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Tu Tangata

Maori News Magazine

Waitangi Tribunal receives language submissions

Australian feature Northern Territory: The life, the arts, the land

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Tu Tangata

Maori News Magazine

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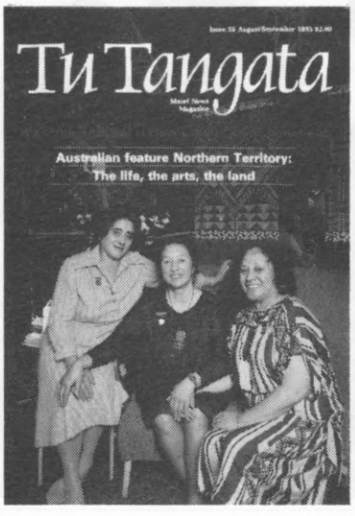


Cover photograph by Jocelyn Carlin: (From left) Hine Potaka and Elizabeth Murchie, past presidents with present national president Georgina Kirby of the Maori Womens Welfare League.

Te Roopu Wahine Toko I Te Ora continues to provide basics

Thirty four years on, the driving force for the establishment of the Maori Woman's Welfare League has increased.

President, Georgina Kirby says the appalling lack of adequate Maori housing on one hand and the low esteem some Maori parents have of themselves are areas the league has got stuck into.

The league was born prior to 1951 out of the need to look after the Maori families who flooded the cities. Housing was big on the agenda in the days of league founder, Whina Cooper.

In fact one of the first jobs of the league was a housing survey that revealed most Maori families didn't have proper homes in the city. Government departments then took over in providing adequate housing.

While Georgie Kirby acknowledges some things have changed, she says the big push is still on for Maori housing.

She says 3,600 new houses are needed in the next five years, and that's one hundred a month. She says it can't be done on the present nineteen million a year that's alloted to Maori housing.

The league's annual conference this year recommended that a bigger budget be asked for.

And the state of Maori families is also a big concern for the league says Georgie.

"Parents need to let children know they're wanted. They have to take responsibility and see the need to be parents."

Georgie admits that a lot of parents have had the responsibility taken away from them by state agencies like police and social welfare. And a lot of parents have abdicated the responsibility as a result of urban living breaking down caring whanau structures.

That's where she sees the most important role of the league, in providing the basics; the wairuatanga or sanctioning of people; the shelter which encompasses the warmth of the whanau; and food which is more than just kai but also the feeding of the total person.

She says without the basics, "it's no good talking about te taha this and that".

"Good housing needs proper health care."

Health care was really emphasised by this year's league conference in Hastings. It followed up the first really professional health survey of Maori woman carried out by Maori women.

'Rapuora' employed Maori women to sample how Maori women saw themselves, and the results were written up by Elizabeth Murchie a past president of the league. (A detailed look at Rapuora is included elsewhere in this feature, as is some of the recommendations from this years Conference.)

The league has declared the Decade of Maori Health 1985-1995, so that Maori goals, as outlined in Rapuora and at the conference, can be monitored and worked at.

In addressing the needs of the Maori people today, Georgina sees the urban migration of the Maori and subsequent breakdown of the whanau supportive system as the main culprit. Subsequent generations of whanau have been split up by the non-Maori make-up of city life and have been separated from support that would normally have been there, she says.

She cites her own family example where her parents moved away from their Wairoa base, and along with a few other Ngati Kahungunu, lived and worked in the Rotorua area.

She says her family kept their links with Kahungunu but also forged new ones with their Te Arawa neighbours. As a result, she grew up in a supportive environment which her parents had built up.

League members gather outside their national headquarters in Wellington with Koro Wetere and Dame Te Atairangikaahu.

Photos courtesy of league

Past President Ruhia Sage.

National President Georgina Kirby (left) chats with League patroness Dame Te Atairangikaahu. Alongside Erena Te Pau-konui talks with past president Elizabeth Murchie.

"Each generation has to lay down the environment for the next generation so that they can gain whatever it is that they are after."

And she says this is not happening enough in the cities where most of the Maori are. "People have cut themselves off and they need to be shown the links they have with one another."

In Georgie's own area, Freeman's Bay, where she lives in Auckland, she has helped the formation of a league branch composed largely of solo mothers. She says they were encouraged to take breaks from their children so that they could talk amongst themselves.

It was then found out that they didn't know much about their whakapapa or who they were related to in the city.

Georgie says they were all encouraged to go back to their home areas to gather the needed information from the relatives they had back there. After this the mums had much better support with their city living.

Georgie says it's this 'mish-mash' of tribal Maori people living across the country without the basic foundation, that causes the problems.

"The league has continued to push for the strengthening of the whanau through branches encouraging their women to get to know their blood-ties."

She says a network of whanaunga has been built up across the country and needs to continue.

"I don't think our people are strong enough to say, you're my nephew, you're my neice and you're going to come with me. You're not going to go on the streets anymore."

"I believe there's been an undermining of parents leadership and consequently if somebody knocks you, instead of retaliating, you just step back ten feet."

1985 league recommendations and comments

TREATY OF WAITANGI

The treaty not be ratified as law but be honoured instead. The conference felt the mana of the Maori signatories established the Maori as tangata whenua. Also that if any changes were to be made, they should be made by Taitokerau.

The proposed bill of rights was seen as being separate from the treaty, with strong feelings that the treaty was already a bill of rights.

TREATY OF WAITANGI TRIBUNAL

The conference asked for increased membership on the tribunal so that tribal areas would be represented, also that the league be represented. The conference asked that the tribunal have the power to make laws. Concern was expressed that should the treaty become part of the bill of rights, the tribunal's authority would not be enough to prevent any future government abuse.

WAITANGI DAY

Waitangi Day should be commemorated rather than celebrated, with the emphasis on educating people to the significance of the treaty. The conference felt that Waitangi Day was a base around which to question the present status of Maori people in New Zealand and that the treaty must be honoured for Waitangi Day to continue.

HEALTH

The Decade of Health 1985-1995 have measurable goals in the areas of life expectancy, alcohol and drug abuse, and a healthy weight.

— a need to build up information on tribal medicines.
— establish whare rapuora using existing public health and plunket nurses, dental care and spiritual healing.
— educate medical staff about Maori values and wairua as to cultural needs.
— encourage league members to be positive with ideas and health care for themselves and their children.
— re-emphasis the teachings of our tupuna.
— explore the idea of a health centre based at a school with a community health worker from Health Dept working with a co-ordinator from the league.
— accept we need to change our eating habits and that marae should provide nutritionally sound menus.
— smokers should acknowledge the 'non-smoking' rights of others. (It has been a league practice for some years not to smoke at branch and conference meetings.)
— Maori people should make themselves aware of rights of patients and next of kin whilst in health institutions.

TE ROPU WAHINE TOKO I TE ORA MAORI WOMENS WELFARE LEAGUE INC

The Maori Womens Welfare League arose out of a desire of Maori women throughout Aotearoa for an organisation that would give Maori women a place and a voice in New Zealand society, and yet not be exclusively Maori in its membership.

The Social and Economic Advancement Act of 1945 was placed on the Statute Books and the Department of Maori Affairs came into being. The Welfare Division appointed Women Welfare Officers to form Maori Welfare Committees as sister organisations to Maori Tribal Committees.

The first Conference of the Maori Womens Welfare League was held in September 1951 and 187 branches were represented. The prepared constitution was adopted on a note of goodwill, cooperation and assistance and the newly formed organisation soon emerged as a very important link within maoridom.

The League was formed with the recognition that the influence of the woman in the home is reflected in the members of her household. Maori women had wisdom, courage, fortitude, and an awareness of spiritual and moral values.

Princess Te Puea Herangi of Waikato, a woman of great stature, was the first Patroness. Her grandniece, Te Arikinui Te Atairangikahu, is the League's present Patroness. Under the inspired leadership of Dame Whina Cooper as foundation Dominion President, and with a clear vision of League needs, this body of women moved out in force with dedication and determination, seeking solutions to post-war difficulties. No task was too small or too big. They raised money to educate and clothe children in need, undertook housing surveys demanding better houses, built roads, revived Maori arts and crafts, visited hospitals and prisons, carried out a general programme of fundamental education. The League challenged Government policies in every area of social need and justice. All through this first decade the women were fully supported by their men.

The second decade saw the independence of the League and the formation of the New Zealand Maori Council with the men accepting responsibility for land laws, housing, education and general policies. The League was involved in the formation of the Maori Education Foundation. The most outstanding contribution in the 60's was the development of the Playcentre movement and its extension into Australia among the Aborigines.

During its third decade, the League faced the challenge of a second migration from country to the city, from the home tribal lands to adopted tribal areas. The organisation was faced with youth alienation in large numbers which demanded a positive personal and group response. The League responded on the basis of Whanaungatanga.

In the 1980s the League has undertaken to partner the Department of Maori Affairs, in the promotion and development of the Tu Tangata programmes: Womens Wananga; Youth Wananga; Whanau Wananga; Te Kohanga Reo; Rapu Mahi; and Matua Whangai. The League has provided the community component esential to the success of those projects.

Anxiety over the disparity in health standards between Maori and the rest of the Community has involved the League in the first scientific and technological health survey to be conducted by Maori women themselves. The purpose of the survey is to determine the Maori womans perception of her own health and the health of her family. From the information gathered, the League is to promote positive action programmes to improve the health of our own women and their families, and to improve Maori health to the point where health statistics for New Zealand show no ethnic differences. The Health Report of the survey was released November 1984 at the Ngati Toa Marae.

Georgina Kirby National President Maori Womens Welfare League 1983 —
Maraea Te Kawa 1983
Violet Pou 1980-1983
Elizabeth Murchie 1977-1980
Mira Szaszy 1973-1977
Hine Potaka 1971-1973
Miria Karauria 1968-1971
Ruhia Sage 1964-1968
Mata Hirini 1960-1964
Miria Logan 1957-1960
Whina Cooper 1951-1957

Georgie says they're not strong enough to take their relations out of the homes and borstals. "It's the same with the prisons."

It's this strengthening of the whanau by blood ties which Georgie sees as coming before the wider iwi ties are made.

"We must see all Maori children as our responsibility."

But the message to league mothers is to make sure they're okay in their family and then when they're confident in handling their own, they can help others.

The role of women may be a big talking point in New Zealand society, but in Maori life today Georgie believes the worth of women is acknowledged.

"It's taken for granted by the women... that they're the main strength."

At one marae she was asked if the Ministry of Women's Affairs was a fore-runner of changes in male and female roles in maoridom.

She told them that the traditional system would stay because it was a part of Maori life that was agreed to by their grandmothers and their ancestresses.

"You are part of that decision."

"No marae can function without the women, it has to. The men and women must ensure that status is upheld."

"It's no good saying, 'we don't like the idea of women speaking on the marae in some other place'. I said, 'just let them know where your place is in terms of kawa on your marae, and just not have yourselves politicised in thinking about what one's need is.'

Georgina sees pakeha confusion over Maori women's place in Maori society.

"The Maori women lead every aspect of the marae, except for the one in the whaikorero, who the hell wants to speak out there anyway?"

"That's the last bastion left to the

Front from left: Kuini Te Tau (treasurer) F Paki (vice-pres) Whina Cooper (pres) Mrs Tahiwi (vice-pres) Mrs M. Swainson (Waikato-Maniapoto).
Back from left: H Jacobs (Ikaroa) M Tamihana (Tairawhiti) Miraka Petricevich (Szaszy) Mrs P Royal (Waiariki) Miss Takarangi (Aotea) Mrs I Ratana (Aotea).

men... they have that small function but they also ensure that the women are there."

Georgie says if we are talking about the woman's role within Maori society, as opposed to the pakeha society, then Maori women are not querying the woman's status.

"It's the first voice heard on the marae, that's the key that opens the door to the whole of the culture."

"What other woman in a culture has that?"

Georgie believes younger Maori woman don't necessarily know and understand that part of the culture because of the 'mish-mash' of urban living.

And how does the President of Te Roopu Wahine Toko I Te Ora see a solution?

"Well we have the resource, in terms of the culture, a third of our membership are in the kohanga reo. Why? Because they have the language and understand and know the bringing up of families... in different levels.

She says an important strength is their tolerance, and their ability to awhi people.

Some people expect the league to have the answer for all street kids and other issues but Georgie just expects her women to awhi, to embrace their own family first.

That's why she's emphatic that there should be someone in the whanau, a grand-aunt, an uncle, a whanau advocate who points out that such and such needs doing, 'me penei, me mahi te mea nei'.

She says the person should bring the whanau together.

And in Georgina's own family there is such an elder person back in Nuhaka who checks out whether Georgie is speaking enough Maori, I hope she passes.

League membership is three thousand Maori and pakeha members, the average age being around 35. The league also has men and women as associate members and women dignatories as honorary members.

1951 league conference.

1951 league conference.

National executive of the league in 60's. Miria Karauria and Hine Potaka (third and fourth from left kneeling) both past presidents.

Rapuora, Health and Maori Women

Rapuora is a milestone in Maori health, not only for the sensitive way in which Maori field-teams gathered the information from 1177 respondents but also in the 99 per cent rate from a supportive Maori population.

The women surveyed were broken up into three groups, young women, middle-years women and mature women, with further sub-groupings. Young women comprised single young, urban young and youth mother. Middle-years women comprised lone mother and partnered mother. Mature women had Whaea O Te Marae (living inside their tribal area) and Whaeo O Waho (living outside their tribal area).

The women were asked how they saw their health, and although seven out of ten saw it as good, they had reservations about it. Surprisingly young women worried just as much about their health as did their older sisters.

To the question about experience of ill-health and what they did about it, seven out of ten Rapuora women had recently experienced sickness at the time of the survey. Depression was the most common chronic illness of Young women with asthma-bronchitis next.

Young women also reported the most difficulty in getting satisfactory medical care. Middle-years Women had high blood pressure as well as depression and asthma as chronic ailments. They also had more symptons of stress than symptons of coughs of colds. Mature women experienced high blood pressure and arthritis-rheumatism but were quite satisfied with their medical care.

Although Rapuora women generally considered themselves overweight, going on a diet for most was unpopular.

Two thirds of the women again considered themselves 'fit' but only one third were involved in sport or other phsyical recreation. Smoking was most common amongst the young women but the amount smoked increased with age.

Drinking was popular with six out of ten Rapuora women with the highest concentration in the under 35 year olds.

The question of asking Rapuora women what they weighed, was considered too delicate, but field-workers came up with data that showed one in five women gave their weight as over 87 kilograms. The survey notes that by usual standards these women are clearly obese. For young women, two to three out of ten are overweight and one in ten in the over 87 kilo group. Rapuora makes the point that Maori women have not been able to control a new food regime, that celebrates convenience food and eating for the sake of eating.

"In this century Maori have become westernised to the point where many born in this period particularly during the last fifty years, lack the living experience of nga tupuna, an abstemious people with a finely tuned sensitivity to ecological balance.

"The Maori, dependent entirely for food supply on limited natural resources from land, seas, waterways and bush, ensured that only sufficient food was taken at one time; to sustain an active and healthy physical and spiritual state. Food sources were jealously guarded so that supply would not diminish."

Rapuora says the bulk availability of processed convenience food and the frequent time-tabling of meals has swamped the former reality of marae living. Smoking and drinking responses showed both habits started very young with many young women saying drinking increased their social activity. Some thought there was a 'time and place for getting drunk', this group consuming up to seven or more bottles of beer as often as twice a week.

However Rapuora middle-years women, as moderate drinkers were more concerned about partners who drank heavily and the effects on the family.

One third of all Rapuora women don't drink alcohol, with three out of five being ex-drinkers, mainly Whaea O Waho. Health and family reasons were given as reasons for giving up.

The link between all this information and the women and their whanau showed that a total sense of good health moves beyond personal health to embrace the whanau. "The healthy women is partnered and is likely to say she is not primarily involved in home-care. Her children are likely to be healthy and she is not worried about their health, or their social adjustment. She is happy in her job, or if she has no job, is content at home. Because she is able to either contribute to family finances or does not have to, she is not in economic straits. In fact she says she is free of major worries."

Conversely the woman who sees her health as poor, is unfit, worried about her health, has high blood pressure and is likely to have chronic disease.

Not only is she primarily involved in home-care but she has dependants at home, and is probably not partnered. Surprisingly she is likely to be a non-drinker, perhaps because she has seen the effects of alcohol at first hand.

Rapuora shows success of children at school and at home is essential to women's good health with mature women showing that it's also linked to not being full-time at home.

Social confidence also stemmed from good health with some Rapuora women being whakamaa in different social situations. This social confidence also meant that women were involved in activities outside the home and had more whanau contact. There was also the indication that they would not be drinkers or smokers.

In putting a Maori perception on the state of health, the women were asked about their identification with Maori lifestyle. Most Rapuora women were aware of their tribal links. Young women were seen at risk because they and their partners lived outside their tribal area and did not have tribal support readily accessible. Half of middle-years women were also in this category. Mature women had a minority living outside their tribal region and were considered most secure.

By security Rapuora says, "they or their partners have immediate access to the benefits and responsibilities of the tribe.

One in five Rapuora women were living with a whangai despite 94 percent residing in urban areas. Three-quarters of the Rapuora women considered te taha wairua important to them, with Mature women seeing it as most significant.

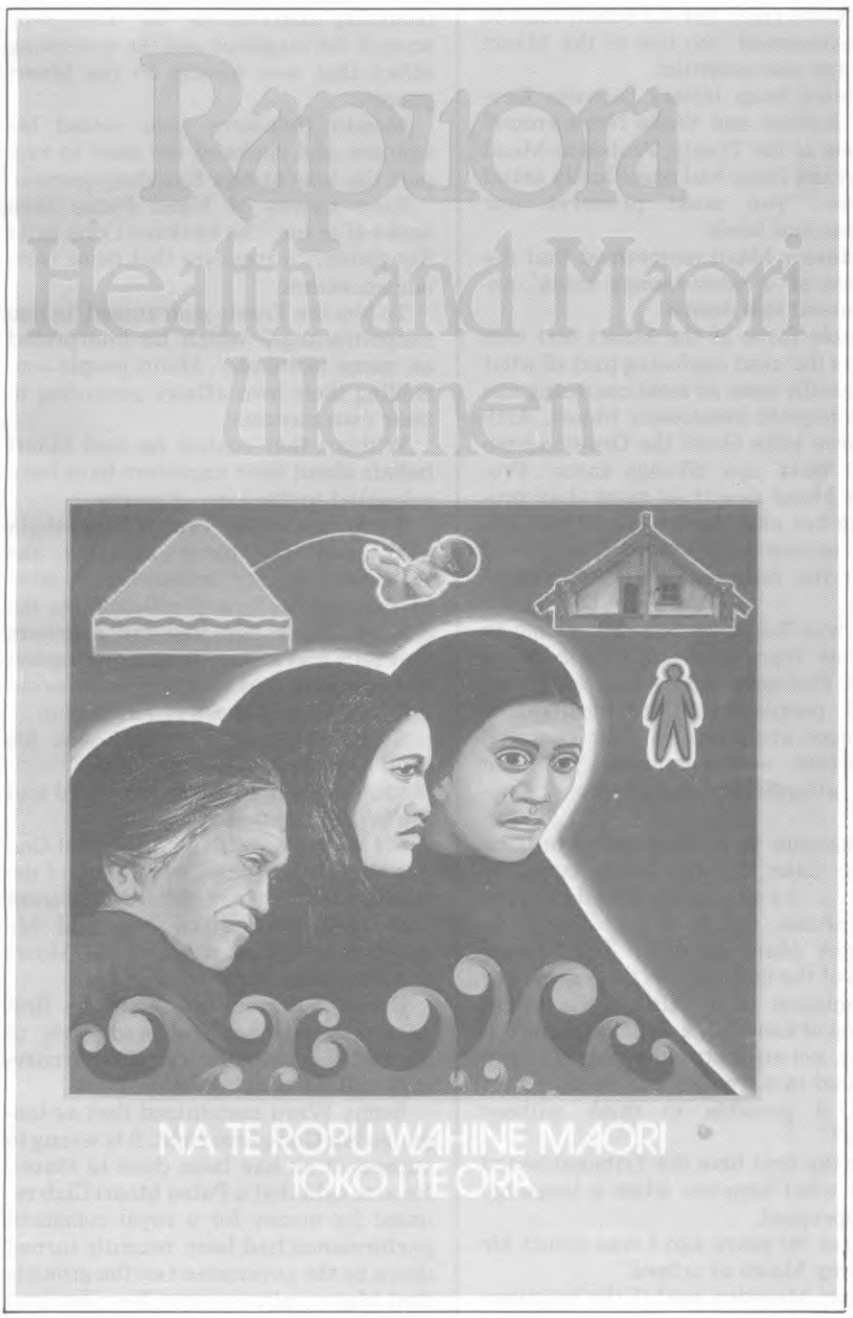
Knowledge of he mate maori was seen as an indication of cultural

awareness, with seven in ten women knowing about the spiritual illness and how to consult tribal people in the healing.

One in five Rapuora women said they would go either to a tohunga or faith healer if they had he mate maori.

Involvement in social activity showed sport highest with young woman, with school organisations involving all groups. Interest in church groups and business and professional organisations rose to a peak in middle-years and declined rapidly with mature women.

Tribal affairs most involved mature women. Rapuora concludes that young women are most at risk because of separation from tribal links, and that they are hungry for contact with other Maori women, because of the enthusiastic reception to field staff. Rapuora sees the need for the older women to 'ease' the young women into the marae nearby.



Recommendations

Rapuora recommended the National League Conference this year endorse the survey's findings, (which it did) and that a Decade of Health 1985-1995 be declared.

— The need for whare rapuora should be recognised as an integral part of the marae scene.
— Further research arising from Rapuora, again undertaken by the league, was seen as necessary.
— The health of Maori men was seen as equally important because of the effect on the women. The NZ Maori Council was recommended as taking up the challenge.
— The Department of Maori Affairs was asked to promote health awareness through liaison with appropriate government agencies and sponsoring of training courses in health-related disciplines.
— A Maori presence in the health professions was also seen as necessary.
— In nutrition areas, Maori people should be told about the need to cut out fatty, highly refined foods and Maori organisations should set the example.
— The dangers of alcohol and drug use need to be spoken about in Maori communities with Maori organisations again setting the example. Mash, (Maori Action On Smoking) was also recommended with Maori support for groups such as ASH (Action on smoking and health).
— The support of all churches was seen as fundamental to the Rapuora Decade.
— The wider support of New Zealand media was seen as crucial to alerting Maori people to their health needs.
— The aim was for a Maori health policy that embraced the physical, mental and spiritual aspects of being, so that the whanau was a poutokomanawa of Maori health.
— A Maori Board of Health was seen as needed to cater for the total Maori health needs.

Waitangi Tribunal Hearing

Toi te kupu, toi te whenua toi te mana. Cherish the word and retain and nurture the land, by doing so you will uplift your mana.

The logical conclusion of this Wanganui whakatauki is currently under question by the Waitangi Tribunal, a three man tribunal that is empowered to look at government policies and acts in light of the spirit and intent of the Treaty of Waitangi.

Before them is a case brought by Nga Kaiwhakapumau I Te Reo, the Maori Language Board of Wellington.

Chairman, Huirangi Waikerepuru has claimed that he and Nga Kaiwhakapumau are denied rights in respect of the use of Maori language as guaranteed in the Treaty of Waitangi.

The Tribunal has met on Waiwhetu Marae, Wellington to hear oral submissions by possibly the tino rangatira of this country.

The hearing has adjourned with a right of reply still to be given to the government bodies specified in the claim as having allegedly acted contrary to the provisions of the Treaty of Waitangi.

In attempting to sum up a week of oral submissions before the Tribunal, one thing becomes clear.

The brief of the Tribunal is as wide as the flexibility of Tribunal procedures. All Tribunal members felt free to offer their learned opinion both to those making submissions and to legal counsel, so as to focus in on matters they could legally look at.

An early indication of this was the comment by Tribunal member, Mr Paul Temm who suggested it was one thing to say the Treaty guaranteed and another to say it was obliged to foster certain rights.

Another feature of the hearing was the practical difficulties raised by the use of Maori langauge, not only in the Maori text of the Treaty, but also in the original claim which was in Maori, and the need for an interpreter so that the Tribunal could fully understand those making submissions in Maori.

As one person put it, "English is very inadequate for carrying Maori ideas". *Tu Tangata* acknowledges this in its coverage of the case.

However as several speakers noted, it was more important that what was said was understood by the Tribunal and so English was used by most.

Professor Sid Mead, Ngati Awa, of Victoria University examined the Maori wording of the Treaty and spent some time giving his meaning of what taonga meant.

He saw the guaranteed possession of "o ratou taonga katoa," as meaning indispensable customs. He said the 'o' signified this importance and the 'taonga katoa' meant all the valued possessions and customs, of which the Maori language would be central.

He saw the 'tino rangatiratanga' as meaning the hereditary chieftainship that would stay with the Maori people as in 'home rule'. For the Maori right to self-government, the use of the Maori language was essential.

Quoting from letters between Governor Hobson and Waka Nene around the time of the Treaty, Professor Mead said Waka Nene had specifically asked Hobson "you must preserve our customs and lands".

Professor Mead maintained that the addition of 'o ratou taonga katoa', encompassed this desire.

Article three of the Maori text was seen as the most confusing part of what is generally seen as most confusing use of inadequate missionary Maori. Article three talks about the Queen agreeing to 'tiaki' nga 'tikanga katoa'. Professor Mead saw it as more than protecting but also preserving all the correct customs of the Maori people of which the language was an integral part.

He was asked by Mr Paul Temm to give his translation of article three which Professor Mead saw as giving Maori people their just rights and privileges according to their customs, authorities and contracts 'just like those afforded to the people of England.'

Kaumatua were then called to back up the claim that the Maori language was a taonga handed down generations.

Maori Marsden from Te Aupouri spoke of the language as the vehicle for transmission of a culture, the transmission of knowledge and that made it a reality, not an abstraction that couldn't be found in a treaty.

"Is it possible to think without words?"

For the first time the Tribunal heard about what happens when a language is suppressed.

"Over 60 years ago I was caned for speaking Maori at school."

Maori Marsden said if the language is suppressed, so is the mana. He's started to work with children in the North, to give them their tribal identity, but without the transmission vehicle, the language, total rehabilitation isn't possible.

John Rangihau was next speaking in Maori.

Miria Simpson interpreted saying there had been too much beating about the bush. "If we don't retain our language we are nothing."

"I don't wish to ignore the pakeha... I don't expect him to even learn mine (my language)... he wants me to give up mine."

Wiremu Ohia from Tauranga Moana district Maori Council spoke of the mounting concern for the disappearance of the language and the worsening effect that was having on the Maori people.

Monita Delamere then voiced his concern and spoke of the need to support the take of Nga Kaiwhakapumau.

Koro Dewes of Ngati Porou then spoke of te reo, "he kaakano i ruia mai i Rangiatea," a treasure that came from our ancestors.

To him the Treaty guaranteed 'te tino rangatiratanga' which he interpreted as 'mana motuhake', Maori people controlling their own affairs according to their own customs.

Without that control he said Maori beliefs about their ancestors have been relegated to the area of myths.

Te Arawa elder, Tamati Wharehuia next said his piece thanking the Tribunal for their favourable decision in stopping the flow of effluent into the Kaituna River. He told the members that they had looked at how our tupuna saw things in that case and he was confident of their powers of judgement.

Sonny Waru of Taranaki took his legal argument out of the bible.

"In the beginning was the Word and the Word was God."

Mr Waru took this to mean that God has his own language. At the time of the building of the tower of Babel, different languages were given out, and Mr Waru saw this as meaning the Maori language was approved by God.

He said that at the time the first pakeha missionaries arrived, 90% of the bible was already written into carvings with 10% retained orally.

Sonny Waru maintained that as language is a God-given right, it is wrong to supress it as has been done to Maori. He also said that a Patea Maori Club request for money for a royal command performance had been recently turned down by the government on the grounds that Maori culture is not New Zealand culture. Mr Waru contended that there needed to be equity in culture as well as language.

Miro Stevens of Taitokerau followed with an eloquent testimony to the central place that her language had in her life.

It was then the turn of two Hawaiians to lay their experience before the Tribunal.

Moses Keale and Malcolm Chun had come to New Zealand from the Office of Hawaiian Affairs to tell of the endangered state of the Hawaiian language and what measures were being taken to revive its use.

They told of how since the annexation of Hawaii in 1900 by the United States the use of Hawaiian has dropped, just as the non-native population has increased. English government schools started in 1854 to service the growing number of foreigners in the government service who dismantled the Hawaiian property tradition and voting rights to benefit themselves. Some laws have been passed to foster Hawaiian language and culture but Malcolm Chun spoke of no teeth in the legislation.

He said the Hawaiian Department of Education had ignored the letter and the spirit of those laws but the resistance to English continued in the churches with at least the last twenty years' bi-lingual services being the norm with only now accomodation of English only-speaking Hawaiians taking place. Native Hawaiians numbering around one hundred and forty five thousand were half the total population in 1900 but in 1980 numbering the same were only 17% of the total population.

Both Malcolm and Moses spoke of a resurgence of interest today in Hawaiian culture with a recent needs assessment survey of Hawaiian households showing that for 92% Hawaiian language was most important. They said this showed a turnaround in the thinking of the Hawaiian people despite the low level of language proficiency.

They spoke of the wider community's realisation that most tourists come to Hawaii so that they can experience the unique Hawaiian culture of which the language is the main transmitter.

And on the state of transmitting the Hawaiian culture through radio and television waves, both Malcolm and Moses spoke of hugh interest and support from Hawaiian and non-Hawaiian.

It was timely that the plight today of the Maori language was then outlined to the Waitangi Tribunal.

Dr Richard Benton told of the decline in the use of Maori since the 1930s under the impact of assimilation. He said a massive salvage operation was underway with schemes such as kohanga reo but the central problem was the Maori has not been able to exercise the right to use Maori language in day to day living.

"English speakers can always get around the Maori language but not vice versa."

Claimant Huirangi Waikerepuru talks with Moses Keale and Malcolm Chun, the two Hawaiian speakers. Also pictured is Keri Kaa.

To Dr Benton, official recognition of the Maori langauge and a language commissioner whose job it would be to promote and safeguard the language, is needed.

Alex Frame, a lecturer in law at Victoria University then backed up Nga Kaiwhakapumau's claim that the broadcasting service in New Zealand was an agent of the crown and was therefore duty bound by the Treaty's provisions.

Mr Frame spoke of 'ministerial control' of the broadcasting service and how the minister was accountable to parliament.

Mr Frame also spoke of the broadcasting service being responsible 'in so far as it allocates resources for Maori language'.

The 'cultural capital' of the dominant culture was then explained by Dr Ranginui Walker. He backgrounded the effect of pakeha education on the Maori people and drew the analogy that the price of pakeha success was Maori assimilation.

He pointed to a century of suppression of language and culture. He said awareness of identity is usually realised by a pakeha child at age four or five but that a Maori child takes until age nine. Before this the Maori child is ambivalent about identity sometimes settling for a pakeha identity.

Dr Walker faced questions from the Tribunal about a possible public backlash on the promotion of Maori language and said it was more important that there was a choice.

Derek Fox then spoke from twenty years experience in radio and television of how the Maori peole had been "grossly cheated" from their fair share of representation in the media. He spoke of nine minutes a day on radio and ten minutes on television for Maori language, less than one half of one per cent of total media time.

He spoke of 200 Maori out of fifteen thousand employed by the Broadcasting Corporation of New Zealand; of no Maori people in senior management positions; of no Maori language speakers in senior positions; of no acknowledgement of bi-lingual skills in broadcasting.

He said three reviews looking at television were underway at the moment. One was looking at applications for a third channel. Another had come out of the Hui Taumata and under the Maori Economic Development Commission was looking at a viable Aotearoa Broadcasting System.

The third was a review by the broadcasting corporation itself.

Mr Fox stressed that the Aotearoa Broadcasting System he was proposing would have Maori programmes, not necessarily in Maori language.

Maori psychologist, Donna Awatere then explained what the 'cultural absence' in the media had done for the Maori people. She said her professional work in Otara for the past eight years had shown her that a sense of hopelessness is the outcome.

She said the information in most systems is geared to giving Maori people low self esteem. She said the legacy of grandparents having the language in themselves suppressed has persisted into today's children who sometimes have neither Maori nor adequate English.

And she said the pervasive medium of television not only created a foreign culture but also the advertising created artificial desires for consumer goods out of economic reach of the Maori people.

She saw the need for the Aotearoa

Broadcasting Service where Maori people could have autonomy in how they wanted to be represented.

The total environment of Aotearoa was the concern of the next speaker supporting increased status of the Maori language.

The commissioner for the Environment, Ken Piddington homed in on Maori language survival being part of being a New Zealander. He said "if the language is lost, we will be seen to have denied our Pacific origins".

In answering a concern of Tribunal member, Mr Paul Temm, about the pakeha reaction to moves to push Maori language, Mr Piddington said he was encouraged by 'the greening of NZ'.

He said he detected a rising level of support from the pakeha community but it would take personal example such as the use of 'kia ora' in speech and letter.

Joe Williams and Ngahiwi Apanui both of Wellington eloquently told of the dreams of previous generations that would be made reality.

Joe told of the decline of the language that had been halted and reversed in three generations of his own family. He said the Maori news, Te Karere epitomised the revolution taking place amongst Maori people who were now asking the other partner in the Treaty to be a partner as was intended.

Piripi Walker who works with Radio New Zealand and Whatarangi Winiata of Victoria University were also speakers on the final day. Piripi Walker making the point that any decision by the Tribunal would be too late to influence the granting of the third television channel then before the Broadcasting Tribunal.

Whatarangi Winiata spoke about the need for a Trustee for the Maori language.

Manuka Henare representing Te Runanga Whakawhanaunga, the Maori sections of the main Christian churches, brought to light an oral submission made just prior to the time of the Treaty signing. He said both William Colenso and Bishop Pompellier had recorded that the Maori people were granted freedom of religious expression.

Ritchie Luke of Waiwhetu Marae was able to explain the Maori kaupapa of kohanga reo and from his experience with his kohanga, speak about what happened when the children went on to the local primary school.

A further speaker from the international committee of jurists Mr Dawson then gave a summary of constitutional law and existing conventions relating to aboriginal rights.

The hearing was adjourned and reconvenes, beginning Monday October 7, on Waiwhetu Marae to hear further submission by Nga Kai whakapumau I Te Reo.

Tour issue makes job harder for Sciascia

by Michael Romanos

Sonny Sciascia who is the first Maori to hold the office of president of the New Zealand Rugby Football Union (NZRFU) wants to see rugby progress in New Zealand during 1985 "in a year that has been created controversial by people outside the game".

