

# Tu Tangata

A MAORI PERSPECTIVE  
ON NEW ZEALAND



Maori People  
Rate  
Social Welfare  
Performance



# Poroporoaki mo George Nepia

Kua hinga tetahi o nga totora i te mao nui a Tane. Kua puta nga roimata, te hupe mona, te toa o Kahungunu, o Ngati Porou, o te iwi Maori whanui. E koro, na to mahi rangatira ki runga i nga papawhenua o te ao kua whakahirahirangia te mana te wehi te ihi o tatou, te iwi kainga. Na reira haere haere haere.

**T**he death of George Nepia may be the end of a living legend but the memory of this crash-tackling All Black full-black who soared to fame with the 1924-25 rugby tour of Australia, Great Britain, France and Canada will live on.

Tu Tangata readers were privileged to share in George's life story in the December/January 1986 issue earlier this year. In this he revealed for the first time that he was really only 16 when he went overseas in 1924, not 19 as he gave his age at the time.

He said he was born on April 25, 1908, in Wairoa and told the rugby selectors for the All Black trials in 1924 that he was 19.

"There was no way the national selectors would have chosen a 16 year old."

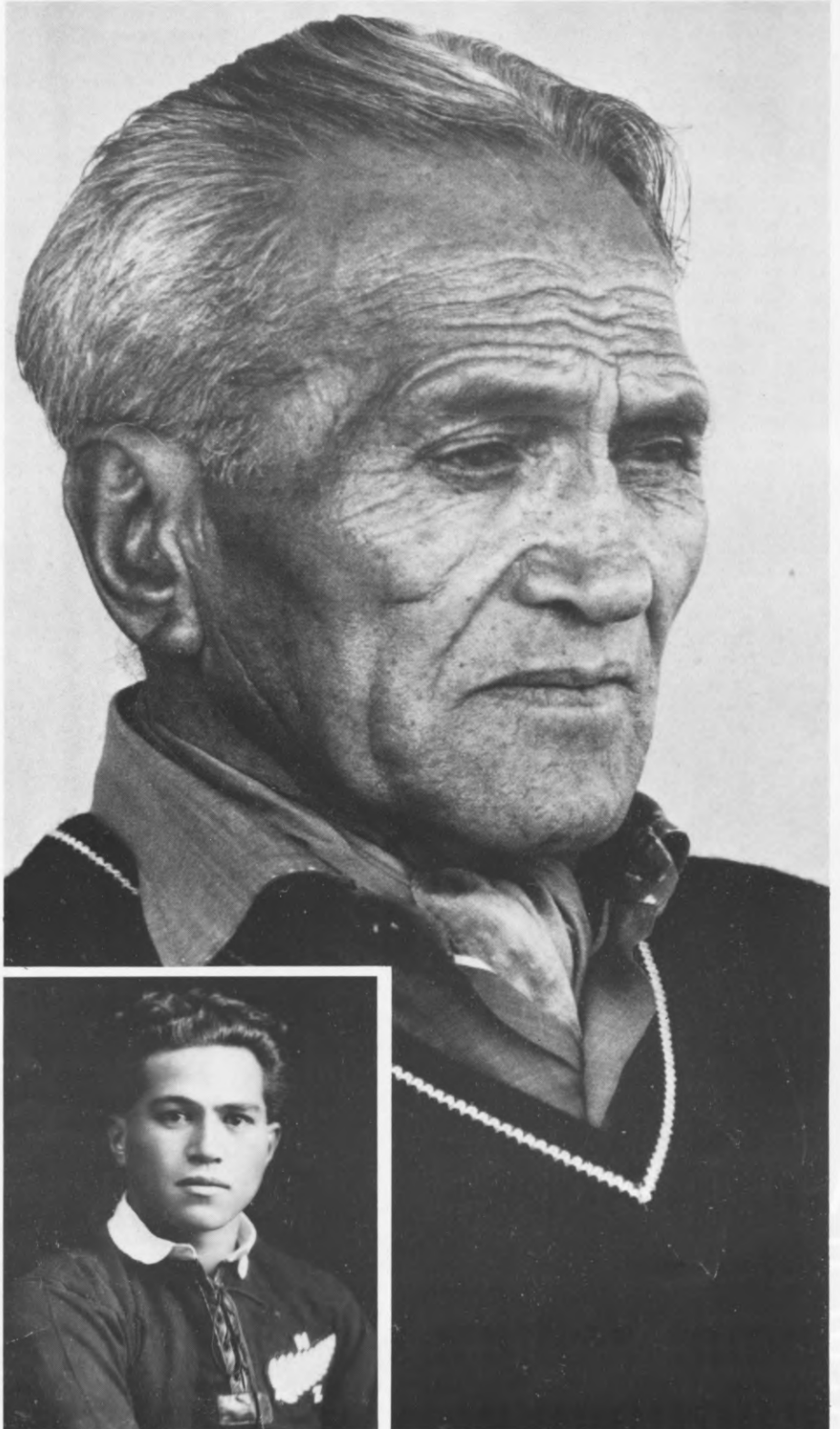
Unfortunately after sharing this with Tu Tangata, George was subjected to a lot of media attention, most of it to find out why he upped his age, but mainly to get him to change his mind.

It is sad that some sports writers disputed George's statement, and even have continued after his death.

However Tu Tangata readers will always be grateful they had a chance to learn more about this "invincible" gentleman.

Thank you George for the inspiration to our people.

Philip Whanga, Editor.





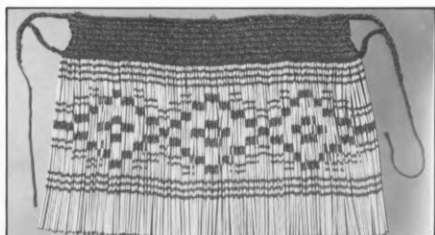
# Tu Tangata

A MAORI PERSPECTIVE ON NEW ZEALAND

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## CONTENTS



### FEATURES

#### AMOKURA O TE MAORI

Read about the first international exhibition of raranga — Maori weaving ..... 2

#### PUAO TE ATA TU

The tough talking report of the maori community about the department of Social Welfare ..... 10

#### NGA TUKEMATA NGA O TAONGA KAHUNGUNU

Kahungunu taonga go on display in Hastings ..... 14

### OTHER ARTICLES

Walter Hirsch — Race Relations Conciliator .....	6
Havora — Diet & Exercise .....	25
Nga tuhituhi .....	29
Giving it Herbs — Hugh Lynn goes to bat .....	30
Hei mahi ma nga Kohanga reo .....	34
Prof. Titonui .....	42
Paki Waitara .....	57, 52, 68
Aunty Huia .....	45
Poroporoaki .....	48

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Opinions expressed in TU TANGATA are those of individual contributors.

### COVER PHOTOGRAPH

Florrie Berghan — weaver from Ahipara (photo by Walton Walker)



# Amokura o te Maori

*The first international exhibition of contemporary maori weaving has opened in London and will then tour Europe for another two years. Entitled Amokura o te Maori, the exhibition consists of 15 items by eight artists.*

The weavers are Nora Pikia of Kawhia, Te Aue Davis of Auckland, Puti Hineapounamu Rare of Auckland, Diggeress Te Kanawa of Oparure, Florrie Berghan of Ahipara, Riria Smith of Ahipara, Emily Schuster of Rotorua and Eddie Maxwell of Whakatane.

The exhibition was organised by the Ministry of Foreign Affairs, Aotearoa Moana-nui-a-Kiwa Weavers and the Council for Maori and South Pacific Arts. A variety of woven pieces are presented with two korowai, two piupiu and two wall hangings, a whariki and eight kete made from harakeke, pingao, kiekie, tikouka and muka.

Diggeress Te Kanawa, Aromea Te Maipi and Te Aue Davis were present at the September opening at the Commonwealth Institute in London and also for the two weeks of workshops that followed.

## Raranga — maori weaving

Raranga evolved out of adapting the polynesian weaving of pandanus leaves to that of the harakeke, New Zealand flax. The similarity of the two leaves enabled the weaving of kete and whariki to be continued. When harakeke was scraped and treated it was found to contain a strong fibre for ropes and after pounding by stone, it made a fibre as soft and lustrous as silk.

Even the arrival of pakeha technology did not greatly affect the methods used by Maori weavers, although ideas for extra patterns were absorbed. New tools were tried and used where applicable.

However nothing has been able to improve on the traditional tools used in the preparation of the raw materials for raranga. The kuku shell is still best for stripping the muka from the harakeke. Wool was used for patterns in korowai but was eventually discarded because it lacked the durability and texture of muka. Dyes from tree bark have proved more durable and are still preferred to the brighter commercial alternatives available.

The weavers represented in this exhibition watched their mothers, grandmothers, aunts and elders working with traditional materials using age-old skills. From this observation they gained a love and respect for the materials used and the craft they chose to follow.

They learned to tend and carefully harvest the chosen materials. From the forest came kiekie (*freycinetia banksii*) and bark for dyes, the plains provided harakeke (*phormium tenax*) and tikouka (*cordyline australis*) in plenty

and along the sand dunes grew pingao (*desmoschoenus spiralis*). Before gathering the materials weavers paid their respects to Tane, God of the Forest, and this practice still continues today.

In recent years there has been a major revival in all craft areas and it has occurred in Maori weaving as well. Raranga fulfills a spiritual need in many people and, because of the desire to retain or regain this part of their cultural heritage, is once more gaining prominence throughout Aotearoa.

## Te Aue Davis

Te Aue Davis was born at Waitomo and lived most of her life there. A member of the Ngati Maniapoto and Ngati Maru tribes she now lives in Auckland. Over recent years she has been heavily involved in the conservation of natural materials used for raranga as well as the repair and upkeep of old woven articles in museums.

She says "Because of this my weaving has taken a new direction. I'm concerned with the old patterns and techniques which are now not seen outside of a museum. They need to be brought back and retaught to our people."

## Nora Pikia

Nora Pikia lives at Kawhia and is a member of Ngati Hikairo and Ngati Apakura tribes. She was brought up



surrounded by the old Maori traditions and is a tohunga (expert — with special skills) in both raranga and waiata (songs and chants).

She says "I have been weaving for as long as I can remember. I'm eighty three now and getting older so I must teach my crafts to the younger people". And she is doing just that.







### Florrie Berghan

Florrie Berghan, daughter of a Yugoslav father and a Maori mother of the Ngapuhi and Ngati Whatu tribes. She lives at Ahipara in the far north of New Zealand.

At the age of eleven Florrie was al-

ready a capable weaver. Later she became a master of her craft — delighting in each new discovery of technique, style and pattern.

She says, "My fingers weave one pattern while another is forming in my mind".



### Puti Hineaupouamu Rare

Puti Rare was born and brought up in Te Kuiti. Of Ngati Maniapoto descent she moved to Auckland to live twelve years ago. Throughout her life she was always exposed to flax and activities using it. At first she concentrated on taniko weaving but now it is korowai making that is her speciality.

"I really love cutting the flax, getting it home and stripping it back down to the muka. It's very significant — getting back to the earth and then creating from it. There's therapy there."

### Eddie Maxwell

Eddie Maxwell belongs to the Ngati Rangiwehi people and resides in Whakatane in the Bay of Plenty. His desire to weave took him from hui (gathering) to hui where he watched and absorbed processes and patterns. At first he met with reluctance to teach him but he persisted. He began by repairing old whariki. About five years ago he gave up his job to become a full time weaver. He says "I'm one of the few men weaving — but I don't feel out of place. Men have always been involved. I also have a burning desire to do intricate work".

### Catalogue

Raranga is not weaving in the conventional European sense. No loom or like equipment is used. Baskets or mats of unscraped flax, tikouka, kiekie and pingao are plaited. The more intricate taniko technique (the twisting of the weft threads round the warp threads with the fingers) is used to make muka kete and korowai.





### Diggeress Rangituatahi Te Kanawa

A member of the Ngati Maniapoto tribe, Diggeress Te Kanawa has lived all her life at Oparure about five miles from Te Kuiti.

A family project she is involved with is the reconstruction of the village Ohaki where working with tourists is combined with the teaching of weaving.

Illness took her away from school at a very early age and gave a sense of inferiority — “I wasn’t as clever as some of my relations who were held up as examples — but flax meant a lot to me. It is the one thing I feel really confident in. It’s my thing. I can do it as good as or better than most.”



### Emily Rangitiria Schuster

Emily Schuster has lived all her life in Rotorua where she was brought up by Ngatai and Frederick Bubb. A member of Te Arawa tribe, she is a niece of the famous guide Rangi who had a tremendous influence on her. Weaving was such an active part of her life that it is not surprising to find her as craft and guide supervisor at Whakarewarewa village. She often acts world wide as ambassadress for Maori crafts.

She says “As a child I was always being taken by the old people to the bush and to the swamp. It took me four years to condense what I learned from my grandmother to the basics for teaching other Maori women”.



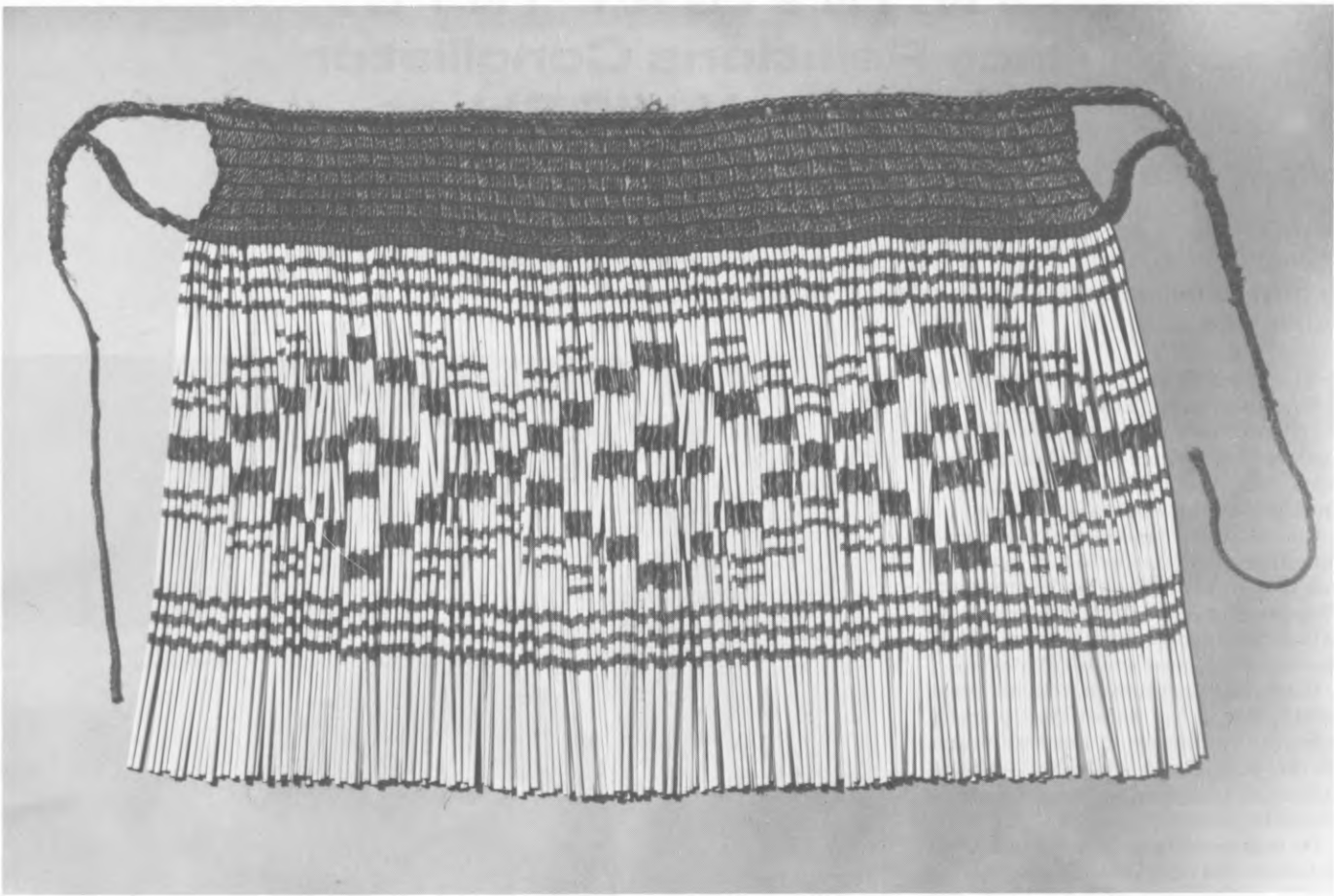
### Riria Smith

Riria (Lydia) Smith of Pohutia, a sub-tribe of Te Aupouri, lives at Ahipara at the beginning of the Ninety Mile Beach in Northland. She was the only one of ten children to take up weaving, even though her mother was renowned

for it. Riria prefers working with the undyed flax, using self patterning, kupenga (planned holes) and reversed leaf techniques.

She says “There’s something about flax — the feel of it. It’s there, growing all around us, we can get it and ...”





## AN INSIGHT INTO Race Relations Conciliator WALLY HIRSH

by Michael Romanos

WALTER Hirsh was surprisingly chosen earlier this year by the Labour Government as the Race Relations Conciliator in succession to Hiwi Tauroa because of his intense commitment to multiculturalism.

I'M grateful to the Royal Federation of New Zealand Justices for the text of the address Hirsh gave to the Bay of Plenty Justices of the Peace annual dinner last April. The theme Hirsh used was that the Maori suffers racist domination.

But first a backgrounder of our new conciliator with thanks to the Dominion newspaper for some of the information. This position is particularly important to the Maori people and Hirsh was a controversial choice as a non-Polynesian.

Hirsh, 50, was plucked from his job as headmaster at the Karori West primary school in Wellington to succeed Tauroa. He is considered engaging, earnest, patient, a conservative in dress and a liberal in thinking.

He was raised in the small Otago town of Milton and later Dunedin. He and his family were poor refugees from the Hitler regime in Germany. Hirsh has fully come to terms with his background and he now holds a deep seated pride in the Jewish culture.

He learnt Hebrew from his synagogue-lay preaching father, married Adele who comes from a strong Jewish family, spent nearly 10 months in a kibbutz in Israel, was chairman of the NZ Jewish Council for six years and last year his eldest son had a traditional Jewish wedding.

Hirsh knows what it's like to be treated as "different". He tried assimilation and it's no accident he is now a staunch defender of the rights of all minorities to retain their own language and customs.

On a recent visit to Otara, Hirsh said many of the difficulties lie in adapting pakeha institutions to a polynesian community.

He said parents and pupils face a cultural barrier at the school gate. The libraries are stuffed with English language books and not enough in Samoan, Tongan, Niuean and Maori.

Hirsh is knowledgeable on the education of ethnic minorities. He was principal of Mt Cook school in Wellington which serves a widely diverse population and he has studied the subject overseas and served on advisory boards. He detests the view that certain children arrive at school suffering from cultural deprivation and language deficiency – the only thing they lack he says is the English language and pakeha culture. They are brimful of their own language and culture.





"The whole point is to start from what the children have got, to build on what they have – not to take it away," he says.

"Whenever I enrolled the children of immigrants and minorities I told them we value their language and their culture and encouraged them to retain it. It's all too easy to let slip away."

Hirsh rejected that his commitment to Zionism is a form of racism. He also rejected the view that the conciliator should have to be a Maori. Nobody, he says, can claim to have a monopoly on racial sensitivity, no group can claim exclusive understanding of the needs of ethnic minorities.

Hirsh is quite proficient at booming a greeting in Maori and singing a waiata on the marae.

The following is Hirsh's after dinner speech at Mt Maunganui:

"Institutionalised racism as it is being demonstrated in NZ today is cause for alarm. This is demonstrated in three of four particular ways. One is the ethnic composition of staff where power and decision making rests with one group. And there are many agencies of our state and many institutions, companies and all sorts of organisations within our community where this decision-making rests with one group.

"Another area is the appointment, selection and promotion of staff which is often culturally or ethnically biased.

"Individual racism is expressed in many ways in this country and ranges over a broad spectrum. Some people in the extreme right hold to views of superiority and let us not underestimate the membership of those groups here.

"It has been identified that there are some 70 groups whose members hold nationalist and racist arguments, who have a commitment to elitist beliefs and the right for the elite to govern. And further, they believe that inequality is both inevitable and desirable. And if this isn't enough, these groups are very often committed to action in this area.

"I continue to dream of what New Zealand could become and I am an eternal optimist. We all dream about a better life for ourselves, our children and the

whole community. I think of a social order in which every person will be able to obtain the fullest stature of which they are capable of and be accepted and recognised by others for who they are, regardless of their circumstances, their birth, race, colour or position in life.

"If we examine the paradoxes of plain social injustices that exist in our society, one is forced to wonder if our cherished dream is, at best, a mirage, or worse, a vehicle for our own hypocrisy.

"Racism and inequality exists in our country and we have a shared obligation to do something about it, and urgently, in order to restore and preserve the social fabric of NZ. We must move from a mono-cultural society which we have been for so long, through to a bi-cultural society recognising the very special place in this country of the tangata whenua, of the Maori people.

"If multi-culturalism can succeed anywhere, it can succeed in NZ. The greatest resource we have in this country are people. We cannot expect people to have a sense of social responsibility unless they feel good about themselves and enjoy the tastes of success. Feelings of self worth are absolutely fundamental for the basis of contributing to the community.

"There is a lot of concern about those who behave in an anti-social way. I would suggest that one of the first steps in overcoming that behaviour is to find ways to help people to stand tall and feel good about themselves. If we don't try to achieve this then we will allow the forces of destruction and social ills to continue.

"New Zealand could show the world what racial harmony, social justice, health and education really are. But action is needed. Manifestations of inequality are known to all. Rates of education failure, social dislocation, crime rates, imprisonments, health, unemployed – you can draw a line across those statistics and the line is represented largely by a definition of race because below that line is a proportionate number of the Maori and Pacific Island people in particular.

"There is an emphasis of superiority of members of one group in this country over another. This is expressed here in many ways. The pakeha expression of authority over Maori and Pacific Island people, intolerance of other ethnic minorities by keeping them at varying levels of insecurity, expressions and actions of many individuals, and, most crucial, the belief that the assimilation theory is the path to go along, rather than cultural maintenance.

"The Maori community in this country has suffered under that particular aspect of racism – the process of trying to force a diverse group of people through a channel, in the hope that they will come out bearing some remarkable sameness. It doesn't work. It couldn't work.

"To wish away humankind's underlying ethnocentric tendencies is proving to be costly, dangerous and totally and morally indefensible. This is to wish away someone's culture, language, traditions, customs and beliefs.

"I am aware that some people are threatened by multi-culturalism, and who believe that cultural maintenance promotes divisiveness. In NZ today, where there is a new thrust for every ethnic group to maintain its character and particularly to give the rightful place in this country to the Maori people, there are some who find this threatening.

"Hasn't our experience shown exactly what our assimilation and practice has done? It has taken something from the Maori people in particular. I believe it is our moral duty to give it back and to work for its restoration.

"To take away the Maori language and its use in NZ takes something from the Maori people which is very important to them. If the language does not survive here it will not survive anywhere and to allow that not to happen is morally indefensible. We have to listen to what one another is saying – it's easy to talk but to hear takes a bit more effort. We need to have a vision, a commitment for all of us, if that dream I spoke of is not to become a nightmare."

## Maori and Jew historical links

NZ Times (February 2:86)

*The recent appointment of a Jewish race relations conciliator, Wally Hirsh, created a stir. Pro-Palestinian groups opposed the choice. And some Maoris were unhappy with the male, "middle-class", Pakeha appointment. But times have changed, as Times correspondent BRONWYN ELSMORE reports.*

**T**HE history of the Maori people during the past century and a half has been greatly affected by the struggle of the Jewish nation.

With the arrival of the missions in New Zealand in the early 19th century, the good news was given a mixed reception. After an initial period of little interest, the message of Christianity was taken up enthusiastically in many areas – partly for its own sake, but often spurred along by additional motivations.

When the faith flourished, people clamoured for books of scripture, and for baptism. Some of the new Christian communities were often models of behaviour from which the white settlers could have learned a lot – had they been interested.

The great increase in settlement after colonisation in 1840, however, caused a growth in social problems and this in turn produced an alteration in the attitude of the Maori towards the Pakeha and his religion. Introduced diseases to

which the people had no natural immunity cut their numbers drastically, and these were often seen as signs that the God of the Pakeha was punishing the Maori for their misdeeds – a view that was unfortunately not denied by some missionaries.

Problems over the sale of land, which came to a head in the 1860s, meant that the Maori largely lost their remaining confidence in the culture and religion of the Pakeha, and there occurred a great swing away from the churches.

By this time, however, they had learned the stories of the ancient Israelites and in that race saw parallels with their own culture and social situation. The Maori, they felt, were in a similar position to the people of Moses – alienated from their own land by another people.

A series of alternative religious movements arose on this base – characterised by having a prophet-founder who took over the spiritual welfare of their people. The prophets of this type of movement differed in their spiritual beliefs, but the purpose of them all was the survival of the people.

Some of the movements promised this at the expense of the Pakeha – the Europeans being driven out of the country and the land returned to the original owners. Others, realising that this was not possible, or not desirable, attempted to make their teachings rather more reconciliatory.

What most had in common was their view of the Maori as descended from the ancient Hebrews – a notion first given to them by the missionaries, then apparently backed by observation of the many

similarities in the customs of the two peoples.

The prophets were all students of the Bible, and many of them modelled their role on Old Testament prophets. They found the history of the Israelites provided them with a fitting model for the plight of their people, for they too saw themselves as a captive people, and aliens in their own land New Zealand was often referred to as the New Canaan.

So Te Ua Haumene regarded himself as a New Abraham or Moses, and his followers called themselves Tiu, or Jews, Te Whiti claimed to have experienced visions of Moses and other Old Testament figures and to know them from these.

Likewise, Te Kooti's escape from the Chatham Islands with his followers, following his receipt of revelation, was every bit as dramatic to the Maori as that of the Hebrews' exodus from Egypt.

An additional reason for the appeal of the message of Judaism was in the difference in the views of the Godhead. The God of Christianity, though this was not always the view taught by the early missionaries, was the loving father-figure – as shown through the Christ who taught individual tolerance and personal forgiveness. This, however, was not the image of a deity which would appeal to the Maori – neither because of tradition, nor present need.

In addition, in Christianity the emphasis was placed not on God but on Christ, and the person of Jesus was the very opposite of what was regarded as desirable in traditional Maori terms. A man who not only wasn't a warrior but actually taught against physical resist-

ance, who was killed, and who apparently had not even ensured his continuance by providing heirs, could not be regarded very highly.

On the other hand, the missionaries had also given a model of a much more suitable leader in their preachings on Jehovah – the God of the Old Testament. Here the Maori found the figure they required. The role of God as a divine warrior, provider and deliverer was not only culturally more familiar, but it answered their need at the time, and this was the concept which was taken up by them.

Consequently, while the English missionaries were often opposed by groups who called themselves Jews or Israelites, members of the Jewish religion in New Zealand were highly respected. The Prophet Te Ua Haumene once wrote to Mr Nathan, a Wanganui resident, greeting him as a fellow Jew and assuring him of his love. When the Missionary Carl Volkner was hanged at Opotiki in 1864, the Jewish shipowner Captain Levy, was assured that he would be quite safe because of his faith.

Mr Hirsh's appointment to the office of Race Relations Conciliator may not be a popular one to some members of the Maori community today, but study of their own history should show that it is one which would certainly have been applauded by their ancestors of 100 years ago.

□ Bronwyn Elsmore is the author of a book on this subject: *Like Them That Dream – The Maori and the Old Testament*.

NZ Times





# Extra support for Kohanga Reo

*A substantial increase in funding to \$9.219 million has been given for the Kohanga Reo Whanau Centres.*

**T**he amount spent on Kohanga Reo in the last financial year was \$2.506 million.

Maori Affairs minister Mr Wetere said that the funding was in the estimates of the Department of Maori Affairs, and was proof of the Government's support for the Maori surge in pre-school education.

"The preservation of the Maori language is a primary objective of this Labour Government, and we are all well aware of the importance for the growth of both language and culture within a society that is becoming increasingly multi-cultural.

"The new increase will help clear away the uncertainty that had arisen by the decision to withdraw previous labour funding programmes which Kohanga Reo had used as part of its employment of trainees," said Mr Wetere.

"In 1981 at the kaumatua conference in Wellington it was strongly recommended that a Maori pre-school movement be started for Maori children, where the Maori language and culture would be a normal way of life and of instruction.

"\$45,000 was therefore given in 1982 to set up five centres, and the first one was the Pukeatua centre at Wai-nuiomata, Wellington.

"The Maori people, however, refused to wait to see how the first five centres would operate, and in twelve months established 82 centres around New Zealand.

"In 1983 a grant of \$500,000 was made, and a further \$520,000 in 1984/85.

"In the last financial year an amount of \$2.5 million came from the Maori Affairs Vote for the Kohanga Reo.

"This has now been increased for this

year to 9.219 million.

"Today there are 460 Kohanga Reo centres, and 50 waiting to be set up.

"There are 8,500 children attending, and 1,300 kaumatua who help with the language and culture.

"The Minister of Education, last December held an early childhood care and education forum, which formally acknowledged the place of kohanga reo, as an integral part of our education system.

"The forum also saw the potential that the Kohanga Reo system could help give all New Zealanders a means to develop a New Zealand identity that is distinctively our own.

"Te Kohanga Reo has pioneered the way in New Zealand of developing a bilingual nation, where people can speak two languages — English and Maori.

"But it is the concept of developing strong, caring, family or whanau support systems, which is its greatest contribution.

"One of the more valuable side effects now, is that there are definite signs of Maori parents becoming more involved in education past the pre-school level, which can only lead to a better deal for our children," said Mr Wetere.

## EQUAL OPPORTUNITY FOR ALL

UNDER THE HUMAN RIGHTS COMMISSION ACT  
AND THE RACE RELATIONS ACT IT IS ILLEGAL  
TO DISCRIMINATE BECAUSE OF

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

IN —

- EMPLOYMENT
  - ACCOMMODATION
  - LENDING OF MONEY
  - ACCESS TO PUBLIC PLACES
  - EDUCATION
  - SUPPLY OF GOODS & SERVICES
- AND IN THE ADVERTISING OF THESE.

There are some additions & exceptions to these  
basic rules

For further advice on your RIGHTS and  
OBLIGATIONS, contact —

Race Relations Office  
First Floor  
Norman Doo Arcade  
295 Karangahape Road  
PO Box 68 504  
AUCKLAND  
Tel. (09) 771 060

Human Rights Commission  
First Floor  
107 Custom House Quay  
PO Box 5045  
WELLINGTON  
Tel. (04) 739-981

Human Rights Commission  
181 Cashel St,  
CHRISTCHURCH  
Tel: (03) 60-998

# Kua puta te Puao-Te-Ata-Tu says committee on Social Welfare

*Daybreak must come for the Maori people in social equity, with the Department of Social Welfare needing to be at the forefront of most radical change. That's the conclusion of the Ministerial Advisory Committee which was charged with giving a maori perspective of the Department of Social Welfare to its minister, Anne Hercus.*

Its members, John Rangihau, Lena Manuel, Donna Hall, Hori Brennan, Peter Boag, John Grant and Neville Baker have held 65 meetings on marae, in institutions and offices, listening to people have their say. This is their report.

Among its thirteen recommendations are the complete reappraisal of policy objectives that operate from a 'superior' point of view towards those of other 'inferior' cultures.

Power sharing is advocated, one example of which is the abolishment of the existing Social Security Commission (seen in the report as "four Pakeha male officers of the Department") to be replaced by a Social Welfare Commission (to be composed of four Social Welfare officers, two persons nominated by the Minister of Maori Affairs after consultation with tribal authorities and two persons nominated by the Minister of Women's Affairs. The option of a nomination from the Minister of Pacific Island Affairs is also offered.)

Accountability to the community was seen as vital therefore District Executive Committees were advocated, each having up to nine members.

Changes to dole payments and child benefits were also seen as vitally necessary so that maori efforts to break out of the dependency cycle could be realised. The maori customary practices that strengthened whanau, hapu and iwi ties were seen as being paramount, rather than the primacy of the individual. In that context the recommendations to the review of the Children and Young Persons Act 1974, as requested specially by the Minister, were pertinent. They were to have customary cultural preferences recognised by the courts and social workers.

The Social Welfare institutions around the country needed to be run by management committees drawn from the local communities. This was necessary to utilise the extended family support networks and help the youngsters in the institutions re-establish their tribal identities.

The fairly new programme pioneered by the departments of Maori Affairs and Social Welfare, Maatua Whangai, was given enthusiastic approval, with the caution that it may be too early to

expect it to be able to support those young people already in institutions. The committee instead advocated a return to the original focus of nurturing children within the family group.

The needs of the rangatahi were acknowledged in that, although they are the future, many of them are alienated

from their culture and identity.

It was acknowledged that parental influence had broken down and the maori networks were not yet strong enough to be really effective. The committee saw it as being essential that a co-ordinated strategy by the departments of Social Welfare Maori Affairs and the Police was needed to strengthen maori networks and family ties. The proposed Social Welfare Commission could meet with the tribal authorities to consider best allocation of funding so that young Maori skills could be promoted and employment opportunities result.

## PUAO-TE-ATATU (DAY BREAK)



**Ministerial Advisory Committee  
on a Maori Perspective  
for the Department of Social Welfare**



# SUMMARY OF RECOMMENDATIONS

The overall pakeha staffing of Social Welfare and subsequent lack of knowledge of maoritanga and insensitivity needed to change radically said the committee. It advocated job criteria appropriate to the needs of the client community and recognition for Maori people assisting in field and reception work. From this basis it saw that its recommendations affected all government departments and it called on the State Services Commission to act urgently on the training needs for social service delivery in the public service. Meanwhile it said Social Welfare should immediately contract Maori trainers for all its staff.

In the familiar form-filling area of Social Welfare, the Ministerial Advisory Committee said simpler forms should be produced in English and Maori to assist Maori people as to what benefits they are entitled to. Toll-free calling services were also recommended so that rural areas could make much-needed enquiries.

The area of inter-departmental co-ordination amongst the departments of Labour, Social Welfare, Education, Justice, Health and Maori Affairs was also a priority concern. Too often, it was felt, government agencies were unable to deliver a good social service because of little or no cooperation between themselves. The committee recommended that the State Services Commission take immediate action.

Finally a comprehensive approach to the major social crisis facing New Zealand was seen as being best met across a broad front of central Government, local Government, Maori tribal authorities and the community at large. A Cabinet Committee on Social Equity was advanced as a serious way to tackle the cultural, economic and social problems that were creating tensions in our major cities and outlying areas.

What comes through again and again in the report of the advisory committee is that the main strength of the Maori lies in tribal links, links that have been the target of pakeha fear, misunderstanding and attack.

An appendix to the main report, 'Puao-te-ata-tu' (Daybreak) gives a historical perspective and legal perspective to the faces of racism in Aotearoa, and it makes gripping and sobering reading.

The report has been presented to the Minister of Social Welfare, Mrs Anne Hercus. A further committee of Taitoko Tawhiri, Joe Kareta, Api Mahuika, Norman Perry, Ruruhia Robin, Eva Rickard and Anne Tia are working with the advisory committee chairman, John Rangihau, to help implement the recommendations of the committee and give advice where necessary.

The final plea of Puao-te-ata-tu, "we are not talking of mere redecoration of the waiting room so that clients feel more comfortable."

