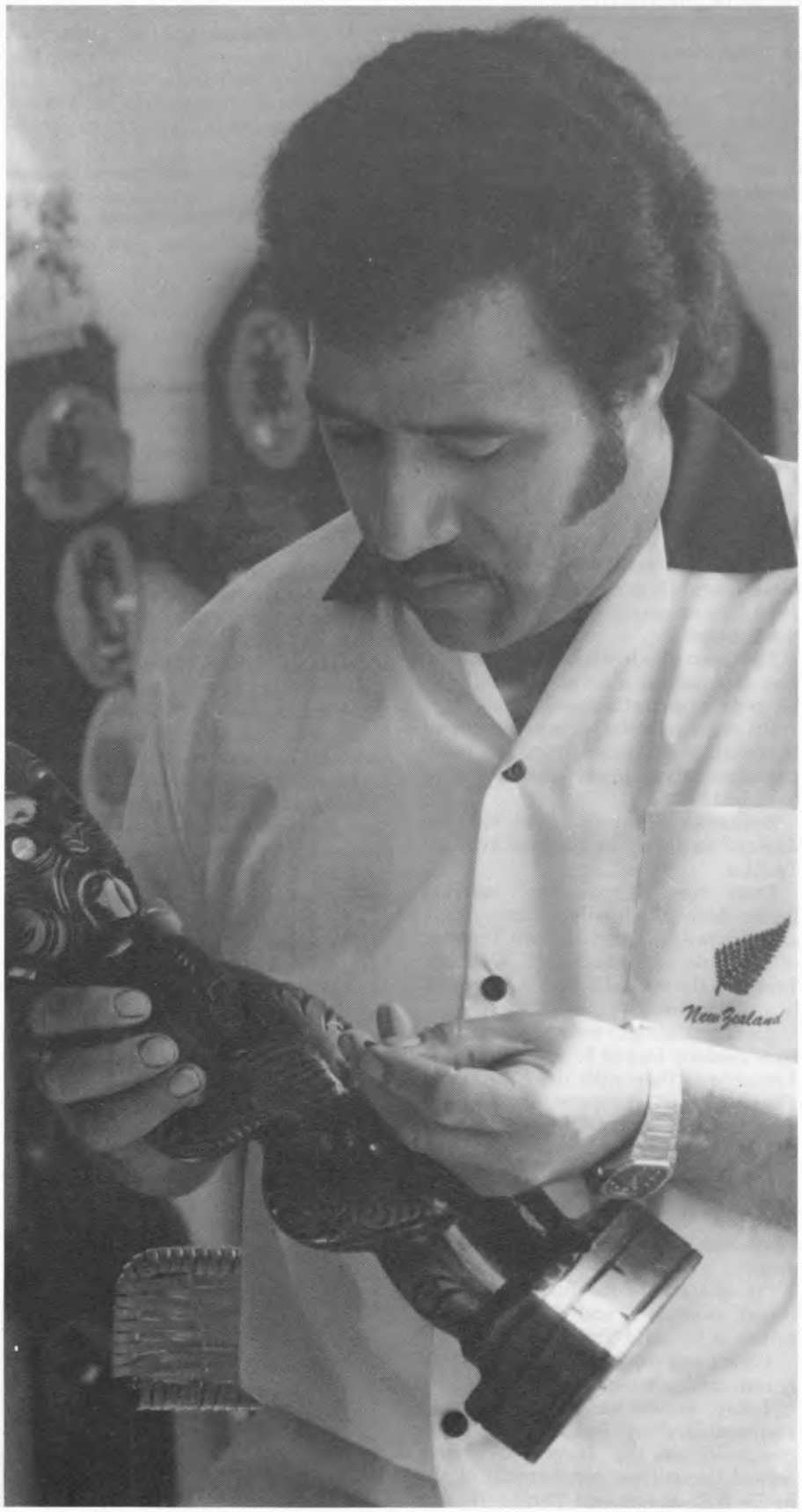
But he hopes they won't lose heart and says," the power of love is stronger than the love for power. There is aroha out there — and plenty of it."

FACES OF ROTORUA

FACES OF ROTORUA

Husband and wife foster culture

By Hiria Rakete



IT took a Fijian holiday to persuade Ruihana Phillips that he should turn his hand to carving.

Eight years ago, he and his wife, Merematekino, were impressed by the skill of a Fijian who was carving knife handles.

That set him thinking that carving might be more satisfying than being a salesman.

But first, he had to learn how to do it. He gradually picked it up, teaching himself by watching other people.

He started off by carving replica taiaha and selling them at a nearby market. The response from the public was so good that Lou decided to branch out into carving other weapons.

Next, he started displaying his carvings outside his house. This attracted many people, from car loads to tour buses — and also prompted a few complaints from the neighbours.

So he decided to set up a small shop and called on his brothers to help him keep up with the heavy workload.

Now, the business is booming. They have moved into bigger premises and have a workshop as well.

Mere says the family is responsible for the firm's success.

"The kids are great," she says. "They help around the shop — doing some of the paperwork and at the counter. Our brothers and their families, as well as other relations, also help us by making the kits, headbands and any other handcrafts that we just don't have time to do."

They sell other New Zealand souvenirs, like keyrings, clothes, and greenstone pendants. But their best-sellers are the wood products.

"These outdo all other items," says mere.

"Tekoteko carvings and war weapons — especially taiaha, are heavy in demand."

Both Lou and Mere agree that a brief explanation of their work, to every bus tour, helps promote Maori culture and sells their goods as well.

"It is important that people understand the significance of our work," says Lou after explaining the carvings and their uses to the fifteenth bus tour that day.

However, life has not been all 'sugar and spice' for the Phillips family.

"At first we were very unpopular — especially in the business world," recalls Mere.

"There's no special reason, it's just the way business works."

However, the people of Rotorua have been a tremendous help to them.

"I think it could be because we go out of our way to help them.

Lou never turns down an order, and he does extras for the customers at no extra cost."

"Rotorua is the mainstay for Maori carvings,", says Lou, and as long as that lives, then Ruihana Carvings will thrive.

Tourist guide loves the life

Vern Rice

As a girl, Haana Anaru grew up among tourist and guides in the village of Whakarewarewa.

Close contact with both visitors and locals prompted her to become a tourist guide. So, after being a clerical worker with a Rotorua engineering firm, she applied to join the tourist department.

She has been a guide for 23 years, and works in the New Zealand Maori Arts and Crafts Institute, Whakarewarewa.

"It's the meeting people I like — the personal contact with people from all walks of life," she says, as she weaves flax in her lunch-hour.

A usual day at the institute for this active grandmother begins at 8.30 am. Today nearly 400 tourists have been through the doors, and like the other guides, Haana will be off to show a group around at 1 pm.

The visitors are directed around geysers and mudpools, as well as taking in Maori art and craftwork.

Over the years, Haana has changed her ideas about what being a guide means.

"When I was young, it was a job, but when you have been with the profession for a while, it becomes a dedication," she says.

Haana's desire for promoting Maori culture goes further than guiding. She is also involved in the performing arts, and belongs to the Amokura and Kotuku cultural groups.

She describes Rotorua as "the mecca of Maori culture."

"It's my home town. Rotorua has a lot to offer tourism. We have a rich history here. These are my roots."

Haana is concerned about unemployment in the city. She says one possible solution to this would be to boost tourism even higher in the area, thereby creating more jobs.

The building of more motels, hotels and complexes such as the institute would contribute towards increased employment.