"All I want to see is rugby retain its standing. I fully appreciate that the rugby decisions have not made that task easy," said Sciascia, 55, who was elected president for the one year term last May.

Christened, Horace Noel, the Levin-born Sciascia has been deputy mayor of Levin since 1983 and a borough councillor since 1980. With his wife, Aroha, he owns a book shop in Levin and is completing his 14th year on the Horowhenua College Board of Governers of which he was chairman for nine years.

Sonny's grandfather was a "full-blooded" Italian who wed Piri Hira McGregor, a member of the Takihiku sub-tribe of Ngati Raukawa. His father, Jack played rugby for the New Zealand Maori team on tours to Australia in 1910 and 1913 and married an Englishwoman, Alice May Stonehouse. Sonny who is part of a family of five brothers and five sisters, married Aroha Jacob whose father, Harry was an All Black to Australia in 1920 and a Maori All Black for several years.

"I've always regarded myself as a Maori," said Sciascia.

"Unfortunately, I don't speak the language, but I've worked on many Maori committees — my own tribal committee and the Ikaroa and Raukawa district Maori councils.

"I was brought up in a Maori community and I was taught to never lose my maoriness. But one lives in a pakeha society and I learned how to make my way in that society.

"I've been relatively successful. I don't know if I would have done better if I was in full-pakeha."

Following his election as president of the NZRFU, Sciascia told the delegates at the annual meeting that in his two years as vice president he had seen how thoroughly the council worked to reach their decision to send an All Black team to tour South Africa in 1985.

"I know it is the right decision," he said.

Two months later, Sciascia still sees it as the right decision.

"I was brought up as a Christian and I think my Christian principles are I should talk to everybody. The only way the South Africans are going to make any progress is for us to communicate with them. To isolate them is not beneficial to either the blacks or the whites.

"Nine years ago, my wife and I spent six weeks in South Africa and we saw many satisfied black people as well as a lot of things basically wrong. I'm planning to visit South Africa later this year or next year, and I want to see what progress has been made. By going there it should not imply I support their policies.

"The only way to change the South African system of apartheid, if it needs to be changed, is to go along to South Africa and talk to the people.

"We don't have to go far off the African continent to find things equally revolting."

The Minister of Internal Affairs, Mr Tapsell was reported as saying the Maori view on the tour issue is unsophisticated and naive," that we can play rugby happily and not disturb anybody else."

"I cannot understand those Maoris who go to South Africa as sort of honorary whites," he said.

Race Relations Conciliator, Hiwi Tauroa who is opposed to sporting links with South Africa, said while there was a large group of young Maori people who oppose the tour, there was still a majority of Maori people who stick to the principle that people are more important than politics.

"They can see that black South Africans are disadvantaged but Maori people say they (Maoris) should relate to everyone."

Sciascia said all the 10 Maori districts of the Advisory Board of the rugby union supported the tour.

"At my own marae the feeling is in support of contact with South Africa.

"I don't want to get into *Tu Tangata* arguing with our Maori MPs, but what I

can't understand is if the New Zealand Government doesn't want New Zealand to be present in South Africa, why don't they legislate against it.

"We trade with them, we can visit them, but if we want to be members of a sport team it becomes a hipocracy situation."

Sciascia said the violence promised in South Africa over the tour is purely conjecture.

"We have violence in our own streets which is very sad but appears to be part of society in the 1980's.

"It is traditional for Maoris to extend hospitality and deal with anyone, but in response to Maoris who are opposed to the tour perhaps they are caught up in the 1980's syndrome of being anti-anything that is going.

"But Maori people have a right to be opposed to the tour. All I ask for is those people respect my view."

Former Olympic track medalist, John Davies said the tour will cost money for the NZRFU, it will result in fewer people involved in the game and it will not improve the image of rugby.

Davies says the NZRFU must realise the tour is a political gain for the South African Government.

"Rugby is frightened that without South Africa, the sport no longer spans the world as say soccer and athetics and other sports do," said Davies.

Sciascia said if sport was left to the sportsperson it can be divorced from politics but unfortunately politicians see sport for political gain.

On the question of the tour being good for New Zealand rugby domestically, Sciascia said as long as South Africa is a member of the International Rugby Board it is the duty of its fellow members to continue contact with it.

"I don't think rugby is losing out in popularity in New Zealand. I accept the tour decision is having an affect in the fall-out of crowds at tests this season but it is a lot to do with victimisation by protestors. I don't think the game will suffer in the long term.

"The tour issue doesn't keep me awake at nights. I've said publicly I will enjoy my year as president — tour or no tour."

Sciascia said his role as NZRFU president is to officiate at union functions and preside at special meetings and the annual meeting of the union. Other council and executive meetings are chaired by Ces Blazey.

Sciascia said his object is to promote rugby in as many unions as possible.

"I certainly wouldn't attempt to be critical in my speeches at after-match functions.

"I've had many years of public speaking. It is nothing new to me and I can only assume it's an advantage with my background.

"But I made comment after the New Zealand-England second test concerning off-the-ball incidences in the test.

"I felt they weren't necessary at this level of rugby."

Sciascia first made his name in sport beyond Horowhenua as a rugby referee.

"I got hit on the leg with a cricket ball while at Horowhenua College and developed osteomalitis which forced me to give up playing rugby after one season in the local senior team.

Sciascia took up refereeing as a 22 year old in 1951 and his first big time appointment was in 1955. He refereed Fiji versus Taranaki in 1957 and several New Zealand trial and New Zealand Maori team matches but he regards as his highlights the New Zealand versus New Zealand Maoris in 1958 and all his six Ranfurly Shield fixtures. He retired in 1965.

"I never suffered nerves before a big game. I seem to have confidence in myself."

He played cricket, captaining the Horowhenua senior representatives for many years. The 5ft 6in sportsman also represented Horowhenua at badminton and basketball.

"Cricket is my favourite sport. It's a great character builder. It keeps you on an even keel — like scoring 100 runs one day and zero the next. It has got something for everyone, fielding, bowling and batting."

Sciascia said rugby has always been a game that almost anyone can play but he wouldn't encourage women to take the sport up.

"There are plenty of other sports that women can display their skills."

And what about the new scrum rules initiated by New Zealand to combat serious spinal and neck injuries in particular?

"They are there to make the game safer. We need to give the rules a fair trial."

As a borough councillor, Sciascia stands on an individual ticket in Levin, a region which doesn't have neo-political party affiliations.

"It's not a possibility in my view to my becoming mayor. I may well have had enough of local body politics by the end of my second term."

Sonny and Aroha have a family of five children.

The oldest, Leslie, 28, manages the family building business which Sonny helped established. Jill is a school teacher in Whangarei; Vivienne, an office supervisor in Wellington; Beverly, a computer operator in Wellington and Colin, 18, plays league cricket for Paddington in England.

MAORI AGAINST THE TOUR

Alex Hawke

MATT is made up of a number of Maori organisations centered in Auckland. Formed in early May 1985, MATT sees its role as informing Maori people in New Zealand about the effects of apartheid on the indigenous people of South Africa (AZANIA).

Events in South Africa over the past six months have seen a dramatic climb in the number of violent incidents mainly in the black townships. This gives an indication that the tour will certainly incite violent overtones from the South African police, which will in turn affect the black people.

We in MATT fear for the safety of the All Blacks and the black indigenous people of South Africa, and urge the Rugby Union to urgently look at these possibilities.

In our discussions with Maori groups, MATT has found an alarming number of Maori in Auckland pulling out of rugby, altogether. Although only small at this stage MATT can see disenchantment continuing during and after the tour. Already MATT has 4 junior teams ready to switch to Rugby League in the Auckland area, which has already seen a number of Colleges pull out of rugby.

MATT has instigated a nationwide Maori Against the Tour petition which will be presented to Parliament in early July.

It is heartening to see the NZ Maori Council stand on the Tour issue. MATT would like to see other Maori organisations doing the same thing.

MATT is currently organising a hui in Auckland in early July to decide on future protest action.

All enquiries are welcome, contact: Tamaki House, 70 Anzac Ave, Auckland, New Zealand.

(From left) Michael King, Sherill Tapsell, Lawrence Wharehau, Hiwi Tauroa and Gary Wilson (Journalist Training Board).

Putting the Maori into the news

by Sherrill Tapsell

An old woman walked into a maori finance company in Rotorua and offered them her old Bycroft biscuit tin stuffed with money worth $19,000, some in old pound notes.

Another kuia turned up with a kit full of money worth $15,000.

"There are lots of these 'good news' stories appearing in your community which you are not recognising," said television broadcaster Derek Fox from Te Karere, to a seminar of media chief reporters.

"The Maori perspective is not given in this country.

"We see the news media only wanting to knock us, it's only the bad news, the negative things," he says.

He was speaking to the seminar in Rotorua with author Michael King, and chairman of the Waiariki Journalism Course Advisory Board, Maanu Paul, on the topic "Is It Racist?"

The aim of the seminar was to examine whether maori news was being reported in a fair way.

The chief reporters were primed on the subject the night before, with the launching of author Michael King's book Kawe Korero, which offers advice on ways of avoiding racist writing.

The stories about the kuia with their nest eggs were two examples of the lots of good yarns in maoridom, said Derek Fox.

"In the last 40 years there have been attempts to make New Zealand a monocultural society, as if the Maori people had nothing to offer," he said.

Criticism was made of the monocultural view of New Zealand society which the media portrayed.

"We have no choice but to accept we will be a bi-cultural society. We are the tangata whenua. There is no other place in the world where the Maori language is spoken, and of course it has existed for over 1000 years," Derek Fox said.

Maanu Paul explained how Maori people placed a lot of mana in giving a story to the media, but they had become increasingly wary when stories were changed.

"We analyse stories that are published and broadcast and we see their racist nature," he said.

The media have the power to change this, said Maanu Paul.

Some of the chief reporters said they were satisfied with their arrangements for reporting maori news.

They had good relations with marae committees, had a Maori reporter on their staff, or felt their maori affairs reporter was doing a good job, they said.

One chief reporter asked what Maori people wanted.

"We want our rightful share of the media and we aren't getting it," said Maanu Paul.

It was important to have sufficient numbers of people, both Maori and pakeha who would understand and report maori news, said Michael King.

"Reporting maori news requires more leg work. You can't just whip out and whip back to the office," he said.

Maanu Paul agrees that reporters would have to stay overnight on the marae to adequately cover a hui.

Derek Fox said that Maori people spent their weekends attending functions. That was how they became informed.

"You will go to marae and hui where people will insist on speaking Maori."

He told the chief reporters they will see an increased resurgence in Maori pride, tinged with arrogance.

From the Auckland Star, Darrell Giles said he would personally look for the Maori view in his stories and follow it up with his reporters.

Interviewer Extraordinaire

By Kaikapo Rangihaeata

"You've got to be nosey," said Hone Edwards talking to fifteen journalists who were on a one week introductory journalist course in Wellington.

"You've got to make people want to talk to you," he confidently remarked in his down to earth humble way.

These are some of the tips I grasped from Hone's korero as he took us from his Kawhia grassroots, through the University of Auckland and down to Canterbury University where his post graduate course in journalism was accomplished.

At the Auckland University he passed his BA in Linguistics, the study of languages. I got the impression he was also schooled well in life by his grandparents, whom he was brought up by.

Flowing like a never ending stream in his delivery of korero pakeha he inspired and encouraged us by saying that the time is ripe for Maori and Polynesian people to become journalists.

All ears and eyes now, you couldn't hear a pin drop, as we waited like race horse punters for the next tip. Not long and it came.

"The television corporation will take Maoris providing you have equal skill."

"But don't be depressed," he encourages again, "if you are not accepted but continue to write for your local paper."

Then like the punter he switches to a different horse.

Tihei mauri ora! Hone Edwards talks like a chief. No more depression this time, and better than a tip, this horse is a winner.

"Know who you are, what you are, where you are, when you are and why you are first and foremost. Your maoritanga is the manifestation of your tupuna, very important. That makes you strong.

"When under pressure stop and take a deep breath and remind yourself of who you are.

"It is this that helps you with your angle as a journalist." He said the older you get, your Maori side starts to work in different ways.

One of the students asked if you have to be good at communication and quickly replying Hone said, "if you aren't then you'd better start packing your bags."

Hone is now at grass roots level as he answers question by question. Talk about nosey journalist. I kept my nose for the post.

The philosophy of Te Karere he says is to "speak slowly and simply" so people can pick it up, especially people learning.

He even tipped us to not go into a Maori area but to work in a paheha area for one year. Reminds me of Sir Apirana Ngata's famous speech, E tipu e rea...

To go on a race course, sorry I mean a journalism course, is demanding, the skill of writing is a craft, you relate what you see and the words come out of your pen.

At Canterbury University Hone topped his class and no wonder, he was the only Maori journalist down that part of New Zealand.

Shorthand and typing are some things he learnt at Canterbury where you are taught about subjects like newspapers, law, printed medium, radio, television, history of the press and how it has developed.

He attends two local body meetings a week and press conferences where there are many points of view.

The biggest problem of television journalism is finding the time to reduce your story and getting the facts right (one of the golden rules of journalism), said Hone.

Another problem is television going on to marae. It was bad in the past but "you judge it within its own context now," and an exception may be made for famous people, though the kaumatua at the tupapaku will be approached, said Hone.

We fifteen journalist trainees were overawed by the range of learning and wise words Hone delivered on this wet and cold night.

If Hone Edwards was at the races I'd take him to the pub on the course, but he doesn't drink, so I'll leave Hone with Te Karere which has the largest Maori audience coverage in New Zealand.

Maori media given the thumbs up

Te Karere must be the most cost-effective media that the Maori people have ever witnessed. In its ten minute slot each week night it does more to give the thumbs up to maoritanga than probably any of the Maori media's pioneering newspapers produced before the turn of the century up to the present-day Tu Tangata.

The early newspapers written mainly in Maori reflected keenly what Maori people were thinking and what they wanted for Aotearoa.

The big difference is the immediacy of the message and size of the Maori population waiting to take in the present day information.

The success of Te Karere may have nicely surprised some sections of the pakeha and Maori population. It seems to have done the same to the pakeha media as evidenced by the overly respectful hearing presenter Derek Fox received at a recent media hui in Rotorua (see opposite story).

That Maori news can 'foot it' in a so-called 'foreign' medium such as television is not doubted. What this means to New Zealanders has only now become clear to some, that the days of mono-cultural news are over.

But what an emerging Maori media means for the Maori people also needs to be made clear. That Maori people need to get into the media business, either as staff or as financial backers so that the kaupapa is Maori.

We can't expect pakeha media companies to automatically push Maori and take all the risks. If we want to have a say, we had better be prepared to put our money where our mouths want to be.

It's on the cards that there'll soon be an autonomous Maori broadcasting service both training and working in radio and television.

The print media in the shape of newspapers and magazines needs also to be in there to ensure a publishing base that has a Maori kaupapa.

And the advent of Maori run media doesn't necessarily mean a one sided view of things. Some Maori people and ideas will come in for Maori criticism and not all issues chosen will be seen as reflecting what the people want to know.

Maori people are not different in not wanting to know about certain issues but any media has the twin roles of educating as well as entertaining. If the two roles can go together, so much the better.

Sir Graham Lattimer leads N.Z. Maori Council again

Hiria Rakete

He's one of Maoridom's most powerful men and yet, at heart he's just a country bumpkin.

Sir Graham Latimer, reigning chairman of the New Zealand Maori Council since 1972, leaves the capital to get some fresh air at his Taipuha farm in Northland.

Back to the good old smell only cows could produce, Sir Graham sloshes around his milking-shed in gumboots.

"Milking is the only therapy I get," he says. And his face, devoid of wrinkles and glowing like a boy with a lollipop, confirms that.

Sir Graham was born rather unceremoniously on the roadside in the Houhora gumfield 71 years ago.

Back then, it was not unusual for babies to be born in the same circumstances considering undeveloped roads, and few hospitals.

But is is unusual for a person to be the ninth Maori knight, president, chairman and vice-president of so many different organisations.

His service to Maori people spans nearly 30 years.

He was a Maori warden in the 1950's before helping to found the Tai Tokerau Maori District Council — the national body's first branch.

And he's been ploughing forward since then.

The Tai Tokerau Trust Board, Maori International, Waitangi Tribunal and even the Tourism Advisory Council are only a few, "off-the-cuff" involvements.

He's been called devious, alert, witty, sympthetic and cunning by some of his peers.

And he admits he is. But these are all contributing factors to his quick business mind and foresight.

He's been labelled "the old man of submissions" in Government circles.

But his own actions spell this out clearly. Sir Graham cannot readily recall the number of submissions NZMC has presented since its 1963 inception — but nearly every Bill tabled since then has his name on it.

But he believes that's irrelevant. It doesn't matter who put them through, just as long as they get there.

Sir Graham says that Maori people have picked up the positive attitude that's been waiting out there for ages.

People are becoming more aware of what's happening.

Initiative amongst the people has steered maoridom into a fresh direction.

But what of old institutions. For instance, Mana Motuhake?

With a broad smile, he says he views Mana Motuhake as a healthy sign.

However, he stands by the council in support of the retention of Maori seats.

But he says that Mana Motuhake is good for the people — "it makes them aware of politics".

But don't be alarmed, he warns, when people talk of improving the Maori's lot.

Listening is an art perfected by Sir Graham Latimer.

Sir Graham uses this virtue as an aid to all ills — making decisions, easing tension and helping other people.

He feels that the only reason he's hung in there is by going to the old people. And not necessarily from the north.

He refers to them as "sounding boards".

"I'd be arrogant to think I could do it all by myself," he says.

And since he attained his title in 1980, Sir Graham has used his 'sounding boards' constantly.

"I think I use them more than anyone else does," he said. Even when urgent decisions have to be made, they are always there to help.

"Sometimes it can cost me four or five toll calls, but it's worth it." He feels that decisions he makes have to be ones he can live with.

"None of the advice given to me by the old ones has ever back fired," he says. And he's never regretted one decision.

"There are some hard decisions to make, but I know I can call on my sounding boards to help."

He stresses this importance to keep close to the "old ones". "I can travel right throughout New Zeaalnd and know that I can stop in Waikato, Rotorua or anywhere and speak to any of these people."

But he also says it's important not "to wear it on your sleeve".

"What the elders tell me is in confidence. And I respect that." He feels an obligation to the Maori people.

"I'm there for the people, and they're my business."

He tells of a time he was going to a tangi up north. However three people travelled up to his farm in Taipuha to see him.

"They needed help. They came all the way up from Auckland (about a two hour drive). I was there so I sat down and listened."

Sir Graham never made it to the tangi. But although he wanted to go to the tangi, he knew he was needed where he was, and right at that moment.

"People don't see me in that light," he says. The only publicity he gets is when he's saying something on behalf of the dozen or more organisations he represents. But he feels he is close to the people.

His wife and he raised 28 children. Four of these are his own, five mokopuna and the rest, whangai.

And under the umbrella of the Tai Tokerau District Council, he is responsible for making 74 jobs for people around Taipuha. But none of these feats are recorded in newspapers.

N.Z. Maori Council 1985.

One night in Paekok

Hoani, a friend of mine from Ngati Raukawa, likes to tell people how he taught Michael Jackson to sing and dance when they were crutching together in the Wairarapa. This obviously isn't true — it's well known in the north that before he hit the big time Miki Mangu, as he was affectionately known, was working in the Sweetwater nursery of the Aupouri forest. What's more, he was boarding with my cousin Puti at Waimanoni, so I know what I'm talking about.

Nevertheless, Hoani's version has a lesson to teach us — and that is the way that other people are continually finding wealth and fame at the expense of us Maoris — and this is particularly true in the entertainment industry.

Many of our songs have been stolen by unscrupulous musicians and Hollywood producers. After a bit of adaptation for pakeha audiences these are then re-released and become famous hits. The poor composer gets nothing.

This has happened to me a number of times. When I wrote my opera "Kaingahoha, the life of the village" I composed a number of songs about Te Taitokerau which were plagiarised in this way and have since become well-known songs in fancy Hollywood musicals. You've probably never heard this before:

"Take me back to the gum swamps,
The gum swamps of North Auckland,
To that beautiful Aupouri country
That I love...."

And yet everyone is familiar with Doris Day in "Calamity Jane" singing:

"Take me back to the Black Hills,
The Black Hills of Dakota,
To the beautiful Indian country
That I love...."

And do you know where the theme from Oklahoma comes from? Not Oklahoma, that's for sure:

"A-a-ahipara, where the wind comes whistling o'er the dunes,
Where the toheroa
Are seen no more
So Te Rarawa exist on prunes,
A-a-ahipara... A-a-ahipara...
Kei runga i te Oneroa a Tohe
Ahipara, hiha!"

Other musicals offer evidence of the same shameful process. Take "West Side Story", for example. It's probably well-known to most readers that "I Want to be in America" started life as "I Want to be in a Maori Car", but did you know that another song came from the Islands?

"There's a place for us,
Samoa...."

And so it goes on. In fact, this kind of musical plunder has become so widespread that occasionally we assume a familiar song had Maori origins when just for once it really did originate in the west. Ngati Toa's claim to the "Porirua Chorus" is a case in point. It has to be remembered that Handel wrote "The Messiah", which contains the much beloved "Alleluia Chorus", long before Ngati Toa had their eye on the southern end of Te Ika a Maui.

Nevertheless, the balance is very much in favour of the Maori composers. There is room here for only one more example — one which annoys me particularly not only because the original composition was, once again, my own, but also because it is a current hit and I hear it on my radio every day. I originally wrote the song in one of those bursts of creative genius which hit me from time to time. On this occasion it was sparked off by a pleasant evening spent in the company of friends in the Paekakariki Hotel. As I staggered out into the cool of the night and realised I had missed the last train to Wellington I made up a little ditty to hum to take my mind off my plight. I called it "One Night in Paekok". I can only assume that a record producer was also arrested that night and slept in the adjoining cell, for within weeks I was astonished to hear it on the radio — only this time called "One Night in Bangkok", wherever that is.

But enough of my experiences. *Tu Tangata* would like to hear from other readers who can report similar musical rip-offs either from them individually or from their tribes. It is proposed that the song judged the best wins the grand prize of one night in Paekok with Professor Titonui. The second prize is two nights.

Next issue: Who was first to the moon?

Te Karanga newsletter launched

Maori Studies in the South Island have for too long been the poor cousin of the North Island. Understandably so perhaps, for the North Island has always had the greater share of the Maori population, and therefore a greater amount of material for scholars to study. It is not that the South Island has lacked material; rather has there been a lack of people to study it. With a few exceptions, Herries Beattie for example, most of the people respected in the study of Maori material have resided in the North Island. Consequently, their views predominated, and South Island material was sometimes dismissed or ignored. In the foreword to his book, 'TIKAO TALKS' (Reed, 1939), Beattie wrote: 'Some time in or about the year 1920 Mr W.H. Skinner and I tried to induce Mr Elsdon Best to interview Mr Tikao, but unfortunately Mr Best was such a poor sailor that he would not undertake the ferry passage from Wellington to Lyttleton.'

The fact was that Best could not be bothered or was not interested in this opportunity to collect South Island history — his excuse of poor seamanship was a convenient way of saying that Tikao's South Island material was not worth the trouble. Fortunately, Herries Beattie thought otherwise.

Today there is an increasing awareness that South Island Maori studies have much to offer the scholar and the student. The Maori Department of Canterbury University leads the way in this respect, offering this year a paper at Stage III level which examines South Island material, specifically material from Ruapuke Island and the Fouveaux Strait area.

The Canterbury Maori Studies Association has been formed to capitalise on this new-found awareness, and to encourage research in the field of South Island Maori Studies, with particular emphasis on the Canterbury region. This is not to say that we are not interested in research from other areas, including the North Island.

Through our newsletter, 'TE KARANGA', and the proposed Resource Centre, the Canterbury Maori Studies Association offers people the opportunity to contribute and further their knowledge.

The field of South Island Maori Studies has yet to be fully explored; its future holds the promise of excitement and discovery. The Canterbury Maori Studies Association can be no more than its members. We therefore ask you for the support which is vital to our existence. Your support may come in several ways, firstly, by joining. Secondly, you can contribute news, information and articles. Thirdly you can help build up the Resource Centre by donating books, maps, tapes, any material in fact that has a bearing on Maori Studies. Fourthly, you can support your Association by attending our occasional evenings, and hearing what our speakers have to say.

To conclude, I must make mention of the staff of the Maori Department at Canterbury University for their very generous koha, which has enabled the first issue of 'TE KARANGA' to be published.

Terry Duval

Kauri-tough Te Kanawa: Porirua sports pioneer

By Michael Romanos

Te Kanawa Wi Neera is one of the precious few sportsmen in New Zealand's history to have reached a level of proficiency at three branches of team sport.

The Porirua Rugby Football Club who celebrated their 75th jubilee last March, lauded Te Kanawa Wi Neera as their most famous son.

Wi Neera played international rugby league, senior first division and representative soccer and senior rugby. He played rugby union at forward at the turn of the century, was in Porirua club teams following affiliation to the Wellington Union in 1910 and was a representative in inter-tribal district rugby — a forerunner to the annual Prince of Wales Cup match.

Wi Neera was in the history-making New Zealand Maori Rugby League team which toured Australia in 1909 and created an enormous impression with league-hungry Australians.

Wi Neera was in a party of 20 which included an interpreter named Barclay and was managed by John Hetet. The side played five matches, winning three including the defeat of New South Wales and the full Australian representative team. The 20-16 victory over Australia was played at Sydney in front of a huge crowd of 45,000. It was the first defeat a team from New Zealand had inflicted on Australia.

Wi Neera played in the first game of league ever staged in New Zealand. On Saturday, June 13, 1908 at Athletic Park in front of 8000 spectators, a local Wellington scratch side played the Australian-based All Golds who had just arrived from touring England and Australia.

A New Zealand national team was not formed until 1910, so like rugby union whose first representative tour outside Australia was the New Zealand Native team in 1888 to Britain etc, Maoris provided the impetus to league in this country.

For several winters at least, Wi Neera certainly had his weekends full, playing organised team sport.

The British immigrants working at the Porirua Psychiatric Hospital were the instigators of introducing soccer to the locals.

Wi Neera was a soccer goal keep of excellent quality and was a hero to the original Porirua United club. He played in an era which did not promote national teams, but he did manage to win selection for the Wellington representatives.

The first New Zealand soccer teams played in 1904 and 1905 and it wasn't until 1922 another New Zealand side took the field. But soccer thrived in Porirua with three clubs sprouting up in 1906 — Hospital, Southern Cross and Toa.

Te Kanawa Wi Neera, wood carving in 1950.

Wi Neera played for Toa in 1906, a club which had a high Maori content and already organised ruby and hockey teams. Toa and Southern Cross combined to form the Porirua United Soccer Club in 1909 and it is recorded that Wi Neera helped United win both the Wellington senior first division title and the Charity Cup knockout competition in 1918.

It is interesting that Maoris have a dramatic presence in rugby league but in soccer few have made it to the top grades. The New Zealand Football Association do not keep official records of people of Maori parentage having played for New Zealand or at national league level, but it seems certain only one player with a Maori name, John Enoka of Nelson, has been as far as a New Zealand team squad. Enoka was in the All Whites World Cup squad a few years ago. However, there are other players with some known Maori parentage including Aucklander, Arthur Masters who repped for New Zealand in 1948 (and was a senior first rugby league player). Wynton and Shane Rufer of Wellington played for New Zealand in recent years. Wynton, as a brilliant striker. Current New Zealand team members are Richard Mulligan (Gisborne) and John Leijh.

Just what kind of man was this sporting marvel, Te Kanawa Wi Neera?

Known as Kan Wineera to the pakeha, Wi Neera was of the Ngati Toa and Ngai Tahu (South Island) tribes. He lived most of his life just a few steps from the Toa Rangatira Marae in Porirua. His father was Wiremu Te Kanai Wi Neera and mother, Haana Cootes. Kan was one of five brothers. The Wi Neera family, descendants of Te Rauparaha, were a predominant family alongside Te Hiko in the Porirua region.

Kan was born 11 April, 1886 in Porirua, married Gertrude Victoria Kemp in 1919 and died aged 65 in 1951. He had six children and one "adopted" — but more of that later.

Two of his sons, Madson and Mahu still live in the house their father built some 70 years ago. Son, Mahu said his father was a disciplinarian who didn't waste words and could be very uncompromising at times.

"He was well respected by all who knew him because he was straight and honest," said Mahu.

"Dad said work came before anything including sport. Things had to be done and he knew his priorities.

"He treated his children well enough. He left us all with a legacy of hard, honest working endeavour."

Mahu recalls his father as an excellent ploughman, shearer and horseman.

"He sheared for the prominent Riddiford family in the Wairarapa on the Tora, Te Awaiti and Orongorongo stations for many years and was regarded well by the Riddifords who were able to pick and choose their shearers."

The Riddifords owned vast tracts of land in the Wairarapa and Wellington. The family also founded the Evening Post daily newspaper in Wellington and eventually the INL printing group which took over the Dominion, Truth, Sunday News and New Zealand Times.

Mahu said his father was among the first shearers to introduce the mechanical hand piece shear to New Zealand.

"He went to Australia with the rugby league team and saw the mechanical shear in action and decided to bring one back with him. Dad held a shearing record tally on the Riddifords' arm."

Kan had a way with horses considered second to none. Whether breaking them in, grooming, training or riding, Kan was a "natural".

The 1905 Toa soccer team of Porirua. Te Kanawa is standing erect, second from the right while alongside stands his father, Wiremu clutching a staff.

"He could virtually teach a horse to talk," said Mahu.

"He loved horses and owned several. He never possessed a car. Right up to the time of his death he rode his horses."

For 25 years until he was 60 years old, Kan was known to many Wellingtonians as "The Diver".

When he gave shearing away, he worked as head diver for the Wellington Harbour Board, spending his working days under the sea in a diving bell, screwed down by nuts and bolts and surviving by the language of the rope.

He helped install the Floating Dock at Aotea Quay. On one grizzly occasion, Kan was sent to Picton to retrieve a body which had been chopped up and dumped in the sea in a suitcase. Kan "The Diver" found it.

His most dangerous experience was with the erection of the Steeple Rock Lighthouse, working 40 feet down in silt stirred by the ebb-tide into a kind of dust storm.

Another was using cutting equipment to get through to the ill-fated KA locomotive which was embedded in three feet of mud in the Manawatu Gorge. The "Soames Island Job" was tricky — 150 yards off-shore and down to 68 feet to bend and concrete-pack piping for the new artesian water supply.

"The Diver" said people diving are less liable to catch a chill in the winter because during the summer months their bodies are warmer and a greater contrast with the cold water.

Kan was right into collecting crayfish from Barretts Reef like one picks potatoes. Those were the days. Try finding one or two today at that infamous reef which signifies the entrance to Wellington harbour.

Kan gave away some of the destructive and unnecessary things in life like alcohol and cigarettes and embraced the Mormon religion. He rose to hold the high position of Branch President (Mormon elder) at Porirua.

The story of how he married his wife, Gertrude is an amazing and unconventional saga.

Of dignified parentage, London-born Gertrude Kemp met one of Kan's brothers, "Jack" in England. The couple married in England and had a son named Stan. Poor Jack was killed in action during the first world war.

On the insistence of her in-laws who wanted to see their grandson, Gertrude travelled to New Zealand. The pair were "kidnapped" by Wiremu and Haana Wi Neera and Gertrude was prompted into marrying Kan.

A gentle and kind woman, Gertrude was the first pakeha to live in the pa at Porirua. She died in 1972 at the age of 83.

Kan joined the fledging Porirua Rugby Football Club with its motto, "Tatou Tatou". But Kan's best sporting efforts would have been as a soccer goal keep.

His resilient, tough attitude to life was transposed onto the field of play. He was tall at 6ft 1in and athletically built. His shearing gave him powerful arms and shoulders.

Neither Madson (now aged 64) nor Mahu saw their father play any sport. Indeed, Kan never spoke of his sporting career and exploits to his children.

"He was only interested in teaching us to work hard and love the land," said Mahu.

Madson and Mahu both played first rugby union for the Athletic Club Wellington and represented Wellington Maoris as loose forwards. Like Kan was, Mahu is an elder of the Mormon church.

Kan's whangai, Stan made a huge impact on the entertainment world in New Zealand during the war time years of 1940 to 1945. With his flashing eyes, Stan was a brilliant stand-up commedian and musician. He was one of the stars associated with the famous Kiwi Concert Party. Stan died a few years ago.

Kan's brother, "Dodi" Wi Neera was a Maori All Black and toured England and France with the New Zealand Maori team in 1926-27. He was noted as a clever player in the backline.

Academically, grandchildren of Te Kanawa and Gertrude who have succeeded are John Wi Neera who is a biology professor at Polytech, Vernice Wi Neera-Pere who is a poet and short story writer living in the United States, Jennifer White who is a qualified lawyer and Hyrum Parata who is studying law.

But perhaps the spirit of Te Kanawa Wineera lies more fervently in his grandson, Rawiri Wi Neera. Rawiri who lives in Hamilton has inherited a remarkable rapport with horses.

From the Royal Ballet to Sydney dance

Alfred Williams is a Maori dancer and a performer, who at twenty three years of age, seems finally to have shrugged off a difficult apprenticeship. He trained in New Zealand and after showing early promise that was remarked on by a visiting Margot Fontayn, it was decided to send thirteen year old Alfred to England to try for the Royal Ballet.

For his mother it was a trying time, endeavouring to encourage her son and at the same time make enough money to keep Alfred, herself and young Anthea.

Alfred's training years at the Hammond Dance School were marked by appeals and letters back home for grants, but also by good marks. Financial aid did not come from the usual channels, the Q.E.2 Arts Council being conspicuous by its absense.

Instead help came from such unlikely sources as the Norman Kirk Trust, Purple Patch (a Hamilton group of embroiders), the promoter Hugh Lynn, an Upper Hutt City Council based public appeal, private donations, the Maori Education Foundation and Rotary clubs in Britain as well as the savings of the Williams family.

Inbetween all this Alfred's mum had to return to New Zealand as she couldn't get a work permit in Britain. When Alfred finally was accepted by the Royal Ballet, it was obvious that all the sacrifice had been worth it, but unfortunately more money was needed to keep him there.

After one year with the Royal Ballet, Alfred was asked to join the company but he turned down the offer. Alfred takes up his own story in an interview with Tu Tangata editor, Philip Whaanga.

"After a year of studying there I was called into the office and asked if I wanted to have three years with the company. I'd seen the company and wasn't too happy with the stagnation in what they were doing. I felt like I didn't want to go to classical style either so I said no."

Alfred and his mum.

TT Do many people say no?

"I don't think so. You see they had been doing the same works for years, and even the new works were old. I just didn't want to be another one in the line hoping that he gets his chance to play the prince. I gues that was disappointing to them as I had been third in my dance class. A few of us left, their hope from the lower Royal Ballet School left to go to modern dance. That year there were better dancers coming in from outside the system, we were from provincial dance schools.