## Recommendations 1 (Guiding Principles and Objectives)

We recommend that the following social policy objective be endorsed by the Government for the development of Social Welfare policy in New Zealand:

*"Objective*

*To attack all forms of cultural racism in New Zealand that result in the values and lifestyle of the dominant group being regarded as superior to those of other groups, especially Maori, by:*

- (a) *Providing leadership and programmes which help develop a society in which the values of all groups are of central importance to its enhancement; and*
- (b) *Incorporating the values, cultures and beliefs of the Maori people in all policies developed for the future of New Zealand."*

## Recommendation 2

We recommend that the following operational objective be endorsed:

*"To attack and eliminate deprivation and alienation by:*

- (a) *Allocating an equitable share of resources.*
- (b) *Sharing power and authority over the use of resources.*
- (c) *Ensuring legislation which recognises social, cultural and economic values of all cultural groups and especially Maori people.*
- (d) *Developing strategies and initiatives which harness the potential of all of its people, and especially Maori people, to advance."*

## Recommendation 3 (Accountability)

We recommend that:

- (a) The Social Security Commission be abolished and be replaced by a Social Welfare Commission. The new Commission shall consist of four principal officers of the department, two persons nominated by the Minister of Maori Affairs after consultation with the tribal authorities, and two persons nominated by the Minister of Women's Affairs. The Minister of Social Welfare may wish to consult the Minister of Pacific Island Affairs on the desirability of a ninth appointee.
- (b) The Social Welfare Commission, either at the request of the Minister or on its own motion shall:
  - (i) advise the Minister on the development and changes in policy and scope relating to social security, child and family welfare, community welfare of disabled persons and other functions of the Department of Social Welfare;
  - (ii) advise the Minister on the co-operation and co-ordination of social welfare activities among any organisations, including Departments of State and other agencies of the Crown or by any other organisations or tribal authority; and
  - (iii) consult at least once a year with representatives of tribal authorities in a national hui;

(iv) recommend to the Minister the appointment of and oversee the work of District Executive Committees for each Social Welfare District Office, and Management Committees for each Social Welfare Institution, and allocate appropriate budgets according to priorities set by these Committees.

- (c) District Executive Committees should be formed in each Social Welfare department district. Each Committee shall consist of up to 9 persons appointed from the community on the nomination of the Maori tribal authorities and the nominations of other community interests. The Director of Social Welfare (in person) and the Director of Maori Affairs are to be members. The Chairperson shall be one of the non-public service members. Members are to be paid in the normal way.
- (d) The District Executive Committees shall be appointed by the Minister of Social Welfare under S13 of the Department of Social Welfare Act 1971, and shall report to the Social Welfare Commission and be responsible for assessing and setting priorities in consultation with the various tribal authorities for the funding of specific family and community welfare projects and initiatives in their areas; for preparing draft budgets for these projects for final approval by the Social Welfare Commission; and for monitoring and reviewing the effectiveness of such projects and initiatives and the appropriateness and quality of the Department's range of services to the district it serves.

## Recommendation 4 (Deficiencies in Law and Practice)

We recommend the following amendments to legislation:

- (a) The Social Welfare Act 1971 be amended to provide for the establishment of the Social Welfare Commission.
- (b) The Social Security Act 1964 be amended to provide for the following:
  - (i) Abolition of the Social Security Commission.
  - (ii) Clarify the law so that there is no impediment to verification of age and marital status being established from Marae or tribal records and that a Maori custom marriage is recognised for the purposes of the Social Security Act.
  - (iii) Restructuring of the unemployment benefit so that it can provide greater incentive to work, whether part time or full time, training or entrepreneurial initiative and to provide the flexibility through discretion for the Social Welfare Commission to develop variations of or alternatives to the unemployment benefit that are tailored to the needs of the individual.
  - (iv) Social Security benefit child supplements be made more readily available where the care

of Maori children is transferred from natural parents to the grandparents or other relatives.

- (v) Eligibility to orphans benefit provisions be extended to include the claims of unsupported children, so that payment can be made to whanau members who are looking after these children.
- (c) The Children and Young Persons Act 1974 be reviewed having regard to the following principles:
  - (i) That in the consideration of the welfare of a Maori child, regard must be had to the desirability of maintaining the child within the child's hapu;
  - (ii) that the whanau/hapu/iwi must be consulted and may be heard in Court of appropriate jurisdiction on the placement of a Maori child;
  - (iii) that Court officers, social workers, or any other person dealing with a Maori child should be required to make inquiries as to the child's heritage and family links;
  - (iv) that the process of law must enable the kinds of skills and experience required for dealing with Maori children and young persons hapu members to be demonstrated, understood and constantly applied.

The approach in recommendation (iv) will require appropriate training mechanisms for all people involved with regard to customary cultural preferences and current Maori circumstances and aspirations;

- (v) that prior to any sentence or determination of a placement the Court of appropriate jurisdiction should where practicable consult, and be seen to be consulting with, members of the child's hapu or with persons active in tribal affairs with a sound knowledge of the hapu concerned;
- (vi) that the child or the child's family should be empowered to select Kai tiaki or members of the hapu with a right to speak for them;
- (vii) that authority should be given for the diversion of negative forms of expenditure towards programmes for positive Maori development through tribal authorities; these programmes to be aimed at improving Maori community service to the care of children and the relief of parents under stress.

#### Recommendation 5

We recommend that the Social Security Act be reviewed by the Social Welfare Commission with a view to removing complexity of conditions of eligibility and achieving rationalisation of benefit rates.

#### Recommendation 6 (Institutions)

We recommend that:

- (a) Management Committees drawn from local communities be established for each Social Welfare institution;
- (b) The Committees shall be appointed by

the Minister of Social Welfare under S13 Department of Social Welfare Act 1971 and shall be responsible to the Social Welfare Commission for the direction of policy governing individual institutions, allocating resources, making recommendations on the selection of staff and for ensuring that programmes are related to needs of children and young persons and are culturally appropriate;

- (c) Each Committee shall consist of up to 9 persons appointed to represent the community on the nomination of the Maori tribal authorities and on the nomination of other community interests and with one member to represent the Director-General of Social Welfare



## PUAO-TE-ATATU (DAY BREAK)



**Ministerial Advisory Committee  
on a Maori Perspective  
for the Department of Social Welfare**

and one to represent the Secretary of Maori Affairs. The Chairperson will be a non-public servant member. Members are to be paid in the normal way;

- (d) As a priority the Committees shall address the question of alternative community care utilising the extended family;
- (e) The Committees shall have the right to report to the Social Welfare Commission on matters of departmental policy affecting the institutions.
- (f) Funds be provided to enable children from institutions to be taken back to their tribal areas for short periods to give them knowledge of the history and nature of the areas and to teach them Maori language and culture;
- (g) Provision be made to enable young people to be discharged to home or community care and to continue to attend schools attached to Social Welfare institutions.

#### Recommendation 7 (Maatua Whangai)

We recommend that:

- (a) The Maatua Whangai programme in respect of children return to its original focus of nurturing children within the family group;
- (b) Additional funding be allocated by the Department to the programme for board payments and grants to tribal trusts for tribal authorities to strengthen whanau/hapu/iwi developments;
- (c) The funding mechanism be through the tribal authorities and be governed by the principle that board payments should follow the child and be paid direct to the family of replacement, quickly and accurately and accounted for to the Department in respect of each child. The programmes should be monitored for suitability of placement and quality of care;
- (d) The level of the reimbursement grant for volunteers be increased to a realistic level.

#### Recommendation 8 (Funding Initiatives)

We recommend that:

- (a) The Departments of Social Welfare, Education, Labour and Maori Affairs in consultation with tribal authorities promote and develop initiatives aimed at improving the skill and work experience of the young long term unemployed;
- (b) The proposed Social Welfare Commission meet with Maori authorities to consider areas of needed investment in urban and rural districts to promote the social and cultural skills of young Maori people and to promote training and employment opportunities for them.

#### Recommendation 9 (Recruitment and Staffing)

We recommend that:

- (a) Job descriptions for all staff acknowledge where appropriate the requirements necessary for the officer to relate to the community including the needs of Maori and Maori community;
- (b) Interview panels should include a person or persons knowledgeable in Maoritanga;
- (c) The Department provide additional training programmes to develop understanding and awareness of Maori and cultural issues among departmental staff;
- (d) Additional training positions be established for training in Maoritanga;
- (e) Provisions be made for the employment of staff to provide temporary relief while other staff attend training;
- (f) Assistance be provided to local Maori groups offering Maoritanga programmes for staff; and
- (g) The Department accredit appropriate Maori people to assist in field and reception work.

#### Recommendation 10 (Training)

We recommend that:

- (a) The Department take urgent steps to improve its training performance in all aspects of its work;
- (b) The State Services Commission undertake an analysis of the training needs of all departments which deliver social services;



- (c) The State Services Commission assess the extent to which tertiary social work courses are meeting cultural needs for those public servants seconded as students to the courses;
- (d) The Department in consultation with the Department of Maori Affairs identify suitable people to institute training programmes to provide a Maori perspective for training courses more directly related to the needs of the Maori people;
- (e) (i) additional training positions be established for training in Maoritanga at the district level;
- (ii) provision be made for the employment of staff to provide temporary relief while other staff attend training;
- (iii) assistance be provided to local Maori groups offering Maoritanga programmes.

#### Recommendation 11 (Communication)

- (a) The Department ensure appropriate advice to its information staff on the specific public relations and information needs of particular ethnic groups, and to assist with interpretation and translation into Maori;
- (b) Immediate steps be taken to continue to improve the design and function of public reception areas;
- (c) An immediate review be undertaken by an appropriate firm of consultants of the range of all application forms to reduce their complexity;
- (d) That funds be allocated to Social Welfare district offices with a high Maori population to provide some remuneration to Maori people who provide assistance to Social Welfare staff in dealing

with Maori clients;

- (e) A toll free calling service to Social Welfare district offices be installed to enable all Social Welfare clients living outside toll-free calling areas to ring the Department free-of-charge (rural areas);
- (f) A general funding programme be established which could be drawn on by rural areas for community self-help projects. These funds could be used for example, to employ a community worker, or to provide back-up funds for voluntary work.

#### Recommendation 12 (Interdepartmental Co-ordination)

We recommend that:

- (a) The Terms of Reference for the intended Royal Commission on Social Policy take account of the issues raised in this Committee's report;
- (b) The State Services Commission take immediate action to ensure that more effective co-ordination of the State Social Services agencies occurs.

#### Recommendation 13 (Comprehensive Approach)

We recommend that:

- (a) Immediate action be taken to address in a comprehensive manner across a broad front of central Government, local Government, Maori tribal authorities and the community at large, the cultural, economic and social problems that are creating serious tensions in our major cities and in certain other outlying areas;
- (b) The aim of this approach to be to create the opportunity for community effort to:

- (i) plan, direct, control and co-ordinate the effort of central Government, local Government, tribal authorities and structures, other cultural structures, business community and Maoridom;
- (ii) harness to initiatives of the Maori people and the community at large to help address the problems;

- (c) The Cabinet Committee on Social Equity and their Permanent Heads be responsible for planning and directing the co-ordination of resources, knowledge and experience required to promote and sustain community responses and invite representatives of commerce, business, Maoridom, local Government and community leaders to share in this task.

#### Committee Comment

*Change of the order contemplated in these recommendations will place quite extreme demands on the human resources of the Department of Social Welfare and the Department of Maori Affairs.*

*This report contemplates that the social and cultural insights available to the Department of Maori Affairs will be central to the development of strategies that cannot afford to fail.*

*The Department of Maori Affairs can bring experience and skill in the social dimensions of the Maori world in a measure greater than that available from any other agency of Government. Combined with Social Welfare's depth of practical experience in dealing with the social situation of Maori people these two departments together face the greatest single social and cultural challenge of our times.*

OCTOBER PENGUINS 

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# Nga Tukemata — nga taonga o Ngati Kahungunu

na Caleb Matai

For the first time a collection of Ngati Kahungunu taonga have been brought together in a display at the Hawkes Bay Art Gallery and Museum in Napier.

Called Nga Tukemata, the exhibition is to remain on its home ground for the next five years.

The curator for the museum, David Butts said the exhibition had been in the pipeline for the last three years, but he did acknowledge the home-coming of Te Maori had spurred things on.

The Education Officer for the museum, Joanne McIntosh said museums were glad they could help in making taonga more accessible to people. Nga Tukemata have been drawn together from museums around the country.

She said her role has been visiting schools and letting them know of the present exhibition and also encouraging them to look around the Hawkes Bay Kahungunu area and see the rich history associated with the land and people.

Field trips to local pa sites have been a feature of her educational visits and now she's able to bring the children in to the museum to feel the presence of the taonga that take their life from the people of Kahungunu.

Mrs McIntosh hopes that the school visits to the museum encourage parents and other adults to come and share the beauty of Nga Tukemata.

Staff agree the exhibition has been a great experience and think other museums should help organise similar displays.

The fifty or more taonga range from poupou to smaller carvings and they crowd out their one display room. Next door is a contemporary Maori art exhibition. The remainder of the museum is given over to artefacts from the time of the arrival of the pakeha.

However this deficit was more than made up by the powhiri accorded to Nga Tukemata and the 500 or more iwi who warmed their dwelling place for the next five years.

Along with the powhiri, an audio-visual presentation set the scene for the return home of Nga Tukemata — nga taonga o Ngati Kahungunu.

It was put together through the photography of Walton Walker and the writing of Piri Sciascia both from the Maori and South Pacific Arts Council.

That story of the history of the Kahungunu people is retold here.

An introduction to Kahungunu

Ngati Kahungunu today is a major tribal group of the New Zealand Maori people. This tribe is one of several who

together originate from the Takitimu canoe. The other tribes of this canoe spread from the far north to the deep south.

Ngati Kahungunu means the descendants of Kahungunu. This ancestor was a man who settled on the eastern coast of the North Island about twenty generations ago.

To appreciate what Ngati Kahungunu is today, it is necessary to recollect the many aspects of its history which have enriched its art and culture.

Each section of this presentation focusses upon an important cultural context of Kahungunu art.

We begin in the Turanga or Gisborne district and focus upon various forms of art that are connected or related to each other.

We then move in the direction of the Ngati Kahungunu migration to the Wairoa district and focus upon the oral arts: whaikorero, whakapapa and karakia.

Following this the art is presented in relation to the people of the Heretaunga district.

Progressing steadily towards the Wairarapa district to explore art in the context of land.

The concluding section of this presentation introduces the perspective of time and change. The contemporary expressions of the Ngati Kahungunu artists, remind us of the continuing evolution of Maori culture in general.

Art works are powerful objects, they are imbued with mana. We treasure, protect and cherish them, they move us to speech, to dance, to song, to tears, to deep feeling.

In the words of a recent proverb, "He toi whakairo, he mana tangata" — where there is artistic excellence there is human dignity.

## TAURANGA

Turanganui o Kiwa, or the Gisborne area may be regarded as an early parekereke or cradle of Ngati Kahungunu culture. The family of Tamatea Ariki Nui lived in the Turanga area and occupied Titirangi, one of the two major pa.

From Titirangi Kahungunu inquired about the inhabitants of a neighbouring pa. He noticed smoke in the distance and was told that the pa was Popoia, the pa of Ruapani. Ruapani was the paramount chief of the Turanganui a Kiwa tribes. He descended from Pawa



Teaopeehi Kara. Photos by Walton Walker

and Kiwa of the Horouta canoe. The families of Kahungunu and Ruapani are closely linked.

Other pa such as the Pukepoto cluster of three connecting fortified pa were created by Kahungunu's descendants; Rakaihikuroa at Kakariki Taurewa, Taraia at Upokokakariki and Tupurupuru at Paekakariki.

These ancestors have been depicted in a distinctive carving style originating from the Aomarama and Hingangaroa schools and late 19th Century carvers such as Rukupo. These descendants include Kahukuranui — Kahungunu's son, and Rakaihikuroa — Kahungunu's grandson, and many others.

The importance of korowai work as traditionally practised by women is noted in the following whakatauki, or proverb.

"He ao te rangi ka uhia  
He huruhuru te manu ka tau."

The performing arts have always been strong in the Turanga area. The Waihirere Cultural Group are famous and renowned. This group and other groups of the area have played a major role in the retention of Takitimu tradition.



And the language arts; karakia, whaikorero and waiata, have a daily use on the many marae in the Turanga area.

The Turanga area today remains an important Hawaiiki for Ngati Kahungunu. The major tribal groups, Rongowhakaata, Te Aitanga a Mahaki and Ngai Tamanuhiri all have close ties to Ngati Kahungunu. It was here that Ngati Kahungunu as a tribe had their beginnings and it is from this area that we still have so much to learn about our early ancestry.

## WAIROA

Wairoa Hopupu Hongenengene Matangirau is an area steeped in the tapu of Ngati Kahungunu.

There are many links with the Turanga district. Kahungunu migrated to the Mahia district and married Rongomaiwahine. The celebrated story of their union is often retold on the many marae of Ngati Kahungunu and beyond. Rongomaiwahine continues to this day to be the focus of story, song and dance and of carving.

Many important links within Ngati Kahungunu have been forged through Kahungunu and his wives and their children.

The battle at Maungakahia pa, on the Mahia peninsula against Tutamure, led to the marriage of Kahungunu and Rongomaiwahine's daughter Tauheikuri to Tamataipunoa.

Kahungunu and Tutamure sought to make peace with each other, Tauheikuri was intended for Tutamure, she however selected, albeit mistakenly, the younger and more handsome Tamataipunoa. From this union came many of the descendants of the Turanga district. These connections extend further into the Wairoa district in such proverbs as:

*"Ka tere Rauaa ka tere Pipii-whaakao"*

Kahungunu was a great warrior and a great food provider. The Wairoa area remains to this day the most important pukenga or repository of the traditions of Kahungunu, the man.

From Turanga and Wairoa these links have extended widely to Wai-karemoana — with Ngati Ruapani and Tuhoe,

to Te Reinga — the home of Hinekorako to Te Haroto — with Ngati Hineuru and Tuwharetoa extending further south of the Mohaka river to Lake Tutira.

The Wairoa area is also a parekereke of Ngati Kahungunu culture, and is particularly strong in the oral arts of whaikorero, whakapapa and karakia.

## HERETAUNGA

An area of major importance to Ngati Kahungunu is Te Riu o Heretaunga in the district of central Hawkes Bay.

The Heretaunga district was provided great leaders and prominent personalities which have added a special flair to the life and story of Ngati Kahungunu.



*Te Matauranga Tomoana*

The mana of Ngati Kahungunu was brought to Heretaunga from the parekereke of Turanga and Te Wairoa by Taraia and Te Ao Matarahi.

Heretaunga Ararau — (Heretaunga of arcadian pathways), Heretaunga Hauku Nui — (Heretaunga of life giving dew), Heretaunga haro o te Kahu — (Heretaunga, the land the beauty of which can only be seen through the eyes of the hawk in full flight), Heretaunga takoto noa — (Heretaunga from which the chiefs have departed, and only we the servants remain.)

Heretaunga has always been rich in land and food resources.

The whole district has ever been desired and coveted by many tribes from the North and the West. This homeland has been retained by the warriors and the fighting strength of a united people. They are united in the bloodties from Tamatea Ariki Nui of the Takitimu canoe, through Kahungunu and his descendants Taraia and Te Ao Matarahi and on to Te Whatu-i-apiti.

Ko Te Whatu-i-apiti te rangatira nui o Heretaunga i ona ra. "Ko nga ra era nga riri a awatea, o nga riri kaikino i roto o Heretaunga. Ko Te Whatu-i-apiti i pau te nuinga o ona ra ki roto ki nga riri awatea, kanohi i Heretaunga ki Te Wairoa". He tokomaha nga wahine a Te Whatu-i-apiti, ko Te Huhuti tetahi, ko

te tamahine a Te Rangi-taumaha. Ta Taraia ko Te Rangitaumaha.

Another rangatira, Pareihe was one of the last great chiefs to lead the many united hapu of Ngati Kahungunu. He led his people from the district to the safety of Okuraarenga, leaving Heretaunga as a battleground. Some chiefs like Te Hauwaho remained and died in battle at Pakake defending Heretaunga. Pareihe returned to evict the invading tribes out of the Heretaunga district.

*"Ko te manu taupua, e patua i te kainga  
Tena, ko te manu kairakau, e patua i wahike."*

*(na Pareihe)*

More recent warriors include Tomoana, Kawepo, Te Hapuku, Te Moananui and Te Ropiha.

The women of Ngati Kahungunu retain the traditional mana wahine. The names and stories of women in this district are to be found in meeting houses even to this day; Papauma, Te Huhuti, Hinepare, Tu te Ihonga, Mahinarangi, Hine Te Moa, Te Upokoiri, Hinemanu, Iranui and Hinematiaro are but a few.

Women retain the mauri of the pursuits of weaving, raranga and the composition of waiata aroha.

TE TAIWHAKARUNGA

The remaining section of Ngati Kahungunu, Te Taiwhakarunga, from Te Poroporo, or Cape Turnagain, to the Wairarapa, is a district rich in tradition and bears many geographical features of importance. The tide of Kahungunu cultural history and mana flowed from the Gisborne and Wairoa districts into Heretaunga and on into the Wairarapa, blending with that of the Rangitane. Te Poho o Kahungunu, a carved house, was erected in the time when the Wairarapa served as a meeting ground for all the tribes and political elders of Maoridom. Haunui, a descendant of Kupe, pursued his loved one Wairaka, and upon scaling the peaks of Tararua looked to the east and saw the sparkling waters of Lake Wairarapa.

Turanga, son of Turi of the Aotea canoe, gave his name to Te Ahu o Turanga. Below spread the dense bush of Tamaki Nui a Rua in the Dannevirke area. Further east stood Te Poroporo, linking all of the hapu of Ngati Kahungunu through Te Kupenga a Te Huki or the net of Te Huki.

*“Ko Ngarangiwhakaupoko ki te matamata i Te Poroporo  
Ko Ngawhakatatareoterangi ki te matamata i Whangara  
Ko Puruaute kei waenganui.” (na Te Huki)*

The people of Te Taiwhakarunga have always been great fishermen of the sea and the rivers, Tukituki, Manawatu and Ruamahanga.

The Taiwhakarunga district is steeped in the traditions of a people descended from a sacred canoe, that canoe being Takitimu.

Ngati Kahungunu history and art express the life and values of the people who have lived and continue to live upon this land. The land is the mother of the people, and in the land is the mauri, the life force of the people of Ngati Kahungunu. The tribe is linked

by many land features including: Wairarapa, Te Poroporo, Kahuranaki, Te Mahia, Te Kuri a Paoa.

Ki te ao marama

The context of Maori art is continually changing like the culture and like the people. Ngati Kahungunu are a different people from the time of Tamatea Ariki Nui. They were a different people again in the time of Pareihe. Today's expression of art comes from a traditional base. The carvings of Matahiwi are easily identifiable as whakairo, as a wharenui, and yet modern, new, innovative and creative. Te Huki, a new meeting house, also incorporates modern expression of a traditional concept — the whao, or chisel, handed down and used in a new way.

Other Kahungunu developments in contemporary styles include, Moko, a story of Mataora and Niwareka, danced by the Royal New Zealand Ballet Company, Wananga i te Rangi, a modern dance drama and contemporary painting and bone carving. The International Arts Exhibition, Te Maori, shown recently in the United States of America, included Ngati Kahungunu art.

New contexts, new values, new issues facing Ngati Kahungunu as a people have given rise to the development of new artistic expression. New life and new interpretations have been given to the past as well.

Te Kauru o te Rangi, an important exhibit in the Te Maori exhibition, highlights the many issues confronting the people of Ngati Kahungunu.

We the people of Ngati Kahungunu, have made a major contribution to Maori art in the past, and we will continue in modern time, to contribute our rourou, or food basket.

Kua kai tatou i nga kai o te mara i tiria e o tatou tupuna, me tiri ano hoki tatou kia whai hua ai etahi oranga mo nga whakatipuranga e heke mai nei.



Ossie Huata



Heitia Hiha



# Tomairangi the dew drops ...

na TRACEY DAVID

TOMAIRANGI was formed in Rotorua in February of this year by a group of adults who were concerned about young peoples' needs.

Ra and Sarge Te Ahuahu and Noeleen Matenga of Rotorua were the backbone of getting the group on its feet and over-seeing that it was going to work.

They took in six teenagers between the ages 16-17, who live with Ra and Sarge in their 3 bedroomed home at Rotorua. Ra and Sarge undertook training the young teenagers in adolescent living skills so that they would be able to go into their own flats in the near future. Noeleen supervised the tourism side, seeing that all of the teenagers were trained in all aspects of tourism, from working in different positions at hotels and hosting tour guided trips around Rotorua.

Financial assistance was given to the Tomairangi by the Social Welfare Department, and the group was helped by other people in Rotorua who were also concerned about young peoples' needs.

Ra said they had become tired of watching young people go down the 'plug-hole' due to lack of understanding from the bureaucrats and public who couldn't see people for their true worth.

"The inflexibility of the Labour Department, the insensitivity of some of our top politicians and lack of understanding from some local councillors made us determined to show our young people they were worth something and that any dreams they had could become an achievement," she said.

The teenagers from Tomairangi will be leaving the group soon to undertake their own flatting positions and pursue the careers they want.

PANIA Pohipi, 16, of Rotorua joined the Tomairangi group on an invitation by Ra. She had met Ra the year before while doing a STEPS programme, before the government had closed them down to be taken over by the TAP scheme. Pania found the STEPS programme wasn't very good because everything was pushed into 6 weeks.

The programme consisted of three different sections: Tourism, Horticulture and Living Skills. She has found the Tomairangi group has given her confidence. She plans to find a job in which she will be able to travel.

"I don't like being stuck in one place," she said.

JACKIE Te Ahuahu, 16, of Rotorua had been at school achieving nothing, before her mother told her about forming the Tomairangi group. She left school to become one of the Tomairangi members.

"I've found it really good, meeting new people from different countries. I get a lot out of it, confidence, how to run

a house and being independent," she said.

Jackie wants to be an airhostess in the near future, and is hopeful of experiencing some air hostessing while with the Tomairangi group.

JACQUI Hessell, 17, of Kaingaroa said she'd probably be working in the bush if she wasn't in the Tomairangi group. She had met Ra the year before while on a STEPS programme. Ra had promised to get another programme going but a better one, and told Jacqui to come back when the scheme started.

"Being with Tomairangi you know you can support yourself and just keep on bettering yourself. We all talk and understand each other. We have group sessions at home and when you're in trouble you sit on the 'seat' and take it all," she said.

Jacqui intends being a personnel

guide escort for tourists, and when she feels she is old and mature enough, she will go into social work.

The other group members are: Vanessa Popeha, 17 of Auckland; Koono Timoti, 17 of Kaingaroa; Tania Miles, 16 of Okere Falls; Tania Hall (observer, recently joined the group), 16 of Rotorua.

Some of the support group for Tomairangi are: Logan Hall - Riverholm/Management, Mita Mohi - Maori Affairs, Maureen Marsh - Labour Department, Barbara McLennan - Social Welfare, Don Bennet - Te Arawa Trust and Bob Lowe.

Due to Tomairangi's achievements more groups will be starting in and out of the Rotorua district.

Ra's motto is: "Every mistake made is allowed because, after all we are all human ... as long as a mistake is not made time after time."

A former street kid, Koono Timoti has a new hair cut and a new job.

He's exchanged a shock of auburn and burgundy dread-locks for a more conservative short back and sides, thanks to the Tomairangi Tourist Group.

Of his new hair style Koono said: "I like it because it's hoha when it grows, no moisture in it."

Something else new to Koono was his first taste of tour guiding at Rainbow Springs in April.

"I was shakey and nervous," he said.

"I felt great," Koono said, but he was glad when the tour was over.

Seven months ago, the 17-year-old wouldn't say boo to anyone.

Koono was only five when he first went into the Kaingaroa bush with his pig hunter father.

He loved birds, different trees and liked watching animals feed.

However his love for nature was disturbed by a move to Rotorua.

The change made him feel "stink."

When anyone introduced people to him he just gave them a look that "could kill."

"Some people don't know how hard it is to talk when you come from the bush into the city," he said.

However he did talk to fellow PEP

and STEPS workers he became involved with.

"We grew like chewing gum stuck to a tree," he said.

Koono met Ra and Sarge Te Ahuahu and Noeline Matenga who introduced him to the Tomairangi Tourist Group.

The programme was set up to develop "living skills" and give young people an introduction to tourism.

The four month course runs from Ra and Sarge's three bedroomed home on Bellingham Avenue.

There are five other teenagers on the scheme.

"It's hard at times," Koono said.

Household cleaning, if not kept up to standard can result in the offender being in the "hot seat."

He said the person is placed in the seat and "everybody has a say" about his or her behaviour.

"I haven't been in it and I hope I don't end up in it," Koono said.

"You get hell."

He said the teenagers get told off but "most do what they're told."

Koono said, "it's cool after that."

"It takes the pain off your chest."

"I used to have a lot of hate and no one to help bring it out."

He said Ra and Sarge had helped get rid of his anger and start a new life.

\* \* \* \*

# Mataatua to return home

na Bradford Maaka

Ngati Awa ki Whakatane have begun negotiations with Otago museum officials for the return of their wharenui "Mataatua."

The 111 year old wharenui was presented to Queen Victoria as a token of good will by the Ngati Awa people and was exhibited in England in 1924.

**T**he house returned in 1925 for the International South Seas Exhibition in Dunedin. After that exhibition Mataatua was transferred to the Otago museum where it has stood for the last 61 years.

In late June this year a group of 20 members put their case to museum officials as to why the house should be brought home.

The kaihautu of the Ngati Awa party, Professor Hirini Mead said their case was based on several reasons.

This was the oldest Ngati Awa house still standing and contained within it Ngati Awa tipuna.

The house and tipuna were standing in another tribal area where they did

not belong and it was time for them to come home.

The Crown did not honour its obligation to Ngati Awa in respect to Mataatua.

It did not care for Mataatua properly and it did not understand the nature of the gift.

It had no right to give away Ngati Awa's gift to the Queen, and its obligation was to return the gift back to Ngati Awa.

"We had a strong delegation and we went down to begin negotiations formally."

"We had to make an impact," Professor Mead said.

After the exchange of greetings to the

house and to the trustees, the group was told to present their case.

"For them it was a structure that belonged to the museum, but we see it as a taonga that our people built, treasured and we now want it back," Professor Mead said.

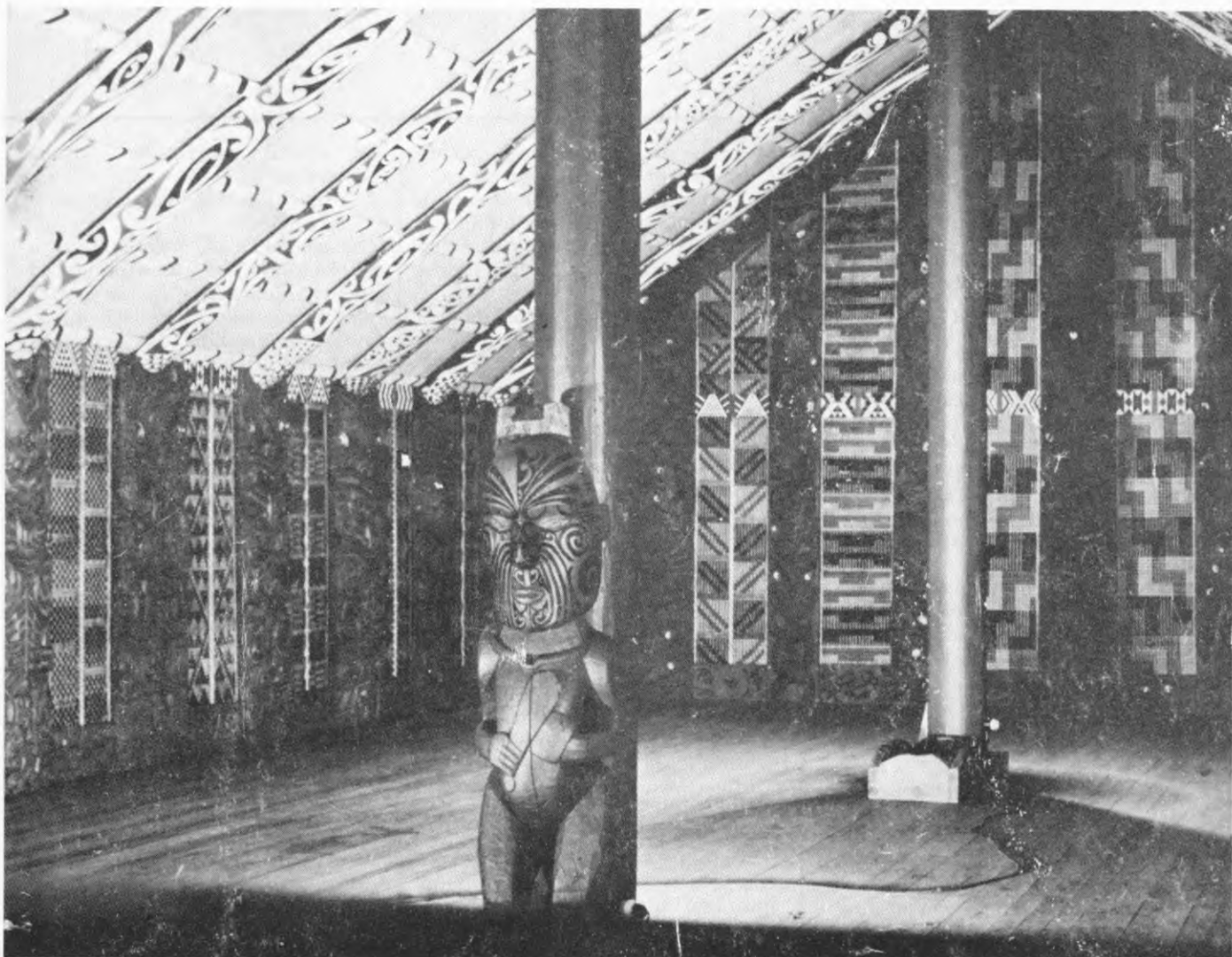
The meeting was carried out in a friendly context, he said, and after the formalities the Ngati Awa group met the trustees on a personal basis over a cup of tea.

"This part of the meeting was very useful for establishing a better base of understanding between the two groups," Professor Mead said.

It was suggested that Mataatua be handed back after the closing of Te Maori, with the actual date being 1st March 1987.

Ngati Awa were given an assurance that the museum trustees would look at the take to try and find a solution to satisfy both parties.

The reasons for building Mataatua





were not clear. Sid Mead says one was to heal the breach of the tatau pounamu between Ngati Awa and Tuhoe because it had been broken during the Te Kooti Campaign.

Another, was that it was to be the Queen's house showing that Ngati Awa would not be involved in other wars with the Crown.

It could also have been built to show that, although in the wars of 1865 Ngati Awa's lands were confiscated, the spirit of Ngati Awa was still strong.

Yet another reason could have been to tie various sections of the Mataatua area together.

Mataatua which stood on the highway between Whakatane and Taneatua, was opened in 1875 by Minister of Native Affairs, Sir Donald Maclean (Te Makarini).

Sir Donald accused Ngati Awa of building the house as a way of raising an army to fight his Government and he levelled his accusation at the opening.

Mataatua was gifted to the Queen that same year but this was not communicated to the Queen or her representatives.

In Maori terms the gift was a present that would be looked after by Ngati Awa and would not be taken away.

Carving of Mataatua started in 1872 and finished in 1874.

The idea to build the house was credited to Hohaia Matatehokia, chief of the Ngati Pukeko. It was designed by Wepiha Apanui and built and super-

vised by Paniora of Te Whanau a Apanui.

The original band of carvers included Tiopira and Tutere of Rangitaiki, Tikitiki of Te Whakatohea, Mohetei of Tuhoe and Te Wikirihotu of Patuwai.