As a guide, Haana thinks she can do her part by promoting tourism. She has lived in the village of Ngapuna for 30 years now, with her husband, who is retired. Her two sons and one daugher are all married, and she has seven grandchildren.

"My plan for the future is to retire gracefully," she says. "I would like to help others, especially young folk. If I could help them with what I've learned here, or in the performing arts, then I'll be happy."

Lifetime experiences guide social worker

By Rawiri Wright

"It's harder being a social worker than a probation officer," says Rotorua social worker, Mr Charles Marsh.

"Social workers don't have 'the whip in the back pocket' which can give a person a bad report," he says.

The demands on a social worker are greater in that they don't have the law behind them to force a person to do something they might not want to do.

As a social worker for the Rotorua branch of the I.H.C. Charles deals with families of intellectually handicapped children and individuals.

"Helping people to adjust to something they don't know about is a big part of the job," said Charles.

"Many parents feel out on a limb with their I.H. child and often just need someone to talk to.

"Visiting the families as often as possible and offering them advice on what benefits are available and what educational facilities there are for the I.H. person is also part of the job.

Adjustment is something Charles has had to deal with first hand. "In 1974 I was convicted for failing to account for $119 and served six months of a nine month sentence at Mt Eden and Ohura Prisons.

"Having been on the other side of the desk" as a probation officer, Charles said it wasn't as hard for him to understand what was going on in the court proceedings, besides being a first offender.

"For many people, appearing in court is a very traumatic experience.

"It wasn't for me, but adjusting to prison life did take a while. There were times at Ohura when I wished the truck we rode to work in would run off the road, and exlode but then the other 15 guys in the truck probably didn't want that," said Charles.

Being served with separation papers while at Ohura was another thing Charles had to adjust to. "It was hard to imagine going home to an empty house, so after being released from Ohura, I lived in Taumarunui for two or three months.

Charles used this time to adjust to being on the outside and having to start at the bottom of the ladder again as he had done in 1960.

In 1960, he joined the probation department in Rotorua, and worked his way up to being a probation officer by 1969.

After this he became secretary of the Maori Arts and Crafts Centre Rotorua, before going into partnership in a painting business.

Then followed his time in goal.

Coming home to Rotorua, Charles also had to adjust to the sideways glances of past acquaintances.

After six months unemployment he went back to painting and paperhanging with his old firm before becoming a hammer-hand for a local construction firm.

The main thing on his mind then, was the shame he had brought on his family, close friends and those who had put trust in him as a probation officer.

By now he had destined himself to being a builder for the rest of his life.

The second time up the ladder was harder but it was his new wife, Mihi who encouraged him to apply for the job with the I.H.C. when it came up in 1979.

"If it wasn't for Mihi's encouragement pushing me along, I wouldn't be here today," said Charles.

"I applied for the job, told them about my 'record' but managed to get selected ahead of 15 other applicants."

Since then Charles has moved quickly up the ladder having been promoted on merit and recommendation by fellow workers.

He's proud to be able to put something back into the town he grew up in.

He was born and bred in Rotokawa, Rotorua, and went to primary school in Rotorua. Between 1953-1958, he went to Te Aute College in Hawke's Bay.

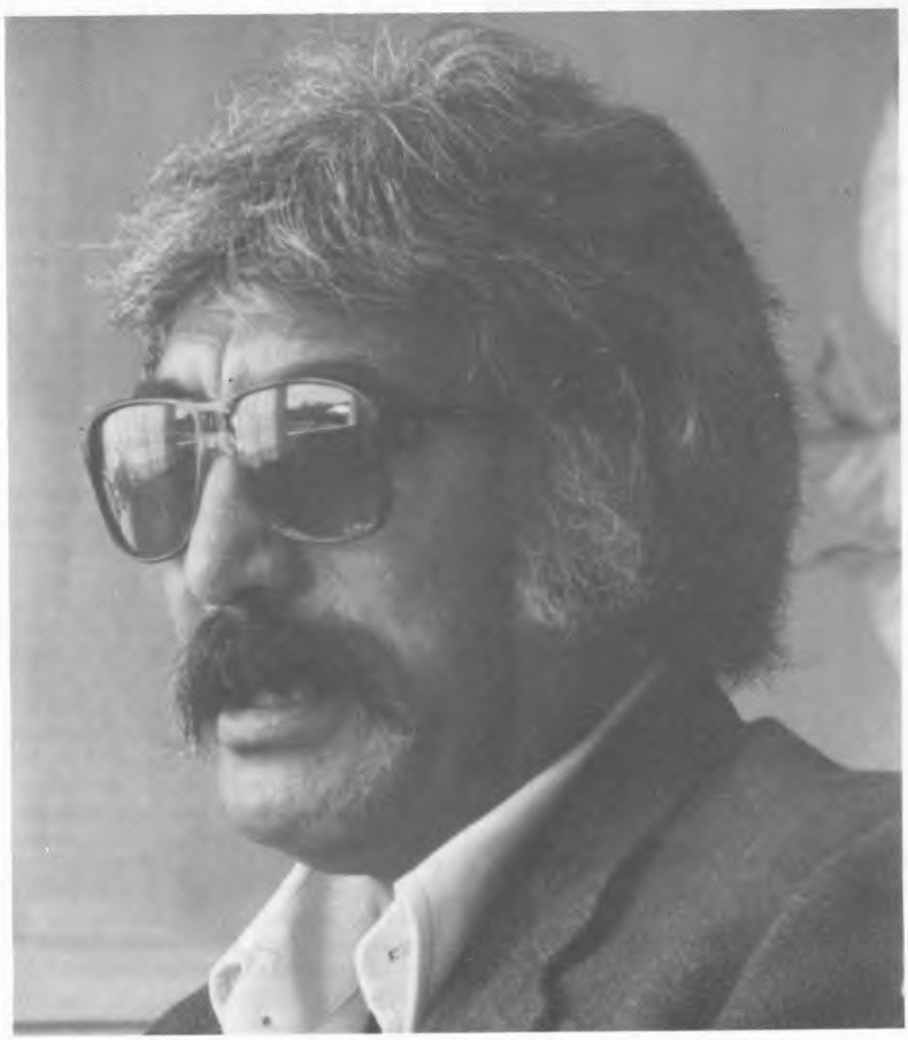
In his last year of school there, Charles was head boy and a keen sportsman.

After leaving school Charles spent one year at Auckland University studying for a science degree, but had to give it up because of a lack of money and his mother who was sick.

Being a social worker for the I.H.C., Charles feels, is the most rewarding job he's ever had.

"There are lots of things that touch someone who has been in prison or who has lost something, to adjust to what is new," said Charles.