"The system is a cotton wool world, you get in there when you're eight, and you serve your years in White Lodge (the lower school) then you go to the upper school and then into the company, and that's all the life you're going to know, Royal Ballet."

What happened after you turned them down?

"Well I didn't have funds for the three years, they might have been able to give me a scholarship. At that time I was on the Norman Kirk Fund and Purple Patch, who are a group of ladies who have a knitwear and handicraft store in Hamilton, they were deadly."

How do you feel about lack of support from the Q.E.2 Arts Council?

"They're not my best friends. I wanted to get the best training and then come home and show people what it is, what it's about. I wanted to be like John Trimmer, I mean he's the best for me, but I even thought of being Nuyreve for New Zealand."

Did you feel you achieved it?

"No, because I didn't feel totally supported. After leaving the Royal Ballet I took a job in opera ballet in Frankfurt, but I hated it. Mum called me up and asked if I wanted to go home and I said yeah."

TT What was at home for you?

"Home, that's all, my mum, my sister, Dad, the family. When I went back to Moerewa, Kawakawa, there was appreciation. But I was in sorta two minds about whether to be a dancer or just go cut gorse. I went on the dole and started going to classes again at Limbs Dance Company with Dorethea Ashford. It was good to start again. Chris Janides was in Limbs and he encouraged me to join the company. I was with

them for two years and really enjoyed the time. However I felt I had done as much as I could in Limbs and I wanted something else. I felt I wanted to extend myself not just as a dancer but also as a performer."

TT Alfred, you're now with the Sydney Dance Company. What is it doing for you?

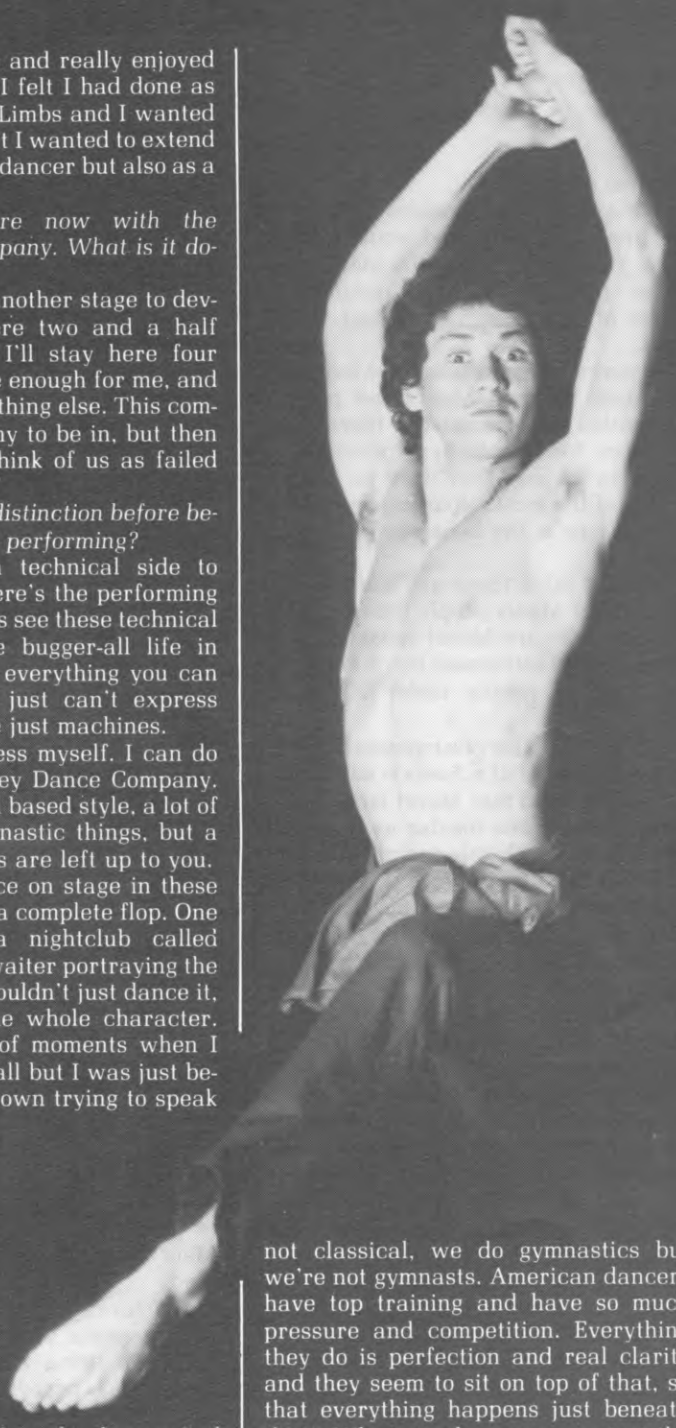
"Well I needed another stage to develop. I've been here two and a half years and maybe I'll stay here four years and that'll be enough for me, and I'll move onto something else. This company is the company to be in, but then some people still think of us as failed classical dancers."

TT You made a distinction before between dancing and performing?

"Well there's a technical side to dance and then there's the performing side. You sometimes see these technical wizards who have bugger-all life in them, they can do everything you can imagine, but they just can't express themselves, they're just machines.

"I want to express myself. I can do this with the Sydney Dance Company. It's a very classical based style, a lot of modern work, gymnastic things, but a lot of the dramatics are left up to you.

"If you just dance on stage in these works, it would be a complete flop. One thing I did in a nightclub called Kinsellas, I was a waiter portraying the idea of sloth, so I couldn't just dance it, I had to create the whole character. There were a lot of moments when I wasn't dancing at all but I was just being slothful, you known trying to speak slothfully."



TT What sort of works do you find challenging?

""Everytime you start a work it's challenging and then after a couple of months it's home sweet home.

TT The Sydney Dance Company recently went to New York and received good reviews. How did you find it?

"It was my first tour away with the company. I found the Americans different. They dance a lot more, but we are more theatrical, plus the dancing we do is different to their's. We don't stick to one thing, we're not modern and we're not classical, we do gymnastics but we're not gymnasts. American dancers have top training and have so much pressure and competition. Everything they do is perfection and real clarity and they seem to sit on top of that, so that everything happens just beneath them. When we dance we start at the bottom and work our way to the top. We look fresher because we save our best for the night and don't give everything in the rehearsals like they do."

TT On this question of style, do you think being Maori makes you dance differently? A Maori dancer, Tai Royal suggested it was a more earthy style.

"Yes, I can see why he would say that, but that is the Maori side. Like in New York, the style is ballet so there's no way they're going to be earthy. If you're talking about Martha Graham and the Le Mon Company, and modern companies, there's no way you can get more earthy than them, because their technique starts on the ground and finishes on the ground. All their movements are organic.

"We're earthy because of our affin.ity with mother earth, a Maori way, while they're earthy in an organic dance way. When I dance it's there."

TT What sort of dance ideas have you developed as a result of living amongst the Maori community here in Sydney?

"I've done some things with Pariare and Terangi Huata which were heading towards a modern Maori way of dancing. I've danced to the chant Kiko which my sister was calling and lately I've been thinking more of a style that would be indigenous to New Zealand.

"I've still got this patriotic thing, trying to show people that this is a distinct New Zealand Maori thing, to get the Maori thing across in movement. I'm really proud of those Maoris back home doing it."

TT How does being faced with such ethnic diversity in Sydney affect you and your identity as a Maori?

"I wasn't really aware of it, but people come up to me and ask me what I am, when I say a Maori, they say, 'I thought so'. I'm not consciously aware of it, because I guess I don't look obviously Maori. It does surprise people when they find out.

"In England I didn't walk around saying I was a Maori. I became like the landscape there but underneath I knew what I was. It saved me from going mad.

"In Australia there is this freedom in being a Maori, in the way that people just say, 'Oh yeah, he's a Maori', and that's it. A lot of Maori here don't even want to know about it. The funny thing is that it doesn't matter what they do, they're always going to be a Maori and one day it's going to catch them."

Editors Note: Alfred had just returned from a two week season in New York and was then to travel to China where the New Zealand Ballet Company had just finished a tour.

The I-am-we of Maori culture

By Hoani Rangihau as told to Michael Romanos

I'VE heard there are 159 different definitions of culture. It is something that has interested people all through the ages.

For our purpose, culture is a totality of learned socially transmitted behaviour. This statement means that people learn culture from the time they are born and this is transmitted to them by their parents, environment and people they come into contact with whom they must integrate in some way for any sociological climate or aspect to happen.

Culture is being transmitted in every situation placing different values on different things one learns. And if you think of values as being emotionally charged preferences of standards of work, then you will see why sooner or later these values, especially if you live in a multi-racial society like ours, must concern one another. There is in some cases a definite clash.

Various people have talked about maoritanga which is a word that has been used to explain in some way or another, Maori culture.

One of the first things about maoritanga is when Maoris are talking about themselves they are not saying "I am I" but are saying "I am we". In other words they are part of a larger community, dependent on the group angle and a potent force in terms of the total community.

This is a concept of people working, living, playing and laughing together and of everything being done for the group.

In the present stage of our national development, people talk about integration and one suspects (especially a Maori) that integration in some people's terms is straight out assimilation.

Numbers of Maoris have picked up the attitudes and thinking of Europeans and in some quarters this is considered the ideal situation. By and large, integration has been taking place ever since we were confronted with cross-cultural contact.

We are New Zealanders by reason we are living here and want to stay here. People talk about the ideal of all of us becoming New Zealanders in terms of European values and standards.

At every stage there is some social integration between Maori and pakeha but within this framework there must be room for people to express themselves in the way they want to.

One of the most important aspects of any culture is the language of its people.

I would think there are less than 50 per cent of Maori people today in New Zealand who are Maori speaking. In a strong Maori settlement like Rotorua 90 per cent of people under 20 speak Maori.

I do not think for one moment that the language taught at schools is sufficient. It has been said that Maori language is a very limited one insofar as it cannot be used in this highly technical world and that it cannot define many of the words we use like Neutrons and Protons etc. But I am certain that if Maoris felt they had to explain such things in Maori, they could.

As a nation we believe we should have some advantage from other European languages and there is a lot of movement towards learning the Asian languages. But I am always struck by the fact that people going overseas tend to gather certain Maori things or words because they realise people are interested in the Maori and the way we have intermingled. Yet to many it is not worthwhile to speak the Maori language.

But I am one who believes we don't have to know the language in order to be Maori. Some people at Victoria University tried to measure the amount of maoriness there was in any particular Maori by asking a series of questions and marking from 100 per cent down the line.

But people will be looking at Maoris in the future and it will not matter whether one can be assessed by a questionnaire because you can simply elect to be a Maori. So language, although it is one of the most important things, is not the only thing that will give you a sense of having Maori culture.

I am also reminded of the Reverend Kingi Ihaka who said at a meeting a Maori was a person who could talk Maori, knew the customs and looked Maori. At this meeting a number of South Island people got up very quickly and of course they looked so fair, and they said: "We do not know how to talk Maori but don't tell us we are not Maori."

Another important aspect of Maori culture is conveyed in the term, turangawaewae.

Turangawaewae is centered around the marae when previously it was centred around common ground of the tribe. The marae in that area of clear ground which is immediately in front of the meeting house or any of the buildings close to the meeting house. It may not be a meeting house as we know it but whatever, this allows people to be able to say what they want and to feel identified with the particular home area they come from.

Turangawaewae I suppose, is that emotional tie that the land has for the Maori. The tie is emotional not because the Maori sees the land as something he can use or something negotiable, but the land is the place from whence he came.

This is Mother earth, Father sky and is part of the mythology that gives Maoris their emotional overtones to the land.

But turangawaewae is changing. It will progress to the area in which a Maori is living for the moment. The Maori has become so individualised that he can put this turangawaewae on his house. One of the things that happen on the marae is the institution of the tangi and the hui and these two functions help perpetuate and sustain Maori culture. At these functions you get people to chant their old chants, relate the genealogical lines. The tangi over the years has taken the place of the wharewananga or the old schools of learning that the Maori had.

Wharewananga as such has been wiped out of existence because of the need to keep up with the economics of New Zealand. But if there are sufficient Maoris who want to learn because

Hoani (John) Rangihau of the Tuhoe tribe, is a consultant to the Maori Affairs Department. He first joined Maori Affairs in 1948 and served as the Rotorua District Maori Affairs Welfare Officer. Later he was the Maori centre research officer at the University of Waikato. An ex serviceman, Hoani has nine children.

it has meaning for them, then they will learn enough to get by.

There are any number of things in the category of songs which young Maoris will not be able to recite or give forth in the old form. The language has become difficult for them to learn. Even people my age who speak Maori very well, are told by older people our reciting is incorrect. The fact is we should not become neurotic about trying to get our tongues round it. If they cannot stand the test of time they should go.

Tangis are being held in private homes and ties are being cut because this is the way we have to live. We have to fit in with the economics of the situation.

Arts and craft is an area most people would like to be retained within the Maori culture. It is a region that can be enjoyed in a group with such items like action songs and hakas.

Professor Smithells who was head of the Otago University Physical Education Department was trying to include hakas and action songs in the curriculum because, "I feel they are things suitable for the development of the body. The natural grace of action songs, the movements of hands and feet and co-ordination of actions to harmony and there is nothing more vigorous and testing than doing a haka properly."

We as New Zealanders should be trying to develop our own unique qualities which set us apart from other people. Sometimes visitors from overseas think we are inclined to be smug about our qualities. Eric Linklater, an Englishman, wrote about his travels in New Zealand and said the Kiwi character is that of a most hospitable person almost to the state of embarrassment, happy, generous and friendly but inclined to have a "she's right mate" attitude which was in some cases a sign of artistic shallowness.

Sometimes I find my non-Maori friends thinking of me in similar terms. They say this "me" as a Maori is inclined to be hospitable and generous to a fault. What has happened is that we are forming a New Zealand-type character.

What non-Maoris have done is taken the best part of Maori and introduced it as themselves. But we should be encouraging this New Zealand character and here the Maori people are ethnic only in the sense they have been in New Zealand a little longer but at least they

have certain cultural attributes which are essentially peculiar to the country.

Perhaps the evolution has been too slow but the fact is the Maori has gone more than half-way to meet the non-maori and has had to in order to change his standards and follow the general stream. On the other side, the non-Maori has not in the past been actively concerned in stretching out a hand and helping the Maori and saying, "there are things about your culture I like, how about teaching me?"

There is a lot of latent goodwill throughout New Zealand on the part of pakehas but it is this sort of latency which needs to be awakened because the Maori culture should become attractive to the non-Maori and developed as a New Zealand personality and culture rather than a Maori one.

It's been said that some Maoris are very difficult to deal with because they cannot dismiss their tribual affiliations. While it is true it is still strong, it is also true that Maoris under the age of 30 are not really interested in this tribal affiliation. There are not many young Maoris who know of their sub-tribe. But I have always held the opinion that Maoris in order to have their culture accepted by pakehas, should think in terms of Maori as a whole and not tribal. Maori persons first-not awara first, Maori second.

For Maori culture to become a force it must be dynamic and prolonging in such a way that it does not oppose progress nor does it imply opposing integration of the races. Those who lose their identity on a physiological basis should if they so elect, identify with either group. I say physiological because the effects of intermarriage are such that future generations will support a great number of very fair Maoris. Unless Maoris themselves actively seek and participate in acceptable modifications to Maori culture and interpret how they feel and want done, then it is most difficult for the non-Maori to see and understand.

Spirituality is one of the concepts of Maori culture. Maoris see God as not a god which lives up in the sky or can only be met on Sunday mornings in church. This god is one that he can take around with him. His every movement is dependent upon asking divine guidance. Under what other conditions can you find very aggressive meetings opened and closed by prayer. Maoris carry god around in their "pockets". It is a carry over from the days when so many Maoris were stopped from even mentioning Io which is a person whom they gave certain attributes not unlike the present day Jehovah.

One of the strangest things is that Maoris (especially on maraes) are quite happy to participate in whatever church is having a service at that particular time. For us, religion does not mean dressing up to the hilt for a Sunday service where one is part of a cold building and sometimes cold people. This type of religion doesn't fit the Maori. Their religion is something less austere. And I am saying this because the Maori regards his God as not being in the church but wherever he goes or whatever he does. This is one of the things about Maori that perhaps we may be able to influence non-Maoris in some way.

Maori theatre production goes to school

Not all Maoris coming to Australia succeed but those that do make their mark, seem to have a determination and outlook not found in New Zealand. From the familiar field of entertainment to small businesses, Maoris are cutting it in a very competitive society.

One of the more unusual entrepreneurs is Terangi Huata, who along with partner, Mark Rewi, heads Takitimu Productions. The field they cover is stage and theatre production. Terangi talked with Tu Tangata about how he got started.

"I was at prep school in Hamilton and they did Gilbert and Sullivan operas each year and that's how I got first interested. I carried on at Te Aute College, producing school plays and when the music teacher left, I was asked to run the music for the school.

"From there one of the Te Aute Trust Board members asked me if I wanted to go to India for a conference where they were producing an Asian musical show called, Song of Asia. I said I'd go if I could get training.

"One of the directors of the Williams Trust Board, Mr Athol Williams said they could assist if I could raise half my air fares. Anyway I wrote to friends and school teachers I knew and got the half that way and so got to India.

"The Te Aute Board gave me a scholarship which was extended for three years which enabled me to study. The group I worked with was called Moral Rearmament, the head of which was the grandson of Mahatma Ghandi. I was welcomed as a representative of the Maori people (which I wasn't) and made the assistant director of the show.

"Despite me saying I didn't have the experience, he insisted, and so with help I learnt from the front rather than on the ground. This particular show had a cast of sixty, from fourteen different countries, and trained for three months before the show moved throughout India. It was produced in different languages and then travelled throughout Asia. It was the last show to go to South Vietnam, as it was then, it toured Laos, and was presented in the languages of those countries."

TT What type of show was it?

"It was an ideological play that showed how through suffering, as Asia is known for, hope could come of men listening to their inner voice, their conscience, God.

"While in India I worked with Hindi medium plays. Although I can't speak Hindi I was cast as the typical landowner, because of my size. I was in India for three years, never got 'Dehli belly' as most tourists do. I then went for formal training at the London Academy of Dramatic Arts.

"The show I was with played the West End for two months and then toured Europe. I then was invited to go to work on Indian reservations in Canada working with cultural groups, helping them with dance withut commercialising them. So everything was done by suggestion. I worked with the Treaty Seven Indians in Alberta, Canada.

"After that I returned to New Zealand but couldn't find a job, the New Zealand Drama School said I was too over-qualified for the position advertised. I went to Downstage, Wellington but they didn't quite believe my experience, so I came to Australia. I've been here five years and it's only in the last three years have I been able to work in theatre production full-time.

"A friend of mine from Te Aute College, Mark Rewi had toured Japan with a number of polynesian groups doing cabarets and nightclubs and he had a few unfortunate experiences with promoters. I rang him one day in New Zealand to come over and look at what I was doing. Our ideals were much the same, so we went into partnership, with Mark handling the dancers and myself doing administration and producing the programme.

"Our first venue was in Canberra before fifteen thousand people as a support act. We got together a group for this and it went well. We then approached a theatre-restaurant in Sydney, called Beachcomber Island, that was looking for a show. We auditioned and got the job for a contract period of one year.

"We wanted to put on a show that had a high cultural content and at the same time was commercial. People in the business told us, 'Anything cultural is bad news, the public want to see scenes that are done fast and furious, no-one wants a lecture on the significance of the dance.'

"We felt if it was presented right you could produce a good show. We found after trying this, people would come up and say, 'We didn't know why those people danced like that, or what those actions meant'.

"We found we fitted into a niche in the market and could pay these talented performers a living wage. We employ thirty people full-time and have four different programmes at the present, two of these are in Sydney and two are out of town."

TT Who are these people you are employing?

"Some are people who were on PEP schemes back in New Zealand or unemployed. We needed a guitarist, so we got Patrick Tahuparae from Hastings and Paora Terangi who joined our education programme. We've inherited other people from polynesian groups, we've found that it's best to train people from the start.

"We try to present the best of the polynesian cultural heritage, but that doesn't mean we have the best dancers, performers or musicians, but they are people who are compatible to our aims. We're more interested in having people who want to promote their culture and enjoy doing it, rather than experts. It

seems to work because in the three year's we've been operating, no-one has left of their own accord. We've extended ourselves and of the thirty who work for us, eight are from Heritage Park in Auckland, which laid off fifteen Maori performers."

TT Having just watched your show at the Beachcomber, what is your mix between commercial and cultural dance?

"The Beachcomber Island is the largest theatre-restaurant in Sydney and is very popular, usually you have to book two months ahead to get in on a Saturday night. But it's a very commercial venue, set up to make money. People come along to see their version of the South Sea Islands and in that light we have to perform.

"We've been glad that the management, with a lot of discussion, have come round to our way of thinking, to present what is culturally correct. But it's difficult competing with people eating, drinking, waitresses moving around and as the evening draws on, people getting more boisterous.

"We insist that all our people have a professional attitude to what they're doing, and our programme hasn't suffered because of it. We're now into our third contract for that company which will take us to May, 1986."

TT Who are the dancers we saw tonight?

"There is one woman from Hamilton, Sheyne Ferguson, a very musical family. Her mother tutors in music at L.D.S. College in Hamilton. Sheyne plays drums, guitar, bass guitar, violin, clarinet and trumpet, and does polynesian dancing and sings.

"A married couple, James Ferris and his Hawaiian wife Chanise also dance. He worked with the Polynesian Cultural Centre in Hawaii and also with the Te Vana show. His wife went to a hula school called the Ha'lau o Maki, a traditional dance school, the same one Dame Te Ata's daughter Toomai went to.

"We have a boy from Western Samoa, Viliamu Siatanga who has worked in Hawaii and Japan. There's also a boy from Tahiti called Tupou Tetuera who worked for the Club Med chain in New Caledonia, he plays and makes the ukelele. He specialises in playing the toere, the wooden tahitian drum. He's been with us one year."

TT You said before you have educational shows, what are these?

"Here in New South Wales there are one hundred groups performing in schools, from kindergarten to secondary. Before you can perform you must audition in front of a panel that consists of a representative of the Parent Teachers' Association, a community clergyman, a rep of the Headmaster's Association and also someone from the Education Department. Some school children are also present.

"They give you a grading based on the educational benefit your programme has. If you're approved they give you written approval, they also set the charge per child to come and see your programme and the age group allowed to come to your programme.

"They look for educational content and also for professional entertainment. We auditioned two years ago with a polynesia cultural package. All previous ten groups which had auditioned had been turned down.

"Our programme centres round the islands of polynesia, which we try to portray through songs, dance and narration, a little glimpse into the way these people live. The programme goes for one hour and fifteen minutes.

"Prior to going to a school we send out a four page sheet giving a background to Polynesia, reference books that can help teachers to do background work. So when we go we are just an extension of what they have been learning in the class, and when we leave the school we leave other work sheets and a cassette tape of songs behind. Something like one and a half thousand Australian school-children have learnt 'ah, ee, ii, oo, uu.'

"The polynesian programme has give people, and it's been so popular that we've had to put two groups on the road doing the same programme. One is under contract to the Victorian Arts Council for three months.

"We have another programme touring schools called Te Kupenga a Rongo, the network of the god of peace, the arts. This is transported on a forty foot trailer, it weighs eighteen tons and we move it onto a school playground and set up a partly carved meeting house with tukutuku panels and it takes two days to construct the house which is surrounded with pallisades.

"The house stays for one or two weeks at a time and through that exhibition we try to show how Maoris lived and what they still carry on today. We try to show the visual arts as a living culture, so when the school-children come to the exhibition, about two to three hundred each session for one hour fifteen minutes, they've given a Maori welcome. They've been prepared beforehand for this by the advance material. A leader of the children replys, they sing a wai, usually 'Waltzing Matilda' or 'I Still Call Australia Home' and then the ten artists, craftsmen, dancers and actors who man the exhibition, greet the children who move into the meeting house.

"The significance of the meeting house is explained. After this the children are broken up into six or seven workshops and for a half hour, one workshop learns the haka, one the tititorea, stick games, one the ti rakau, the single long stick, another learns the poi, one learns how to weave a headband and for older children they have discussion groups. At the end of the half hour all the children join in together and show each other what they have learned.

"They explain to their friends how the tititorea keeps the wrists supple and aids hand co-ordination, and although in former times it prepared warriors for combat, nowadays it can be used for sports such as cricket or rugby. This is being done with Australian children who haven't a clue about the Maori way of life until they've met us. Their immediate reaction is to laugh at each other but we encourage them to applaude instead.

"At the end we ask the children if they enjoyed themselves, and then we ask the teachers if they think the children can continue to learn in school time. If they say yes, we say that the ones who learnt the poi can pass it on to others who learnt the action song and vice versa.

"The group that runs the exhibition then do a short programme of poi, haka and action song, which ends the programme. We stress with the children that Aotearoa is one of their closest neighbours in the Pacific and that we have popped over to say hello."

TT What effect does such a show have to put New Zealand and especially Maoris in a good light?

"We were in a small town called Ningan, about 500 kilometres from Sydney and there was a Maori family living out there. He told me later that his daughter came home one day with a note saying a Maori village was coming. He tried to convince his daughter that there was no Maori meeting house in Ningan. Anyway his daughter came home singing a Maori song and started hunting around for his Maori records and put them on. He later said his children were born in Australia and had shown no interest in Maori things. He said it made him very proud and so he came along to the exhibition with his wife.

"In Ningan we were invited into the homes of the community. It's been like that in every town the exhibition has been in, it's touched the children, which in turn has touched the parents.

"One amazing thing was that the exhibition has been in the areas where there was the trouble with the Maori shearers. In Woolgate and Burke last year there was trouble, but we had a great reaction from families, especially in those areas. I think that the thing that causes racial conflict is misunderstanding and people not knowing much about each other.

"This exhibition allows children to ask questions and find out."

TT How difficult is the exhibition to mount?

"It cost five thousand dollars a week to keep it on the road. Ninety to ninety five percent comes from each child, and the other five to ten percent comes from grants from the Australian Education Department, the Australian Arts Council and New Zealand Foreign Affairs.

"The Te Kupenga exhibition started in January this year and will tour for four years at six months at a time. My partner Mark and I have put $75,000 into it.

"The New Zealand High Commissioner thanked us for what we were doing for New Zealand. We've had great support from the Aboriginal community, Aboriginal Hostels Limited have made available all their hostels right across Australia for our people to say at a very nominal price. They've invited us to aboriginal settlements to have a cultural exchange with their people, up in Mornington Island in Queensland particularly."

TT What results could your programmes have for the native people, the Aboriginals of Australia?

"I think white Australians will realise that just as we are the native people of their neighbour Aotearoa, the Aboriginals are the natives of Australia with different but important cultural benefits."

TT What other plans have you?

"From the work I've done with native peoples around the world, I've seen indigenous peoples support each other in preserving our cultures. That's why this year we are touring a North American Indian dance group in Australia and New Zealand, specifically schools, in September and October. The cost of their travel is being met by their arts council, the Alberta Culture. They said it's quite unusual for another native group to be touring. We'd also like to bring Te Kupenga to New Zealand. To those who say 'why bring a meeting house when there are many already in New Zealand', I'd say, many New Zealand school-children would not have been in a meeting house and had them explained to them."

Bi-cultural totem pole

A bi-cultural totem pole has been carved and painted in Nevada, USA by Te Atu Nepia Clamp and an American Indian... Ramon Murillo.

For Te Atu it was the culmination of an idea he had more than a year ago, to bridge the cultures of New Zealand and America through art, the living history of people.

The way to the successful linking of the two cultures was slow with many acknowledgements to the American Indian beliefs and tradition as well as Maori tradition.

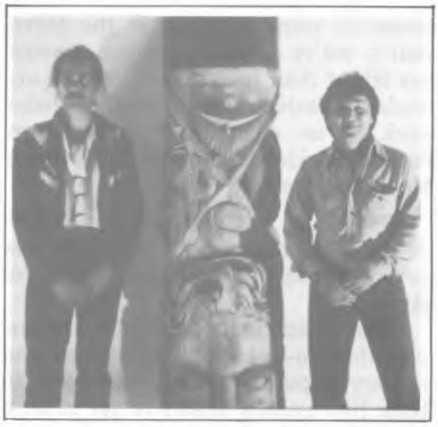
However Te Atu believes the people of Pyramid Lake Paiute reservation were aware of the significance of the totem and of the links now forged. So much so that Te Atu is now pushing ahead with the idea of a reciprocal exchange for both American and Canadian Indian artists to work at their art in New Zealand.

And part of this exchange is the building of a native art centre in this country where artists from different cultures can work at telling their own history in their artform, instead of just satisfying the tourist market. Te Atu talked with Tu Tangata about how he went about the carving at Pyramid Lake.

He says the Paiute tribe are not carvers and so the wood for the totem pole, a fifteen foot cedar, had to be brought in from outside from California. And a painter was bought in on the project in the absence of a sculptor. Te Atu says he was able to show the people photographs of carvings he'd done in New Zealand and they were intrigued with the idea and wanted to know more.

Permission was asked of the tribal elders to do a totem pole and it was decided to depict the formation of the Pyramid Lake by the Stone Mother. The story told was of a mother who shed tears over the feuding of her sons who were despatched to the four winds. Her tears formed the lake. Te Atu says he shared a sweat ceremony with the Indian artist Ramon once a week to seek guidance with the totem pole. They both exchanged knowledge about their cultural backgrounds and found a lot in common. For instance the Earthmother and the four winds and other spiritual beliefs were common to Maori and Indian.

The people left them both alone during the carving in what Te Atu describes as 'quiet respect'. However at the unveiling by a respected kuia, the tribe seemed truly awed by the completed totem pole which told their history across two cultures.



Te Atu and Ramon Murillo.

The totem had much deeper significance for the Indian painter, Ramon. His tribe was Bannock Shoshone from Idaho, one of the tribes descended from the Stone Mother's sons.

Te Atu says in his own way Ramon returned home giving life to the totem pole. Another high point in America was Te Atu's attendance at 'stomp dances', dances performed by clans to thank the Great Spirit for a successful corn harvest the previous year. Te Atu says the dance goes on all day with the most serious part being from midnight til dawn. The ceremony is overseen by the Chief, the Tongue, who speaks for the Chief, the Medicine Man and the Firekeeper. Te Atu's travels took him to visit other Indian tribes and he went to the Five Nations conference with Chief Milam of the Seminole Nation.

Te Atu says the Indian people have suffered a great deal at the hands of the European settlers and they are suspicious of non-Indians wanting to find out about their culture. However in his case, his artists' skills broke down the barriers quicker.

Towards the end of his travels he was invited to the World Symposium of Arts in Banff, Alberta, Canada, representing New Zealand along with Keri Hulme.

The theme was how artists can effect change in a crises stricken world. Te Atu says the artists realised their art has to make overt or covert political and educational statements.

It was after this symposium that Te Atu met a Canadian Indian carver, Joe David who had been married to a Maori woman. Joe had carved an impressive totem pole in protest against proposed logging on Meares Island, Canada.

Te Atu hopes to bring Joe to New Zealand along with Ramon so that further cross cultural sharing can take place. And Te Atu has strong words to say about Maori art and artists.

He says people should be able to understand what the artist is portraying and so should the artist. Of European artists working in a Maori medium he says: "I don't think they'll ever (completely) understand the medium that they're workng in, the spiritual content or the subject. They may be able to do some very pretty patterns and some lovely pieces of work, but the whole historical and indigenous relevance for doing that work, I don't think they can have that, because they don't have the indigenous spirit born into them personally."

And Te Atu says Maori artists who do works outside of the traditional medium also leave themselves open to criticism. Most times, he says, it's incidental that they are Maori, and the works reflect this. Sometimes the work is a personal reaction against a frustration and owes little to whakapapa or telling a history of a people.

Te Atu believes artists who represent Aotearoa should be Maori people conveying the culture of their people in their art.

Tu Tangata asked Te Atu if there was confusion over what Maori art was. "Yes there is some confusion because of pakeha influence and lifestyle. Individualistic art cuts across cultural barriers and reflects a personal view. Both Maori and pakeha artists work in this field.

But Maori art is an indigenous one and carries the culture of a people who can understand what is being said in the art. I'm not against innovation, what Ramon and I did with the totem pole was new for both of us, but it was intelligible to the people it now stands amongst. That can't be said for a lot of what passes for maori art today."

And Te Atu believes this confusion is further spread by the ignorance of big business's such as Air New Zealand. "Personally I think Air New Zeaalnd need a lot of educating when you consider they give you a plastic tiki to stir your cocktails with. It doesn't show much respect for the Maori people considering the spiritual representation of the tiki.

"We've a long way to go in educating New Zealanders about the spiritual significance of Maori art."

Ngatihine Trustees: (from left) Tom Parore, Guy Salmon, Dave Wiki, Kevin Prime and Bill Coffey.

Progress in the North

The Ngatihine forestry block has won a clean bill of health from conservationists and is being hailed as an excellent example of good Maori land development. The Native Forests Action Council held their annual hui at Oakura in Taitokerau this year and toured the block. They say that the forestry development has benefitted the social environment which includes people.

"Ngatihine Pukepuke Rau" is the local proverb meaning of "Hundreds of Hills and Chiefs". Ngatihine is the very large hapu of Ngapuhi. They descend from Rahiri and his first wife Ahuaiti and their son Uenuku Kuare. The block itself is 5,300ha and is situated centrally — just south of Moerewa. This area has remained largely undeveloped until 1981 when, after years of debate, a lease was finally worked out with a forestry consortium. Forestry is the most suitable land use because of the terrain and poor soils.

Unlike previous Maori land leases which often run for 99 years, the Ngatihine lease is for 33 years. This allows time for only one crop of pine to mature and be harvested. This 33 year lease is a breakthrough and has set a precedent forestry interests are not keen on. At the end of the term owners can:

(1) renegotiate a lease contract to the same consortium;
(2) lease to companies with a better deal;
(3) develop their own forestry block themselves.

The last of these possibilities is very real in Ngatihine because owners have used capital from the forestry companies to develop their own 500ha forestry programme. Completely owned and run by the owners in conjunction with the Maori Trustee, other alternative species are grown in addition to radiata.

This Matawaia owned project aside, the short/mid term benefits are starting to be felt already. Employment locally with a preference toward Maori owners. One owner has a contract business and his gang is made up of young nephews and cousins. There are 60 new jobs.

The closure of the Moerewa Dairy Factory and the cut back at the Freezing Works have meant a premium on other jobs now in the area like forestry. Maori Affairs Director and Maori trustee, Tom Parore, says "We have studied how houses can be put on the Ngatihine land and that will be our next priority."