At the time of Mataatua's erection, the house was considered unique in possessing three special features.

The paepaekaiawha was elaborately carved to represent the Tai o Ruamano, there were twin figures on each amo representing Tarakiuta and Tarakitai with the other amo representing Waha-mama and Taitimuroa, and the pou-tokomanawa had a figure at the head (probably Te Ngarara) and at its base, being Te Maitarunui.

Mataatua was finished by a Whanau a Apanui team as Wepiha was not pleased with the original carvers work. He dismissed them and invited his relations from Te Kaha to carry on the work.

The new team comprised Paniora, Matenga Peraro, Haha Mauhara, Here-mia, Wi Taokuku, Wairua, Mihaere, Rura and Teira.

After the completion of Mataatua, the carvers, with the exception of Matenga, went under the leadership of Wi Taokuku to Thames to carry on the carving of Hotunui.

In 1879 the government asked permission of Ngati Awa to send the house to the Sydney exhibition, to be seen by the world. Ngati Awa agreed with reluctance, for which it received £300.

The house was taken to Sydney and displayed in 1880 with the poupou and tukutuku panels on the outside of the house, so people could see.

With meetings about the house, Ngati Awa decided that since the "gift" was sent to Australia, it was better that the Government buy the house outright. Wepiha Apanui applied to the Government for the sum of £3000 but was refused by the Crown. Thus the house remained a "gift" and did not at any time become a purchased item that could be disposed of at will.

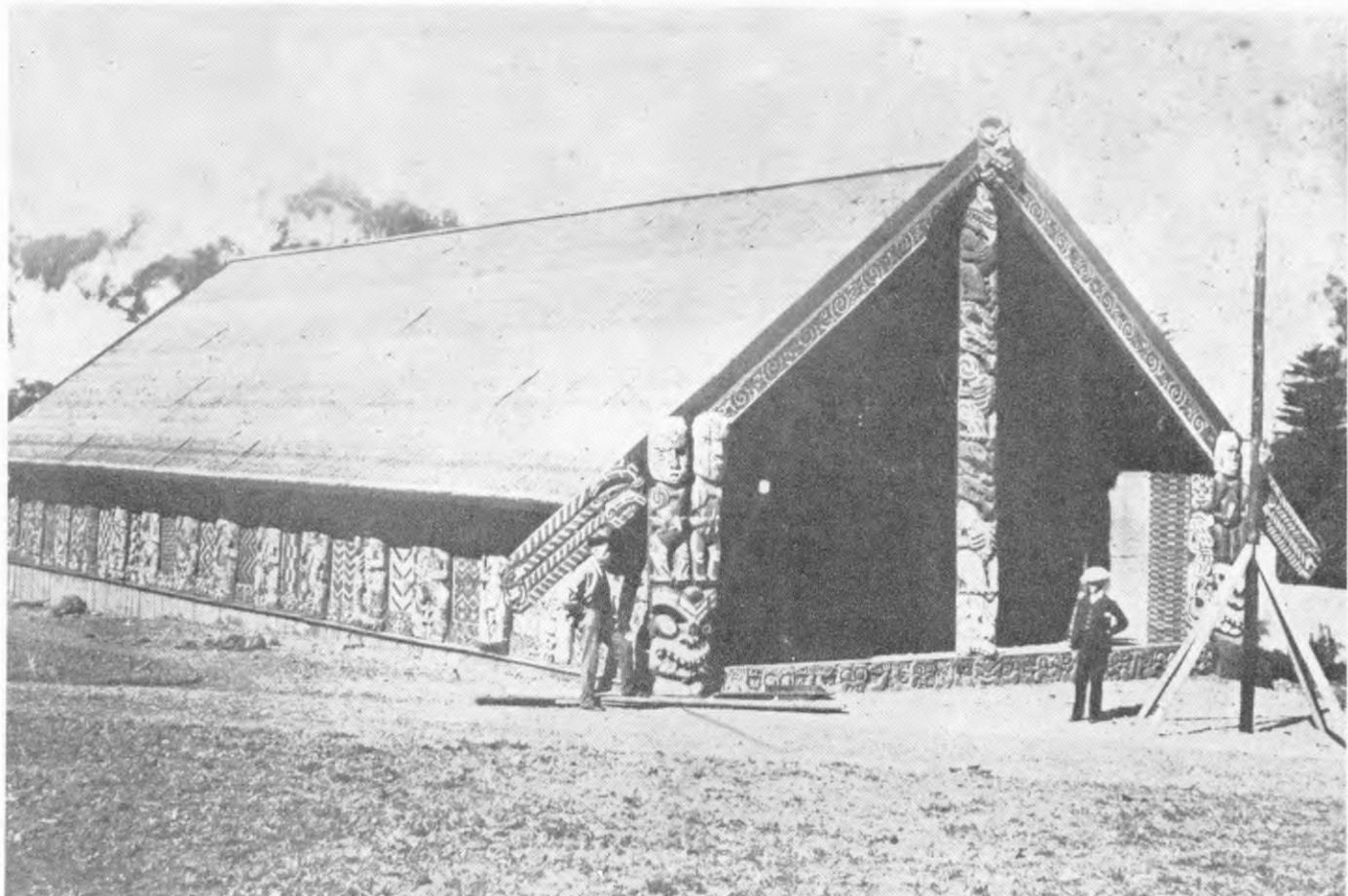
Mataatua was then sent to Britain, where it lay in the cellars of the Victoria and Albert Museum for 40 years until it was re-erected and displayed for the British Empire Exhibition in 1924.

At the end of this exhibition Mataatua was sent home to New Zealand for the International South Seas Exhibition at Dunedin in 1925.

While in Dunedin, Mataatua was given to the University Museum on a "permanent loan".

Ngati Awa was not consulted about this transaction, which pakeha officials and the Minister of Internal Affairs conducted in secret and Mataatua has stood in Dunedin since 1925.

Sid Mead says the Ngati Awa want the "gift" to be returned to the people who made it, where the house will be under the control of the Runanga o Ngati Awa.



# Nga tupuna o nga ra o mua — The dictionary of New Zealand Biography

*A written history of Aotearoa is being prepared by a government sponsored team, and the tangata whenua are being asked to take a major part in this.*

The scope of the work spans pre-European times to late 20th century, with the first volume 1769-1869 due out in 1990. This volume is in english and maori.

The Maori view of history and the recording of that differs from that of the pakeha and it has been the job of Miria Simpson to let the people on the marae know about the project. For the past year she has been taking this kaupapa onto the marae for the consideration of the home people.

She's told the people that it's up to them to put forward the names of the tupuna they would like to see recorded in the New Zealand biography. Information about the life of those people has also been requested.

Miria's concentrated on covering the ground by rohe and takiwa, rather than

hapu and iwi. She says the elders will ultimately decide who are the tupuna, they consider should be written about. A contact list of people available to take down these names and information about the tupuna is printed along with this story.

Miria says she sees the project as being beneficial to the Maori people, not so much because of the historical volumes produced, but for the gathering of an information base for the Maori people nationally. With the permission of those volunteering it's hoped to input the information onto computer and then make it accessible to the tangata whenua.

The 1769-1869 date for the first volume to be published has been chosen as the time of Captain Cook being discovered by the Maori, to the time of

the British parliamentary system being confronted with its first Maori member of parliament.

As well as the pre-European volume and the 1769-1869 volume, two other time periods will be covered, from 1870-early 20th century, and from early to later 20th century. Publication is intended in the 1990's.

Each period of history will separately be produced in english and maori languages.

Miria Simpson is part of a full-time editorial staff, comprising Bill Oliver, James Bellish and Claudia Orange. Mr John Rangihau, Mr Neville Baker, Dr R Williams, Mr Tipene O'Regan and Mr Wiremu Parker are also part of the team.

Money for the project is coming from the Department of Internal Affairs and the Lottery Fund Board. No profit in money is intended but it is acknowledged that the profit to Aotearoa will be considerable.



*Claudia Orange, Bill Oliver, Miria Simpson, James Bellish.*



# E te iwi, Huri noa te Motu — Tena Koutou!

*Tenei te uri o Wairaka te mihi atu nei ki a koutou — te pikau nei i te kaupapa i kawea atu ra ki a koutou i nga marama ka taha. He kupu ruarua nei mo taua kaupapa — mo te whakaemi i nga korero mo te hunga rongonui, ngakaunuitia, a, e kororeroro tonuhia ana i nga huihuinga tangata i tena marae, i tena rohe, i tena takiwa.*

**T**uatahi, me whakamaarama ake aku haere, tiimata mai i taku rahinga i a Te Arawa, ki a Ngati Awa, ki a Ngai Te Rangī. Ko te kupu mai i Te Whakarewarewa: 'Whaka-haungia a matou tamariki kua puta i nga whare wananga o te motu. Na ratou tena rakau.' Ko ta Ngatiawa — waiho kia whakaarohia ake. Tenei te tatari atu nei, 'kei a koe e roa ana!' Kei Tauranga, kua tau te whakaaro me mahi a Ngati Ranginui i ana korero, a Ngati Pukenga i ana, pera ano hoki a Ngai Te Rangī. Hei te otinga, ka huihui katoa ratou me a ratou korero kia tirohia, kia wanan-gahia e te katoa.

Kua tukuna mai nga korero mo Tukaki. Ka miharo, ka tangi taku mapu. Eke pai ki taku i mahara ai. I hua hoki au, ka koreroahia ana te tangata rongonui, me uru katoa mai tona rahinga — a mua atu, a muri mai.

Ko taku haere tuarua, ki Waitara, ki Whanganui, ki Waitotara, ki Taumarunui, ki Ratana. Na Whanganui anake te rarangi ingoa: ko Hinengakau, ko Tupoho, ko Tamaupoko, ko Te Keepa Te Rangihiniui, ko Peehi Turoa. Kaore e kore kua whakaarohia mai ano etahi atu.

I muri mai ka rere a tuawahine ki Te Taitokerau, ki te hui a Te Runanganui i te marae o Rahiri i Dargaville, ki Whangarei, ki Waitangi, ki Ahipara, ki Panguru. He rangi mai ano, ki te marae o Te Oreore i Wairarapa. Ko Potangaroa te tipuna i korero nuihia i reira. I te huinga o nga uri o te waka o Mataatua ki Te Tii, ka hokia ano Te Taitokerau. No reira ka homai enei ingoa o Ngapuhi whanui tonu: a Rahiri I, a Rahiri II, a Nukutawhiti, a Waimirangi, a Aperahama Taonui, a Hine Amaru. Kaore e

kore, kei tua atu ano etahi.

I whakamaui atu au ko te Poukai ki Whatawhata te huinga hei whakatakoto i te kaupapa ki a Waikato. Ka homai te kupu whaka-tupato: 'Kua hoha matou i nga mahi pata-patai a tau iwi. Kia mahara ano hoki koe ki te ahuatanga o te 'Huna Korero'. Ae, kei te maharatia ano. He oi, ka whakapakari tonu au ki te kawae i te kaupapa na te mea e whakaae marire ana taku ngakau kia riro ma tatou ano e whakaemi nga korero mo te tini tangata Maori — kia whakaemihia i roto i te reo Maori. Hei aha? Hei tauria, hei hoaketanga ake mo nga uri whakaheke.

He wa ano, tau rawa atu ki te rohe o Kahungunu, ki te hui a Te Kaunihera Maori i Te Wairoa, ki Waipatu, a, ki nga ruruhi o Heretaunga. I tae ano au ki te hui a Te Kaunihera Maori o Raukawa i tu ki Manakau. No te marama o Hune ahau i haere ai ki te torotoro atu i nga wahine pakeke o Otakou, o Otepoti. Kei te whanga atu i te kupu mai a Tipene O'Regan kia haere maua ki te hui nui a Te Poari o Ngai Tahu.

Taku ariki o Tuwharetoa — Ngati Toa — Kaore korua i te warewaretia. Ko te tumanako kia ea te wahi ki a korua i mua o te putanga o Te Tu Tangata nei i a Oketopa.

Enei haere katoa he whakatakoto kau i te kaupapa, ka waiho atu kia whiri-whirihia i muri i a au. I inoi atu ra hoki au ki a koutou, Kaumatua ma, kia tukuna mai nga korero kei a koutou e pupuri ana. Apa ano nga tangata rangatira, rongonui, me korero ano te hunga nanakia, nga mea whanoke, nga hiianga, nga whanako. Huri noa te ao e haeretia ana e enei momo tangata — koia-nei tenei hanga te tangata! Ko te

mea nui, e kore he huihuinga tangata, kua puta nga korero o te hanga nei me a ratou mahi, mahi papai, mahi nanakia. Whakatakatoria mai a koutou korero i te aronga ki o koutou nei rohe, me o koutou nei takiwa.

Mo te aha te take? Kia kitea ai te whanuitanga o te reo e whakamate nei tatou kia whakapumautia e te ture. Tuarua, na te mea ka haere tahi nga korero nei i nga reo e rua. Apiti atu ki tena, ka purua a koutou korero ki nga miihini rorohiko, te maunga atu, mau tonu atu, mo ake tonu atu.

Me pehea te whakami? I mea atu ra hoki au ma nga kaumatua e tuku nga korero, ma nga mea e tino matau ana ki te reo e tuhi. Ki te noho toopu nga kaikorero me nga kaituhi ka ngawari noa iho. E hika ma, ki te whakaae te ngakau, ka taea.

Kei te rika te tini o o koutou uri ki te ako, ki te kawae i te reo me nga tikanga. Kei a tatou nga korero me nga tuhihihi hei whakamauihangia atu ma ratou.

He taonga te mahi nei! Katahi rawa te tino koha ma tatou ki nga whaka-tupuranga kei te piki ake, ki nga whaka-tupuranga o Te Tau Rua Mano — haere ake mai. Tona rite ko NGA MO-TEATEA i kohikohia ra e Apirana Ngata raua ko Pei Te Hurinui. He moteatea era, he korero whakamaarama enei hei maumaharatanga ki nga iwi rongonui o nehe ra. Kore i arikarika!

He oi ra. E tonu atu ana inaianei, tena koa tukuna mai he rarangi ingoa o te hunga kua whakaarohia me tuku nga korero mo ratou. Ahakoa iti nga korero e mohiotia ana, pai ake i te kore rawa.

Hei kupu whakamutunga, kaore he whakahawea mo a koutou korero mehemea ka tukuna mai i roto i te reo o tau iwi. Engari, kia mohio mai koutou ka riro maku, ma Ngatiawa, e whakamaori. Ka ngaro te whakatakoto kupu a te hunga nona te tupuna. He oi ano. Naku noa

na Miria Simpson

## WAIPUKURAU CULTURE CLUB

**Founder:** Mrs T'Oraiti Calcott, Taniwharau.

**Tutors:** Mrs Pat (Bib) Ngarewa, Patea; Mr Allan Tupaea, Tuakau.

**Contact:** Mrs Joanna Waerea, Waipukurau. Tel. 88-456.

Founded by Mrs Calcott in 1984 with a group of seven people, it has now grown, numbering sixty-three seniors, and thirty juniors, all in a period of eighteen months. The club is made up of people from different areas of the country, but not one originally of Kahungunu as of yet. We are a multi-denominational group and have appeared on television for Telethon. We do all aspects of Maori, e.g., Arts and Crafts, Culture, Language, etc.

We have in the group members who have travelled to all parts of the world, including four who participated in St.

Louis, and New York, with Te Maori.

Our practises are Mondays 6.30 p.m. to 8.30 p.m. at the Central Hawke's Bay College. Anyone who wishes to join, or to come along to watch are most welcome.

Naumai Haeremai  
Tena Koutou Katoa

Other Maori cultural clubs or sporting clubs are invited to send in their club information to TU TANGATA, C/- Department Maori Affairs, Private Bag, Wellington.

# Contact List for Tu Tangata

<b>TE ARAWA:</b>			
Irirangi Tiakiawa Tahuriorangi			
c/- 4 Amies Road, Rotorua	ph (073) 87.872		
<b>TUHOE:</b>			
i. Te Kotahitanga Tait			
Owhata, Rotorua	(073) 55.058		
ii. Te Wharehuia Milroy			
University of Waikato, Hamilton	(071) 62.889		
iii. J D Brooking, Wairoa	(0724) 8363		
<b>NGAI TE RANGI/NGATI RANGINUI:</b>			
i. Wiremu Ohia,			
Welcome Bay, Tauranga	(075) 442.345		
ii. Manu Te Pere			
Poike Road, Tauranga	(075) 441.137		
<b>NGATI AWA:</b>			
i. Te Hau Paul			
5 Anzac Avenue, Whakatane	(076) 88.340		
ii. Wiremu Coates, Kawerau	(0763) 6438		
<b>WHAKATOHEA/WHANAU-a-APANUI:</b>			
i. Monita Delamere			
Box 207, Opotiki	* 474D		
ii. Roka Paora, Te Kaha	* 896		
<b>NGATI POROU:</b>			
Wayne Ngata			
Maori Affairs Dept. Gisborne	(079) 89.035		
<b>RONGOWHAKAATA:</b>			
Heeni Sunderland,			
62 Russell Street, Gisborne	(079) 63.602		
<b>KAHUNGUNU:</b>			
i. Lena Manuel			
PO Box 179, Wairoa	(072.4) 8706		
ii. Canon Wi Huata			
1017 Sussex St., Hastings	(070) 84.045		
iii. Te Matauranga Tomoana			
Waipatu, Hastings	(070) 85.393		
<b>NGAPUHI/TE AOPOURI:</b>			
i. Tom Parore			
M. Affairs Dept., Whangarei	(089) 484.519		
ii. George Witana, Te Kao			ph 822
iii. The Rev Father Tate, Panguru			
iv. Marara George			
RD 1, Matauri Bay			ph 227A Kao
<b>NGATI WHATUA:</b>			
i. Ann Pihema,			
Orakei, Auckland	(09) 546.079		
ii. Professor Hugh Kawharu			
University of Auckland	(09) 737.999		
<b>WAIKATO MANIAPOTO:</b>			
i. Te Aue Davis			
9/22 Felix St, Onehunga	(09) 664/228		
ii. Pumipi Taituha			
PO Box 51, Te Kauwhata	(08.17) 63.960		
<b>NGATI PAOA</b>			
Hariata Gordon			
18 Stokes Rd., Mt Eden			
<b>RANGITANE/MUAUPOKO:</b>			
Dr Mason Durie			
R D Aorangi, Feilding	(063) 34.145		
<b>RAUKAWA TRUSTEES:</b>			
Huia Winiata			
24 Monaghan Avenue, Karori	(04) 767.909		
<b>TARANAKI:</b>			
Mate Carr			
Taranaki Trust Board, Hawera.	(062) 86.309		
<b>NGAI TAHU:</b>			
Terry Ryan			
Ngai Tahu Trust Board, CH'CH	(03) 67.152		
<b>TE ATIHAUNUI-a-PAPARANGI:</b>			
i. Morven Simon			
PO Box 7040			
Wanganui Community College			
ii. Henry Bennett			
50 Surrey St, Wanganui	(064) 46.234		
<b>NGATI RUANUI:</b>			
i. Matiu Huirua			
M. Affairs Dept. Wanganui	(064) 54.075		
ii. Nepia Nikorima			
21 Wilson St, Waverley			294 K

## Kia tu kaha tatou te iwi Maori

(from Korero Maori) song by Tauira.

*Whakatupuranga Rua Mano, the Ngati Raukawa/Toa/Te Atiawa programme 'Towards the year 2000', has not only produced a langauge revival in this rohe of the southern part of Te Ika a Maui, but also a desire to share the benefits. One such puawaitanga is a forthcoming album of maori waiata from Tauira, some of the students fed by Whakatupuranga Ru a Mano. The working title of the album is 'Kua Tae Mai.'*

Tauira are a tribal band and the songs they sing are a contemporary expression in maori language of their thoughts as rangatahi towards their tikanga maori. The songs have evolved from language immersion hui in the early 80s, and articulate a young Maori viewpoint along wth original catchy tunes.

A feature of Whakatupuranga Rua Mano has been the response from the rangatahi of Raukawa, Ngati Toa and Te Atiawa ki Waikanae to the many wananga held on the marae. Out of this have come over fifty original waiata, eight of which will be recorded in Marmalade Recording Studios in Wellington and released on record and

cassette before Christmas.

Piki Kereama from Bulls has been at the center of Tauira and his work is acknowledged by fellow students. He wrote most of the songs and collaborated with other students on the rest.

'Tauira' was one of the first tunes written at a wananga in August 1983 by Piki and Shaun Ogden. 'Na wai te ki' and 'Turongo' came from April 1984. 'Korero maori', an exhortation to speak the language was written in October of that year, as was 'Tirohia Ki Runga'. The latter has words by Shaun Ogden, Nuki Takao and Huia Winiata. 'Te Reo o Raukawa', started life as a jingle in June 1985 and was used on the successful FM radio station of the same name.

'He Maori Ahau', was born in November 1985. In January this year 'Me Hoki' was composed by Piki and Adrian Davis. 'Tenei Taku Mihi' was written this May by Carl Smith, Kotuku Tibble and Huata Nicholson.





*Piki Kereama (with guitar) and Taura.*

The band is:

Drummer — Shane Blackmore

Bassist — Peina Taituha

Guitarist — Wayne Webster

Saxophonist — Ngaire Thompson

Percussionist — Mark McGregor

Vocalist and Harp — Moses Ketu

Rhythm Guitarist and Vocals — Piki Kereama

Keyboards — Charles Royal

Sax and percussion and producer — Dennis Mason

Singers are: Shaun Ogden, Liam Ogden, Rangiwehea Rikihana, Gaynor Rikihana, Sonia Snowden, Piki Kereama, Moses Ketu, Carl Smith and Maru Karatea-Goddard.

Because the waiata have come from

hui where many people have sung them, the songs have evolved in their delivery. Taura hope to reproduce this sound in the studio, hence the singers.

The band is still looking for grants to pay for the recording. It has nearly two and half thousand dollars and needs that much again to complete the recording. It will be distributing and marketing the album on its own behalf.

Taura band member, Charles Royal says it's not intended to be a money-making venture, rather a way to put on record the music that has come out of the wananga. He says the music is not pop but rather from the heart. It's hoped that the confidence and joy found by Taura on their marae can be

shared with other Maori youth, and so encourage them to learn their language and their tikanga maori.

Charles, who this year completes a Bachelor of Music degree, is really enthusiastic about the music of Taura. He says the album songs will be used on the marae of Raukawa, especially during language immersion hui held three times a year when english is prohibited. He thinks kohanga reo and other Maori groups will also make great use of the waiata.

Kei te koa te ngakau o Taura  
o te rohe nei o Raukawa  
ki te mihi atu ki a koutou e  
e te iwi e te iwi.

(Words from Taura).



# Ahuwhenua affinity

*Ahuwhenua Dairy Farm owners, John and Julie Edwards, find the traditional mihi and hongi gives them an immediate affinity with their visitors — particularly the Japanese.*

And because of this the Japanese prove to be the more popular of tourists on the farm tours.

"The mihi gives us an immediate affinity because Japanese beliefs are along similar lines as the Maori", John says.

As part of the farm tour package all visitors are accorded a warm welcome in Maori with a traditional hongi at its conclusion.

The Ahuwhenua Dairy Farm is a Rotorua tourist venture, 15 kilometres southwest of Rotorua, in the Horohoro Basin and is the product of 24 years hard work and perseverance by the Edwards.

It officially opened to the tourists March 22, with the daughter of Sir Apirana Ngata, Mrs Tai Green, being one of the many guests.

The Edwards say Mrs Green's presence was important to them because it was Sir Apirana Ngata who initiated the land settlement scheme in Horohoro.

Having worked their farm to what they consider its productive potential, the Edwards decided it was time for a challenge so they opened their doors to the tourists.

"We decided to offer ourselves as Maori farmers and our lifestyle to the visitor", John says.

In short, Ahuwhenua farm tours offer an insight into the New Zealand dairy farm with a personalised touch.

As part of the farm tour, visitors are shown the heart of the dairy farm, the cowshed, where there is the opportunity to see and milk cows, with some of the milk retained for sampling.

As well as explaining the cowshed workings, the plant and hygiene, John

also explains the different breeds of cows and their particular traits and attributes.

Visitors can also see sheep shorn as well as have the choice to view other animals on their tour round the farm.

Not only do visitors get to view the farm but they are also treated to a luncheon prepared by Julie, who admits that when it's busy, extra help is required.

Visitors usually take time out after luncheon to play a game of tennis or browse around the homestead.

The name Ahuwhenua is attributed to the Ahuwhenua Trophy which is awarded to the top Maori farmer of the year.

Initiated by former New Zealand Governor-General, Lord Bledisloe, the Ahuwhenua competition aims to encourage Maori to utilise their land.

"It gave the young Maori at the time the incentive, in that if you won the trophy, you won it for the tribe", John says.

When the Maori Affairs Department entered the Edwards into the 1969 competition they came second, the following year third, and in 1972 the Edwards won the Ahuwhenua Trophy.

John and Julie moved to Horohoro in 1962 when they won a Maori Affairs Department farm ballot.

They were previously living in Opotiki, where John is from. Julie is originally from Levin.

When they first moved to their new surroundings it was a matter of weeks before the electricity and water were connected to the house and it was "very much a shambles for the first three months".

"We used the twine off the hay bales

to fence our cows in because we couldn't afford fencing material. We cut branches off the trees for posts," John says.

He says there was so much work required from them when they moved to the farm that his football days were numbered.

"We had to start scratching a path for ourselves. Our farm was our priority," he says.

Amongst many other things Julie remembers them having to sit on apple boxes because they didn't have any chairs.

From that day to this, the Edwards have come a long way and can boast to owing a very successful and profitable venture.

Today the farm has some 73 hectares (180 acres), 30 acres more than the original size, a herd of 160, 42 paddocks, 45 water troughs, a 12 aside herringbone shed and a beautiful modernised home.

Not only have the Edwards expanded farm wise, but also family wise, to four boys.

"This is their environment, they all grew up here and they all participate in the running of the farm," John says.

Turning their farm into a tourist venture however hasn't been easy and John and Julie admit they've encountered a few more problems than expected.

"We're still selling our product," John says.

Efforts are underway to draw more tourists to the farm but John and Julie are positive things will pick up given time.

"I always think positive, it's no good thinking negative," says Julie.

Although the farm has been their priority, the Edwards are still bound very much their community as a whole and have always participated in social activities at the local school or the community's maraes — Rongomaipapa and Kearoa.

Horohoro itself is unique and historically important as it was the first of its kind in Rotorua to be developed under Sir Apirana Ngata's land settlement scheme.

In order to create a competitive spirit, East Coast, Gisborne and Wairoa people who were considered to have the necessary farming experience, were invited to Horohoro early this century.

There are now only a handful of these families still living in the area and while John and Julie have seen families come and go to Horohoro, for them it's the pot of gold at the end of the rainbow.



*For John and Julie Edwards, Ahuwhenua is the pot of gold.*



## Diet and Exercise

# The Drift away from Heart Attack

na MICHAEL ROMANOS

*ARE you overweight? The road to successful permanent weight control for a slimmer, happier way of life begins with a sensible diet plan and incorporates a regular daily exercise programme.*

**R**easonable balanced diets are always preferable to potentially dangerous fad-diet plans. Exercising allows you to get a handle on your body's metabolism and perhaps even more than dieting, physical activity can influence your level of body fat.

An obesity researcher in the United States has come up with five behavioural steps that will help many overweight people in effectively losing weight.

**STEP ONE:** Keep daily records of your eating habits and exercise behaviours. By examining your records you can pinpoint troublesome habits and situations requiring change.

**STEP TWO:** Alter your patterns so that the triggers for overeating are eliminated. This means examining your current lifestyle to determine eating habits. For example watching television can stimulate high calorie snack eating and drinking.

**STEP THREE:** Change the act of eating. Start making your meals the relaxing, enjoyable experience they are meant to be. For instance, by wolfing down a meal in one minute you are left with 19 minutes to stuff more food in before you realise that you are over-full because it takes something like 20 minutes for your body to notify your brain that you are satiated.

**STEP FOUR:** Reward yourself for changing undesirable behaviours, which can assist you in continuing to change – this is not a reward of chocolate or such things but rather the “gold star” reward like a gift, perhaps smaller clothing.

**STEP FIVE:** Developing a positive attitude by focusing your energy on the maintenance of an optimistic outlook. In other words, talk yourself into succeeding.

If you are interested in running or jogging, the skinnier you get, the faster you get. One can run faster when one is not carrying a bag of groceries. What one is carrying in extra body fat could be equated to three or four bags of groceries. In other words, carrying extra weight which almost always means fat, slows a runner down considerably. Therefore weight reduction makes exercising and faster, longer running easier.

Don Hagan of Dallas tested 50 marathoners both men and women for frame size and weight, lung capacity, level of

training, diet and other factors that might affect marathon race times. He ascertained that size and weight accounted for 17 percent of ability to perform in a marathon which means that to a degree, the smaller and lighter you are, the faster you are likely to be able to run.

None of the 50 marathoners tested had weight problems so the inference is that excess fat or body weight would account for a considerably more than 17 percent of your ability to perform as a runner or jogger.

Fat distribution is not like a bag of groceries that can be conveniently carried in balance. Fat is in places like the arms and legs and must be lifted over and over again with each stride and each swing of the arms. One should realise it can be dangerous to lose too much weight too fast if you are involved in vigorous exercise or sport. Steadily and safely is the road to the fast lane.

Wellington nutritionist, Vicki Hamilton said there has been a swing over the last two years towards “healthy” foods like yoghurt, fruit juices, muesli, brown bread, cottage cheese, beans and white meat. At the same time chocolate consumption has risen and a quarter of our potato intake is in chips and chippies.

New Zealanders have been proclaimed as a nation of overweight people. Hamilton says some people can eat what they like and not put on weight but for most people energy that is eaten but not needed, is stored as fat. Fats in the NZ diet can be visible as in oils, mar-

garines, animal fats, meat fat and butter but a lot of our dietary fat comes in “invisible” form like ice cream, salad dressing, chocolate, cream, full fat cheeses, peanut butter and deep fried takeaways.

Fat doesn't only cause body fat says Hamilton, it can lead to Western diseases like gall stones, coronary heart disease and cancer (mostly of the breast and bowel).

“When starting a slimming programme it is important to make sure you have a balanced diet,” said Hamilton.

“Problems start arising when a large category of food is excluded. When counting calories it is also important to look at nutrition.

“While the medical definition of overweight is changing and different people can carry different weights, one can judge their own body for it to be in tune. A bit of padding around the hips, waist or bottom is not always a cause for alarm.

“Exercise needs to be regular but not necessarily drastic. Activities like walking and climbing stairs are still important.”

An American lecturer on preventive medicine at Harvard Medical School, Dr William Castelli said half of New Zealand's men and women need to change their diets to save their lives.

Dr Castelli said most doctors here accepted high cholesterol levels in patients and were allowing them to “drift onto heart attacks.”

Diet, he said was the key to preventing heart attacks. “We want people to eat less of the saturated animal fats and lower their cholesterol.”

“The big six for heart attacks were smoking, cholesterol levels, blood pressure, excess weight, lack of sufficient exercise and diabetes.”



# The Great Stretch of Water — Whanganui river

Although New Zealand is a land that is well provided for with regards to rivers and streams, in earlier times, few of these water courses could be utilised for navigation because of their gradients over much of their length, general shallowness once the tidal influence was left behind and the numerous snags protruding from their beds were a never ending hazard in forested country. One major river however which was out on its own in olden times through being able to provide access by water well into the hinterland was the Whanganui.

Since the earliest times the Whanganui river with its long reaches and spectacular gorges had provided travellers with a convenient but not necessarily easy means of access into the interior of Te-Ika-a-maui by canoe. For the wending nature of the navigable section of the Whanganui's course of 151 miles, its overall fall of 520 feet from the Ongarue Junction near present day Taumarunui to the sea and its numerous rapids presented a considerable challenge to the stamina of those manning the canoes. As a consequence when either ascending or descending the river early European travellers tended to overestimate the distances travelled when they calculated mileage on proceeding at an

average speed of so many miles per hour.

However, well before the terrain and dwindling volume of water called a halt to any further navigation by canoe, an important route by way of water and overland travel branched off at the Manganui-a-te-ao river, 71 miles upstream.

This route led travellers to lakes Roto Aira and Taupo. From Taupo access to the north could be obtained by following the course of the Waikato River or by keeping to defined tracks and routes, parties could journey to the Thames Valley, Bay of Plenty, Hawkes Bay and other localities to the south.

That the geographical knowledge of the Maori was deep and profound be-

fore the days of British sovereignty and universal education, was brought to Captain A D W Best's (80 Regiment) attention, when on August 28 1841 while stationed at Auckland he records in his journal "Atako a Mauri a chief from Port Nicholson paid me a visit. Our conversation turned to the possibility of penetrating through the centre of the island to that settlement. He informed me that from that part of the Manawatu to Wairarapa is only two days journey over Ruahine a snowy mountain and that he has travelled that way, also that a good road exists from Taupo to the said point on the Manawatu". Best was already familiar with the route from Auckland to Taupo.

E T Wakefield while residing at Taupo in November 1841 witnessed further proof of the geographical knowledge of the old time Maori and his bushcraft prowess when he records in *Adventure in New Zealand* — "After I had been at the lake about a fortnight, a chief and his train arrived from a place called Te Whaiti in the district of Urewera with pigs and mats".

The reason for this journey which Wakefield estimated to be in the order of 300 miles was to procure double-barrelled guns at Whanganui, items which incidentally the Tuhoe could not obtain from East Coast traders.



*Tunuhaere, Whanganui River (from Sketches in N.Z.).*



L T W Tyrone Power captures the atmosphere of the Whanganui river in its lower course at Tūnahaere. When in 1862, J C Crawford the then Wellington Provincial Council geologist overstayed at Pipiriki the then capital of Upper Whanganui, he had occasion to comment in his memoirs on colonial life of the amount of traffic on the river.

Although some of this traffic was the result of Pipiriki occupying both banks of the river there were other reasons for the numbers of craft observed plying the Whanganui. Being a major communication route long before the days British sovereignty was proclaimed it generated traffic in its own right.

In Crawford's time the volume of traffic was probably greater than in pre-european times. For other than when war parties were on the move, in 1862 it was still the era when most of the country's crops were still being produced by Maori cultivators from tribal land. Much of this produce was destined for the growing towns and settlements of the colonists. Some of the river traffic noticed by Crawford however was due to Maori politics being in a state of flux.

Shortly after leaving Pipiriki Crawford's party were thwarted in their investigation of a reported coal seam up the Tangarakau. This was through the land being declared beyond the pale to colonists. On the same journey he had further cause to recast his plans and turn about on a matter of principle, through feeling that for a person in his official capacity to pay a toll charge to the Maori king in order to proceed up the river beyond a certain point would give rise to serious political ramifications.

For at this time there was certainly a

hardening in attitudes towards the colonists. Nevertheless traffic flowed along the course as earlier sketches of the scene and journal entries show. It is also significant that in November 1842 when Bishop Selwyn's overland party reached the navigable section of the upper river the bishop was able to obtain a ride for himself and some of the party. This he managed by hailing a passing canoe in the manner of a latter day hitchhiker.

Lt Tyrone Power of the British Army's Commissariat Corps in 1847 fully appreciated the strategic importance of the Whanganui.

Assessing the situation "that small slopes here and there are taken up by native pas and cultivations there is nothing to tempt the settler in this direction".

Here he was more astute and understanding of the situation with regards to land sales than the agents of the New Zealand Company. His military training further enabled him to sum up the situation by recording in *Sketches in New Zealand* — "The highlands and passes of this river can be looked on as impregnable retreats for the native inhabitants whence they can annoy the settlements almost with impunity".