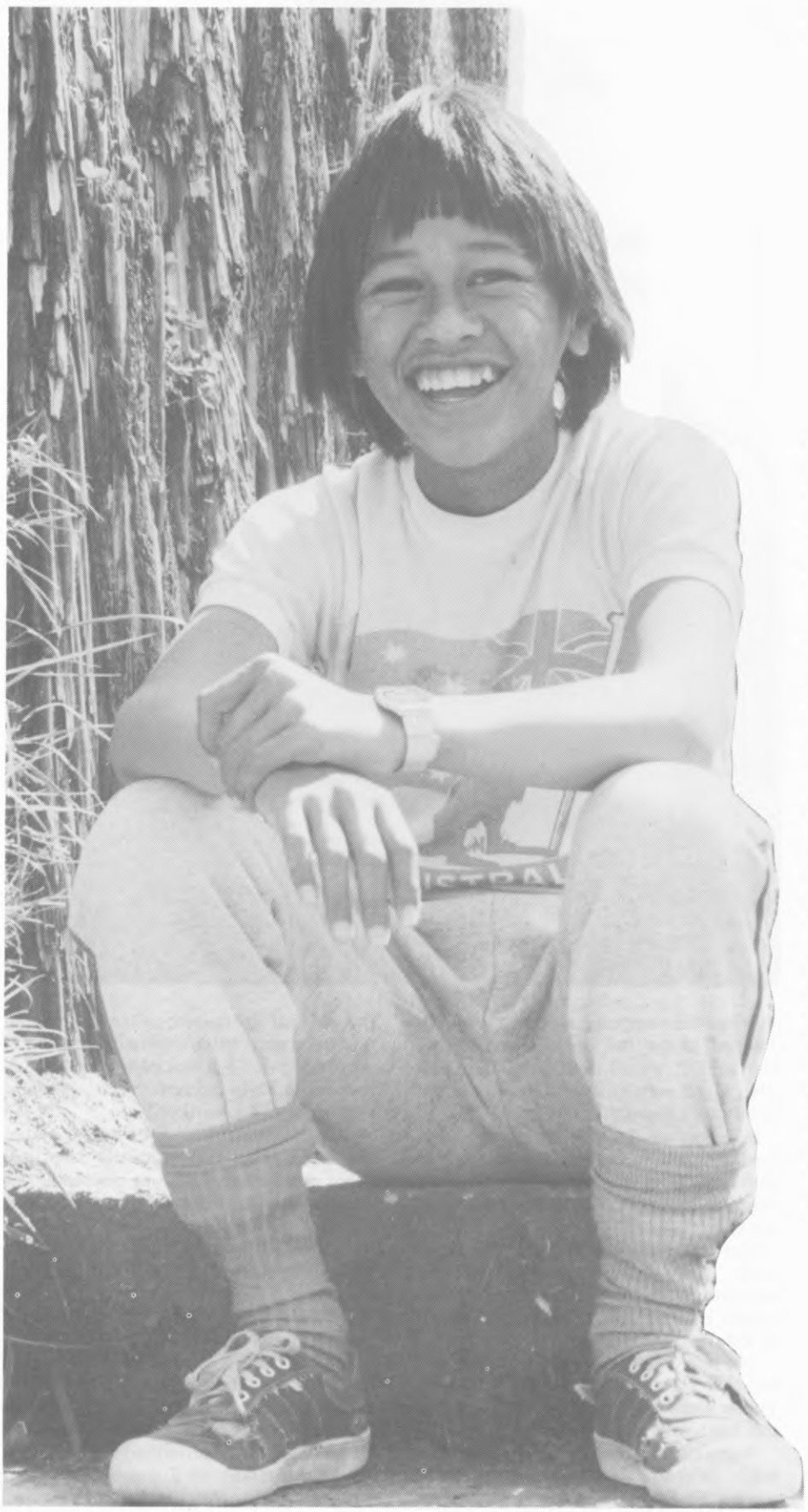
"Many parents have found it hard to adjust to the fact that they have a handicapped child and it's my job to find out where the problem lies. If there is one, then I try to provide advice, or to direct parents to the most suitable agency to deal with the problem."



Challenging lad

FACES OF ROTORUA

By Hiria Rakete



Eleven-year old, Leonard Weneti would give school up any day to devote his time to Maoritanga.

Since attending special Maori development and discipline courses on Mokoia Island Leonard has come to respect Maori ways as well as understanding the pakeha expectations.

At school, they teach you, but they don't listen, said Leonard. This is one reason why he prefers learning about Maori weaponry than going to school.

"We learned to use the taiaha, patu, mere and even how to do a wero. If we were naughty, Uncle Mita would use the manuka stick on us," he smiled shyly.

Mita Mohi, a community officer for the Maori Affairs Department, has great confidence in Leonard.

"Leonard was a real problem child at school," he said. However, when it comes to Maoritanga, Leonard is a 'whiz kid'.

This definitely shows in Leonard as a potential leader amongst other children his own age. Many of his friends are involved, with him, in the Ngongotaha Primary School Maori culture group.

Leonard said his parents didn't mind him taking his school holidays on Mokoia Island with the 116-strong team of other boys around the same age.

But does Leonard think his knowledge will have much value in the future.

"I'm not sure, he said, but I'm just happy the way I am now."

Caring for people

FACES OF ROTORUA

By Amo Houkamou

Roma Balzer, doesn't believe in sitting around and waiting for things to happen — she goes out and makes them happen.

She's 29, eloped, when she was 20, and returned to Rotorua six years later with three children.

She says, "raising children on your own isn't easy, but I've managed." She's also managed to get behind many community groups. The groups with causes she believes in, like the Womens Refuge Centre in Rotorua, of which she is the Co-ordinator and Maori rights groups.

This doesn't mean she's out waving banners all over town. It involves many things, sitting around talking to people, and playing with the children who come to the Refuge centre with their mothers.

Even when she was at school, she challenged what happened to her. When she was at Rotorua Girls High, she was kicked out three times and each time she fought to go back. "I really liked school, it was nice and safe," she said.

"The teachers thought I was bad, but I disagreed." They thought this because she didn't live up to her "older sister's reputation," she says.

She has had a few breaks, and made a few, in her efforts to take a hold of her life.

"I left school when I was 18, it was a Wednesday. On Thursday I started working at Tokonui, (a psychiatric hospital near Te Awamutu) teaching multi-handicapped children."

Two years later she quit. Roma enjoyed the work, but she felt she wasn't mature enough to handle the responsibilities.

The next six years were spent in different cities, working in restaurants and hamburger bars, and raising her family.

When she was living in Hamilton, she attended evening classes on 'Women in Politics', became very interested in the Womens' movement, and joined the Womens Health Collective, a forum for women exchanging ideas and learning about themselves.

This was a turning point, because here was something she was interested in, and ready to absorb.

"Individuals have a responsibility to challenge what happens to them, and a right to decide what direction they should take", said Roma.

Breaking up with the father of her children was another turning point. She was on her own, with her children to look after, so she moved home to Rotorua.

Stuck in her home, with only her children for company, was lonely so she decided to get out and do something. She says it would not have been possible to get out, without the support of family and friends.

She started doing community work, paid and voluntary. Roma was involved with trying to set up a beneficiaries union, a pressure group for people on benefits.

She got a job working for the Fordlands Community Association. The Association is a group of concerned people living in the Fordlands district, of Rotorua.

She was disappointed with the job, because she didn't give it her best shot. There were too many distractions, like the 1981 Springbok Tour.

Roma came out of the Springbok Tour with broken ribs and deep-seated worry. She said "I walked out of the grounds at Hamilton, after the game had been stopped, people all around me were saying, "we stopped the tour!" I just thought to myself "what is happening to this country?"

She felt Rotorua was the safest place for her during the tour, not because there were more anti-tour people here, but because she knew the people. Her parents did not agree with her protesting, but when challenged about their daughters' actions, they would defend her.

Her father, Clary Balzer, said, "Roma, I don't agree with what she's doing, but she believes in it — and I have to be proud of that."

She summed up her commitment in her struggle against racism by saying, "The day I was sentenced for running onto the tarmac at Rotorua airport, I caught a bus to Auckland, and was ar-

rested for protesting at Bastion Point."

'Ka whawhai tonu.'

