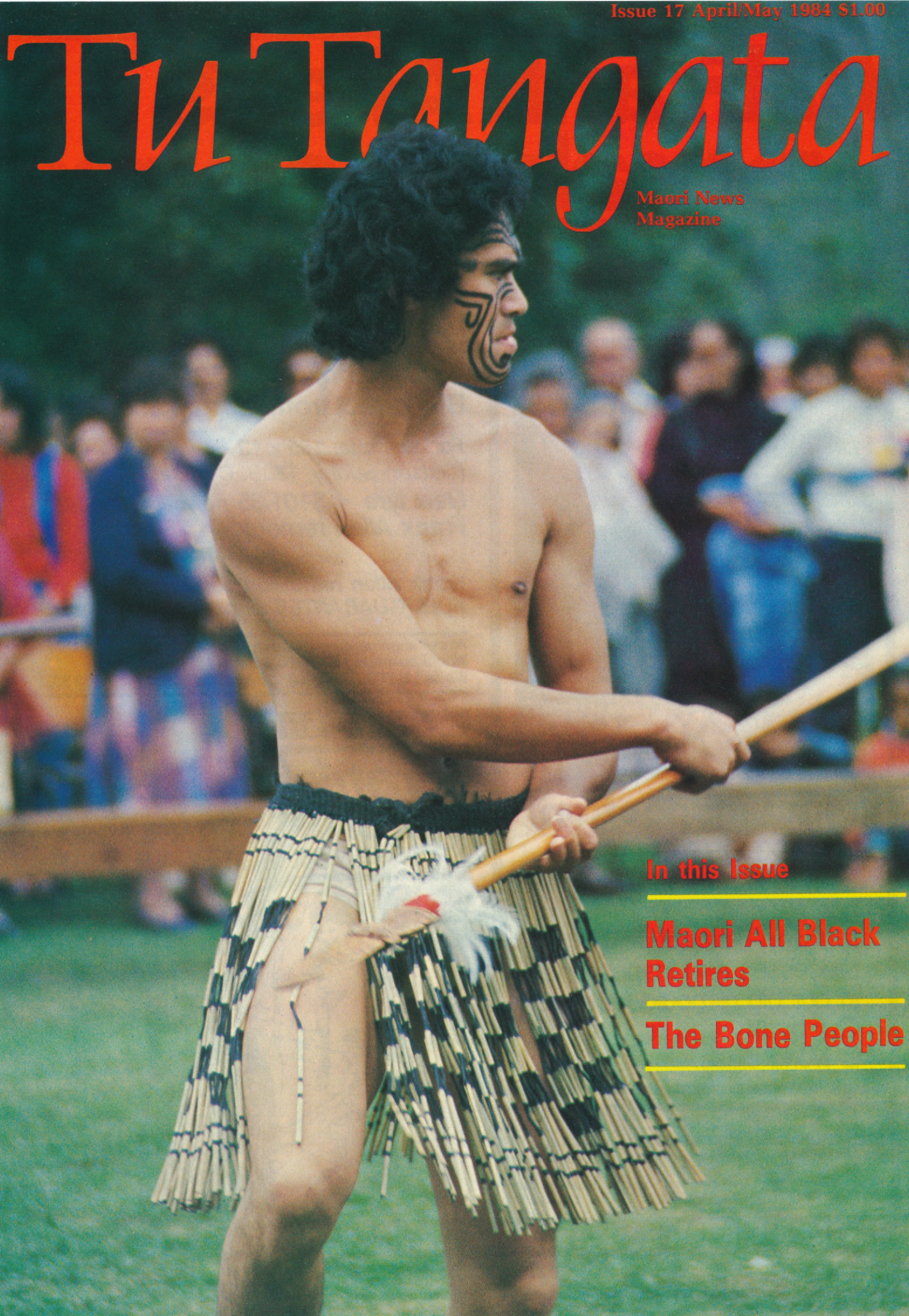
Issue 17 April/May 1984 $1.00

Tu Tangata

Maori News Magazine



In this Issue

Maori All Black Retires

The Bone People

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Tu Tangata

Maori News Magazine

ISSN 0111-5871

Tu Tangata is published by the Department of Maori Affairs in association with the New Zealand Maori Council and the Maori Women's Welfare League.

It is published every two months and is distributed through all Department of Maori Affairs offices and by Gordon & Gotch Limited, Wellington.

Editor: Philip Whaanga.

Typesetting: Industrial Art & Communication Ltd.

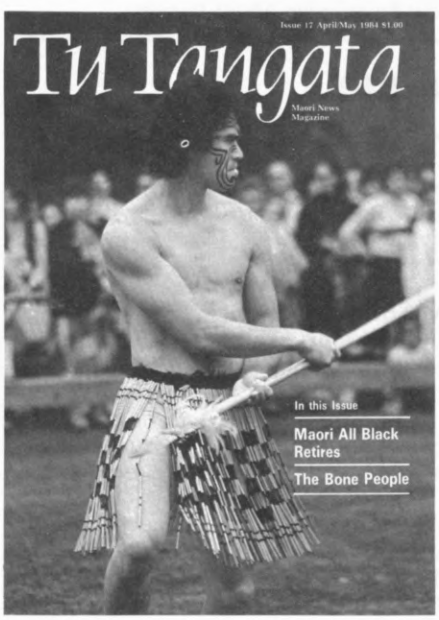
Articles, letters and photographs for consideration are welcomed. Please enclose a stamped addressed envelope for their return.

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.

CONTENTS

Cover: Challenge at the opening of the Wharekai, Pakowhai Marae



New Zealand Maori Council notes

Discussion at the March quarterly meeting of the NZMC mainly centered on Maori Council support for Maori International.

Professor Whatarangi Winiata in his role as cultural development advisor to the council had prepared a report asking the council to clarify its position regarding Maori International and the takeover of the Maori Arts and Crafts Institute in Rotorua.

After much discussion a resolution was carried, "that the New Zealand Maori Council confirms its support in principle for Maori International."

A second resolution was passed, "that the Council supports the takeover of the Maori Arts and Crafts Institute by Maori International". Opposing the resolution were Manu Paul, Waiariki delegate and Whata Winiata, Raukawa delegate. Two districts, Waikato-Maniapoto and Wellington, abstained.

The idea of a Maori Cultural Foundation also came up for discussion at the council meeting.

It's proposed that government funding and maori funding be pooled together to promote the Maori arts rather than the present system that channels cultural funding to the Queen Elizabeth Arts Council and then through to the Council of Maori and South Pacific Arts.

The chairman of QE II, Sir Michael Fowler addressed the Council about how the present system works. He opposed any change.

The President of the Maori Wardens Association, Peter Walden then reported on the state of the wardens work throughout the country and asked for Council support for increased funding for maori wardens.

Getting it right

A Wellington man, Hugh Young, is facing the task of recording the correct pronunciation of more than seven thousand Maori place-names.

He'll be consulting tangata whenua in an effort to get the proper pronunciation and expects the task will take some time to do properly. He's been assisted in his task by a $2,500 Bill Toft Memorial Grant. (Bill Toft was a broadcaster of some note who encouraged correct Maori pronunciation).

Mr Young works for Radio New Zealand producing a weekly consumer programme and a monthly science report. He says the compiling of the names is being done for three reasons. One is to have archival records of how the place-names are spoken now. Two is to provide a backup to broadcasters so that knowledge of the correct pronunciation is on hand. Three is to have the pronunciation accessible to people wanting to know.

Mr Young is breaking the seven thousand plus word list down into tribal areas so that local people can give the pronunciation of place-names intimately linked with the area.

He says tribes will choose their own speakers to make sure the recording is authentic.

Mr Young hopes to start in the Wellington region with Ngati Raukawa, and then work his way north.

A legend of Pirongia

A legend of Mount Pirongia has been captured in stone and is now on display in Te Awamutu. The sculptor was Te Atu Nepia Clamp.

The legend deals with a spirit of Pirongia, Whanawhana who abducted Tawahitu, the wife of Ruarangi, a chief who lived on the banks of the Waiapa river. Ruarangi chases the couple and frees his wife from Whanawhana's spell by throwing a cooked kumera at him. Ruarangi grabs his wife and escapes back to his whare. He uses red ochre to ward off the pursuing Whanawhana, who leaps onto the roof of the whare in frustration and sings a lament to Tawhaitu before returning to Pirongia.

The sculptor, Te Atu has been awarded the Ann C. Martindell award through the United States Embassy in New Zealand and a Winston Churchill Fellowship. Both awards are made to encourage young artists and collectively are worth $5,000. Te Atu plans to travel to the States this year to further the knowledge about carving.

Pegasus Prize is big league

Maori writing stands to gain immensely from the Pegasus Prize for maori literature say the competition judges. And that's why they want entries from as wide a field as possible before the deadline of first of May 1984.

The Pegasus Prize is sponsored by the Mobil Corporation and each year is competed for in a different country to bring unknown authors to the attention of American readers.

Past winners have had their work recognised internationally, with one winning of a Pulitzer Prize. This is the kind of recognition a Maori writer could receive say the judges who are Sid Mead, Peter Sharples, Terry Sturm, Anne Salmond, Elizabeth Murchie and Wiremu Parker. The relationship between the Pegasus Prize and the Te Maori Exhibition in the United States later this year has also been explained by the judges.

Chairman of the judging panel, Sid Mead says the publicity surrounding the Te Maori exhibition will be used in the States to bring the winning author to the attention of the american public.

The winning book will be published by the Louisiana State University Press at the time of the author's tour.

The Mobil sponsors say it's unlikely that the american edition of the book will be distributed in New Zealand. They're hoping a New Zealand publisher will take that up.

Letters to editor

Kia ora e Philip

Having read Tu Tangata No. 3 November/December 81, I thought I'd write to you and see if you could help "us". I would like you to publish this in Tu Tangata and see what your readers think first of all.

I'd like to know if you have any regards for people in prisons, borstals, and boys/girls homes around New Zealand. The last estimate I heard was 95% of people in prisons are all maori people. Now having been in prison's most of my life I have seen my people fall prone to the courtrooms. I know a lot of people have tried to help us, but failed, for some reason our people have closed their ear's to any form of help.

You must agree that this is sad, but, why is the question we seek. Someone is not doing whatever the right way. And how do we alter or amend this? You see Philip, people have forgotten that we have feelings too. Although we sit on the wrong side of the fence, we think and feel like our brothers and sister's out there, that look but don't see us as people. They have forgotten how to reach out with "Aroha", sure they come, even talk to us, but there's something missing, something called "AROHA" the word that says it all. When they talk they talk at us and not to us, a big difference. People talk about Unity and peace. But thats all they do, they don't show us, they think like robots now, although some may not agree, they make us what we are, Philip if you read hard and understand what I am saying, I think you'll begin to understand what I'm trying to say.

Take a look around you. What do you see. People have lost their respect for life, and now they're being manufactured as numbers. We live our lives by numbers. I left school when I was 14 and since then I knew nothing but the life of crime. Although I haven't had the upbringing I would have liked, I've been happy. Because prisons are the only place you can find unity, although it has its side affects, its a committee style of living, which we were brought up to know. Our tupuna's were brought up the same way. Most of my brothers here don't really understand what make's them reoffend, but year after year, they keep coming back. Ko mamae ke taku ngakau ki te kite enei mahi.

A few of my brothers have ended their lives here, because they have no take to cling to. I myself have tried ending my life a few times which resulted in me being put in the Mad house, but now I feel that there is a take out there and here, which we all have.

I would like to know if you have people up here that can help us in our thirst for Unity and peace. If so, Philip could you please send them here to see us? And when I am released (which is about Xmas) I would like to set up some sort of take that will give our people at least a go at life, I know it's hard, and I also know that some won't take this out, but for those of us that want a go, give us that chance.

One more thing who do I see, or how do I go about getting our take started.

Please answer my letter Philip, we've had enough.

Robert Marsh

Dear Sir,

As President of the Polynesian Community Federation of Victoria — Te Rangatahi, it is my privilege to write to you and introduce ourselves to you and your readers.

During the winter of 1981, it became apparent to our neighbours Kerri Toogood nee Tangaere and ourselves that the Maori Community desperately needed a Turanga wae wae. So many sudden deaths with no suitable facilities. On the sixth of September 1981, we called our first large public meeting, and announced our desire to unite the people and without delay formulate a plan which would give us our own Marae. The committee was duly elected and so it all began.

Like most new ventures we've had our meeting troubles and the passage of time has made us all the more mature. When looking back, I often feel we wasted too much time finding out where our people lived etc. Even now when travelling about, we see a friendly face, sing out kia-ora and if they even look like they know what it means we go back and talk. Well at least 10 per cent were Maoris 90 per cent Greeks! You can't take your eyes off them or they clean out our puha patches.

Today our executive committee approved the purchase of 19 acres and all the authorities gave the green light to all our requests.

We have our goal up high because that's the way it's done over here. The planned complex is expected to pass the million dollar mark. We need any help we can get to raise the funds. The executive committee has forecast an income from the completed project of somewhere around a quarter of a million dollars annually.

The income will be invested to build an adequate fund to help the bereaved. Then we thought we could assist with funds for projects at home.

W. HAMPSHIRE
President Te Rangatahi
Victoria, Australia.

Dear Sir

Re: WEAVERS HUI, TOKOMARU BAY

Kia orana koe.

I have just read the December '83/January '84 issue of Tu Tangata. May I congratulate you on an important magazine. Though I am not a New Zealand Maori, and know little of your culture, Tu Tangata provides a feast every two months. Because I am a manuiri I accept the content of the magazine as truth. It was therefore disappointing to discover in the centrefold pages of the above mentioned issue beautiful photographs of beautiful Maori women weavers, and none of their sister counterparts from the vast Pacific area. These photographs were taken at Pakirikiri, Tokomaru Bay, on Labour Weekend 1983, during The First National Maori and Pacific Island Weavers Hui. I know Tu Tangata caters to, and attempts to serve the needs of the New Zealand Maori population, therefore its pro-maori content is clearly obvious. But, for your information the Pacific Island weavers were an integral part of that first attempt at bringing weavers together, not just to share their beautifully useful art, as well, to weave the minds and hearts of our people. Perhaps you were not aware of that aspect of the hui.

I maringi ana te mamae o toku ngakau, a, kua maru i te ia nei, marino mei te roto o toku motu.

Uri mai e oa.

JOHNNY FRISBIE HEBENSTREIT

Maori All Black Paul Quinn retires

Maori All Black captain and Wellington captain, Paul Quinn says he's quit rugby because he wanted to get out while he still enjoyed the game rather than playing for too long. "I'm getting out at the right time, I believe I'm at my pinnacle".

He's had a long career, spanning captaining the 1982 Maori All Blacks tour to Wales, leading the Wellington provincial side to a national tournament championship victory, as well as carrying off the coveted Ranfurly Shield.

Paul Quinn talked to Rahena Broughton about rugby politics on and off the field as well as the retiring Paul Quinn.

First of all Paul has strong views on the big part maori rugby has to play in keeping rugby alive in New Zealand. He says Maori All Black tours are essential to this because it gives players, other than the All Blacks, international experience.

And Paul says the All Blacks are under too much pressure to tour and it's affecting some of their families with their men away. He believes a maori side can ease that pressure by taking the short good-will tours that All Blacks have been obliged to take, like the United States tour in 1978 and Fiji in 1980.

Paul says that as a leading rugby nation we owe it to the developing countries to help them improve their game by having longer tours. Places like Spain where the All Blacks would flit through, beat up the national side and be gone again.

"It does nothing for the All Black players and leaves the home side wondering what happened. The maoris can tour there, build up good-will and still promote New Zealand's name because they are a national side.

That's why the Maori tour to Wales was a success says Paul.

Players like Steve Pokere, who was in and out of All Black sides is now the first choice All Black centre. Kevin Boerovich and Scott Creighton also came through to the All Blacks.

And why not Paul Quinn?

Paul admits to a little disappointment at not making the top national team but isn't bitter. He shrugs off the suggestion that lack of height ruled him out, saying he hoped selectors went on rugby ability and not physique. He tried out for the All Blacks only once and says he obviously didn't catch the selectors eye.

Overseas Paul says every New Zealand team is seen as 'The Blacks'. Because of this every game in Wales was tough.

"But you must remember, we lost by only six points to Wales. That same team went on to beat England and Scotland."

People's expectations of the 82 Wales tour were too high says Paul, just because it had been 50 years since a maori team had toured there. And because of this it was hard to live up to that expectation.

"I was pleased with my own form on tour," Paul says, "but another couple of players could have gone. Guys like Canterbury number eight, Dale Atkins, he was unlucky to miss out. And of course Hika was injured and unavailable to tour, while loose forward Colin Cooper was injuried in the second week."

But kiwis like winners, they expect their teams to win all the time says Paul. He thinks the attitude is unreasonable, because players give up time and money for the game. He says if people want winners, they must expect to pay for them.

"I definately think there's a place for pro-rugby. Unfortunately there's a 'village common' attitude toward rugby where you're seen to be just going out with a ball and playing a game.

