

Suddenly the film takes on a change of pace and a new dimension. Radio is introduced. We hear a short violent burst of introductory music then the announcer is keeping his listeners informed with a blow by blow account of procedures taking place below from a circling helicopter.

All the while he is delivering his spiel, we are made to look at that incredible scene described above. As if the makers' intentions are that we should never forget it.

Grant Hawke is performing a solo version of the most famous haka of defiance, "Ka mate, ka mate". The cut from the previous still to this live action is near touch of genius. People are sitting and standing about resigned to their fate now. They have only one recourse left to turn to. They begin up singing. Cut back to the kuia holding to the post. The camera draws back, above her nailed to the wall is the name of the meeting house, "Arohanui", "Much Love".

There is the measured reading of that damned Proclamation again, then the first batch of police move in for the arrests. And now follows the long and painful removal and arrests. Not long after that you become aware that the remainder of the film is being shot from outside the surrounding fence. It isn't hard to guess why this might be. However, enough was captured close-up to give the viewer some indication of what it was like to be on the Point that day.

PROTEST ENDS

Finally there is only a mere handful of the last remaining protesters left in the meeting house. By now you know the protest is all over and that it is only a matter of time before the police deal with those still inside. There is however one last bit of drama to be enacted out.

The people crowded over at the fence by the gate begin to move back and a look of expectancy shows on their faces. Joe Hawke, accompanied by close friends and members of his family is walking slowly through.

The police block his way. There is a tense moment as the crush of people behind begin to push Joe and the others up front tight up against the police barring the way. But someone calls out a warning and it is all over. And then there is that man with the angry face saying: "How long! How much bloody longer!" I do not wish to elaborate on the rest of his frustrated outcry. Those of us who have been involved in the Land Protest Movement

have been asking and wondering about this same question also for some time now.

Now comes the civilian participation in the removal — the demolition teams. The removal of the wreckage is unceremonious and swift. The operation is so efficient and military it is frightening. The entire operation is over in a matter of hours. It had begun on the dot of 9 a.m. It is all over by 1 p.m.

ALL GONE

I could not help but be reminded of other places of similar Maori resistance in the past that met with similar fates: Parihaka; Maungapohatu; Orakeu; Rangiriri. All gone. In some cases even desecrated, as if by doing this the Powers-that-be had hoped to belittle and remove the mana of these places.

If for no other reason (yet in itself it is an excellent example of documentary filming) I am glad this visual record of the destruction of Bastion Point was made. For so long as it exists we will continue to be reminded that Bastion Point did exist and know the truth of the forces that so swiftly and thoroughly destroyed it.

One final observation I'd like to make in concluding. This is that in seeing the shots of the police march-

ing on the Point, I couldn't help seeing the similarity of shots of the police marching on Rua Kenana's settlement at Maungapohatu (eroneous or perhaps it was deliberate, for obvious reasons referred to as a "stronghold") more than half a century ago. And I couldn't help feeling that we haven't really gone very far with regards to racial understanding and tolerance in that time.

The manner in which the film came into being is, I think, worth relating briefly. When it became certain that the Government's threat to remove the protesters of Bastion Point would be a reality, Merata Mita — wishing to have the occasion recorded "from a Maori point of view" — hastily cast around for a crew to assist her.

In fact, I believe, this was done on the very day of the arrests. She had some difficulty doing this, for at least one of the people she approached initially backed off once it became known what the nature of the assignment was. Undeterred, she pressed on until eventually by the time she swung into action with her crew it consisted of herself, a Maori; Leon Narby (on camera) a Kiwi and Gerd Pohlmann, a German. Merata and Gerd between them handled the sound recording.

A Maori elder teaches

By Monte Ohia

ERUERA: The Teachings of a Maori Elder, Eruera Stirling as told to Anne Salmond, Oxford University Press: \$29.95 hardback, \$15.95 paperback.

This book is about Eruera Kawhia Whakatane Stirling, written in his own colloquial English which makes it easy to read. In fact, the longest words in his book are Maori names.

Beginning with an historical account of the people from whom Eruera is descended, it continues through his childhood, youth and adulthood and ends with his own experienced advice to the people of today. This book is his "gift to a new generation".

WHAKAPAPA

Dispersed throughout the book in between the stories, the recollections, the philosophical statements and photographs, are waiata, pao, patere, haka and poetry. There are also both tribal and family whakapapa. He advises that "in the Maori world you have to know your tribal history and your whakapapa otherwise you're nothing".



Eruera Stirling speaks at Tikitiki