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Tu Tangata

Maori News Magazine

In this issue

Poet Keri Hulme
Moeraki Conversations

Maori TV play
Te Ohaki a Nihe

Epps trial implications

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Tu Tangata

Maori News Magazine

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Opinions expressed in Tu Tangata are those of individual contributors.

A CONVERSATION WITH KERI

Shortly after Tu Tangata Magazine interviewed Keri Hulme, it was announced that she had won the ICI Writers Bursary of $6,000.

"Completely knocked out, flabbergasted" was how Keri described her feelings. She says the money will enable all the ghosts in her head and scraps of paper to be finally put down.

First up Keri says she'll polish up a collection of short stories that have been knocking around for a while. She also intends get to work on a book idea entitled 'Bait'.

The Writers Bursary is funded jointly by the Literary Fund and ICI Ltd and the twenty applications received were judged by Witi Ihimaera, radio personality Elizabeth Alley and Literary Fund member Dr Frank McKay.

The bursary enables an author with potential to be able to work full-time on a creative writing project.

Keri Hulme. Photo by Otago Daily Times

***The Silences Between (Moeraki Conversations)* is the first collection of poems by a Maori woman writer to be published in New Zealand. *The Bone People* may soon be published by Spiral and the Women's Press in London with the support of Kai Tahu Trust.**

I first met Keri when we were visiting New Zealand poets together at the East West Centre in Hawaii. These poems are surely among the most beautiful and profound of our generation.

In 1642 Abel Tasman made his landfall at Okarito and it somehow seems appropriate that Keri should have chosen the isolation of that wild, isolated and symbolic place as a refuge in which to write and live.

Hone Tuwhare, Patricia Grace and Witi Ihimaera (among others) created between them the revolution which is contemporary Maori writing. Keri Hulme is perhaps the clearest voice speaking for the consequences of that revolution.

— Don Long

Don — In the first issue of *Koru* Taura Eruera interviewed Hone Tuwhare and he began by asking Hone how he became involved in poetry in the first place. As far as I can tell that is the only interview with a Maori poet to be published to date — so let's open with that same question.

Keri — I've played with words since I can remember — simply because I just like words ...

The first time I can consciously recall making up a poem was biking to Aranui High School in Christchurch and thinking "scudding clouds". I'm not sure to this day whether there's such a word as 'scudding' when it's used in that sense:

the sky was full of scudding clouds

But I've been scribbling down things for a very long time. That was the third form. By the time I'd left high school I'd discovered that I could write ...

High School I loathed. I didn't like school at all. I didn't like high school particularly because it interfered with what I really wanted to do and that was read. Fortunately I became a librarian early on. I spent an awful lot of my time in the library. For instance, the p.e. teacher discovered I existed only towards the end of my first year at high school. I just simply wasn't around at physical education. If you are very short sighted and fairly heavy as I've always been (a 'solid child' as one may say politely — 'fat' otherwise) you tend to be out of things like sports. I was very good at basketball. If I hit anyone going for the ball they were flattened. Anyway, by the time I left school I had discovered I could write.

HULME Don Long

Don — So, did you leave school saying to yourself, "Now I'm going to be a writer?"

Keri — No. I was the great white hope of the family. I was supposed to be a lawyer. Always had the gift of the gab. Won speech competitions — things like that. Talking is my big thing. I've stopped, incidentally, being interested in speech making. I enjoyed it because I wasn't afraid of audiences and I wasn't afraid of playing with words. I was selected for the Anthony Eden Speaking Competition. So I got into the area finals for this and when it got to the stage of the finals I had my first attack of stage fright. I dried up completely in front of about three hundred people. My mother nearly sank through the floor with embarrassment:

"Keri, say anything, ANYTHING!"

I stopped making formal speeches after that. It was really traumatic.

Don — Has that ever happened to you since at a poetry reading: have you ever dried up?

Keri — No, it was just that one time. I must admit though that when I get up to read poetry in any situation I have shaking knees!

(from) **Nga Kehua**

Motoitoi, who joined with a sailor until
her bruises broke her heart;
Emma who drew a plough where a horse
should be;
Tommy Rangakino shovelling coal until
the dust throttled him with canker of the
throat
I carry my ghosts on my shoulders
though some have never been born

Don — So you left school and then what?

Keri — I went tobacco picking.

Don — Were you writing poems after a day's work in the fields?

Keri — Yes. There is a long poem of Hulme's called 'Of Green and Golden Days'; it led to a short story of the same title. By that stage I was writing for my own amusement as much as anything. Incidentally, I had had something published. I had got annoyed reading a letter in *The Women's Weekly* by some exasperating teenager who said "What can we do — the world's going to Hell and there's nothing we can do about it." So I wrote this letter saying "First of all you can get to work on yourself." That was the first thing I ever got paid for, because they printed the letter as an article. (And they sent us a postal note for 15/—).