"But players need time to practice and develop these skills, and if people want to watch rugby, then they must pay."

The old times are gone says Paul.

"Take Kiri Te Kanawa for example. She gets paid for what she enjoys doing. Her skill is singing. If people want to hear her sing then they must pay for it.

"It's this way with sport nowadays. Even the Olympics is supposed to be the epitome of amateurism. But some of those athletes are the highest paid sports people in the world.... Why not?"

They should get paid says Paul.

"Rugby is a skill and jokers train hard for it... I used to train three nights a week and all day Saturday was used up. Then you do your own training, if you want to keep up at the top and are trying to give that little bit extra. I left the office at five o'clock and didn't get home until eight. That's what I mean about putting in the hours."

And has Paul been approached to play pro-rugby.

"I haven't, but I would consider it if the price was right."

At this time of retirement Paul looks back to what got him started in the field of sport.

Born in Wellington, his father Ngati Awa, his mother Irish, Paul moved with the family to a farming life on the Takapau plains.

He reflects that as a boy he enjoyed the life, thriving on the hard work and peaceful surroundings. He attended Waipukurau Primary before moving on to Masterton and the St Joseph Boarding College at the age of twelve.

Here the sporting opportunities were rich. Cricket and tramping were keen pursuits, with junior table tennis and senior swimming championships to his credit. Training with ex-All Black Grant Batty on the school first fifteen was an early indication of a rugby future.

After leaving school Paul gained a degree in Agriculture and Commerce at Lincoln College, drove trucks for a short while and then worked in economic research at the Reserve Bank before moving to the Department of Maori Affairs. For two years he worked as a community officer in the Poneke kokiri unit before taking up the position of Director, Wellington District.

It was on moving to Wellington that Paul began his long and successful association with Wellington rugby.

Paul began with Marist St Pats club and led them to the provincial championships in 1981. That year Wellington also lifted the Ranfurly Shield from Waikato.

Paul doesn't think his retirement will affect the Wellington team as he says there are a lot of good players around to replace him.

But a former team mate, Gerard Wilkinson says, Paul will be missed.

He says, Paul could get the best out of the players, especially when things were tough.

"He would come up and say, come on Gerard you're not pulling your weight, now lets get in there."

That was Pauls way, Gerard says, he didn't give you a blasting in front of the other guys.

"Brian (McGratten) and I respected him a lot and so did the All Blacks that play for Wellington," says Gerard, "Bernie (Fraser) liked to clown around a bit, but when Paul gave the word he would knuckle under."

And even off the field, Paul was popular with his team mates says Gerard. He didn't abuse his captaincy and the boys appreciated that.

But Paul wasn't always easy to get along with he says.

In 1979 Gerard joined the Marist St Pats seniors where Paul was already an established senior player.

"We regarded him as one of the older players and looked up to him, but he was a hard person to speak to."

"Even in the club rooms after a game he'd just keep to himself and wouldn't mix with us younger ones."

He was a difficult man to get along with, Gerard says, but when he became captain he changed and was more sociable.

"Yeah, we're really gonna miss him," says Gerard.

So what's Paul doing with his spare time now?

He's taken to the water.

"I've been yachting for the past three years," he says, it's a great way of relaxing."

Paul crews on a friends yacht as well as owning a small motor sailer.

Paul has no plans on making a comeback, nor does he intend writing a book.

"I will get back into rugby in some form or another, probably coaching."

Performing arts hui

Turangawaewae January 84. na Hamuera Mitchell

The hui was run by MASPAC to bring together about a hundred tutors plus tutor trainees as well as elders who were knowledgeable in the performing arts, such as waiata tawhito, haka, poi and waiata-a-ringa.

On the first day there were two sessions, in the morning a session on waiata tawhito with convenor Patariki Rei, a kaumatua from Te Atiawa, Ngati Toa, Raukawa whanui and Nga Puhi. He's lived in Rotorua for many years and readily admits that much of his knowledge about things Maori particularly waiata tawhito was told to him by the elders of Te Arawa.

As convenor of waiata tawhito, he set the scene for where most of these waiata were sung. He began by saying it was important for people as Maoris to be associated with the marae and the reason for this was that its on the marae that much of our maoritanga is witnessed and lived.

The marae was the social gathering place and Maori people were often either going to a hui or else returning from one. There are two categories of hui, hui mate or a tangihanga. The second hui is a hui ora, that is a celebration including weddings, 21sts, family reunions, church gatherings or tribal wananga.

At the hui mate, waiata tawhito were often sung by tribal groups.

Another reasons for a maori to attend a hui on the marae is to strengthen his connection and relationships with people, through whanaungatanga or blood relationship, taukete or relationships through marriage and nga hoa or friendships. The latter was particularly appropriate to the pakeha as more and more pakeha come to the marae because of friendships with maori families.

Having set the scene Patariki then talked the category of waiata tawhito. To him the main sort was te apakura.

"Apakura is a particular sort of waiata often sung by someone very closely related to the deceased i.e. a parent singing for a child that has died or a wife or husband singing it for a departed spouse. Apakura is also associated with the term 'waiata haehae', where a person whilst singing the waiata would self inflict lacerations to the arms and breast."

Patariki Rei then went on to talk about other sorts of waiata performed on the marae, the patere, pokeka and the oriori.

A panel of elders were able to assist tutors with knowledge about the various waiata. The panel for the waiata tawhito included Henare Tuwhangai from Waikato, Mac Whakamoe, Tuhoe but living in Palmerston North among Ngati Rangitane, Hamuera Mitere, an elder from Ngati Whakaue/Te Arawa and others.

"On one or two occasions tutors asked the panel if they could give their explanations on how to perform the waiata in english for the benefit of those who couldn't understand maori. This was unfortunate as it detracted from the elders speaking in their first tongue and being able to give indepth information. Also it was a time-wasting factor. However the elders agreed to speak in maori and english. One of the disadvantages of having this particular session in open forum was that it may have inhibited some old people about giving in-depth knowledge.

"For example, a few elders were overheard speaking about information that would have helped the open forum, but that wasn't shared. One elder talked about errors that are usually made in singing a waiata and he referred to these errors, e.g. awai, dragging the singing of a waiata. Another common error was referred to as rangirua when a waiata is sung in two parts, and taupatupatu, to go flat or out of rhythm. And of course the problem of trying to prevent a whati or break occuring during a waiata.

Also there were other aspects of their discussion that would have been of general interest like the role of different people in singing waiata. In some tribes the perogative of starting a waiata after a whaikorero rests with women, but in the case of Te Arawa the man is the tangata hi, or the person who leads the song. Everyone else who stands to accompany him must follow his lead."

In spite of these gems that weren't shared by all, there were a number of good questions asked. One lady asked when it was appropriate to sing waiata tawhito. Patariki Rei replied that for cultural groups especially during competitions, it wasn't appropriate to sing apakura or waiata whaka-tangitangi, and felt those remained the preserve of the marae, especially for tangihanga.

"Possibly as a result of this many groups who are involved with the Polynesian festival are tending to compose and perform only one sort of waiata, the patere. The tempo of the patere seems to provide the necessary rhythym and dynamics that cultural competitions rely on, a performance that seems to be geared for spectator interest."

Another person asked what was the difference between a patere and a pokeka. The reply was that a patere

has a different tempo, and also the pokeka is peculiar to the Arawa tribes and is used either to enhance an occasion or belittle someone who may have transgressed Arawa kawa. Also the words are different, as a patere refers to people, events and geographical landmarks. A pokeka can refer also like that but can be derisive, harsh in language and sometimes crude, but within the context of the performance, is conveyed according to whether the people are there to uplift or denegrade.

The afternoon session was on haka and the convenor was Ngapo Wehi. This session seemed more organised than the morning one. A brief introduction was given to what is known as haka-a-nga-tane. Ruamoko, the Ngati Porou haka was performed. Drawing on that haka as an illustration of what the session was to discuss, it was graphically clear in people's minds what was meant by haka. There was also a panel of elders, with some from the morning's session, to share knowledge. Each in turn was invited to demonstrate the haka style of their particular group.

The Nga Puhi elder talked on haka tutu ngarahu, which is peculiar to Nga Puhi. Someone from Ngati Porou demonstrated haka taparahi and an elder from Tuwharetoa/Maniapoto demonstrated haka peruperu, while an elder from Te Arawa demonstrated haka kowhiri and the haka peruperu.

"Again it was interesting to note that in the open forum there was reluctance to divulge information, with some elders being unsure of what was required of them. However one elder from Te Arawa explained that the term haka was misused because today it's generally related to a war-dance. He said haka was a generic term and is applicable to all forms of dance. For example a haka taparahi refers to a haka performed by Ngati Porou without rakau or weapons in the hands. The same sort of haka is known in Te Arawa as the haka kowiri. Also a haka can be a haka poi, a haka patere, any sort of rendition of dance is a haka. This helped those gathered to see haka outside today's narrow definition.

During this session much information was given. One elder spoke about the necessity of teaching and learning haka to fully understand the meanings of the words, because many of the actions are closely related to the words.,More often than not the actions are determined by the words themselves.

An illustration of this was given by an elder of Te Arawa who said a well-known haka from his area was often performed wrongly because the performers didn't understand the meanings of the words. He gave an illustration of this which is difficult to relate in print.

However he also demonstrated that in the words of the haka are also contained the stance which is peculiar to the Te Arawa menfolk. The position of the feet is such that the performer can turn either to the left or to the right without being in danger of toppling over. Also his bearing was such that he was always in a position of readiness for combat. The words used to describe the stance in an Arawa haka are 'kia riri te tu, kia maranga te uma, kia whakatikatika au i ahau.'

After this session people moved off to workshops so they could talk about things in greater detail. This was an improvement on the morning session which didn't give people an opportunity to get close to the elders. In the workshop I attended the various roles in a haka were explained. The kaea or the tangata kaitakitaki had a particular function in the haka and that was to maintain the rhythm of the haka as he moved along the different ranks of the haka party. The elder also talked about the role of what he called, nga manu ngangahu, or the individuals who were at the ends of the ranks who added embellishments through their demonstration with taiaha or other rakau.

"However I still felt some elders withheld useful hints. For example today there is widespread use of rakau in the performance of haka particularly at polynesian festivals, and in a number of instances groups have used weapons such as the wahaika back to front, the carved figure facing away from the performer.

It would have beem useful in the workshop situation to gain the advice of the elders because they would have corrected this obvious error. The reason, given again in private is that the carved figure faces the performer because it represents an atua. Prior to using the weapon the person would karakia to the atua.

This haka session also was treated to an elder talking on the wero. He said he was sick of seeing the wero being performed so badly. He felt in most instances people performing the wero didn't know what they were doing. Most common error was carriage of the taiaha in the wrong hand. Another common error was turning to the left after putting down the rakau before the manuhiri rather than turning to the right. Also in many instances the tangata wero was demonstrating his dexterity with the taiaha at the wrong stage of the wero ritual. In a very simple demonstration he showed the correct procedure to follow in performing the wero. The tribal differences would not make any difference to this he said.

The Saturday session was devoted to poi and the waiata-a-ringa.

Evaluation

With the first such national hui of its type to be held, difficulties were inevitable. With over four hundred attending, the numbers posed problems which inhibited in-depth discussion. Also the elders could have participated more if their role had been better defined. Also there were probably far too many people there who didn't have a basic knowledge of any given subject to enable them to ask appropriate questions and therefore learn more about their area of interest. I was also surprised by the apparent lack of in-depth or searching questions from tutors who've been involved with culture clubs for years. From my observation I could either assume these tutors already know a great deal and didn't think it necessary to ask the elders. Or they didn't know and expected to be told. If they took this line I think they expected too much from the elders.

Also the elders didn't seem to be in a position to give the reasons why you performed in a certain way, and yet in a learning situation it's just as important for tutors to understand the why, as the how, a thing is performed.

At the hui were a number of respected elders including Kohine Ponika — Tuhoe, Dovey Katene — Hovarth — Ngati Toa/Te Atiawa, Ngoi Pewhairangi — Ngati Porou, Wi Huata — Kahungunu, Marge Raukupa-Parihaka, Bubbles Mihinui — Tuhourangi/Te Arawa, Mac Whakamoe — Tuhoe, Henare Tuwhangai — Waikato, Bill Kerekere, Kingi Ihaka and Hori Brenan who works now in Christchurch with Nga Hau e Wha marae. A number of younger composers were also there including Peter Sharples, Bub Wehi, Hirini Melbourne, Tomairangi Te Unga, and Vicky and Tom Ward.

Top weaver takes Te Kopu fashion award

Te Kuiti's celebrated weaver Rangituatahi "Digger" Te Kanawa felt obliged to contribute something to this year's Te Kopu fashion awards, since the show was being held in the Waikato.

She never dreamed she would walk away at the end of the day with the supreme trophy in her hands.

Mrs Te Kanawa's polyester-lined sheer evening gown "Aramoana" ran out hugely popular winner of the supreme award at a function held at Te Awamutu's racecourse in February.

Asked if she made a habit of designing contemporary clothing when she is not painstakingly weaving korowai cloaks and the like with feathers and flax, Mrs Te Kanawa said: "No, not really. I have always sewn, but I just felt that we in this area should make an effort seeing this had come to our area.

"I didn't think for a minute that I would win. I thought I would be in the also-rans," she said.

Mrs Te Kanawa's grand-daughter Mata Turner modelled the dress, the name of which means pathway of the sea. Its design combined different shades of blue with a stylised representation of waves, while a three-tone plait on the neckline represented rimurimu, or seaweed.

The outdoor function in Te Awamutu was the first time the awards ceremony had been held there. The purpose of holding it in Te Awamutu was to coincide with the town's centennial year arts festival.

Former Wellington Mayor and Mayoress Sir Michael and Lady Barbara Fowler presented the awards, and the 1986 ceremony is to be held in the new Michael Fowler Centre in Wellington, it was announced.

Section award winners were:

• **Evening wear** — Shona Goodwin took this keenly contested section with a white satin doeskin dress featuring bodice and skirt edged with a motiff worked in green sequins. The waist was nipped in with a sequin-sequined rose, and accompanying the dress was a small green-sequined headband. The model was Marama Theodore of Northland.

• **High fashion day wear** — Rangitinia Wilson of Ngapuhi and Tuhoe tribes won this with a dress named "Paetutu". It was a medium-length creation of Thai silk featuring batwing sleeves and a double kick pleat at the back. The inset and belt were woven in the style of Maori woven kits. The model was Lyn Wilson, of the same tribes.

Mata Turner models "Aramoana," the sea-motifed supreme winner, designed by Mrs Te Kanawa.

• **Youth casual high fashion day wear** — Mr B Nin of Hamilton and Mrs A Taimana of Pakuranga won this section with a man's jacket and trousers outfit featuring a dramatic, quilted, triangular overlay on the jacket. The green and grey outfit was modelled by Hoani Heremaia.

• **Ethnic costume** — Mihi Johnson's traditional design featuring a feather clock, body sash, headband and piupiu took this award. Designed as a past pupils' costume for Hato Petera (St Peter's) College, it was modelled by William Daniels.

• **Children's wear** — two blue, heavily motified light-weight short-sleeved shirts by Thea Green of Te Arawa tribe won this section. The models were Hoani Heremaia and James Forshaw.

• **Knitwear** — A combination of a dark green, full length knitted dress featuring a large, bold kowhai flower pattern on the front, a white knitted coat featuring a kowhaiwhai pattern along the edges and a matching bonnet by Irene Wiki, of Paekakariki took this prize.

The judges also highly commended a

Irene Wiki's winning knitwear combination.

William Daniels shows he knows a thing or two about modelling a winning ethnic design costume — the Hato Petera former pupil's costume designed by Mihi Johnson.

popular Grecian-styled cream evening outfit in three pieces by Mrs Green. It featured a see-through cap hemmed with feathers in korowai fashion, and the dress had a low swing over one hip outlined in braided Maori motif. Romoana Heremaia was the model.

Another highly commended garment was also by Mrs Green, a man's cross-over shirt with no collar, and motifs decorating the borders, entered in youth casual wear section.

Compere Phillip Munro said the 80 odd entries were a record for the awards.

The judges were Southern Maori MP Whetu Tirikatene-Sullivan, fabrics expert Natallie Marshall, and graphic designer Sandy Adsett.

Mrs Tirikatene-Sullivan was applauded by the more than 500-strong audience when she said she would like to see a school of Maori fine arts established in New Zealand to develop such arts and help to develop a market and an image for the country's indigenous art.

The ceremony was followed by a concert in Te Awamutu last night featuring the Patea Maori Club, whose song Poi E has climbed high on the country's hit parades.

Hoani models Thea Green's winning children's wear.

A dazzled Mrs Te Kanawa collects the trophy

Homework centre getting results

Pictures by Tim Koller

By Charlton Clark

Waahi Marae's homework centre has produced its first pupil to be accredited University Entrance.

And Joyce Maipi reckons there was "no way" she would have been accredited without the benefits of the centre.

For the last few weeks of 1983 a group of Huntly College pupils lived at the marae while they studied for School Certificate and University Entrance examinations.