To guard against this eventuality arising Power advised "to keep on good terms with them; at any rate till a road from Wellington or Auckland passes to the eastward of Tongariro and Rotorua". Power's thinking was not all negative however for he was a firm advocate of coming to some business arrangement with tribes in the lower North Island by encouraging them to provide accommodation and ferries at difficult river crossings when bridges were still a thing of the future.

One further legend recalls how the

course of the Whanganui was created by the fire Tamatea obtained from Tongariro after he invoked the services of a tohunga of renown. As this legend explains, this action of Tamatea was to make good his loss of possessing fire which he had been without since suffering a mishap far to the southward.

As this legend can be dated about the fourteenth century (great fleet theory) and if accepted as gospel it puts forward the exploration of the Whanganui and the blazing of paths to Taupo and beyond by some centuries.

Not surprisingly the Whanganui River figures well in legends. The majority of New Zealanders are aware of how according to legend the great gorgy course of the Whanganui came about. This legend which goes back to time immemorial was recorded by Wakefield soon after the establishment of the New Zealand Company's settlement at the river mouth.

This great national legend tells how the course of the river was gouged out by Taranaki's (Mt Egmont) great bulk after a fall out with Tongariro, the paramount chief, over women.

The result of the discord caused his eviction from the fold, an event which took place at a remote time when sacred mountains had the ability to move about.

The Whanganui also appears in the sagas of Kupe, who in the lore of a number of tribes was the legendary discoverer of the land. According to this legend Kupe was forced to anchor off the river's mouth for some days because of sea conditions on the bar. The old place name of Kai-hau-o-Kupe — (wind-eating of Kupe) recalls this episode in the exploration of Te-ika-a-Maui because by the time sea conditions had moderated the party was short of rations. Recalling this incident is the Kaura paua. This is a latter day corruption of Kau-ara-pawa and records the drowning of Arapawa, a contemporary of Kupe who lost his life in attempting to swim across the river to obtain food for the voyagers who were by now suffering from short commons.

Poling up the Whanganui as depicted by J C Crawford. Being a former officer in the Royal Navy, Crawford was impressed by the way in which the crew performed their poling technique. He could not help comparing their lithe-ness with the more awkward appearance of European seamen when engaged in poling small craft.

Complementary to Crawford's concise description which reads like a terse log book entry, is Wakefield's graphic impression that "on reaching the foot of the rapid, the crew abandon the paddles, stand up in the canoe and handle long poles of kanuka, toatoa or other hardwoods and commence pushing against the bed of the stream in perfect unison, as if by clockwork".



Poling — Whanganui River (from *Travels in N.Z. and Aust.*).

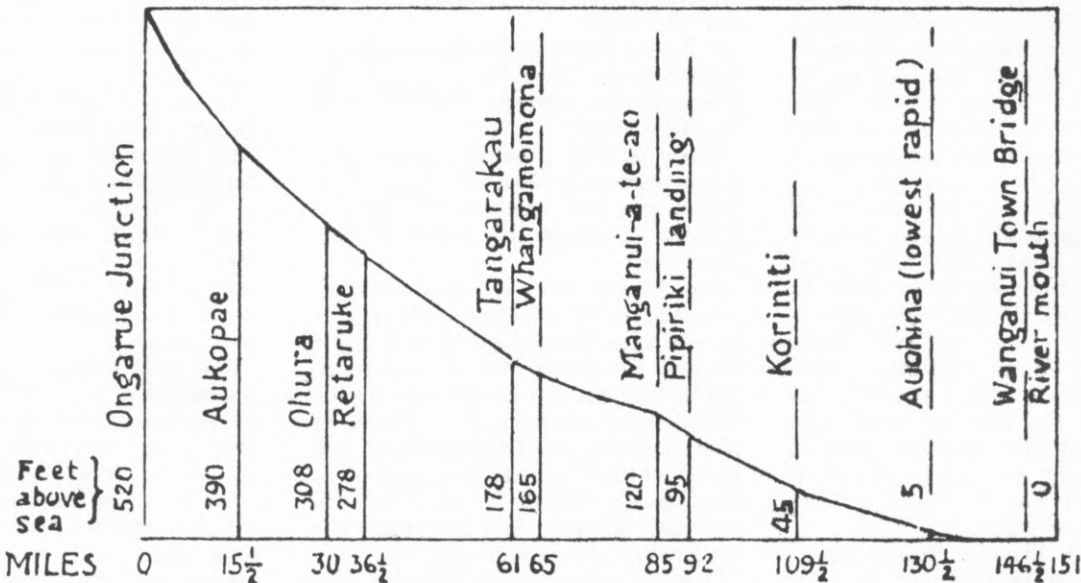
# The Way Ahead

Profile of Wanganui River  
(navigable portion)

From Auahina where tidal influence almost ceased to where the Ongarue joined the Whanganui there were, under normal flow conditions, no fewer than 239 rapids to be negotiated by canoes plying the navigable length of the river. Over the distance of 130 miles from the confluence of the Onga-

rue to where the effect of tides was met there was a fall of 500 feet. The length of individual rapids and their fall, varied according the terrain the river was flowing through.

Courtesy A D Mead — The naming of the Wanganui river rapids.



PROFILE OF WANGANUI RIVER  
(navigable portion)



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Dear Sir,

Once again, Mr Derek Fox has allowed his prejudices to run away from the facts. I refer to his comment reported in a recent issue of *Tu Tangata*, when discussing his media career: "While our people have flocked to work in the Post Office or take up teaching posts, they've shunned newspapers, radio and television. They've done so for all the right reasons, those organisations have never been very 'hospitable' to Maoris." This comment is no more than an example of reverse racism. I have been in the newspaper business for the past 25 years. For a number of these years I was privileged to work alongside the late Gilbert Franks, one of the finest young journalists to enter the profession. For several years I was also privileged to be a colleague of Mr George Koea, editor of the *Taranaki Herald*. Both of these men, I am sure, would be disinclined to agree with Mr Fox's comment that newspapers have never been very "hospitable" to Maoris.

In all the years I have been in this business on four daily newspapers in both islands, as an ordinary reporter and as a newspaper executive, I have never once witnessed or heard of any example of editorial managers being "never very hospitable to Maoris".

Indeed, I have been at many meetings and conferences where newspaper executives and others in the industry have complained vociferously about the miniscule number of young Maoris seeking to enter the journalism profession — precisely Mr Fox's complaint, without the added racist remark.

As both a hirer of journalists and a trainer of young journalists, I would dearly like to see more young Maoris applying for positions on newspapers.

I have no doubt of their potential, having seen at first hand the success and energy generated at the Rotorua experiment — the Maori Journalism Course at Waiariki Community College. In talking to these young people last year, I tried to encourage them to apply for jobs on the daily press. None applied to my newspaper.

If they had, they would have received precisely the same consideration as does any other applicant. We do not hire journalists on the basis of their race. We hire them on the basis of their skills, real or potential. I know of no other newspaper where the criteria is any different.

May I respectfully suggest that Mr Fox's remarks do Maoridom's cause — and the cause of young Maori journalist aspirants — no good at all.

Yours faithfully  
BRYAN JAMES  
Chief Reporter  
Otago Daily Times

Ed: Kia ora Bryan, here's hoping you get a batch of job seekers this year.

Ao Marama

Tena koutou me nga ahuatanga whakakorero i te pene hei ta i nga whakairo o te wairua o taua matua tupuna ki nga pakitara o nga whatumanawa o te hunga ora, kia tutuki ai te whakatauaki:

Toitu te whenua

Toitu te mana

Toitu te reo.

Following the success of "Into the World of Light", Heinemann are now in the process of preparing for a similar publication focussing on the 1980s, provisionally entitled "Ao Marama". I have been asked by Heinemann Publishers to get in touch with contributors to "Into the World of Light", and other Maori writers, to invite them to submit work.

I expect "Ao Marama" to be launched at the end of 1988 and, like the earlier volume, to include material in both Maori and English. We should be grateful if all contributions could be sent to us by 31 January 1987.

I have no doubt that the material selected (prose, poetry, biography, essays, waiata, etc.) will reflect the wide range of Maori activities and concerns — cultural, social, educational, urban and rural, land and language alienation, Maori women's issues, traditional and contemporary issues, achievements, Maori humour, and other features of Maori oral tradition that owe their significance to te ao Maori.

You will, I'm sure, know other poets, authors and composers whose work merits inclusion in this publication. I'd love to hear about them too. I look forward to your awihina i tenei kaupapa, which has cultural as well as literary significance for us, and for other New Zealanders. Please send, and keep sending, your work from the 1980s to us at this address, and encourage others to do so too, including translators or those interested in undertaking translations in either direction.

Note that in all cases you will retain copyright and you will be able to have the same work published elsewhere. As with "Into the World of Light", a fee will be paid to all contributors on publication. When the final selection has been made, we shall send to each contributor a list of the work we wish to include and ask for up-to-date biographical details and a few further unpublished or just-completed pieces. We need your help to survey your work from the 1980s, so please begin sending in material from now on.

He oi ano ra, mau, ara ma koutou katoa e atawhai tenei kaupapa kia puawai ai te maramatanga o Tane Whakapiripiri.

Na HAARE WILLIAMS  
(for editorial team)  
PO Box 36064  
Auckland

Tena koe,

Ka hinga nga roimata mo nga tini aitua o nga tau, o nga marama, o nga wiki tae noa ki te wiki nei. E nga mate haere, haere, haere, haere ki te Po, moe ra moe ra.

E te rangatira me te kai titiro o Te Tu Tangata, tena koutou, tena koutou, tena koutou katoa. Mo te tuhituhi i roto i to pukapuka ra mo taku pukapuka ko te Whakairo. Ka pouri au no te mea kaore au he tangata kia whakaitiiti te mana o ia iwi, o ia iwi o ia waka, o ia waka. Ko te tuahuri o taua pukapuka he whakaahua o te tuara o te taonga no namata noa atu no Kaitaia he taonga ra tukua iho na nga tupuna o Te Rarawa. Ko te kaupapa mo tera mahi te whakatauki "ki mua ki muri". Ko nga taonga o nga iwi katoa, o nga tohunga whakairo o mua ki roto ki te pukapuka ra. Ko nga mea i muri, kei te haere mai, kei waho. Waiho mo te wa kia whakaatu te ahua, he mea miharo pea No reira, ka mutu te korero mo tenei take. Ko te atua e manaaki kia koutou katoa, heoi mo tenei wa. Naku

na DAVE SIMMONS  
Auckland

Dear Sir,

I have read (again) of the achievements of Greg Matahi Whakataka Brightwell and his team, also his father (a family affair I presume). I am wondering if there has been any recognition of these great events — the crossing of the Pacific for the first time since the great migration. Perhaps the Government will look at it now since they didn't see fit to finance the venture.

This had to be one of the greatest ever total Maori achievements? Kia ora ano tatou katoa.

na MONTY OHIA SNR  
Tauranga

Dear Sir/Madam,

We wish to subscribe to the magazine *Tu Tangata*.

One of our members who was visiting New Zealand last year mentioned that one of your copies made a mention of our club. We would be very pleased if you could send us a copy of that magazine for our records. We are a small club of about 30 financial family members. We have started a cultural group, but sadly lacking in people with knowledge as far as hakas and action songs go. Would you be able to put me on to someone or some group, whereby we could purchase piupius for our cultural group. Would be glad of any info on that and may be some video tapes of groups performing.

Thanking you

M NEWMAN, SEC  
Gladstone Kiwi Club  
P.O. Box 629  
Gladstone  
Queensland 4680

# Giving it herbs

na Philip Whaanga

*Herbs is the maoritanga, promoter Hugh Lynn never had. Herbs, the polynesian band, are also the taiaha in the hands of a man committed to 'total war' against the New Zealand entertainment industry.*

The setting is the Farewell to Herbs Tour, with support bands, Aotea-roa, Dread Beat, Blood and ARDI-JAH, all polynesian bands. Already the tour has taken in Rotorua, New Plymouth, Palmerston North with Wellington tonight, then back to Auckland and Whangarei. Finally Fiji and Japan where they'll feature in a televised Hiroshima Peace Concert.

For Herbs, a band of musicians who have a kaumatua status in the New Zealand music world, it's all been a long time coming. Saxophonist Morrie Watene says it all. "I'd hoped that this time would come, this success...but I wish it had come fifteen years ago."

For Morrie who's been a musician all his life, those fifteen years would have revealed a younger and more starry-eyed man, who Morrie admits, needed to mature.

That tantalising success, which in music terms means concert goers, record buyers and megabucks, has come equally from the band's determination and music promoter, Hugh Lynn.

Hugh admits his motives were primarily business when he got involved with Herbs around five years ago. He was already wealthy from his business and saw in Herbs a potential. However he says he wasn't prepared for the racism that confronted band members in the shape of poor accommodation on tour and the bum's rush treatment that was generally handed out to Herbs.

"Maori music was seen to be just pub-band material."

He says band members were offered food and accommodation that the people offering it wouldn't have accepted. This really woke a fighting instinct in him.

It woke up his long dormant maori side.

He now remembers his mother Da (Dorethy) Katipa, striving to have the young Hugh educated in the proper schools. Through his mother's love and skill as a ballet dancer and later teacher, Hugh was encouraged to take to the stage. This he remembers doing at the tender age of three at an Auckland club. He later went on to perform creditably in tap dancing, ballet (with an invite to the Royal Ballet) and Latin-American dancing (with some Australasian titles).

He also remembers his koro, Hawa coming to live with them in Auckland. The contrast between father and daughter was great.

"My grandfather didn't like pakehas much and resisted pakeha things. He still washed his clothes in a bucket. I guess I felt ashamed of him for being so primitive, but I perhaps unknowingly picked up a lot from his fierce pride in being Maori."

Whatever the internal conflict, the young Hugh Lynn soon got the sums right when he formed his first club, The Eden Health Club. That's when he got into martial arts and body-building. Next up was the establishment of Eden Security, the name that's now synonymous with Auckland music concerts.

From there it was an easy step, says Hugh, to owning night-clubs and starting to do music promotions.

So why the association with Herbs, a polynesian band that had already established a firm following in Auckland, but seemed destined to stay in that rut, while lesser talented pakeha bands appeared on tv and had records in the top twenty?

It's a question that's been fired at Hugh before, by the band, by his business associates and by sceptical observers.

He's had to go looking deep inside for an answer that's not always satisfied himself or others. "I'm one of those born-again Maori. Bastion Point triggered something in me."

"With Herbs, I was treated as a Maori in a negative way through bad atti-

tudes." He started to acknowledge his maoriness but in a positive way using his business skills to fight back. He was encouraged to develop his maori side by different people like Norman Te Whata, an artist who designed an album cover for Herbs.

Another woman gave him some books containing korero about the wairua of the Maori prophets.

Through all this personal discovery came the music of Herbs, like the breaking of waves, says Hugh. Their sense of whanaungatanga, of belonging was very real. Their music spoke of papatuanuku, the earth mother, long before it was fashionable to protest for a nuclear-free world.

This belonging was threatened when lead singer, Toni Fonoti, left Herbs about three years ago. He wrote 'French Letter', a song to the French people protesting about the continued nuclear testing in the Pacific.

Morrie Watene says Toni's departure was tough on all, but it ultimately brought the band together.

"After Toni left we closed ranks and shut the door. In those days we each had barriers around us."

That understatement probably best sums up the battler mentality of Herbs. In a cover-story on Herbs in Tu Tangata February/March 1982, the band spoke of disappointments over cancelled gigs and the much reduced Pacific tour scheduled for later that year. Their final comment on the future was "Yeah we'll be around."

Herbs now only has Morrie Watene, Dilworth Karaka on guitar and Fred Faleauto on drums as original mem-





bers, but along with the injection of business promotion through Hugh has come Tama Ludon on keyboards, Tom Nepia on percussion, Willie Hona on guitar and Charlie Tumuhae on bass.

Hugh points out that only recently has Charlie been accepted into the band, as indeed it was some time before Hugh himself was okayed. Charlie came from the heady music world where Herbs seem destined for. He was an original member of the Little River Band and then spent some time with Be Bop Deluxe, a band says Hugh that very nearly made it big in Britain, before breaking up. Charlie's enthusiasm was obvious in the way he moved around on stage, which was a source of amusement for some of Herbs.

And what about this war which Hugh Lynn has declared? "The NZ entertainment industry had written Maori talent off as either being just pub band or else cabaret. We'd shown we could entertain but we had no control over what happened after that, in the night-club world or recording and promotion."

That's when Hugh came in with knowledge of these fields. "I mean I was always used to having money and the control in these areas. In the time I've been with Herbs, we've been able to break out of the stereotype and show our young people what is possible." His recording company, clubs and contacts have been vital. He believes Herbs have been an inspiration to young Maori, who've found respect and identity in their music. He says this is evident at concerts where rival gang members still give their salutes, but this time not out of aggro but rather to the power of the music to unite.

Hugh also tells of police and promoters worried about potential violence when Herbs were due to play in Gisborne at the time of the rasta killing last year. That didn't happen.

Breaking the stereotype has also been the feature of Whare Tapere, a subsidiary group that has organised the training of Maori road crew in skills from setting up sound gear to administering and booking venues.

Two from the training course are now employed on the current tour.

Breaking the 35% mentality of Maori music people is also an aim of Hugh's. He says a lot of musicians are content with 35% of the income after expenses have been deducted and don't look further. He's encouraging them to lift their sights higher so that they can take an active part in the business side.

On the percentage side he's also asking for a higher work output, he says Herbs used to work at 30% but have now moved to 50%. It's this area he says the top bands he's promoted work in.

"When you work with Genesis, David Bowie and Bob Dylan, you see the commitment and results." "I really believe the young bands on this tour



*Willie Hona and Tama Ludon of Herbs.*

have followed in the ground broken by Herbs. Nearly all 51 tour members are Maori and proud of it."

It's the international contacts that have worked in Herbs favour. Neil Young mentioning the Herbs flavour to another promoter, hence the Japanese connection. It's the jaded nature of the contemporary music scene worldwide, that has sparked a return to native music, the tribal rhythms of Africa and other native cultures. "Herbs have come to this point at an opportune time," says Hugh.

But at the end of the day Hugh says, Herbs are a business. And what he doesn't say is, thanks largely to him.

Along the way Herbs and the spawning of an indigenous music industry have swapped notes and agreed to differ at times.

Like the standard rule for composition of night-clubbers.

"I learnt off Phil Warren and Benny Levin that 30% Maori 60% pakeha was the top limit for night-club patrons. Any more, and pakeha would stay away. I went along with that too, it was bad for business and I had a few clubs

then."

Herbs have suffered through that at Ponsonby's Gluepot, a trendy pub with Auckland's music goers. When Herbs are there, says Hugh, the take is usually down because of the ones who stay away. However in more rural areas, the large turn-out of Maori, guarantees capacity crowds.

Along with the pluses is that Hugh says Herbs' fans now dress up a little when they come along.

"It's a coming together that celebrates a people."

Hugh says accommodation people and other promoters have learnt respect for the band and he believes this will lift the level of Maori entertainment in Maori and pakeha eyes. He concedes he has a long way to go with his learning and practising of his *maoritanga*, but the rewards it's brought him so far have been so much more satisfying than the material gains of former years.

"I'm lucky that I have the opportunity to look back and see the inbuilt strengths of our people and take this as a direction for our young people."

## THE PROPAGATION OF PINGAO PLANTS FROM SEED

The seed will be ripe from mid-November onwards. As soon as you see loose chaff, and the odd seed that has fallen, lying on the sand beneath the plant, pick the brown seed heads. Leave it any later (Feb-March) and the birds will have beaten you to it. Also it seems that a dormancy mechanism sets in and they will no longer germinate. These times apply to the Auckland area, the season may be a little later further south.

Dry the seed heads, either outside on trays in the sunshine, or in a brown paper bag in the hot water cupboard. It takes about a week to ten days.

Hammer the dry seed heads and scrunch them between the fingers. Masses of orange chaff will come away with the seeds, which are dark brown black. Place it all in a bowl and shake from side to side continuously so that the seed settles down and the chaff can be gently blown away from the top.

Sow the seed as soon as possible in a tray using a seed raising mixture (see notes). Cover it with enough coarse sand to hold it down.

After 3-4 weeks the shoots will come through. They are susceptible to snails so keep them baited. When the seedlings are 3" (8cm) high and quite strong pick them out 2-3 to a pot using either a 7cm propagation tube, or a yoghurt pot with drain holes cut in the bottom. Use a seedling mixture (see notes).

At all stages, the regular use of a fungicide e.g. captan would be beneficial.

By this time it is winter. Ensure that the plants do not stand waterlogged.

With the warmth in spring the plants shoot away, and at this stage may be planted out in a protected area. Protected that is, from hares, rabbits, horses, goats, and cattle beasts. They will need constant weeding to survive.

Ideally the plants should be potted on again as the survival rate is much better the bigger the plant. Pot into black plastic planter bags i.e. PB3 or PB5 or use large yoghurt pots of 500g size. See they have sufficient water over the summer months. Use a growing on mixture (see notes).

Plant out the young pingao in the autumn so that growth can be established before winter. If you are planting in the sand dunes be sure that the pingao will not be smothered by other plants such as marram grass or lupins. Plant in groups of up to 20 plants at 15-30cm spacing. This seems to give protection against the blowing sand and also will trap the seeds. If you are planting in soil gardens, make sure it is a well drained area, perhaps add some sand to lighten the soil, or else raise the garden bed.

Say to them as you plant, *Kia tupu tonu koutou ake ake ake!*



Dear Sir,

My branch, the Waiwharariki branch of the M.W.W.L. have urged me to write to you, concerning the propagation of pingao. In the past it has had a reputation for being difficult to grow from seed. For the past two years we have managed to propagate it successfully. This work has been confirmed by Ken Davey of the New Plymouth Parks and Recreation Department, who has also had success from seed.

We have distributed plants and seedlings amongst the weavers, to the Community Colleges at Tauranga and Gisborne, and to the secondary schools around Gisborne, East Coast, to Opotiki, where pingao is now a rarity.

Those schools and colleges that have

horticulture units were very keen to grow the plants on. They were pleased to be growing a plant with which many of their students could identify; they were interested in the conservation angle; and were happy to find the plant has a practical use. Since pingao is not a "commercial" plant any propagation and distribution from schools will not get up the nose of the local plant nursery trade.

If you think that you could use the enclosed notes for publication in your magazine and so encourage other schools to grow pingao, please feel free to do so. I only ask that you acknowledge my authorship.

Yours truly  
JENNIFER OLIPHANT





## COMMERCIAL POTTING MIXES

- A Seed raising mixture [JANUARY]  
Any commercial mixture but add pumice sand or coarse washed sand. Three parts commercial mix and one part sand. Water well before sowing seed.
- B Seed mixture (pricking out) [MAY]  
Any suitable commercial mixture diluted with one part sand with three parts commercial mix.
- C Growing on mixture (larger plants) [OCTOBER]  
Any suitable commercial mixture diluted with two parts sand with two parts commercial mix or 1:1 if you like!

## PEAT AND PUMICE SAND GROWING MIXTURES

- A Seed sowing mixture [JANUARY]  
50% sand  
50% peat  
3g dolomite lime/litre of mix (3kg/m<sup>3</sup>)  
1.5g ground lime/litre of mix (1.5kg/m<sup>3</sup>)  
0.75g superphosphate/litre of mix

(0.75kg/m<sup>3</sup>)  
0.4g potassium nitrate/litre of mix (0.4kg/m<sup>3</sup>)

Use a fungicide to drench the mixture before sowing the seed e.g. terrazole or captan.  
Liquid feed seedlings with "maxicrop" ½ strength or "black response" ½ strength, weekly.

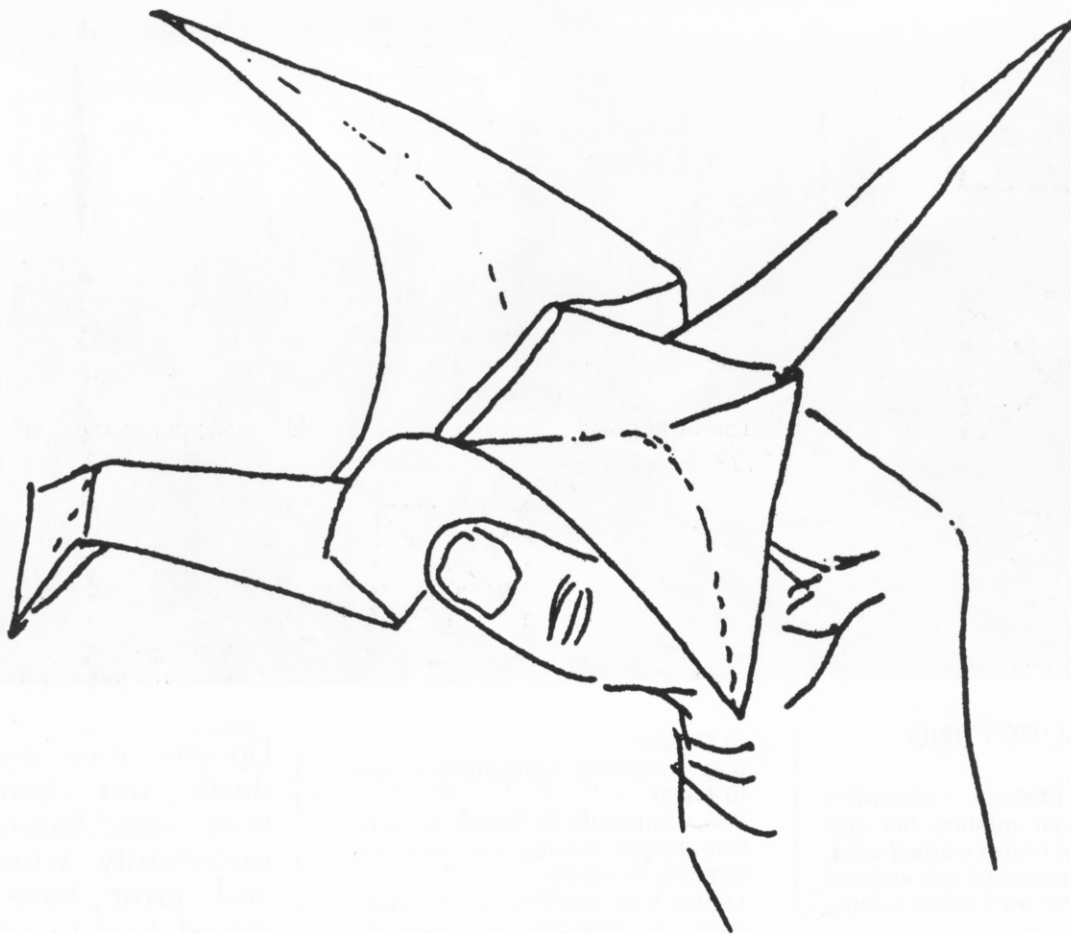
- B Seed (pricking out) mixture [MAY]  
50% sand  
50% peat  
3g dolomite lime/litre of mix  
1.5g ground lime/litre of mix  
1g superphosphate/litre of mix  
Liquid feed with "maxicrop" ½ strength weekly.
- C Growing on mixture (larger plants) [OCTOBER]  
75% sand  
25% peat  
3g dolomite lime/litre of mix  
1.5g ground lime/litre of mix  
1g superphosphate/litre of mix  
Liquid feed with "maxicrop" ½ strength weekly.

from Ken Davey  
New Plymouth Parks and Recreation  
Department

Do you often wonder if death and dying will ever cease? Examine the uncertainty which evil and error have introduced. God in love gave His Son, whose obedient death enables redemption for all. What about those who died before Jesus, or who die without knowledge of Him? And upon what basis might some be denied life? Read more about the Bible's hope, and when death itself will die. Request free 36pp book, "A Ransom for All", from Bible, Box 15324, San Diego, CA 92115, USA.

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# HE MANU PEPA

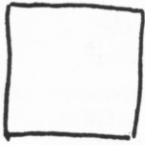


## HE MANU

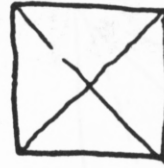
He manu He manu He manu ahau  
Tui Weka Korimako e  
He manu He manu He manu ahau  
Ruru Kokako Tiwaiwaka e  
He manu He manu He manu ahau  
Karoro Kiwi Pipiwharau  
He manu He manu He manu ahau  
Manaakitia nga manu o te ngahere  
Manaakitia nga manu taha tai  
Manaakitia nga manu o te repo  
Manaakitia nga manu katoa  
Manaakitia nga manu katoa

He manu He manu He manu ahau  
na ANGELINE HAMIORA

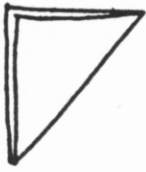




1. Whakatakotoria



6. Huri whakamuri  
He kahui maunga enei



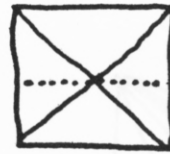
2. Me penei te pokai  
Pehia



7. Me penei te pokai



3. Huakina



8. Huakina



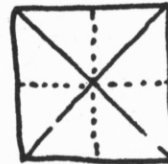
4. Me penei te pokai  
Pehia



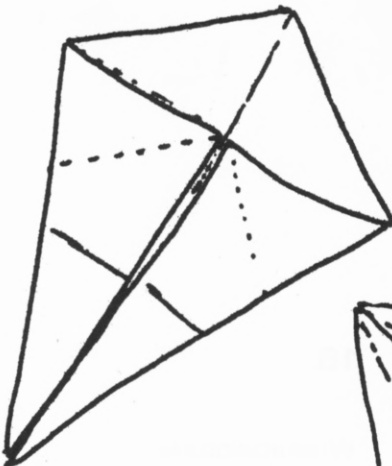
9. Me penei te pokai



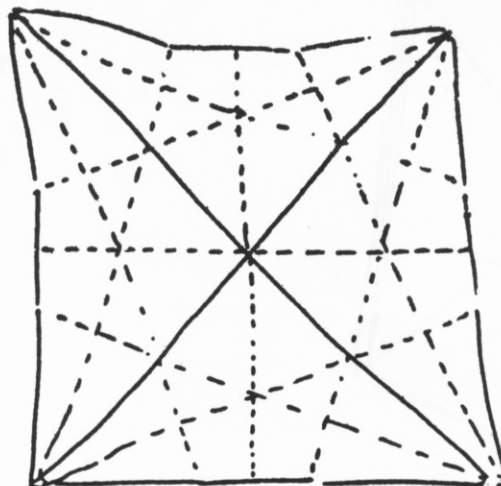
5. Huakina



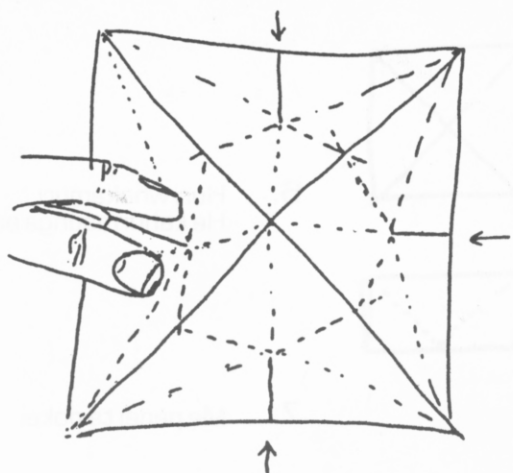
10. Huakina  
He koawaawa enei



11. Pokaia kia rite ki te manurere  
Huakina Hurihia  
Me penei mo ia kokonga

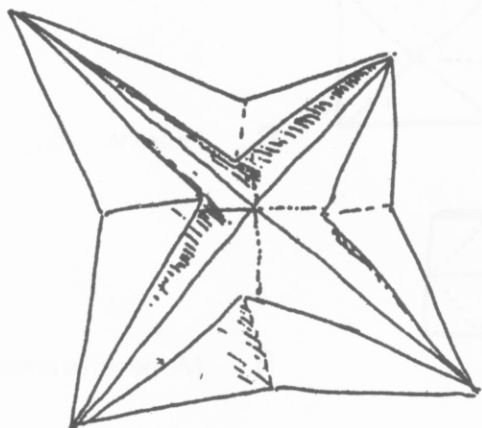


12. Ka penei te ahua



13.

Kotea nga koawaawa kei  
waenganui o ia taha.  
Me whakamaungatia



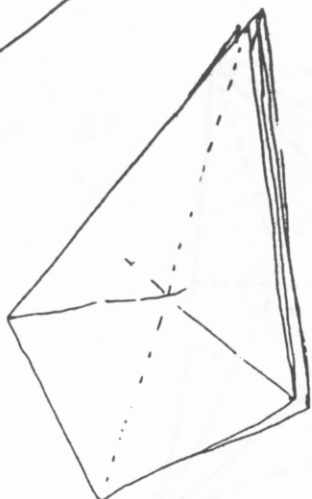
14.

Me penei te pokai.  
Mahia kia rite ki te kohanga



15.

Katia

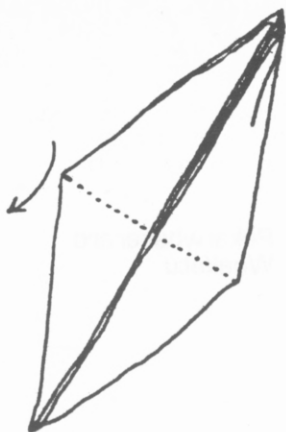


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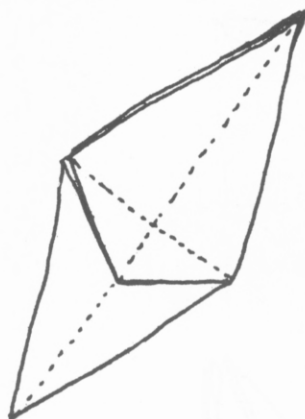
Whakatakotoria



17.

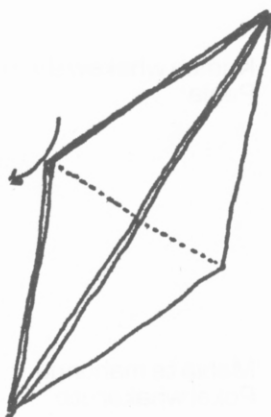


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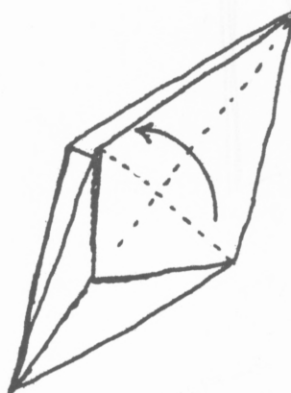


Huakina whakararo  
Huri whakamuri

19.

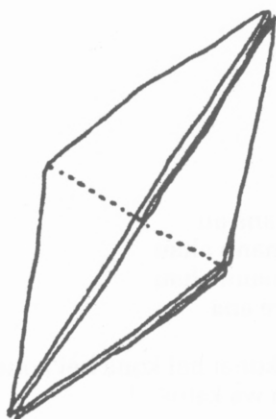


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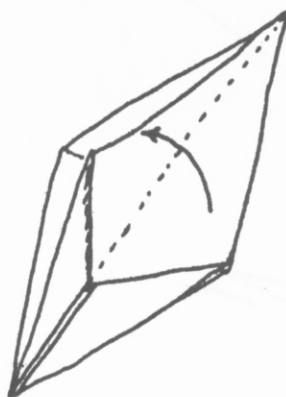


Huakina whakararo  
Huakina ki te taha

21.