Mr Parore believes forestry development is one of the best uses of multiple-owned Maori land, as long as tight controls are kept over any involvement by forestry companies. Those controls would include short-term lease arrangements, preferential employment for the Maori owners, payment of annual rental as well as a share of the stumpage, and involvement of the owners in decision-making. Ngatihine has been worked out along these lines.

One of the trustees of the block, Mr Dave Wiki, is full of praise for the development. "This is fulfilling a dream" he told the conservation group during its recent tour. "We are utilising the land for the good of our people, and in the end for the good of the whole country."

But not all the land is being developed. About 15 percent of the area is being set aside as reserves, by the Ngatihine trustees, in a move that has won the praise of conservationists.

"This is the balance we'd like to see in other parts of Northland, as more land is developed for forestry," said Mr Guy Salmon, the Director of the Joint Campaign on Native Forests.

Many totara were set aside for marae projects, including Whangarei's Kaka Porowini Marae, Auckland University, and at Motatau.

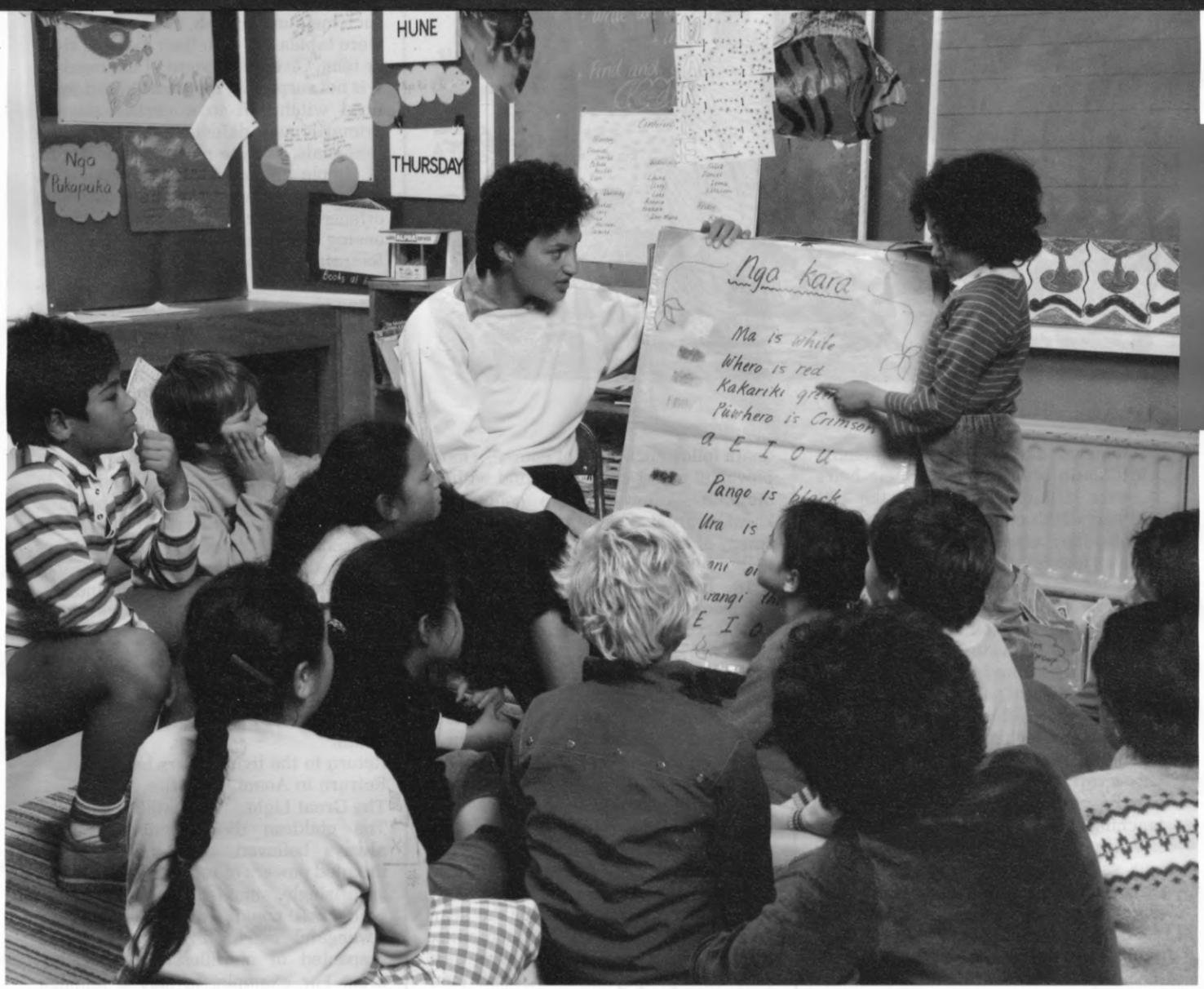
One other development has been the buying up of farms in the district back into Maori hands as another benefit of the forestry project. This has been possible because of the cash flow from the annual rental.

Meanwhile, the Ngatihine owners, represented by a group of trustees, are preparing to take over the decision-making when the Maori Trustee turns over the project to them in November.

Haere mai

HEI KAIAKO

he awhina i ngā mahi mō te ao hou.



- Mā ngā kaiako e whakamana ngā tamariki i roto i te ao whanui.
- Ka ngāwari te uru atu a ngā mea mōhio ki te reo me ngā tikanga Māori.
- He nui ngā taumata hei whai haere mā ngā kaiako.

Me haere ki ngā Pōari me te Tari o te Matauranga mō ngā whakamārama.

- Tino nui ngā huarahi mō ngā kaiako mathematics, physics, chemistry me ngā mahi technical.

Hei te 20 o Ākuhata ka kati ngā tono mō ngā māhita katoa.

Te riri o te tohunga makutu

by Allan Taylor

Continued from June/July Tu Tangata

If tohunga makutu were frightening in Classic Maori society, their heirs were infinitely more so in the 19th and early 20th century! Whereas traditionally they acted under a certain restraint (fear of retribution if they became too dangerous in the exercise of their powers), their successors knew absolutely none, and contrary to past motivation, were activated by the ultimate banality: greed, and a crude but effective authority in paa that could often override the influence of chiefs. A shamanistic ideology and practice having its source in a debased traditional witchcraft, the 'new' sorcery was combined with certain Old Testament teachings and fanaticism.

Wherever tohunga makutu went, it was said, they were much feared, all were helpless against them: E taea te aha, who can prevail against them? They hold at their will the life of every living thing on the earth, in the water. In them reposes the mana of the ancients! The present generation, whakatupuranga, see the wizard: kia mohio; kia tupato, he tohunga makutu! Beware; be careful, he practices witchcraft! And he kills: a shrivelled lizard is the medium, or hawk feathers bound with the entrails of kiore the rate. Ina taku tohu, kainga to manawa e te ngarara! Behold my token, may your heart be consumed by cancer!... Once a maketu spell had been laid on a victim neither bravery, strength, nor health would save him; once makutu had its claws in his vitals, death followed. Unless of course, a more powerful priest could be found with an antidote — an effective counter — karakia, greater mana in his ritual. In a frenzy of fear, victims and relatives paid highly for the services of tohunga: £5, £10, blankets, greenstone taonga or heirlooms (later sold to pakeha dealers in Maori curios), and land. It was a matter of life or death.

If not, perhaps it was cataracts, cured by priestly karakia and the patient staring at three stones on which the sacred tieke bird had rested. Or, then again, it might be moe takiri, nightmares — cured with totara bark cordial stirred with a tapu spoon; the cost, far less than that demanded for priestly exorcism of aitua or demons causing headache, loss of memory or impotency. No less questionable, was the liver of a dog (kuri) wrapped in a spiders web, or the heart of a bat (pekapeka) crushed and mixed with soil from a suicide's grave, as a cure for epilepsy in adults and meningitis in children, combined with, of course, appropriate magical karakia. Patients, it was believed, could also be cured at a great distance through telepathy, or through such tohunga mediums as blowflies and ruru the owl — who however, could just as easily deliver the death blow as deliver the patient from the threshold of the Underworld. It all depended on whether the tohunga makutu could be trusted. Few could.

In certain tribal areas witchcraft was partly systematised. Under the heading **Ngarara** for example, all occult knowledge of various forms of disease, such as cancer, was methodically tabulated. While under **Taniwha**, sudden mysterious disappearance by, in or near water was tabulated, along with appropriate occult response. Under **iwi**, such mediums as fish, worms and birds were tabulated, with their magical signs or tohu. Given the extent of tohungaism, it is not surprising that most Maori practiced witchcraft to a certain degree; primarily as a defence against the professionals. For the most part consisting of simple antidotal karakia or charms, this witchcraft could however extend to offensive magic. For example, to kill an enemy earth was taken from one of his footprints, enclosed in a quill and sealed. It was then burnt, with an accompanying chant. Alternatively, the quill was taken to a waterfall which carried the victims soul, in the form of the soil, down to Te Reinga or Underworld. Tragically, simple domestic **defensive** makutu could also kill — as coffined and photographed juvenile victims testify in many rural meeting houses — today. In desparation, parents took children, in the last wasting stages of tuberculosis, to streams where they were ritually immersed, as fathers or family elders threshed the water with a karamu branch and chanted short, but ineffective, karakia. Then again, infants convulsed by whooping cough, were held over smoke fires while parents anxiously recited equally ineffective karakia:

Return spirit from	Ruru. It is death.
The threshold of	Lightening guide
death.	you,
Return to the living	Stars lead you,
Retrurn to Aonui,	To life.
The Great Light.	Breath!

The children died, victims, it was **always** believed, of sorcery, of the dreaded powers of tohunga makutu. Not surprisingly, simplistic antidotal family witchcraft could extend to offensive, revengeful magic directed at priests suspected of mercilessly killing children. For example, to slay a tohunga remnants of his food were obtained and buried; at the same time, a death-dealing karakia was recited. As the food decayed, so did the victims hau or life force. For certainty of results, the necromancer fasted three days — the time it took to kill the makutu priest.

Among tohunga makutu were women; some of them having the grim reputation of being mediums of particularly malovent spirits — usually ancestral dead. Skilled in karakia and ritual they often possessed the mana of inherited occult

power, which they exercised with subtlety and menace. No less dangerous than their male counterparts, they laid claim to being spiritual healers and experts (tohunga) in Maori medicine-herbalism, in its most questionable form: pounded kowhai and harakeke flowers for conception; dried karenga or seaweed for paralysis, with diagnosis based on what minor atua or gods revealed to them.

The temple at Te Haape paa.

At the close of the century, a faith healing cult built a remarkable temple in the form, almost, of a military blockhouse. The focal point of Te Haape paa, a small King Country settlement of the Ngati Rereahu tribe, the building was the sacred whare tapu of a child healer and matakite or seer; a girl whose powers extended, as she grew older, to curing **all** known sickness; communicating with ancestors; providing magical antidotes to deadly charms and curses; and predicting great events. A child prodigy (she could read and write at the age of two years), she was a descendant of tohungas; among them, the 1880's cult high priest, Te Ra Karepe, whose followers built Miringa te Kakara at Tiroa paa, about three miles from Te Haape. Uniquely cruciform in design, and built wholly with native materials, it was here that the sick were healed and the blind restored to sight. A highly tapu refuge for Maori under threat from death-dealing tohunga makutu, the temple was (figuratively) a whare maire where the arts of witchcraft were taught and practiced — but were directed only at tohungas. Despite the presence in a nearby swamp of a legendary giant white, man-destroying eel, the temple was recently burnt to the ground. In 1908, Government introduced the Tohunga Supression Act, which had been advocated for some years by Young Maori Party leaders Apirana Ngata and Peter Buck (Te Rangihiroa). Liable to imprisionment for practicing witchcraft, tohunga increasingly turned to native herbalism: killing by karakia, materialising demons and communicating with ancestors were fast becoming things of the past. Then, later, the Tohunga Act was repealed.... And a new generation of tohunga (but not all makutu) took up the challenge of spirit possession, assaults on the hau, ritual violations and omissions, temporary loss of the wairua. Recognising the possibilities of tohunga successfully resolving some of the mental health problems of urban Maori, in particular, the medical profession supports (for the most part) the tohunga Maori's belief that illness is a combination of spiritual as well as natural cause and that they alone can best overcome mate Maori-spiritual, psychological crisis, in their people. Time will tell.

More in legend than in myth, there are stories of tohunga makutu of notable malevolence. Conspiritors against men and gods, they were inevitably consumed by their own evil — but rarely before they had dramatically demonstrated the power of their sorcery, which could be repelled only by such magical karakia or incantations as:

Great curse, long curse, great curse,
Binding curse, binding your sacredness
To the tide of destruction. Come forth
Sacred spell, to be looked on by me.
Cause the curser to lie low in gloomy
Night, in dark Night, in the Night of
Ill-omen. Great wind, lasting wind,
Changing wind of Rangi above. He falls.
He perishes. Cause to waste away the
Curser tohunga. Let him bight the oven
Stones. Be food for me, the tapu and the
Mana, of your Atua, of your Karakia, of
Your Tohunga Makutu.

In tribal folk history or korero purakua, tohunga makutu are 'as the leaves of the karamu', countless; their crimes ranging from individual and community violence to destruction of the land by volcano and flood-additional to the wastage of natural resources: fisheries, forests and birds. Often the cause of retributive warfare, tohunga inflicted pestilence on village communities by invoking the dreaded Maiki brothers — personifications of sickness and disease.

The god of evil or kino was Whiro who was driven into the Underworld (Te Reinga) by Tane the Creator, following mythic separation of Earth and Sky. As atua of evil, Whiro was also concerned with death — the lizard being identified with him. Although conscious of evil, Classic Maori did not have a particularly convincing conception of goodness as its antithesis. Paradoxically, evil was confined to the world of man; there being no evil in the Underworld-realm of Whiro. The Maori had no concept of punishment, or reward, after death; there was no Hell, no Paradise for tohunga makutu — or their victims. Somewhat a little confusingly perhaps, it was a **goddess,** Hine-nui-te-po, who guards and protects the dead in the Underworld, rather than Whiro, whose refuge it was. Hine was a daughter of incest; her father-husband being Tane.

OUT OF THE ASHES, HISTORY

by Alan Taylor

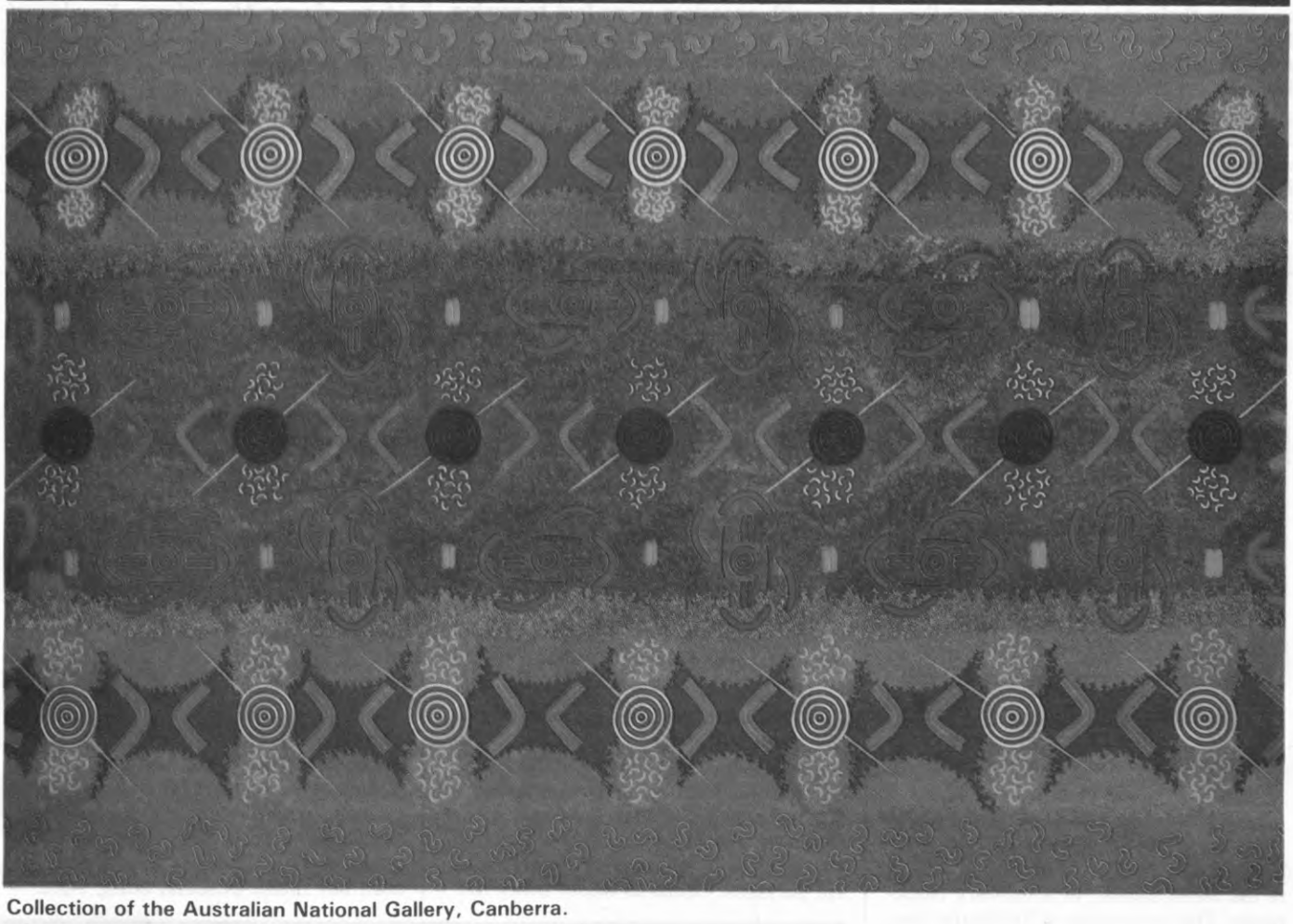
There was mystery in the sacred temple of Te Hape. Built by the followers of two King Country tohunga or priests, the temple was destroyed by fire just over a year ago. But, an exact copy of it is being constructed by the Ngati Rerehau tribe.

Surrounded by forests and swamps, the temple (named Miringa Te Kakara) was wholly built, in the 1860's, of totara, raupo reed and bark slabs. No European materials were used, such as nails and screws. Nor was any form of decoration applied other than religious symbols, such as stars and moons-carved into wall panels and centre posts. Regarded as highly tapu or sacred, the temple was built in the shape of a cross. Also, it was under the protection of a guardian eel: a giant tuna ma or white eel, possessing great magical powers.

Designed by Te Ra Karepe, the high priest, Miringa Te Kakara was built in a single night and was used as a centre of sacred learning. It was a place where star lore or astrology was taught, along with knowledge of the One God, Io. Here also, the sick were brought for healing. Famous, the temple was visited by such important chiefs as Rewi Maniapoto and King Tawhiao, who was a great priest in his own right.

As the years passed, Miringa Te Kakara became a focal point of a large paa or village, surrounded by cultivations and well-built thatched houses. It was a peaceful settlement of prayer and industry. That is, until Te Ra Karepe and the second great priest of Te Hape (Rangawhenua) died. Then the village was deserted — out of concern over the restless wairua or spirit of Te Ra Karepe, which (it was said) haunted the settlement.

In time, the bush surrounding Miringa Te Kakara, gradually overwhelmed the village and cultivations. But, strangely, never reached the temple. This remained standing, its mana or sacred prestige, protecting it — until its destruction by fire.... A great tragedy, out of which however a new Miringa Te Kakara will arise out of its ashes.



Collection of the Australian National Gallery, Canberra.

Across the great divide — a Maori editor's travels in Australia

A trip to Australia to see the Aboriginal way of life is as much a journey inside the mind as a phsyical journey.

On arrival at the eastern seaboard of Australia, not surprisingly, there was little evidence of the tangata whenua, the Aboriginal people. My enquiries first from government officials about the culture of Australia got me looking at ethnic minorities.

My other purpose in coming to Australia had been to see how different ethnic groups had contributed to Australian culture. I went to Special Broadcasting Services, an independant government funded body that was set up to cater for the ethnic needs of immigrants, primarily the teaching of english so that immigrants could 'settle' into the Australian way of life. I later found that there was a more altruistic reason for setting up SBS as it is known.

The government found it was cheaper to set up special broadcasting facilities to let immigrants know about Medicare, the Australian health care package, than spend money on extensive community education programmes. SPS runs several radio stations and a television channel, providing major immigrant groups with news, sport, drama and documentaries in their own language. So you get Greek, Italian, Spanish programmes on channel 10 as well as live satellite coverage of soccer games say in Italy and Spain. It all makes for some diverse viewing and listening, but I couldn't see how it contributed to the Australian way of living.

I wanted to see what effect this media coverage had on 'white' or European Australians. Did they see the promoting of other cultures, the speaking in public of other languages apart from english, as being beneficial to Australia.

Well that certainly wasn't reflected in the listener and viewers surveys in Sydney. SBS acknowledge that their programmes don't rate highly among english-only speaking Australians, even though sub-titles are provided. And 'white' Australians I spoke to said the programmes held little appeal for them.

So I was left with the impression that the strong ethnic groups such as Greeks and Italians can lobby and successfully get government backing for maintenance of their culture.

The big difference between New Zealand and Australia is that ethnic groups have tended to congregate in settlements in the towns and cities of Australia, thereby reinforcing the practicing of their way of doing things. I found it a refreshing experience to hear other languages spoken in the streets of Sydney.

However to my way of thinking, the measure of the way a country uses its diversity of cultures, for the benefit of all, is how success as a nation is judged.

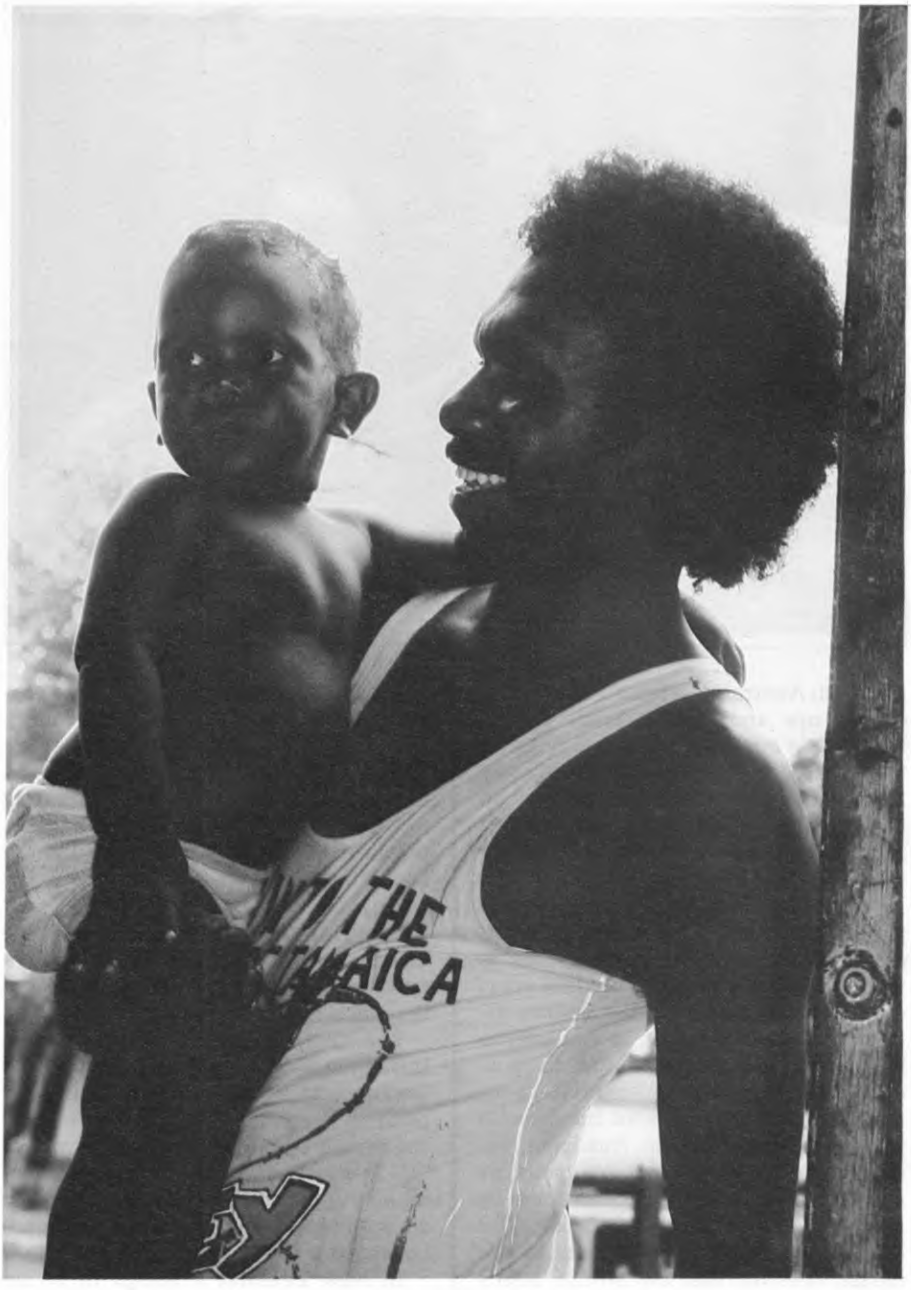
That's why I asked people, how much they knew of other peoples culture, for example, the Greeks and Italians living and working amongst them. The replies weren't very encouraging, most white Australians knowing more about ethnic food such as tacos than the people.

And the crazy thing is that most white Australians would not see them-

Left: Honey ant dreaming story. 1983
synthetic polymer paint on canvas
by Clifford Possum Tjapaltjarri. Anmatjira Aranda people
Central Desert Northern Territory. born 1934
Collection of the Australian National Gallery, Canberra.

Right: Danny Munkara boss of Tiwi design with his young boy.

Below: The Wagilag Sisters Story. 1983
ochres on eucalyptus bark
by Paddy Dhatangu. Liyagalawumirri people
Central Arnhem Land, Northern Territory. born 1920
Collection of the Ausralian National Gallery, Canberra.



selves as an ethnic group with ancestry from Great Britain and Ireland as well as from intermarriage with other Europeans. It was suggested to me by one Foreign Affairs official that Australians have been able to shake off a colonial hangover and sever the ties with 'Mother England'. I was told that the Australian identity is quite separate from the English forbears. Incidentally that's the problem with Kiwis he said. They still look to England as their 'mother'. And so I set off to find this Australian identity.

At the Department of Immigration and Ethnic Affairs, I found out that great efforts have been made to cater for the successful settlement of immi-

Collection of the Australian National Gallery, Canberra.

grants in Australia. It hasn't been without its ups and downs. From the infamous, 'White Australia' policy up to the sixties, that was very selectively biased against non-English peoples to the present 'multiculturalism for all Australians', it's been quite a shift in thinking.

Whether or not, the Australian people have kept up with the change in direction is debateable. In fact that is what took place in the media last year, a debate now known as the Blainey affair. Professor Blainey, a Melbourne University dean suggested that the government policy of preferential treatment for South-East Asian immigrants was creating racism in Australia. He quoted five national opinion polls as showing public opinion was heavily against heavy Asian immigration. The debate went on for some time in the media, showing that the official policy of 'multiculturalism for all Australians' is something still to be aimed at.

This multiculturalism is seen as being more than the previous toleration of ethnic minorities but now is seen as Australian society living together with an awareness of cultural diversity. "We accept our differences and appreciate a variety of lifestyles rather than expect everyone to fit into a standardised pattern." (Australian Council on Population and Ethnic Affairs May 1982.)

However this ideal is far from true for the Aboriginal people, who have only recently been included as coming under Ethnic Affairs attention. As in New Zealand, Aboriginal people come under an unbrella department, Aboriginal Affairs.

This department concerns itself with funding special programmes for Aborigines right across the board of government departments. And so for the urgent provision of education, Aboriginal Affairs funding is given to specialised institutions as well as government ones for the training of Aboriginal teaching aides. The aides don't receive the same level of training as non-aboriginal teachers, rather they are used in the classroom alongside teachers to translate lessons and at the same time provide a role model for aboriginal children.

However lack of sufficient training money means that not enough aides are trained, let alone fully qualified teachers.

The Department of Aboriginal Affairs is in a very similar position to the Department of Maori Affairs, in that positive discrimination is used to give the native peoples a 'leg-up'. However this special treatment has the effect of making a big divisive distinction in the society, based on race. This in turn encourages a superior/inferior attitude.

In New Zealand it seems to be increasingly recognised that the Maori people have different needs in health, education etc and that those needs can't be met by a monocultural system that tries to standardise all people.

Aboriginal Affairs seens to be headed down that road, but the public relations need to be done well so that all Australians realise why the Aboriginal people should receive their share of the 'Australian cake'. Increasingly it's that share that is coming in for a lot of scrutiny.

Aboriginal Affairs is the arm of the government that is responsible for distributing that share. As in New Zealand, any government agency is viewed with suspicion by some as to the motives behind its official policy.

In my travels in Australia it was variously pointed out to me by white Australians that although 'self determination' for Aboriginal people was an early government aim, 'self management' was now more appropriate.

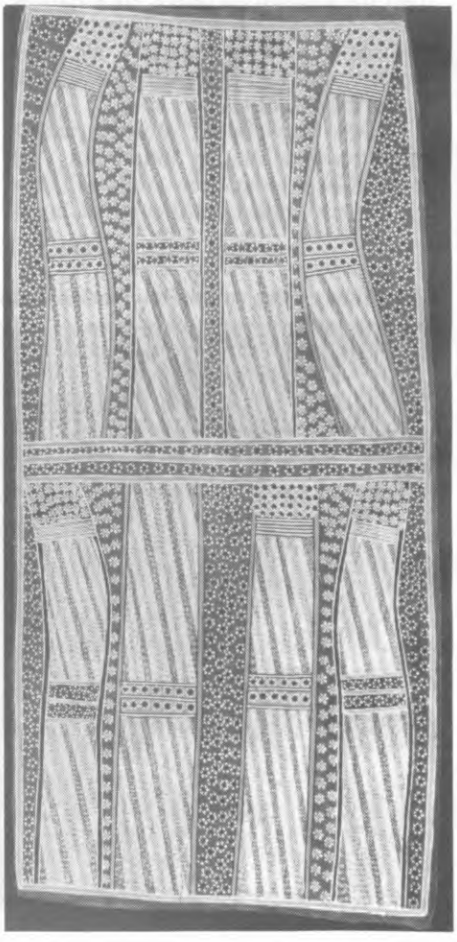
I found that even in areas like Bathurst Island in the Northern Territory where a Catholic Mission has been operatiung for 65 years, education and assimilation has not produced 'saviours' of the Aboriginal people. The few 'educated' blacks (as they call themselves) who have got hold of the advantages of education seem to be misfits in the society of the Northern Territory.

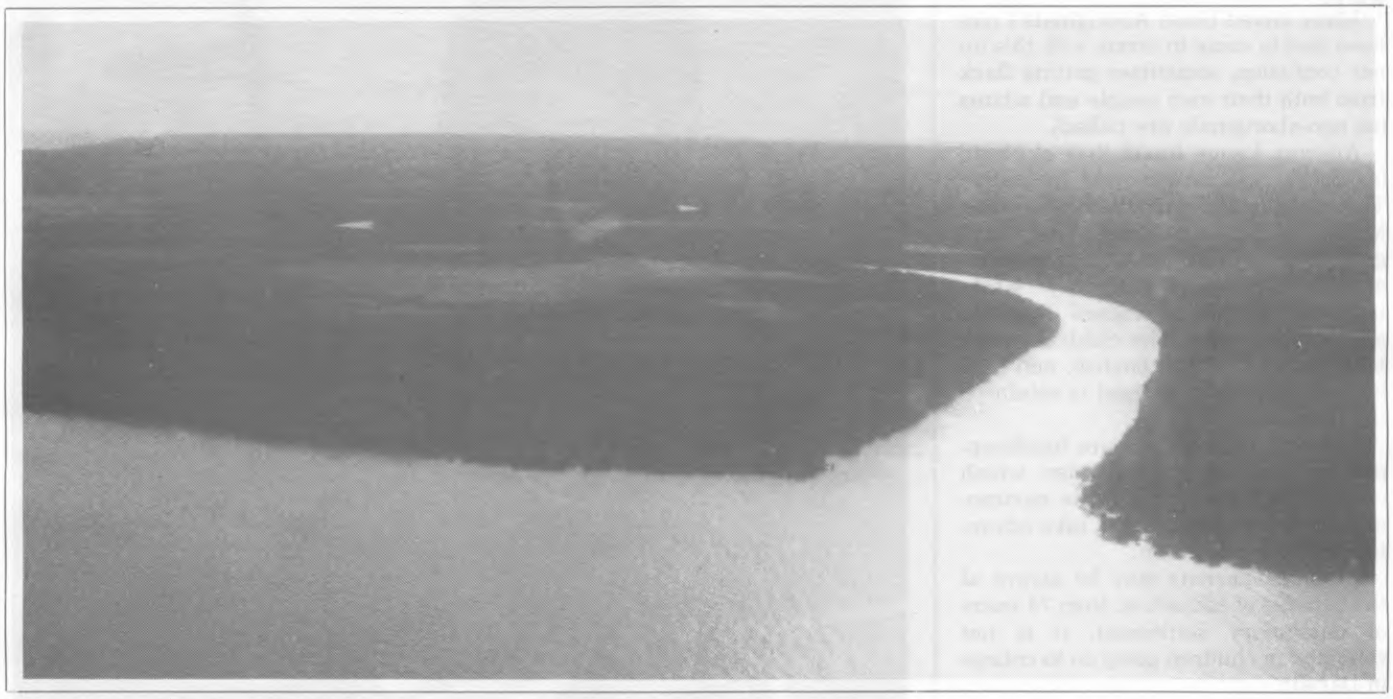
I met Hyacinth Tungatalum, the first Tiwi (people of Bathurst Island) Justice of the Peace and a member of the Legislative Assembly. He had given up his post with the assembly because of alienation from his people whilst trying to represent their interests.

This difficulty of living in two worlds is a fact of life for the Aboriginals who grasp the tools of the pakeha, and then find themselves at odds with their people.

That's a problem for most native groups faced with a dominant culture, but when the native culture is slowly being assimilated or swallowed, as has happened with the Aboriginal people across most of Australia, survival of the remaining culture assumes epic proportions. It's from this background that I visited Bathurst and Melville Islands, the home of the Tiwi people.

Dream site. 1983
ochres on eucalyptus bark
by George Milpurrurru. Ganulpuyngu people
Central Arnhem Land, Northern Territory. born 1934
Collection of the Australian National Gallery, Canberra





The Tiwi Islanders go with the times

Melville and Bathurst Islands sit about 80 kilometres north of Darwin in the Northern Territory. Bathurst, the smaller but more populated island has about twelve hundred people on its 800 sq miles, while Melville has about six hundred on its 2,400 sq miles.