"We haven't been home for a while," one of them joked — they even stayed there at weekends.

Teachers, parents and even a former pupil would come down and help out, both with the pupils' study and with things like preparing meals and refreshments.

When she became free from having to study for exams, Miss Maipi continued to stay at the marae, helping the other pupils with their study and cooking meals for them.

During the day, the pupils studied at desks set up in the meeting house. In the evening, they would move over to the marae's koriri centre after the workers there finished for the day.

And all of them are adamant their academic careers are improving with the chance to study away from the distractions of home, and with the help and encouragement from their teachers.

All the pupils who used the homework centre in 1982 gained at least one pass in School Certificate, they said — a result they would not have achieved otherwise.

And they were looking for similar or better results last year.

All but one of the regular attenders were Maori, and the establishment of the centre arose from the realisation that 80 per cent of local Maori children were leaving school with "no qualifications whatever," said Waahi recreation and welfare officer Rick Maipi, Joyce's uncle.

"It grew from an awareness that something needed to be done to encourage the kids to get School Certificate, because when they come out with nothing they find it that much harder to get employment," he said.

At first pupils from the college were invited to study and do their homework in a flat on the marae being used by a visiting American professor, Corinne Wood, who was doing research into Maori health there.

Gradually parents, teachers and marae leaders became aware that the pupils' schoolwork was improving and they were adopting more positive attitudes to their work.

Teachers and parents began going to the marae to help the pupils until now, two years later, the centre is well established.

"The results are really showing up now in their work," Mr Maipi said.

"It's easier here because there are no distractions here," one girl said.

"A lot of us come from families with little brothers and sisters running around, and there was a lack of encouragement from parents for them to study," Joyce said. "So it was decided to live in here."

Huntly College principal Jack Hughes doesn't blame the parents, though.

"Many of the parents themselves know that their own educational qualifications are somewhat limited and feel a little embarrassed, or even fearful, to offer advice in academic matters that are beyond their experience," Mr Hughes said.

"Many of them did not get as far as external examinations, and did not even get the chance, so you can understand their reluctance, but they all want the best for their children."

"But because of their lack of experience they can not provide the appropriate support. So the kids lean on each other and other people who have had the experience."

He agreed with the pupils that conditions at home were often unsuitable for studying for examinations.

"Often you have Dad, Mum and four or five kids and only three bedrooms in a small house. Dad and Mum both go out to work, and keeping their heads above water is their priority."

But thanks to the centre, the pupils were "beginning to come to grips with this motivation thing", Mr Hughes said. The pupils had gained an idea of where they were heading in their studies, and had therefore become more interested in them.

They had gained academically, in their attitudes to study, in their attitudes towards other people, and in their knowledge of themselves, he said.

"I hope it continues." Judging by the pupils' enthusiasm, it should do so, and expand as well.

The area we have to look at now is the third and fourth formers," Mr Maipi said. "Certainly for young Maoris there is a problem there. With the summer holidays coming up they start getting into trouble. In that period they need encouragement to go on to the higher levels of education."

One or two third and fourth formers were attending the centre last year, and finding it useful, and the parents of children coming up to their School Cer-

Joyce Maipi gives Darby Kaweroa a hand with his study, while Deanna Kaa (back) and Shelley Sanerive get on with their work.

tificate year have been going to the centre to take a look and help out.

A couple from Hamilton's Fairfield College visited the centre, and the Huntly pupils encouraged them to go back and set up one of their own.

Shelley Saneriva said they would like to see more such centres set up in other areas, and she hoped the Huntly pupils would spread the word about the benefits to be gained.

The pupils admit there was a potential for them to "play up" when they should be studying, especially in the times when there were no teachers or parents there to keep an eye on them.

But, said Joyce, they learnt not to be afraid to tell each other to shut up if anyone became distracting.

"We are moving away from the parent-teacher control thing," she added.

An aspect of the centre which keeps coming through is the sense of family and unity among the group which had developed. Many of the regulars also belong to the school's Maori culture group, Arahu Pokeka, and their shared lives had established "a unity here, it's really big".

If a pupil doesn't turn up without explanation, the others will go and find out why. When one becomes discouraged, upset, depressed or dissatisfied for any reason, the rest rally around him or her and help them recover their enthusiasm.

And every night before they go to bed they hold "bitch" sessions, when they air complaint's about one anothers behaviours. This helps get rid of tensions, they say.

Without those sessions, "I think we would all be in little groups whispering about each other," Shelley said.

And the fact that the centre is on their marae has helped in a number of ways.

Pupils studying Maori language at school get a boost from being in an environment where the language is most frequently used. Some of the project employment programme workers based there wander in sometimes and help them with their Maori language, as do some of the Maori elders living around the marae.

Hearing the language spoken naturally around them has helped their studies, they said.

And both the pupils and Mr Hughes are full of praise for the marae leaders, who were among the first to get behind the centre with support and help.

"They have given us, like, control of the marae," Joyce said. "They have not put any pressure on us to pay for power or anything like that." (The pupils bring their own food and "muck in together" to prepare meals).

By the time this edition of Tu Tangata is published, the 32 Huntly College pupils who were attending the marae homework centre last year should have found out in the mail just how useful their time there was.

Joyce Maipi... "little brothers and sisters running around."

Sesame St TVNZ

On location filming by Television New Zealand crew for Maori language inserts into Seasame Street.

The Wellington segment of the filming was done with the cooperation of local marae. Waiwhetu Marae in Lower Hutt and Maraeroa in Porirua both helped with locations. These photographs are from the Porirua location and show the gathering of puha and a kaumatua talking about the legend behind the naming of the Porirua area.

Left to right: Takarangi, kaumatua, Kim Gabara TV producer, Hineani Melbourne TV researcher, Ioane Teo community officer.

Kai-Tuhi Maori

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Bi-cultural journalists must change the media

by Philip Whaanga

Maori and polynesian journalists are a unique commodity and a rare breed often misunderstood by their own people and more often misused by their employers.

This year on the hikoi to Waitangi and at the ceremony itself they were badly needed although they would have had to endure the same scrutiny as their pakeha colleagues. It was only the presence of Te Karere news team that gave this year's Waitangi Day a chance to be seen in a wider view.

And if it was nice to feel that pakeha journalists felt the other side of racism however briefly, it would be wrong to think that the media now accepts the kaupapa of the Maori or polynesian journalist. Many journalists still believe they can cover any event, Maori or pakeha adequately and in a professional manner. Obviously the marchers on the hikoi disagreed and look what a hornets nest that stirred up.

It's this belief that Maori and polynesian journalists are needed to rectify the inbuilt bias in what is seen as 'news', that is changing people's expectations of the media.

Maori and pacific island people are increasingly wanting to control what is said about them in the media, and news editors are becoming aware of this. Some editors see the hiring of Maoris or polynesians as a marketing move that'll demonstrate their solidarity with the cause, while others recognise the use of polynesians opens up lots of doors to an otherwise closed news field.

And then there are those who've always been aware that New Zealand journalists, with the rare exception of Harry Dansey, never seemed to be quite sure of what country they were writing in, or for. It all adds up to change both in attitude and expectation, in pakeha and polynesian alike.

The strong presence of the television news team of Te Karere has probably been the biggest factor in waking pakeha and Maori viewers to the bi-cultural potential of New Zealand. And with media attention on what are termed 'Maori issues', such as unemployment, crime, health etc etc, the Maori perspective is now needed more than ever, to redress the balance. The pakeha system of values on which news is assessed is rather negative of what it can't understand, and so many important stories now surface in the Maori media, such as Te Karere, Te Reo o Aotearoa or Tu Tangata.

For those who worry that a separate news system based on race is already operating in New Zealand, the message is clear. Existing media structures have shown an inability to cope with Maori aspirations and have more than once turned the question back to the Maori people, "What are you doing about your aspirations?" Well that time has come.

A threefold plan of advancement is underway. One is the need to raise the level of expectation of Maori and Pacific people to what the use of the media can do for them in promoting cultural values. Out of this expectation will come the encouragement for young Maori and polynesian journalists.

Second is a system of journalism training that recognises the cultural strengths of these Maori and polynesian trainees, and the bias already operating against them in the media.

Third is education of the pakeha media in the strengths of bi-cultural journalists and the potential that could exist for a bi-cultural New Zealand.

All three parts of the plan are already in operation but it's important that all New Zealanders, pakeha and polynesian, know what's happening.

The scarcity of New Zealand journalists with a Maori or Pacific Island background is being combated by the New Zealand Journalists Training Board which is itself, the training arm of the media.

Since 1980, the training board in conjunction with the Department of Maori Affairs has run many introductory journalism courses for Maori and Pacific Island students. That's led to jobs in the media for twenty or so of those students.

The introductory courses have helped students decide about a career in journalism and enabled them to make strong applications to journalism courses at Auckland Technical Institute, Wellington Polytechnic or Canterbury University. And for keener students, Tu Tangata magazine now runs a three week intensive follow-up course at Waiariki Community College.

This year for the first time, Pacific Island students will have their own journalism course running in Auckland for two weeks.

The scheme is now paying off with 15 Maori and Pacific Island students this year training full-time for journalism.

The education of the media in the strengths of bi-cultural journalists is ongoing, and dependant on good-will and trust. Hui are organised each year within the newspaper industry, and also Television New Zealand and Radio New Zealand. These are chances for the media to experience another environment and a different set of cul-

May Parokoti-Lewis, Tu Tangata magazine course graduate 1983.

Tu Tangata magazine course 1983.

tural values. The practical aspect is that contacts are made and can be taken up later.

As well as these hui, some Maori and Pacific Island communities are making contact with their local media, be it newspaper, radio or television. Te Whanau o Apereira in West Auckland have a regular page in the Western Leader while the Wanganui Chronicle regularly features 'a Maori perspective'.

Many newspapers now actively support pakeha reporters who take up Maori or Pacific Island news rounds and encourage these same reporters to spend time in the Maori or Pacific Island community, just making contacts. Radio New Zealand has also made moves to appoint journalists to these news rounds in Auckland and Wellington. At the moment most of these news rounds, covering the Maori or Pacific Island field, are filled by pakeha journalists, mainly because of the scarcity of polynesian journalists. However this situaton is slowly changing because of the intensive training efforts being made.

Only when bi-cultural journalists come into the system will the full effect be noticeable. It obviously presents problems in how newspapers, radio and television run their news operations. For a start the New Zealand media have little use for a journalist's second language despite it being the tool with which the news is often gathered. Te Karere would be an obvious exception to this. And it's not often appreciated that a bi-lingual journalist has a much wider perspective to write from, and consequently can reach a wider readership than his or her mono-cultural fellow workers. That's not to say that all the Maori or Pacific Island journalists coming on-stream are bi-lingual but they're certainly bi-cultural, which should be seen as a plus.

Any people feel threatened by change and the media is no exception. But real change is already with us in New Zealand if we are to pay attention to our Race Conciliator, Hiwi Tauroa, who could hardly be labelled a scaremonger. He's one of the foremost Maori people using the media to let all New Zealanders know that the doors and windows 'have to be opened in our minds and hearts if we are to live as one nation of many peoples.

Rawiri Wright, Tu Tangata magazine course graduate 1983.

The natural world of the maori

While TVNZ are to be congratulated on the commissioning of this new series tracing the ancestry of the Maori people, it's a pity part of the mammoth effort wasn't put into Te Karere.

With a large budget for what's the equivalent of a maori 'Roots', TVNZ seems content to popularise the native image of the maori people rather than examine where they are at today. That's Te Karere's great strength. What are the concerns of the maori people today and what effect does this have on the pakeha majority.

Obviously Te Karere is not prime-time viewing for the majority of TVNZ viewers who may prefer something a little more comfortable, perhaps a maori follow-up to the Ascent of Man. At least that's how the 'Natural world of the maori' is spoken of in the press release.

The pity about such programmes, is that while much education is being aimed these days to inform about new developments in maoridom, old stereotypes and prejudices die hard. The romantic 'traditional' view of the maori as a native race is one such stereotype that is reinforced by such an historical look at the Maori.

TVNZ says every effort will be made to present the series with the mana it deserves, and indeed the Maori consultancy involved will ensure things are handled properly.

The series is aimed to screen next year. It would be fitting if TVNZ were to increase Te Karere's staff of two journalists in the meantime so that viewers don't think that all the maoris left in New Zealand are trapped in history books.

(Ed)

A New Maori Series

Since Television New Zealand developed and broadcast the maori programme "Koha" in 1980, there has been a steady rise in the number, type and quality of maori programmes on television. Koha and the daily programme, "Titiro Mai", explored modern maori culture, contemporary issues and living maori people. The news programme, "Te Karere", highlights the events of the day.

Television New Zealand now begins production of a major documentary series that looks at the origins and the roots of maori.

The Natural World of the maori will explore the world of Polynesia and New Zealand before the arrival of the pakeha in 1769. The series will trace the evolution and development of modern maori culture and will highlight the extraordinary achievements of the people that came thousands of miles over the open ocean to possess this land and become possessed by it.

Programme 1 — Tawhiti Pamamao

The first programme in the series will look at Polynesia before eastern polynesian people found their way into the Southern Ocean and to Aotearoa. The programme will create a picture of what it was like to live in old Polynesia. It will highlight the things that polynesians kept in one form or another in New Zealand. It will look at polynesian languages, fishing, myths, maraes, polynesian plants and animals, tapa cloths, and set the scene for the replacement of this material by harakeke (flax) in New Zealand. The series will look at some polynesian religious ideas and set them for their development in maori New Zealand.

The first programme in the series will look at the world of polynesian navigation. It will examine the voyaging skills and the astronomical knowledge of polynesians and pose questions about people who may have been the world's greatest sailors. We will look at canoes and consider some of the questions about how those canoes brought the first maoris to our shores.

Programme 2 — Te Ao Kohatu

The first polynesians to arrive in Aotearoa brought with them reminders of home. Their canoe carried at least half a dozen tropical plants, a few dogs and kiore, the rat, but the most important thing they brought from home was their own ingenuity, their traditions and their understanding of nature. The first New Zealanders quickly settled into their new home. They observed, named and began to use the birds, plants and fish they found here. They began to cope with striking changes of season and they began to explore the country and its resources. Back home they had been fishermen and horticulturalists. In this country they became hunters and gatherers as well. They quickly discovered the muka fibre of flax and developed an extraordinary range of flax products. They looked for and found substitutes for pearl shell and polynesian stones and discovered the hardest stone of all — pounamu, the cultural hinge of South Island maori culture.

Programme 3 — Te Kakahu O Nga Atua

It is impossible to understand anything about the minds of our tupuna without coming to terms with their myths and the way they used them. This programme will look at the way myths put the world in order, gave man a position and a role, and set up our kinship with the rest of nature. The programme will look at the great myth figures of Maori, Kupe, Toi and others — Tupuna or Atua? We will look at their deeds and explore some of the meanings behind the actions. The programme will look at the complexity and variety of myth and local traditions, and ask questions about what was real and what was not. But in the end it may not really matter because a myth is taken on faith and its significance is not necessarily tied to whether or not a real man walked in the real world. Myths may be the only reality.

Programme 4 — Te Whai Ao

The maori people that Captain Cook met when he sailed 'Endeavour' up the East Coast of the North Island were in fact a lot different from those people who arrived here in the canoes from Polynesia. Most of the traces of the old polynesian culture were gone and Cook saw quite a different group of people and a new living culture. This programme looks at the development of those classical maori qualities that we recognise today. We will look at the way the maori spread throughout the land, the fortifications he built, the wars he fought, the way his fishing and horticultural techniques had changed, the development of the art of carving and one of the great achievements of those people — the development of the techniques for storing fragile kumara tubers. Rua Kumara are a great deal more than pits in the ground. They are carefully constructed humidity-con-

Tipene O'Reagan.

trolled, moisture-protected structures that not only ensured the survival of the whanau over the winter, but provided the means for a great explosion and the growth of the tribes. Preserving and storage of food is one of the keys to understanding maori development. Our kaiwairua are generally those that can be preserved.

Programme 5 — Te Ao Marama

This programme will examine growth of maori ideas. The programme will look at the spiritual base on which the physical culture rested. This programme will highlight those particular and long-lasting qualities of mind that make maori unique. We will examine with respect notions of tapu and noa, mana, ideas of leadership, rituals associated with important moments in life and something of the spiritual identity that we have with our land and our marae.

Programme 6 — Te Mara O Tane

Tanemahuta is the principal atua of the land and his presence is most profoundly rooted in the forest. The trees, the plants, the ferns, all things that grow are a part of Tane. He is both source and guardian and man too is a part of Tane. All things are linked by whakapapa. This programme looks at the way maori related to and used forests. The programme will examine the enormous variety of food that maori found in the bush. It will look at ingenious methods of extracting nourishing footstuffs and the way he found a use for many unusual forest plants. The programme will highlight some unusual forest products like perfumes and scents and will look at the way the maori largely conserved and regulated what he used. The programme will also look at the way the seasons affected the way the Maori saw particular forest resources at different times of the year.