It's not that Roma, likes to jump on the 'band-wagon', she just wants to give a helping hand to those who need it. "Sometimes this isn't easy, when there are children to look after, and the work you're doing gets you down. Its hard trying to manage everything, but its better than not doing anything, and moaning about what might have been.

She sometimes feels the pressure of peoples' expectations of her. They come to her for answers, which she doesn't always have, because she too is still learning.

As we sat talking, women at the centre kept interrupting, "Roma where are the T-towels? Where's the coffee? What time's tea?" She gave me a knowing shrug, and answered the questions.

She says, she gets annoyed with herself for not having all the answers, and tries to be better prepared the next time.

She is her own worst critic, "I seem to have spent all my life just bumming out", she says.

Her criticism isn't only reserved for herself, she is also critical of what she sees happening in Rotorua.

"Flashy motels are going up all over the place, while Rotorua people live in sub-standard houses", she said.

That's not to say, that Rotorua is a poor city, but it has "a disproportionate distribution of wealth, with Maori people being the main victims", she said.

"There is a lot of 'deep-rooted' racism in Rotorua, but its such a sensitive issue that it's played down. It's safer to ignore it, than to do anything about it."

Roma says, Rotorua has an equal number of Maori and Pakeha, but 'we don't even get half a page in the local newspaper'.

"Our culture is ripped off us and commercialised, because Maori have little control over tourism, which is the main area where our culture is bastardised", she said.

She realises these problems aren't unique, but says Rotorua, as one of the major tourist centres, is fast becoming known as 'plastic tiki and haka boogy land'.

Rotorua has a lot to offer, native bush, diversity of scenery, unique ways of life at Whakarewarewa and Ohinemutu, and a wealth of Maori culture, says Roma.

And this is why she is sad. She can see it all being lost because of the emphasis on the 'quick buck'.

When asked, "where do you go from here?", she replied, "where do WE go from here?, and threw it open to the other women at the centre.

"Well at the moment we are all blowing up balloons. One of our women is getting married on Saturday, and we are helping-out with preparations, she said taking a breather.

Supervisor teaches women's crafts

By May Parakoti-Lewis

Emily Schuster is a person proud to be able to pass on Maori crafts and has the perfect job for it.

She is the Women's Cultural Supervisor at the Maori Arts and Crafts Institute in Rotorua.

Emily began working there in 1969 where a position was open for someone to teach Maori womens' handcrafts.

"It was something I could give of myself to the people," she said.

Emily organises courses in craftwork and supervises the guides as well as the women who demonstrate the crafts.

The Institute also runs two week school holiday weaving courses for young girls and regular courses for anybody willng to learn.

The Institute also runs an 'outreach programme'. The aim is to teach women all over the country about Maori crafts, working with flax, taniko or tukutuku.

Emily Schuster was born in 1927 and has lived in Rotorua all her life. She was brought up by her grand-parents and although she didn't go to high school she learnt every aspect of Maori crafts.

"I had my knuckles rapped at school for speaking Maori and was pulled by the ear at home for speaking English."

Emily feels that Maori people in Rotorua are fortunate. "We have gone from a pa to a village to a town. Yet we still have a village life around us."

She says Rotorua is one place where an overseas visitor can meet a Maori for longer than just a performance in a concert party.

"They have the chance of a better understanding of the people, because the people here live the culture."

"My role is to preserve the crafts, I think it is good if I can teach a person to make a kete. If they sell that kete, they are bringing in money for the family and retaining the craft at the same time."

The children are able to know both the Maori and the Pakeha worlds.

"Our kids go out to play space invaders and learn about computers. When they come home they can learn to weave flax."

Emily thinks the Maori people have done well for themselves in the past 100 years, because they have done as Sir Apirana Ngata advised.

..."Ko to ringa ki nga rakau, a te Pakeha
Hei ora mo to tinana.
Ko to ngakau ki nga taonga, a o tipuna,
hei tikitiki mo to mahunga"...

Life's a game

Rahena Broughton

Outsiders might argue that, next to Howard Morrison, All Black hooker Hika Reid is the most famous of Rotorua's products.

Hika isn't so sure about that. He's from Ngongotaha and, without intending any offence to Rotorua, he likes to make the distinction.

He was born in Ngongotaha, went to the local primary school, and that's where he lives and plays his club rugby.

"Its the perfect place for me," he says. "It's a small country place, just outside the city. I know everyone here, my friends are here, and everything is here for me — pig hunting, water skiing, trout fishing, and the sea isn't too far away for kaimoana and surfing."

But some of that has taken a back seat to rugby, over the past four years.

In 1980 Hika became an All Black and immediately made a special impact because of his boundlessly energetic play.

Before millions of television viewers he scored one memorable try against Australia in Queensland — and came up with another almost spectacular, at Cardiff Arms Park against Wales.

Not bad for a self confessed lazy trainer.

"I never used to train hard," he recalls, "I didn't put my heart and soul into it."

His solution was to become a territorial soldier. He figured that the army would have the discipline to get him fit.

It did too. He thrived on the workload the army gave him, made his club's senior A team and, when the Bay of Plenty selector had the inspiration to switch him from flanker to hooker, he was on his way to rugby fame.

The stardom hasn't gone to his head, even though he's still only 24, but rugby committments have restricted him from doing other things.

For example he would like to head off more often hunting pigs, waterskiing and fishing.

He's keen to spend more time with his three dogs, all german shepherds and would prefer to invest some time learning the Maori language.

His parents both spoke Maori, but they died when he was still a youngster and he was brought up by an older brother, John.

Although John could speak Maori, English was the usual language in the household and that's what Hika spoke.

It's something he occasionally regrets especially when he's on a marae and it's assumed he's strong in his Maoritanga.

He'd like to put that right one of these days.