The islands have had lots of past contact with Malaysians and Indonesians from the islands to the north and call these visitors, Macassans. There was a small British naval presence on Melville Island from 1824 to 1829 but it was not till 1911 that a Catholic Mission was established on Bathurst by a Sacred Heart missionary Father Gsell.

Some 74 years after this missionary influence, I received permission to visit the Tiwi people. I was shown around by an Aboriginal raised on Bathurst, Luke Morcom, who is employed as a liaison officer for the government. However Luke was brought to the island as a two month old baby, having been taken from his mother living at Booroloola, some hundreds of miles away. This was government policy then, to separate mixed and full-blood aboriginal children from their communities and take them away to get assimilated into white education and society. It also had the effect of weakening kinship ties and land associations so that many tribal people grew up not knowing their true identity.

I found that as in New Zealand, being of mixed blood, Maori/pakeha makes for some confusion. It means the person has to find out about his different cul-

Luke Morcom and Cyril Rioli.

tural background and be comfortable with that before making his way in the world.

Many mixed blood Aboriginals I met have had to come to terms with this inner confusion, sometimes getting flack from both their own people and whites (as non-aboriginals are called).

Anyway I soon found that at Nguiu (as Bathurst is now known), the native Tiwi people had made all the young Mission children welcome. The school goes from infants up to intermediate and is staffed mainly by white teachers, a few aboriginal teachers and teacher aides. The children speak both native Tiwi and English, and a bilingual programme is used to reinforce the lessons.

However the children are handicapped by tropical ear infection which causes deafness and a home environment that is ill-equipped to take advantage of such education.

Although parents may be aware of the benefits of education, from 74 years of missionary settlement, it is not reflected in children going on to college in Darwin.

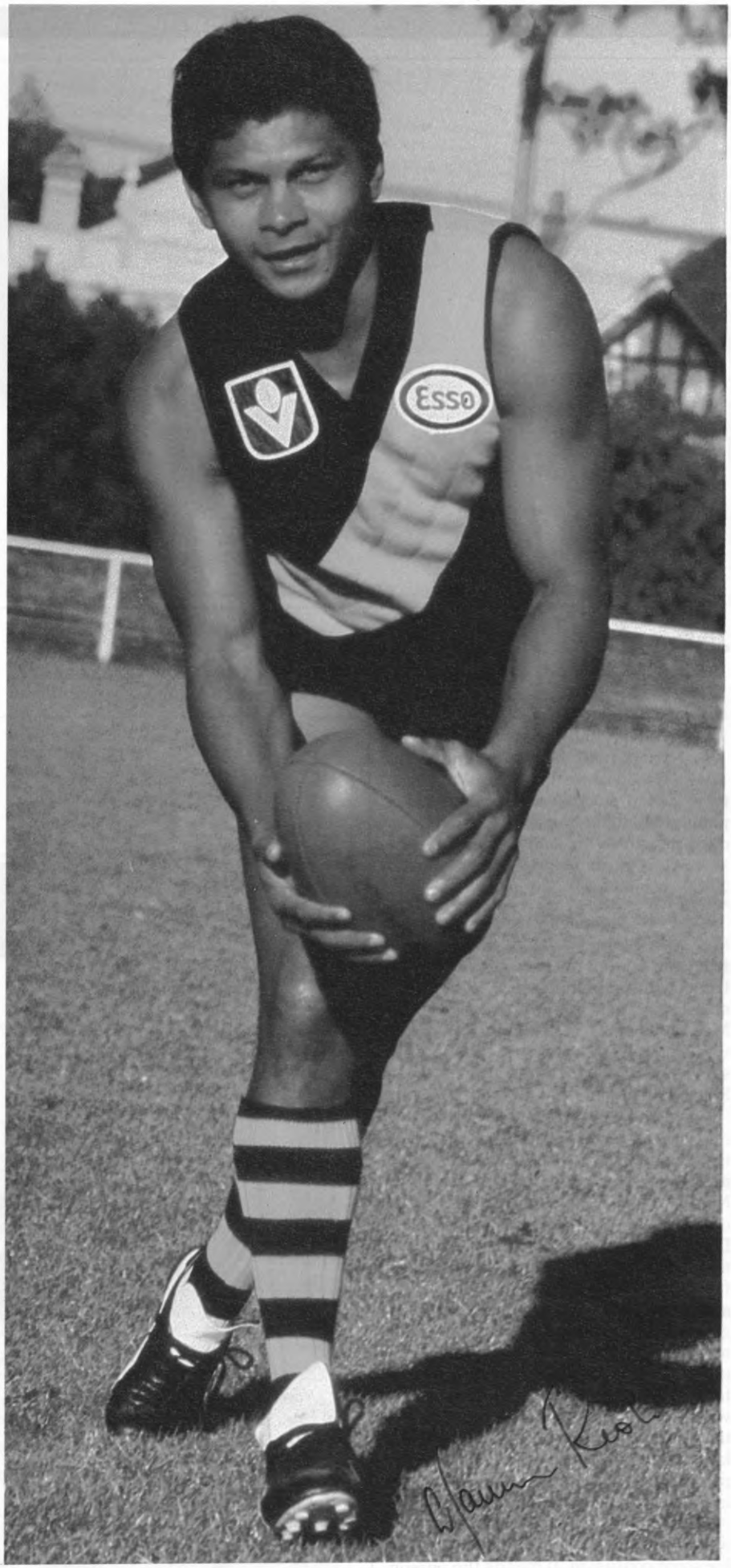
It's perhaps here that the reality of the Tiwi lifestyle hits you. Economically the islands are dependant on government funding for essential services like housing, water and electricity. These services require in turn people to run them, with nearly all run by white supervisors. The town-clerk, a south-Australian, said that the locals weren't qualified for positions and he put it down to children being disadvantaged even before they started school.

Over on Melville Island Cyril Rioli stands out as a man who wants his people to start being more independant. He looks after the local store on behalf of the people's council and has a proven track record in being able to handle responsibility. He was involved with logging operations on Bathurst, spent some time in management at a Darwin store, and was invited back to Melville to take over the store.

His family is well-known amongst Tiwi Islanders for their sports prowess, with several sons making their mark especially in Australian rules football. This "Aussy rules" has produced a famous national hero for Aboriginals and white Australians alike, Maurice Rioli.

But for Maurice to play competitively, he has to work and play in Melbourne. I watched a television programme about him and was amazed at the contrast in living style. It's a long way from Melbourne to Melville Island. While houses range from two roomed open style to concrete bungalows with air-conditioning, the unhurried pace of life remains. In 35 degree temperatures, it's hard to hurry.

For most adults on the island there's little paid work. Tiwi Design, is a small silk screening business started by an art teacher in 1969. On my visit there



Aussy Rules hero, Maurice Rioli running with the ball.

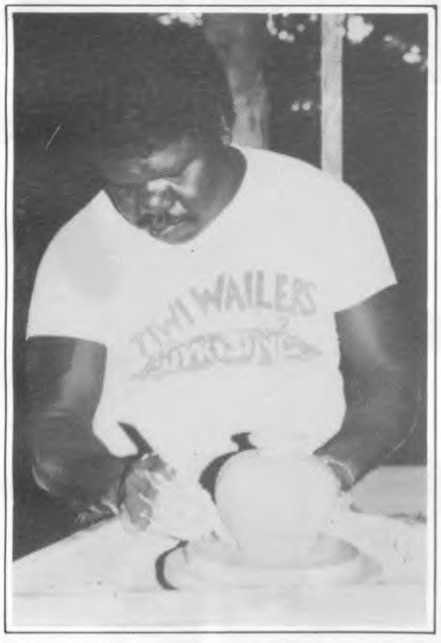
were many sarongs, wall hangings, shirts and ponchos on display all with distinctive Tiwi design patterns. As well there are carvings.

The boss, Danny Munkara printed a special design for me incorporating the Aboriginal flag, the Tiwi Islands and the legend, Remember Your Ancestors.

Next door was Tiwi pottery, where again very distinctive design pottery is produced.

Bima Wear is a dress-making industry that produces a range of clothing, some incorporating Tiwi design patterns. It started out producing school uniforms.

All these commercial ventures are controlled by the Tiwi people, with profits going back to the community. Tiwi Design, Bima Wear and Tiwi Pottery are marketed locally as well as across Australia and represent a good economic future. For those not employed in these ventures, there are the maintenance crews who seem to spend a lot of



time riding around in Toyota four-wheel vehicles.

Some play a local card game, tigeran (spelt by sound) for money while others are fishing, hunting or just resting.

One strange thing was the food the local store at Nguiu was selling. In thirty degree temperatures I found hot chips and pies a bit hard to take. I think it unfortunate that junk food is produced in a place that needs all the nutrition it can get. However local food like kawarri (goanna), milipukani (mangrove worms), marntuwungini (dugong) and jarrikarlani (sea turtle) is still on the menu at home.

At around half past four all work ceases on both islands as people head for 'the club'. It's a building set aside for having a beer. I found the environment very much like a public bar in Otara, the difference being the lack of chairs inside, the noise and the steep price ($2.50 NZ per 12 oz glass).

Again white supervisors oversee several aboriginal barmen, presumably because there could be problems. I was told by white and black people about the problems associated with drinking.

In some more traditional communities where contact with white people has been limited, some of the younger members of the tribe are being thrown off the land because of their heavy drinking. Even in areas where there had been a lot of white contact, drinking is acknowledged as a big problem amongst aboriginals.

While in most aboriginal communities, it is an offence to bring in alcohol, it only seems to encourage aboriginals to hang around white settlements where alcohol is available.

Love of sport

Just as Maoris love their sport, so to do Tiwi Islanders. At the time of my visit, 'footy fever' gripped the islands. All I heard was talk about Imalu, the recent local champions, and how the Saints (St Marys) would thrash Wanderers on Saturday.

A natural ability with ball handling, speed and agility, are the hallmarks of these Tiwi players, having produced an Aussie great, David Kantilla who represented South Adelaide in 1964 and then went on to coach locals, Imalu to two seasons wins in a row.

Current national champ, Maurice

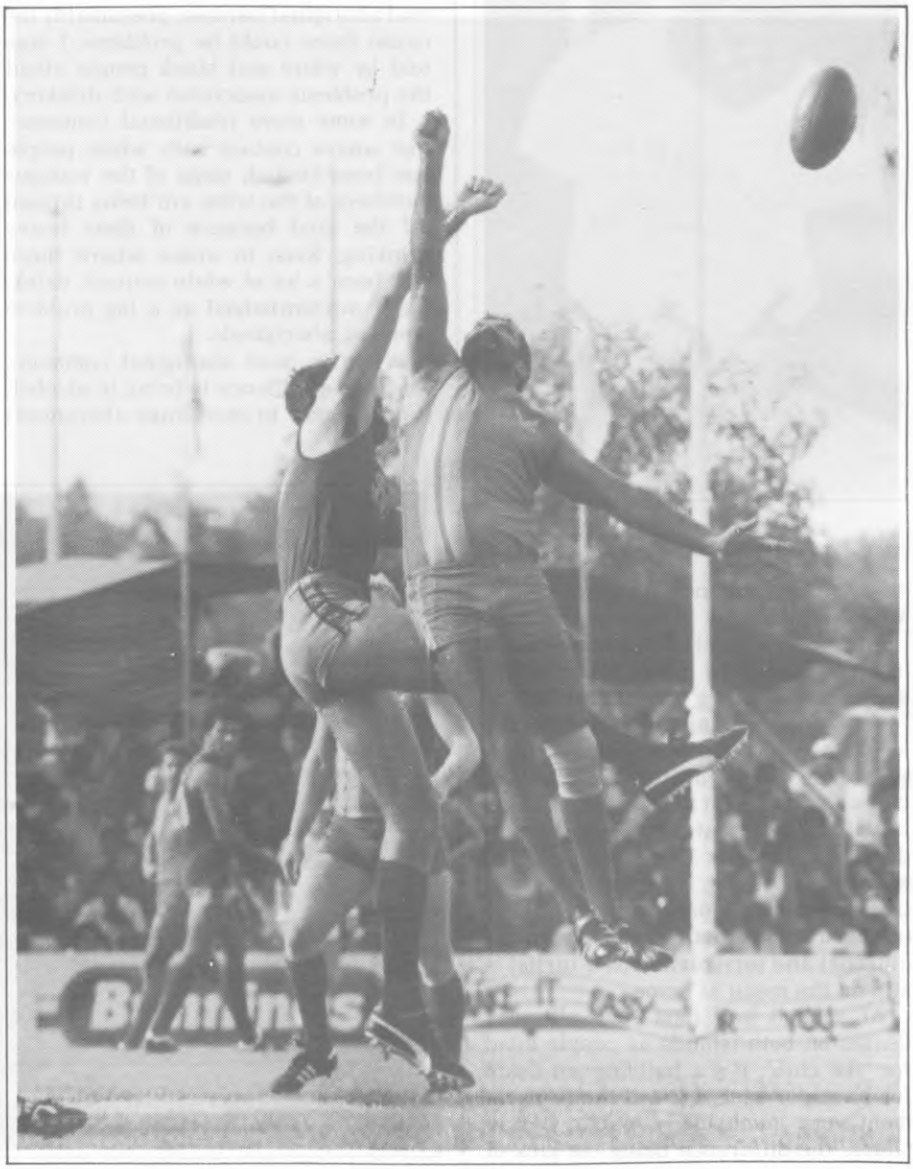
Rioli is almost outshone by his brother, Sibby, who coached Imalu to their recent victory. The St Marys Football Club is only a young club, comprising mainly Tiwi people who worked on the mainland around Darwin. They celebrated thirty years of football, Aussy style, by defeating arch-rivals Wanderers 98 points to 85 in front of a capacity crowd.

I had a bet with my guide, Luke on the game's outcome and am now the proud owner of two Saints jerseys. (For which I exchanged a Mana Motuhake teeshirt.)

After the weekend I travelled to Melville Island and after a refreshing swim in one of the many fresh-water swimming holes called Goolumbinni, I spent some time talking with town council president, Cyril Rioli. He and his wife Helena are justifiably proud of their sons, Sibby, Maurice, Emmanuel, Lawerence (nicknamed Dujong by my guide's little daughter Kathy) John, Cyril junior, Francis and Willy.

Cyril is one who talks to his people telling them that the time to rely on government assisted work schemes and handouts is fast coming to and end. And with his work example and family support, I left the islands with the feeling that although contact with whites has not left much of their traditional culture, their ability to adapt to successive waves of Macassans will continue to stand the test of time.

Hei kona ra te iwi kainga o nga moutere. Kia u, kia mau ki o koutou tikanga. Hei maumaharatanga mo o koutou tipuna kua haere. Mo to manaakitanga i taku nohoanga ki kona, tena koutou, tena koutou, tena koutou katoa.



Land Rights — To the land, my mother

Land rights are words increasingly heard in Australia. For some they are threatening, for others, justice.

Aboriginal land rights were not seriously considered until nearly ten years ago. An Aboriginal tent embassey outside Parliament in Canberra helped focus attention on what had happened to the Aboriginal people. Even the word, aboriginal, is a sympton of what has happened to the tangata whenua of Australia. It means native, and cannot adequately describe the tribal people who are one of the oldest native peoples on the earth. The people populated the enormous continent, with little contact between groups not living adjacent to one another.

Many languages thrived, some say over three hundred with as many dialects. Today perhaps one hundred languages survive. It's this diversity of the people that spelt their fate on contact with white people.

Because the most productive land was in the south-east of Australia the tribes living there suffered most from white settlement. Their traditional way of life was gone for ever and they had to adapt to European culture.

This adaptation meant being assimilated, losing one's own culture in the dominant culture. This assimilation was supported by an official government policy that took young children from their parents and placed them in hostels where they received 'education'.

It also had the effect of lumping different tribal groups together, who didn't have a common language and had no connections with that part of the country. This further confused the tribal person's identity, which was based on kinship and the land.

And because the tribal people did not see themselves as one united people, they were spared the trouble of negotiating a treaty as in New Zealand. Thus land rights today have to break new ground before serious debate starts.

In my time in Australia, which was sponsored by the Australian Government, I was told that the Whitlam government did little to advance the Aboriginal cause. Malcolm Fraser's government however, while not being seen as a champion of Aboriginal rights, was responsible for gazetting large areas of Northern Territory and smaller tracts in other States.

It's the present Hawke administration that has inherited the growing problem. Land rights may be threatening to some non-Aboriginal Australians because they see it as taking something away from them (land and privileges) and as having no relevance to today.

However supporters of land claims say that the dispossession continues today across Australia in Arnhem Land, Weipa and elsewhere and that the bad economic plight of the aboriginal people is directly related to that dispossession and loss of culture.

And the land claims won't dispossess, those legally holding titles. The claims are for unaleinated Crown land that Aborigines don't occupy. It's also land seen by non-Aboriginals as marginal or useless. Also the claims are for financial assistance to purchase the land with traditional association.

Because of the individual State governments being confronted with land rights claims, a national policy is being developed. The Northern Territory government has two pieces of legislation granting land rights, while other States are free to adopt their own policies.

The present struggle is necessary because Aboriginal title in pre-European times is not recognised by Australian law. Because the land was not cultivated by the tribal people, it was not seen as belonging to them. Thus the raisng of the British flag on January 26, 1788 annexed Australia and all Aboriginal title to it.

This was upheld by the 1971 Gove Land Rights Case and later in the High Court in 1979 in the Coe case. This means that the present land rights movement is trying to get European title to Aboriginal land as Aboriginal title is not recognised. Thus it could be seen in New Zealand that although Maori land title was 'europeanised' (so that it could be sold) the white Australian settler government didn't even bother to legislate, preferring to create special Aboriginal reserves with no title.

In the midst of these land claims is the plight of the mixed-blood people, who have grown up away from their tribal areas. Even for those who have been able to trace their kinship ties to an area, because they haven't grown up there and kept the home fires burning, they are sometimes seen by traditional aboriginals as interlopers. And mixed-blood people I spoke to felt, in differing degrees, to be the 'meat in the sandwich', in a limbo world.

The present Minister of Aboriginal Affairs, Clyde Holding came to his position with a very pro-Aboriginal stance. However he's had to modify this under pressure from his own party and commercial interests. His 'preferred land rights legislation' has not been a big hit with Aboriginal people, who are calling for more control over mining on aboriginal land as well as legal title.

And one critic of Aboriginal Affairs suggested that the department, rather than encouraging Aboriginal independance, has taken over more Aboriginal advisory groups through control on funding. It's this mixture of reliance on government funding and independance for Aboriginal people that makes land rights so important.

With title and acknowledgement of an Aboriginal identity, the people may have a means to break the social and economic circle they find themselves in in their own country.

Greenstone carver and proud to be

Pounamu carver, Mike Mason and his wife Desley have every reason to be happy with what's been happening for them in the past year.

A working trip to Te Maori Exhibition in San Francisco currently drawing huge attention is just one of the highlights for the Christchurch couple.

Mike's greenstone carvings form part of the display at Te Maori and he's also on hand to demonstrate his craft at several venues across San Francisco city. And after that New Zealand's Trade and Industry department has plans to use Mike's carving skill to promote New Zealand across the States.

Mike Mason's sudden prominence in the cultural and tourist promotion business has happened because of hard work and partly because the Arahura carver is acknowledging his Ngai Tahu tupuna who first worked the pounamu.

He readily acknowledges the early influence of his kaumatua and his father in shaping life-forms from whatever material he could get his hands on.

He says he started out carving cheese and spuds and then moved onto soap. "We were the first family on the coast to have flaky soap, on account of what was left over after my carving the bars of soap."

Young Mason soon graduated to the pinex soap-box ends but he says it was in a tourist carving shop in Queenstown that he first showed what he could do with proper tools and greenstone. He finished a piece that normally took four times longer and was hired on the spot.

He now looks back on those not to distant days in Queenstown and takes up another bone of contention. "They're still using the same designs I did then, with a few small variations, people don't have any imagination and would rather copy."

This is a subject that animates both Mike and Desley, that for most tourist markets in and out of New Zealand, there is just a copying of designs. Both he and Desley spend some time designing the various pendants Michael carves, some incorporate Maori patterns while others are more in the european tradition with animal and nature designs.

Michael says in this way he caters for those people wanting something carved in the Maori tradition and for those who have more european preference but want it in greenstone.

Both he and his wife believe pounamu is a very precious taonga, and to leave it to commercial interests both in the extraction and marketing is to degrade the carving tradition and the culture it comes from.

Mike says large quantities of greenstone have been taken from the coast and stockpiled. The going rate for a pound of best quality greenstone at the moment is $150 and Mike says it's rising.

He's angry that, although the Ngai Tahu people are the guardians of a prime source of greenstone, the Arahura River, they are unable to have much say in the extraction and marketing. He says that appears to be in the hands of big commercial operations who have little regard for the Maori taonga.

Clothes-pegs, nuts and bolts, a crescent spanner and other such nick-knacks are examples of what the greenstone is being turned into. Mike says the worst he's seen is a rat-trap carved out of greenstone.

"What sort of regard does that show for the spiritual qualities of greenstone." He's hoping Southern Maori MP, Mrs Whetu Tirikatene-Sullivan can promote some legislation to bring the exploiters to heel.

Since carving a large piece of Arahura greenstone for the Cook Strait ferry, Arahura, a couple of years back Michael has been keeping busy in the couple's 'House of Jade' shop-cum-studio in Christchurch city.

There's never more than two dozen carved pendants in the shop at one time because Mike prefers to make one off creations to the buyer's taste, and then sends them off.

However Desley says this will have to stop as more and more people want to buy on the spot.

She says her husband sometimes shows little taste at all in his designs and she has to insist he carves more delicate ones for women.

"The ones that Desley designs always sell first," says Mike, "I'm keen on working with larger pieces, like the one I did for the Arahura."

Unusual pieces he's recently carved include a partly eaten apple.

"This tourist came in and wanted an apple carved in greenstone. I said I could do that for him, and Desley suggested jokingly if he wanted a bite taken out of the apple I could even do that. Yeah, really, said the guy and that's what I had to do.

It cost him $350 for a half-chewed apple in greensone and he was really pleased."

At last year's Hui Taumata, Mike presented the Prime Minister, David Lange with a pendant and since that time many Ministers popping off overseas have come to see Mike about similar carving gifts.

While the fast pace of life still makes Mike nervous about giving exhibitions, he's putting his confidence together after a drink-ravaged past... He openly admits that alcoholism has a hold of him even though it's been years since he took a drink.

"If there's one thing I know, it's that Maoris should be doing something with their hands and their minds. For me it's carving, the driving force in my life."

Mike's also justifiably proud of the fuss made over a lone Maori pounamu carver in the South island, and a Ngai Tahu at that.

"I feel supported by the old people, I talk to them about carving. I've also read up on Ngai Tahu carving history. My kaumatua says you can do a carving with pink feathers if you want to."

And while Mike and Desley are away getting work orders, apprentice Wally Mohi will be holding the fort. Mike's very proud of Wally's skill and says he's a natural.

Work is getting so hectic for Mike that he wants to set up a work studio perhaps outside of Christchurch so that he can have a more relaxed rural setting while at the same time working with the pounamu he loves.

The camera remains hidden

He's been in the film industry for nearly 20 years, and yet the name Barry Barclay, can hardly be called a household name. But this man has directed more than ten movies in New Zealand. Among these is the Tangata Whenua series. For those who missed the 1974-75 screenings, this series was primarily about Maori life, for Maori people.

Barry: "The Tangata Whenua series was a major milestone for me, both personally and professionally. It took me back to one part of my roots. It also disciplined us to search for ways to make the technology of film making subordinate to what people had an urgency to say."

Barry has just returned from shooting his latest documentary overseas.

Returning to New Zealand has been both a joy and a sadness. Sadness? More an occasion for anger perhaps, and much of that anger stems from events that followed the making of the Tangata Whenua series.

"Tangata Whenua opened me to one part of my heritage, to my Maori side. It brought me into a world which, while part of my bones, had been distant, I came to feel comfortable there, more comfortable than in that world which is also part of my bones, the paheka one, much of which I still cherish despite its many tunnel-visioned absurdities.

After Tangata Whenua I decided not to make any more films on Maori matters, at least not in the near future, believing that if I kept doing such films, the resources would be channelled my way and no new growth would come through from others. My hope was that other Maoris might find ways to articulate Maori consciousness on the large film formats to which I had had access. That has not happened.

The very singular exception is the work of Merata Mita whom I regard as one of the best film-makers the country has so far produced. But Merata has needed a rare determination, having to make her films hand-to-mouth. Part of the sadness in returning is seeing artists of such talent treated in an off-hand manner; nevertheless, I find it significant that whatever support Merata has had has come from both Maori and pakeha. But do Merata's films signal a structural change? Not in my view.

Many Maoris say to me now, "Isn't it good that we have so many Maoris in the media!" Yes, I think, that's certainly better than it was, but where are they? Some are in major positions; perhaps they have come to look at the potential of Maori artists through television eyes. And who can blame them? They have had to ride a tough system just to hold meagre screen-time together. And in the meantime, has a situation been created wherein our young Maori talent has been "magazinised"... turned from potential visionaries into item-makers? When a Maori film-maker stands up and says he wants to make a film, where is a Maori lighting man, where are the Maori sound technicians?

There have been changes. When we were making Tangata Whenua we had a hard enough battle getting Maori expressed on screen in any form. Now television runs items in Maori without voice-over translation or sub-titles. Yet since Tangata Whenua no Maori (Merata Mita excepted) has been given an opportunity to make a fifty-minute film. The chisels may again be in the hands of the carvers. Maoris are using brush and canvass. But the camera remains hidden.

That's an international; phenomenon. Almost 10 percent of the Dutch population is black. Under the Dutch television system, any section of the community can band together and demand a percentage access to air time and funds to make programmes for its "slot". Rather than grant access to one section on a "racial" basis, the Netherlands Government bulit a superb programme-making facility for "minorities" called Studio 3-M, which I visited several times. There were a good number of white Dutch technicians making television programmes on "minority issues at Studio 3-M yet in the whole complex there was not a single black face. OK, the Board was made up of European Dutch and black Dutch citizens (a 50/50 split), but the programme-makers were white. Predictably enough, when questioned about this anomaly, those running the studio said there weren't sufficient trained black technicians available. I wonder why?

It is my view we must get Maoris making major programmes which are crewed by Maoris. The tools of communication are too important to be entrusted to one section of our community, even if that section happens to be the "majority" section. Ironically, it is not necessarily the pakeha that is opposed to that thought. A plan to stage a Maori film school for Maoris under Maori terms is being mooted. Without exception any pakeha film-maker I have mentioned this plan to has said, "I would like to come and help". But many Maoris are tentative. That scepticism reminds me of the way we rolled our eyes when we heard that a certain film-maker in Auckland was proposing to make what then seemed an expensive and lunitic venture... a feature film. Roger Donaldson did make his feature and it became a landmark in that it gave the film world here confidence that features could be made in New Zealand. The Maori community is awaiting its first SLEEPING DOGS.

Would film-making on Maori matters, entirely in the hands of Maoris, provide a different kind of film? I think so, and it might sound glib, but it is a path that has not been entirely unexplored by Maoris. I recall Molephe Pheto, a black Botswana musicologist, novelist and musician exiled from South Africa for using his art to encourage freedom for his people. Molephe is also a well established poet, but he gets cross if you call him a poet. "Poet" is an Oxford word to Molephe. He prefers to remind you that when the rains come in Botswana the community dances in the street to songs composed on the spot in praise of the rain. He calls his work, not poetry but "praise song", and it has a very different beat to what I was taught to believe was "poetry".

There will be a Maori equivalent to "praise song", one that has come down the path of many centuries. That song will have the anger certainly; it will also have the humour, charity and dignity that have shone through performers like Te Ohu Whakaari, Merupa Maori and the Patea Maori Club... who have riveted audiences made up of both Maori and pakeha.

Molephe joined our crew in Belgium as a cameraman. We brought in a camera with which he was not familiar. He worked for hours to make sure he had the threading exactly right. Then he slept with the camera, to be close to it, to get familiar with it. Next day we filmed.

The sadness I have on returning is that the camera is still unfamiliar to almost all Maoris. But we will sleep with it and wake with it. I believe the results will be a matter of pride to all in Aotearoa.

The newly established Maori group "Aotearoa", who has recently put out the album, "Maranga Ake Ai" is promising more music for keen listeners. Lead guitarist, Ngahiwi Apanui, says that they are hoping to record five more songs in the next two months.

★ ★ ★

The government looks like it's going to keep up with its part of the bargain as far as the Maori cultural foundation is concerned.

At the annual conference of Nga Puna Waihanga, the Maori writers and artists heard from our Minister that the foundation has not been forgotten. Mr Wetere said that the representative of Nga Puna Waihanga will be consulted further as soon as possible, to help bring the Maori Cultural Foundation to completion.

★ ★ ★

Auckland Museum has recently appointed Mr Warena Taua of Mangere to the position of Assistant Ethnologist.

His position fills the vacancy left by Mrs Nola Arthur, of Ngai Tahu, who served as Assistant Librarian and subsequently Assistant Ethnologist.

★ ★ ★

Media Peace Prize 1985

The NZ Media Peace Prize is being offered for any published 'peace stories' from September 1984 to October 1, 1985.

The Media Peace Prize is a practical incentive and reward to producers, directors, journalists, scriptwriters and others in the media whose skills and imagination have been applied to the task of tackling issues of conflict sensitively and constructively.

The NZ Media Peace Prize is awarded in three categories. Television/film, radio and print. The winner in each category will receive a prize of $1,000 together with a piece of specially commissioned sculpture by Marte Szirmay.

Any person or group may forward a nomination either of themselves or others.

People interested in making a nomination should contact:
The New Zealand Foundation for Peace Studies, Inc
PO Box 4110, Auckland.
29 Princes St, Auckland 1.

★ ★ ★

Sydney-based Maoris have recently held a wananga on what maoritanga means for them living in Sydney.

It follows on from comments made in the June/July issue of *Tu Tangata* by the Sydney Maori chaplain, Rev Kingi Ihaka. He said after spending eight months in Sydney, he could see the Maori people there needed to figure out what sort of maoritanga they wanted for themselves and their children.

Developments from this wananga will feature in future issues of *Tu Tangata*.

★ ★ ★

Kahungunu officer

Ngati Kahungunu has taken over the community relations job in Invercargill again.

Mr Douglas Thompson has replaced Mr Hata Wilson, also of Wairoa as Community Relations Officer for the district.

Mr Thompson has been living in Southland for the past 20 years. He was the former president of the Murihiku Maori Warden's Association and has also worked at the Invercargill Youth Institution for almost ten years.

He is a tutor for the Te Rongopai intermediate culture group and through these associations has a strong rapport with children and young people.

Invercargill has been without a community relations officer since Mr Wilson left there in February.

★ ★ ★

Unused marae

Dr Peter Tapsell had quite a lot to say about unused marae at the Historic Places Trust hui at Papawai Marae, Greytown.

"Marae need to be in full-time use, not just for tangi and formal hui," he said.

"There are 24 marae around Lake Rotorua," he said of his own area. "These are locked up until someone dies and then it is a job to find the key."

The Minister went on to say that although restoration of decaying marae was badly needed, the more important factor is 'using' the marae. "I never want to pass a marae, and there not be people there."

He also said that now that Maori land no longer supports the marae, efforts should be made to make it economic.

"In the past, the land owned by the people funded the marae. Now it is gone or sold or whatever. It should make a contribution."

He brought up the fact too, that Maori people no longer live around the marae. "A classic example is the old fruit trees around Papawai. People have moved away to find work. Marae are kept running just by a few elders."

And he didn't have too much of a kind word to say to young people. "It is up to every Maori setting foot on to a marae to make a personal koha. Young people think they can walk on and someone else can pay for it. Who pays for the grocery bill?"

Dr Tapsell said that although the Historic Places Trust was not in a position to provide funding of all marae, "They can renovate the odd one, but there is no way they can maintain them all."

★ ★ ★

The chairman of the Maori and South Pacific Arts Council, Mr Kuru Waaka, is happy that its grant has almost doubled this year, but said "it's still not enough".

The grant of $380,000 from the Queen Elizabeth Arts Council last year, has gone up to $685,000 this year.

"The money we got was far less than our target," said Mr Waaka. "We never get enough, but at least it has almost doubled this time."

Mr Waaka hopes the grant will double again next year.

The Q.E. Arts Council works with funds provided by the Government and the New Zealand Lottery Board.

It has received a grant of nearly $10 milion for the 1985/86 year.

"We are a tenth of the population, so we should be getting a tenth of the share," said Mr Waka. "We really should be getting $1 million."

MASPAC, comprising a chairman and eight council members, has pointed out it no longer wants to be answerable to the Q.E. II Arts Council.

"We want to stand on our own feet and be on equal status to them," said Mr Waaka.

"It's difficult to get what we want, and we're forever submitting cases to increase our budget," he said.

"But the Arts Council only grant us what they want to."

This years' funds will go towards traditional Maori and Pacific Art programmes, such as language promotion, and weaving and carving programmes.

Funding will also go towards hui in contemporary music, arts and crafts, and modern dance and drama.

Anyone can apply to MASPAC for funding, and grants are allocated depending on the artistic or cultural merit of applicants' projects.

Mr Waaka, of Rotorua, doesn't think MASPAC is getting enough publicity.

"We need more profile. A lot of people don't know who we are," he said.

Apotoro Monty Ohia blesses the master tape of "Nga Ingoa o Aotearoa" Part I, watched by Richard Northey MP, the Hon. Whetu Tirikatene-Sullivan MP, Hugh Young, Harata Solomon and Taukiri Thomason.

Nga Ingoa o Aotearoa, An Oral Dictionary of Maori Placenames

Hugh Young. Replay Radio. $25 (Book and two cassettes)

The beautiful thing about Ngā Ingoa is that the Maori language is allowed to flow and be heard, rather than be fractured. This is beside the fact that the placenames pronounced on the cassettes may not be known at all to the listener.

The lower North Island from Wairarapa, Poverty Bay, East Coast, Bay of Plenty through Taupo, Wanganui, Taranaki to Wellington is covered in this part one.

As the compiler, Hugh Young stresses, "i whakahuatia e ngā tohunga pū kōrero o te motu." That is he got the locals to pronounce the placename their way as they're more likely to get it right.

He's already received comments from the media like, "Oh the Maori people themselves aren't sure how to pronounce it", and "The Maori dialects mean the word's pronounced differently by different tribes."

To which Hugh Young replies, "That's just evading the issue, that Maori placenames have been ignored because they were in Maori. Few people bothered to get it right because the language and the culture it carried were not seen as important."