Programme 7 — Nga Reo O Tane

The world of birds provided the maori with not only an emormously varied food supply but a real source of symbol and imagery. The maori ate almost every bird that flew or walked but he also had a story or a proverb about them all as well. This programme will look at the many clever means that maori used to catch birds and store them.

Programme 8 — Te Kete A Tangaroa

The polynesians who came to New Zealand brought with them a great tradition of fishing and seamanship — this heritage became an integral part of maori culture. This episode looks at the way the maori related and used the ocean resources of Tangaroa. The episode will examine the great variety of fishing tackle, lures and lines that were used to catch a great variety of surface dwelling and deep sea fish abounding in New Zealand waters. The fish were food, they were also a source of symbol and myth. This, too, is a part of the realm of Tangaroa.

Rivers and inland waterways will also feature in this episode — hīnaki, fishing weirs, methods of preservation, fish calling and the ritual and karakia used in association with waters.

Programme 9 — Mahoranui Atea

The previous episodes of The Natural World of the Maori have examined the way a culture develops, adjusts, flowers and grows. We have looked at the roots of Maori culture, its beginnings and its flowering.

Our culture is now finding a new expression in the 20th Century and beyond. This final episode of The Natural World of the Maori will examine those things from our past that are still foundations of what it is to be a maori and will look at the way the people think the culture might progress into the future. The episode will give maori people, young and old, urban and rural, grand or humble, the chance to speak about themselves in Maori or English and talk about aspects of their taha Maori. The episode will draw a comprehensive picture of the maori in New Zealand today, all sides of opinion will be canvassed. The episode will highlight the strengths of modern maori and the beauty of many important maori attitudes, but will also mention social failures and will give people a chance to offer some thoughts about where we go from here.

Kaumatua

John Rangihau of Tuhoe is the Cultural Consultant and Advisor to the series. As one of the maori world's most noted kaumatua and cultural authorities, his participation, brings both mana and guidance to the project. He will lead a panel of kaumatua and tribal experts who will advise the programme makers.

The Production Team

In keeping with the importance of the series, Television New Zealand has gathered together an exceptional production team to work on the project.

The Producer

The Natural World of the Maori will be produced by Ray Waru (Te Aupouri). He comes to the series with a background in the Feltex Award winning series Country Calendar, and he has previously produced the maori programme, Koha.

The Frontman

The Presenter of The Natural World of the Maori will be Tipene O'Regan (Ngai Tahu), recently retired Senior Lecturer in Maori Studies at Wellington Teachers College, Chairman of the Ngai Tahu Maori Trust Board — a major tribal authority, Chairman of the Mawhera Corporation, and Maori Advisory Officer to the New Zealand Historic Places Trust. Tipene has also been a Ngai Tahu Research Fellow at the University of Canterbury, working on tribal history.

Tipene's background, starting out as a seaman working coastal vessels in the Cook Strait area and ending with preparations for a PhD, fit him ably to carry the message of the series to the television audience. He has always had a lively practical interest in the way the maori used the bush and the sea.

Snow sculptor scoops again

Metres of crisp white snow and temperatures plummeting as low as minus eight degrees celsius may not be every New Zealander's idea of how to spend February.

But Hamuera Orupe (Joe) McLeod, a 25-year-old chef who is now on a working holiday in Britain, wouldn't have passed up the bitter cold for any amount of sea and sunshine.

For the second year in a row Mr McLeod scooped a major prize with a traditional Maori carving in Japan's Sapporo Snow Festival, held annually since 1949.

Last year — the first time New Zealand had competed — he took the "fighting spirit" prize with his snow statue of a proud Maori warrior standing at an intricately fashioned canoe prow.

This year, with the assistance of Auckland Club chef, David Woolf, who lives in Forrest Hill, it was second prize in the B section — designed for teams which had not been major prizewinners in past years.

From a 25-tonne block of compressed snow they carved out a Maori storehouse or pataka, measuring three metres in height.

Switzerland was first with a snow chalet.

Like last year the New Zealand entrant created considerable interest among the festival goers — believed to be nearly two million this year — most of whom snapped many pictures with their ever-ready cameras.

The media also enthused over the maori storehouse, with a number of newspapers and television channels featuring it in various stages during the building and then again during the prizegiving ceremony.

The team had a maximum of four days to construct their exhibit, and to take full advantage of the allocated time, the chefs put in long hours — often carving, moulding and sculpting until midnight.

Mr Woolf said they felt the cold — "Joe, in particular — so we made good use of a nearby 'get warm house'."

He said they were also supplied with woollen scarfs, hats, and mittens as well as padded ski suits emblazoned with Air New Zealand's koru logo. The airline sponsored their trip with the Foreign Affairs Department and a thriving organisation of Japanese business people, the New Zealand Sapporo Society.

The festival was a fascinating experience Mr Woolf said; one that New Zealand visitors to Japan should aim to see.

"It's hard to image the splendour of it all unless you've seen it. The snow carving is just one small part.

"They actually give over the main street of the city of Sapporo (population 1.1 million) to the most sensational ice carvings," he said.

There was a massive carving of Buckingham Palace which had been made over a two-month period by 3000 soldiers from the Japanese army. There was an enormous Egyptian sphinx, a railway steam engine, robots, a family land with all sorts of slides and sculptures for children... all in ice, much of it clear like Venetian glass".

At another site, half an hour from the central city, the United States Olympic mascot eagle, Sam, reigned over cold subjects of a space policeman, an American courthouse and a selection of Oriental statues.

Once the snow carving section of the festival was completed, Mr McLeod and Mr Woolf took part in several promotions of New Zealand food.

"The first was at the New Oji hotel near Sapporo where we supervised the preparation of a New Zealand dinner for 200 people.

"We served oysters, crayfish, lamb and a tart made with kiwifruit and cherries. The meal was accompanied by New Zealand wines," said Mr Woolf.

They were presented with a set of delicate porcelain teacups with a commemorative spoon in thanks for their efforts.

The following day the New Zealand chefs headed for Otaru, three hours drive from Sapporo, where they did demonstrations at a cookery school.

Then it was back to Tokyo to prepare New Zealand fare at a sumptuous Waitangi Day reception hosted by the New Zealand Embassy.

The pair then took part in a New Zealand Fair at Mitsukoshi, Tokyo's oldest department stores which opened 300 years ago.

Mr McLeod then headed for Jakarta and on to London, while Mr Woolf returned to Auckland to recount his experiences to his wife Doris and their family.

He said he clocked up a number of firsts during his visit to Japan.

"Carving in snow was a whole new thing for me.

Joe had been there the year before and he's a very gifted artist, so I was very much his assistant.

TE RAUPARAHA

— A NEW PERSPECTIVE

Patricia Burns
Penguin, $14.95

By Charlton Clark

Publication in soft cover version has brought one of the more significant New Zealand biographies in recent years within the financial reach of most people.

It's Patricia Burns' Te Rauparaha — A New Perspective (Penguin, $14.95), which was first published in hard-cover version in 1980.

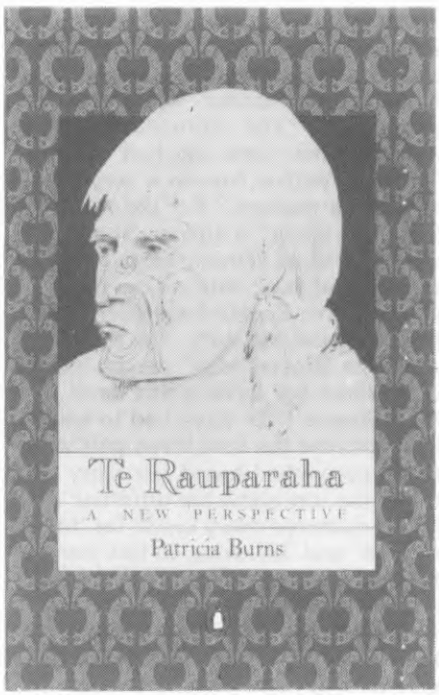
Although by no means the first book to be written about the man who is probably the most famous Maori chief in history, it is certainly the most exhaustive and best researched.

And it is an attempt by a pakeha to look at Te Rauparaha through the Maori eyes of the 18th and 19th centuries in which he lived. In this it varies from most pakeha-written histories, which tend to view colonial, coloured people as dangerous, faceless shadows in the bush which threatened the honest enterprises of "real" (i.e. white) people.

The end result is that the reader is encouraged to view Te Rauparaha as a human being with feelings, just like us. His apparent savagery can be seen within the framework of the pre-European Maori religious and moral concepts he grew up with — utu, mana, and the paramount importance of the survival of family, sub-tribe and tribe.

But it's a book which needs to be read with caution.

I feel Burns goes overboard trying to portray Te Rauparaha as a great bloke. She makes light of the appalling blunders he did occasionally make, although by and large he was an enormously clever and cunning leader of his people.



He was clearly responsible for thousands of deaths — not just those of his enemies, but within his own Ngati Toa and their allied tribes.

Were they all really necessary, even for the "Maori Napoleon's" purposes? Somehow, the reader finishes up doubting it, for all the valuable insight he or she gains into the great man's psyche.

And there are occasional statements in the book where it is clear Burns has accepted the Ngati Toa people's word as gospel truth, without really questioning its accuracy. Was she under a deadline pressure, or was she afraid to upset her informants among Te Rauparaha's descendants?

Again there is a hint of laziness in the lack of genealogical information contained in the text, when she frequently passes someone off as "Te Rauparaha's relative".

Too often there is no attempt to spell out just what the relationship was — and knowing what many of those connections were would have contributed to one's understanding of the book. This is particularly so when one realises Te Rauparaha was not the hereditary chief of Ngati Toa. The reader is left to flounder through the genealogies at the end of the book to work out the family connection between the true chief of the time, Te Peehi Kupe, and the man whose cunning and skill enabled him to assume de facto chieftainship during an emergency. Te Peehi seems to have been some sort of cousin at least once removed (in pakeha kinship terms), but Burns makes no attempt to clarify the point, and the genealogies she provides beg as many questions as they answer.

Criticisms aside, Patricia Burns has made an invaluable contribution to New Zealand history, and as one who finds New Zealand's Maori history far more fascinating than the European history, I have no hesitation in recommending it.

What's needed now is more of the same — some good strong stuff about some of the other great ariki and rangatira of the past who have contributed so much to our historical tapestry. People like Hongi Hika, Hone Heke, King Potatau, King Tawhiao, and the Te Heu Heus of Ngati Tuwharetoa must surely all warrant the attentions of competent biographers.

TE MUTUNGA — RANEI TE TAKE

na D.S. Long

THE BONE PEOPLE

Keri Hulme. Spiral (1984)

The Bone People, Keri Hulme's first novel and second book, is a story of Kati Tahu, but more especially, of hapu Ngakaukawa. It is one of the most demanding, unconventional, innovative and stunning novels yet to appear in this nation.

Last year Spiral, a feminist literary and arts collective, published J.C. Sturm's *The House of the Talking Cat*; eleven stories which took us back to the birth of contemporary Maori writing, almost forty years ago, when that tide first started to lap the shores of *Te Ao Hou*. In *The Bone People* Miriama Evans, Elizabeth Ramsden and Marian Evans and their associates at Sprial have brought us up to the cutting edge of this remarkable new tradition, a tradition which is rapidly chiselling a moko on the face of New Zealand literature. We have here the novelist whose earlier collection of poems (*The Silences Between (Moeraki Conversations*) was the first time that Oxford University Press (with the Auckland University Press) published a first book of poems by anyone. A former Burns Fellow and holder of the ICI Writer's Bursary Keri is currently the recipient of the Literary Fund Writing Bursary. She won the Katherine Mansfield Short Story Award in 1975 and the Maori Trust Fund Award for writing in English in 1978. She was a New Zealand writer at the East West Centre in Hawaii in 1979.

Keri's tribe is Kati Tahu, her hapu N'gaterangiamoa and Ngaiteruahikihiki. Her whakapapa goes back nine generations to Te Ruahikihiki. *The Bone People* began as a short story called 'Simon Peter's Shell' twelve years ago in Motueka, where Keri had gone to work in the tobacco fields. She wrote at night. Ten of its 640 odd pages appeared in 1982 in *Into the World of Light — An Anthology of Maori Writing*. That brief extract from the tenth chapter 'The Kaumatua And The Broken Man' was a glint of green under the rind on what we can now see is a huge boulder of pounamu and yet how few of us realised that then. All we saw was this suggestion of jade in the riverbed of her work. And yet that glimpse excited enormous interest. Keri's work was consistently mentioned in the reviews of that anthology. The *Otago Daily Times* felt that she put "the question of alienation most succinctly and poetically." The *Greymouth Evening Star* found her perceptions "sharp and compassionate." The *Wairarapa Times-Age* described how she had captured "humour, pathos, love in a very simple and direct manner." For the *Auckland Star* Keri made "a strange story come alive." Graham Wiremu summed up the reactions of most critics when he wrote in the *New Zealand Listener*, "Keri Hulme's haunting story 'The Kaumatua And The Broken Man' leaves me excited about her forthcoming novel, *The Bone People*." We have had to wait so long because the first three publishers Keri approached found her story "too large, too unweildy, too *different*" and Spiral deserves every credit for 'taking the risk' and 'believing' in this wonderful book (two clichēs for once desperately true and apposite). Keri herself warns us in a brief introduction, "To those used to one standard, this book may offer a taste passing strange, like the original mouthful of kina roe. Persist. Kina can become a favourite food. "Haere mai ki te kai!

The story concerns:

- the digger (of Maukiekie in a dream) — the painter Kerewin Holmes
- the stranger (off a smuggler's boat) Clare/Claro/Simon/Sim/Haimona/Himi — a mute child who sees shadows and violence, sings to dead animals and constructs structures of flotsam which sing of themselves — the magpie child
- the broken man Joseph Ngakaukawa Gillayley/Hohepa/Joe — the husk
- and the dying kaumatua Tiakinga Meto Miro — a keeper — watcher

.... like all kina they are people who present spines to the world and to each other. How do the kina hongi?

"It's very strange, but whereas by blood, flesh and inheritance, I am but an eight maori, by heart, spirit, and inclination, I feel all maori. Or, "she looked down into the drink," I used to, now it feels like the best part of me has got lost in the way I live."

Joe was very still; so softly, that it was almost on a level with his breathing.

"That's the way I feel most of the time." More loudly, "My father's father was English so I'm not 100% pure. But I'm maori. And that's the way I feel too, the way you said, that the Maoritanga has got lost in the way I live."

Kerewin and Joe to each other, and much later Tiakinga reveals to Joe:

"I was ten years old, a smart child. I'd been brought up to speak english. I even thought in english. I still can... they spoke Maori on the farm sometimes, but they were no longer maori. They were husks, aping the european manners and customs. Maori on the outside, with none of the heart left. One cannot blame them. Maori were expected to become europeans in those days. It was thought that the maori could not survive, so the faster they became europeans the better for everyone, nei? .... My grandmother was not like that. The only european thing about her was her hat...."

Is this the essence of *The Bone People*? At the East West Centre in Hawaii Keri presented a paper called 'Being on both sides of the fence'. In it she described how she "came from a country where people are changing... I am both Maori and Pakeha, native and stranger in my own home.... There are many like me at home. We are the leaven in the loaf as well as the flour.... And when the frightened seek to erect a fence between two peoples, we are on both sides of the fence."

Where are your bones?
Aue!
My bones are flour

ground to make an alien bread... cried Keri in her poem 'E nga iwi o ngai tahu'. And in 'Mauri: An introduction to bicultural poetry in New Zealand '(in *Only Connect*, 1981) she went on to explain that "A dual heritage is both pain and advantage. It gives you insight into two worlds.... Because you are familiar with that landscape, because you are *part* of it and thus share such concepts as *whanau*, *turangawaewae* and *aroha*, you are never bitten deeply by the spiritual loneliness that seems to deaden the heart of so many Pakeha New Zealanders. But you are not *wholly* of that world, just as you are not wholly of the European world, and that can be a heart-rending experience."

In *The Bone People* all this comes together in the tauranga atua. "I was taught," says the kaumatua, "that it was the old people's belief that this country, and our people, are different and special. That something very great had allied itself with some of us, had given itself to us. But we changed. We ceased to nurture the land. We fought among ourselves. We were overcome by those white people in their hordes. We were broken and diminished. We forgot what we could have been, that

Aotearoa was the shining land. Maybe it will be again... be that as it will, that thing which allied itself to us, is still here. I take care of it, because it sleeps now. It retired into itself when the world changed, when the people changed... but I am afraid for the mauri! Aue! How can I make you understand? How? How? How?"