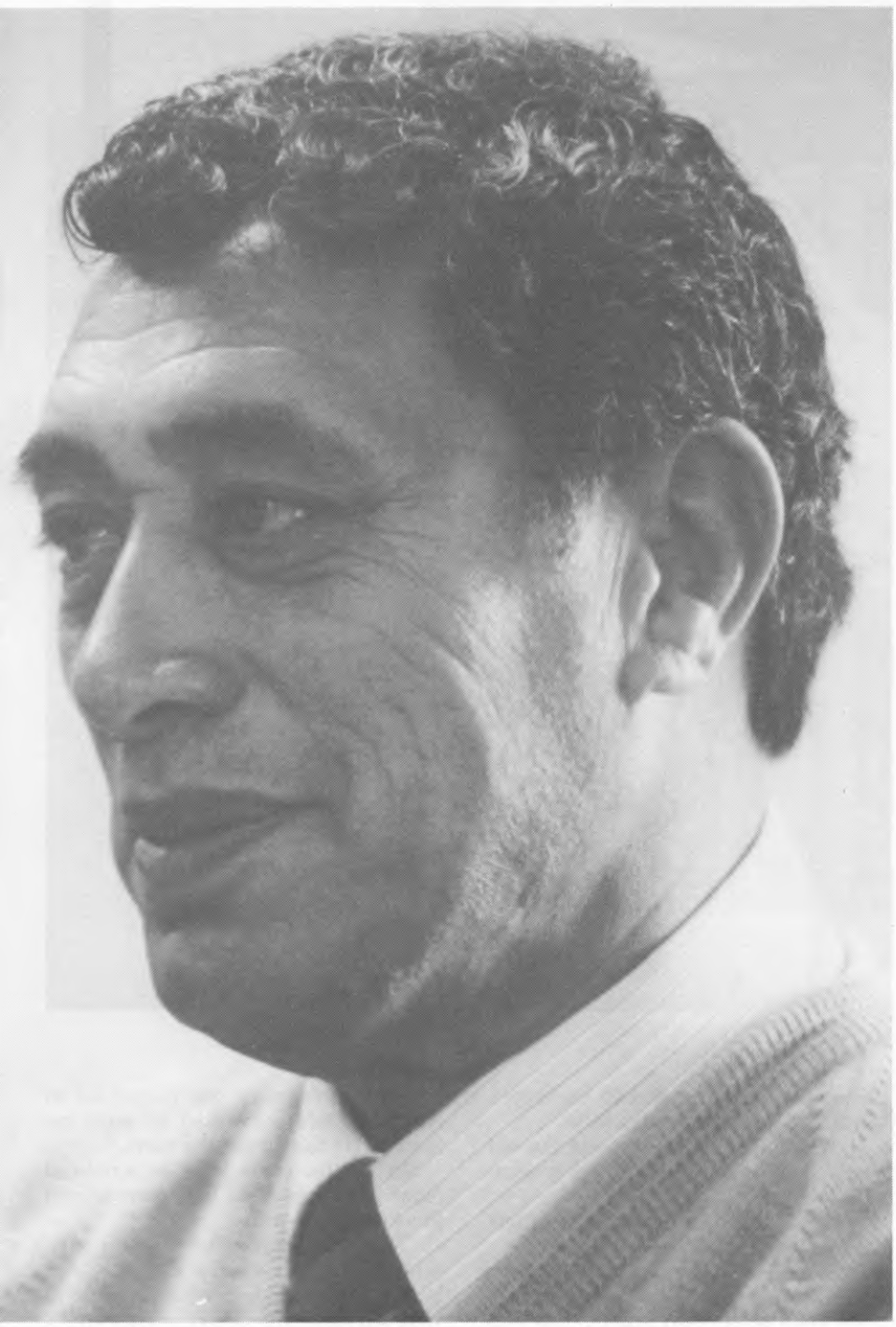
Heart of Maoridom

Ara Taumata

"Rotorua is the heart of Maoridom," says Rotorua senior probation officer, Dan Whata.

He says the people know the value of nga tikanga Maori and also that it's money that makes the world go round.

Dan says a lot of Maori use the tourist industry to preserve their culture and at the same time make money.



He says the jobs from the industry have enabled the Maori people to stay in the Rotorua area rather than moving away as in other areas.

Rotorua has retained a rural and personal touch because of this says Dan.

"The area is steeped in tradition and is culturally rich."

He says previously most Maori in the area were in service roles catering for tourists but now they're getting more businesslike. He cites Maori incorporations and trusts and the newcomer in the business field, Maori International.

"We want to become decision makers."

In his own way, Dan Whata is doing his bit. He's part of a small group of professional Maori people getting together to pool their knowledge for the good of all.

Born in Rotorua, Dan spent most of his working life in the town. He was born Daniel Atarea Whata in Rotoiti and is of Ngati Pikiao.

He went to primary school at the Rotoiti and Whangamarino Native Schools. He attended Rotorua Boys' High School and Raukura High.

He remembers that getting to school was an ordeal. "We used to catch the workers' bus, get dropped off, then walk several miles to school. Being in the country we had to get up early, so we were leaving early for school and arriving back in total darkness."

When he left school he worked for a short time as a carpenter then joined Maori Affairs Department in Rotorua.

He left for the Probation Department in 1964 disillusioned over having to introduce the 'pepper-potting' policy. A government policy to spread Maori housing throughout the community.

Dan says that Maoris were 'heave ho'd' into cities from their rural homes without adequate preparation for the hurly-burly of city life.

As a Probation officer he said he's had the opportunity to help reform and rehabilitate young Maori people who were getting into trouble with the law.

Unfortunately, he says that the problem is never ending especially with the growing problems associated with unemployment and education.

FACES OF ROTORUA

Return to the marae says Mita

By Lito Vilisoni

As an 8 year-old Mita Mohi, like most youngsters, was keen to see his old man come home from work.

He was anxious to see him for a special reason though — his dad would teach him the wero.

Now he's a 44 year-old senior community officer in Rotorua and can look back on a varied career and a range of sporting achievements that include pro wrestling and playing for New Zealand as a rugby league prop.

But he recalls that the boyhood enthusisam for the wero didn't last.

"I took my maoritanga lightly and moved away from it as time went on," he says.

Living in the South Island let him lose interest in his maoritanga.

But he was jerked out of his apathy by an incident he remembers vividly.

"No one could do the wero to welcome Matiu Rata, then Minister of Maori Affairs," he says.

"And they were going to send to Rotorua for someone to come down and do it."

"But I thought to myself, gee, I could do it and said so. No one believed me except an old man who said 'if the boy says he can do it then he can do it'."

Someone had piped up and said: "you can't even do the haka let alone the wero, Mita!"

But he did the wero — and successfully. In fact he was so pysched up he couldn't remember actually performing it.

"It's one of those things that just can't be explained," he says.

"I remember thinking 'have I done the challenge yet or not?' I asked people around me and they said 'yes' and 'you were marvellous'.

Returning to Rotorua has been good for him says Mita.

"I'm more than satisfied with what I have achieved. Now I can stand on any marae and feel confident. Before I didn't have a show," he says.

But he admits if he hadn't performed the wero successfully he wouldn't have had the courage to do something about his maoritanga.

"I probably wouldn't have thought any more about it. Certainly, I wouldn't have had the confidence to do something about it."

But setting the world on fire with ideas on what is, or should be, maoritanga is not his way, says Mita.

He is content to mingle with the old people, and learn from just being there with them.

"Coming home to the old people has been excellent," says Mita.

"I usually spend a day with them or we go out to a hui. That's how I learn."

He talks of his own father. "He was one of the elders on our marae out at Awahou. Before he died he gave me taonga. He taught me the wero."

Since Mita came back he's noticed many changes on his marae and Rotorua in general.

"They've allowed the younger generation to speak on the marae where before you had to be 50. Now a 30 or 40 year old man can speak, as long as it's

in the kawa."

Mita sees this as a necessary change, not a radical move.

"If they don't allow it, our old people realise that customs could be lost," he explains.

"But the people are not at the marae, not like before," says Mita.

They've moved to the city, and families have left their land to be closer to the town, he says.

Mita is hopeful this will change. "Perhaps with the relaxing of the zoning regulations, more of our people will come home again."

He's already had some inquiries from family living in the city as to how they can build near the marae.

But speaking English on the Marae is "starting to creep in" says Mita.

Hopefully with the kohanga reo concept it will be called to a halt, he says.

"Kohanga can only be good for our young people."

Mita's answer to the problems facing Maori is simple. Move back to their marae.

"Those who are wandering round lost in the cities will be able to find their identity if they return to their marae," he says.

"The younger people will have a sense of progressing. They will be more confident of themselves and know who they are and realise that it is good to be a Maori."

"The young people of Rotorua have more confidence than those I have seen in the cities," says Mita.

He believes different races need to have a better understanding of each other's differences before true appreciation can be brought about.

"People are different and we've got to accept this," he says.

Mita sees Rotorua as an area with much wealth.

"They are so rich in this area, particularly with its history. Everything seems to be here," he says.

He includes tourism in his list of Rotorua's assets.

"The tourist industry has an important place in the Maori culture as far as being able to do action songs and poi. If we didn't have this, our Maori culture would be lost."

Criticism of Maori culture being bastardized is unfounded, says Mita.