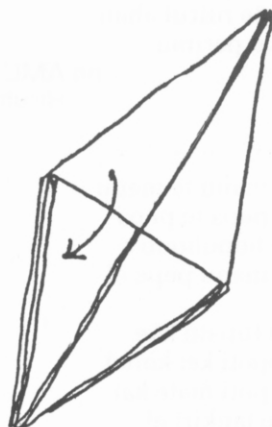


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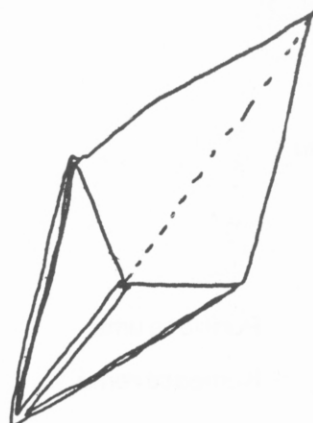


Huri whakamuri  
Huakina ki te taha

23.



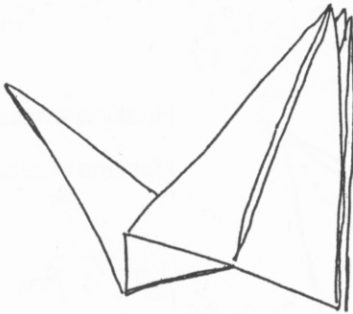
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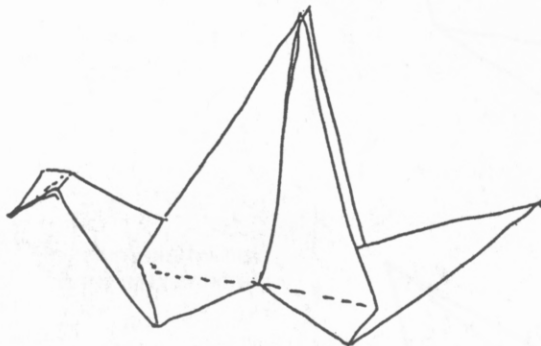
Pokai whakararo  
Huri whakamuri



25. Pokai whakararo  
Whakatu



26. Kumea whakawaho te mahunga  
Pehia



27. Mahia te mahunga  
Pokai whakaroto



28. Kumea whakawaho te remu

E ki ana au  
He manu ahau  
He manu ahau  
E rere ana

Hei konei hei kona hei konei hei kora  
I nga wa katoa

Kei te peke ahau  
Kei te ruirui ahau  
I aku parirau

na AMO GELDARD  
Hiruharama TKR

Miria nga parirau  
Kia piko whakamua

Puritia te uma  
Kumea te remu  
Ka rere te manu

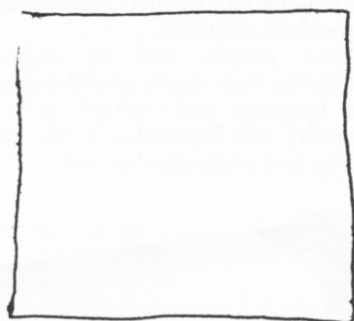
He manu te manu  
He pepa te pepa  
Me honohono e  
He manu pepa e!

Kia tupato koe  
He poti kei konei  
He poti mate kai  
Aue taukiri e!

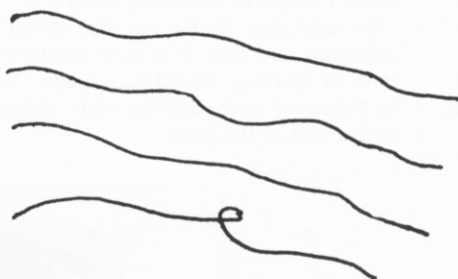
na HONE TAPIATA



# HE HEKETAU



HE HANGA  
POROWHA

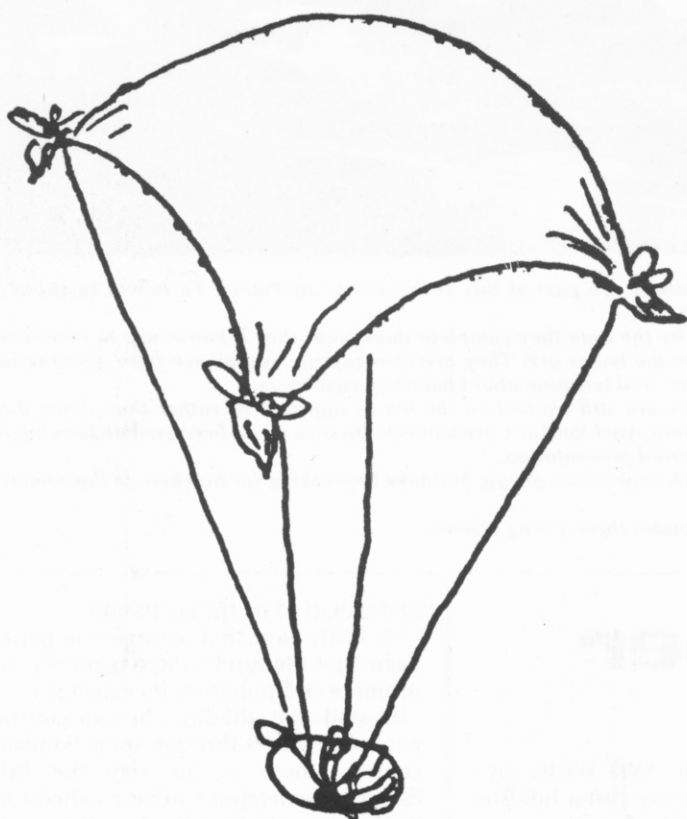


NGA HERE E WHA  
KIA RITE TE ROA



HE TAUMAHA  
— he pohatu  
— he pene  
— etahi atu

Tapahia he hanga hei hopu i te hau.  
Kia rite te roa o nga tapa e wha (he porowha).  
Herea nga kokonga o te hanga.  
Herea te taumaha ki nga here e wha.  
E piki ki runga. Whakahorotia te heketau.



Ka heke ka heke te heketau kia tau  
Ka heke ka heke te heketau kia tau  
Ka heke ka heke te heketau kia tau  
Kua tau te heketau

# Extension Needed

*The National Co-ordinator for the Maori language is calling for Maori Language Week to be extended.*

**M**r Rameka Cope said that with the introduction of the Maori language Bill the feeling has now moved away from the paternalistic approach towards the language.

He says that more Maori people are getting upset that only one week is set aside for the maori language and that a considerable amount of time is more relevant.

Director for Maori and Pacific Island Education, Mr Wiremu Kaa agreed with Mr Cope.

He said that Maori Language week is really just the focus of the Education Department's Taha Maori scheme.

Mr Kaa says that fifteen years ago when the idea of having Maori Language Week was first mooted, about ninety per cent of the total population wasn't aware of anything maori.

He says that that's not the situation anymore and that it is now realistic to look at starting Maori Language Week in February and running right through to the end of the year.

The Education Department is launching a new programme aimed at meeting the needs of teaching maori in schools in the near future.

Called Te Atakura, the programme sets out to identify and train as teachers, skilled and knowledgeable people in the maori language, culture and customs.

Te Atakura is a marae based programme where the people identified are vouched for by their marae committee, elders and tribe.

These people will be especially sought for their depth of understanding the language and culture and their humility and dedication to the preservation and promotion of these.



*These apprentice butchers are part of this year's intake at Petone Technical Institute's Meat Retailing course.*

*Tutor, Bill Irons says by the time they complete their year, they'll know how to handle a knife and know where the bones are. They are also gaining experience from working in the shop at the institute, and learning about handling customers.*

*Bill says most butchers are still trained on the job as apprentices rather than doing the similar courses at Petone, Auckland or Christchurch. He says this is because butchers have their own style of cuts and presentation.*

*The students gain work experience during holidays by working for butchers in their home area.*

*This year's intake includes three young women.*

## Samoan Paper

New Zealand's first Samoan newspaper is still on the road after four months.

Called 'So'oupu Samoa' the fortnightly paper is just holding its own

steam.

Editor for So'oupu, Avia Willy, says that finance is the only thing holding the paper's potential back.

Since March, the circulation has drop-

ped to half of its initial 10,000.

Mr Willy says that because the paper hasn't got the funds, there is no way to promote and publicise its existence.

He said that although he can get the paper to readers through some Samoan centres, there is no way the full Samoan readership can be reached until there is sufficient funding from government.



# Aussie Maori may not miss out through Whakatipuranga Whanui

*A generation of Maori who missed out on their maoritanga and now live in Australia are now learning fast. Whakatipuranga Whanui of Poihakena, Sydney, a cultural group under the able tutorship of Paora Te Rangi and Matea Tutaki is meeting that need.*

**P**aora, whose nickname among the group is Poto, says it was bad enough that a generation missed out on the reo, but those in Australia missed out on maoritanga completely.

He organised Whakatipuranga Whanui to get to these younger people. He says he saw that cultural clubs in Australia had few young people in their ranks, it was more young adults and older ones. He felt something had to be done to encourage the youth to turn to their taha maori. It was the death of a young Maori girl in a car accident at the Melbourne Maori Festival last year that revealed to him that 70% of Maori deaths in Australia were people aged under 25, a great number through drugs and vehicle accidents.

He says these young people need their taonga to return to their ancestors. "I have no difficulty in being able to communicate and relate with the young Maori. I thought perhaps I could do something and help."

Paora acknowledges that the backbone of the club has been Te Rua-kohunui, a Ringatu minister in Sydney. "He believes in what the young people have set out to do, that is better themselves and grasp our taha maori. He and his wife have opened up their home to many of the members of our club, who at times were homeless. Many relied on our practices at Te Rua's house in his little tin garage, our turangawaewae..."

Paora says for many it became the marae for Whakatipuranga Whanui. So far the cultural side of things has netted

the club six trophies out of eleven in this year's Sydney Maori Festival.

However Paora believes success is better measured by the way club members say their lives have changed since learning the maoritanga. Barney is one, he says, who was on drugs, the needle, but now through culture and everything else had straightened himself out.

"He's realised that there's a lot more to life than relying on the needle, and that's achievement to me."

But he's one case of many, says Paora.

All members have matured in their respect not only for their elders, but also for themselves, as people to be proud of, he says.

The Hahi Ringatu has played a big part in the club also, with members respecting religion says Paora.

Many of the young Maori who talked about themselves to Tu Tangata had been in Australia anything from four to ten years or more, but few had travelled out of Sydney.

Paora helped changed that with a visit earlier this year to the Brisbane Maori Festival and the festival in Melbourne. The horizon is even further than that with a trip home scheduled for this Christmas.

Paora's hoping that Whakatipuranga Whanui can travel around New Zealand so that many tribes represented in the club will have home audiences.

"We want to learn each other's kawa."

He's hoping that those who then want to come back to Sydney will in their turn encourage other young Maori to

come off the streets and turn back to their maoritanga.

Because that's where he says Whakatipuranga Whanui started from, street-kids, who were mainly unemployed when he met them. He says their confidence has enabled them to look and find jobs.

He's on the lookout for a community hall to be a base from which other young Sydney Maori can learn to carve and practice their maoritanga. He'd like it to be used to provide hospitality for other interstate cultural clubs visiting Sydney.

Paora says Whakatipuranga Whanui has been wary of applying for funding assistance from organisations within Australia because of the bad reputation Maori have for being dole bludgers etc. He says all the work done so far has come from their own pockets, their own effort.

Whilst in New Zealand he intends checking out any possibility of support. He also wants to scotch myths in New Zealand about Australia being a land of sugar and spice. He says for the Maori it's the same as it is at home with the street kid situation, something he can't remember being told about at home.

Paora works as a counsellor at Dover Heights High School where he has twenty six Maori children. He also takes physical education there. He also teaches maori language at the Bondi Beach Public School. In between times he tutors Whakatipuranga Whanui.

In speaking with Tu Tangata, Paora hopes to tell of a picture of hope for the Maori youth in Sydney and for their whanaunga back home. He believes it's the first time culture has been used to combat the hopelessness of the street-kid existence, and it's working.

## Fiona Clark Te Taura Tangata

Photographer Fiona Clark, whose work has featured in Tu Tangata (Issue 13 June/July 1983) has an exhibition of her work on tour in the North Island.

He Taura Tangata is a collection of her photographs binding people together in whanaungatanga, aroha and affinity with the land. Her work amongst her people of Te Atiawa is there for all to share. The photographs taken of kai-moana collecting on the reefs threatened by Taranaki 'Think Big' projects.

Photographs of people, just being people.

The exhibition opened at the Govett-Brewster Art Gallery, New Plymouth.



Opening of Fiona Clark's exhibition, New Plymouth.

# Professor Titonui series

## *How my uncle singlehandedly turned the tide of history*

The reputation of the Maori warrior needs no amplification from me. From time immemorial, and possibly even before that, he (and occasionally she) has been upheld as the personification of courage and strength. And yet the greatest struggle the world has ever seen — I refer to World War II — was decided not by deeds of valour and endurance, nor even by cunning and stealth, but by a conversation between Adolf Hitler and my Uncle Herewini late on afternoon in the spring of 1941.

My uncle was a warrior, certainly. He fought with A Company of the 28 Maori Battalion in Greece, and later in Crete. But there he was captured and was to spend the rest of the war as a prisoner of the Nazis.

How, you may ask, can I claim that a POW, even a Maori one, could have had such an impact on the course of the War?

Thanks to information revealed to me recently in a dark corner of a Munich beer cellar, the story can now be told. My informant was an ex-aide of Hitler, now an old man and so down on his luck that he would talk to anyone for the price of a beer.

1941 was a critical time for the German war effort. In Europe the Wehrmacht seemed unstoppable. But the Reich's friendship with the Soviet Union was fragile. Moreover, the entry of Japan into the War was only a matter of time. Apart from the likelihood of bringing the United States into the fray, this also meant Japan's almost certain dominance of Asia and the Pacific. But Hitler wanted nothing less than the whole world for himself.

He needed a new ally in the Asia-Pacific region. Many years earlier,

while researching for *Mein Kampf*, the book in which he set out the Nazi dogma of racial superiority, he had come across a strange book published in New Zealand by Edward Tregear. It was called *The Aryan Maori*. Actually, the book made as little sense to Hitler then as it does to us today, but the promise of the title was unambiguous. If the Maori people were indeed Aryans, reasoned Hitler, they were surely cousins of a sort to the Germans themselves. OK, they were suspiciously dark but perhaps that was due to the climate. Anyway, the matter deserved investigation.

And so it was that my Munich drinking companion, who in those days and been an eager and ambitious young SS officer, was ordered to bring to Berlin one of the Maori troops recently captured on Crete. The soldier was my uncle.

He was tired, hungry and not a little depressed at this time. But he suspected that something was up and decided to play along with the German fuhrer.

Hitler was understandably impressed by the good looks and proud demeanour of my uncle, a fine specimen of Tai Tokerau manhood. For his own part, Uncle Herewini through Hitler was a

dangerous loony.

As Hitler spoke, Uncle began to realise what he was leading up to. Te Aupouri and the Germans connected by the same whakapapa? It was unthinkable. Breaking all the rules about giving only name, rank and number, my uncle spoke up.

"You're right. We have fine breeding, us Maoris, and this has made us strong, resourceful, good-looking, intelligent and enormously nice to know. This is true of the northern tribes in particular, I should point out. In fact we have become all the more strong, resourceful, etc, since the arrival of the Tarara."

"What is this Tarara?" interrupted the Fuhrer, "Another Maori tribe?"

"Not quite. They came over to New Zealand from Dalmatia and settled down. There has been considerable intermarriage between us. The results have been stunning — look at me for example."

Immediately, as Uncle suspected they would, Hitler's racial sensibilities were affronted. It was like discovering that the whole of the SS was Nigerian. His long-lost and new-found Aryan whanaunga, freely and willingly breeding with Slavs? To his way of thinking, this news was not just disappointing, it was disgusting. And here he was entertaining some Slav ducky in his private drawing room at the Chancellery!

His brain snapped, not for the first or last time. His plan was ruined. Even as far away as New Zealand the evil Slavs were spoiling his scheme for Aryan purity. Uncle was immediately ordered back to his prison camp, and the very next day Hitler ordered the invasion of the USSR.

The rest, as they say, is history.

## WIREMU goes b o b b i n g

written and illustrated  
by KINGI MCKINNON

Wiremu woke up very early. Today his father had promised to take him bobbing for tuna.

Wiremu loved tuna — boiled, fried, baked. He didn't care how they were cooked. Sometimes if his father caught plenty he would pawhera them. To do this, he would first take out the bones, salt the eels all over the meaty part, then hang them over the fence to dry. Wiremu liked them this way too.

Now he got up, dressed himself, washed his face and combed his hair. Soon he was eating breakfast with his mother, father and his sister Wiki.

His father smiled to himself as he watched him eat. Wiremu was excited. He had never been bobbing before.





When he was finished, his father said, "Wiremu. Go and find an empty tin." In no time he was back with an old jam tin.

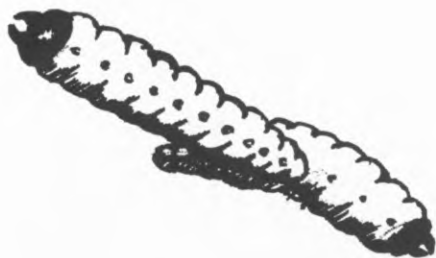
"Ka pai son! It's just the right size for huhu grubs," said father.

"What are hoo hoo grubs?" asked Wiremu.

"Haere mai! Put on your gumboots and you'll find out."

Soon they were off into the pine forest behind the house. Wiremu carried the tin, and his father carried the axe.

Before long they came to a rotted pine which was covered in small round holes. Wiremu's father began to split the log. Inside the logs were the long, fat grubs. They were round, and measured about three centimetres long. Some were a little smaller, some a little longer. Father gathered them up and put them in the tin.



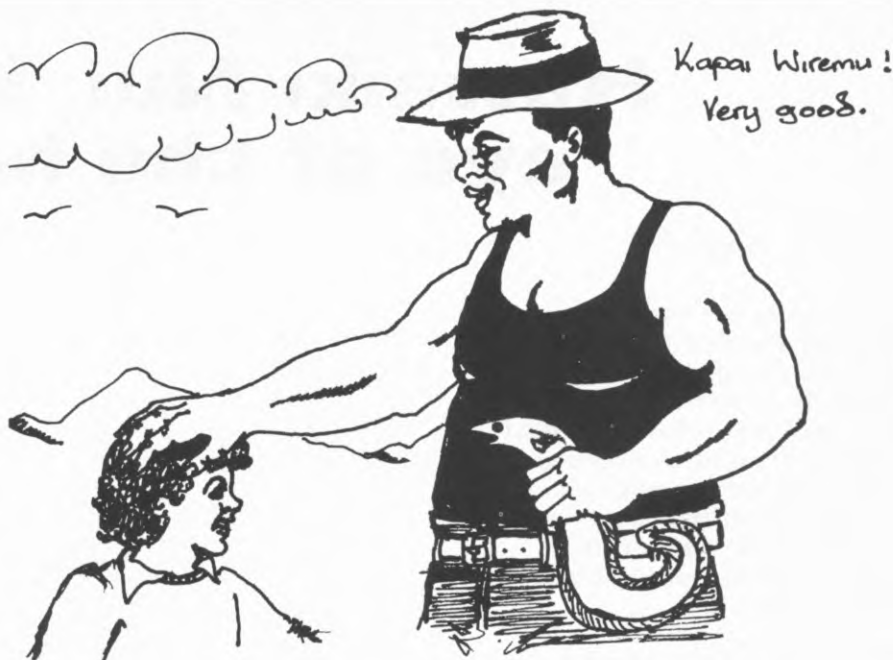
Wiremu watched them wriggle and squirm and he decided he didn't like them. Especially when his father told him they grew into big flying beetles with long feelers and long legs. Anyway, the tin was soon filled and it was time to get some flax.

This was taken from the back of the house, and made into muka, thin threads of flax. Then, the huhu grubs were threaded onto these with a needle-thin stick, and tied into a bail, or bob. The bob was then tied very firmly to a thin green willow stick. It was now ready for use.

Off they went to the creek. Wiremu, his father and Kuri, their dog. Father carried the bob, a kete full of sandwiches and a thermos of cocoa. Wiremu carried an empty sack for the eels, and a curved stick to hit them on their tails. Kuri ran behind barking and wagging his tail.

At last they were at the creek's edge. Wiremu kept back as father slid the bob into the water. A few minutes later he whispered to Wiremu to get his stick ready. Wiremu could see the bob shaking in his father's hands as he slowly pulled it up. Wiremu was shaking too, but he stayed ready. Suddenly, father flicked the bob back onto the grass behind him, and Wiremu saw the long black shiny eel on the end of it. As it hit the ground it let go, and quickly began to slither back towards the creek.

"Kia tere Wiremu!" called his father. "It's getting away!"



For a moment Wiremu just stood and watched. Suddenly, Kuri, excited by the yelling and the movement of the eel, ran and took a bite at it. It changed direction and wriggled towards Wiremu. At last Wiremu hit at it with the stick and struck it near the tail. It stopped wriggling, and father slipped it into the sack.

"Ka pai Wiremu!" he said. Then he slid the bob back into the water, and settled down to wait. In no time at all he had flipped out another eel. This time Wiremu didn't hesitate. He ran straight for the eel and hit it twice. He even picked it up and put it into the sack. He was proud of himself and didn't even mind the feel of the eel's cold, slippery body.

Now it was growing late. They had eaten the sandwiches, drunk the cocoa, and the sack was half full of eels.

As father began to pack the things away in the kete, he noticed Wiremu clutching the bob. Only half the huhu grubs were left, as the eels had torn many away with their sharp teeth.

"Go on Wiremu," he said "Put it in the water!" Wiremu did, and sat on the river bank to wait. He waited and waited, but nothing happened.

"Never mind," said father "We must have caught them all. Let's go home."

Then, as Wiremu pulled the bob up, the stick began to wobble and shake. An eel's head came out of the water, pulling and wriggling as hard as it could on the end of the bob. Wiremu was so surprised he let go. The bob floated down the stream into the shallower water. His father laughed, but Wiremu ran after it. Before the bob could float out into the swift current he grabbed it, and pulled it in. There on the end of the bob was the eel. Its teeth had become entangled in the flax fibres. Wiremu dragged it back to his father, and hit it with the stick. He felt happy, and held it up for his father and Kuri to see.

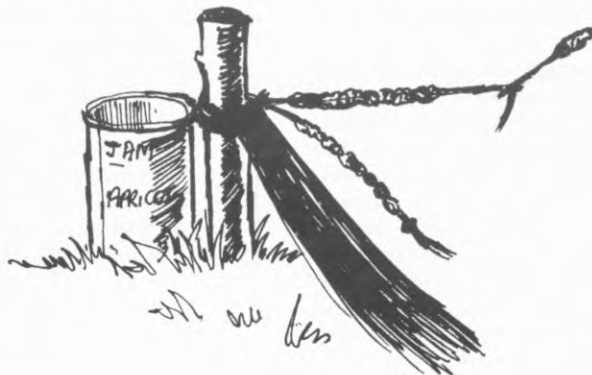
Father was very pleased and Kuri yelped noisily.

Tea that night was delicious. Fresh eels boiled with onions, small Maori potatoes, kumara and fresh hot rewena bread.

Wiremu was a hero. He had caught his first eel, and his mother and Wiki were proud of him.

Now it was time to go to bed. Wiremu was asleep as soon as his head touched the pillow.

What he dreamed of I don't know. But when he smiled in his sleep, it could have been of anything. Kuri? Huhu grubs? Or, perhaps, tuna?



# Hawaiki Nui: in the eye of the hawk

na Alan Taylor

*The past is not easily reconstructed in the mind; particularly if it reaches back a thousand years, and is the source of powerful myth and legend. Even less susceptible to reconstruction perhaps, is the genesis of that past — the point in time when it is conceived as being both myth and history.*

For Maori, history begins with the arrival of the first eastern Polynesian ancestral canoe. Making its New Zealand landfall about 900AD, the canoe had successfully navigated over three thousand kilometres of uncharted seas ... and became enveloped first, in primal legend, later in scientific speculation.

Historically, nothing is known of the first canoe or its crew. We do not know whether it was a double-canoe or a single hulled craft. Where it was beached is unknown. So too, the island of departure. Only the mind can imaginatively reconstruct its appearance, its arrival in Aotearoa — with the reality of the experience of the deep sea canoe, Hawaiki Nui.

Representing a lost tradition in oceanic navigation and exploration, Hawaiki Nui is a complex emotive symbol in which myth and reality are one. Invested in the concept of this imaginatively conceived unity is a thousand years of history — identified with a powerful religious system that asserted supernatural origins for man, and his primary achievements.

Understood within this context Hawaiki Nui is, consequently, an essential reference for reconstruction of past reality and its associated mythology. Unfortunately however, this reference has been denied Maori; the canoe being only briefly accessible before return to Tahiti.

As cultural taonga and material mauri (in which was invested the mana of a continuing tradition in Polynesian navigation), Hawaiki Nui is lost to the Maori. Possessing inspirational power, it would have created greater cultural awareness in younger Maori had it remained longer in New Zealand. Hawaiki Nui was a unique experience: it was a thousand years of history and myth made manifest to a new generation. It was both tradition and accomplishment: korero tupuna, pahure.



*Hawaiki Nui, now returned to Tahiti.*

## Te Tuangahurutanga

He powhiri kia hui mai nga tauira puta o te Kuratini, ki te whakanui i te tekau o nga tau e akonatia ana te Reo i te Wellington Polytechnic.

Ka tu tenei hui i roto i nga hau kakara o nga ra whakamaharatanga i te Tiriti o Waitangi, ara, te 5-6-7-8 o nga ra o Pepuere, 1987.

This is an invitation to ex-students to gather and commemorate ten years of teaching Maori language at Wellington Polytechnic. This hui will be held during the Waitangi weekend on the 5-6-7-8 of February, 1987.

Replies to: Te Tuangahurutanga,  
School of Languages,  
Wellington Polytechnic,  
Private Bag,  
WELLINGTON.

# Aunty Huia

## CORN AND KUMARA SOUP

500 grms bacon bones or bacon pieces  
2 litres water  
1 bayleaf  
500 grms kumara  
1 cup whole kernel corn  
2 tbsp chopped parsley  
fresh black pepper

Put bacon bones or pieces in a saucepan. Cover with water. Add the bayleaf and bring to the boil. Cover and simmer gently for about 1½ hours.

Peel and slice the kumara into 5cm chunks. Add to the stock during the last half hour of simmering. When tender remove the bacon bones. Cut off any meat and return to the stock. Allow to cook a further ½ hour.

Puree the stock in a food processor. Return to pot when smooth and creamy.

Add the corn and parsley. Taste for seasoning. Simmer gently for a further 5 minutes.

Serves 6-8.

## KUMARA SOUP

500 grms kumara  
2 carrots  
2 stalks of celery  
2 onions  
salt and fresh black pepper  
chopped mint  
cream

Peel and slice the vegetables and cook in water until tender. Put through a food processor until tender. Season with salt and pepper and return to the soup pot.

Add a bottle of milk and gently reheat being careful not to boil.

Lightly whip a little cream. Place soup in bowls. Gently stir through the whipped cream. Sprinkle with finely chopped mint.

## KUMARA CHOWDER

750 grms kumara  
1 bottle milk  
250 grms chopped onion  
25 grms butter  
450 gm tin cream-style corn  
salt and fresh black pepper  
300 mls cream

Garnish:  
Shrimps  
Chopped oysters  
Chopped mussels

Peel and boil the kumara in salted water until tender. Drain. Mash or put in a food processor. Add the milk. Saute onion in butter until soft and transparent. Add to the chowder. Add the tin of creamed corn and bring

slowly to the boil. Stir frequently or the soup will catch. Add more milk if necessary but the soup should be thick. Stir in cream and gently reheat. Serve in warm bowls with a garnish of shrimps, chopped oysters, or chopped mussels.

## KUMARA SALAD CITRUS

500 grms kumara  
3 thin slices of onion  
2 oranges  
2 tsp chopped parsley  
¼ cup oil  
1 tbsp wine vinegar  
½ tsp salt  
fresh black pepper

Cook peeled kumara in salted water until tender. Drain. Slice kumara and place in salad bowl. Break onion slices into rings.

Peel oranges and remove all white pith. Slice crosswise and add the orange and onion to the kumara.

Place parsley, oil and vinegar in a screw-top jar and shake to combine. Pour dressing over the salad. Toss lightly and chill.

## KUMARA SALAD TAI TOKERAU

3-4 medium kumara  
4 rashers of bacon  
2 oranges  
2 spring onions  
2 sticks celery  
¼ cup chopped parsley

*Illustration by Russell Clark*

¼ cup mayonnaise  
salt and fresh black pepper

Wash the kumara and cook in jackets in boiling salted water until just tender. Cool. Peel and cut into cubes.

Derind the bacon and fry until crisp. Cool and crumble.

Peel oranges and remove all the pith. Segment. Wash and finely slice spring onion and celery.

In a large salad bowl combine the kumara, bacon, oranges, spring onion and celery.

## KUMARA SALAD

½ kg kumara  
½ cup cream  
1 onion  
1 tbsp parsley  
⅓ cup mayonnaise  
2 hard boiled eggs

Peel kumara and boil in salted water until just tender. Cool and chill. Cut kumara into ½" dice.

Peel and finely chop onion and stir into kumara. Season well.

Mix mayonnaise, lightly whipped cream and parsley together and fold into the kumara.

Finally mix in coarsely chopped hard boiled egg. Chill and serve.

Kumara Cookbook  
by Colleen Walters-Urlich  
Dargaville High School 1986





# Te Maori documented

na Hiria Rakete

*The Maori regard their taonga as living reminders of the past. Whether it be through whaikorero or whakairo, taonga is an expression of the wairua of the Maori.*

And Don Selwyn, independent film producer, will try to capture that wairua on film.

Don is preparing eight half hour programmes of the Te Maori exhibition and its impact on the tangata whenua.

"The idea is to take the taonga out of the art and museum concept and identify them with the people," he said.

He reckons the way to do this is to talk to the people who have a close attachment to the taonga and get the feelings and attitudes of a cross section of Maoridom.

The series will be established under the waka connections of the taonga so that the waka, iwi, whanau will have their say about Te Maori as of right. The exhibition represents all the waka.

Don's already approached Selwyn Murupaenga, Merata Mita, Lee Tamahori, Aroaro Hond and John Tahuparae to cover and present their respective waka.

Don says they're all important because of their experience in TV.

"And they are Maori, and their sensitivity to the programme is more readily available to the people they'll be talking to," he said.

Don says the style of the eight programmes will be the wairua connections between the tangata whenua and the taonga.

"Maori elements are part and parcel of people in the art association.

"This is something that has to be redefined in terms of Maori art when

one draws comparisons with western art in general.

"Maori art is a vehicle of the gods which is communicated in the art form.

"This is not a concept fully recognised in western culture.

"The gods use the artists to expose the artistry and genius of creativity and skills in our people."

But Don says that the thing that made Te Maori such a dynamic force was the

way in which the old people responded to the presence of these taonga overseas.

"The taonga have been kept in captivity for such a long time that generations have lost the importance of these taonga in relation to history.

"That loss has created an impression of Maori art as just being Maori art.

"Contemporary artists don't view their art as a piece of art.

"It's something that comes from the people — whether it's pain or laughter."

He realises that to get this whole



*Kaumatuas opening Te Maori, National Museum, Wellington.*



impression on film, a different approach needs to be adopted.

"The series will become a product of the people who are part of the delivery process."

The series will be released in October 1987 — just after the closing exhibition in Auckland.

Accompanying the eight half hour programmes will be a 50-minute compilation of excerpts of some of the series.

"However, there will be a high degree of audience participation in the exhibition," he said.

He said that TVNZ were very keen to see the series go ahead and that they have contributed a lot of money towards the project.

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Brian Hemmingson, Hemi Waenga,  
Josh Stewart at forefront of mihi at Te  
Maori opening.

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## Prison fellowship

by Papa Uncle Ressiaano

*John Rangihau, a colorful man who cares for those in captivity, maori & european prisoners call him colourful names such as, chief John, Rangatira John, Sir John, John the imprisoned saints, or John the Divine father. Father John has given the crims faith in human beings since he's been on the board.*

A former member of the maori battalion, author, executive director maori affairs department and now a dedicated and tireless member of the national prison parole board, which meets twice a year for long term prisoners.

Paparua prison is the biggest in the south island, a very special place for very special people as the guests of the government and the taxpayers, an Aussie former inmate call it a 12 star holiday resort, another home away from home, and yet society is seeking harsher penalties for crime. GREY-MOUTH county council wants capital punishment restored for serious crime. These people calling for tougher punishment are in a world of their own 'out of mind out of space' mentally.

Prison fellowship & discussion groups, vital.

Prison fellowship & discussion groups have a vital role to play in the changes which are likely to take place in the New Zealand prison system, says the Secretary for Justice, Mr Jim Callahan. Care would involve welfare, social, educational and recreational agencies in prisons and in the community to combine for a programme aimed at intergrating the prisoner back into the community on his release, said Mr Callanhan, a man of new ideas and new direction.

Our Leaders do care.

MAORI affairs visit to Papakura prison. On behalf of the authorities, staff

and inmates, I wish to convey our appreciation to the visitors for coming along to have a chat to the prisoners and to show that our leaders do care about people in jail. They are of paramount importance, tatou tatou katoa, altogetherhness is the theme of the visit.

Visitors.

Mr Neville Baker, Dept Maori Affairs, Wellington.

Mr John Rangihau, Wellington.

Mr Albie Williams, Auckland.

Mr Jules Ferris, Christchurch.

Mr Joe Karetai, chairman Te Waipounamu maori land advisory committee, Christchurch.

Mr Bert Mackie, Board Maori Affairs, chairman Te Waipounamu Dist. Maori Council.

Mr Jim Manahi, Ratana minister, kaumatua.

Mrs Jane Manahi, Te Kohanga Reo.

Mr Arthur Kapa, Matau Whangai. Kuia Nihoniho, Te Kohanga Reo.

Rev Wato Tahere, Methodist minister, kaumatua, Christchurch.  
kuamutu nga mihi.

# Irish band U2 come to tangi

na Colin Hogg

*The story has a strange beginning and a tragic ending. But between the two, something remarkable happened. Something that could not have happened without a young Maori from Wanganui called Greg Carroll.*

**L**ike many young New Zealanders, Greg Carroll fell in love with rock and roll. Unlike many young New Zealanders, he took his love of the music a step further and made it his life — first working as a sound technician and roadie with bands in Wanganui and later moving to Auckland, the centre of New Zealand's contemporary music industry.

It was in Auckland that the story really began — a story that would end less than two years later with Greg Carroll's death, at the age of 26, on the other side of the world.

Greg was what you might call an outgoing guy. He loved life, he loved people — and he certainly wasn't backward in coming forward, when the spirit moved him.

It moved him one day in Auckland's Karangahape Road. He spotted someone in the street wearing an impressive jacket, emblazoned with the legend "U2". For those in tune with the tidal movements of the rock music world, U2 floated high — an Irish band that had taken the world by storm with its exciting, uplifting music, and sold millions of records in the process.

It was September, 1984, and U2 was in Auckland for its first New Zealand concert. Greg stopped the man in Karangahape Road and asked him where he got the jacket from.

The answer was simple, the man was Steve Iredale, U2's production manager, a warm Dubliner who was taken by Greg's up-and-at-'em approach to life. On learning of his experience working with local rock bands, Iredale offered him a one-night stand working with U2 that night at their Logan Campbell Centre concert before 3000 fans.

Greg thought his ship had come in.

It had. U2 — and especially the band's singer, known simply as Bono — were very impressed with Greg Carroll. "He was so good," said Bono, "we asked him to come with us to Australia. And he was still so good, we asked him to become a permanent member of our organisation."