"Most New Zealanders remain unaware that they have a dual cultural heritage and not a single one," wrote Witi Ihimaera in *Tihe Marui Ora: Aspects of Maoritanga* (1978). *The Bone People* is (with much else) a novel of that *realised.*

Witi has sketched in a view of what Maori writers have been doing (New Zealand Listener, March 17, 1984) which finds writing fixed in "the Maori pastoral tradition" from the 1940s through to the 1970s when the new literature of "the tide's turning" began to be heard. All those seminal works of the 70s, so different from the naturalistic regional work before, seem now to have liberated the novelist and poet of the 80s. They create a freedom for the writer to create his or her own factive reality by implying that all ideas about the real world are themselves fictions. I think *The Bone People* points us to a fiction of *lo real maravilloso*: Alejo Carpentier's phrase which translates as 'the marvellous in the real'. The wondrous and inexplicable becoming essential parts of ordinary perception. We should be reading *The Bone People* beside Gabriel Garcīa Mārquez, Lawrence Durrell or Salman Rushdie. I haven't been so continously surprised by a novel since I read *One Hundred Years of Solitude, The Alexandria Quartet* or *Midnight's Children*. Like them, it is an immensely rich piece of writing. Here is surely one of those rare books which will change people's lives (and how we must write of ourselves as a consequence). Listen, for instance, to Kerewin returning to Moeraki:

> "The wind has dropped.
> It is growing very dark.
> The shag line has gone back to
> Maukiekie, bird after bird beating
> forward in the wavering skien.
> The waves suck at the rocks and
> leave them reluctantly. We will
> come back ssssoooo... they hiss
> from the dark.
> Maukiekie lies there in the evening,
> that rock of an island,
> not much more than an acre and
> bare
> except for a mean scrub of bushes
> and brown guano-eaten grass,
> where the shag colony spreads its
> wings in the sunlight and haggles
> over footspace at night;
> Maukiekie at nightfall,
> all black rock crusted with salt and
> birdlime
> and sleeping life, and
> nearest to land
> the stone hawk, blind sentinel
> watching the cliffs.
> Aiieee, pain and longing and relief ...
> too long I've been away from here."

(If *The Bone People* was conceived at Motueka and carried full term at Okarito, where Keri lives, surely the afterbirth lies buried at Moeraki.)

On Thursday New Zealand was rocked about noon by a major earthquake which had it occurred closer to the surface of the land must have taken many lives. As it happened I was reading page 76:

"Smudge. Then a razorfine line, so keenly black it ached. Illusion of looking into a knife-thin ominous chasm."

That earthquake took exactly as long as it takes the eyes to scan those lines. The dried corpses of moths rained down out of the skylight above me. Their dust still smudges the page.

In *Broadsheet* (June 1983) Keri sought to answer the question, "What do you draw and write about?"

"People, and their relationships with one another; with earth and sea; with other species; with the dead."

Can I add, she writes about herself.

In another essay in *Only Connect* Colin Partridge set out to explore the stages 'The Literatures of New Cultures' go through. Maori literature is not that of a 'new culture' but New Zealand literature is. "The final stage in establishing a new culture, which often coincides with the shaping of home-made legends, is acceptance of — and pride in — the resources of local language. "Pakeha writers have given us a New Zealand colloquial English which we recognise as our own self-expression ... but it has remained a Pakeha self-articulation ... and thus *incomplete as a voice for this place.* No New Zealand novelist has yet given us a text like that of *The Bone People's*:

> "The sea rolls on.
> A sheep coughs asthmatically
> behind the hill.
> A bettle burrs past.
> She stands on the old marae site.
> The halldoor hangs crookely open.
> "Tene koe ... whakautua mai tenei
> patai aku. He aha koe i karanga ai
> ki a au?"
> It is very still.

Kerewin waits, hands on her hips, head cocked to one side, listening.

What do I expect? I come and say hello, I've come back, did you call me, and wait for... lightening? Burning bushes?

It is very dark behind the door.

"He aha te mahi e mea nei koe kia mahia?"

Sea distant on the beach; birds in the night; her breath coming and going. Nothing else."

Here, at long last, we find Maori and English together in a writer's hands. If for no other reason than this, the book is a remarkable tour de force. Approaching New Zealand literature solely through English has become increasingly untenable. For those who require help with this fusion of our father and mother tongues, there is an excellent glossary at the back.

"Many times, I have cursed bitterly, because I am doomed to live alone and lonely, and to what end? To keep guard over something that modern people deem superstitious nonsense, something modern people decry as an illusion, "laments the elder in this novel, but I believe Keri feels this equally. I have no doubt that many will read *The Bone People* and see not illusions but our collective future.

Elizabeth, Marian and Miriama kia ora koutou Keri arohanui, your book ka maharatia tenei e ahau e ora ana.

(A note: I have purposely avoided giving too much of the story away — I fear, in fact, that I've already divulged too many secrets. One of the great joys of this novel lies in watching its story unfold — listening to the characters discover each other beneath the spines. Too often I read reviews which spoil the dish. I hope instead I have but helped to set the table. Please forgive me, Keri, if I tasted some of the kai also when no one was looking.)

He korero mo nga turoro i te hohipera

Na Tuihana Hona

Ko waku whakaaro enei mo nga tikanga e pa ana ki te turoro Maori i a ia i te kainga, i te hohipere hoki. E kore e taea te korero mo nga tikanga katoa, erangi, anei etahi:-

Na te aha ratou nga turoro Maori e kore ai e whakaae ki te haere ki te hohipere?

Ko te nuinga o nga tangata e hou mai ana ki roto i nga hohipere kia tiakina e nga rata, e nga nahi, ko nga tangata kua tino taimaha ke nga wairua, me nga tinana.

He aha ke ratou i tatari ai kia tino taimaha rawa atu katahi ano ka haere mai?

He penei te korero a tetahi kaumatua ki a au,

"Na te mea no tauiwi ke tenei kainga, (te Hohipere) horekau au i hiahia kia mate au i roto i nga kainga o tauiwi ma. Pai ke ki ahau te mate i runga i te huarahi, i te taha moana, i runga i aku mahinga kai ki te mate i roto i nga hohipere."

Engari, na te nui o te aroha o nga kaumatua, o nga kuia hoki ki ta ratou wahine, tane, tamariki, mokopuna ranei, ara, ki tana kaitangotango, ka whakaae mai ratou ki te hou atu ki roto i nga hohipere nei.

Mehemea, ka whakaae mai te turoro Maori ki te hou atu ki roto i nga hohipere, pai ke i te wa e tino taimaha ana ia, me neke ia ki tetahi ruma hei a ia anake. A, ka karanga ai i ona whanaunga, i tona iwi ranei, kia haere mai ki te noho tahi, ki te whakamahana i a ia. Waiho ke ma ratou ia e horoi, e mahi, e whakatikatika i a ia mo tona hemonga.

Na, mena i te kainga te turoro, e korero tonu ana ia ki tana kaitangotango. E tohotohu ana ia me pehea te mahi i tona tinana. Na, ko aua tohutohu nei e pa katoa ana ki ona taonga, (mimi, tiko, mare), ki ona kakahu hoki. Kia tae atu ia ki te hohipere, hore kau ana nei korero. Na te mea he tauhou nga tangata me nga tikanga o reira. Koia nei tetahi take i noho wahangu ai te turoro Maori. Kia tae atu ra ano te whanau ki te hohipere ki te tirotiro i a ia, ko ta ratou hiahia kia haere tonu te mahi tangotango, ara, ki te horoi tana tinana, ki te parahe i ona niho, huruhuru hoki, a, ki te poro i ona maikuku. Engari, e mohio ana tatou, kaore tatou e ahei ki te mahi i tenei mahi i nga wa katoa. Kaore etahi o nga tangata o te hohipere e whakaae kia haere tonu te mahi tangotango a te whanau, a te kaitangotango ranei.

Ka hoki atu oku whakaaro ki te wa e turoro ana au i roto i te hohipere. I te timatanga, i te taenga mai o toku mama ki te hohipere, ka patai atu ia ki nga nahi kia homaia he wai horoi moku. Ka tiro whakahawea mai nga nahi nei, na te mea, kua oti ke i a ratou taua mahi ra. Ka tohe atu toku mama, a, ka homaia. I muri iho, kua taunga ke ratou ki tenei ahuatanga, a, kite kau ana mai ratou i toku whaea, kua puta te wai horoi, hore he pataitanga, ahakoa to ratou kuware.

He aha te mea nui o te horoi, o te wai nei ki te turoro?

Ko te mea tino nui ki te turoro, he rereke no te panga mai o te ringa o te whanaunga, o te kaitangotango ranei ki to te nahi tauhou. Tetahi atu o nga ahuatanga o te wai nei, he rongoa a tinana, a wairua hoki.

Ki te taha o te kaimahi, i tua atu i nga take kua korerotia nei, kia kite ai ia, te kaitangotango, i te ahua o te tinana o te turoro e arohatia nei e ia. Pena e ngoikore ana te tinana o te turoro, ma te panga atu o te ringa e tuku atu te mauri ora, te ha ora o te kaitangotango ki te turoro. Koia nei anake te wa e ahei ana te kaitangotango ki te mahi i tenei mahi.

Mehemea i te kainga tonu te turoro nei, e haere tonu ana tenei mahi i nga wa katoa, ara, te horoi tinana, whakapa ringaringa, whakapa tinana, whakapa wairua.

Ko tetahi atu o nga mea e kore te turoro Maori e whakaae ki te haere ki te hohipere ko te whakatiko i te turoro, me te whakamimi i te turoro i roto i tona moenga. Pai noa iho tena pea, ara, te tiko, te mimi i roto i te moenga, engari, ko te mea he ke, ko te whakatihaha i ana turi, ne? Ka kitea mai te aroaro, nga raho e etahi atu. Ki oku whakaaro, koia te mea kino.

A, tetahi atu, ka herua nga huruhuru, ka panga taua heru, te paraehe ranei, ki runga i te tepu kai: — nga mea pera.

Ka mutu, he poroporo maikuku tetahi atu. Peke ana nga maikuku ki runga i te papa i tera taha o te moenga, peke mai ki tenei taha, peke ake ki runga i te moenga. Kia kite koe, e tino mamae ana ratou (turoro). Pera ano, ki ahau nei na, nga huruhuru i oti ai era mahi.

Mama noa iho te mahi tika i aua mahi raka — waiho tonu he pepa ki raro i nga waewae, ka poroporo ai i nga maikuku, engari, mo te ata, kia mutu mai te kaukau, te horoi ranei, he aha waihotia ai kia tata te moe ka mahi ai? Te mea ke, tino mataku etahi o nga turoro Maori kia mahia taua mahi i te po.

Tetahi atu o nga mea, kore kau he wehenga o nga mea mo te kai, mo te tinana. Kotahi tonu te ringa, kotahi tonu te tepu, kotahi ano te moenga.

He tinitini noa nga tikanga a nga tupuna, kei te puritia tonu e etahi o tatou. Te mate hoki o tatou te Maori, kahatia e mohio ana tatou e mahi tukinotia ana o tatou tinana, tapu neki, e kore ke tatou e ki:

"Hey, don't do that. I don't like that." Ne?

Ka panga mai te pan ki runga i te locker pupuri kai, waihotia i reira mo te po, a, ka panga atu he kai ki taua locker a te ata. Engari, kia mea ake nga tangata turoro Maori nei.

"Kaua e panga taku po mimi, tiko ki runga i taku tepu kai." Kore rawa. Na te aha ai?

Ki au nei, na tetahi atu o o tatou tikanga — te manaaki i te iwi, kaua e takatakahi te iwi. Pai ke, ma te iwi koe e takatakahi, te iwi Maori e takatakahi? Whakahe ana au ki tena. Mea ana hoki au, kore tatou e whakaako i etahi atu — tika ana ano tatou kia takatakahia. Ki a au hoki, kua taunga ke tatou ki te kuhu i a tatou, kei kataina. Kua roa ke tatou e kataina ana, e tohutohungia mai ana he iwi tauhou, he iwi rereke, he iwi pohouhou noa iho.

Ko nga whakaritenga ki te tangi

Na, ko tetahi atu o nga mea i raru ai tatou te iwi Maori: — kei puritia ta tatou tupapaku e te hohipere i te wa ka mate ai te tangata. Ahakoa kei hea ra ia e takoto ana i te wa ka mate ai ia, i te kainga, i te hohipere ranei, ko ta te hohipere he tiwhikete mo te matenga, ara, te "Death Certificate."

Inaianei, he take tino nui tenei, e whakawatia ana e nga mema o te Whare Paremata.

I tua atu i tenei, he maha nga take i raru ai tatou whanau pani anei etahi: wetahi:

1) Na wai ra i tuku tona wairua? (A muri nei ka tirohia e tatou tenei take.)
2) No wai ra nga ringa tangotango i pa ki te tupapaku?
3) Te takoto mokemoke o te tupapuku i roto i te ruma makariri o tauiwi, (ara, te mortuary).
4) Te roa ka tukua mai te tupapaku ki te iwi kia tangihia tikatia.
5) Nga wawata a te iwi e, na te aha ra ia i mate ai.

Iaianei me titiro ake tatou ki te korero a tetahi kuia no toku ake kainga. Ko te korero e whai ake nei, e pa ana ki te turoro i mate ki tona kainga ake.

"Ko taku tungane naku i whakahoki mai i te hohipere, i te mea kua mohio mao kua tata ia ki te mate.

I to mao taenga mai ki te kainga, pai ana te mahana o to mao kainga. Ka noho marika mao, na, ka hiamoe ia. No konei ka hoki ia ki te moenga o to mao mama. Ko au i parangia, i moe i mua o te kapura.

No te atatu i te rua karaka, ka rongo au i taku tungane e haerere ana. Hou atu au, kua taimaha ke. No reira mao ka haere ki te awa i raro atu i to mao kainga.

I te awa, ka haere tahi atu mao, kotahi te takahi, ki roto i te awa na, ka tu. Naku a mao inoi ki te Atua. Na, ka ruiruia e ahau taku tungane ki te wai. Muri atu i tena, ko ahau.

Ka huri mao, ka hoki atu ki te kainga. Ka horoia e au taku tungane ki te wai, te wai mahana. Ka kuhu atu ano ia ki roto i te moenga.

No reira ka waea atu au ki toku pirihi, hei kai karakia i a mao. Kihai taku tungane i tatari mo te pirihi — ka mate. Naku tona wairua i tuku.

Ka mahia e ahau taku tungane kia reri mo te taenga mai o te kawhena. E kore e taea e tetahi atu te mahi taku tungane. I te mea he mahi taimaha te mahi tangotango tupapaku — he mahi homai maku mo to matou whanau, he mahi kua taunga ahau ki te mahi. E kore e tika ma te tamariki e mahi, ma te tauhou ranei."

I waimaria tenei o oku kuia i riro i a ia tona tungane ki a ia mate ai. I tika ai i a ia enei o nga tikanga tuturu a te Maori. Tokomaha nga turoro e mate atu ana ki roto i nga hohbipere, nga kainga o tauiwi.

Ina mate atu ia ki reira. I te nuinga o nga wa, e kore e taea ma te whanau tonu ia e tuku, e tangotango. Kore rawa tenei e taea, na te mea, he hohipere ke tenei, no tauiwi, a, kei raro tonu ratou i nga ture whakahaere o tauiwi ke, a, he ture tauhou tenei ki a tatou te Maori.

Te tuku wairua

Me huri taku korero iaianei ki nga mea tino nui ki te Maori — Te tuku wairua. E whakapono ana au ko tena te mea nui ki te Maori, mai ki tenei ra, a, ake tonu atu.

Te ahua o tena mea te turoro Maori, kahatia he tamariki noa iho, he kuia, he kaumatua, ki a au, mohio pahi ana ratou, kua heke ratou i te ara whanui.

Ka karanga ratou ki a wai ranei kia awhinatia atu ratou. Na, ina koa he Maori, he Maori tuturu, he Maori noa iho ranei, me haere koe ki te karanga — ki te karanga a te turoro. Ina mohio ratou kua mate ratou, ka "aue!" Ko taua 'aue' neki, he karanga tangata, he hau ora. The living breathing tangata.

Nga tohutohu wenei, hakatia he Maori tuturu he Maori noa iho ranei, me rongo koe i tera karanga, me haere koe. Na, ina haere atu koe, e tika ana, e kite ana koe kua heke te wairua, kua mate haere. Ina kite koe me whakapa tonu atu koe. Hei aha te korero, hei aha ano te reo — "pehana koe?" "Kaua koe e mate." "He aha mau?"

Hei aha noa te reo korero. Ko te whakapa o te ringa, te whakapa o te tinana, koia na nga mea e karangatia ana.

Na i a ratou e haere ana i runga i te ara mate, tupono ka karakia ratou, tupono ka tangi ratou kia karakiatia atu ratou. Kahatia he aha te karakia, the Lord Prayer i roto i te reo Pakeha, mena he himene tau he reo tupuna ranei, koia na. Na me pupuri tonu, engari kaua e puritia te matenga, tukuna te matenga kia watea. Ko te wahi tino tapu tenei o te tinana. Ka puta ana te wairua, puta atu i te matenga. Na, nga paparinga, te rei in particular, ko nga ringa — me pa atu to ringa ki enei wahi. Ina ha te manawa, heoi na tau i roto i te reo Maori, engari, mena e kore e taea, i roto i te reo Pakeha, tukuna atu. Penei tonu te korero, "Lord take this Sprit." Engari i roto i te reo Maori, "Haere atu e..., haere. Haere atu ki o tupuna."