Thanks to over a year of foot-slogging and talking to tangata whenua by Hugh Young, the Maori language has had its mana restored at least in the two cassettes produced. The $25 price tag may disuade some from finding out how to pronounce the Maori names in their locality but to my tired ears it was tino reka ki te rongo ki nga korero i whakahuatia nei.

MAORI RESOURCE DEVELOPMENT – A HANDBOOK ON MAORI ORGANISATIONS

Author: *John Dyall*
Publisher: *Tasman Printing Company. $9.95.*
Available from Whitcoulls or mail order to Whitcoulls.

A business advisory book for Maori commerce has been published to help revolutionise Maori land and people development.

Author, John Dyall, a financial and economic analyst working in the Maori Economic Development Commission, says 'Maori Resource Development — a handbook on Maori organisations' is a book of options for people in management or trustee positions.

He says the range of options is only limited by how much people are prepared to think, as you can only progress from where you are, not from where you wish you were. John believes Maori people are in a holding pattern as far as business development goes because they're not aware of the options available.

In 'Maori Resource Development' he tells of the legalities of doing business as a Maori Incorporation, and comments on such things as investments outside of securities with trustee status.

He says the book gives advice on marketing and a checklist of logical options for investment 'off the farm'.

The book's appearance is timely if Reserve Bank statistics on company profitability are to be believed. Last year the figures show that European commercial investment returned an average of twelve percent to shareholders, while John Dyall says most Maori incorporations were lucky to return five percent.

The author says it's a first time that this sort of commercial advice has been brought together, and he hopes people managing Maori resources take the message to heart.

The book gives a run-down on how land was looked at in pre-European times, as well as giving the history and present legislation affecting maori land, Maori Incorporations and '438 Trusts'.

Advice on obtaining land development loans from the Rural Bank, Maori Affairs and other financial help from Development Finance Corporation is also included.

Future development possibilities are also looked at such as federations, and investment arms of Maori commercial organisations.

John Dyall has an honours degree in Economics.

TE OHU WHAKAARI/MERUPA MAORI

... at the Depot Theatre, Wellington

What may be hailed as the great Borthwicks Gumboot Dance was premiered in exciting fashion by Merupa Maori, six young Maori and a Zulu.

That's right a Zulu, Kintsho Ka'Tshabalala who provided the drum accompaniment to what is a new cultural cross-over in dance.

The idea of setting a Maori dance theme against an african drumbeat along with Maori waiata was the collaboration of Kintsho, a Zulu percussionist working with the Wellington Arts Centre Trust, and John Tahuparae, the person behind the innovative drama group Te Ohu Whakaari and now Merupa Maori. It's a very successful union judging by the premiere performance and the audience reaction.

The choreography included not only gumboots worn for a foot-stomping, thigh-slapping dance routine but also full-face motorcycle helmets decked out in striking warpaint.

Full marks also for the up-tempo drum rhythm from all Merupa Maori with the solo award going to Kintsho with some elaborate counterpoint drumming.

I also enjoyed his whaikorero both in Maori and his native tongue.

The links have now been firmly drawn between our two cultures.

As for Te Ohu Whakaari, they are a different taste.

Not for them the brash, energetic display of youthful zest for life, instead the measured pace of the word in time.

Apirana Taylor was very convincing spinning the 'oh so true story' of the frustrated carver and Tina Cook was right over the top in the Patricia Grace 'slice of life' vehicle, 'It used to be green once'.

'He koha ki na taku kuia' also made very effective use of light and shade to handle a poignant korero between generations.

These performing artists are making new waves from a contemporary cultural base and need make no apologies for interpreting their cultures in a new light.

As kaumatua, Wiremu Parker said after the premiere performance, it was a new waka being launched, but it went with his blessing.

James Rongotoa Elkington

Paramount Chief of the Ngati Koata Tribe, and a Patriarch in the Church of Jesus Christ of Latter Day Saints, James Rongotoa Elkington, died peacefully in his son's home, Temple View, Hamilton at 11.40p.m. on Saturday June 1st.

Born on D'Urville Island on June 21st 1898 he was the third of 14 children born to John Arthur Elkington and Wetekia Ruruku, and until his death their eldest surviving child.

The Ngati Koata tribe of which he was the Paramount Chief extends its blood lines from Kawhia, the Waikato through into Nelson having migrated from Kawhia to Kapiti during Ngati Toa's exodus under Te Rauparaha later moving to D'Urville Island.

Educated at the Whangarae Native Primary School in the Croxielles area of Nelson he left at the age of 13 to attend the Maori Agricultural College in Hastings.

He was a top student in his time at the Latter Day Saint Maori Agricultural College also being a contemporary of the lengendary full back George Nepia.

In 1917 he married Hultan Mere Meha and together they raised 13 children, 8 of their own and 5 adopted. His first wife passed away in 1946 and in 1951 he married Elsie Caroline Wolfgramme raising 2 more children.

His surviving descendants, from children through numerous grandchildren, great grandchildren and great great grandchildren, gathered from the United States of America, Australia, Tonga and all parts of New Zealand to attend the memorial and funeral services.

During his life he worked as a farming contractor, carpenter and educator. He and his family contributed 40 years of man hours in construction work for the Church Of Jesus Christ Of Latter Day Saints working on both the New Zealand Temple and the Church College of New Zealand, Hamilton.

He also served as a member of the Church College of New Zealand Faculty from 1958 to 1971 becoming in 1972 the Maori Advisor to the Brigham Young University in Hawaii.

As a faithful and active member in the Church of Jesus Christ of Latter Day Saints he served as a Branch President on D'Urville Island and in Porirua also serving as Elder's Quorum President in Porirua.

He was the first Maori Patriarch in the Church of Jesus Christ of Latter Day Saints being called in 1967 serving faithfully from that time.

Throughout his life, whether it was while fulfilling his position as Paramount Chief in the Ngati Koata tribe or his labours in his beloved Church, he followed in the footsteps of the Saviour with humility always willing to serve those who needed him.

He was a quiet unassuming man whose love for the Gospel governed everything that he did esteeming every person as himself constantly living his personal motto of "Doing unto others as he would be done by."

Paeroa Hawea

Kua hinga mai i roto o Whanganui a Paeroa Hawea he wahine i kaingakautia e ona iwi i nga ra ka pahure. I Pungaharuru, he marae kei runga tata ake i Te Paku-o-te-rangi, i Putikiwharanui te tangihanga mona, i whakaeke ai nga iwi maha ki te tuku atu i a ia ki ona matua, tupuna ka riro ki te po.

He wahine rangatira a Paeroa no runga i te waka nei i a Kurahaupo o Ngati-Apa. He wahine manaaki i te iti i te rahi, a he toka no te Haahi Mihinare o te pariha o Aotea-Kurahaupo. He wahine manaaki i nga taonga tuku iho a ona tupuna, a ko ia tetahi o nga tino kaihautu mo te roopu e mohio whanuingia nei ko te Putiki Maori club, mai i te timatanga o tenei karapu i te tau 1952. He uri rangatira i heke mai i tenei rangatira rongonui o ona ra, i a Kawana Hunia, ko tetahi o ana ingoa ko Kawana Te Hakeke. Ko Te Hakeke te rangatira o Ngati-Apa i nga ra o Te Rauparaha ma, ka moe i a Kaewa o Muaupoko, ka puta ko Te Hakeke, tetahi ano o ana ingoa ko Te Rara-o-te-rangi. He wahine whakaiti, i whakaponongatia i ona ra, hei manaaki i nga mahi katoa i roto o ona iwi. Haere e te Whaea, te pononga a te Haahi, te pononga a te iwi. Me tango ake ko tetahi o nga whiti o te tangi ki to tupuna hei whakaranea atu i enei tangi atu ki a koe i te nuku o te whenua:—

Ka eke koe ki runga o Pukehou,
Ka whakamau e hine ki waho o Raukawa;
Ko nga moana ra, e whakawhana noa ra
O tupuna i te kakau o te hoe,
Ngaro rawa atu ki Hawaiki.
Moe mai i roto i te anu mataotao, i te rua whakautu o matua tupuna. E te whanau pani, tena koutou i to tatou whaea kua tukuna atu na e koutou ki te koopu o Papatuanuku. Noho mai, me te tangi, me te aroha nui.

Kingi M. Ihaka
Sydney

Tamati Horomona

Most of the employees at the Polynesian Cultural Center, Hawaii, who knew Tamati "Doe" Rameka Horomona were indeed saddened by his untimely death when he was killed in a car accident in New Zealand on May 23. For eight years "Doe" as he was affectionately known, enlivened the Maori Village with his jovial carefree manner. At 51 years of age Doe exemplified youthful enthusiasm in his daily encounter of literally thousands of P.C.C. guests, and he always had genuine respect for his beloved maoritanga.

His admirable outgoing personality related well to all Polynesians here and everyone feels they have lost a dear close friend who left a good impression upon them.

In the Maori Village and the Polynesian Cultural Center "Doe" was the most photographed employee for tourist promotion. Visitors returned and always remembered him each time.

Doe was the assistant chief of the Maori Village for six years of his term and then chief for about two years before his return to New Zealand.

For his larger than life image he certainly reflected a strong ambassador for our own people and for the Polynesian Culture Center.

"Doe" was born at Utakura, Northland. His father was Tamati Horomona and his mother Heti Williams and he was a member of the Ngapuhi tribe.

"Haere mai e te tama whakapai a tooku Matua. Nohoia to rangatiratanga o te rangi".

Henare Barrett

No te Taite, te rua ngahuru mā wharu o nga ra o Maehe i mate tetahi o nga poua rongonuitia nai e nga iwi wawā kei Te Unukaho, Arowhenua, te rohe whanui o 'Nga poupou a Te Rangihoua' Te Awarua (Bluff) me Te Waipounamu Whanui a Henere (Henry) Kokoro Tiratahi Barrett (Parete). Ōna mātua ko Hiria kokoro Tiratahi Parete raua ko Francis Te Hau Barrett ōna iwi ko Kāti Māmoe me Kāitahu. Tōna hapū ko Kāti Rokomai o Kāti Māmoe. Ko Kāti Huirapa, ko Kāti Tūāhuriri me Ngāi Te Aotaumarewa o Ngāi Tahu. Ōna tau witu ngahuru ma witu. I whanau i te tau kotahi mano e iwha rau e tahi ngahuru ma tahi i Temuka. Nāhana i taia e te parangi tuturu o tātou arā i mate ohorere i te kainga noho a Temuka.

Koia tetahi o te hunga rauorangia i te pakanga tuarua. I whawhai kaihoratia ia i Hari, i Oropi mo nga hoia o Tumatauenga arā te tutanga Maori rua tekau ma waru, me te D kamupene no te tau kotahi mano e iwa rau e wha ngahuru ma tahi ki te tau wha ngahuru ma wha ko kaaporo (Corporal) tona turaka. Tona nama e 25831. I whakawhiwhia e ia te metara nei Distinguished Service Cross mo ana toa i runga o te parekura. Koia nei te whakatahuritanga o te raka a Pascussio. Ruarua noa nga hoia i taea ki te tihi o te ranga nei. A, ma te riri tungutu ma runga i te kaha o te whawhai ka uruhia atu te hoariri.

A tona hokinga mai i te pakanga i mahi kutere kau ia. Muringa ra kai te wheketere patu miiti ki Smithfield. Muringa ra kei Te Awarua, ki Murihiku, ma runga waka. Koia ra nga waka e rua mohiotia rongonui nei ko te 'Matai' me te 'Wairua'. Ko te Wairua te waka takawaenga i whakawhiti mai ai i Te-ara-a-kiwha ki waenganui o Te Awarua o Rakiura. Nahana i whakahaere te waka nai i haria atu nga whanau o Murihiku ki Te Puhi Waero o Rakiura, hopu tīī ai. Ka tere te pora whakahuatia nei ko te Matai kia whakawhangai atu nga ō kai ki nga whare mokemoke i te tahatai o te moana me nga moutere matao kei te moana waiwaia ki te tonga o Rakiura. A, muringa ra i mahi a ia i te wheketere patu wūru kei Winchester. Ka mutu taua mahi a, katahi ano kia tau.

I waihotia ōna tuāwhine tokorua a Mrs Neta Hopkinson i Temuka a Mrs Ema Moffat kei Timaru me tona hoa tapuhi a Audrey kei Temuka. I tu te tangi i te whare nohoanga kei Te Waipopo kei waho ke kei Te Umukaha. Muringa ra ka tāpuketia i te patatara tapu o nga tupuna kei Arowhenua. A te tōnga o te ra, me te whakaarahia ake o te haea, ka mahara ano e tatou.

Ko āna Metara i whai i muri ake nei:
Distinguished Conduct Medal
1939-45 star
Africa Star with '5th Army' clasp
Italy Star
Defence Medal
War Medal 1939-45
NZ War Service Medal.

E te tangata, haere ki Hawaiki nui, ki Hawaiki roa, ki Hawaiki pamamao, ki Te-Hono-i-Wairua.

I whakamapuna ai te puna roimata i ringitia noa nei no nga tini maharatango whakaarohatia, kia tukua e matou i toea mai nei i Te Aoturoa. I heke, heke noa nga roimata. I waihotia tatou i roto i te pouritanga me te mamaetanga me te wahangūtanga. I uhia te ao e te taumarumaru atiru. E whara tatou e aituā a ka papakia e nga roimata no tou wehenga. No reira haere, e te tangatu. Haere hoki atu ki o mātua tūpuna. Ki te hononga atu ki a ratou kei to taumata pokaitara. Ko ratou i hinga i mua mai ra, i Te kauhanga-riri-o-Tu. Whanatu ra i te kumea tuturu ki te rua, ki te Waro, ki te uma o te iwi-i-te-Po. Haere i te huanui whakatika ki te oranga tonutanga. Ka whiwhia, ka rawea, ka moua.

"E moe mai ra i raro i te tirohanga o te hepara mārire."

A, heoti atu.
No o tini whanaunga.

Care of cloaks at Auckland museum

By Gerry Barton

Since the establishment of a conservation department at Auckland Museum in November 1981 a considerable amount of conservation and restoration work has been carried out on Maori taonga. Among the objects treated have been cloaks of all types.

Care of cloaks can be divided into two categories: cleaning and mounting considerations for cloaks which are to go on display in the public galleries; and cleaning and storage considerations for those cloaks which, although accessible to the public, are kept in storage away from the open areas at the Museum. There are over 300 cloaks in storage as well as several dozen on display. The oldest in the collection dates back to the early years of the 19th century and their condition ranges from strong and clean garments to others which, through age and inadequate storage before passing into the Museum's care, are dirt stained and fragile.

Care of displayed cloaks

Cloaks to go on display undergo a standard procedure before being placed in their display case. First a condition report is made whereby the condition of all parts of the cloak — kaupapa or flax body, feathers, taaniko and any other materials used in its creation — are carefully examined and the details written down in a file made for that particular cloak. Photographs, including close-up shots of particular areas of deterioration, are taken at this time. Once the condition of a cloak has been ascertained possible treatments can be considered before one is decided upon which will allow the cloak to be displayed to its best potential.

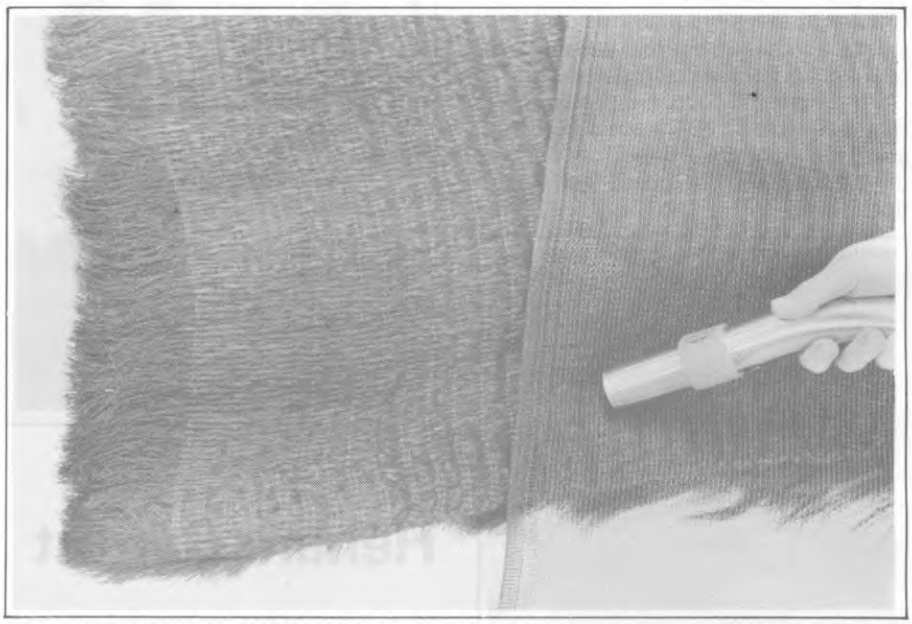
The level of cleaning any particular cloak will undergo depends on factors such as what materials it is made from, how dirty and dusty it is, and what experience the conservator has in dealing with old textiles. Considerable care has to be taken with old textiles and careful, considered cleaning requires a knowledge of the numerous techniques available to a conservator. Also a healthy respect for the frailties of the cloak and of the mechanical and chemical stress limits to which one can subject an old textile is required by a conservator contemplating the cleaning of cloaks.

The general cleaning programme is:

1. Vacuum cleaning through mesh. This is standard practice and is carried out by laying over the cloak a plastic coated wire mesh screen with mesh dimensions of about 2-3mm^2 and vacuuming through it. The mesh permits dirt and dust to be sucked from the cloak but does not disturb loose feathers, flax fibres, dog hide and hair, or fraying taaniko or wool decorations all of which are held in place by the weight of the mesh. This is all the cleaning some cloaks will require and an example of this level of cleaning can be seen with the feather cloaks on display in the Maori Court.

2. For other cloaks, however, vacuum cleaning is just the first stage, and washing will be required if the cloak is to look its best and at the same time sufficiently dirt-free to be unattractive as a home for insects.

Textiles when wet lose about 45% of the strength contained within their fibres. When one considers the effects time and use have on the cloaks is ob-



Vacuum cleaning the inside of a rain cape using a screen to prevent damage to the cape.

Placing a cloak on the supporting frame prior to washing.

vious that many of the cloaks in the Museum collection are already weak and ready to fall apart if excessive stress is placed upon their fibres. To eliminates this stress all cloaks to be washed are laid on a framed screen printing mesh and then lowered into the washing tray. The mesh provides the strength and support the old fibres now lack and washing can proceed safely.

However, before a cloak gets washed several factors have to be considered.

These are:-

a) if decorated with coloured wool, is it colour fast? This is determined by wetting a small unobtrusive area of each of the colours with the washing solution. Blotting paper or paper towels are placed over and under the wetted area and left for 20-30 minutes. If colour has bled on to the paper it means that the cloak cannot be washed as the colours of the wool are likely to stain the flax body of the garment.

b) Is the taaniko weave colour-fast? The above procedure is repeated on the taaniko.

c) If a feather decorated cloak, can the feathers be washed?

Research on past feather cleaning techniques has to be carried out. Then tests are made on the feathers on the cloak that is under consideration to decide if washing is advisable.

d) If a dogskin cloak, the effects of water on hide have to be examined and things such as stress on knots from twisting and shrinking considered. This also applies to feather decorated cloaks.

If after assessment of these factors, we decide to wash the cloak a choice of washing agent then has to be made. Commercially available washing agents, even the ones formulated for woollen garments, are regarded as too harsh for museum textiles and consequently we make our own. There are a number of excellent specialist books and journal articles on the cleaning of vaulable and old textiles and it is to these I turn in order to find a detergent suitable for the particular type of cloak under treatment.

In a number of treatments a formulation using Lissapol N, sodium polymetaphosphate and carboxymethyl cellulose has been used effectively.

In another where a dogskin cloak was washed the long hair required a different washing agent which included saponin, a soap derived from the banks of certain trees. No feather decorated cloaks have yet been washed at Auckland Museum but when the occasion arises a specially formulated detergent will also be made for them.

Once the detergent selection has been made the actual washing can commence. We have no specialised tanks for this but always make temporary ones using lengths of 6in x 2in timber as a frame and line it with a couple of layers of thick polythene sheet, resting all this on two table tops. In this way we can tailormake the washing baths to the size of the cloaks and when washing is over dismantle the bath and pack it away again until it is needed.

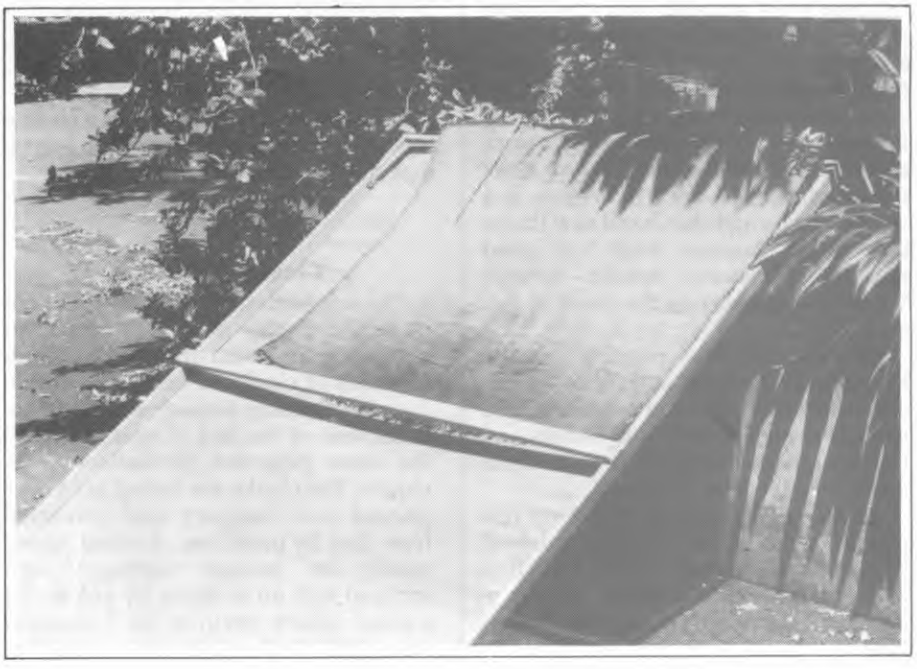
A dogskin cloak being washed. The hair is gently tamped with fingertips periodically.

The temporary bath is filled with a measured amount of lukewarm water to a depth of about 25mm or 1 inch, the detergent is mixed and the cloak on its support lowered into the water. How long it remains there depends on the time it takes for obvious stains and discolourations to disappear but after a maximum of 1½ to 2 hours the cloak will be taken out whether or not the stains have completely disappeared. The cloak will be periodically gently pressed with a sponge and tamped in order to move the washing solution through the fibres of the garment.

Because of the proximity of the Museum courtyard to the conservation department the wet soapy cloaks on their support screens are usually taken outside and rinsed. Rinsing the soap out of the cloak takes about 15 to 20 minutes.

The support frame is angled against a wall and water from a hose used to wash the soap out starting at the collar of the cloak and moving systematically down the cloak time and time again. After this distilled water is washed over the cloak for several minutes to leave the cloak as clean as possible. Then it is left in the sun to dry.

After rinsing the dogskin cloak, still on the supporting frame, is placed in the sun to dry.



As well as cleaning some cloaks require re-shaping to a limited degree. Those cloaks that need such treatment are invariably those who have been hung on the wall by two, three, or four nails or hooks along the upper edge. With the weight of the cloak dangling from these points the garment slowly but surely sags out of shape. Eventually instead of the original straight collar profile the upper edge becomes a row of peaks, the point of each being the place where the support nail penetrates the cloak. Not only the collar is affected by this for the whole cloak will sag and fold in comformity with the stresses created by the weight of the cloak. To re-shape the cloak the cloak is pinned to a piece of soft particle board with a small amount of pressure exerted by the pins towards putting the kaupapa back into its correct alignment. The affected areas of cloak are then lightly and carefully steamed so that the flax fibres soften with the moisture and relax against the pins. A day later the pins are moved so that the fibres are again under a slight tension and steaming is repeated. This sequence of small re-alignments followed by steaming is carried out until the shape of the kaupapa is back to normal. The process can take up to a couple of weeks as what has to be altered are the results of poor display which may have been going on for decades.

Display of cloaks

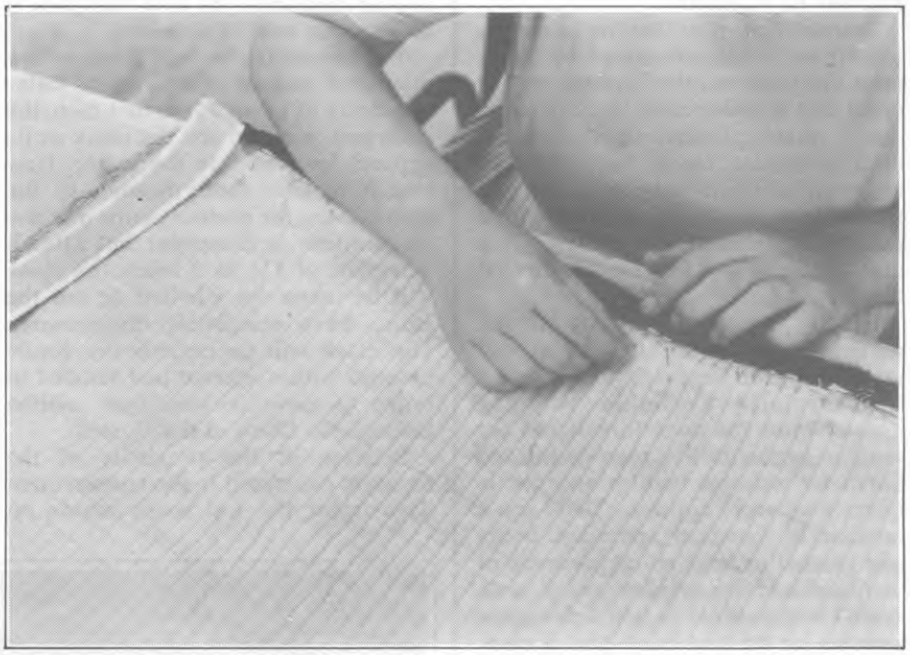
All cloaks going on display are given a support of a backing textile and mounted using Velcro fastening tape.

The first cloaks to be backed were supported by fine screen printing textile sewn with thousands of stitches to the inside of the cloak. The great number of stitches means that the weight of the cloak is taken away from a few crucial points and instead is distributed more equably over the whole fabric of the cloak. For the cloaks backed more recently we have switched from the screen printing material to using a polyester textile especially manufactured for textile conservation work and this fabric will be used for all cloak backing from now on. I fix Velcro to a strip of calico and then hand sew this to the cloak. Anyone who has tried pushing a sewing needle through Velcro will appreciate the sense of this method.

All that is now required is the Museum display department to fix the other half of the Velcro fastening tape to their design mounts and panels and the cloak is on display in a safe, clean and well supported manner.

An important part of this final display is to exhibit the cloaks in subdued light. One of the worst agents of fibre and colour deterioration is photochemical activity caused by bright light.

A large rain cape is backed with polyester fabric which will take much of the weight of the cape. The sandbags keep the polyester flat against the cape while sewing takes place.



Sewing the backing material to a cloak using the curved needle. The polyester fabric is almost transparent. At the top edge of the cloak a strip of Velcro will be sewn so that the cloak can be put on display.

Cloaks in storage

The emphasis in caring for cloaks not on public display is on well supported storage in an insect free environment. Cleaning of cloaks at best is limited to vacuum cleaning through a mesh. This is because of the lack of time, given all the other priorities the collection includes. The cloaks are folded to fit over padded coat hangers and protected from dust by polythene sheeting. Every month the storage cupboards are sprayed with an ordinary fly and insect aerosol which ensures the collection stays free of silverfish and moths.

Plans are underway to house the cloak collection in a new storage system, similar to ones used in some N.Z. museums already. Wide shallow drawers in specially built cabinets will each contain a cloak which can be laid out flat. This means no folding or hanging but instead complete support for the garment. Also, in order to inspect a cloak it will no longer need to be handled at all as to look at it the drawer simply has to be pulled out, the lid removed and the dust covers protecting the cloak folded back.

Conclusion

Care of cloaks at Auckland Museum is based on carefully considered conservation principles. Although it can be said that all the cloaks could do with a thorough clean (some have over 100 years dirt and grime on them) we only clean what can reasonably be dealt with given the pressure of time and restrict our cleaning techniques to those that we are familiar with. Solvent cleaning with dry cleaning fluids is not carried out at the Museum and some types of staining are left on the cloaks rather than experiment with cleaning solutions on such valuable taonga. The types of cloaks we clean are also limited by the well-known problem of the disingegrating black-dyed flax fibres which has yet to be solved. How one washes these extremely delicate and still deteriorating garments and doesn't add further damage to the cloak is an issue not yet solved.

As a final remark I would emphasise that washing cloaks is a specialised job and not to be lightly undertaken. Rather than suggest that people attempt to do it themselves I rather strongly advise them to leave it to conservators who are aware of the many pitfalls which accompany the care of old textiles. A cloak ruined in the wash cannot be passed on to later generations, it is better to leave it perhaps dirtier than one would really wish it to be until the garment can be correctly cleaned without damage.

A cloak storage drawer with the lid closed.

The lid off the drawer showing a feather cloak laid flat and protected with calicoe dust covers.

The shape of things in Aotearoa

By Bill Secker

In times gone by the Maori knew more of the geography of their country than present day New Zealanders, living in an entirely different world, appreciate.

It is very much a part of human nature, that when society is in a state of change due to technological changes taking place, no generation fully appreciates what their predecessors knew and in fact achieved.

This is very much the case concerning the geographical knowledge possessed by the Maori in olden times, considering the large landmass presented by New Zealand, and the difficulties of travel from both physical barriers and political considerations.

Legend has it that the island, which by the decree of some unimaginative administrator has been given the prosaic title of North Island, was originally fished out of the sea by the illustrious demigod Maui. Sir Peter Buck in his authoritive work "The coming of the Maori" sums this legend up by stating that it is a figurative and embellished way of describing the discovery of a new whenua (land). In this light the fishing up of Te Ika a Maui sometime in the eighth and ninth centuries A.D. is no more colourful than some of the old testament's well known stories which also record events at the dawn of history. Legends of the fishing feat abound, but one recalls that it took Maui and his brothers three months to land the fish.

The time in which it took Maui to haul in his catch when viewed in this more factual age can well be taken for the time spent in circumnavigating the North Island by water. The Ngapuhi story of the catching recalls that the task was achieved amidst much foaming of the water, which in the days of an unwritten language, records the heavy seas encountered during the exploration of Maui's newly found whenua which at one time was also known as Aotea.

This foaming and commotion of the waters would be in reference to the seas that on the west coast beat in from the Tasman and the heavy swells that roll across the Pacific and pound our eastern shores. Finally not to be left out of the ancient saga are the fierce tidal rips encountered in Cook Strait (Raukawa) which at a later date were to cause Kupe the utmost concern when the Mata Houra was hauled through the Strait at the rate of knots by a gigantic octopus.

To give credence to the saga, Maui's catch was named as none other than a gigantic whai (skate) or stingray the whai repo.

Far from stretching the imagination this association of the North Island with a skate or ray added substance to the legend, for this fish with some understandable licence agreed with the general shape of Te Ika a Maui. To prove this point to succeeding generations was the evidence of the eyes of the fish which could be identified as the prominent geographical features of Wellington Harbour (Whanganui a

Unlike the Rev Samuel Marsden on the Church Missionary Society who was not interested in things Maori because in his eyes they were tainted with paganism, Governor King showed great interest in matters relating to New Zealand.

Immediately after Tukitahua had drawn his map of Te Ika a Maui, King had it recorded while at the same time he sent for a copy of Cook's chart so that he could make comparisons. On comparing the two maps he at once could see the similarity and gain a further insight into a race who had already impressed other european observors with their intelligence in these early days of contact with the western world.

Today Cook's map looks slightly out of alignment which is not surprising considering he had trouble in fixing longitude and keeping his station on a stern coastline. His problems were altogether of a different nature however as he was able to record his cartography and make corrections when errors were shown up.

King arranged passage back to New Zealand for Tukitahua and in fact accompanied him on the homeward voyage to Doubtless Bay. Although King was impressed by the demeanor of the tohunga and his personality, Tukitahua for his part was not altogether impressed with what he had seen in his travels. This is not surprising considering the types he would have seen in the New South Wales and Norfolk Island convict settlements.

By pointing to a cabbage that had been cut from a Norfolk Island garden five days before, Tukitahua did bring home to his kinsmen that their were other lands beyond the horizon and it was not long before Maori began to travel as members of ships crews or as invited companions of visitors to these shores.

Tara) and Lake Wairarapa. The fins of the marine denizen were preserved for all time as the prominent landmarks which terminated in Cape Egmont and East Cape while the North Auckland Peninsular was the tail along which the souls of the departed wended their way to Hawaiki.