Greg Carroll had joined the elite of the rock world. Moving to Dublin, U2's home base, rising quickly through the ranks to become the band's stage manager — and travelling the world with them, even appearing briefly on stage with them during the worldwide tele-

vision transmission of the Live Aid fundraising concert.

Greg was earning very good money in a job he loved, working with people he loved. He had a flat in London, a base in Dublin, a girlfriend, Katy McGuinness.

And, said Bono "he was researching locations for film for our next record and artwork for the cover. His goal was to direct and produce videos and films."



Tragedy struck in early July. Greg was knocked from the motorbike he was riding in Dublin and killed.

But that tragedy led to an even remarkable drama. Greg Carroll's influence didn't end with his death.

Bono was in Texas to appear in concert with American country star Willie Nelson when the sad news reached him "I had been in my hotel one hour after a 13-hour flight," he said. "I caught the next plane back to Dublin".

There, the band not only arranged for Greg to come home to his family in Wanganui, but made arrangements to follow themselves.

"We had to come to New Zealand," said Bono. "We felt we had a duty to our friend and workmate. To see that he came home with honour.

"We had a duty to explain to his family what Greg had been doing. We wouldn't have been anywhere else on that particular day."

And so, within a day of Greg reaching his home marae of Kai-Iwi, Bono, his wife, Ali, U2 drummer Larry Mullen, his girlfriend Ann Acheson, Katy McGuinness, Steve Iredale and U2 sound engineer Joe O'Herlihy had arrived in Wanganui to meet Greg's family and friends and say their final farewells.

A remarkable two days unfolded, as fingers across the racial and cultural gap between Maori and Irish became arms around shoulders, nose to nose and shared tears at Kai-Iwi and at the graveside at the Aramoho Cemetery in Wanganui, on July 10.

"Kings and princes have never visited our marae, but I understand you have achieved the same status in the music world," said Matt Huinua, welcoming U2 to the marae.

To Greg's adopted parents, Tom and Eileen Carroll and his family — with the definite exception of uncle, entertainer Dalvanus Prime — U2 was just another strange name from the strange world of rock music.

When they left, two days on, the word "family" was on everyone's lips. Bono played a key role in the mourning process, paying tribute to his friend at the marae in word and song, giving a reading at the graveside and attending the takahi at Greg's parents' home.

Reading the service, a Ratana Church apostle, said: "We Maori say the Pakeha never shows tears. He says he feels it in heart, but he cannot show his feelings. I saw tears on the cheeks of these young men today. I felt aroha."

"It's like a storm subsiding", said Bono, shortly before flying out of New Zealand. "Calm came through the family to us."

U2 held a memorial service for Greg in Dublin two weeks later and intend to send a representative back to Kai-Iwi for the unveiling.

The whole band will be back in New Zealand before that, though. "We hope that New Zealand will be the first stop on our world tour next year," said Larry Mullen. "We intend that show as a tribute to Greg."



# Te Ataarangi comes from behind the shadow

*Te Ataarangi Incorporated Society was the dream of the well-loved kuia, Ngoingoi Pewhairangi. She saw an alternative way of teaching the maori language to the generations of Maori and pakeha who missed out on it when they were growing up. She saw people who had poor memories of their formal schooling instead being taught in their own home, in their work-places, on the marae, in factories. She put together her maoritanga with her years of being a field officer with the National Council of Adult Education and in the late 70's her dream was born.*

The now familiar brightly coloured plastic rods from which the teaching style gets its nickname, 'the rakau method', were introduced by education researcher, Katarina Mataira. Together Ngoi and Katarina, along with 3000 tutors and learner tutors, have changed forever the state of maori language learning in this country. Te Ataarangi is also the backbone of language revival today and the mainstay of the kohanga reo movement.

Teripoai Pauline Higgins is the secretary of the incorporated society and along with Kathie Edie another part-time worker, handles day-to-day administration as well as long-term planning.

Teripoai says institutions for adult learning such as night classes and polytechs and universities are seen as 'backing up' Te Ataarangi classes. People have so many levels of learning and so many varied needs that weekly rakau sessions may not be enough. A lot go on to intensive language courses such as run from the Kuratini in Wellington, or opt for extra-mural language studies from a university.

Whatever happens, says Teripoai, a seed is sown that blooms later.

She says Ngoi's dream has been so successful that the society is snowed under with requests for tutors. And the requests come by phone and letter from government departments right through to community groups. She says pakeha groups have not been slow to ask for tutors, especially when they found how non-threatening the rakau method is.

She attributes this to the non-competitive nature of the teaching, where the tutor first establishes the ground rules such as no speaking english and then picks up a rakau and says a phrase. The students are then encouraged to do likewise, with the quicker ones helping the slower ones. In this way says Teripoai, confidence is built up in the tutor and individual students. It gets to be fun.

This method of teaching doesn't encourage questions, particularly in the



early stages. Native speakers of maori couldn't always explain why a certain way of saying things was done so Te Ataarangi tutors weren't initially known for their enthusiasm in answering student queries.

Teripoai says this became obvious from the many refresher hui held up and down the country for tutors and learner tutors. At these hui kaumatua

are sprinkled among small learning groups and asked for advice. It's usually in these sessions that some of the reasons for saying a particular sentence construction come out. And says Teripoai, sometimes the kaumatua are the ones who admit they learn the most.

She remembers one such hui this year at Waitara where a 92 year old kuia was reduced to tears after taking part in a rakau session. All she could say was that she was privileged to be in the company of such 'obviously talented people! Teripoai puts these sorts of comments down to the simplicity of Te Ataarangi in getting across some of the depth of te reo.

Talking to Teripoai you latch onto a fierce pride in the independent way of getting Maori people motivated to teach their language as pioneered by Ngoi and Katarina. Grants from Maori Affairs, Maori Education Foundation and loans from Adult Education were enough to keep the shoe-string operation together in its founding days. That and belief in a kaupapa maori, a maori way of relying on ordinary people to organise themselves in a way they wanted. A way that still sees all the 3000 tutors and learner tutors giving their services for free, paying their own way to refresher hui and loving it.

Teripoai says some are tutors like Ranui in Otira who travels to take classes a hundred miles away and then never misses a refresher hui. Others like Kiti Temara and Lucy Te Amo (Lucy died the other week) and Hohepa Kereopa would travel to hold classes in the Bay of Plenty area.

Teripoai says these tutors have the say in how they want to be used and money has never been an obstacle to the work of Te Ataarangi.

However a recent grant of \$100,000 to Te Ataarangi from the Government may signal a change in the fortune of the society. (Teripoai says most of the money will go in travel for tutors.)

The alternative way of organising the teaching of maori as envisaged by Ngoingoi Pewhairangi seems to have become a main way with those inherent problems Te Ataarangi sought to bypass.

Within the society, co-founder Katarina Mataira leads a group keen to have formal certification of tutors. The subject has surfaced at hui last year and this year, but has been turned down after discussion.

Along with this recognition of maori language skills from an institutional point of view has come the whole

question of differing values. Whereas Te Ataarangi made a point of identifying with the ordinary people and devising an alternative teaching system accessible to them, the growing acknowledgement by learning institutions of the popularity of Maori language has increased the pressure on a small language resource.

Teripoai says Ngōi Pewhairangi acknowledged that the Maori people alone could not ensure Maori language survived without the help of the Pakeha. She saw New Zealand as needing to be a bi-lingual country but with the ground rules that the Pakeha should support those choices that the Maori came up with.

Logically it is Pakeha primary school teachers who are the most enthusiastic and numerous Te Ataarangi students. They in turn pass on what they have learned to work-mates, which is the strength of the rakau method.



Teripoai says learners of the language cover the whole range from factory workers to Cabinet Ministers, all taking part in informal rakau sessions.

The simplicity of the rakau method tends to play down its potential for success, says Teripoai, no doubt thinking of some 'flash-in-the-pan' tutors who've done one class and then gone on to confuse potential learners.

The book resources are Tuatahi, which was a result of field work and destined for tutors.

Tuarua then came out from a kau-matua hui in Rotorua in October 1980 where all tribes took part in a week-long wananga to set the book.

Paku Awhina came out from Wellington hui run by Ngōi Pewhairangi and covered questions and answers. It was designed to get people conversing in Maori and extend them from the rakau.

Korero Paki came out from workshops run by Ngōi and Katarina at Paraparaumu in 1982. It consists of plays written by the two for the benefit of tutors and students. Teripoai says the plays were put on each night for the two weeks of the workshop and were so popular that they were written up in book-form.

All the books sell at \$3 except for Paku Awhina which is \$7.

## Te Waka Tapu o Taikumu

*The old Hastings District Council Municipal building has been taken over by a Maori trust much to the amazement of the Hastings commercial barons. The trust is Te Waka Tapu o Takitimu and the unsuccessful tenders included the Hastings Arts Council and The Country Club, both of whom had substantial financial backing.*

**T**he trust are using the municipal building for employment training in the performing arts field.

Trust board chairman, Tama Huata said there was a great deal of opposition to the board obtaining the hall, because of 'the bad element of the Maori people'.

"All the big business men of the town made up the other tenders," he said.

A petition was taken up against the Takitimu trust with 60 signatures, but "we put out a counter petition with 400 signatures", said Tama.

Comments in the newspapers included, "Why don't they go back to the marae," or "Business at this end of town will drop off with this bad element."

However now the trust is concentrating on the job ahead.

The employment training for the performing arts covers physical fitness, te reo, Ngāti Kahunguna kawa and history (compulsory), Maori and Polynesian culture as well as a wide-ranging study of music.

People are also being taught the ins and outs of running a cafe, a theatre restaurant, a bar and also technical training in the running of a radio station and a sound station plus producing films and videos.

Tama Huata says these facilities will be ready by the end of the year.

"What we are doing is working to our strength."

"We're not growing grapes and kiwifruit, that's foreign to us, we're teaching language and rhythm as our foundation as these are the things we are good at as Maori."

"We have unemployed people from the Labour department, the probation offices, prisons and young people having difficulties at school. Our aim is that they be totally conversant in Maori, completely aware of all facets of the performing arts, broadcasting and performing tours, while being fully employed."

Tama said there were few problems

with the predominantly young people. The choice was left to them if they wanted to come onboard.

"We are not here to fail them," said Tama.

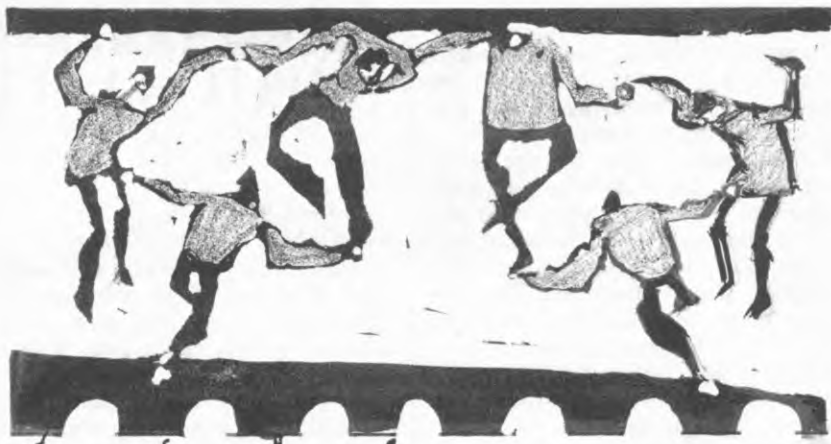
His aim is that the 40 young people currently training in the municipal building become versatile and employed. Fourteen people got jobs last year through the trust.

"Our performing arts school had been running for one and a half years in an old hall until May this year when we moved to this one."

The municipal building had been vacant for over three years.

The district council's decision to let the Takitimu Trust use the building was based on a pepper-corn lease of \$12000 a year.

Mr Huata said that's paid for with funds from the trust and borrowed



monies.

Te Waka Tapu o Takitimu performing arts group have both local and international experience. The group performed at the Melbourne Moomba festival last year and next year in January are off to Perth.

It's here that the Australian experience of Tama and his brother Te Rangi Huata has come in handy. Both have spent some time in Australia helping organise such events as the Sydney Maori Festival and cultural education tours to schools.

Te Waipounamu schools have already benefited from Te Waka Tapu o Takitimu and Te Rangi says extensive preparation is underway to ensure that Te Ika a Maui doesn't miss out. He's so enthused about the performing arts work of the trust that he's considering moving his Australian base here for half of the year.

The Municipal hall will also be used to house regional FM bilingual radio station.

The station called Radio Kahungunu, first broadcast at the beginning of the year for 10 days.

Mr Huata said, "we are looking towards having a permanent bilingual station.

Radio Kahungunu should be geared up to go on December 1 and would be run by the young people themselves, he said.

Training for the running of the station will take place at the hall with assistance from Radio New Zealand.

A market survey undertaken by the trust, has shown that the station could get at least 2½ percent of the potential advertisers from Wairoa, Hastings and Wairarapa.

"This figure is quite low, but feasible," Mr Huata said. All the schemes at the hall are not geared for personal gain but are for the development of our young Maori people, he said.

## TE WHAKATAUKI A NGA TIPUNA

"Nau te raurau, naku te raurau, ka ora te iwi."


Pono ana tenei whakatauki a nga tipuna, I nga ra o Hune i te toru tekau ki te toru tekau ma tahi I aua ra ka whakakotahi te iwi o Aotearoa ki te whakaemi moni mo te kaupapa e kia nei ko telethon. Mai te Hiku o te ika, i te ika a Maui ki te kei o te waka i te Waipounamu, eke ana tenei whakatauki, "Nau te raurau, naku te raurau, ka ora te iwi."

I nga wa o mua, i te wa e noho tahi ana nga tipuna i roto i nga marae, ka tu ana he hui kua haere mai tena, me tena, me tena me tana raurau. Ahakoa iti, he mea nui tenei na te mea ka huihui katoa ana nga raurau kai, ka ora te manuhiri. Tae mai ki tenei wa kei te eke tonu tenei whakatauki. Nau te raurau, naku te raurau, ka ora te iwi.

I te timatatanga o te Telethon ka whakakotahi te iwi mai nga pepe katahi tonu ka whanau atu, ki nga tamariki nohi-nohi, ki nga tamariki o roto i nga kohanga reo, ki nga tamariki o nga kura tuatahi, ki nga taitama o nga kura tuarua, ki nga tamariki haua, ki nga matua a tae noa ki nga tipuna. I te whakakao tana o nga raurau puta ana te koha nui.

I roto i nga kura o Waikohu ka haere mai tena tamaiti me tena tamaiti me tena tamaiti, ahakoa iti, ahakoa pakeke, ahakoa haua, me tana raurau moni. I hikoi nga tamariki o te kura tuatahi o Whatatutu mai to ratou kura ki te piriti o Puha e rua tekau ma rua kiromita. Na te kaupapa ka whakapakari nga tamariki nei me o ratou kai ako, me etahi o nga matua ki te awhina i tenei take. Anei te ki a te ropu nei "Engari te ngaringari, he te rawa te kore rawa" Ahakoa iti te moni, ahakoa nui, kare he mea e mahue ki waho. I te huihuinga he raurau nui ke.

Ka tu ana he hui i to matou kura kua hari mai tena akonga i tana raurau kai a moni ranei hei awhina i te hui. Noreira ki oku whakarongo e tika ana tenei whakatauki kia haere mo te mutunga kore tonu ake. I na "nau te raurau, naku te raurau, ka ora te iwi."



Together with Tu Tangata, the maori news magazine, Replay Radio offers you an easy, effective way to learn maori. Although it is not intended as a full language course, the combined cassette booklet will teach you how to speak and understand the basics of this beautiful language. All for just \$17.00 (p & p included).  
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REPLAY RADIO**

**Do you wish you knew a little more maori than "kia ora"?**



# Mana Motuhake: The Nature of its Business

## Introduction

Mauri tu, mauri ora — Act and live  
Mauri noho, mauri mate — Sit still and die (1)

Te Hope Huia Hakaraia  
POLS 235: Public Sector: Political Science  
Victoria University 1986

*The current decade represents a period of strained race relations between the Maori and the Pakeha. Rather than continue to tacitly accept and become totally over-run by and immersed in the political, economic and social framework created by the dominant Pakeha, segments of the Maori population such as Mana Motuhake have said "enough!". The Maori has instead chosen to act now to gain acceptance and recognition of their unique identity and values by the Pakeha majority and ensure the preservation and sustenance of Maori language and culture. Groups such as Mana Motuhake have become openly critical of the status quo of the Maori and vow that there will not be a return to the previous farcical situation where a so-called "consensus" permitted Maori aspirations to remain invisible to Pakeha decision-makers and contributed to the fallacy that New Zealand race relations could be held up as a model to the rest of the world.*

## Socio-Economic Problems

On one side of the coin, continuing problems over land and the widening economic and social gap between the Maori and the Pakeha provide a focal point for Maori grievances and concerns. Recently released socio-economic statistics (2) reveal a grim and disturbing reality, for instance:

"in education some 60 percent of Maori youth leave the education system without a formal education — and that is after 12 years in the system; in street gangs, institutional care and prisons the Maori is over-represented, half the prison population is Maori;

in the area of housing only 42 percent of Maori people own their own home as compared with 72 percent of the non-Maori population;

in the employment field a 20 percent disparity between the two groups exists;

in the area of health the mortality rate has some ten years difference between the two groups and in the case of incidence of occurrence of lung cancer, Maori women have the dubious distinction of leading the world!"

Such focal points of tension are not eased by claims that "other New Zealanders can cope and since we are all one people — New Zealanders, there is no valid excuse for the Maori to lag behind." However, the fact of the matter is that the Maori and the Pakeha do not feel "alike" and in truth do not classify themselves together, no matter what some people may believe they should feel or think! Dr Tamati Reedy, Secretary of Maori Affairs recently commented (3) "that when Maori

people behaved according to the normal (predominantly Pakeha) values of society they were accepted and congratulated as New Zealanders — especially when they performed well in education, the workforce, housing and other socio-economic areas. But when Maori behaviour is seen as somewhat 'deviant' they are told in no uncertain terms that they are Maori — and reminded not to forget it!"

The classification of the Maori people themselves as one homogeneous group is another commonly made mistake. Bob Mahuta of the Tainui tribe has commented (4) that, "The perception that all Maori people are part of a single homogeneous group with the same attitudes and views is not so. Maori people belong to tribal groups which each have unique historical experiences and distinct cultural practices and perceptions of the contemporary world."

On the other side of the coin, many people claim that the existence of Maori institutions and special concessions such as the Maori parliamentary seats, Maori Affairs Department, Maori All-Black team, loan concessions and protective land laws constitutes undeniable proof that the Maori in fact enjoys a very privileged status in New Zealand. So does the caged kiwi in the zoo! Everyone tells the Maori what is good for him. But surely only the wearer of a shoe can tell where it pinches the most? One could argue that if it was not for the existence of these concessions, the poor socio-economic position of the Maori would be far worse!

In the light of the above issues it is not

surprising that Maori dissatisfaction continues to be voiced publicly and loudly.

## Mana Motuhake

The challenge of Maori impatience was felt by the Labour Party in 1979, when Matiu Rata, one of its own members of Parliament and a former Minister of Maori Affairs, resigned from the Party. Rata became totally disillusioned with Labour and claimed that the Party was indifferent to the urgent and pressing needs of Maoridom in the interests of overall efficiency and unity and had for far too long taken the four Maori seats for granted. The following year, as proof of his convictions, Matiu resigned from his prestigious position of Member of Parliament for Northern Maori. He unsuccessfully contested the consequent by-election as an independent, polling within 1,000 votes of Labour's winning candidate Dr Bruce Gregory and at the same time gave Labour the first real fright they had ever experienced over a Maori seat!

Following his defeat Matiu agreed to head a fledgling Mana Motuhake Party, which, although having never contested a general election before, could in fact trace its roots back to 1858 and the kotahitanga (unity) movement. Prior to Matiu's joining the Party, Mana Motuhake, under Amster Reedy, had been evaluating certain socio-economic statistics relating to the Maori people.

## Aims and Objectives

The name "Mana Motuhake" means distinct/discrete power. Another definition is the autonomy of things Maori. The movement is keenly aware that politics is about power and who gets what, when and how and is dedicated to a philosophy of self-help for the Maori people. It pledges to advance the Maori from a state of dependence to one of self-reliance and self-determination. The Party believes that the Maori are the best people to represent their own interests and destiny.

The primary objective of the Party is to transform New Zealand and its active practices and laws to reflect the true nature of a bi-cultural society rather than the largely mono-cultural society based on the values of the Pakeha majority.

Mana Motuhake has strong indigen-

ous views and firmly believes that a cultural exchange of Maori values must take place because the New Zealand citizen is entitled to a dual heritage. The Party does not advocate apartheid but a sharing of political power. Regrettably its strong pro-Maori stance has often been misconstrued by both Maori and Pakeha alike as outright racism.

In separating the Maori from the other political parties Mana Motuhake paradoxically seeks at the same time to unify a people. This may well hold some appeal to Maori and Pakeha alike who have become weary and disillusioned with the divisive nature of the existing political system. In a sense, the urge to form and nurture a separate Maori party is similar to the same sentiments which fostered the rise of Social Credit prior to the 1981 elections and the New Zealand Party in 1984. What is different however is the distinct Maoriness of Mana Motuhake which is symptomatic of long-held grievances and aspirations of a people losing faith in the conventional political solutions.

The Party is only too aware that achievement of its objectives will be no easy matter and acknowledges that the support of the Maori people is crucial to its aims. It feels that the journey the Maori people must make is ultimately a political one.

## 1984 Election Manifesto

Mana Motuhake's 1984 Election Manifesto provides further insight into the aims and ideals of the Party. In accordance with Maori protocol, points of policy were agreed on the marae setting only after much debate and argument.

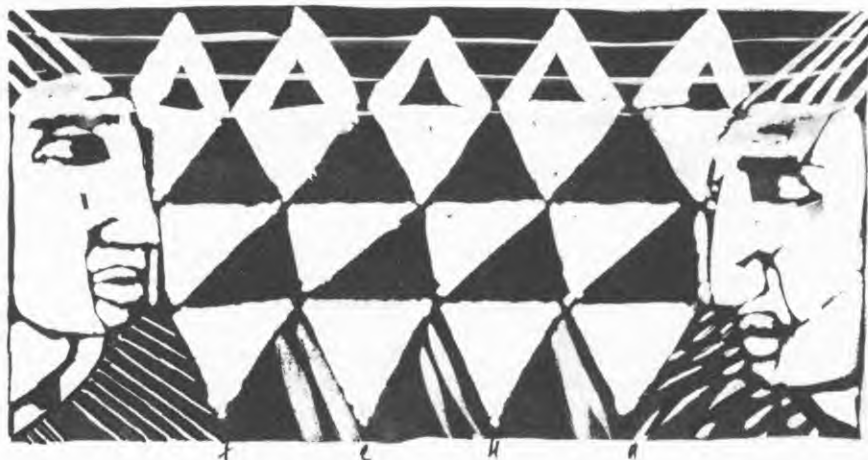
Interestingly some policy aspects are remarkably similar to those being implemented by the Labour Party (eg official recognition of the Maori language; granting of additional powers to the Waitangi Tribunal etc) and one could be excused for wondering whether Labour has 'borrowed' these policies from Mana Motuhake.

The Party's main points of policy deal with:

1. recognition in legislation, of the unique relationship the Maori people shares with the land and the retention and expansion of Maori land ownership by tribal/communal means;

2. recognition of Maori as an official language of Aotearoa (New Zealand), progressive introduction of Maori language in all public business. Provision of services to promote tribal newspapers and magazines, establishment of a minimum of six Maori language radio stations and creation of a Department of Maori Television New Zealand;

3. recognition of equality between men and women and active promotion of at least a 50 percent representation of women at central and local government elections;



4. improvement of job creation and training programmes and development of other programmes for Maori youth;

5. legal ratification of the Treaty of Waitangi and a demand that the Maori seats be increased in accordance with the total Maori population. (The Party would initially like to see the establishment of ten Maori seats with representation to be decided on a tribal basis since mana and dignity derives from the tribe);

6. a nuclear free New Zealand and withdrawal from ANZUS;

7. other measures aimed at rectifying the plight of the Maori in terms of the criminal justice system, education, health and employment.

The Party also believes that those Maori people not on the Maori Roll should not be entitled to receive benefits from institutions such as Maori Affairs, Maori Education Foundation, Maori Purposes Fund etc.

## Constitution, Membership & Finance

Mana Motuhake is an incorporated society and rules on membership, voting etc are governed by the normal rules which apply to any incorporated society.

The Party has a Permanent office with a Secretariat that meets monthly and about 100 active branches throughout the country with membership currently numbering some 8000. The branches work and report to various area councils which decide on policy issues and in turn report to electoral committees during election periods.

Membership is available at a cost of \$10 per family and is open to those who believe in the policies of the party.

The Party numbers many women in its ranks which is not surprising as Amster Reedy (5) comments that "women are the bearers of Maoritanga because they outnumber men in all the organisations aimed at preserving it — Marae Committees, Maori Women's Welfare League etc"

Although clear lines of authority and communication exist in the organisation problems have occurred because of

the size of the electorates covered by the Party and lack of resources such as money, vehicles etc.

## Maori Seats

Mana Motuhake has no wish to see the Maori seats abolished in the short-term since they are better than nothing and at least provide a guaranteed opportunity for the Maori voice to be heard in Parliament. Mana Motuhake advocates that, until there is a meaningful sharing of political power between Maori — Pakeha there should be an immediate increase in the Maori seats in line with increases in the Maori population with representation to be decided on a tribal basis.

The Party would dearly love an opportunity to contest the Maori seats in a straight-out fight with the Labour Party as it feels the traditional Labour Maori MP's are largely ineffective because they are too restricted and hamstrung by a requirement to remain within the political machinery and dictates of the Labour Party. Mana Motuhake MP's if elected would be under no such restraints and could unashamedly pursue policies for the total benefit of the Maori people.

Mana Motuhake acknowledges that the Labour Party has a firm grip on the Maori seats and bemoans the fact that the Maori representatives could have done much for the Maori people had they chosen to capitalise on situations where closely fought elections occurred (eg 1957, 1981) during which time valuable concessions for the Maori people could have been wrought.

One view of the Maori seats which would seem to echo the thoughts of Mana Motuhake is (6):

"The Maori MP is a Pakeha invention designed to articulate and manage Maori grievances in a Pakeha devised political structure. The New Zealand Parliament is a Pakeha contrivance, and so the Maori members of it do not arise naturally from Maori society and culture but themselves derive from newly developed leadership positions. They do not organically spring from



Maori life; they have been imposed upon it and they serve special functions: to communicate to the Pakeha world; to bring communications from the Pakeha. They were not established to deal with Maori-to-Maori communication and lack the authority to serve as spokesmen from Maori to Maori as they have no tribal authority. Herein lies the paradox. This institution — the four Maori seats in Parliament — the source of much controversy — has no intrinsic cultural value within Maoridom since they do not themselves rest on the fundamental tribal basis of Maoridom. They serve as a device for filing the diversity of contemporary Maori into four pigeon holes of manageable dimensions."

## National Party

The National Party has chosen largely to ignore Mana Motuhake regarding it as of no consequence although former Prime Minister Rob Muldoon did accuse the Party of failing to do its job over the much publicised Motunui outfall incident.

## Others

Mana Motuhake has come to be acknowledged as an influential voice on Maori issues and has made submissions on electoral reform and to the Waitangi Tribunal. Its members have provided input into schemes such as PEP, Tu Tangata and Kohanga Reo and its views have also been sought by the Education Department.

In past elections Mana Motuhake has enjoyed a close relationship with the Values Party who agreed not to put up any candidates in electorates contested by Mana Motuhake. The Party also shares a very strong affinity with the environmental policies of Values.

## The Environment

Mana Motuhake's views on conservation and the environment essentially echo the view of the wider Maori community. These can be summarised as follows:

1. Mana Motuhake regards itself as a kaitiaki (custodian) of the Mauri (life-force) of Maori land. Its policy on land is clearly enunciated in its 1984 Election Manifesto and the party believes that the Maori people as the indigenous people of New Zealand have a unique relationship with the land in which:

(a) land is considered to be more than just a commodity. It is a spiritual entity that provides a link with the mythological creation of the world and surrounding universe and unites the Maori to his ancestors and to generations to come;

## Selection of Electoral Candidates and Mode of Canvassing

The Party is particularly keen to select candidates from people who are will-

ing to take on responsibility and can demonstrate a strong commitment to the policies of the Party and Maori issues. No formal qualifications are sought from would-be candidates however the Party boasts considerable success in being able to contest seats with highly qualified and articulate Maori people.

In canvassing electoral support for its candidates Mana Motuhake has adopted the maxim "He kanohi kitea — the face that is seen." Candidates are actively encouraged to meet Maori people on their own marae by attending as many Maori huihuinga (gatherings — including tangihanga) as possible, in addition to holding regular campaign meetings. This is the major means by which candidates endeavour to make themselves known to the Maori people and there is much traditional appeal in Maoridom for issues to be discussed by them in a marae setting.

Near election time candidates and their support groups undertake concentrated door knockings and personalised meetings which result in increased publicity and public meetings as the campaign tempo increases.

The Party relies heavily on finance from donations, membership fees and fund-raising but does not have sufficient funds to spend on television, radio or newspaper advertisements and like other small political parties is allowed no free time on radio or television.

Problems in campaigning have arisen because of a shortage of resources such as finance, vehicles etc; inexperience in campaigning, huge electoral areas and occasional offers of assistance received far too late to be of any effective use! Nonetheless the Party is happy to campaign in a distinctly Maori way.

Unlike the 1981 elections the 1984 elections saw the media pay little or no attention to Mana Motuhake. In the latter elections Mana Motuhake had to compete for media attention with the "flash-in-the-pan" New Zealand Party and witnessed the anti-National government surge towards Labour. The lack of media attention meant that the Party was unable to sustain its strong showing in the 1981 elections and saw membership reduce from a high of some 15,000 to a level of 8,000.

## Relationship with other Groups Labour Party

Although Mana Motuhake undoubtedly gave Labour a fright in the 1981 elections the results from the 1984 election would seem to imply that Mana Motuhake may be on the wane. Also initiatives by the Labour Party such as appointment of a Maori Governor General; appointments of two Maori to Cabinet; affirmative action programmes such as Te Kohanga Reo and Maatua Whangai and an undertak-

ing to shortly introduce a Bill to the House giving official recognition to the Maori language would seem to suggest that the Maori people are at last receiving equitable treatment from government and there is no longer a need for Mana Motuhake.

Mana Motuhake, whilst pleased that Labour is at last doing positive things for the Maori is largely unimpressed with Labour's policies because they are still subject to Pakeha oversight and they do not seem to be having any appreciable effect on the Maori socioeconomic plight.

In a recent interview, a spokesperson for Mana Motuhake remarked that "whilst Labour is endearing itself to the Maori people, it is also at the same time alienating itself from its own majority Pakeha supporters, many of whom seem to view Maori policy initiatives as discriminatory and reverse racism. The ensuing revolt by its supporters will undoubtedly assist to bring Labour down at the next election." This conjecture would seem to be backed by recent reported grumblings in Labour's own parliamentary ranks and a constant barrage of complaints through the media about the number and level of Maori incentives. The spokesperson for Mana Motuhake believes that the only sensible alternative for the main political parties is to completely abandon their Maori policies and allow political power to be shared with Mana Motuhake who would then assume 100 percent responsibility for the Maori people. This would allow the other parties to fully concentrate their efforts on issues affecting the non-Maori. However, if this approach is in fact agreed by the main political parties, a question that would arise is who should be given the right to represent the Maori people? It may not necessarily be Mana Motuhake as other Maori political groups would no doubt seek the right to represent the Maori.

(b) land provides turangawaewae (a place to stand) and identity. The mana of a tribe is closely associated with its land and boundaries and landmarks themselves often mark some historic event and serve as pegs in Maori whakapapa (ancestry). Whakapapa is in turn a prime vehicle of tradition and identity in Maori culture. Some land-sites (eg Moa Point) provide a link to the past and have rich historic and archaeological value;

(c) land is the substance of all life and like a mother, she nourishes and nurtures the people. Produce of the land such as trees, and plants provides rich sources of food, clothing, medicine, and materials for building. The planting of totally uniform exotic trees in place of native trees is a sad reflection on the attitude of a society which suffocates individualism.

The Maori view on land was starkly contrasted with perceived Pakeha val-



(b) seafood has been an important part of the diet of the ancestors of the Maori (and still is today) and thus provides a link with the past;

(c) food is an integral part of the process of manaakitanga (hospitality) for visitors to the marae. Good (or conversely poor food) is a reflection on the whole tribe not just the local marae that provided that food.

For the reasons above there is a general and binding consensus among the Maori based on strong spiritual and cultural values, for the natural environment to be conserved and protected.

## Environmental Reform

In an effort to achieve a more balanced and consistent approach to resource management planning and nature conservation the Government recently announced a proposed significant restructuring of public organisations which have responsibility for aspects of environmental administration.

The main proposals are (8):

1. establishment of a new Department of Conservation with responsibilities for advising the Government on the efficient use and conservation of New Zealand's natural and physical resources;

2. establishment of a Land Development and Management Corporation with responsibility for development of lands for farm settlement and other commercial uses;

3. establishment of a Forestry Corporation for purely commercial marketing of exotic forests;

4. establishment of a Ministry for the Environment with responsibility for environmental issues;

5. establishment of the position of a Parliamentary Commissioner with responsibility for environmental audits and reviews.

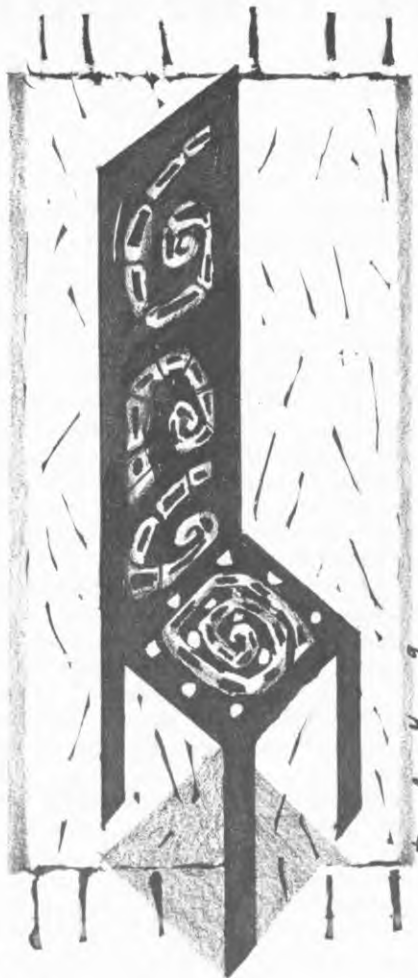
These announcements on environmental reform foreshadow a number of concessions to the Maori people. For many years the Maori has complained about the selfish and thoughtless exploitation of the environment which saw the destruction of native forests, pollution of waterways and annihilation of traditional sources of food.

Maori concern in this area has been directed to a system which has seen:

1. the consistent failure of resource developers and decision-makers to take into account, let alone endeavour to understand, the spiritual and cultural significance of the natural environment of the Maori;

2. a failure to take account of the views and needs of Maori tribal groups directly affected by resource developments;

3. a lack of statutory mechanisms to ensure the input of Maori representation into decision-making processes concerned with development of natural resources.



to be warmly welcomed by the Maori — and not before time!

## Environmental Proposals of Direct Consequence to the Maori

The establishment of a Maori Secretariat in the proposed Ministry for the Environment means a responsibility to ensure that the concerns of Maori tribal groups, including reference to the review of the Waitangi tribunal, are properly addressed within the systems and processes used to decide on the allocation of natural resources.