He tuku tonu. A, mutu noa te ha o te manawa, ka mutu pono, kaua e katia nga kanohi. Koia na te korero ki au. Waihotia tena, kaua e katia te mangai. Heoi ano, ma te horoi ki te wai ka tika te takoto o te tinana.

Wetahi atu o nga korero e pa tonu ana ki tenei ahuatanga, ina whanau mai he stillborn, e tika ana, kaua e huaina, engari me tuku tonu. Kaua e waihotia tera wairua ki reira tararepa ai, me tuku tonu. Na, mena he aroha tonu tau, whakapangia ki te wai. He ahua tuku tonu tena. Na te mea, ina kore e tukuna e koe kahatia ko wai, mehemea he aroha tuturu tou ki tau e takoto na i runga i te atamira mau tonu e tuku kia haera — kia kore ai ia e pupuritia ki tenei ao; kia haere penei i te kapo, i te matapouri, ara, i te blind man — huri mai, huri atu, paoro mai ki tenei, paoro atu ki tera.

Na, koia nei tetahi atu o nga take tino nui e kore ai te kuia, te kaumatua, te turoro Maori e haere ki te hohipere — Kei mata ratou i roto i tauiwi, he iwi manene. Ka puritia o ratou tinana, ka werowerohia kia ora tonu ai, ka tukinotia te tinana, ka mahia kia ha tonu te manawa. Enei mea katoa. Ehara na te mea he iwi kino, ehara i tera, na te kuware ke. Mena he Maori tenei, kua mohio ia kua tika ia ki te haere... tukuna kia haere.

Na, ko etahi o nga tikanga kua korerotia nei e au, ko nga tikanga, nga ahuatanga hohonu o tatou te iwi Maori. E kore e taea e nga mea tauhou te hopu i etahi o nga ahuatanga nei i roto ki a ia. Heoi ano, he timatanga ke tenei, a, a muri iho, ka whai atu tatou inga mea hohonu katoa — a te wa tika ka taea tena.

No reira, kia kaha tatou ki te rapu, ki te kimi i enei tikanga a tatou te iwi Maori, kia mau tonu ai mo nga ra kei te heke mai.

Maoris and Black Americans: members of the fourth world

By Robert Staples, Department of Social and Behavioral Sciences, University of California.

As a black American I knew little about the South Pacific and even less about the native groups occupying the white settler countries of Australia and New Zealand.

By chance I was invited to be a visiting research fellow at the Institute of Family Studies in Melbourne, Australia, during the summer and spring of 1982. Although allowed to work on projects of my choice, I elected to study and work with Australian aboriginals. Whereas I developed a fraternal bond with the aborigines and still maintain strong ties to that community, there were great differences between their situation and ours. They were a rural, land based group that comprised less than one per cent of Australia's population. Hence, I journeyed to Auckland to seek out the maoris with whom black americans share a greater commonality.

Having obtained the names of a few maoris from my aboriginal friends, I flew to Auckland for a brief visit. As soon as I called Mr Colin Reeder, an urban planner for the Auckland City Council, he immediately came to get me and I was introduced to other members of the maori community. At once I was struck by the degeee to which we shared a similar situation in our respective white settler countries. Both the maori and black american groups constitute 12 per cent of the total population of their respective countries, and each group is an urban, working class population. Those salient characteristics, coupled with their existence in a country settled by anglo saxons has led to an incredibly surprising resemblance between the two groups.

Before pointing out those likenesses, it is incumbent upon me to note some variations between the two groups, Maoris are the original inhabitants of their land, an indigenous group which has retained much of its language and culture. Black americans were brought to the United States as slaves and stripped of their names, language and culture. An interesting distinction between the two groups is that maoris were not allowed to claim maori membership, until recently, unless they were of more than half maori origin. Conversely, black americans had no choice in their racial membership: any degree of black ancestry classified them as Black. Because of their native status, the maoris have a special relationship to their white settler government that black americans do not. There is a special political roll for maoris, and other governmental units devoted entirely to them. While black americans receive some special governmental assistance, it is generally assistance available to all economically disadvantaged groups in the United States. That assistance targeted toward special groups has to be shared with other racial minorities (indians and hispanics) and occasionally with women of european descent.

Professor Staples, a black american, wrote this article exclusively for Tu Tangata Magazine after spending some time late last year in New Zealand.

An interesting similarity between the two groups is the role of women. In my encounters with maori women I observed that many of them were strong and independent but retained their femininity. I found out that maori women held leadership posts in many maori organisations. Some of them had organised what might be called a maori feminist movement to deal with women's issues. Those patterns parallel similar tendencies among black american women. A disparity between the two groups is the sex ratio. The 1981 New Zealand census reports that there were approximately 567 more maori men than women, a sex ratio of 99.6 females to every 100 males. In the marriageable years, 20-44, there are slightly more maori women than men. In the United States, there are approximately one million and a half more black women than men, a sex ratio of 87 males to every 100 females. Such an imbalance in the sex ratio makes it difficult for many black women to form a monogamous family and contributes to the high proportion of female headed households.

Author with Sharon Firebrace, Australian Aboriginal and head of Aboriginal unit in Community Welfare Department, State of Victoria Melbourne.

Because maori and black american men are both physically aggressive groups, they play a dominant role in their nation's athletic teams. While the sports played in the two countries differ (U.S. — football, N.Z. — rugby) the two groups bring to their sports a special style of speed and aggressiveness that makes them much sought after for these activities. The two groups are also over-represented in their respective nation's military, partly due to a high unemployment rate among their youth and because they are physically aggressive.

Of course, some of the maori/black american differences are traceable to diversities in the two countries. New Zealand is a small country of four million inhabitants with a gross national product based on agricultural activity whereas the United States is an industrialised society with more than 235 million people. Hence, persons of maori descent numbered 385,524 at the 1981 census in comparison to 27 million blacks in America. Nevertheless, the statistical evidence is cogent proof that non-whites do not fare well in white settler societies. While there has been much progress in the last twenty years, it is clear that due to differences in skin colour, cultural values and life styles, non-whites do not have equal access to opportunity structures in countries dominated by anglo-saxons.

Beginning with the right to earn a living, the United States and New Zealand census shows an unemployment rate of 21 per cent for black americans and 27 per cent for adult maoris, a rate much higher than that of anglo-saxons (8 per cent, U.S.A.; 6 per cent, N.Z.) in 1983. Similarly, and even worse, is the unemployment rates of black and maori youths. The rate of unemployment for Maori youths was 49 per cent and for black american youths 53 per cent in 1981. Both maori and black american families earn about 55 per cent of the income of anglo-saxon families. In terms of occupational distribution, the main occupations of maoris were labourers, food and beverage processors and transportation equipment operators. Black americans were in three summary occupational groupings: operators, fabricators and labourers. Anglo-saxons were more heavily concentrated in managerial, farming and techical occupations.

Educational differences between the

groups are harder to measure as are the school qualifications for certain occupations. The educational differences between black americans and anglo-saxons have narrowed in the last decade, with anglos having a median educational attainment of 12.3 years of schooling compared to 12.0 for black americans in 1982. In that same year, the percentage of anglo-saxons between the ages of 25-34, who had completed at least one year of university training was 46 per cent, whereas 36 per cent of black americans had attained the same level (9). The comparable figures for New Zealand show that in 1981 the highest school qualification held for 18.5 per cent of the anglo-saxons was university entrance or equivalent and that only 3.7 per cent of Maoris had reached the same level.

Because black americans and maoris have higher rates of unemployment and less income than anglo-saxons, they are also over-represented among those arrested and imprisoned for violations of the law. Again, the statistics show the remarkable affinity of the two groups. In 1982, maoris made up 33.1 per cent of all New Zealanders arrested and brought to trial while black americans composed 36 per cent of all arrests, much higher than their percentage in the general population. Another factor contributing to their higher arrest rate is the younger ages of the maori and black american population. Chronic offenders are often under the age of 25. The median age for the maori population was 18.3 years compared to a median age of 28.9 years for the anglo-saxon population. In the United States, black americans have a median age of 24.3 years; Anglo-Saxons had a midpoint age distribution of 30 years.

Because non-whites in white settler societies share a common situation and a shared fate, I have used the term "The Fourth World" to conceptualise their commonalities. The fourth world is composed of those non-white groups living in white settler societies, generally defined as the United States, Canada, Australia, New Zealand and South Africa. Such societies share the following characteristics: (1) non-whites are not in the social system voluntarily, but have it imposed on them; (2) their native culture is modified or destroyed; (3) control is in the hands of people outside their community and (4) racism prevails, i.e. a group seen as different or inferior in terms of alleged biological traits is exploited, controlled, and oppressed socially and psychologically by a group that defines itself as superior.

However, the fourth world need not be defined solely by the negative effects of its status. It is also a world community of people that place people above property in their value schemes, that possesses a spirituality that puts them in touch with nature and their feelings, a world culture that believes in mutual aid and compassion for the downtrodden, where the kinship group is still strong and the elderly receive respect. These are all aspects of tribally organised group life that have not been destroyed by European conquest and settlement. And, it is this bond that connects us across oceans and epochs.

Comparisons of anglo-saxon and black/maori value orientations

Value Orientations	Anglo-Saxons	Black and Maori
Time	An element in society by which the individual compulsively regulates his life. Punctuality is of highest priority.	Flexible abherence to schedules. What is happening now is important and one must adapt to ranges in time rather than fixed periods.
Emotions	To be under rigid control in order to maintain discipline and not reveal emotional weakness. To be very guarded in public settings and never to be fully released.	Expression of natural feelings in all settings, public and private. Spontaneity in response to events and gestures is common. Be uninhibited and loose in reactions to verbal and physical stimuli. Let your inner feelings show and exude warmth.
Money	To be frugal in its use, saved for future purposes. To be accumulated even when not needed in order to possess the value it has. Often used to control persons who have little of it and limited access to its acquisition.	Is to be used to further communalism. Money per se is not important, not the measure of human value. Wealth is consumptive rather than exploitative. How money is used is more important than its acquisition. Property is a collective asset, no an individual one.
Morals	Strongest ones related to personal morals such as sexual behavior, belief in God, cleanliness, moderation in use of alcohol, tobacco, etc.	How you treat people is of highest priority. Helping people in need is an important moral. Abstaining from harm to people or groups. A belief in the dignity of your fellow humans.
Value Orientations	**Anglo-Saxons**	**Black and Maori**
Status	Based on your income, family background, cultural skills, amount of power over others, race, religion, sex, etc.	Stems from personal qualities such as courtesy, compassion, friendliness, and naturalness. Innovatier and adaptability also admired.
Children	Are often extensions of the parents. Expected to achieve a status similar to or higher than the parents. Will be loved and supported if they conform to parental values. Love is withdrawn if they deviate from certain social norms. Obedience to parental authority highly valued.	Are seen as as a value in themselves, to be nurtured as a dependent being and loved throughout life regardless of their achievements. Creativity and free expression are encouraged. Often regarded as equal member of the family structure.
Individualism	In human society each individual must make his own mark through competition for the prestige goals of his culture. The rewards of his victory in the competition are his alone, to be shared only with certain prescribed people (e.g., wife, children) over whom he has control. Those who have not achieved success or are without sufficient resources have only themselves to blame because of their inability to compete.	The concept of the individual is usually subordinate to a group orientation. It is the group that is important and the Black self is an incorporated part of the social group. Cooperation through collective efforts is the accepted means of achieving culturally prescribed goals.

He karakia na te arawa

By Margaret Orbell

IT used to be the custom to greet the dawn with songs of joy, for the coming of daylight was experienced as a triumph of life over death. Darkness was associated with death and defeat, and the dawn was a time when atua, spirits, retreated to the underworld and human beings asserted themselves once more.

Birds, too, greet the sunrise with song as they shake off sleep and begin communicating with one another, reclaiming their territories. To human beings, their loud singing at daybreak seemed a celebration of the values associated with daylight. It was all the more meaningful because birds were often associated with things of the spirit. Moving freely in the inaccessible realms above, and speaking with mysterious eloquence, they seemed often to know more than humans and to have the power of predicting the future. In whaikōrero and waiata it is usually a high compliment when a man is likened to a bird.

People in the Rotorua district used to greet the very early dawn with a chanted karakia, that looks forward to the daylight and its accompanying chorus of bird-song. The words of this karakia were published in 1853 in George Grey's book *Ko nga moteatea...* (p. 432), and a commentary on it was published later by C.O.B. Davis, who was probably the best of the nineteenth-century writers on Maori poetry. Davis explains that the kaka is mentioned first because this semi-nocturnal parrot is the first bird to be heard in the morning: 'before the great concert of native birds begins — before any faint shadows penetrate the night gloom — the loud scream of the kaka reminds the traveller that he must rise and pursue his journey, for the Maoris are invariably early risers'.[1]

The second bird to be mentioned is the pitoitoi, or robin, because it is the next to sing. It is the leader of the birds' chorus, beginning its song a little before the bellbirds, tui and other birds.[2]

The first words of the karakia refer to the mythical origin of the kaka and pitoitoi: they came here from the paradisial homeland of Hawaiki. The idea seems to be that when the birds wake and sing at dawn it is as if they were coming to life for the first time, and so the poet, in speaking of their arrival from their first home, is bringing them to life, starting them singing. And there is also the implication that the birds' songs hasten the daylight: if they would sing, the dawn would come. So the poet, in starting the chorus of bird-song, is bringing the daylight. And in this way Hawaiki, as the original source of the kaka and the pitoitoi, becomes in a sense the source of the light of day. This is not surprising, for the land of Hawaiki, when it was viewed as a source of life, was thought to lie in the direction of the rising sun.[3]

The poet speaks next of the birds that are, by now, singing on the tapu mountain of Ruawahia (this is the ancient name for Mount Tarawera; it now generally refers to its central peak). Davis explains that 'the "children" of that mountain are the birds, and the idea seems to be that as soon as the Ruawahia birds begin the song, the songsters of all the groves will join the chorus'.

Three other places in the Rotorua district are mentioned. The present writer has not managed to locate them, though Hakaipari must be a cliff or ridge. The meaning of the reference to Maurea and Matirau is uncertain, and the translation of this line is tentative.

The last bird to be metioned is the piopio, or New Zealand thrush. This is now extinct. It is described as having been a little larger than a tui, with olive-brown plumage, reddish tail feathers, a white throat and a grey breast; it inhabited the forest, especially the undergrowth, flew only short distances, and lived on insects, worms and berries. Nineteenth-century observers record that the piopio's 'morning salute is a long-drawn rather plaintive note', and that 'a few hours after sunrise they cease to sing or to answer each other's notes, and generally remain silent in fine weather during the day'[4]. So the piopio may be mentioned here because its cry was especially associated with the sunrise.

The karakia ends with the triumphant statement *ka ao, ka ao, ka awatea*: it is day, day, daylight.

he karakia na te arawa

He karakia whakapoto i te pō kia hohoro te awatea

Aha te manu i rere mai i runga o Hawaiki?
Korire toro, tākiri te ata, korihi te manu.
He kākā te manu i rere mai i runga o Hawaiki.
Korihi te manu, kāore, ka tino awatea!
Pītoitoi te manu i rere mai i runga o Hawaiki.
Korire, tākiri te ata, ko te manu! Kāore, ka tino awatea!
E tatari atu ana ki ngā tamariki o Ruawahia, e tangi mai nei.
Ka whakatoro te kohu o Hakaipari,
Waiho Maurea hei tīherunga wai o Matirau.
Ka tangi te piopio. Aha, he pō, he ao, he pō, he ao!
Tākiri te ata, korihi te manu, ka ao, ka ao, ka awatea!

A karakia to shorten the night and make daylight come quickly

What are the birds that flew here from Hawaiki?
The depths are explored, the dawn is coming up, the birds are singing.
Kaka is the bird that flew here from Hawaiki.
The birds are singing, and wonderful, it's broad daylight!
Robin is the bird that flew here from Hawaiki.
From the depths the dawn is coming up, and here are the birds. Wonderful, it's broad daylight!
They were waiting for Ruawahia's children, and here they are crying now.
The mist at Hakaipari stretches out,
And Maurea will dip up the waters of Matirau.
The thrush is crying. Oh it's night, day, night, day!
The birds are singing, it's day, day, daylight!

Notes

1. From a newspaper article published at an unknown date. A clipping of the article is in the Hocken Library, Dunedin; the manuscript reference is F & J 9, item 14.
2. On the basis only of this song, H.W. Williams' *Dictionary of the Maori Language* defines *pītoitoi as meaning not only 'robin' but also 'a sea bird'. Thinking that birds of this name had in reality flown here from over the ocean, Williams assumed that only sea-birds (of some unknown kind) could have done this. But the flight from Hawaiki is a mythical, religious one.*

Williams makes another mistake, I think, in taking both reretoro and *korire*, on the evidence only of this song, as being terms for the grey warbler (*rirerire*). His interpretation of *korire* is

inconsistent; it is unlikely that the bird would have been mentioned in these two places; and the use of two different names seems improbable. Davis is convincing in translating *korire* as 'the depths of gloom'. The word must be related to *rire*, which means among other things 'deep water'; compare Williams' *korire* (iii).