"I heard this criticism in Christchurch but when I came back here I saw that it was a good thing," says Mita.

Other tribes who point the finger at Te Arawa are also guilty, says Mita. They criticise and take "sly digs" at Te Arawa.

But they're here too, he says.

Tourism is achieving positive things for the Maori says Mita.

"Young people just wouldn't have the confidence for such things as the Polynesian festivals. We had four teams from Rotorua taking part this year, out of 27 teams that were involved."

And there are spin offs from being in a cultural group says Mita.

Young people can earn money to help pay for books at school or varsity says Mita.

His own daughter put herself through teachers training college with the money she earned in one of the cultural groups.

There is also a noticeable increase in the number of tourists visiting marae, says Mita.

"It never happened when I was growing up."

But now, he says, tourists are asking to go on to marae. They want to meet the Maori people and some of the visitors are so moved that they've cried as they've left says Mita.

He is convinced that tourists visiting the marae is a good thing.

"We are making the world aware of how the Maori live and conduct themselves on the marae. After all the tourists come from all over the world".

But not all marae have opened their doors to tourists.

"Perhaps they feel that it is too sacred," says Mita.

Tourists provide income for the marae says Mita.

"There are neccessary payments that a marae has to make."

Education is being seen in a new light says Mita.

"Parents of my generation now realise the importance of education for their children to get them somewhere in the world," he says.

"Maybe a lot aren't making it, but they're trying and that's what counts."

He went as far as the fifth form but he used to take off from school to go bush — pig hunting or driving a bullock team.

"My mother thought I was lost and would call the cops," laughs Mita.

Rotorua is not without its social problems says Mita.

Specifically alcohol, housing and unemployment.

"When I go to the hotels I see many of our people there. And it's always the same ones," he says.

"I don't know how we're going to stop it. But children must be missing out on a lot."

Mita did a personal survey of how much one family spent at the hotels a year.

"As much as $80,000". "That money could've been channelled into buying a house for the family," he says.

Parents have even left their children outside while they've gone into hotels to drink, says Mita.

There's not much you can do about it except talk to them he says.

"There are a lot of pressures from society on these people," says Mita.

Unemployment figures for Maori in the area is as high as 70%, says Mita.

"Families on the dole sometimes have nowhere to go. They don't even have enough to buy a house, let alone pay the rent."

But there are some who use racial discrimination as an excuse for not getting the things they want says Mita.

"They say 'it's because I'm a Maori that I can't get things'," he says.

But Mita feels they can, with a little direction, especially where commercial business is concerned.

"More and more Maori in this area are moving into business ventures. They've become more business oriented."

And it's no longer businesses close to the culture like carving. They are actually moving out further to more commercial areas says Mita.

All they need is a little expertise he says.

"Businesses have gone bankrupt in the past because they haven't had the know how," he says.

But Maori people taking the initiative now can only be a good thing says Mita.

Eventually it will lead to other levels of decision making he says.

He grew up at Awahou, just out of Rotorua and moved to the South Island when he was 18 years old.

He married and raised a family before returning to Rotorua in 1979. He held down several jobs as an engine driver, hotel bouncer, coal miner and was a Maori warden before he became a community officer for Maori Affairs in Christchurch.

Promotion to senior community officer after only six years gave him the opportunity to return to Rotorua.

Mita is determined to retain his maoritanga and help others hold it too.

For example, in the school holidays he runs a wananga on Mokoia Island for Maori youngsters.

He immerses them in maoritanga. He schools them in a range of Maori weaponry skills.

And above all he teaches them what his father taught him. He teaches them the wero.

FACES OF ROTORUA

Traditional lifestyle

FACES OF ROTORUA

By Amo Houkamou

"Living on the doorstep of your turangawaewae you can not help but be involved in your community." This is how Inez Kingi sees her commitment to Rotorua.

She's prominent in several local committees as well as being president of the Womens Health League for the last five years. This is a group set up in 1937 by a district nurse Ruby Cameron, to encourage high standards of Maori health in the Rotorua/East Coast Bay of Plenty regions.

Bub, she is commonly called, says the league's initial targets were improved water supply and seperate buildings for TB patients and these were achieved. However she says "we still have to be made responsible for our own health."

As she talks Bub points to the floor, "this is the place I was born. It was my Great Grandmother's home, Taumatas' and this is where I want to see my grandchildren growing up," she says.

Ohinemutu is one place, where the traditional way of life has been woven into daily life.

"We have a bath in the house, which is rarely used, because we use outside baths. We cook our food in the steambox and have a good supply of hotwater," she says.

These things contribute to the survival of the Ohinemutu way of life.

Bub says, "It is the environment, which makes Rotorua distinctive. It allows us to continue with the old ways."

Whakarewarewa, is another example, of a Rotorua area holding onto its heritage. "The families living there, have been there for years, because the land has made provision for them", she says.

The geothermal issue is one close to her heart. "We are all concerned about the disappearance of the geysers. But people can go and see geysers in other countries, what people can not see, is the unique lifestyle at Whakarewarewa," says Bub.

It is this concern and care, for what is happening in Rotorua, that has lead Bub and her husband Bishop into the busy routine of committee meetings.

Both Bub and Bishop were born and raised at Ohinemutu, both families have lived there for generations. Bub's mother, Riripeti, was the eldest daughter of Raureti Mokonui Arangi and Te Aorere Matene, Bub's father was Cecil Hayward. Both Bub's and Bishop's families belong to Ngati Whakaue.

They first got involved with scouts and a round of sports' committees, then school committes and high school boards. Bub says, "people think you get involved because it's prestigious, it isn't. It's just a lot of hard work. I'm a lazy person and would rather stay at home, but Bishop is hard working."

Bishop is a member of many committees, the main ones: Whakaue Tribal lands, Fairy Springs Trust (chairman), Tunohope, Tumahaurangi and Matai Kotare (three main committees) and the Rotokawa Baths Trust.

These are committees which he joined, because of duty. "My involvement in trusts, began in 1969, with the death of my father." Bishop's father was a trustee of many properties around Rotorua, and as the only son, Bishop assumed the role his father had performed ("Bless his soul" says Bub).

Bishop is also committed to church matters. He is the Warden of the Saint Faith's pastorate, chairman of 'vestry' and a representative of the Rotorua Anglican Church on regional councils. He's also a member of the standing committee for the Waiapu Diocese, which decides policy for the Anglican Church.

He says, "I attend about eight meetings every week, as well as holding down a full time job at Sunset Intermediate School.

Bub says she has lightened her committee load, now that the children have grown up. This does not mean she sits at home and waits for Bishop to return from one of his meetings. She's quite involved in the Women's Health League.

Her dental nursing background has helped her with her work in the Health League. Bub has been a dental-nurse for 31 years. With the exception of one year, spend on the East Coast, she has spent all her working life in the Rotorua area.

She said, "I chose to be a dental nurse, because my mother was a nurse. She told me it was better to look at peoples' mouths, than look anywhere else on their body."

Bub said the only break she had from work, was when she had her family. Bub and Bishop have four children, and two grandchildren, who they hope, will return to live in Ohinemutu.

Bub and Bishop want to see the local Ohinemutu homesteads being lived in by the original families.