The establishment of rangatira kai-tiaki (guardians) in areas deemed necessary by the Minister for the Environment, will enable the appointment of local guardians, including representatives of local Maori tribal groups, to a watchdog role over specific features of the environment or environmental assets of a particular region. This initiative is being promoted as a positive means of encouraging biculturalism.

Whilst on the face of it, these initiatives promise the Maori a greater say in the decision-making process used to decide on the allocation and develop-

ment of natural resources, the reality may well be different. Until the new environmental organisations are fully operational it is likely that many Maori will reserve their decision on the worth of these initiatives. Experiences of unfulfilled promises have occurred many times before.

## Conclusion

The current period of unrest and discontent between Maori-Pakeha race relations has seen the emergence of the Mana Motuhake political party which has devoted itself to the achievement of a fair share of political power in order to guarantee the Maori people a position of self-reliance and self-determination.

Mana Motuhake believes that political decisions on the welfare and destiny of Maori people have for too long been based on predominantly Pakeha values and administered through largely Pakeha institutions and procedures which have been unwilling to take account of distinctly differing Maori views and values.

Regretfully, even with well intentioned initiatives by the Labour Party such as Maori affirmative action programmes; appointment of Maoris to prominent positions; official recognition of the Maori language and a say in environmental decision-making processes etc, the plight of the Maori continues to worsen and this is sadly reflected in recent alarming socio-economic trends.

The problem, therefore, is not only one of ensuring that the Maori has a reasonable share of political power and the country's wealth and prosperity, but the matter of a psychological dimension needs to be addressed as well, necessitating recognition by the Pakeha of the unique spiritual and cultural values of the Maori.

Until there is a resolution to these problems Mana Motuhake firmly believes that Maori unrest will continue to grow and the need for what Mana Motuhake has to offer will become clearer to all Maori people.

## Acknowledgements

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## Other Acknowledgements

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# Enterprise Wananga set the goals

na Margie Comrie

*Maurice and Anna Henry are a couple who are thinking big business — not for themselves but to help young people. Their aim is to set up a work trust or co-operative, so they went along to an Enterprise Development Wananga to find out how to go about it.*

**T**he 14 wananga held all round the country finishing September are the brainchild of Dr Ngatata Love, Professor of Management and Development at Massey University. He hopes that workshops will launch a whole fleet of Maori businesses on their way.

Professor Love also sees the workshops as a way of ensuring the best use is made of the 12.5 million dollars available through the Maori Enterprise Development Scheme.

The Henrys were among 45 people in the light, sunny room at the Palmerston North Tu Tangata Community Centre taking the first steps towards planning a successful business.

Like many of the others, they are hoping for enterprise development money. Maurice has been self-employed for 15 years. Bridge building, housepainting, welding, panelbeating, clearing sections, drainlaying, fencing and laying concrete are among the skills he can teach.

Active members of the Highbury Whanau Support Group, the Henrys employ three other people even so, they've more work than they can handle. "We want to keep the business intact for the family, but help out our young people," says Maurice.

They're aiming especially at school drop-outs and hope to start off with half a dozen. As well as his own skills, Maurice says he has contacts in plumbing, housebuilding, and so on who'd be willing to take on young recruits for six months or so. He's hoping the workshop will give the ideas and support needed to set up a work trust.

Some at the workshop already run businesses; most are just venturing out. Professor Love grabbed their attention when he spoke about the importance of self-confidence. "One of the biggest fears our people have is when they go to see the bank manager, the lawyer or the accountant. How do you feel when you go to see the bank manager? Nervous? I do! But these people are in a service industry. You are Number One. Often in dealing with institutions we're put off. We don't get the service we should. We must ask for it, and, if we don't get it, we should go further up."

Sally Spiers, secretary of Foxton's kokiri management committee, took that advice to heart. "I have a pakeha husband in a building business and we'd like maybe to extend it to help our unemployed people. Today has taught me not be a whakamaa. I'm going to show my bank manager that I'm a potential customer."

Alan Harnett, a Pakeha greenstone carver, also knows he needs confidence. He's got the skills, he says, but doesn't know how to find the market. "Today's been really good. We've got the message now — but we need lots more workshops like this for everyone."

Ella and Tai Davis, too, found the day gave them a boost. They're from Levin and want to set up a business recoring and repairing radiators. Again, they're qualified to deal with radiators but have never run a business before. The workshop gave them plenty to chew on, especially Professor Love's advice on planning.

Dr Love sees planning as a vital safeguard against failure. All too often, it's missed out. "People have their plan in their heads and do most of their thinking at night, because they're too busy in the day doing things they think are important." But before you even start, he says, a lot of questions need answering: Can your business really make money? Do you have a market? Are you in the right place? What happens if you get sick or there's downturn in the economy? This sort of planning is too important to be done off the cuff, Professor Love says.

Before the participants know it, he has them unravelling the mysteries of business plan flow charts. Six top local businessmen are on hand to help them devise their own.

This sort of advice was what the Wilsons especially appreciated. They helped set up the Te Awahou Kokiri in Foxton and have been with it nearly three years — Wayne as senior supervisor and Margaret as clerk. Now they're ready to develop their own business, running a pub in Taranaki.

Wayne, who's had seven years in hotel work, says the pub they have in mind is not in full use. "There are

rooms with great potential, we could expand it and have four or five workers. We've checked out unemployment in the area and it's very high. I've got the confidence to give it a go, and I'm very determined."

Sadie Rukuwai is another one with plenty of get up and go. She's been managing a clothes shop in Pahiatua; now, she wants to set up on her own.

"What decided me on coming along here was seeing that fashion parade on 'Koha'. I thought, why can't I sell products like that? I go up to Auckland twice a year to see the parades, and I'm very interested in fashion, but I've never seen anything offering like that. I'd like to sell them — I'd need to set up in Palmerston North, though, I don't think Pahiatua would be a big enough market for those clothes."

As well as helping Sadie and other would-be entrepreneurs with their business plans at the wananga, local advisors will keep in touch with them over the next few months in the early stages of their ventures. Professor Love sees setting up these links between experienced business people and the Maori community as one of the main aims of the workshops.

However, not everyone at the wananga fancies themselves as enués in a speech given some time ago by the former Governor-General, Sir Arthur Porritt who commented that (7):

"The prime values in Maori life are people and land — for the Pakeha they are money and position."

2. The Treaty of Waitangi guaranteed the Maori the preservation of and the right to his land, forests and fisheries. These rights need to be restored immediately to the Maori if the conservation of these natural resources is to be achieved.

The Maori has long demonstrated simple but effective conservation practices. For example, if bark is stripped from a tree care is taken to ensure that the bark is taken from that side of the tree facing the sun. This enables the bark to regenerate more quickly. If a food source (eg fish, berries etc) is running low then a rahui (ban) is imposed by the local Maori tribe to give nature time to replenish that source.

3. Food, particularly seafood has an important cultural value to the Maori because:

(a) its abundance and quality is a source of pride, mana and prestige to the tribe and references to this are often made in tribal legends and songs;



trepreneurs. Ratana clergyman Terata Waho, who's helping set up the Shannon Kokiri, feels uncomfortable with such terms as profits. He's all for sharing the fruits of any business and came along because the Shannon people want to see their kokiri on a sound footing.

"Grants aren't enough for us to give to our young people what they really need. We want to share a business to

help alleviate the unemployment and crime in our area."

The clothing business the Shannon group is planning won't employ unskilled labour, but 15 local machinists. The kokiri is presently based in an old sewing factory but also has its eye on a place in the main street with a workroom above and a shop below to sell clothes, as well as other products its people make or grow. Any profit will

feed back into the kokiri, providing more training opportunities, facilities, or even land for its people.

The organisers say the 14 wananga can't be expected to churn out millionaires, but they can provide information about the realities of business. And, for the Ratana clergyman from Shannon, an added bonus: "What I liked was when Professor Love said business can only survive through honesty."

## There is a season

*na Hiria Rakete*

*Brother and sister walked along the familiar stretch of sand. Warm, familiar home feelings swamping their bodies, a bitter breeze biting into their sensitive young skin.*

**T**heir parents had been separated for about two months. Because, they were told, dad had to work away from home. So, they were at their karani's place for the school holidays. But they didn't mind, they loved it there with all their resident relations.

They walked a bit further up the beach, then plonked themselves in the sand. Simultaneously, without exchanging a look or a word. Never commenting.

So they sat. Each with their own thoughts. Missy absently making finger patterns in the sand. Picking up the odd pipi shell and tossing it aside.

She picked up a shell, brushed off the wet sand and stared at its naked beauty.

She tried to think how old it must be, but gave up. Its tough yet corroded structure had been mellowed by the tide. And although the natural elements had contributed to its fragility, killing a lot of its shine, a good rub with a rag would bring it back to life.

Toni threw his find in her lap. It was almost the same, this shell. But there was a groove around the bottom that made it look like these two gifts of Tangaroa were from the same jigsaw.

He stood up, brushing sand from the rump of his jeans, a silent indication that it was time to get back to the house.

They turned their backs on the crashing waves and shuffled their way through the sand. Missy's fingers caressing the shells in the warmth of her jacket pocket, Toni with his head and shoulders drooped.

Neither had even spoken about their parent's separation. They had never witnessed any arguments fights or disagreements between the two people they loved so much.

But dad was always a workaholic. Both knew the rules when dad was working; don't disturb. Not even mum. But then, that was just accepted. And

when dad was in work mode, no one dared defy the rules.

Mum told them in her matter of fact way, that dad wasn't going to be around anymore.

"He will take you out every second weekend", she said. "Everything else though will be the same. You'll both do what you normally do after school. But sometimes I might need to call on you both to help me out with my work. You'll have to put up with me because sometimes I'll get angry for no apparent reason. But that doesn't mean that I don't love you. It will just mean that I'll need to let off steam somewhere. OK?" And they both hugged their mother not really understanding any of what she had just told them.

Toni seemed to take his role seriously — bossing Missy around and making her do the hardest or boring jobs. She grumbled, but obeyed. There was really nothing else she could do about it.

She knew that Toni was only trying to help mum. Missy never told Toni about the times she'd cry for their father. She was scared Toni would laugh at her for being childish. And she didn't want him to think of her like that. She wasn't sure how Toni felt about dad. He was less boisterous about life since dad left. He wouldn't even play monopoly with her anymore. She worried about her brother when he was quiet. Sometimes she just wanted to throw her arms around him, but she knew she wouldn't. He'd tease her for being a 'girl'. So she just sat back and watched him grow from 10 years old, to 16 overnight.

Toni worried about his younger sister. Wondering what she thought of the situation. He hated being hard on her, but he thought it was for her own good. Life was going to be tough on all of them now without dad. He loved the two women in his life. The younger one because he was her idol. No, that

wasn't it at all. But they didn't speak much. About anything really. But his Missy knew nearly every marble trick, footy combination and league rule in the book. He was proud of her too. She wasn't dumb. She was only eight, but clever. And she was tough — with or without dad, he was certain his mother and sister would make it.

After cleaning up their dishes, Missy placed the shells gently on the wooden table. She took in the intricate patterns and unique shapes, then gingerly picked them up.

She imagined they were her parents. And with that thought in mind, tried to interlock them. But she wanted the patterns to match as if they were one and the groove at the bottom of Toni's shell to be the join. Frustrated and angry that the shell wouldn't comply to her wishes she didn't even hear the pieces grinding.

"What are you doing, moko?" The tone of her grandmother's voice was as swift as her shuffling slippers on the lino.

"Nothing karani. Just thinking." And she moved the pieces together again, not conscious of the glassy eyes on her own wistful face.

"Moko..." karani started off huskily, "you can't force things together if they don't fit."

She took one shell and held it between the tips of her own weathered fingers. She toyed with the shell as she did time. Aware of the young brown eyes focussed on the shell.

"This one strong and beautiful just by itself. Same with this one, see?" Silence.

"That's the way it is moko. Individually, their beauty is their own. Forcing them together will break one. It won't double their beauty. They just weren't made to fit perfectly together, moko."

When at least she glanced sideways, she saw the tears rolling down the smooth cheeks. But she knew that what she just said would've had to be said sometime.

"I wa ana ano, moko. I wa ana ano."



# Another Early Letter

## from Ruta Te Rauparaha to Sir George and Lady Eliza Grey.

*Tamihana, son of the great Ngati Toa rangatira, Te Rauparaha, decided in 1850 to go to England. He had learnt from the missionaries and colonists that England was the heart of the Christian church as they understood it, and of English civilisation.*

The Rev Augustus Hadfield tried to persuade Tamihana not to go. (Hadfield had come to Wai-kanae and Otaki at the request of Tamihana and Matene Te Whiwhi who travelled to the Bay of Islands in 1839 to acquire a resident missionary for the South West of Te Ika a Maui). Though Tamihana was one of the leaders in Hadfield's parish and a hard worker in promoting the Christian way of life at Otaki, Hadfield didn't like him unreservedly, nor would he recommend him to the Church Missionary Society in London. Despite this, Tamihana left Otaki for England in November 1850. He stayed there for over a year and was presented to Queen Victoria in June, 1852. He had been given many letters of introduction including some from Hadfield to members of his family.

Tamihana entrusted his wife, Ruta, to Hadfield's care, with instructions that she was to look after him carefully as well. Ruta was very lonely during her husband's long absence and this is reflected in her letters. This letter, to Sir George and Lady Eliza Grey, contains a waiata aroha, or love lament, which expresses Ruta's emotions at the time she was writing. Singing an appropriate song was (and still is) a custom when Maori people delivered a formal speech, and early Maori letters are similar in many ways to speech. People transferred their skills as speakers to letter-writing. The letter shows that warmth and intimacy that existed between Ruta and Governor and Lady Grey. This relationship began soon after Grey took over as governor in 1846, and continued throughout their stay in Aotearoa.

### Otaki Tihema, 1852.

Haere ra, e tāku reta ki tōku matua tino aroha rawa, ki a Teoti Kerei.

E pā! Tēnā ra ko koe. Ka nui tōku aroha ki a koe. He tangi nui atu tēnei ki a koe, pēnei me tō tamaiti e aroha pū ana ki tōna matua tupu.

Tēnei tāku, kia rongo mai koe. Kua tae mai te reta o tōu tamaiti aroha, o Tamihana Te Rauparaha, ki a au, otirā ki a māua ko Te Harawira. Kua marama tōku whakaaro, no te mea hoki kua noho tahi ia me te tuakana o Te Harawira,<sup>1</sup> i te kāinga kotahi e noho ana.



Otirā, nui noa atu tāku mihi ki a koe mehemea ka hoki mai tētehi tangata, me tuhi ana koe i tētehi aroha. Ki te mea e āhei ana koe ki te tuhi mai ka tuhi mai. Me tuhi mai anō, ka homai ki te tangata e haere mai ana. Ko tini hoki ngā tāngata e haere mai ana.

E pātai tonu ana ahau. Ko tēnei, me

whakamana mai koe i tōku reta kia ora atu ai tōku ngākau.

Heoi, ngā kupu aroha ki a koe anō noho i kōnei.

E whae, e Rēti Kerei.

Tēnā koe! Ka nui tōku aroha atu ki a koe, ki a koutou ko ō kōtiro<sup>2</sup>. He tono atu anō tēnei nāku ki a kōrua ko Te Ōti Kerei i tētehi reta ki a mātou ko āku kōtiro e noho atu nei. E kore pea au e kite atu hoki i a kōrua. He nui tonu,<sup>3</sup> e Kui, no tōku aroha atu ki a kōrua. He nui hoki no tōku pōuri ki tōku hoa.<sup>4</sup> Otirā, kei te Atua te whakaaro ki ahau kia whakakitea mai ranei tōku hoa ki a au, pehea ranei. E kore hoki, te tangata e tino mohio. Māna anake ka kitea ai.

### Waiata

Kāore te aroha e awhea mai nei,

Na roto ana mai o te kōkō raro.<sup>5</sup>

'Ai he tohunga māna hei wehe ki te wai,<sup>6</sup>

'A hemo ake ai te aroha i ahau

Ki te tau hoki ra.

Nāna i whakarāua iho ai.

Ka hewa te ngākau.

Kei hoki rua ki ngā mahi.

Pono ano ra te ngahautanga atu.

He paki, e Heu,<sup>7</sup> i rangona nuitia.

He paki mai ma te ngutu ki Otaitapu ra.

Ka nau atu Taia<sup>8</sup> te one i Kukuriki.<sup>9</sup>

Ko tō aroha ra i haramai pohewa.

Heoti anō, nāku tēnā reta,  
No tō kōrua tamaiti aroha,  
Na Ruta.

### Otaki

December 1, 1852.

Go, my letter, to my beloved father, George Grey. Sir! I greet you. My love for you is great. This is a very sad lament to you, as if I am like your abandoned child longing for its real father.

And so I say, listen to me. A letter from your loving son, Tamihana Te Rauparaha, arrived for me, or rather it was to me and Hadfield.<sup>1</sup> My mind is at ease because he and Hadfield's older brother are staying together in the same village.

My greeting to you is very warm. If anyone is returning here, you should write a loving letter. If you are able, write to me. Write to me again, and give it to someone coming here. Lots of people are coming here—I keep asking them. I say, you'd better respond to my letter to ease my heart.

That is all the loving words to you who are living away from here.

Mother,<sup>1</sup> Lady Grey, Greetings! My love for you and your girls is great.<sup>2</sup> This is a request of mine to you and George Grey for a letter to me and my girls living here. For perhaps I will not see the two of you.

Lady, the love I have for the two of you is great, as is my sadness about my friend.<sup>3</sup> But it rests with God whether my husband shall be restored to me, or not. A person never really knows. It can

only be seen by Him.

### Notes

1. *Te Harawira* refers to the Rev. Octavius Hadfield, a Church of England minister who was very close to Ruta at this time as I have explained.

2. *Ō kōtiro* or your girls. Eliza Grey had no children, but she did employ young people in her household. One of these at least was known intimately by Ruta. Ruiha Te Whiwhi, daughter of her

close friends, Pipi and Matene, accompanied the Greys to Auckland where she helped in the house. This reference to "your girls" is therefore probably to Ruiha and other girls that Ruta knew well.

3. *Tōku hoa* or my friend refers to Tamihana her husband.

4. The wind, here the north wind, *kōkōrarō*, is often said to carry messages, spirits and emotions in Maori waiata.

5. Maori people who were brought low by the side effects of love sometimes approached a *tohunga*, or expert, to rid them of troublesome feelings. He performed a ritual involving water to achieve this.

6. *Heu* probably refers to *Te Heuheu III*, *Iwikau*, the *Tuwaharetoa* rangatira at the time, who was a friend of *Ngati Toa* and *Ngati Raukawa*, who along with *Waikato* and *Tuwaharetoa* traced their *whakapapa* back to *Hoturoa*. *Iwikau's* older brother, *Te Heuheu II*, *Tukino* and *Tamihana's* father, *Te Rauparaha*, fought together as allies in earlier battles.

7. George Grey's 1853 collection of waiata, *Nga Moteatea me Nga Hakirara o te Maori* records this song with "ia", meaning he, rather than "Taia". This appears to be a name Ruta used and Grey changed to he, if indeed this letter was his source for the song.

8. *Kukuriki* is a beach along the *Taranaki* coast. This may suggest that this line had its origins in a *Taranaki* song, or that *Kukuriki* was a place that Ruta was familiar with.

### A Song

What longing disturbs me!

Carried here from inland on the north wind.<sup>4</sup>

Who is the *tohunga*<sup>5</sup> able to take it away from me with water,

So that the yearning for my lover might stop?

It was he who brought us together.

My heart was deluded,

That you would not return a second time to do that!

It is true that I was heartily involved.

But *Heu*,<sup>6</sup> it's a well-known story.

Lips as far as *Otaitapu* gossip about me.

*Taia*<sup>7</sup> goes away along the beach at *Kukuriki*<sup>8</sup>

Your love came to me in dreams!

That's all. That letter is mine.

From your loving child,

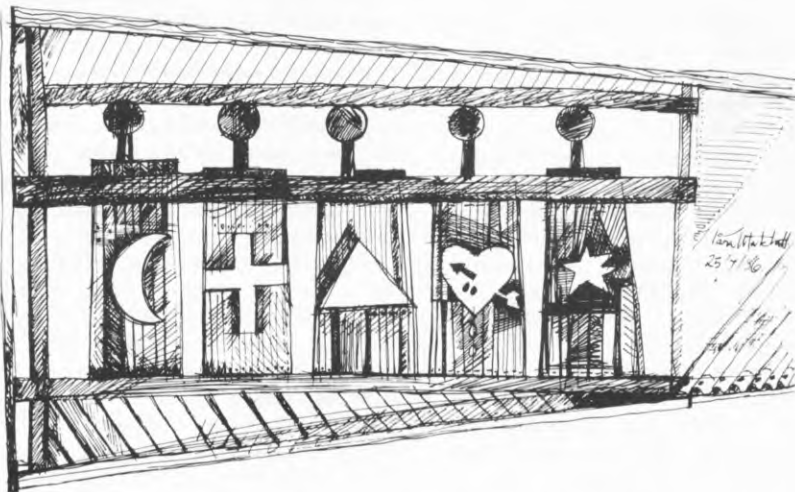
Ruta.

## Huakina: an artist's project by Para Matchitt

On show at Wellington's National Art Gallery is *HUAKINA*, a sculptural installation by Para Matchitt.

Born at Tokomaru Bay in 1933, Matchitt's formal art training came from his kinsman, the master carver Pine Taiapa who taught Matchitt not just to illustrate traditional themes, but rather to penetrate their mysteries. Since his first one person show at the Waikato Society of Arts in 1962 Para Matchitt has exhibited extensively, developing a style of geometric abstraction in which carving technique and decoration are related to tribal symbols and cultural themes.

This artist is well known for his carved sentinels, wooden wall reliefs, mural constructions and his paintings. While some are in private or art museum collections, others are in public places, the *Kimiora* mural at *Turangawaewae* in *Ngaruawahia* being one of his most celebrated works. Its elaborate use of painting, sculpture, *tukutuku* and scroll *koru* motif involved work by hundreds of participants from both the local and the wider community. In this context Matchitt's works become something to be shared, not only in their completed form but also during the process of their making.



In *HUAKINA* Para Matchitt is driven by the symbolism that has been a personal preoccupation for some twenty years, the symbols of *Te Kooti* and his *Ringatu* religion. The image of the battleflag embodies the spirit of *Te Kooti's* story with symbols of the moon, the morning star, the mountain, the Christian cross, the bleeding heart and the four houses of playing cards ex-

pressing the faith of people living close to natural rhythms.

In addition to his own work Para Matchitt is an experienced teacher and art advisor. He has also been involved with numerous *marae* projects, *Nga Puna Waihangā* (N.Z. Maori Writers and Artists Society) and is a member of the International Society for Education Through Art.

# Maungahuka: the nearest Maori settlement to the South Pole — Part II

na Buddy Mikaere  
Ngati Pukenga/Ngati  
Ranginui

After the first European to land on the Chatham Islands told the world about the island and its resources, sealing parties began stripping the Moriori of their chief asset, the fur seal. Seals had fed them and their skins had provided warm clothes, but by the 1830s there were so few left that the Moriori were obliged to find other ways to survive. Some of the men joined sealing gangs, and a few took passage on the visiting ships and settled in New Zealand. But most stood back, silently observing the ways of the newcomers, and fearful for the future. In early 1833 there arrived a sealing party which they had particular cause to remember, because a Taranaki chief was one of its members. A Moriori named Koche later told a whaler:

... to the surprise of every one, there landed among the men a New Zealand chief armed to the teeth. His hair carefully combed and oiled, was tied up on the crown of his head, and surrounded by a fillet of white feathers, and from his ears protruded bunches of soft down. Evidently a man of power accustomed to command, he inspired a mysterious dread, and would have been slain but for the protection he was under. The future darkened as he walked the beach, questioning the people on their politics and religion, manners and customs ... It was Mate-oro chief of the Nga-te-Motunga, who ... appeared amongst the simple inhabitants as Satan in Paradise — the forerunner of troops of fiends.

Matioro was a seasoned sailor, one of a growing number of Maoris who had chosen a working life on board the ships plying the New Zealand coast. His wanderings had taken him to Maungahuka (Auckland Islands) and now to Wharekauri (Chatham Islands). Matioro found he had entered a whenua kai, a land of food. The seas and lagoon teemed with fish, and the broad-leaf forests were filled with birds. Confident in his own fighting skills, Matioro tested the mettle of the local Moriori with a view to later conquest. Within days of his arrival he had killed one man and tortured a dozen others,

without reprisals. Convinced that the Moriori offered no threat, Matioro returned to New Zealand. Two years later he came again to the islands in the great heke of Ngati Mutunga and Ngati Tama.

The Moriori were no match for the war-hardened Te Ati Awa. In a very short time the land was gained and the tangata whenua either killed or enslaved. But Matioro longed for new worlds to conquer, and in 1842 it was he who dreamed up the plan to settle Maungahuka. When he arrived there he was in a hurry to claim good land for himself. But while he was looking over the islands, the ship which had carried them there sailed away and whether he liked it or not, Matioro and his companions were marooned.

When the English arrived at the Auckland Islands in 1849, Matioro and his fellow chief Ngatere were sworn in as constables in the service of the British Southern Whale Fishing Company. The chiefs took their new duties seriously, even ordering the destruction of their own dogs for sheep worrying. The six foot tall, twenty-five stone Matioro could be seen casually escorting drunken sailors home. The jail the Maoris helped build was a white elephant, its only known occupant being the settlement's surgeon, who was arrested for drunkenness. But while the constables were successful in keeping the peace between Maori and Pakeha, there was no one to keep the Maori apart.

Earlier arguments had already split the Maori castaways into two groups, each with their own separate pa. Now a feud broke out between Matioro and his cousin, Toenga Te Poki, who had killed and eaten one of Matioro's precious pigs. Fearful of the consequences of his insult, Toenga decided to strike first, and gathering his slaves and supporters around him, attacked Matioro. In the gunfight that followed Toenga's men were defeated, and a clumsy attempt to ambush Matioro's father-in-law who lived on his own little island in order to avoid trouble, also failed. The alert old man, with his daughter loading his weapons, peppered his attackers with musket fire. Toenga vented his rage by killing two of Matioro's Moriori slaves before hastily arranging to return to the Chathams on a passing ship.

In 1850 Governor George Grey visited

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*In the first article of this series in Aug/Sep Tu Tangata Issue 31 on the Maori colonisation of Maungahuka, the Auckland Islands, their arrival and way of life was described. In the final article we follow the career of Tauru Matioro, the chief who inspired the adventure.*

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the fledgling colony to help celebrate the first year of Pakeha settlement. A public holiday was declared and, despite the constant driving rain, Maori and Pakeha joined in a sports day and regatta.

Governor Grey was admired by the Maoris as a chief of great mana. When, two years later, the English settlers announced that the settlement was to be abandoned and that the Maoris would be left behind to fend for themselves, it was to Governor Grey, together with Bishop Selwyn, the chief of the church, that Matioro appealed for help. He and Ngatere wrote hopeful letters on a single sheet of paper, asking the governor to take them off the islands. The first letter, by Ngatere, suggested that as Grey told him he should return home it was the governor's responsibility to come and get him:

May 24 (1852)  
Auckland Islands

Go this my writing to Wellington, to George Grey. Greetings; great is my affection for you.

My friend Governor Grey, as for your advice that I should return, it rests with you. Now I have decided to return to New Zealand, if you hasten here within the year, or in the summer.

This letter is by Ngatere. That is all of this message to you.





Matiore's letter:

Go this my writing to Wellington, to Governor Grey. Greetings to you, to you and your younger brother — Maori brother, and Pakeha. Be quick now, you and Selwyn! I myself have decided to go out to New Zealand, to Parewa (Bluff) or Rakiura, (Stewart Island). We are eleven people who have decided to go to New Zealand. Do not exile us! That is all, by Matiore.\*

While the letters themselves were businesslike, it was the traditional waiata which accompanied them into which the Maoris poured their feelings.

The song Ngati Mutunga chose as a kinaki for their letters was based on a waiata aroha from their far off home in Taranaki. The Auckland Islanders watch the sea flowing from the west, driven by the prevailing gales, and it reminds them of their kainga tuturu and the people they have left behind. Their grief at their separation is compared to a woman's sadness at being cut off from companionship by gossip. She answers accusations of sexual misdeeds with the declaration that the only lover she had was in her imagination: 'But who can find you in the flesh?' she says. In the last lines she makes reference to Ngamotu, one of the Sugar Loaf islands at New Plymouth, an ancient Te Ati Awa stronghold which was the scene of many victories. The paroa she refers to was a weapon made of whalebone:

*The sea moving towards Te Uru brings me longing —*

*Longing for my people rises up within me. A sea that parts us is flowing to the west. You came in the night and sought my bed, But who can find you in the flesh? When the limpet is pounded, it falls from the rock.*

*The seas at Papanui flow out weeping, To the lover I approached — we are separated by talk.*

*Oh the wretched status of a woman! My hand was not pierced With a paroa point on the heap of slain at Ngamotu.\*\**

Matiore managed to leave Maungahuka with his family three months after he wrote his letter to Governor Grey. He settled for a while on Rakiura. In 1856 a rescue mission to the Aucklands was organised by the Maoris at Wharekauri, and they also picked up Matiore's household and returned them to the Chathams. The restless Matiore stayed there only briefly before returning to Waikanae where he eventually died. By 1868, most Ngati Mutunga had also left Wharekauri and returned to their old homes around Urenui in Taranaki.

## Kupu Whakamihi

### Mrs Ranui Ngarimu

*Te Ataarangi and flax weaving are just two of the interests of Mrs Ranui Ngarimu, who has been voted by her peers, West Coast Woman of the Year. The award came from the Greymouth Business and Professional Women's Club for her notable contribution of service to the community, as well as fulfilling her family role.*

She has been a foundation member of the Maturanga Maori Cultural Club and has helped many local organisations including scout and guiding groups. Mrs Ngarimu is a mother of five and a teacher's aide at Otira School.

Nga Puna Waihangā are soon to see a local branch of the Maori Artists and Writers in Otira, under the formation of Ranui. She is also vice-president of the Arthur's Pass Search and Rescue Society, treasurer of the Otira Railway Social Hall Committee, vice-president of the South Island Maori Netball Association, a member of the Westland REAP management committee and a

trustee of St Christopher's Church of Otira.

Mrs Ngarimu's service has stretched back many years, as she was the tutor and leader of the West Coast contingent in the powhiri to the British Queen and family and assembled athletes at the 1974 Commonwealth Games in Christchurch.

The nomination for the award came from the Kotuku Maori Women's Welfare League. In accepting the award, Mrs Ngarimu said she did so on behalf of all Maori women who worked silently and diligently to uphold mana maori.

\*This letter is held in the Grey Collection, Auckland Public Library.

\*\*This waiata appears in Sir George Grey's Nga Moteatea. I am grateful to Lyndsay Head and Margaret Orbell of the Maori Department, University of Canterbury, for translations.

# Sticks and Stones

*"T'tuki Row-paata! T'tuki Row-paata!" The voice, stark, authoritative, demanding, echoed through the corridors, grating to the ear. An old cop, retirement legs stretching, followed the pitch, his voice hollowing out before losing itself in the mass of people who squatted, stood and sat in the waiting room. It was a desolate, graffiti-dashed, room, non-personal, smoke-smelling, fear-smelling. Claustrophobic. Cattle-yard sweat.*

*"T'tuki Row-paata!" The voice and cop again. "ya here? Row-paata?"*

It broke Tuki's peace, the foreign sounds leaving him cold, like the room within which he sat. He'd heard the call all right, but couldn't see any reason to jump to its call. They couldn't even get his name right. So why jump?

He dragged his smoke to the filter before flicking it into a wooden, brown-stained, much-charred, tray at his feet. The cop was just turning to go.

"Yeah? I'm Ropata," he said, emphasising the ROPATA, rising to his feet as he did so. Somehow his words came out a bit too tough, not his intent at all. He only wanted a little victory. His own name.

Yet, there was nothing on the cop's face. Only impatience drawing it together.

"Thought you weren't here, Row-paata," the copper said. "You're up now. The judge is waiting."

The cop, tired eyes, face flushed, was irritated. Only 10.30am, and already he'd struck a smartarse. "Well, get a move on boy," he grunted, his thoughts foremind, pulling Tuki into the crook of his arm, pushing him forward.

Tuki, his name a nonsense, allowed himself to be cow-prodded into the court room. It was easier to concentrate on that, rather than looking around at the foreboding faces of the court workers and the JUDGE SITTING ON HIGH.

He dared a quick glance, however, noting the various bored faces; the female clerk, street-walker made up, cherry lipstick clear in his mind; the backs of two cops, one, young and strong, the other, slightly hunched — too much paperwork — topped by a greying mass; a lawyer guy, duty solicitor whom he'd talked to earlier; another guy doodling at a bench; and the JUDGE, the muppet eagle, knitted brows clenching and unclenching. There were others too.

"Up to the dock," the policeman, now fully in control, gruffly breathed Tuki's way.

Self-conscious, puppet-walking, he trod the distance to the waist-high cage. A young cop, another bored face, opened the swing door and motioned

him in.

He did so, standing stiffly — aware of the appraising eyes — trying to focus on something real, orientating himself. It was then he happened to catch the judge's eye. He hadn't meant too. He just glanced that way and their eyes, the judges for a second unhidden, met with a clash.

A feeling of desperation, as if he was drowning, hit him in the gut the second their eyes made contact.

They were cold, hard and lifeless. Superior. Infinitely knowing.

The despair ballooned inside, caught him cold, and he suddenly gripped the front railing to steady himself.

In those blank moments of time, events caught up with him.

He was in court, about to face a charge. And on this hearing, its outcome, his life, his future, hung in the balance. What happened here would dictate what the rest of his days would hold for him.

It knocked the breath out of him. The sudden realisation. This wasn't the movies. He was no hero. The cavalry wouldn't come through the door in the nick of time to rescue him. He was caught. Alone. And soon the lynching would begin.

This was real.

It scared him into dulled sobriety. All edges of toughness, individuality, slipped away as reality took hold. All desire to fight left him. All desire to tell these pakeha the truth left him. In that moment he became another casualty. Statistic.

He hung his head. Shamed.

He was dimly aware of the sound of rustling papers and the young lawyer he'd seen earlier getting to his feet, a slight cough announcing his presence before the MIGHTY ONE.

"Yes, Mr Findlay," he heard the judge say. "You have talked to Mr Ro..." A slight hesitation, then: "Ropata. Yes, Ropata, I take it?"

"Yes, Your Honour", the lawyer guy croaked, as if afraid of the sound of his own voice. "He's given me instructions regarding his case and the charge he's facing. I understand he's ready to make

a plea of not guilty to the charge."

Tuki raised his eyes then to look at the solicitor. Yes! He wasn't guilty. That was for sure. But with the four walls of the court closing in on him, the staring, blank faces, the dehumanisation, reality told him it would be hopeless. He DID hit that pakeha square in the face. No doubt about that. But he still wasn't guilty.

"I wanna plead guilty", he said quietly. The words were out.

"What?" the lawyer asked, nervous now, the routine having been broken.

"Wanna plead guilty?" Tuki replied. "I hit that pakeha fulla", he said to the floor.

"You'd better straighten this out Mr Findlay. It seems there's a hiccup. You may approach the defendant," the judge intoned, bored, slightly put out.

"Of course, Your Honour. Immediately," the lawyer blurted, eager to please. He quickly shuffled over. "You want to change your plea?" he whispered to Tuki, annoyed at the loss of face. "What's the story?"