The translation of the eighth line follows Davis' interpretaton. But in view of the context, and the use of the word *toro* in the second and sixth lines, it may be that the word *ki* is understood after *whakatoro*, and that the meaning is '(Daylight) explores the mist at Hakaipari'.

3. It was only when Hawaiki was being spoken of as the place to which the dead made their way that it was thought to lie in the west. See 'The Religious Significance of Maori Migration Traditions' by M. Orbell, in the *Journal of the Polynesian Society* vol. 84, pp. 41-47 (1975).

4. See page 526 of *New Zealand Birds* by W.R.B. Oliver (Wellington, 1955).

New Arms Act

The "red tape" of rifle and shotgun ownership will be cut away this year.

Under the new Arms Act which comes into force in June there will be licences for people with firearms, rather like a driving licence.

The focus is on the person rather than on the firearm and firearm registration certificates and permits to procure will no longer be needed.

There are advantages in this law to the public who want more stringent control.

There are also advantages to the law abiding shooter who wants freedom to pursue his sport.

And there are advantages to the police in dealing with any unlawful use of firearms.

By having licences for persons considered fit and proper and by having computer records of the licences the police can see immediately who should or should not have firearms.

This will save administrative time and free the police for more useful work in the community.

The change from registering firearms to licensing people will involve a lot of work. There are 600,000 rifles and shotguns in New Zealand and 350,000 owners.

Plan for tommorrow

by MOANA DANSEY

What is there for our young maori achievers? What can be done for our youth with ability? The formal education system in secondary schools is coping as best it can under the present rigid channels of school certificate and university entrance.

Is this enough for our young people. Tu Tangata has given us the means to stand tall, we now must develop the need to move forward.

The secondary schools catering for maori students are doing a fine job in giving many students a taste of achievement while at school. But too many students on leaving this sheltered environment know only too well the agonies of reality. Too often the prospect of the future leads to destructive frustration for many of our young people with good potential.

Could the answer to our young Maori achievers lie with goal setting techniques and personal motivation?

What is goal setting? It is simply planning the direction of your life, your accomplishments you wish to make and the ways to achieve this aim. In this modern world of rapid advancement effective planning is the key to success in life.

James Fox of Taupo and the Rev. Tamati Tuhiwai of Porangahau believe in this concept of planning through the process of goal setting. Both men have decided to make a positive contribution to help Maori achievers plan an effective life for the future. They will be holding a five day live-in Marae seminar at Taupo from May 14th to May 18th for Maori youth who wish to develop achievements in art, sport or business. Both tutors responsible for the seminar have had extensive experience in dealing with Maori youth and the problems of success.

Rev. Tamiti Tuhiwai has run personality development courses through the Waiariki Community College for the Department of Labour and seminars for Tu Tangata in community leadership. James Fox has had long experience in teaching Maori children with special difficulties. He is actively engaged in the development of motivation techniques for goal orientation. Mr Fox currently presented a paper on goal orientation for gifted achievers at the Second New Zealand National Conference for Exceptional Persons, held at the University of Auckland.

Each tutor will plan opportunities for advancement for each participant at the seminar. Each one attending will gain an insight to achievement. Through Maori strengths, by using the techniques of goal setting, they plan to give young Maoris an awareness for success in life. If we as Maoris are to stand tall and move ahead, we need the strength within us to do so. This seminar could be a means to help our young people develop a better life tomorrow.

Ki nga rangatahi e rapu ana

For many of our young people, employment is a forgotten, word, as they face the prospect, along with many others, of training programmes and 'life modules'. With this in mind Tu Tangata introduces an article prepared by a worker in this training field, a person motivated by aroha to share and build up whanautanga.

"With another year on the way, more and more disillusioned young people having left school — we in the community are bound, if not by the AROHA that people talk about, then by our own conscience to assist our young men and women.

With the 15/16 year olds there is an opportunity to lead these young people to show courtesy in speech, in manners and in understanding, and therefore putting into practice some of our traditional and spiritual values. These values — I believe lie dormant in most of us — they only need nurturing for us to live them, that is what I see as the taha-wairua of the Maori.

We need to work into these programmes discipline, but in doing this, we do so with love and an explanation of the reasons for this. There is nothing man does that cannot be explained and most of the explanations we need can be related back to our maoritanga, e.g. grounds need preparing for plantings of kumara; the importance of the girls understanding the home and economics; — our women are the precious jewels of Maoridom.

In the short term schemes, we can instill in them the Maori heritage, and along with Pakeha idealogy, we must get better citizens, if not immediately, then in the years to come.

Healthwise we can pick-up the tabs of our young people — make ourselves open to them, share with them — it won't come the first hour — the first day — it takes time. You can help them to go for health checks, specialised treatment for hearing, sight, and the worst sickness of all — depression. Remember many of these young people are "going it alone", no job, loose family commitment, and many 3rd Generation urbanites.

If we do become involved in these programmes either voluntary or by employment situation, I believe we cannot do so without respect, and if we have not this for ourselves, how can we have this from our young people. When we take up the challenge to lead we become the servant, and help to move things slowly, we are the "grass roots". It's only then we see the shoots begin to appear — not everywhere, just here and there. It comes with less abusive language among ourselves, a change in the "agro" situation to the "System", the pulling together of "we" not "I".

In running these programmes we need to be honest in our dealings with government departments. If one doesn't know something, go and ask how to fill in the monetary returns. We cannot afford to "take a guess" at something. Be specific in what we submit if we need to change a programme, let the employing body know.

For example many young people on the STEPS (Secondary Schools, Training and Employment Scheme) don't know that if a telegram is sent to them to attend a meeting to talk about modules, they must go to the meeting. And after listening to this, they then can say whether they wish to participate or not, not ignore the notice sent out, otherwise they will have their benefit cut. Another area is not giving

	1st Week	2nd Week	3rd Week
8.30 **Monday**	Orientation getting to know the module	Evaluation of previous week learning Theory for Drivers Licence Recreation	Justice & Legal System in N.Z. Practical visit. E.g. Court = its function in both criminal and civil areas. Where to go for legal aid, birth certificates, payment of fines.
Tuesday	Marae live-in. Covers Sprituality. Catering: Diet — Health — Community. Handcrafts = weaving Taniko, Carving. Self confidence in speaking.	Visit Work Scheme — famaliarize one on relating to others on schemes. Using social awareness needs e.g. speaking, communicating.	Looking at Banking and credit facilities in the town. Bankcards savings accounts, dangers in over-committment.
Wednesday	Marae live-in	Getting to know transport in ones area e.g. buses, rail, air, rental, freight, licence. Recreation	Participating in practical help in the community e.g. spend day at Karitane Centre helping in gardens playing with pre-schoolers or helping mothers in home.
Thursday	Marae live-in	Museum, Civil Defence or other facilities in one area. Looking at documents, insurance, leases, H.P. Layby.	Mental health use resources of Health Dept or Hospital. Recreation
Friday	Day off. Hours filled in.	Selection of what participants feel is important to do this day.	Budget advisory use resources of Dept Social Welfare Support Services. Barbeque by participants.

The above is the basic Life-Social skills module it must be adapted to individual areas. Use resources from within the community.

the correct home address. If you sometimes go between two or three homes, give all three addresses, then you're covered.

Another area that is causing problems is that our young people don't realise that during the week they must remain in the town they register unemployed in, as quite often a telegram or contact is made but nothing eventuates because they have gone "up-country" to look for employment. It is better to let the department know and thereby keep the communication lines open.

We have the knowhow to share out to help each other to avoid the pitfalls in setting up these schemes. Be honest in our submissions or budget. The funding is there to give positive meaning to these participants, and we must be continually exploring avenues of knowledge, whether it be through Government Departments seminars and courses being run throughout the country; whatever it is, combine the learning with the words of wisdom from our kaumatua, for it is the blending of knowing where we come from and where we are going that is our strength for all people whatever race or class.

Finally we need to educate our young people to take their place in society; help them to respect themselves. Judge them by what they do — not what people say they do. Speak kind words and we will begin to hear kind echoes. There are no young people without a home — find theirs or offer them yours, somewhere they have family."

By P E Vermunt-Eady

O nga ra o mua

Rota Waitoa

I te rua tekau ma rua o Mei e huri ana nga mahara o te Hai Mihinare ki a Rota Waitoa; ara, ko taua ra tapu mo te matamua o nga minita Maori. Ko tenei te rarangi o taua ra motuhake:

> "Ka korero ą Ihu, 'Naku koutou i whiriwhiri, naku ano koutou i mea kia haere, kia whai hua."

Otira no te 1853 ka whakapangia tera tangata pai hei rikona.

Na, tekau nga tau i mua o tera wa ka timata te korero mo tera tangata. Kau haere tahi a Rota raua ko te Pihopa Herewini, hei hoa haere i Waikanae ki raro. Engari, no Otaki ia, no Ngati Rauakawa. Ka hoki te pihopa ki Te Waimate. Ka haere raua ma te riu o Manawatu ki Heretaunga, ki Tauranga, ki Rotorua, ki Waikato, ki Manukau rawa. Ka haere raua ma raro, ma runga waka hoki. I Manukau ka rere raua ma runga kaipuke ki Onehunga, a ka haere tonu ki Te Waimate. E toru nga marama mo taua haerenga.

I Te Waiamate ka mahi tahi a Rota raua ko te pihopa ki te ako. He ruarua pea nga tau i muri mai ka nekehia te pihopatanga ki Tamaki. Ka mahi, ka ako tonu, a Rota, a i tae rawa ia hei tumuaki Maori o te kura o nga tama Maori. Mutu ana tekau nga tau i nga mahi ra i whaka-pangia ia hei rikona. I te Whare Karakia o Paora Tapu taua kawa.

I moe a Rota i tetahi wahine no Ngati Porou, a katahi ka tonoa ia ki te Tairawhiti, ki te Pariha o Te Kawakawa. Nawai ka whakapangia ia hei piriti. Na te Wiremu Parata taua mahi. Ka hoki pea a Rota ki Akarana ki te mahi ako iti ia tau ia tau. Ka mea ia, "I hoki mai au ki te whakaki i oku peke purapura; kua rua nga mea o nga tau o mua." Ko enei nga purapura o te whakapono.

Katahi ka rarurarau a Rota. I te tuatahi ka mate tana wahine. Kotahi tonu ta raua tamaiti, he tamahine. Kaore i roa ka mate ano hoki taua tamaiti i arohaina ra. No muri mai i moe ano a Rota. He pani, he hawhekaihe, he taitamahine pai, tenei wahine tuarua. I whanau ki a raua he tamahine ko Perepetua tona ingoa. I paingia hoki e Rota taua ingoa no te wahine tapu o nehera.

I nga pakanga mo nga whenua, i te wa o te Hauhau, ka noho a Rota i waenganui i ona tanga e kaiako ana, e awhina ana, e tohutohu ana, e aroha ana. I tetahi Ratapu ka hinga iho ia i tona hoiho. Ka mamae rawa ia. Ka pahure te wa, kahore ia i te pai haere. I tonoa e te Pihopa Herewini ki Akarana ratou ko tana wahine ko tana tamahine. I te rua tekau ma rua o Hurae i 1866 ka mate a Rota i Taurarua, ko te ingoa Maori tenei no Parnell. I a ia e takoto mate ana i tona taha tana wahine raua ko te tamaiti. Ka mea atu a Rota ki taua wahine, "Kaua e noho i konei; haere ki te huinga iti ki te inoi. Ka haere ake au ki te huinga nui." Penei tana ohaki. I tanumia ia ki te wahi tapu i te taha o te Whare Karakia o Tipene Tapu.

Ki te tirohia te whakaahua o Rota ka kitea he whanui he kaha tona kanohi, he whanui ano ona pakihiwi. Ki nga korero a ona hoa, he mahana, he whakapono tona ngakau. Waihoki, ka mea ratou he pai ana kauwhau. I mohio ia ki te Rongopai o te Karaiti.

Na, hei kupu whakamutunga ake mo tenei wa, kia mahara ki nga mahi a nga tupuna.

Neil Grove

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Poroporoaki

Rongomai Ira Bailey

Tihei mauri ora
Tihei mauri mate

Rongomai Ira Bailey, friend of long standing, where now are you hiding? Like bush tracks our paths have crisscrossed. Now Christ-Crossed, we shall meet on some other mountain.

White plumed Te Whiti, you have another feather in your cap — a kindred spirit seeking to avoid the Pakeha Fall-Out.

Did I not see you both, standing and standing, with the spirit of Bishop Tutu? Peacefully witnessing the new bitter night under the pohutakawa in Parliament grounds.

Ah, Rangi, gateway to Maoridom, you allowed me to come and go with ease, to share your world. Your thoughts fluttered around my head like piwakawaka, ever entertaining, ever friendly, some few keeping out of reach.

But now the autumn leaves of my mind fall in a sad rustle to the ground. Will the mould of leaves cover the tracks as years unfold? Will memories be fenced off?

I think not Rangi for you have a way with the plough and will not let fence posts gather moss.

And so good friend I close my tribute to you knowing that it will never end.

I thought the teacher to blame

Ehoa, you know for a long time now I wonder why the Maori tamariki not do well at school. They no like school — play the wag, cheeky to the teacher, not listen and not pass the School C like the Pakeha (and Maori) experts tell me they should if they want the good job.

All the time I hear the Pakeha (and Maori) expert say it is because we the Maori are the deprived people (whatever that means) because we, the Maori people, have to go to the Pakeha education system which is mono-culture (whatever that is) because the Pakeha gave us the strap if we spoke Maori in the school (which was true) and made us lose our identity. (I think this means I don't know who I am anymore).

All this came about because some chiefs signed the Treaty of Waitangi, making us "the one people" and because, so I am told by the Maori (and Pakeha) experts, the Pakeha stole all our land — or most of it — by Raupatu (that is the confiscation).

Oh, it is the werry werry sad thing today! Only a werry few of the Rangatahi (young people) know who they are (have the identity); even fewer pass the School C, and some lucky ones get the UE and go to the University.

"Why is this?" I ask myself. Most of us send our children to school every day, make sure they got the clean clothes and the lunch, the book and pencil (so they don't have to pinch the Pakeha kids). Still they no pass the School C. I thought, and everyone keep telling me (both the Maori and Pakeha expert) ehoa! that the teacher job to teach the children. They paid to teach your kids from the Monday to the Friday from 9 o'clock in the morning to 3 o'clock in the afternoon (except for the holidays). But then I start to think. When I was the small boy, my Kuia and Koroua (grandmother and grandfather) never told me I was a Maori — never heard of it! Somewhere I just knew I was a Ngati Pukeko, the best damn tribe in all New Zealand. Fight all the other tribes and mostly win, except the Pakeha who took away some of our land — but we get rest back sometime in the future.

When we small, we no worry about the identity, and play Maoris; no, we play the Cowboy and Indians in the hills, in the paddocks, everywhere. Also play the football on the marae when the tangi or other Hui held. We use the poaka puku for the football. All the time we small ones always we hear from the grown-ups "go out and play, you the hoha" (nuisance). Play is the good fun, but not much time (if any) to talk with the grown-ups. Oh yes, the old man he take us to the football on the Saturday afternoon but we no talk to him because he too busy watching the game. Long time before I understand the side-step, free kick and the dirty play. Good though, when we go to the sea for the Kaimoana. They shows us what to do — but not talk loud or turn your Tou (backside) to the sea or else the sea get rough and angry.

Yes ehoa, when I was young, always go out and play; not much the talk in the same home unless it the order to do this — get that — don't do that. I am thinking that maybe that why I was good at football and no good at the English and Maths at school. Same thing for the tamariki at school today — werry good at football but no good with the pencil. So they just go to school to play football and eat their lunch, I think.

I also been thinking about the number of times I been to the marae to listen to the Pakeha (and Maori) experts who say you must give the children plenty of books to read and quiet room in the house to study and do their homework. Well you know, when you got the house full of kids, many more than the Pakeha, he only has the two maybe three, pretty hard to find the quiet room when you only got the three-bedroom house like the Pakeha.

Also, we not live in the country like before ekao — we the "townies" now — what the experts say "product of the urban drift". The tamariki today don't want to play in the hills (no hills in the City anyway); same for the paddock and the marae. No, they want to play the disco and space machine and afterwards roam around the streets. They just like the morepork — come out at night. No, they don't want to play Cowboys and Indians. With all this education business and now 'learn your culture' (whatever that is), I think too many young people (and plenty grown-ups too), now playing Maori and Pakehas. You see them when they stand on the marae and make the whaikorero, beauty, but when they finish and you go talk to them in Maori, hello! nothing there — they only can talk pakeha — Kai a te ahi, all humbug and only for show.