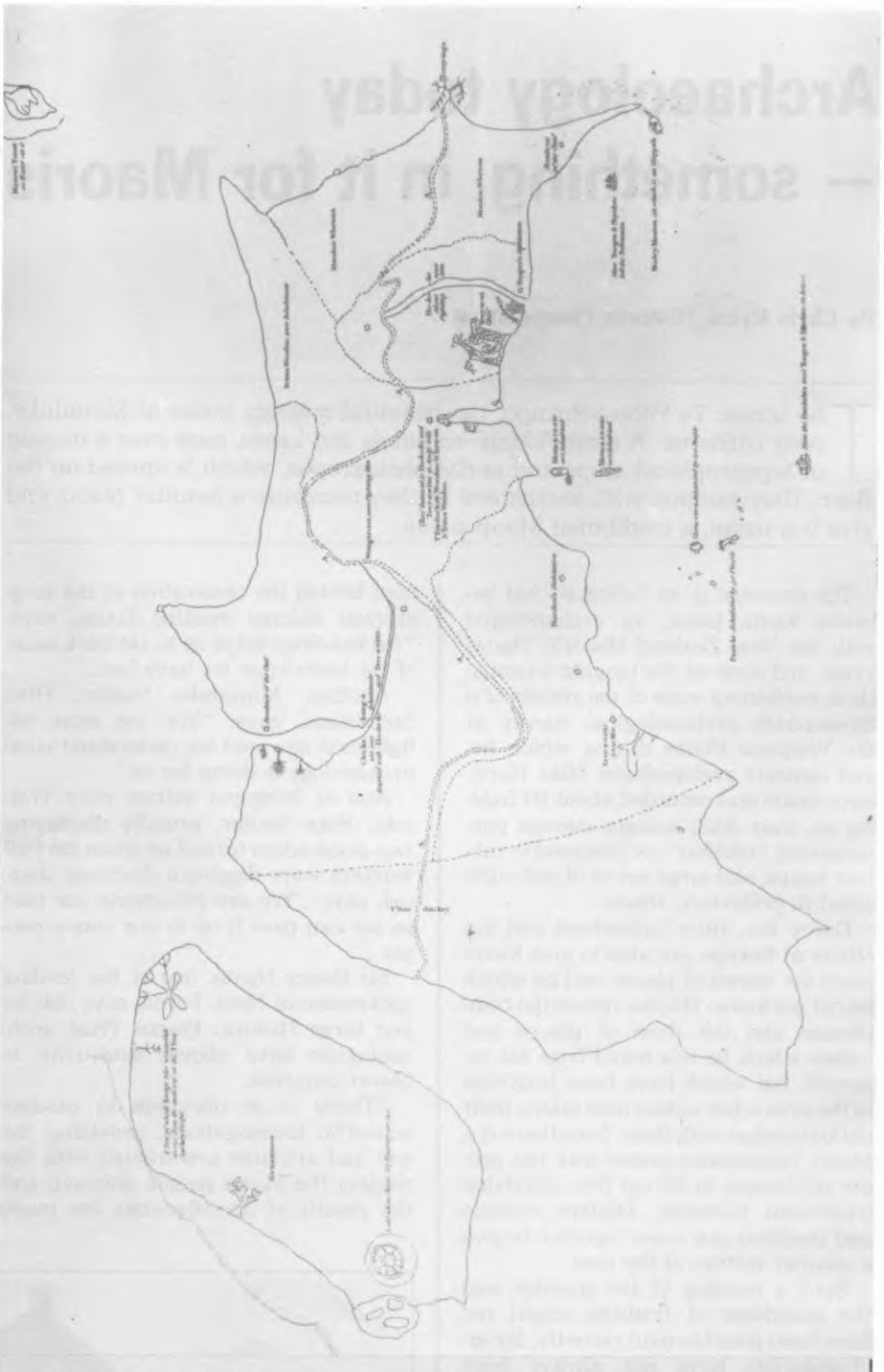
Other traditions about the discovery state that the North Island was first sighted by Maui when he climbed a hill in the vicinity of Kaikoura. This legend however appears to have been tidied up somewhat by its European recorder as it lacks the colourful description of the hauling in of the stingray. It can however lend weight to the hypothesis that the eastern coast of the northern South Island was the locality in which the Polynesians made their first landfall.

Irrespective of whether the first people to settle New Zealand were hapless castaways or purposeful voyagers, which are views nowadays held by those who have made a scientific study of the peopling of our islands in prehistoric times, the fact remains that the visitors from Eastern Polynesia found their new land a vastly different place to the one they came from.

The cooler climate which was warmer than its present counterpart, the seemingly never ending coastline, large rivers and mountains which often were perpetually covered with snow, made for a strange but not altogether alien environment. For reminding the folk of home were elements of our flora on which were bestowed Eastern Polynesian names. Recalling these times are such plant names as kawakawa, poroporo and the prefix ti in the Maori names for the different species of cabbage tree.

From the archeological record, brief as it is, is the story that within the space of two centuries having severed ties with Eastern Polynesia and come to grips with a new environment, an indigenous New Zealand culture had emerged which was still in the process of development at the time of European contact. Furthermore the archeological record shows that the settlements were well spread throughout the archipelago that is now New Zealand.

In developing the modified New Zealand pattern of the Eastern Polynesian culture, the resources of the country were discovered and wherever possible, utilised. Fowling parties heading into the hinterland and ranges whether by canoe or foot would expand the geographical knowledge of the inhabitants of Aotearoa. To this searching for birds and other forest foods needs to be added the quest for locating outcrops of rocks which when shaped out and ground would supply the tools of trade. Fishing and other food gathering activities along the coastline would add further detail to the comprehensive geographical knowledge of the southern most corner of Polynesia.



Just how extensive was the geographic knowledge posessed by the Maori in prehistoric times can be judged by the detail included in what has become known as Tukitahua's map.

Tukitahua was a tohunga of the Ngati Aupouri tribe who had been kidnapped from Doubtless Bay by the commander of HMS Dromedary with the intention of imparting the secrets of how to weave flax to the convicts of Norfolk Island. To his credit, Lt Governor King of Norfolk Island did all in his power to correct this piece of inhumanity by cultivating the tohunga's friendship. One tangible result being the sketching in chalk on the floor of government house that he had it recorded and compared with the chart compiled by Cook.

It was a pity that Doubtless Bay in the far north was so far from the geographic centre of New Zealand, for being removed from the centre certain distortions appear. It is nevertheless remarkably accurate for the area of the North Island that his tribe were familiar with, but the further south we go confusion of time and distance creeps in. This lack of knowledge of what lies beyond the known world condenses the rest of New Zealand to what northerners of that day regarded as true size.

As the source of supplies of greenstone the South Island for all its remoteness, nevertheless was known in the far north as being more than an off shore island.

Archaeology today — something in it for Maoris?

By Chris Ryan, Historic Places Trust

The scene: Te Poho-o-Rukupo, the beautiful meeting house at Manutuke, near Gisborne. A dozen locals, on hands and knees, pore over a mosaic of topographical maps and aerial photographs, which is spread on the floor. They exclaim with excitement as they recognise a familiar place, and give it a name, a traditional Maori name.

The occasion is an informal chat between Kevin Jones, an archaeologist with the New Zealand Historic Places Trust, and some of the tangata whenua. He is explaining some of the results of a three-month archaeological survey of the Waipaoa Plains during which he, and contract archaeologist Mike Hurst, have found and recorded about 90 fighting pa, over 2000 kumara storage pits, numerous "midden", or prehistoric rubbish heaps, and large areas of soil cultivated in prehistoric times.

Darcy Ria, Hine Sutherland and the others at Rukupo are able to give Kevin Jones the names of places and pa which he did not know. He can return the compliment and tell them of places and names which he has found from his research, but which have been forgotten in the area when elders died taking their old knowledge with them. Now there is a Maori renaissance under way the people are hungry to fill out their surviving traditional histories. Modern science and tradition can come together to give a sharper picture of the past.

Such a meeting of the scientist and the guardians of tradition might not have been possible until recently, for archaeologists have not always been trusted by Maoris. They have been seen as grave robbers, despoilers of traditional tapu, and at very least dismissive of the Maori view of their past except as quaint mythological stories.

The suspicion still lingers according to Steve O'Regan, chairman of the Mawhero Incorporation and a member of the Historic Places Trust Maori Advisory Committee.

"There was a lack of sensitivity to Maori sentiment and feeling about their past among academics which still exists to some extent. But among a new generation of archaeologists there is much more awareness of and sympathy with the Maori viewpoint. This is recognised by the people who welcome the archaeological insight into their past."

On the east coast they seem to agree with those sentiments. Darcy Ria, the man behind the restoration of the magnificent Rukupo meeting house, says: "Archaeology helps us to get back some of the knowledge we have lost..."

Another Manutuke leader, Hine Sutherland, says: "We are more enlightened now and we understand what archaeology is doing for us."

And at Rongopai marae, near Waituhi, Puke Smiler, proudly displaying two stone adzes turned up when his PEP workers were digging a drainage channel, says: "We are relearning our past so we can pass it on to our young people..."

Sir Henry Ngata, one of the leading spokesmen of Ngati Porou, says that by and large Historic Places Trust archaeologists have shown sensitivity to Maori concerns.

"There is no objection to genuine scientific investigations, providing the site and artifacts are treated with the respect the Maori people demand, and the results of investigations are made available to Maori communities, and Maori communities are consulted before work begins," said Sir Henry.

Part of the reason for the greater acceptance of archaeological research among Maori groups is the example set by the Historic Places Trust, according to Steve O'Regan.

"The trust will not undertake archaeological investigations without the agreement of the tribal group which has mana whenua over the area," he said.

Kevin Jones believes not only that archaeologists owe respect to Maori sensitivities, but that communication with local Maori groups is of the utmost importance to archaeological research.

"It has sometimes been thought that archaeologists are debunking Maori traditional history but that is not so at all. Archaeology and tradition really complement each other — they are two sides of the same coin," says Mr Jones.

Whakapapa — Maori genealogical history — can be used by archaeologists to find out traditional names of places and of people associated with those places.

"You can describe it a sort of 'fish-bowl history' in which a group of people look out from their homes and see the hill and rivers around them, and name them. It is a communally felt history in

Kevin Jones with kokiri group and Darcy Ria and Heni Sunderland at Rukupo.

which the environment is named and has meaning in the same way as do the walls and panels of a meeting house."

Archaeologists use the remains left behind by prehistoric peoples to make educated guesses about their lives and activities. Whakapapa was never intended to do that, being more an oral record of descent and relationship.

But archaeology which does not take notice of local tradition may well tell an incomplete story. For example two of the most outstanding pa near the mouth of the Uawa River at Tolaga Bay are named, and have associations with, two important Hauiti chiefs of the first half of the 19th century.

"Local kaumatua confirmed these names for me so that I can add them to the record instead of using sterile record numbers," said Kevin Jones.

The purpose of the Waipaoa Plains survey was to record archaeological sites and register them on the New Zealand Register of Archaeological Sites, which is available for the use of researchers. Modern archaeology is a relatively new discipline in New Zealand and its practitioners are few and resources limited. Many parts of the country have still not been carefully surveyed to see what is there, and the east coast is one of these.

Recording and registration of sites does not change their legal status. They are protected by the Historic Places Act whether or not they are recorded or registered. Under the 1980 act it is an offence to destroy, damage or modify any part of such a site without first getting approval from the Historic Places Trust.

The places where prehistoric Maoris lived are obviously finite. There will be no more than those which already exist. Unfortunately, as development of the country accelerates, more and more of the sites, which are fuel for archaeology's fire, are being destroyed. Archaeologists today are racing against time.

Kevin Jones, Bill Witana, and Jim Holdsworth discussing the names of pa's near Waituhi.

Fortunately many landowners are delighted when they find they have a prehistoric pa on their land. John Murphy of Maraetaha and Mary Hutchison and Annette Goodall of Waihuka Stud at Manutuke, are deeply interested in the history of their land, and fascinated by the long, deep ditches of magnificent pa. The owners in both places were well aware of the sites before Kevin's visit but knew little of what the pa once stood for, and who lived in them. Both owners are keen to see the sites preserved.

Apart from recording what is there on the ground Kevin Jones is interested in describing the ways of life of those past peoples who colonised and lived in this land 800 years before Europeans came. The occupation of this country for a thousand years cannot be ignored by a modern cultured nation, Kevin Jones believes. He is particularly interested in the problem of estimating the numbers of prehistoric populations by the technique of calculating the volume of kumara which could be set aside in the storage pits of different areas.

"Archaeology is a bit like detective work — every little detail has to be noted and filed in case it has relevance."

Apart from physically walking over the land Kevin Jones has had uncounted casual conversations with local Maori, landowners and the like, from which he can glean the occasional surprise piece of information. He has also consulted well-known Gisborne identities, historian Rob Hall, and Jim Holdsworth. The latter, who speaks fluent Maori, had his strong interest in the Maori past fostered by the late Kani te Ua, an elder of Puha, who taught him the old lore.

In the meantime Kevin Jones and other archaeologists will continue to tramp over the countryside for days on end, their practised eyes discerning a hollow in the ground to be a kumara storage pit, or a distant notched hilltop the site of a pa.

Gradually New Zealand's past is emerging from the mists. It is to be hoped that the descendents of those who built the pa find something for themselves in the archaeologists' reconstruction of that past.

The ditches of Popoia pa, near Waituhi

The New Zealand Historic Places Trust

by Anne Geelen, Advisory Officer

The Historic Places Trust is the organisation that has the task "to preserve the historic heritage of New Zealand."

The Historic Places Trust has a Board of Trustees made up of 15 people chaired by Dr Neil Begg of Dunedin. The Trust also has a number of Advisory Committees including a Maori Advisory Committee and an Archaeology Committee.

The Maori Advisory Committee, chaired by Mrs Lena Manuel of Ngati Kahungunu deals with matters relating to Maori people. We run a Maori buildings restoration programme giving advice and assistance on the restoration of historic Maori buildings on a marae. Churches and monuments are included in this. We organise surveys of Maori buildings and sites and use the information to plan for the preservation of historic places. We arrange restoration workshops in particular areas and teach local people conservation techniques which can be applied when retoring meeting houses. We consider applications to have places of historical significance or spiritual or emotional associations for Maori people, declared traditional sites. We seek protection for these sites. We are involved with marking historic places. We encourage Maori people to record the history of their own areas. These are just some of the things the Maori Advisory Committee does.

Mr Kelly Wilson (West Coast Delegate) and Mr Viv Gregory (Northland Delegate) at Papawai hui.

photograph Tracey Williams

REGIONAL COMMITTEE REPRESENTATIVES

Northland	Mr Viv Gregory
Auckland	Mrs Bea Kerr
Hauraki	Mr Huhurere Tukukino
Waikato	Rev Bob Emery
Tongariro	Mr Stephen Asher
Gisborne	Mr Parakura Horomia
Hawkes Bay	Mr Heitia Hiha
Wairarapa	Mr Russell Broughton
	Mrs Queenie Te Tau
Manawatu	Mrs Mina MacKenzie
	Mr Matawha Durie
Wanganui	Mr Hori Kingi Hipango
Taranaki	Mr Stephen White
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Nelson	Mrs Maria Hippolite
	Mr Tamati Bailey
Marlborough	Mrs Kate Mason-Moses
	Mrs May Horrey
Canterbury	Mr Joe Karetai
South Canterbury	Mr Joe Waaka
West Coast	Mr Kelly Wilson
North Otago	Mrs Mana Walsh
Otago	Mrs Emma Grooby
	Dr Atholl Anderson
Southland	Mrs Naina Russell

If you wish to know more about the Trust and the activities of the Maori Advisory Committee, you can write to the Director, New Zealand Historic Places Trust, Private Bag, Wellington and we will send you our leaflet "Maori Buildings & Sites".

You can become a member of the Trust and join in Trust activities in your area. You will also receive our quarterly magazine free. Membership costs $16 per year for an individual and $20 for a family.

The Trust's headquarters, Antrim House at 63 Boulcott Street, Wellington is open to visitors. You may care to drop in to our information room. Staff are always available to talk to you about the Trust or about any concerns you may have.

Other concerns that Maori people have, such as the correct writing of Maori placenames on maps and street signs, are brought to the attention of the Committee. Wherever the Trust can help, we will do so. Otherwise we will refer the matter to the appropriate organisation.

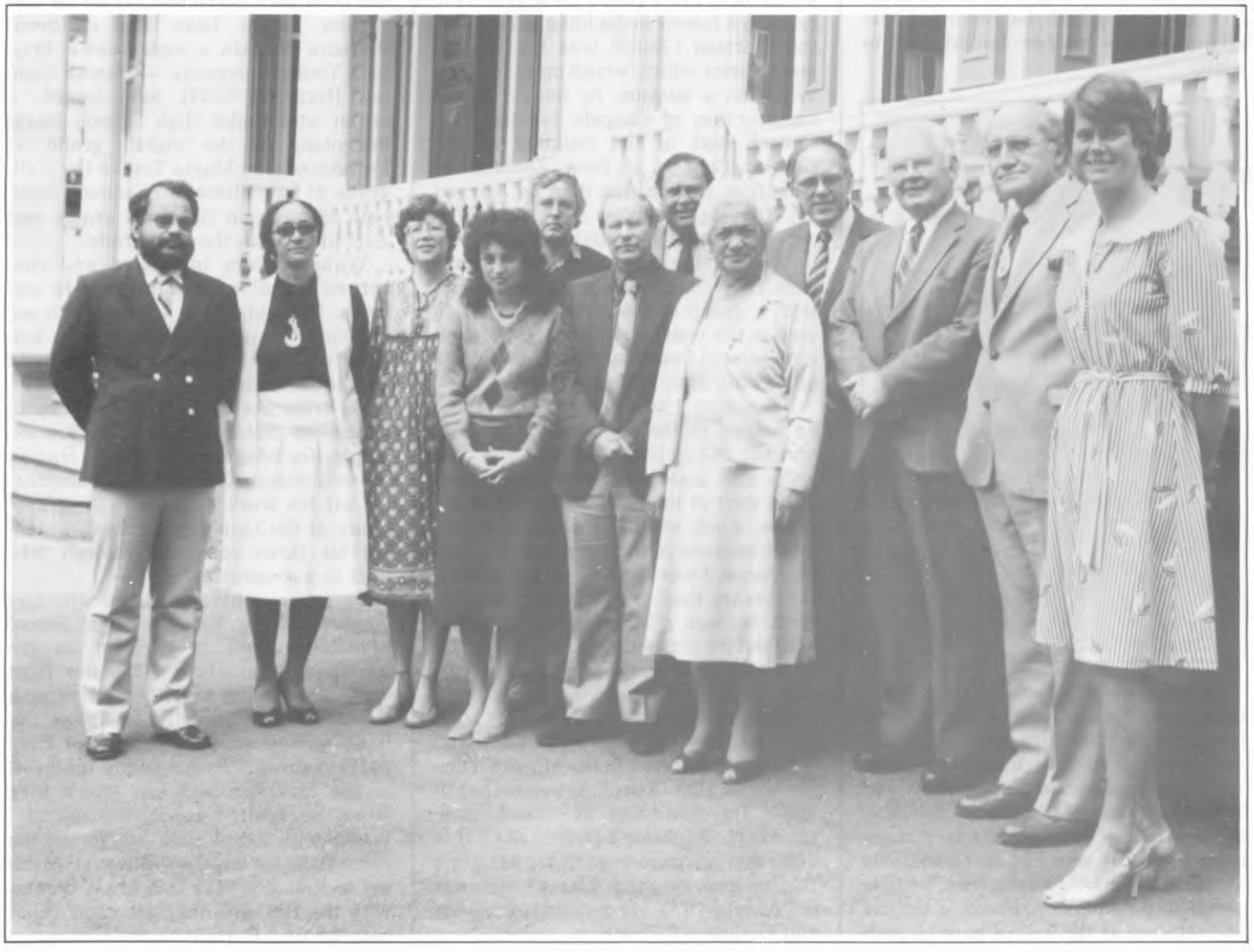
The Maori Advisory Committee is made up of: Mrs Lena Manuel, the Chairwoman, Dr Atholl Anderson, the Chairman of the Archaeology Committee, Dr Neil Begg, the Trust Board Chairman, Mr Geoffrey Thornton, Chairman of the Buildings Classification Committee, Mrs Te Aue Davis, Tainui, Mr Stephen O'Regan, Ngai Tahu, Mr Pat Park, Te Whanau-a-Apanui, the Department of Maori Affairs representative, and Mr Maui Pomare, Ngati Raukawa. Mr Cliff Whiting, Te Whanau-a-Apanui is the Trust's advisor on Maori Buildings Restoration.

As well as the Maori Advisory Committee, the Trust has a network of Regional Committees. Each Committee has a Maori member and any matters you wish to raise should be discussed with the local member in the first instance.

photograph Tracey Williams

Regional committee members attending hui at Papawai Marae, May 1985.

Maori Advisory Committee outside Antrim House from left, Pat Park, Te Aue Davis, Anne Geelen, Helena Mill; Atholl Anderson, Geoffrey Thornton, Maui Pomare, Lena Manuel, John Daniels, Neil Begg, Tipene O'Regan, Carol Quirk.



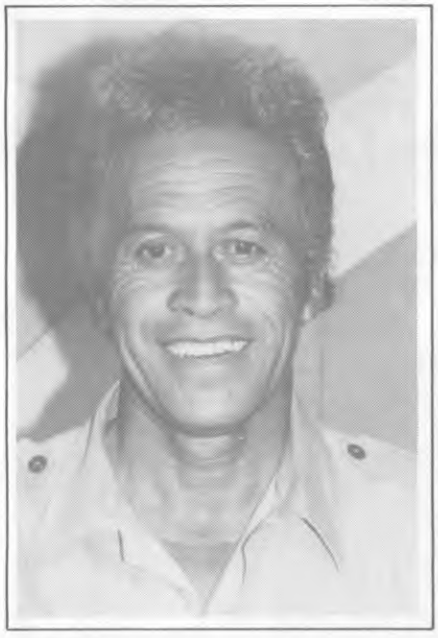
Kupu whakamihi

Waha T. Elkington

By Barbara Elkington, his wife

Waha Tupaea Elkington was born May 26, 1937 in Tuakau, New Zealand, the 14th child in the Tupaea family. As a very small infant, he was given in adoption to John Arthur and Wete Kia Elkington who took him to the South Island where he was raised as the youngest child in their family. Because of this adoption, he grew up as a member of the Church of Jesus Christ of Latter-day Saints, a very important influence on his later life.

As a child, he lived with his adopted parents on D'Urville Island, leading a life close to the land and the sea. He remembers seeing wild pigs and deer and helping catch fish and shellfish. He was educated at home by his mother who taught him at an early age to recite his family's geneaology back to the Tainui Canoe. He still treasures a family journal in which he recorded this record as his mother taught him to write.



In his teenage years, he lived for a time in Nelson with his extended family, spending time with aunties, uncles and cousins. At that time his mother was paralyzed and in a wheelchair and Waha took care of her part of the time. He attended school in Nelson; remembering what it was like to be the only Maori in his school at the time, he tells of wishing he too could have a bicycle and waiting at the school gate to push the other boys' bikes to the rack where they were stored during school hours. He attended Te Aute College for a short time until ill health made it impossible for him to continue.

The Waha Elkington family in 1974 with their prized Chrysler Royale, a car brought back to Hawaii from Gisborne, New Zealand. Left to right Ruthann Wetekia, Barbara, Waha, and John. Maria and David are in the car.

Back in Nelson he worked for a time on the docks, at the freezing works and at the local brick plant. An opportunity to go on a labour or building mission for the Mormon Church was the first of many doors which would open for him. While on a mission, he helped in the construction of chapels for the LDS Church and in the building of the Church College of New Zealand at Hamilton. During this time he learned brick laying and other skills. In 1960 a second great opportunity arose while he was serving his second building mission. He was asked to travel to Hawaii with a group of Maori missionaries to help in the construction of the Polynesian Cultural Center and Church College of Hawaii, both in Laie, Hawaii.

From June 1960, to November 1963, he helped in the construction of CCH and the PCC, continuing to add to his skills and knowledge in construction. For a part of the time, he operated the crane, a job which he thoroughly enjoyed because of the responsibility and challenge. Near the end of his misson, just before time to return to New Zealand, he won a scholarship to attend CCH during a speech contest. He decided to stay for a semester and try university life in the United States.

In the spring of 1964, he met his wife, Barbara, a native of Oregon, USA, and they were married in the Hawaii Temple of the LDS Church in September of 1964. He continued in school, completing his Bachelor's Degree at CCH in 1969 and going on to earn his Master's Degree from Brigham Young University in Provo in 1970. He majored in Speech and English.

Returning to Laie, Waha worked for the maintenance department of the university for a time and then established himself slowly in the community as a builder. Presently he is self-employed, building houses, doing block and concrete work and remodeling. His wife works as an English teacher at the university. They have six children: Ruthann Wetekia, a sophomore at Brigham Young University — Hawaii Campus (formerly CCH); John Joseph, a senior at Kahuku High School; David Rongotoa, in the eighth grade at Kahuku school; Maria Tuo, in the sixth grade at Laie elementary school; Elizabeth Marara, in the third grade; and Turi Ruruku, in the first grade.

Waha is very interested and concerned in seeing his children grow and learn. He said, "it is a blessing to see our oldest daughter attending the university which I was able to help build as a labour missionary."

He tries not to miss an activity in which his children take part. For example, for May Day, a day in Hawaii for celebrating with music and dancing, he left his work to spend a couple of hours at the Laie grade school, watching his three youngest children take part in a programme.

To surprise his son, John, who had gone with the Kahuku High School Marching Band to perform on the island of Maui about 200 miles from Oahu, Waha and his wife thought up a scheme to fly secretly to follow the band and be present for one of their performances. "It was really fun to sit in the audience and see John's face when he spotted us in the crowd," Waha said. It was such fun, he did the same thing for daughter Kia who travelled to Kauai to play in a brass quintet with the BYU-HC acapella choir. That time he and Barbara were waiting in

the lobby of the Waiohai hotel for the group to arrive.

Activity in the Church of Jesus Christ of Latter-day Saints has been a constant in Waha's life, and he has held many positions, with an emphasis on teaching the youth. Working with boys in the Boy Scouts of America, a programme affiliated with the LDS Church, has been a part of Waha's life for many years.

It began in the late 1960's when he was asked to be an assistant scout-master. He remembers a campout at which it rained hard, hearing a loud ripping sound and watching the scoutmaster as his hammock split across the bottom and deposited the man on the wet ground. Since then, Waha has served as a scouting co-ordinator, committee chairman, explorer leader, Varsity Coach, and scoutmaster of two church affiliated troops. As an explorer leader in 1970 he spearheaded a fundraising drive which resulted in 16 boys taking a month-long tour of nine western states.

While surviving as scoutmaster of a multi-national troop Waha worked with boys from Hawaii, Samoa, Tonga, New Zealand, and Ponopee. Eight of the boys earned their Eagle Scout Award (The American equivalent of the Queen Scout Award). Presently he is working with a group of scouts in Troop 70, Laie Second Ward, a unit where some 20 or more boys who have earned their Eagle awards, credit Waha for helping them achieve this great goal.

In 1981 he served as an assistant scoutmaster with the Hawaii contingent to the United States National Jamboree in Virginia and he is presently preparing to repeat this trip in July 1985. He has been instrumental in recruiting some 20 boys to make up a troop which will visit New York City, Washington D.C. and other landmarks as well as spend nine days with some 35,000 other USA and foreign scouts. In 1983, Waha went to Canada to the International Scout Jamboree and hopes to be a leader for the Hawaii troop to the International Jamboree in Australia in 1987. His son, John, has been on the trips to Virginia and Canada, and both John and David are going this year with their father. David is also looking forward to Australia.

"By working with boys, a person can make a difference to the future. Very few Eagle Scouts turn into juvenile delinquents or criminals," Waha frequently points out. Recognition of his work with the Boy Scouts has resulted in his receiving various awards, most recently the Silver Beaver, one of the highest awards given to adult participants in the Boys Scouts of America programme.

Waha has travelled far and had many opportunities. He feels they have resulted from his willingness to serve, and most especially from his service as a member of the Mormon Church.

Baden Pere

By Rakapa Sturm

After twenty years living in Hawaii, Baden Pere has joined the administrative staff of the United States International University. For one year he will be in London at the International University — Europe. The university maintains four international campuses in England, Kenya, Mexico and the United States. Baden will be in London for one year, and all students are encouraged to attend more than one location. The United States campus is in San Diego. He will be the representative in Europe but before taking up the appointment he will travel through Asia, to try to establish a campus in the Philippines and Malaysia. The campus of International University Europe is on an estate of 95 acres 16 miles north of central London, and only a few miles from Oxford and Cambridge and London Universities.

Baden trained as a jet fighter pilot in the Royal New Zealand Air Force during the Korean War. Baden then was only 16 and he graduated after the cease fire.

He joined the 14th squadron in Cyprus in 1954. He flew all over North Africa based in the Suez Canal Zone, and later transferred to Singapore in 1955. As a squadron leader he taught the next generation for Vietnam service.

Baden attended Auckland Teachers College and graduated from Brigham Young University — Hawaii Campus, which was known as Church College of Hawaii then. Continuing on at University of Hawaii he gained his BSc and MA in Political Overseas Operations in 1963.

The Hon Wi Pere MP (1837-1915) was Baden's grandfather. Born in Wairoa and raised in Gisborne, Baden is of Kahungungu, Rongowhakaata — Te Aitanga a Mahaki. He also tried unsuccessfully as the National Candidate against Whetu Tirikatene Sullivan in 1966.

Baden has always enjoyed being committed to community service and university organisations. He has now had extensive experience in many programmes, eg for the US Military orientation education extension programme into the state school systems. As the director of Cultural Education for the Polynesian Cultural Center he coordinated the team teaching People of Polynesia classes at the Brigham Young University — Hawaii Campus which is adjacent and on other local university campuses from 1978-1982. Polynesian culture and craft classes were under his supervision.

Prior to this he had a special assignment to return to New Zealand in 1973 to become the Mission President for the Auckland New Zealand Mission for the Church of Jesus Christ of Latter-Day Saints. He and his wife Vernice Wineera Pere and seven children lived in Auckland. As Mission President he was responsible for 500 LDS Missionaries assigned to that mission to train and supervise them in self management skills for proselyting purposes. He also presided over his own hometown as well.

But he remarked that this is a very interesting situation "... the missionaries from England were responsible to help establish Christianity and now a Maori was returning to add to this work." As a rule most men selected for this role come from the USA to serve in Aotearoa.

Recently he was the Temple recorder for the LDS Hawaii Temple in Laie. The making and administrative management of the budget and inventories, paid personnel and assistance with the volunteer staff of 300 was his direct responsibility.

Kupu whakamihi

Greg Tata

By Rakapa Sturm

Greg Tata who teaches piano, music education and music literature at the Brigham Young University — Hawaii Campus is returning to Aotearoa.

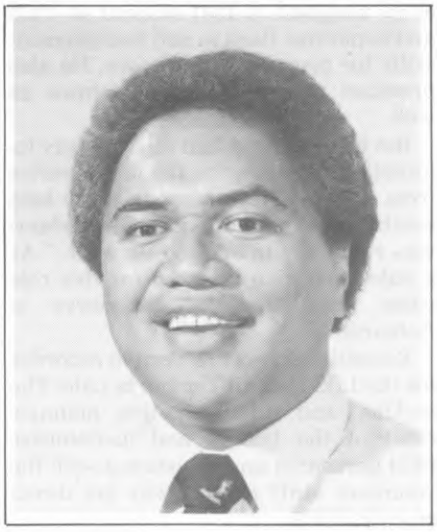
He said "I miss New Zealand... I have never made a major contribution and it hurts you and I wonder what kind of contribution I could make." I am going back to put a variety show together at Church College of New Zealand and then plan a tour possibly to Auckland, New Plymouth, Palmerston North, Hawkes Bay and Gisborne.

The oldest of a family of eight, Greg was born at Jùdea Pa, and attended Bethlehem School. His father, Alex Tuati Tata, and his mother, Whakaari Warena may have not recognised the early signs of his musical talent. He would fiddle and bang on things. Greg would sing at the top of his voice and was always told to shut up cause he sang out of tune. But his father's sister, Aunt Annie recognised his musical talent, and so for his seventh birthday present she dressed him up in his Sunday best with a tie, and walked him to his piano teacher's house. The initial experience was a new phenomena and not part of his life style. When his teacher told him to put his finger on the piano keys he put his thumbnails turned down on the keys.

"All that theory stuff was hard to get into," says Greg.

"We did not have a piano but we practised on the piano at church. Three others were taking lessons and they all used the same piano."

People at Judea Pa were quite a progressive society. They played at church and sung in the choir. Greg's father had a bee-bop band that played on weekends, and he took Greg along.



Members of the cast of Greg Tata's 'Showcase Hawaii 85'. From left to right: Tracy Campbell (Ngati Kahungunu), Rangi Te Hira (Ngati Maniapoto), Annie Jackson of Salt Lake City, Utah.

This is where he got his jazz background playing at football clubs, marae committee functions and church functions. Greg gained experience by participation in dancing, oratory, speech competitions and ballet, playing in music festivals at which Kiri Te Kanawa sang, and was a solo pianist for Tauranga Youth Orchestra. He sang with the NZ Opera quartette and travelled length and breadth of NZ on a six week tour, after studying singing for a while.

After he attained his L.T.C.L., Greg decided to go to Hawaii. He couldn't afford to go to Church College of Hawaii, and he wanted to attend a Mormon School. Working hard for two years, Greg graduated with his BA in Music with honours. In Fiji at the LDS Tech Collete he supervised the music education programme.

"A neat experience was being the Chairman Director of the Fiji Second Music Festival and a Member of the Arts Council", said Greg.

"I still felt I needed to learn more" said Greg and off to school again at Utah to BYU-Provo for his MA in music with emphasis on Music Education. But while there he helped coordinate a Polynesian Spectacular at BYU-Provo.

Last year Greg was on the judging team for Miss National Teenager, Hawaii.

Greg was on his way back to NZ to teach and stopped in at Hawaii. But the BYU-Hawaii administration coaxed him into joining the faculty.

"I have always felt my ancestry and heredity have made me what I am. Some may think their heredity has been a disadvantage to them. My motivating factor has been my family first.

"After being away so long I always visit all my relations and they always say — "and you're still the same after all." Greg continues to say, "You can take me out of Maoriland but you can't take the Maori out of me."

Now Greg is in charge of Showcase Hawaii at BYU-Hawaii. It's a variety show of songs and dance for Americans and people of the Pacific.

During the summer months Greg attended workshops at New York. He taught one on "Culture on the Broadway Stage" to stage directors and writers, and "What Place does Culture have with Broadway?" Attending broadway shows in New York and London and a chance to preview costumes in Paris to get further ideas, enhances his present position.

In 1984 Greg attended six performances of the Passion Play at Obberamergau, South Bavaria, Germany and now Greg says his heart strings are pulling for home sweet home — Aotearoa. Looking down the road to the future he hopes to settle down.

"I have had my tipihaere and everyone waits for me to stop fooling around." Greg is Ngati Ngaiterangi and Tuwharetoa.

Soldier, musician, lay-preacher — Koro's been there

A support musician for the late great Prince Tui Teka, a lay missionary for a time in Papua New Guinea, a dirt track racing commentator, and a truck driver by profession is Koro Lyall-Kaho, a Maori living in far north South Australia.

Born in Wairoa, he lived in Ruatoki, Waikirikiri at Papakainga marae. His mother came from Ruatoki. His schooling was spent at Waikaremoana Native School. His youth was spent in Ruatahuna at Fletchers Mill, and Murupara Forestry amongs others. He was drafted into the army in 1964 as part of national service and ended up in Waiouru. Later he was transferred to Papakura Army Camp and trained as a driver. (His adoption mother, Dulcie Lyall is still living at Papakura.)

First overseas service was in Malaya in 1965. He remembers some of the Maori servicemen, at that time, a renowned soldier Windy Macke from Tauranga. He served alongside other friends like Sam Peti in Sarawak, Borneo under Colonel Poananga, who later became Chief of General Staff. Koro then returned to New Zealand.

Tu Tangata spoke to Koro about his experiences which see him now living in South Australia married to an Australian called Elaine, with three children, Natalie, Dri and Duane.

"I was truck driving outside of Adelaide last year when a Maori mate said there were some people over from New Zealand at the university. I went over and met them. Among them was Huirangi Waikerepuru and Wena Harawira. It was the first contact I had had with home for a long time."