"Yeah. Waste 'a time the other way. I'll get done, 'cos I did hit that fulla," Tuki replied.

"Why didn't you say so before. Well, okay then, if that's what you want," the lawyer said, no real concern in his voice. He raised his voice slightly for the benefit of the others. "You do know you'd get legal aid don't you? If money's the problem?"

"Nah. Nothing like that. Just thought the court would listen...hey! You think the judge will listen to me," Tuki said suddenly hopeful, "if I have a say?"

"I can only ask him."

"Yeah? I just wanna tell my side of it that's all."

"I'm sure they'll give you a chance," the lawyer said, breaking off the conversation, aware of the pregnant silence around him.

He walked back to his seat and indicated the change of plea.

"Perhaps if the charge would be read to him Your Honour, a plea could be taken," he said, fully recovered.

"Very well, Miss Jenkins would you be so kind..." the judge asked the clerk.

A quick search and she had Tuki's charge sheet before her.

In a monotone voice she rattled off the details.

"Tu...Tutuki Row-paata, you've been charged that on the eighth day of September you did assault John William Peters with intent to injure, how do you plead?" She looked at him pointedly, awaiting his answer.

"Guilty," Tuki said, stumbling over the word, fear cracking his voice.

There was a brief pause as more papers were moved around.

"Sergeant, would you please read the



summary of facts in this case," the judge said to one of the two cops sitting at the front row bench.

"Yes, Your Honour," the young cop replied.

"At 8.30pm, Friday, September eight, police were called to the Whizz snack bar after the manager complained of a disturbance. On arriving, police Constable Dukeson found the complainant in an injured state being tended by the manager at the back of the premises. The defendant was still at the food bar. The complainant said he had been at the bar when the defendant assaulted in an unprovoked attack. He said he had given no cause for the attack. The complainant suffered a broken nose, cuts to the face, three missing teeth and bodily bruising as a result of the attack.

The defendant, in explanation, said the complainant had called him a 'bad name', that is, 'a black bastard', and so he had assaulted him.

He said he had been waiting for his order, with another member of his family who was not at the scene when police arrived, when the complainant had come up and called him the name. However, witnesses to the attack say they heard no names being mentioned but saw the defendant striking the complainant about the face and body..."

The words droned on.

And I'd do it again thought Tuki as the tale unfolded, flashbacks coming to mind; the sweet feel of skin and bone breaking under his fist and knee; the look of surprise the pakeha's face as his fist swung in a haymaker; the registered shock as the blow struck home. The yelling, hands gripping him, pushing him back, knocking him to the ground. Cops coming. The pakeha fulla's mates rushing in. Flashing lights.

The judge was talking now, the minutes having ticked by as his still-frame mind motion camera clicked through the incident.

"...and what have you got to say for yourself, Mr Ropata? Mr Ropata? are you listening? Well, what have you got to say for yourself? This is a very serious matter..."

Tuki caught the solicitor's eye, the lawyer giving him a quick nod of approval, consent for him to say his piece.

The urge was there to speak but somehow the words caught in his throat.

What could he say? How could he make them understand? Did they want to understand? He looked up at the judge, his throat constricted, the words not there.

"Well man, what have you to say? This is a most serious crime, one that warrants imprisonment. What have you to say," the judge asked, looking down beneath his bushed eyebrows.

"I...I wanted to say...the truth," Tuki started. Nothing more would come out.

"Of course Mr Ropata, and what is that," the judge said sarcastically.



"I hit him, but the truth is...the truth is...he called me names...I don't know...what to say," he broke halfway through. "I got nothing to say," he groped, voice staccato, defeated.

Memories flooded his mind. The hours he'd sat with his koro. The explanations, but the words were only imprints in his mind, he couldn't get a grasp on them. They would sound ridiculous in the situation he now faced. He'd be laughed at.

"The power of the word, e moko. Nothing can beat it. Nothing! Maori knew about one thing, he knew about words and their power," his koro

posed, melancholy, remembering. "Maori had nowhere to put them, but, didn't have to, see, they were always there with him. If you had the mind, and most did...most did."

A pause. Sigh. Long dead memories.

"The mind grew that way, see. Nowhere to write down, so, mind had to grow. Had to grasp words, had to remember them. Opened up the mind, like a hawk in the sky, floating, soaring on the wind."

The old man's words had left a lasting impression in Tuki's mind. He loved to listen to the old fulla's crooning. Even if he didn't understand all of what he said.

"You know the karanga the women do on the marae." It wasn't a question more a statement. "When her lips stop moving, what you think is happening?"

Again, a statement.

"You think she stopped talking? Ha! Ha! No, e moko. The words still there, but you can't hear, see that, you can't hear them. Not with those ears anyway", the old man said, giggling with mirth.

"Those words, they go on and on and live, floating in the universe, and somewhere, someone pick them up and hear them. They float forever, to Rarohenga, everywhere. Your tipuna, they hear them. That's how they know what we're doing. They hear all our words. But with different ears."

A chuckle. Laughter at the puzzlement in his grandchild's eyes.

"You shoot something into the sky, what happens? You watch, watch, watch. Ha! Goes out of sight. Ne ra? See it no more. but you know it's still there. Has to be, you saw it going up and up. Ay? Where is it? Only your eyes can't see it, cause it's out of range. But it's still there. Then, one day it comes back down, hits you on the head, and then you know, sure enough, it was still there. Words like that, 'zactly the same. Ear's can't hear them, but they're still there, floating in the sky. Make sense ay moko? Make sense to us, ay? Words got to go somewhere. For us Maori, in the air, floating for us go get again."

"Those old fullas, better than those tape recorders. Tell you what you said today, 20 years time. Need no batteries. No plug. Ha!"

Another chortle.

"All in the head you see. In the head. Tapu to words are. Come from the head, see. And head tapu as anything. No head, no brains, no brains, no life."

"So, you know all your tipuna hear those words. Someone swear at you, they hear too. Hurts their mana too. Same as it hurts yours. Someone tramps your mana, what you do ay? What you do? Can't just sit there, do nothing. Got to do something. Otherwise, waste of time having mana. May as well have none, be a piece of bread. Same thing!"

"Someone punch you in the face,



what you do then? You punch back, ay? Same for words. Only words hurt much deeper. Punch only hurts for a second. Words hurt for years and years. Till you die sometimes."

"Back in those old days, you say a karakia wrong, you commit hara and you die. True! Power of the word, you see. You see a charm wrong and you die, sick or something happens to you. Tohunga got to come in have a look. And, if he can't help, ah well, ka mate."

"Silly pakehas. Knowing nothing 'bout words. Need the books to remember. And actions stronger than words they reckon. Tito! Words got the power. So, e moko. Kia tupato. Kia

tupato. Careful, ay boy. Power of the word. Strong stuff."

The scene flashed past, a lifetime's teachings in a second.

"Nothing to say...I hit that pakeha...and I'd do it again," Tuki mumbled, meant for himself but heard by all.

"Not where you're likely to go. Society has got to be protected from thugs like you. The streets aren't safe with rogues like you attacking innocent people. I want a probation report, but I warn you I intend sending you to jail," the judge cut in. "And a word of advice, Mr Ropata, sticks and stones may break my bones, but names will never hurt

me. Remember that. You had better learn a bit of respect for other people."

"I ain't eating at the same place as no black bastard", the youth said, words slurred, liquor breath condensating in clouds in the cold air.

"Bloody horis, should'a stayed in the bush, the lotaya. Ya ain't wanted here. This white man's country, so, get lost." His red eyes, misted, glazed, spat hate.

"And take that black sprog with you..." he said, tongue curling curses, fire licks, at the young girl, hand clasped in her father's.

And Tuki's fist struck home.

## Women and the Structures of the Church — The Position of Maori Women

*I want to begin with some historical references to the position of women in the Church, because naturally enough, it is this inheritance that has dictated the framework within which Maori women have received, celebrated, endured and are now in many instances beginning to challenge, male interpretation of the Good News.*

**T**he creation story, shared by Christians, Moslems and Jews, is a cornerstone of the historical bias against women. According to this Hebrew folktale, Eve tempted Adam with the forbidden fruit and thus triggered humankind's expulsion from Paradise. The identification of woman with evil, temptation and sin thus became a primary ingredient in Christian tradition.

While man was linked with spiritual, the reasonable and the godly, woman was associated with flesh, matter and the world. Good and evil were given their clear sexual counterparts. According to this view women actually caused evil to come into the world. As a result they must atone for their collective guilt and redeem themselves.

How is this to happen? Patriarchal religion says women are redeemed by willingly accepting their gender roles. They should bear children, keep their sexuality under control and be prepared to subordinate themselves to the wishes of men.

When we look at the relationship between Jesus and women, male church leaders will remind us that [male] Priests are following the example of Jesus, as justification for a virtually all male Priesthood. The sayings of men like Paul, concerning women being silent are usually added for good measure and the history of the Churches are added as further corroboration of the thesis that the Priesthood should be confined to males. While the facts of the case seem to be true, there are many loopholes in this

line of argument.

First of all it is not clear that Jesus actually established the Priesthood. The Priesthood as it is currently known, probably began later in the life of the Church. (This statement is open to challenge having been made on the basis of somewhat limited research). If it is argued that Jesus gave the power over the Eucharist to his apostles and that they are the predecessors of the Bishops, then should not the Bishops be the ones who should always preside over the Eucharist? Why can Bishops confer this power to other males who are Priests and not to any woman? Is the male traitor better than the faithful women who stood by Jesus at the foot of the Cross? Is it not to them, that Jesus first revealed himself after his resurrection? One could further argue that since the Apostles were Jews, all Bishops should be Jews and circumcised. Couldn't we also argue that the chief of the Bishops should be married as Peter was... Just where do we draw the line in following the example of Jesus? Could it not be possible that the line was drawn on a sex basis due to the tradition of male domination rather than due to any divine inspiration.

The Vatican has already declared that men should be Priests in order to be like Jesus — this presupposes that Jesus was an ordained Priest of the Christian Church, but of course, Jesus was not an ordained Minister he was a rabbi — a lay teacher among the Jews. Nor it seems, did Jesus actually begin the Christian ordained Priesthood. In so far

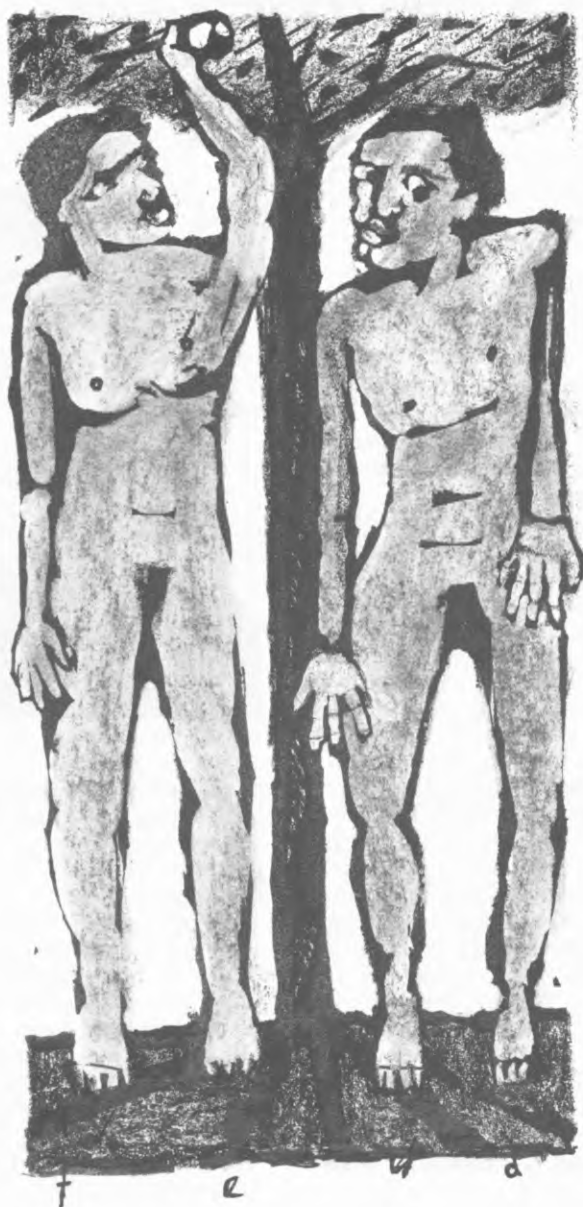
as he is called the unique High Priest of the New Testament, there are to be no Priests like Him — He teaches that we can go direct to the Father without any intercessors — therefore, it does not seem to be a valid conclusion from the maleness of Jesus or Nazareth, to argue that women cannot be Priests. If this were a valid argument, once again, can we not ask whether all Priests should not be Jews, circumcised, poor, vagrant...like Jesus...and that only males should ever be at the Table, as at the Last Supper?

Not only is this case rather poor, it is adding insult to injury to women. It is bad enough women are thus treated in the Church but when the sex characteristics of Jesus are adduced in favour of a male Priesthood, one can see to what extent male domination will go to suit its own purposes.

How far are these actions or a continuation of these actions justifiable?

Contemporary emancipation of women has fortunately brought many searching questions to the fore. It is noteworthy that the movement for the emancipation of women has emerged and developed without much direct support from the Churches. They have tended to be the last refuge of male dominance. They have given male chauvinism not only a practical expression, but also a theological and even quasi-divine legitimation.

The Anglican Church has to a certain extent attempted to accommodate the feminine appeal for change. The irony of course, is not now being so easily lost on women...women, who have traditionally been the most faithful supporters of the Church. Without women many Churches would not even have a congregation. Children are brought to Church by their mothers...young women often persuade



their husbands to return to worship...women contribute generously to the mainstay of the clergy and to church activities.

For some, the foregoing statements may seem a little outdated because of the significant increase in the numbers of Priests who are women today, but in Maori terms the situation is quite different. We have yet to bridge the ideological gap between ancient Maori theology, missionary teachings and a modern and probably a significantly urban Maori religious perspective.

There are currently only two Maori women who are Anglican Priests in the Auckland Diocese. Not surprisingly, much controversy surrounds their participation, particularly in relation to the Eucharist, in certain parts of this Diocese.

For those of us who are younger and predominantly urban raised Maori women, there are a number of conflicting issues with which we are constantly confronted. Not the least of

these is of course feminism versus maoritanga. Some aspects of Western feminism are absolutely incompatible with ones maoriness — for instance, the understanding or definition of whanau, conveys a sense of inclusiveness which is unconditional — by comparison, radical feminism would present options of selective exclusion, even within families.

#### Evolution of training for Ministry

Most Maori Priests down through this century and the latter part of last century, were educated and/or trained according to the traditional Anglican, Methodist, Catholic or whatever dogma or instruction being imparted by the early missionaries, and later their successors. Thus in many ways a contradictory view of the role and importance of Maori women was developed as our Maori Priests struggled to acquire a grasp of the missionary messages which were in the first instance

from Old Testament teachings only.

I do not believe that in pre-conduct (pakeha) times, Maori women were treated with little respect, as were Jewish women (Biblical). Maori women did not live withdrawn from public life and neither did Maori men need to avoid conversing with them publicly, as was the case for early Jewish women...and so the Christianisation system of social relationships failed to validate the cultural context within which the Good News eventually appeared and further served to reinforce quite erroneously, the servile and passive position of women in the Church.

#### Maori response

My understanding of the Pihopatanga o Aotearoa is that it was established in response to an identified need, for Maori people to have a structure that was more in tune with Maori needs and aspirations, a structure that was not so fraught with a rigid hierarchy and bogged down in ritual (peculiarly English) — a structure which would permit a 'peculiarly' Maori growth and development to take place in partnership with the orthodox Anglican Church.

I suppose the closest parallel (in my assessment) would be to look at the Department of Maori Affairs and its relationship to other Government Departments, again ostensibly in partnership. The assumption being that here is a 'peculiarly' Maori Department, specifically established to care for the needs of Maori people and that's a fine assumption until one looks more closely at the parameters which limit self-determination.

Just as the Department of Maori Affairs cannot really distinguish itself from any other bureaucracy, neither it seems has the Pihopatanga really escaped the 'English' model. It is simply in both cases, more of the same but with a brown face. There needs to be a radical reassessment of the place of all women in the Church, otherwise the position of Maori women will continue to be determined according to a predominantly male Anglo-Saxon interpretation of the Scriptures.

If women are not accepted as equal persons in the long term, the Churches will suffer perhaps much more than women. It is not likely that women, and predictably Maori women because of the predominantly youthful nature of its population, will tolerate chauvinism for too much longer. This is not merely a question of opportunism for the Churches, it is a matter of justice to all people.

The Church comes to bring Christ — it does not come to bring the culture of another race. Evangelisation aims at penetrating and elevating culture by the power of the Gospel.

Na to rourou, na taku rourou Ka ora tatou.

na Jenny Kaa



# Waimaria & Mynetta: The Sword of Honour

Waimaria Erueti is only into her third year as a fencer, yet this trim, 5ft 8in 17 year old Wellington Girls' College seventh former has already made it to the top 10 of New Zealand women fencers.

I hasten to say that fencing in this article is not of that construction which surrounds a property. What I'm on about is the sport of fencing: the cut and thrust of sword parrying.

Fencing is named from a French word which means the art of defence (in actual fact, erecting a fence is also a defensive measure). A lot of people would think it strange that there are Maori people excelling in such a die-hard traditional European sport like fencing. But I'm told there is a relationship between the swish of the sword and the twirling of the Maori weapon, the hoeroa.

A hoeroa is a weapon made of the rib bone of a large animal or whale. It was used in a twirling fashion and flung at the legs of the retreating enemy. The connection between hoeroa throwing and sword fighting is in the intricate wrist and finger motions and the eye-hand target co-ordination that is effected in both these forms of armed weaponry.

1985 was a tough year for the Eruetis of Wellington. Waimaria lost her only brother, Aaron, 11, and grandfather Robert Tuuta who both died of cancer. But 1985 was also the year of awakening for Waimaria and her younger sister Mynetta to their potential as rising stars of women's fencing in New Zealand.

Waimaria, or Ria as she is often called, was born in Christchurch and lived at Manapouri, Turangi, Atiamuri, Tokoroa, Mangakino and Taupo before arriving in Wellington some eight years ago. The shifting around was through the work commitments of her father, Gabriel Erueti.

Has all this moving about been a bit unsettling? Not so, says Ria. "It's been educational. We've met lots of people. I actually feel I've lived too long in Wellington. But Wellington has been good for its variety of resources. It's where I got involved in fencing. I can't imagine many people have heard of fencing as a sport in some of the places I've lived."

Ria said as a first stage to becoming a sports physiologist she is going to do a BSc at Auckland University from next year.

Ria explained sports physiology is unlike physical education or physiotherapy.

"PE teaches people fitness and physiotherapy corrects ailments and injuries but physiology is about how to improve the body functions. It's a form of pre-

ventative medicine."

How did a girl who excelled at netball, basketball and softball get into fencing?

"Three years ago a school friend asked me along to the Wellington Girls' Fencing Club and things just developed out of the blue. It was the first individual sport I had played.

"Fencing presented a new challenge for me. It was different, it was individual — you won or lost on your own merits. When you're on the piste (competition mat), you're on your own. I enjoy hitting my opponent and knowing at that particular moment I have dominated the situation.

"It's also a great fitness sport. One really needs to train six days a week. It has helped that I had a fairly good fitness level from the start. I'm pretty co-ordinated through the other sporting activities I had pursued."

Ria's parents are Gabriel and Evelyn (nee Tuuta). Her mother is Chatham Islands-born. Her grandparents on her father's side are Kaponga Erueti and Pare-Whakairo Ngatai and on her mother's side Robert Tuuta and Heni Pomare. Her tribes are both Taranaki — Te Atiawa and Ngati Ruanui.

I caught up with Ria at the New Zealand Secondary School Championships at Naenae College last August 30-31.

Ria had finished runner-up both in the foil and epee sections (to different opponents) and her 14 year old sister Mynetta came in a brilliant fourth for the foil title. Mynetta in fact lost only



4-5 to the eventual foil winner Kathy Allen of Christchurch. Both Eruetis were members of the Wellington team which won the team foil title at the champs.

As well, Ria clinched selection for the New Zealand under 20 team which tours Australia next January for one month and takes part in the Australian under 20 championships.

Last year she won the national under 20 epee title and was a foil semi-finalist but she was absent this year when the 1986 championships came round.

Ria gained promotion to the senior A-grade ranks only at the beginning of 1986. This followed her winning the Wellington B-grade foil title.

She is looking forward to competing at her first national senior championships which will be held in Auckland over the Labour Weekend. It will also mark the first occasion she will have



*Sisters at war! Waimaria (left) and Mynetta fighting in the foil at the 1986 Wellington Secondary School Champs.*





**Waimaria Erueti**

competed against all the top ranking Kiwi fencers.

Her most outstanding achievement to date came last August when she competed in the McCrae Oceanic Foil Championships in Wellington and finished fifth among 40 women from Australia, Taiwan, Hong Kong, Singapore, the Philippines, Malaysia and New Zealand.

"I did well but not as well as I had wanted to do. I fought terribly in my final bout. But coming fifth should help my rating for selection in the senior New Zealand team which is going to China next July-August."

Between January and May of this year Ria trained in Paris for three months under New Zealand Olympians Martin and Kate Brill and she competed at the World Youth (under 20) Championships in Stuttgart, West Germany. She finished 60th in the women's foil

amongst 72 competitors and ahead of the only other Kiwi competitor. In her five bouts, Ria lost four but scored hits in each of them and only missed proceeding to the second round by a mere three indicator points.

Her parents and sister Mynetta travelled to Stuttgart to watch her in action and later the family holidayed around Europe for two months.

Whilst training in Paris, Ria competed at four tournaments with two of them being ranked world A-grade.

"I didn't finish very high but I didn't expect to as I am a total amateur and I was there for the experience. I learnt it takes a lot of training and hard work to be a top world fencer — but it's possible I can make the grade. Anyone can win no matter what country they come from. It's hard work and experience that is needed. One must train overseas — we don't have the numbers, the incentive or the financial support here. I feel I've improved tremendously from my one overseas trip."

Ria said her ambitions are to reach the top — here and internationally.

"My immediate goal is to compete at the 1988 world youth champs in Australia. I can't afford to attend the 1987 youth champs in Brazil and in any case 1987 will be my first year at university."

Personality-wise Ria is poles apart from her sister Mynetta, but the girls are closely-bonded and are developing a huge respect for each other as fencers. But as rivals there is no sisterly love whilst they are competing against each other.

Mynetta had been fencing for only 16 months when I interviewed her but this 14 year old has made an impact greater than Ria at comparative stages. Mynetta has beaten Ria on one occasion in the foil so far, finished second in the Wellington novice foil championships, finished among the top 15 at the Oceanic champs in the foil and was a finalist at

the New Zealand secondary school champs.

Not unnaturally, Mynetta is turning her attention more towards the epee than the foil which is her sister's favourite weapon.

"I enjoy winning and the rewards for me in fencing are good because the sport's on a personal level," said Mynetta.

Ria said she owes a lot to Lesley Calver, the former New Zealand champion.

"As my coach, Lesley has made me believe I have the ability to win. She has taken me from the start when I couldn't hold a sword. The Brills have gone a step further in that they have made me realise I could compete at world level."

Ria said to succeed in fencing it takes dedication, discipline, speed, quickness with hands and feet and plenty of endurance to maintain the speed over long periods.

Ria prefers the foil to the epee because she can more comfortably handle its limitations. Women do not compete with the sabre.

In the foil, the target to hit with the point of the weapon is the torso and back. With the epee, a heavier weapon, it is the whole body. In the sabre it is the waist upwards whilst the sides of the blade may also be used to score hits.

Travelling is of course a huge expense and it costs around \$1000 to be outfitted complete with swords. Weapons need to be replaced annually and it is important to be equipped with several of the weapons because of breakage and the preference of balance and flexibility of the blade.

"The ideal for me is to live in Europe all the year round for training and competition but the kind of money required is not made available to the top New Zealand fencers at present," said Ria.

"The Brills and Dave Cocker live in Europe where they work for a living and fence when they can. It's a step I might take in three years' time after I complete my BSc.

"So far, outside of my family fundraising, the only financial support I've received was \$100 from the Wellington Fencing Association.

"Fencing is very big in some countries particularly France, Germany, Italy, USSR, Hungary and China. In those countries fencing is what rugby is to New Zealand. The top fencers in Europe and China get a lot of financial support from Governments and sponsors. There are a lot of professional fencers. Kids in Europe start fencing at aged eight.

"It makes me envious, but it doesn't deter me in any way. For example Martin Brill came 14th in the epee at the Los Angeles Olympics. So we can make it over all these professionals."



**Waimaria (right) confronts an opponent at the 1986 World Youth Fencing Champs in West Germany.**

# Volunteers for active service

na Terry Simpson

Peta reached forward, anticipating contact with the door to the Personnel Utilisation Centre. His hand failed to make contact as it opened automatically in front of him. Ahead of him sat the Profile Input Counsellor. She smiled a welcome to him as he nervously approached the reception point. Her smile quickly changed to an attitude of business-like efficiency by the time he reached the desk. Set to one side was a computer console. Peta glanced at the plush chairs around the perimeter of the suite. He caught a glimpse of the waiting brown faces but there was no sign of acknowledgement or recognition from their downcast eyes.

"Name please." He returned his attention to the Counsellor.

"Peta Henare."

"Spell it please."

Peta hesitated. "P-E-T-E-R-H-E-N-R-Y". The name was fed into the console in the same detached way in which Peta had spelt it.

"Place of birth."

"R-U-A-W-H-E-N-U-A", he anticipated by spelling his kainga.

"Mother's name."

"Mere — M-A-R-Y", he spelt out.

The Counsellor looked up inquiringly but Peta had turned his head away. She shrugged and returned her attention to the console.

Peta could see his mother. Her soft compassionate face smiled at him reassuringly through her warm brown eyes. The lines on her face told of aroha and understanding. He felt her pres-

ence ease some of his tension.

"Father's name."

Peta's attention switched back to the present.

"Wiremu, W-I-L-L-I-A-M." This time there was no reaction from the interviewer.

His father stood before him as straight as a kauri. In his hand he held a carved rata walking stick which he used as an extension of his personality. In speech it became a means to emphasise his words, moving gracefully in the air or tapping impatiently at the ground. Physically it helped prop up his ageing body in later years.

Peta could see the Forest of Tane around him. The gnarled and tortured beech trees reached up to Rangī through the enveloping mist. The branches covered in lichen lost their definition as they merged into the grey background. Then there was the mountain which stood guard over the little settlement. It was the spiritual centre of his home with many tapu places secluded and forbidden to him as a child. Its flat peak was usually covered in a blanket of mist.

The images of the past merged into those of the present and once again Peta could discern the downturned faces of those waiting along the walls.

His thoughts were again interrupted by the Counsellor.

"Have you any educational achievements?"

He felt the eyes of the on-lookers glance at him with passing interest as he gave his responses, which were in

turn relayed into the computer.

"Peta Henare — Winner of the Senior Speech Competition."

Peta had stepped forward proudly to accept the trophy, an acknowledgement to his ability as an orator in both the Maori and English languages. He grasped the finely carved trophy firmly in his hands. His Uncle Hemi had been one of a succession of outstanding orators and leaders who had held the trophy before him. Now he lay at rest in the shadow of Montecassino on the other side of the world. He had been killed in action as the Allied forces devastated that sacred and strategic Italian mountain. His Military Cross had been awarded posthumously after he had drawn the enemy's fire away from a wounded soldier. He had been admired for his feats on the battlefield and respected for his ability to call on the emotional and spiritual reserves of his men. As Peta had returned to his seat, his father had reached across and patted him on the knee, "Kia ora, Peta."

"Mr Henry, what work experience have you?" Peta started in response to the Counsellor's intrusion.

He recalled having worked with his aunties in the kumara gardens, always at the right phase of the moon. He could remember his cousins' skylarking and the protests of his aunty. "If you don't get on with the planting, we won't have any kai for the winter", she had said. Peta knew that the vegetables they grew, together with the kai from the forest and streams, provided their basic food supply.



He could hear the scream of the saw in the mill as it ripped through the rimu logs. As tailer-out he had taken the rough-sawn timber as it separated from the log and stacked it ready for transporting to the city. The settlement had been viable and busy during those productive years. The community had reluctantly accepted that there would be utu due for the ruthless logging and offence to Tane. The mill had been destroyed by fire and its closure had resulted in a renewed dependence on Papa, the Earth Mother, and a more modest livelihood from the land. The old people accepted these restraints for themselves but the tamariki left to be veneered and finished in the city. His aunty thought his talents would go to waste if he remained so she called a hui at the family marae to discuss his future.

"He must go to the city to seek further education", she had said. "He is too good to stay around here, he must go to the University."

Peta remembered the details of the meeting house with its decorated rafters. The kowhaiwhai patterns in black and red, the hunting scenes with the spears poised to take their prey. His ancestors carved in totara stood watch over the proceedings as his future was discussed.

Peta had gone on from the family hui and his kainga to study at University.

He completed his studies and was now seeking to launch his canoe away from the sheltered waters of his earlier years.

His attention now switched back to the present and the Personnel Utilisation Centre. His feet shuffled nervously along with those seated around the walls. The Counsellor raised her eyes from the console.

"Your profile has now been processed by the computer and your instructions will be printed out immediately." As she said this the printer frenetically tapped out its message. She paused until it came to a halt. She passed him the print-out and scanned the other copy with interest. Peta read the words which would see him begin his journey into the future.

#### "COMPUTER MATCHING PROGRAMME — PERSONAL PROFILE EVALUATION

NAME: Peter Henry.

PERSONNEL UTILISATION: You are to report to the Armed Services Assessment Unit at 1000 hours tomorrow 1 June 1986. On satisfying the Selection Board you will be required to undertake 3 months training with the Limited Services Volunteers Scheme. On completion of this training your situation will be reviewed with consideration to a permanent career in the Modern

Conventionally Armed Forces. End of message."

Peta turned to leave the office. His senses were assailed by images and sounds passing through his consciousness. The Forest of Tane, the faces of his family, the carved features of his ancestors, the shriek of the saw and the mountain standing above all else.

Although he heard the call of the Counsellor, Peta did not respond. The waiting figures now formed a rank, commando style. The order seemed to come from Peta himself as the command was given to mount the assault. He felt himself being pushed forward by the surge of the volunteers as they broke rank and stormed into combat. The confusion and excitement intoxicated him. His mind no longer commanded his actions. His arm was raised ready to strike in anger, but hesitated and fell weakly to his side. "Patu, Patu!" wrenched from deep within him sought outward expression but died on his lips. Instead he stepped out from the building into the busy street. The clamour and devastation receded. The reflecting glass of the tall buildings towering over him duplicated the other in their mirror. The people moved silently about their own business insulated from each other but drawn by the same current. The roar of the traffic muffled any human sound as Peta slipped into the stream ...

## Tangaroa bound for Fremantle

**M**r Pukepuke Ahitapu also represented New Zealand at the Klondike Days Trade Fair in Canada in July. The trade fair which is held every year in Edmonton includes exhibitions from all over the world. A total of 450,000 square feet of exhibit space houses displays on agriculture, technology, arts and crafts and a range of trade goods.

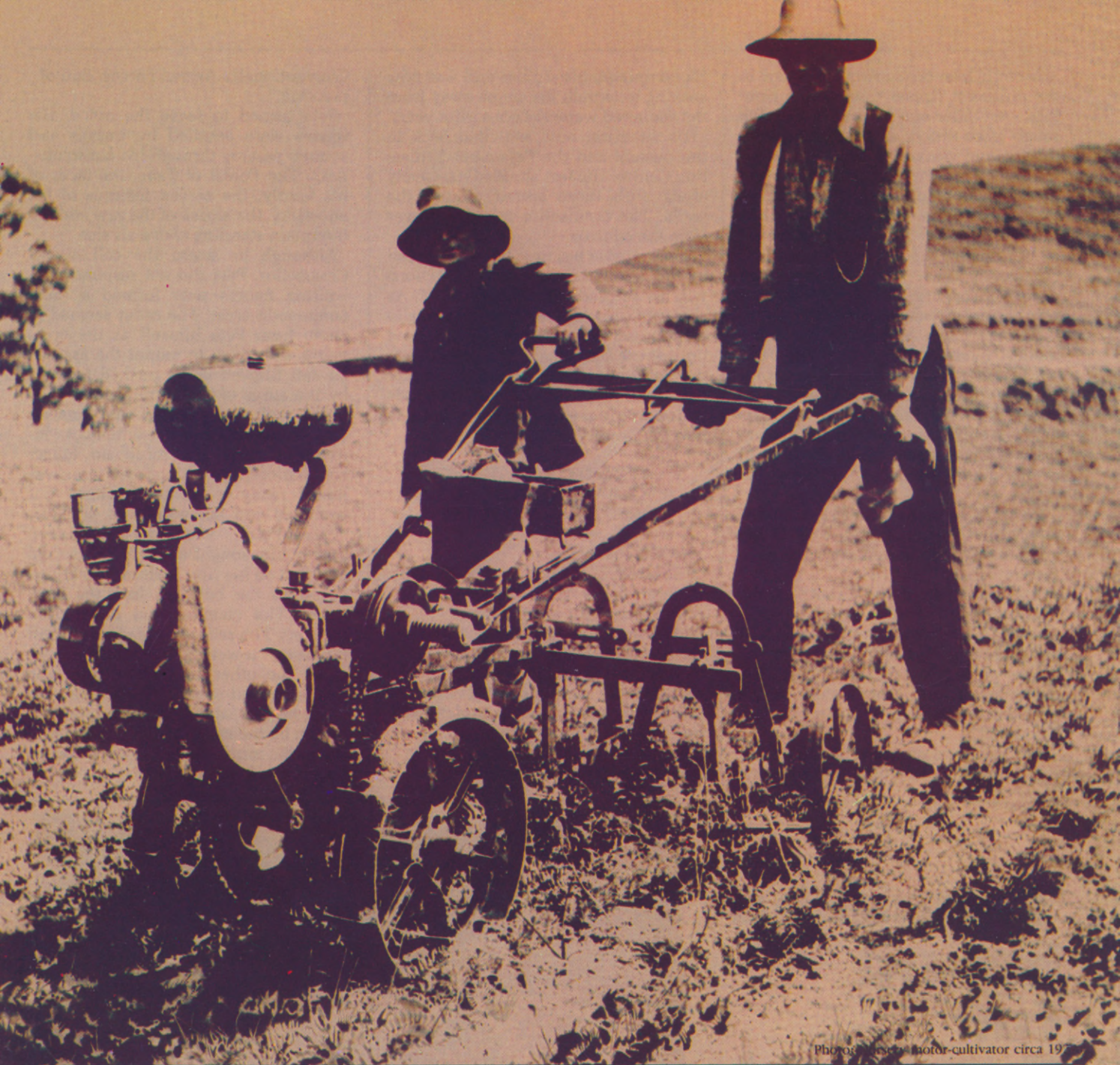
Mr Pukepuke Ahitapu was part of New Zealand Breweries Limited's Steinlager exhibit carving a replica of our yacht, New Zealand One.

Several top New Zealand entertainers, craftsmen and exporters took part in the trade fair including New Zealand Breweries whose premium brand Steinlager was the official beer at the fair.



Master carver, Rawiri Ahitapu, with Tangaroa which he carved for New Zealand One, our entry in the America's Cup Challenge. Tangaroa, the Maori God of the Sea, will protect the yacht during her campaign in Fremantle which begins in October.





Photograph of motor-cultivator circa 1920

# OUR FUTURE LAY IN THIS BARREN SOIL

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*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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