Now we, the "townies", become detribalized, urbanised and individualised — I like that, sounds good. I hear the Maori experts (not the Pakeha) got the new programme "Kohanga Reo". They call it Language Nest — part of the Tu Tangata (Stand Tall) programme we hear about.

I think this the werry werry good thing for a whole lot of reasons. **The parents** learn to talk to their children, and the children not told "don't do this, don't do that — go out and play, you the hoha". No, all talk and play together. Even better, they learn to talk Maori the proper way, not from a book — that can come later. The Maori parent, he learn to talk Maori properly too. All is fun and laughter, have the good time together. When the children go on to school they not frightened of the teacher and can talk and answer back — not in the smart alec way but in a good way. This a big help to the teacher.

I think one of the big problems for the young ones is they learn too much the body talk (what the Pakeha experts call body language, I think), and not enough the talking from the mouth (verbalization skills, I think they calls it). Maybe this another part of the breakdown, teacher not up with the play in reading the body language. (Is this senstivity or communication skills?) That's where the Kohanga Reo comes in too — make the children learn the three things, — proper Maori language and so help with the English language — able to talk with the grown-ups — know who he is and where is is going.

Yes, ehoa; Kohanga Reo is the very good thing. After all that, maybe teacher not to blame but ourselves, for finding the excuses and blaming someone else for our children not getting the School C.

Heoi ano.
na Te Wihi

Don't call us

Due to an increasing number of people sending poetry and stories to Tu Tangata, a backlog of works needing replies has built up. We apologise for delays in replying to contributors but as the assessment of poems and stories is done by volunteer staff, these delays occur.

We are putting together a list of contact people around New Zealand who are willing to help with constructive criticism of poetry and prose. In this way writers who want to be published will be encouraged.

In the meantime people sending in contributions of poetry or stories should be aware of the time needed to assess their work.

The Christening

By T.K. King

Along the fence line out in front of the marae, little groups of yellow daffodils stood, heralding the first breath of spring. Curling ever so slowly up into the still morning air, a column of grey-black smoke rises from the brick chimney of the kitchen. The double doors of the meeting house are beckoning with the gentle breeze stirring in the corners of the verandah, flung open to admit the fresh morning air. As yet, no human activity can be seen about the marae. Now and then a noisy clatter can be heard echoing throughout the dining room, as some broom or chair falls to the floor.

White headstones sparkle and gleam in the morning sun while little lambs frolic in the paddock next to the cemetry. A kingfisher sits sentinel-like on a branch staring obstinately at the water hoping for some whitebait or freshwater shrimp to go flicking by under the surface. Away in the distance can be heard a train rumbling across the iron bridge further up river, to be followed moments later by hooting as it approaches the intersecting road.

If one could listen carefully, one could hear the gentle hum of insect life and also see the odd dragon-fly flitting among the spikey wiwi at the water's edge. The giant pear trees stand guard to one side of the dining room, casting dark pools of shadow over grassless soil. Little puddles of water fragment the ground under the pear trees like pieces of broken mirror splinters. The gnarled roots cling desperately to the soil making it's claim to the marae like the people who would soon gather there.

The tranquility is disturbed by the sound of a beatenup rusteaten hulk that rattles up the road and takes a wide swing to enter the gate of the marae. The old wooden gate swings nonchalantly on it's hinges as the car breezes past it missing it by inches. Aunty Annie has arrived to get things ready in the kitchen.

Aunty Hine comes from the other end of the road on her bike with two mops swung over her shoulder and a tin bucket hanging from the handle-bars that sets up a din whenever her peddling feet comes into contact with the bucket.

"Kia ora Poi. Kei whea to Mama," she calls to me, as she sees me sitting in the long grass by the fence.

"She's still at home," I answer.

"You go and tell her to come and help mop out the kitchen. Tell her that the 'do' will start at two this afternoon."

With those commands she starts whistling while pushing her bike to the back of the kitchen. Aunty Hine is one of my favourite aunts and being the born leader that she is, she nearly runs all the huis or functions that are held on our marae. Her and my mother act as a team and my mother's part in the efficient marae-machine is to work out the quantities of food that are required for a function. Having a facility for maths, my mother relishes the part of ordering the food.

"Mum, Aunty Hine's already over at the kauta," liking the word 'kauta' instead of saying 'kitchen'.

"Who's all over there with her?" my mothers asks as she ties a hankerchief around her head. She had already seen Aunty Hine biking past.

"Aunty Annie has just come on her old 'Bomb' and I think Old John Cross is over there too."

"Yes, I'll go over with you."

"You'd better go over the see Nanny's grave," she says to me as we walk out the door. "Make sure it's clean in case Pa goes to see her."

Our house is right opposite the marae so that in no time we were at the back door of the kauta. Old John Cross appeared to be in the middle of telling my aunts about his dream, a good dream for the races he reckoned.

"Ae, kia ora ra e Po," he kisses my mother in greeting. "Ko taku mokopuna tenei. Haramai ki te ruru," he beckons me as he sees me standing behind my mother.

A well smoked fag dangles from the corner of his cracked lips. His hat perches precariously on his head, his holey jersey is tied around his waist as he holds out a hand to me. We shake hands. There is an old man smell about him as we gently hongi, and a twinkling in his eyes, showing that I need not fear him. My two aunts also give me a big hug and a kiss. We all sit down and my mother and aunts bring out their cigarettes and begin to small chat while Old John Cross puts more wood in the fires to boil up some water in the old coppers.

"I'm glad it's turned out fine," my mother says, while taking a big puff on her cigarette.

"Yes, I was hoping it was fine yesterday," answers Aunty Annie." I wanted to go down the river whitebaiting. I heard that Ginger was slaughtering them down her end."

"I hope she brings some along today," I say quietly, more to myself than to the others.

"Oh, she's probably sold it all by now. Some more money to spend at housie," answers Aunty Hine.

"She was lucky last week. She gotta line and a house. Twelve dollars — lucky thing!" my mother sounded envious.

The three women then commenced cleaning the dining room giving it a good mopping out. By lunchtime many others had gathered at the kauta. Some were peeling potatoes and kumaras, cleaning watercress, cutting up pumpkin, chopping the sides of mutton and pork, stoking the fires, setting the tables, heating up the hangi-stones, pumping water, cleaning fish and some just sitting watching all the others doing the work.

My brother Karauria finally arrived with two large boxes wrapped in newspaper sitting on the back seat of his car. There was quite a fuss getting them out of the car and Aunty Hine stood there supervising their welfare.

"Watch out there Karauria, you be very careful of those boxes. Come and help him George," she called to Uncle George. "You fellas drop those boxes, you'll soon know all about it!"

Two other willing helpers carried the 'precious' carton into the storeroom.

"What are you doing these days Poi?" my Uncle George asked on seeing me standing by the doorway.

"I'm on holiday from teacher's training college."

"How do you like being a school teacher?" he asked again.

"Oh, it's alright I suppose."

"You keep it up. We need more like you to help our people," replied Uncle George.

"E Ketura, haramai! You and I will go and get the rooms ready." With those commands, Aunty Hine and my cousin Ketura disappeared in the direction of the back of the kauta. I followed them around the back until I saw, standing spotlessly white in the afternoon sun, stood the brand new toilet block.

"Haramai e hoa ma! Come on you people, things are going to start now."

Nanny Meri started rounding everyone up to go around the back.

"I'll stay here to watch the kids so they won't touch on the tables," called Aunty Annie as everyone left the kitchen by the back door.

"Send all those kids outside to play," my mother called back to Aunty Annie.

Everybody started gathering around the women's entrance to the toilet block. An old and almost hairless mut lounged across to one side of the entrance, nuzzling a piece of sheep wool. Aunty Hine gave him a verbal scolding.

"Haere atu e kuri, akuni ka mamae to tau i aau!"

At that, the old dog slowly got up and slunk away between the legs of those nearest to him. He was helped on his way with a slap from a barefooted little boy.

Uncle Hoani stood, his well worn grey felt hat in both hands in front of him, coughing nervously to clear his throat, he began his speech.

"Kia ora ano tatou e huihui mai nei. Kei te mohio koutou katoa he aha te take kei te hui tatou i konei. Noreira, kaare e nui nga korero, engari ki te mihi atu kia koutou. Kua taka te wahanga ki ahau, maku e whakatuwhera i tenei o tatou whare. Otira, ma taku tuahine a Meri whakamotu te ripene, Haramai e kui!"

"Where's the scissors, somebody? Hurry up!" Nanny Meri demanded.

Out of the group crowded around the doorway came a butcher's knife, which Nanny Meri promptly grabbed and sliced the blue ribbon. The new flush toilets of the marae were thereby duly declared open. Everbody gave a very loud cheer and clapped their hands. Even the old dog gave a couple of barks in appreciation.

"Hurry up Karauria, bring those champagne bottles over here. Pass the glasses around Ketura. Give one to Nanny Meri first."

Corks began popping and wine could be heard gurgling out of bottles amongst the chatter and excitement going on. Everybody began inspecting the new toilets, sitting on the seats trying them for size, testing the flushing device, watching the water disappear and washing their hands in the washbasins to see if the taps work.

"All you kids go outside, you might dirty the toilets," called Aunty Hine, giving her commands as usual.

"Foofoo, you get your grubby hands off that wall! By crikey, I'll give you a wacking if you don't hurry up and go outside!"

"You'd better go outside," I said quietly to my nephew. "Aunty Hine will smack you." He looked at me then walked outside twiddling his thumbs.

Laughter and giggling can be heard coming from inside the ladies toilet. The men started pushing their way inside to see what was all the fuss about. Most of the women, Aunty Hine, my mother, Aunty Te Ao, Moana, Huia, Materoa, Doreen, Ketura, Tehei, Heni and Ruia were gathered around the doorway of one of the cubicles.

"He aha ta koutou mahi? What are you ones doing?" asked Old John Cross.

"Haere koe ki waho — go outside," Aunty Te Ao replied. "Aunty Meri is christening the toilets."

The last part of her reply was drowned out by the flushing of water from inside the cubicle. Nanny Meri's smiling face appeared at the door.

"Fill my glass up please! I want some more champagne!"

Tangatawairua and the Journey people of the world

As tangatawairua went about the work tasks of the whanau, he felt the wairua of the Sunriseman calling. That evening the journey was made to Puke-O-Te Rangimarie to sit quietly amongst the people who had travelled from lands beyond the shores of Aotearoa. As he sat Tangatawairua learn many things. He learnt that people in many lands used the gifts of the wairua in many strange ways. He learnt that Puke-O-Te Rangimarie had been cleansed of the tapu of the sacred rocks from Dreamtime, by a woman shedding blood in a spiritual birth. This peace-loving place was now free. A new vision to be born.

Tangatawairua told the gathering of the wairua he possessed. He told also of the significance of the Kohatutapu and the great blessed mountain of love that dominated the landscape. In the tale that he told Tangatawairua showed how a thread of aroha was being woven, a thread of aroha that would bond humanity together by the wairua of the heart. A woman rose to her feet stepped forward and handed Tangatawairua a gift. It was a pure clear crystal.

This is for you Tangatawairua, by the way of the vision. It comes from deep inside the earth from the Land of Turmoil. I believe you will unlock many mysteries from many destinies. He took the pure crystal in his hands, he felt the warmth, it throbbed with an unknown energy. Within the crystal was the vision. A key, a key to unlock the hearts and minds of men. Such was the power of this unknown gift from a strange land. He told the multitude of the vision. In his revelations he spoke of the way the energy reaches in to men from the mountains of power. He told of the crystal and the key to this power, he told of the byways that carry this mana and finally he revealed the true destiny of the gathering. That they, the Journey people of the World shall take a charter of LOVE-UNITY-and HARMONY beyond here and that in this charter as revealed by the crystal the message "BEHOLD the VISION-HOLD FAST the VISION".

To each of the Journeypeople Tangatawairua gave a special gift. It was a black shiny stone. He bid each to remember the Mountain and the power it has. He told them of the wisdom of his tupuna. He reminded them that this rock was the message of that wisdom, "From the darkness comes all, by the way of the light".

Great was the rejoicing by the journeypeople. Greatly did they show their love for mankind and mother-earth.

The Sunriseman sang ancient songs from the land of Dreamtime. Songs were sung from the Land of the Great White Spirit. When the songs had finished, the Sunriseman stepped forth. He handed Tangatawairua the spirit of his ancestors that contained the very wisdom of life itself. From his head he took the band of mana and placed it on Tangatawairua. His words were simple "As brothers we are joined". In the embrace of the hongi fell their tears of joy. In return Tangatawairua presented the Sunriseman with two simple gifts from the land of Te Rangimarie. He spoke to the Sunriseman, "Let the adornments of Tane and the bones of Papatuanuku tell the legend of the happening. Take these to the land of Dreamtime so they may know of the light of our sunrise. But to you my great brother of yesterdays secrets I give you this Tekoteko of my tupuna. I give to you what is part of me. If ever we are to speak to each other with water between us, then speak to the guardian spirit that lies between us. For in our mana are the corridors of our minds.

Bidding farewell Tangatawairua departed by the way of the night, leaving the Journeypeople of the world gathered; to "HOLD FAST THE VISION."

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.

W	A	E	R	I	E	V	N	G	O	A	T	G	N	G	A
H	I	H	I	K	A	P	E	R	N	R	E	N	T	A	T
A	H	T	I	L	T	T	O	R	E	R	E	I	Y	R	O
A	R	S	L	E	R	E	E	S	P	A	R	R	E	A	D
B	I	E	K	T	W	A	E	R	E	N	G	A	A	N	B
Y	Y	R	I	Y	H	O	W	H	A	A	N	E	A	G	G
S	A	O	R	I	E	A	R	T	H	P	V	L	E	I	R
S	S	F	K	Y	N	F	F	I	L	C	S	C	L	A	A
K	E	M	O	U	U	N	T	A	V	I	I	N	V	A	G
M	O	U	N	T	A	I	N	L	B	E	A	C	H	L	N
E	A	Y	D	E	A	S	E	R	E	R	R	T	W	I	A
S	R	U	L	M	O	T	U	K	A	E	N	B	H	N	H
D	I	C	N	L	I	I	A	F	F	H	R	A	A	N	W
G	Y	I	M	G	R	L	O	H	A	A	N	O	R	N	A
M	E	D	I	S	A	E	S	A	I	G	M	A	U	U	K
N	R	G	A	W	P	H	A	U	R	N	U	A	A	W	A

MAORI

One — — — — —

Waerenga — — — — — — —

Ngahere — — — — — —

Tatahi — — — — — — —

Torere — — — — —

Hau — — —

Paretai — — — — — — — — —

Whanga — — —

ENGLISH

River — — —

Sky — — — — —

Lake — — — — —

Mountain — — — — — —

Valley — — — — — —

Desert — — — — — —

Island — — — —

Cliff — — — —

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Ko te tino nuinga o ngā kaupapa o Te Kūkupa, he pukapuka tēnei ma ngā tamariki. I whakaputaina tuatahitia i te tau 1981, ko ngā tikanga me ngā kōrero e pā ana ki te whenua, ki ngā manu me ngā ika me ngā kararehe, ki ngā mahi a ngā tāngata o Aotearoa nei, i ngā rā o mua, ā, i ēnei rā hoki. Ko ngā āhua mahi o roto i te pukapuka nei he whakaatu nei i ēnei kaupapa, ko te kōrero, me te waiata, me ngā mahi-ā-ringa, me te aha, me te aha. E tino tau ana ēnei pukapuka ki ngā tamariki kua 7 ō rātou tau, tae ki te 13 o ngā tau. Ko ngā kōrero kei roto i te reo Māori me te reo Pākehā.

He nui ngā kaupapa o roto i Te Kūkupa e pai ana hei kaupapa mo ngā mahi o te kura, mo te tuhituhi kōrero, mo ngā mahi-ā-ringa, mo te whai mātauranga mo te ao, mo te aha. Ko te kaupapa tuatahi o te tau 1984 ko "Te Tangi a ngā Manu".

Mehemea kei te mōhio koe ki ētahi kōrero, ki ētahi tikanga rānei e pā ana ki te ngahere, ki te moana, ki te takutai, ki ngā maunga, ki ngā rākau, ki ngā kararehe, ki ngā iwi o Aotearoa nei, kua mahia rānei e koe anō ētahi mahi pai ki te whakarongo, tonoa mai ō reta, ō kōrero, ō waiata, ō whakataukī, ō whakaahua, i roto i reo Pākehā, Māori rānei, i roto rānei i tētahi atu reo o ngā iwi maha o Aotearoa (me te whakapākehātanga).

Ehara i te mea he mahi moni tā Te Kūkupa mahi. Kua hōmai noatia ngā kōrero katoa. Kua hōmai hoki e te Southern Regional Arts Council me te Maori and Pacific Arts Council me te Dunedin Teachers' College he moni hei paku āwhina mo te tīmatanga engari ko tō mātou pīrangi kia nui noiho te utu mo te mahi nei. Ko te utu mo ngā pukapuka e 3 mo tēnei tau, e 7 taara. Tonoa mai ngā moni me ngā kōrero, reta, me te aha, me te aha, ki:

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