TT Wena was the person who gave me the contact to see you. What did you do after quitting the army?

"I was asked to go to New Guinea as a lay missionary by Reverand Graham Millar, the moderator for the Presbyterian Church at the time. That was before he came to Australia as the Dean of the Melbourne Bible Training Institute. I went to New Guinea to the Christian Leaders Training College in Banz in the Western Highlnads. I had no theological training of any kind. I worked with the native people helping them to translate their languages and found the work fascinating.

"However, I found it ironic that here I was learning their language when I didn't know my own properly. I mean I could speak my mother tongue but couldn't explain it to others so as to teach them.

"I finished up at the mission in 1967 and went to work for Bouganville Copper in New Guinea. I landed in Cairns, Australia around 1970 and drove buses for Greyhound Coaches between Cairns, Mackay, Rockhampton and Brisbane.

"At this time in Queensland I tried to get back into the culture with a woman originally from Waimana, called Hani Dewes. We were asked by local Maoris to provide some action songs and that sort of thing. We formed a group called Te Kowhaitanga.

"At the same time I had my own professional music group, Pacific Sounds. My friend Nuki Walker also had a group down the coast and quite often we would help each other out with gigs, places to play.

"We also had a culture group, Te Awhina in Brisbane. One of the young men was great at mau rakau, you know, the taiaha, the wahaika. His great yearning was to learn maori. Another was from up Kaitaia way, she specialised in the poi, both the double long and short. With the singing there was a wife and husband team from Rotorua, Joe and Jan Maika.

"We specialised in polynesian music rather than the rock stuff that everyone was asking for because we knew what we were doing and knew how to go about it. We had the pleasure of welcoming such groups as Waihirere to Australia. At the time Ngapo Wehi was their leader and I still treasure a plaque presented to me with their Gisborne coat of arms on it.

"Te Aranga was another group that came over here from Tauranga, Bob Rawiri's group". (It was at this time that Koro worked with Prince Tui Teka as a supporting musician.)

TT What work are in involved in now?

"I'm presently inbetween jobs. I'm trying to get a position as safety officer with the mining company I drive for. I do a bit of radio work with the National Country Music Association, the car club and sporting fixtures around here.

"It's pretty isolated here, being about six hours from Adelaide by road and about two hours to the nearest city, Port Augusta."

Koro spoke of feeling isolated also from his mother tongue and news from home, and is an avid subscriber to Tu Tangata.

Tena koe e koro mo to pitopito korero. Hei awhina i a matou ki te whakamana i nga tikanga Maori no nga tupuna.

POKING TONGUES

Rameka stood braced.

A statue of power.

Tingling. Alive. Cold yet hot.

His senses, all six burned, picking up the signals from the cacophony of sounds running through the hall. As if his body was an ultra-sensitised mass of nerve endings, capable of defining and interpreting the hidden meanings behind each movement, as small as it might be.

It was as if he was a human receptacle.

A radar. Taking in and giving out.

The twitch of a piupiu; a swish of nerves.

Fidgeting feet; someone readying themself, balancing the weight.

Clinking glasses from the audience. Muffled laughter. A hint of impatience. Pakehas, always in a hurry.

The rise and fall of chests pulled tight. Air being drawn in and out, prepping the body for the enormous amount of energy about to be released. An explosion which would leave the body drained, yet the wairua restored. More than restored.

All heard and noted.

A shroud of tension covering the team.

Rameka could feel it all as he stood, feet wide, body braced, spirit soaring. A human receptacle taking in and giving out vital signs.

He absorbed the tension which had gathered; in the pit of stomachs; the ache of muscles; the gasps of breath. Changing it, moulding the mood. Sending out soothing messages in its place. Like a tohunga may have exorcised a taniwha from the mind of an ailing body. Gathering the impurities to himself by will of thought. Discarding them as possible threats, clots, in the stream of wairua surrounding each individual, yet to entwine in a common source of power.

He waited for the thread of calm he knew would come. The calm which meant the wairua was right. The individual streams had pooled together. Settling in place. An enveloping blanket of spiritual power far beyond the puny strength of mere muscle. Ready and

waiting to uplift them all, and hold them at a level beyond the physical.

He continued to send out signals. Consciously seeing the wairua in his mind.

Soothing. Waiting for that moment.

Moulding the collective spirit. Working it into one.

Into a dynamo. A generator of power.

Soothing, yet with the lash of a whip.

Power.

Physical and spiritual.

Coiled. Waiting to be unleashed.

That moment, all in balance, each individual tuned in as one, came.

Rameka didn't feel the words coming. Didn't feel his mouth open and utter their melodies.

They came as if of their own accord. Pulled from him by a power greater than he. The power of the spirit.

Of his men. He, the vehicle for their energy. The common link between them all.

He felt his body uncoil. His own voice, distant, guttural in command.

The answering cries of his men. Like a thunderclap. Right there with him yet so far away.

The feeling behind those words, electrifying. Eerie. Signalling primal instinct. Forcing up those instincts. A well of energy.

A tiny body of people generating the power of a hundred.

An illusion in the eye of the beholder.

Individuals held in the hand of wairua.

The power of the collective spirit. Group dynamics.

And he the holder of the reins.

Power in his hands.

It's haka time.

The haka.

To Rameka, the embodiment of all he stood for as a Maori.

At no other time in his life, not even for a fleeting second, could he recall having felt the feelings which took over when he was part of the haka.

A violent act of aggression sourced in ages past.

The physical expression of a spiritual flame.

It was a fusion of himself with his past; those ancestors who had died and through death passed themselves on to their living kin.

It was a fusion of himself with his future; those to come who would take up his Maoriness when he died.

It was a fusion of himself with the present; he, as a Maori, living from the past to the future.

Each of those elements, although in themselves independent, were an inseparable part of the feeling, and spiritual power which the haka unleashed.

It wasn't simply the actioning of moves practised over months.

It wasn't simply a show of prowess, an ego trip.

It certainly wasn't a THING to be pulled out for entertainment.

It was THE HAKA.

The embodiment of all he stood for as a Maori.

Drawing from metaphysical sources, he was able to restore the spirit of his Maoriness, which sometimes faded under the constant pressures of pakeha life.

He could relieve feelings of frustration and despair. Feelings and instincts suppressed in the normal drone of everyday life. That the pakeha, by his very nature of living, values and ideals, had no idea existed. That Rameka, as a Maori, by his very nature, values and

by Chris Winitana (from Te Koi o te mere)

ideals, needed to express to keep in touch with himself.

Feelings of anger and hatred. Of dignity and pride. Of mana.

Fused together.

Brought out by the haka.

In the beginning he'd never known such feelings existed inside him. He took himself as a Maori, for granted. He recognised, of course, he was Maori, not by mere virtue of the fact his skin was brown, but by differences in thinking and concepts from those with white skins.

When at an early age, he watched the men perform in true, natural style, he'd caught an inkling of those suppressed feelings.

At first he didn't understand why it was he felt the way he did. That he wanted to laugh and cry at the same time. Such was the depth of those feelings that had fleetingly surfaced.

It was only when he himself took part that he was able to understand. To see from within and without the true nature of his feelings. Where they derived from. Their spiritual source. How they were innately Maori.

Fused into his makeup.

He accepted them for what they were. Expressions of his Maorihood.

Through the haka, the ultimate expression of his virility and vitality. Enabling him to link as one with the past, present and future. The Maori universe. All those souls who had passed. All those souls yet to be born. Tuning into the all-important spirit world. Absorbing the strengths of his ancestors.

Discovering their mana. Letting them take hold of him, he, like a puppet expressing their will.

Feet wide.

Body braced.

His manhood the centre.

Feet flicking. A bull pawing the ground. Rameka moved.

His body rigid, yet fluent.

His mere, part of him, crossed at his chest.

The wiri.

The mana. Ihi. Wehi.

The pulse set. Piupiu moving in unison. As one.

Guttural calls of defiance. Taunting.

Twelve men. The spirit of a thousand.

He could feel the fire.

Spreading.

Through his fibre.

That of his men.

The fire which in ages past had been nurtured for battle. Which his ancestors, tupuna, had sought to blaze. Through the haka. Readying the men for battle.

Building them up, to bloodpitch. Death-pitch.

The fire which he now cultivated. The fire of the spirit.

Maori.

The essence the same as the past. Unchanged.

Firing for the kill.

The battle now different. Of warfare. The enemy.

Of identity.

Billowing the fire to bring out the Maoriness. Reinforcing it through the haka.

His mere flashed, scything the air. Cutting it in a blur of beauty.

Rameka was one.

As if time had stood still. Come to a stop. The past. The present. The future. All as one.

He was a warrior. Leading his men to victory.

Urging them. Spurring them.

Bloodlust.

Calling his tupuna to the fight.

The spirit of a thousand.

An illusion.

Taunting the enemy.

Pukana.

Enemy.

White.

Daring them to take on the might of a people.

A culture spiritually in touch with all that had been.

Rameka, his voice, the cry of a heretic..

...IIIAHAHA... NA WAI ENEI MAHI WETIWETI...

— come on pakeha, come on... come out and taste the edge of my mere... that dances before you...

His men taking up his call...

...NA TE KAWANA...

His words, alive, uttered as if of their own accord...

...NA WAI ENEI MAHI KIKINO... — come hither pakeha... reap the reward of your lies. Treachery. My mere thirsts for your blood...

His men afire...

...NA TE KAWANA...

His words, pulled from his mourn by a power greater than he...

...HE AHA TE TIRITI O WAITANGI...

— I await you white devil, oh lord of lies. You who are nothing before me... come taste the rewards of deceit...

They all as one, committing their thoughts into action, boosted by the power of the unseen spirits.

...HE RUKAHU, HE TITOTITO

HE PEPA WHANAKO I NGA WHENUA,

TIHAEHAETIA,

KURATIA KI TANA UPOKO MARO,

UPOKOKOHUA...

KSS AUE, KSS AUE, KSS AUE, HEI!

Rameka stood braced.

Tingling. Alive.

His senses burned.

Spirit fulfilled.

United.

The haka. It meant so much.

Kept him in tact.

In touch with his feelings.

Called his tupuna.

A united spirit.

The audience was clapping.

Rameka felt inspired.

Rejuvenated.

His eyes rolled.

Pukana.

He honed in on a face.

White.

Pukana.

The face broke.

White.

Tongue poking.

Back at him.

White face.

Laughing at him. A Maori. The haka.

That meant so much.

A white face laughing.

Poking tongues back at him.

"Food First — all else follows

by Harry Dansey

There's an old Maori proverb — or so I take it to be, because it was used every time I met him by an old Maori friend of mine — which says: "Food first, all else follows."

And he would proceed to practice what he preached by pressing on me steaming dishes of whitebait, fried fish fresh taken from the river mouth, soup having in it the goodness and flavour of long-simmered pork bones and the tang of watercress.

Actually, the old-time Maori often kept his guests waiting quite a while for their meal while the long-drawn-out ceremony of greeting proceeded on its leisurely way. Perhaps the meal tasted all the better for the waiting.

The hangi — the earth oven — cannot be hurried, and delivers its mouth-watering viands only when the stones are super-heated and full time allowed for food to be cooked through and through, for the fragrance of roasted meat to permeate to every hidden cell of sweet potato laid in mounds above the sizzling joints.

The every-day diet of the pre-European Maori was not a varied one by our standards. Indeed, we would find the daily menu of our pioneer grandfathers pretty monotonous. But on high days and holidays — or their Maori equivalent — choice preserved foods would come from the carved storehouses, the seashore and the swamp would yield their tribute, and a feast worthy of great chiefs and mighty warriors would soon be placed in the newly-plaited food baskets of fresh green flax.

As might be expected, the inland tribes had their special foods prepared in their own manner, and the tribes of the coast took pride in the sea foods which shallow shore or deep ocean waters provided. When one visited the other great care was taken to ensure that the guests were given the type of food they would remember, food different from their ordinary fare. The aim then, as now, was to honour the visitors and to gain a reputation for open-handed hospitality.

Going a long, long way back in time, there must have been some wonderful feats in the days when that giant extinct bird, the moa, stalked the land. I have seen the stones on which he was cooked hundreds of years ago and seen too the bones scattered round the ovens by the long-departed feasters. The archaeologist's trowel has uncovered, too, enough fragments to show that moa eggs were also a valued item of diet.

A moa-egg omelette weighing a pound or so would have been something to reckon with!

Inland peoples, for instance my own Ngati Tuwharetoa tribesmen of Taupo, specialised in preserving of birds taken by the expert fowlers who set their snares in the deep forests to the north and west of the great lake.

The pigeon was particularly favoured. It was taken when it had fed heartily on berries like the miro in the autumn and was in its full winter fat. The bird would be roasted on a spit in front of a fire, the dripping fat caught in a bark trough and the cooked bird placed in a container into which the fat was then poured. A bird so preserved would last for the best part of the year, if it got the chance.

Many modern Maoris use the same principle today. They can't use pigeon fat, for the bird has long been completely protected, but they can use lard, which serves very well. Pork is roasted in smallish pieces and stored in tins in the fat which has been rendered from it. Other foods are also preserved in lard.

Crayfish in lard

I remember when serving in Egypt with the Maori Battalion during the Second World War a friend received a soldered tin from home. Opened, it was found to contain crayfish in lard, in perfect condition. We ate every bit and spread the finely-flavoured fat on bread and ate that too. And we blessed the kindly Maori family who had sent it.

Such food is called "huahua". Thus preserved pigeon is "huahua kereru" and preserved pork "huahua poaka" and preserved crayfish "huahua koura".

The great inland swamps provided food greatly loved by the Maori. Foremost were eels, not so highly regarded by New Zealanders of European ancestry but an important item of diet in olden days. Traps cunningly constructed from vines were placed in the channels, and spears were used also. Those eels not eaten immediately were sun-dried for the future.

Lakes and rivers were the habitat of the little fish, now rare, called kokopu. Shoals of whitebait ran up the rivers in season and were netted in their millions. Much of the whitebait catch would be sun-dried to preserve it.

The lagoons in the swamps and the long reaches of rivers were the haunt of water fowl — as they are now. Wild duck were snared and preserved as the pigeon was.

There was a variety of vegetable food most of it by our standards not very attractive. The bush berries, for instance, are not very appetising, and some, such as the karaka, contain poison that must be eliminated by a long cooking process. Perhaps the most favoured of the natural products of the forest was the tawhara, the fruit of the kiekie, which is an epithyte, something like a flax bush, which grows on trees.

Fern root was dug, roasted and chewed, the fibre being discarded and the starchy residue eaten. My experience is that it is singularly unpalatable.

The gardens, carefully tended, produced kumara — the sweet potato — and taro. Sometimes the hue or calabash was grown too. The kumara did not grow well in frosty inland districts and not at all in most South Island districts.

But it was the sea coast which yielded the foods most beloved by the Maori.

Fish of all kinds

Fish of all kinds, of course, caught by hook, net and lure in the deep water, taken by seine in the surf. Many fish not favoured by the pakeha today but good food and in bulk was caught and preserved, fish like shark and stingray.

The sea mammals, when they could be obtained, provided many a feast — whales stranded on the beach, seals taken on the off-shore islands.

Of the sea birds the most favoured was the muttonbird, even today a delicacy. A hint of the taste for what seems to us outlandish food is to be found in the name of that early Bay of Island settlement, Kororareka. It means "sweet penguin".

Even the most casual observer must have seen the heaps of shell that mark the spot of old-time Maori coastal villages and forts. Many feet thick in the favoured bays and along the beaches, they are mute evidence of how shellfish was a staple of diet in other days.

Paua and mussel, pipi and cockle, sea egg and rock oyster were all taken and enjoyed. Today they are just as popular.

With the coming of the white man a change began to take place in Maori diet. Quite early in the story of settlement the Maori obtained and cultivated the potato, pumpkin and Indian corn. He learned to steep corn in running water until it was partly decomposed. From this he made a kind of porridge which many Maoris today still like. It is pleasant to taste but the nose rather than the stomach finds it a trifle on the exotic side. It's a case of one man's meat....

In general terms the Maori of old liked his food a little more on the oily side than those with a palate cultivated in the English tradition. In fact the southern Italian taste in many things, including oily food, is not unlike that of the Maori. I have eaten sea eggs on the fishermen's beach at Bari, in Italy, washed down with rough red wine, and have had at Taranto octopus simmered in milk. The only other people who have offered me such food have been Maoris. It's a matter of taste, tradition and social patterns.

Like many Mediterranean peoples and like some Asian races such as the Japanese, the Maori also liked fish-flavoured food, often fish with too strong a tang to it for the average New Zealander. Your New Zealanders will eat shark if no one tells him what it is. Your true Maori likes shark for itself, and if it is unmistakably so he likes it better.

Thus the Maori of old and many today liked to put a little shark or eel — well seasoned by the passage of time if possible — in the hangi so that the flavour would be taken up by the potatoes and kumaras.

But preferences change and perhaps New Zealand tastes may change too in these matters. It doesn't seem long ago when I heard people say that they couldn't understand how anyone could eat so repulsive looking a shellfish as the paua. But now it is highly regarded and may even now be exported.

Maori Recipes

Crayfish a la Pa

If you can get them, boil several dozen freshwater crayfish. (You'll have to catch them, because they're not sold in shops.) Or take a large sea crayfish and cut the meat into pieces. Cream enough potatoes to make a goodly mound, mixing in with them a small minced onion. Pile the potato on a large dish, quickly terracing it after the manner of a Maori pa for fortification.

Arrange the crayfish on the terraces in the manner of defenders — or the pieces of crayfish in the likely event of the little fellows proving too elusive. Mass round the base sliced lettuce or whole leaves if you prefer your salad unmassacred. This is the forest surrounding the pa, and in its place, as attackers, the rest of the crayfish. Assume you are a third force or a fifth column and demolish with knife and fork friend, foe and fort.

Pork and Puha

Take a knife and vanish in the lupins. You are looking for puha, which is also called sow thistle or rauriki. You will find it growing in the shade in long grass, usually in damp, dank places and often in association with old tin cans, beer bottles and abandoned buckets. Faint not nor fear, you're going to boil it, anyway.

Alternatively, gather watercress from a fresh flowing stream and boil the blazes out of it in close association with pork bones chosen for the amount of meat your butcher has been persuaded to leave on them. Or you could buy one or two pork strips; what in the United States would be called sow belly. I suggest that you then throw discretion to the wind and manners out the door and, holding each bone in turn between thumb and forefinger, nibble the meat off. A certain restrained amount of noise is permissible. The vegetable may be eaten with a fork. Seriously, the liquid makes the most delicious soup, especially if kept overnight and reheated after the fat has been skimmed.

A matter of infinite regret is that my Maori ancestors never invested a drink of a cheering nature. However, New Zealand wine comes from the same good soil and the grapes are brought to bursting point by the same good sun. Try a dry white with the crayfish and muttonbird, a dry red with the pork and puha. Try them both with the hangi meal, before, during and after.

And if you decide not to try any of the foods suggested, have the wine, anyway. And may Te Atuapukunui, who is a newly invented ancient Maori god of good food and good fellowship, look kindly upon your endeavours.

Pua

Shake as much pollen (yellow) from the *raupo* heads as is required and to every pound of pollen use ½ cup of cold water to mix. Put into a greased bowl and steam for about 2 hours. (The Maori used to wrap the *raupo* leaves around the mixture and steam in the hangi.) This tastes just like ordinary bread.

Pukeko Stew

Skin the bird. When cutting off the legs, make sure the sinews are removed. If they are left, watch carefully when eating as they are like sharp fish bones. Cut in joints, roll in flour and brown in hot fat. Brown also several sliced onions. Drain, barely cover with water, season well and simmer until tender. Thicken the gravy with flour mixed to a paste with water.

Nga tuhituhi

Letters to the Editor

Dear Sir,

In the April/May issue of Tu Tangata, there was an article of mine entitled 'He waiata tangi mo Maihi Paraone Kawiti'. The words of this waiata tangi were taken from an untranslated collection of waiata which was published in 1898, ten years after the song had been composed, by an unknown poet, to mourn the death of Maihi Kawiti. In my article I supplied a translation and attempted an interpretation.

In the June/July issue, two members of Ngati Hine, the iwi of Maihi Kawiti, wrote saying that my interpretation is incorrect on a number of points. I wish to discuss the matters they raised.

My translation itself has not been criticised. What is at issue is the identification of the place-names mentioned in the waiata, and the correctness of the historical information that was given. There is also the criticism, made be Kene Hine Te Uira Martin, that I did not consult Maihi Kawiti's descendants before writing my article.

I should have much preferred to do so. The descendants of such a person obviously have much information about their tupuna which is inaccessible to others, and when it can be arranged, such consultation is clearly very desirable in the interests of accuracy, as well as being a courtesy to the persons concerned. Unfortunately it is not always possible in practice, because of difficulty in tracing the people concerned and for other reasons. In my case, I live in Christchurch, at the other end of the country, and my domestic responsibilities make travel difficult. I am sorry that Ngati Hine are upset by my lack of consultation in this case. I should like them to know that it does not imply any lack of respect on my part.

I am also sorry to have made a mistake in my identification of Mount Puketutu. Kene Hine Te Uira Martin explains that the mountain referred to in this first line of the song is not the Puketutu where Maihi's people fought, but the high hill of this name at Waiomio.

Kene Hine Te Uira Martin also explains that Motau is a short form of Motatau, the name of a mountain

range. Not knowing this, I had speculated that Motau 'may' be a name associated with Te Reinga. Sir James Henare's explanation, quoted by Kene Hine Te Uira Martin, shows that while the Motau in the song is not Te Reinga but the mountain range is this name, there is a recognised association between the burial cave on this mountain and the cave at the entrance to Te Reinga.

Maihi's reply to Tawhiao, as quoted by Sir James Henare, is of much interest. It is not, however, necessarily inconsistent with the interpretation of his motives which was put forward in my article.

Both Kene Hine Te Uira Martin and Te Paki Cherrington say that Maihi Kawiti did not become a Christian. My information came from two sources. In *A Dictionary of New Zealand Biography*, edited by G.H. Scholefield and published by the Department of Internal Affairs in 1940, it is said (page 452) that Maihi 'was a good Christian'. In *New Zealand's First War: the Rebellion of Hone Heke* by T.L. Buick, published by the Government Printer in 1926, it said (page 297) that Maihi had been a Christian teacher in the Mangakahia district before his father's death in 1954, and that 'He was thus already under the influence of the mission, and when he succeeded to his father's position in the tribe he naturally consulted with the mission leader as to the most judicious policy to pursue. He was by them advised to cement the friendship with the pakeha.' Buick goes on to say that it was this advice, along with economic factors and a wish to assert loyalty to Queen Victoria, that led Maihi Kawiti to reerect the flagpole at Kororareka in 1858.

Te Paki Cherrington says that the waiata 'was obviously composed for the Kawiti who died in 1854'. But the unknown Maori writer who recorded this song tells us that it is 'he waiata tangi mo Maihi Kawiti'; and Maihi is addressed in the fourth line (as 'Ihi, a shortened form of his name), and referred to by name in the fourth line from the end. If Maihi never became a Christian, would the poet have said, near the end of this lament for him, 'Kia piki atu koe te ara ki a Ihu' (Mount up on the pathway to Jesus)?

Nevertheless I am not happy to have to rely on biographical information upon books, such as this one by Buick, which are now dated. Fortunately the new Dictionary of New Zealand Biography which is now being undertaken will provide us with reliable biographies that will take into account both family traditions and early documentary evidence.

I am also very glad to learn from Te Paki Cherrington of the writings of the Ngati Hine historian Hoturene Te Rangaihi Keretene. If his work has been published, I hope that he will provide further information so that I and others may read it.

Margaret Orbell

Dear Philip

Re: Issue 24 June/July 1985

In response to your review of the band 'HERBS', it is pleasing to see positive response from within the Maori Media circle.

However, Philip further to your comment "sole Pakeha Carl Perkins on percussion", I think it is important to let our readers know that 6:7 of the band members are Maori.

Enclosed for your reference. I have detailed members of the band's tribal link.

Dilworth Karaka	Tainui
Mori Watene	Ngati Whaatua
Tama Lundon	Nga Puhi
Karl Perkins	Nga Puhi
Willy Hona	Nga Puhi
Jack Allen	Te Arawa
Fred Faleauto	Polynesian New Zealander

Jo Cameron

Kia ora
Dear Editor,

I think Mt Egmont should be Mt Taranaki, because that is the way the Maori people call it, and our ancestors were here first!

I agree that the Maori language should be official because it is native to this land.

I think the Maori seats should stay. Because if they don't we will lose our maoritanga and our M.P.'s.

Na Korini E Stepehenson
Kia ora Koe
Sir

It was with interest that I read Alan Taylor's review of "The Long Yarn of the Law" in Issue 20 and Fiona McMorran's response to the review in Issue 23.

If the book is capable of receiving such opposing views I am appalled that it has been "written primarily for school children aged 11-13 years". If adults have such opposite views from the same material how on earth can we expect 11-13 year olds to be objective about it!

Fiona McMorran says it is "historically accurate". I ask from what historical perspective — a Maori perspective or a pakeha perspective?

I have also noted the comments of A.D. Hickman concerning a satirical article "From the Pulpit" by Tabernacle Tarbuk. If he or she wishes it, Tabernacle Tarbuk will send him or her a copy of his 16 commendments and other philosophical writings which have been derived from tupuna, Hone Tuhi, Hamuera Pekete, Hemi Hoihe, and Wiremu Taiahakorikori — all great Ngati HINE or Ngapuhi philosophers.

I am sad that A.D. Hickman has no understanding of satire.

Tabernackle Tarbuk

Tena koe Mr Whaanga

I am very concerned on the content of Tu Tangata. This month (June/July) there is considerable space devoted to the Kanak Independence.

I read that the magazine is published by the Department in Association with the New Zealand Maori Council and the Maori Women's Welfare League. Do the three groups condone the 'Outside' New Zealand trend that is dominating the magazine over recent editions. In this, are articles on Maori's in Australia as well.

I would venture to say that there is sufficient local interest stories available which would be of more advantage to Maori people especially than a internal political revolution in Caledonia. How about the Waiora Project, Maori Economic Commission, Maori Sports Federation, Aotearoa Broadcasting Trust, Maori Culture Foundation Proposals, Te Maori Exhibition, Profiles on Maori Elders, Waitangi Tribunal and many other subjects which could be of considerable interest to New Zealanders and more importantly to our kaumatua's, kuia's and our new generation.

I am sure that a lot more local interest can be published which would be of more educational and general interest than has been shown recently.

No reira.

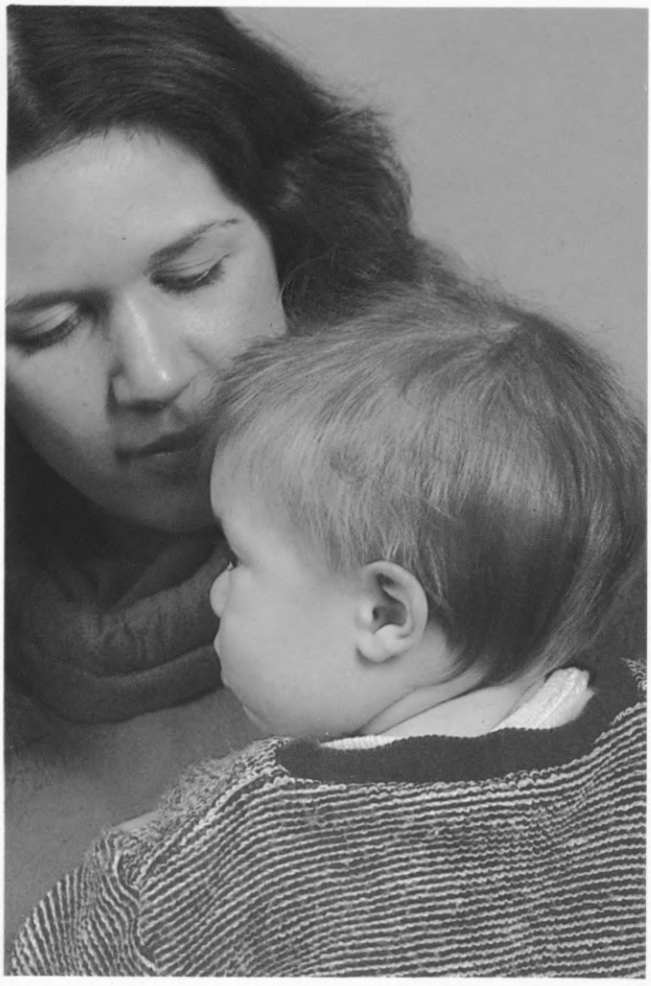
Ms Liz Stretch

Reply to letter

Your letter's views are the reason why Tu Tangata acknowledges other Maori and native peoples outside of New Zealand. Whanaungatanga is not just a Maori perogative and education and entertainment don't always come in the same story. (See editorial page 15)

Your story ideas suggest an unfamiliarity with the previous twenty three issues of Tu Tangata and I would encourage you to take advantage of our back issues offer while stocks last.
ED.

TARINGA MAMAE (EARACHE)



Mehemea he taringa mamae tou tamaiti
*** Kaua e tatari kia paangia te rawharewha**
*** Waea inamata ki tou takuta he tohutohu awhina mo nga matua**

Some Hints for Parents

EARACHE? HOW CAN YOU TELL?

If you've tried:

- a hug
- clean nappies
- some food

and baby is

- still crying or grizzly
- keeps touching her ear again and again
  OR:
  gets a runny ear

It can be hard to tell (older children may complain of earache.) But you know what your child is usually like.

If your child is not her usual self and has ANY of these things wrong with her, it might be earache.

WHAT CAN YOU DO ABOUT IT?

- phone a doctor or nuse
- they will want to see your child today
- don't wait until the ear starts running

DON'T WAIT UNTIL THE NEXT DAY OR FOR A COLD TO CLEAR UP — GO TODAY — SEE YOUR DOCTOR

WORRIED ABOUT BEING A NUISANCE?

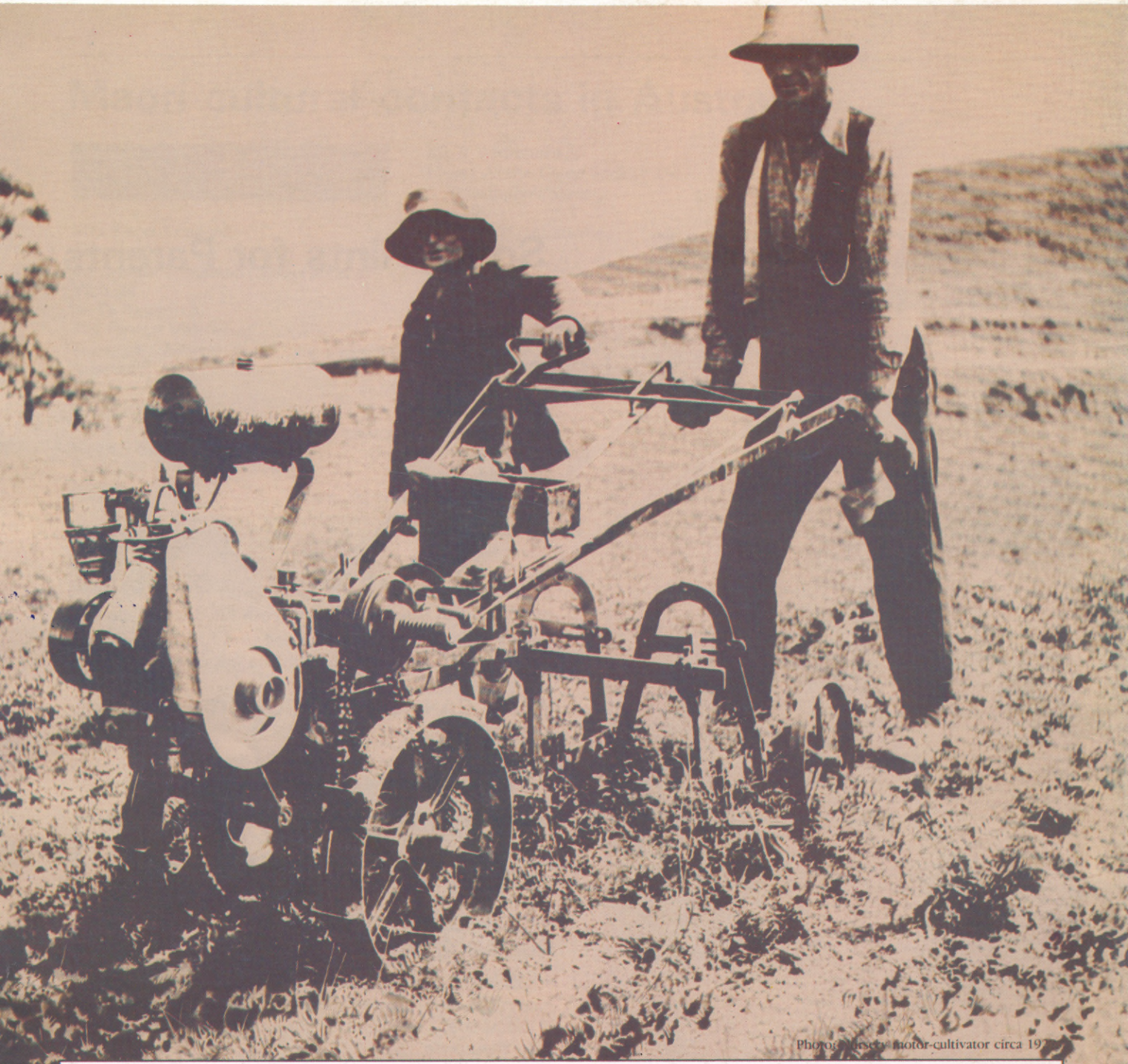
- sick children need treatment today
- at night or on the weekend you can ask for advice over the phone. The doctor or nurse may not need to come to the house
- your child's ear may be damaged — get help soon.

DO I CARRY ON WITH THE MEDICINES IF THE EARACHE STOPS?

- yes
- ears usually stop hurting before the trouble is really gone
- follow the doctor's advice carefully
- ask exactly how to use any medicines
- give as much as you were told, each day — until it is all finished

DO I GO BACK TO THE DOCTOR IF THE EARACHE STOPS?

- yes, when the medicine has finished
- only the doctor can be sure the ears have cleared up



Photograph: forest's motor-cultivator circa 192

OUR FUTURE LAY IN THIS BARREN SOIL

We saw it back in the 1920's. New Zealand's future lay in trees. Radiata pine trees. Planted in the barren, pumice regions of New Zealand that would bear little else.

It was a belief that developed into forests that today grow twice as fast as in their native land. And are, we're proud to say, one of this country's most thriving industries.

That pioneering spirit lives on as we develop new products, uses and markets for this vital renewable resource. You could say we've been breaking new ground, since the beginning.

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