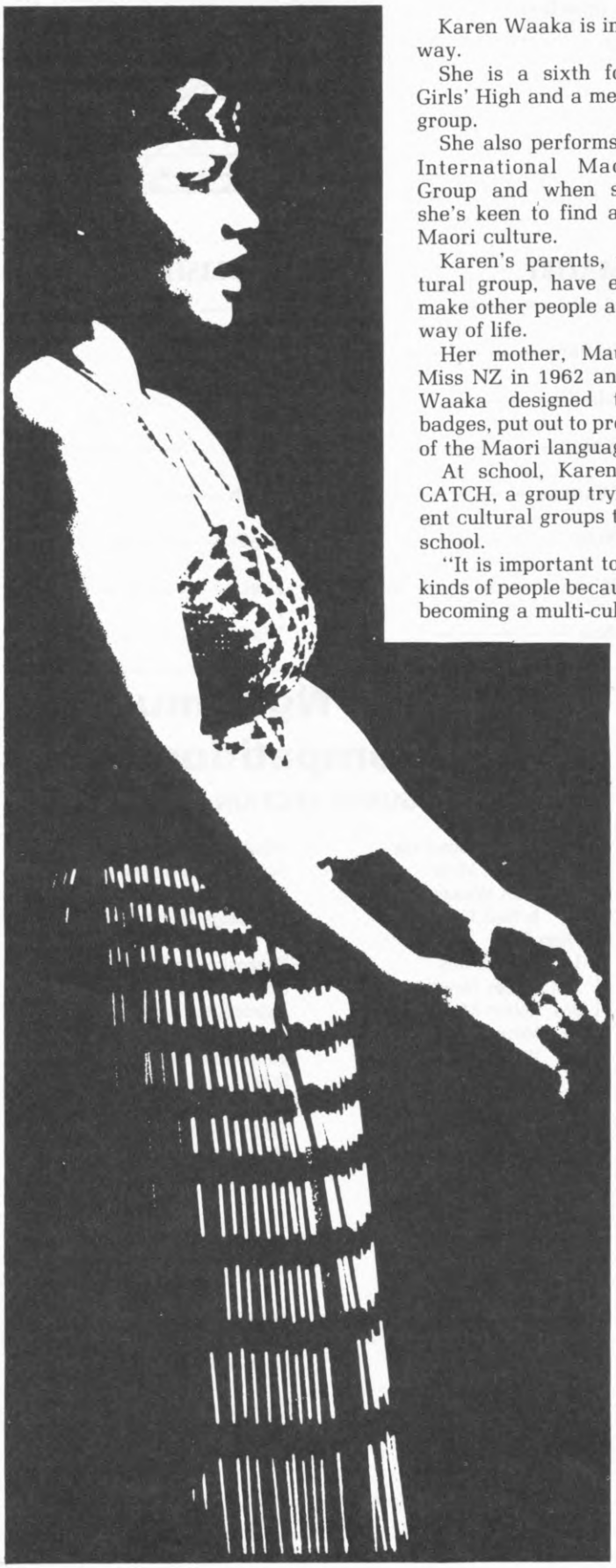
Bub says, "Ohinemutu is so important for us because it is the beginning of our family heritage."

Ohinemutu is the home of Tamatekapua, which is called the 'courtyard of Te Arawa'. Tamatekapua is where all visiting dignitaries are welcomed, and it is the meeting place for the tribes of Te Arawa.

Living at Ohinemutu, Bub and Bishop see themselves as part of the heart-beat of Arawa.

An entertaining culture

By May Parakoti-Lewis



Karen Waaka is into culture in a big way.

She is a sixth former at Rotorua Girls' High and a member of a cultural group.

She also performs with the Rotorua International Maori Entertainers Group and when she leaves school she's keen to find a job in promoting Maori culture.

Karen's parents, who lead the cultural group, have encouraged her to make other people aware of the Maori way of life.

Her mother, Maureen Kingi, was Miss NZ in 1962 and her father, John Waaka designed the 'korero mai' badges, put out to promote the speaking of the Maori language.

At school, Karen is a member of CATCH, a group trying to bring different cultural groups together within the school.

"It is important to learn about other kinds of people because New Zealand is becoming a multi-cultural society."

The professional culture group in which she performs gives shows every night at a Rotorua hotel. There are over 50 members but they work to a roster to make up a 20 person concert party.

"My school work is doing all right but I often find myself watching the group when I should be at home."

Karen has lived in Rotorua all her life and is used to tourism.

"I think that we have the chance to show people a bit of Maori culture although we only have an hour to do it during the performance."

Karen knows they are catering for the tourists but feels that New Zealanders can also learn something when they watch the shows.

"Many New Zealanders don't understand what Maori people value and why."

This is one of the reasons Karen wants a career in the tourist industry. "I want a job which promotes our culture."

Karen went to Japan in 1981 with the culture group. There she realised how two different cultures could be alike.

"In one part of Japan there are old women who have tattoos on their chins, just like the few kuia left here with the moko."

WORD PUZZLE

How it works: Each puzzle contains a group of 16 related English/Maori words and is divided into letter squares. Hidden in these letter squares are 8 English and 8 Maori words. The clues for the hidden words are given to the right of the puzzle. Enter the equivalent English or Maori word according to word length and then find that hidden word in the puzzle box. The word may be placed in any straight line (horizontal, vertical, or diagonal) and in a forward or reverse direction.

K	A	I	R	A	T	A	R	O	A	M	A	U	O	I	I
K	G	N	A	S	U	N	D	E	R	T	A	H	U	N	W
A	N	E	E	N	G	A	A	R	U	O	A	T	O	S	W
A	E	W	H	I	D	O	A	R	A	W	H	I	T	I	N
A	A	R	A	K	I	D	O	W	U	N	N	E	A	D	R
F	W	A	R	A	R	O	N	G	A	P	T	S	A	E	N
O	R	T	I	H	E	S	W	O	H	U	T	H	H	K	E
R	A	U	S	T	C	W	O	E	S	T	T	T	A	T	E
T	A	W	H	I	T	I	D	A	T	U	A	O	T	O	R
M	W	E	H	I	I	T	I	R	O	A	K	H	N	I	T
O	N	G	N	A	O	U	T	S	I	D	E	R	A	G	W
N	H	I	T	R	N	A	I	H	U	R	L	A	A	L	A
U	O	R	A	U	T	T	H	F	E	E	D	R	O	E	E
U	N	R	D	E	R	A	L	E	A	F	D	H	T	F	R
I	I	G	T	H	T	K	T	M	I	R	I	G	H	T	D
K	D	L	T	H	E	R	E	A	E	I	M	N	S	I	D

MAORI

Anei — — — —

Ki raro — — — — —

Maui — — — —

Katau — — — — —

Waenga — — — — — —

Roto — — — — — —

Waho — — — — — — —

Ana — — — — —

ENGLISH

Up — — —

Down — — —

Near — — — —

Far — — — — — — —

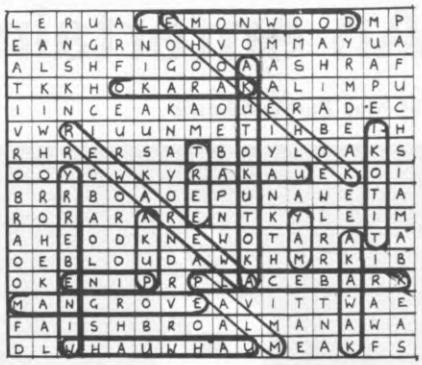
North — — — —

South — — — —

East — — — — — —

West — — — — — — —

Solution to last puzzle



Results of Ngarimu VC Essay Competition 1983

ENGLISH LANGUAGE SECTION

Form I:		
1st	Joseph Pouwhare	Whakatane Intermediate School
2nd	Joanne Meta	Fairfield Intermediate School
3rd	Meri Whauwhau	Morrinsville Interimediate School
=	Jo Nell Tipene	Raumanga Intermediate School
Form II:		
1st	Manaia Key	Rangeview Intermediate School
2nd	Stacey Newman	Oeo School, Manaia Taranaki
3rd	Robert Murray	Bairds Intermediate School
=	Mere Peita	Tawera School, Taneatua
	Whetu Pitiroi	Taupo Intermediate School
	Te Mahia Richards	Rosehill Intermediate School
Form III:		
1st	Jillian Church	Tongariro High School
2nd	Alicia Ruru	Waikohu College
3rd	Ira Karatau	Turakina Maori Girls College
Form IV:		
1st	Mereana Whanarere	Gisborne Girls High School
2nd	Aroha Panapa	Glenfield College
3rd	Lisa Brown	St Joseph's Maori Girls College
Form V:		
1st	Maria Te Kuru	Karamu High School
2nd	William Woodbine Tamahori	St Paul's Collegiate
3rd	Andrea Apiti	Hauraki Plains College
Form VI:		
1st	Renata Baker	Otahuhu College
2nd	Vicki-Anne Heikell	Campion College
3rd	Te Aroha Nathan	Kelston Girls High School
Form VII:		
1st	Tamaoho W.N. Vercoe	Rotorua Boys High School
2nd	Albert Stewart	Gisborne Boys High School
3rd	Katrina Day	Wellington High School

The Tattoo by Mabel Barry

Toa, a young untitled Samoan youth, lived in one of the villages along the coast of the road leading to the Faleolo Airport, with his parents and family. His greatest ambition was to be tattooed in the traditional Samoan way, as his parents had been, for to own a tattoo was an outward sign of bravery.

Toa's father was a chief of the village, who was ambitious for his son to be a village pastor and so he had sent him to a Missionary School, but Toa's heart was not in it. He wanted to be a chief like his father and sit in the village council and make the decisions for the village. Toa was a headstrong young man who was not afraid of anything or anyone. His mother despaired of what would become of her young son who was so different from the rest of her children. She sensed a restlessness in him that worried her.

"There is a devil in that boy," she would say to her husband who was proud of his son's fearlessness.

Toa's favourite pastime was to go with his friends to the far end of the village and sit outside the tattooist's house in the evenings, listening to the activities inside. They loved to listen intently to see if they could hear a wail of pain coming from the young brave being tattooed. They would sometimes peep through the blinds to see what was happening inside.

The cost for tattooing was a fine mat, woven by the women of the village. The mats were very valuable because they were used as gifts for weddings and funerals, instead of money.

Every time Toa asked his mother for a fine mat she would refuse to give him one because she knew what he wanted it for and she did not want her son to suffer the pain that she had suffered, through being tattooed.

"We have too many 'fa'alavelave' to save the fine mats for," she would always tell her son, who would look disappointed at her answer.

Toa's determination to be tattooed never wavered and his mother knew that one day he would carry out his wish, and there would be nothing that could be done about her hope of sparing her son the pain.

One day there was a funeral in the next village. Toa's father gave him two fine mats to deliver for the bereaved family. Toa tucked the mats under his arm, and as he walked the idea came into his head to keep one for himself.

"Take one and leave one to pay for the tattoo," a little voice whispered inside him.

"Yes," he said to himself, "they will never miss one mat because they will be receiving so many."

The temptation was so great and it became harder to resist as the path that he took was right in front of the tattooist's house. The tattooist looked at him as Toa handed over the mat and asked when he could be tattooed.

"Come this evening," the tattooist said, "I think you are old enough to put up with the pain."

"I am not frightened of any pain," Toa replied, "I will be here." Toa felt the excitement welling up inside him. The great moment was approaching and he felt very happy. He was not fearful because he felt that the pain would be worth the beauty and prestige of the tattoo.

When he returned home after delivering the fine mat for the funeral, he told no one about the appointment that he had made with the tattooist. When evening approached he told his parents that he was going to see his friend Tavita and would sleep at his place that night. He felt so excited as he neared the tattooist house that he felt as though his beating heart would burst.

As the tattooist and his two helpers laid him on woven mats and prepared him for the ordeal, Toa tried to calm his excitement. The sharp prick of the tool used for the tattoo made his back so painful that he had to bite his lip to keep from screaming. The man who sat by Toa's head holding him still, spoke soothingly to him and wiped the sweat from his brow. One of the men started strumming a guitar, singing softly about the brave young warriors of Samoa, while Toa pretended that the whole event was a dream.

When the tattooing was completed his whole body felt numb. He was exhausted and felt like fainting but the men picked him up and stood him on his feet supporting him.

"You will have to come again to complete the pattern properly," the tattooist told him, "but my men will now take you down to the beach so that the sea water can heal your wounds."

The two men helped him down to the water's edge where they left him to crawl to the deepest part of the ocean. The salty water made the pain feel worse and he screamed with the pain. He no longer cared wether anyone would hear his cry of pain.

The spirits who lived in the ocean heard his cry and took pity on him, singing to him and weaving spells around him to take away the pain. The fish and turtles swam around him protecting him from the hungry sharks that could swim in to the shallow waters, after sniffing the blood flowing from his body.

Toa lay in the soothing waters for several hours trying to summon the strength to crawl up the beach for sleep.

One of his friends found him at the beach lying in the shallow waters. He admired the tattoo patterns and praised Toa for his bravery.

"Let me take you to the medicine woman and she will supply you with some herbs to heal the wounds," his friend offered.

"No," Toa replied, "All I need is sleep and then I will go home to confess to my parents about what I have done. I have stolen a fine mat which did not belong to me and I shall have to work to purchase one to repay them, for my dishonesty."

When he felt strong enough, he walked slowly to his home feeling the pain in his limbs. His mother saw the drained look on his face and walked towards him to see why he was limping.

"Oh my son," she said kindly as he flinced away from her embrace. "What have you done?" she asked worriedly, thinking that he had been involved in a fight, or an accident.

"I have been tattooed," he replied weakly.

"So, what I feared has happened at last," She murmured. "Never mind, my foolish, brave son," she whispered. "The pain will not last too long, for I will help you with special cooling herbs picked from the bush to soothe and heal your wounds. Do not worry about your father, for he will be pleased at your bravery, and will help you to find a suitable title. Come and lie down and I will fetch you some food and a drink of cocoa."

His mother's kindess made him feel ashamed of his dishonesty, and he felt that he must try and mend his ways and become more sensible and helpful to the rest of th family. He felt more grown up, because of the tattoo that he would bear forever on his body.

As Toa and his mother walked into the Samoan fale together, Toa confessed to his mother about the theft of the fine mat.

"My son," she scolded, "do you not see what you have done to the honour of our family? You will have to take another fine mat to the bereaved family and confess your evil doing, so as to restore our family status. You do see that my son, don't you?"

"Yes," replied Toa, "I am truly sorry for my dishonesty, but the desire to be tattooed and own a 'tatau' made me forget all the good things that you and Father taught me. It was like a devil in me."

"I know," his mother replied forgivingly. "We will say a special prayer of forgiveness tonight at evening prayers, but always remember this moment in your life my son, and wear your "pe'a" with pride, always be honest and wise in your dealings with people, for you are no longer a young boy but a grown man and you must always act as one. The tattoo brings a responsibility with it."

"Yes," Toa replied happily for he had achieved his greatest ambition, and he felt more content and at peace with himself. He had reached manhood. He was a "tama toa".

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