In Motueka in 1967 I started writing *The Bone People*. It started off as a short story. The characters have changed completely. It became the second vertebrae in the spine of the book.

Don — So you were a prose and poetry writer right from the word go?

Keri — Songs initially. I like songs. I have no voice. Can't sing but I like songs. I still write them — called 'Wine Songs'. Left Motueka after a year and went to university.

Don — So you became a student by day and a writer by night?

Keri — No, I was, unfortunately, a writer by day and by night — to the degree that I failed one of my subjects in the second year ...

I became a very good fish n' chip cook. It was necessary to go to work.

Don — At this point did you leave university to become a writer?

Keri — No. I was leaving varsity to earn money. My mother had been left a widow at age thirty-one with six small children and because of the circumstances of my father's death, there was a massive set of death duties to pay. All my teenage years held this feeling that financial disaster was lurking just around the corner. Any moment it would slip on top of us. I didn't really start writing for publication until I'd retired.

Don — As a fish n' chip cook?

Keri — No, by that stage I'd gone through many jobs. I was working as a woollen mill winder. I was getting up at between 6.30 and 6.45 and I was working an hour and a half at night because this upped your wages — they were pathetic wages. They were something like $29 a week. I read this letter to the paper by someone complaining about postal services. They said posties work about three hours a day, get paid $80 a week, and get most of the day off and I thought, "That can't be true." Heaven. So I rang up the central post office and they confirmed it and I became a postie overnight; at Sockburn initially and later on the Coast in Greymouth.

Don — It's interesting how many other writers have also been posties.

Keri — James K. Baxter — Ian Wedde. By this stage I was starting to think of writing as a very good thing and I enjoyed it. I was seriously working through the first draft of what was called *The Rocks of Whangaroa* which later became *The Bone People*, nei. At this stage it was starting to look like a novel and I was entranced by playing with it and it was starting to have shape — so I was starting to think of myself as a writer. This would be when I was twenty-one or twenty-two. I was only a postie for two and a bit years. I decided at about that stage that I'd retire at twenty-five. I often think back with considerable amusement over that. I was absolutely serious. I was going to retire at twenty-five and become a committed writer and nothing else (except painting — I was actually more interested in becoming a painter). I did retire at twenty-five. By that stage I'd bought Fox St., an old house; it was extraordinarily badly neglected but it was a house plus an acre of land for $650 (this was the grand slump on the Coast).

Don — What made you think you could be a writer? Not a lot of people say to themselves "I could be a writer" and then actually go and do it as you did.

Keri — The driving force was I enjoyed it so much. I figured, if something gives me this much enjoyment it is to be pursued. But I wasn't, believe it or not, a writer for publication. I just wanted to write. I didn't think of getting an income from writing. It was right up there with fishing and painting. It was something I really enjoyed.

I asked for riches
you gave me
scavenging rights on a far beach

(from) **On the Other Coast**

I am polishing my grand-dad's tohu. It is a small piece of pounamu, translucent and shaped like an elongated tear. Or a mere.
His father was a traveller, a refugee from this Coast.
I have brought his tohu back home, but I don't know whether I have come home.
They used to ask, in reproach of doubtful strangers, "I motu mai i whea, te rimu o te moana?'
And on what shore does the wandering fragment of seaweed finally ground?

Don — Is that what happened? Did you sit down in the house on Fox St. and write?

Keri — Literally — and I retired when I said I would — on the 9th of March 1972 — I left my job and stayed at home and wrote — mainly the third draft of the novel. That thing has changed so much it's unreal. It's actually a collection of short stories melted down to a

novel. By August I was starving to death. If it hand't been for my mother ringing up periodically and saying:
"Keri, how are you?"
"Well, I found these malt biscuits the other day and gee they were nice."
"Right, we'll send you over some money."

Things were getting fairly desperate. I lived on milk bottles at one stage. The people who'd lived at Fox St. before had had an even more eccentric diet. I found well over one hundred egg cartons throughout the house.

They'd made an amazing mess of Fox St. They'd chopped up part of the front porch for firewood. Also part of the kitchen floor. In one of the rooms there was the best part of an old car they were dismantling. They seem to have lived on cartons of eggs and milk. There would have been a good ten or eleven dozen milk bottles there. They were money in the bank.

About August (I'm still not sure how this happened) I discovered the existence of the N.Z. Literary Fund. They paid people to write!

Don — How many Literary Fund grants have you had?

Keri — Three (1973, 1977, and 1979). I had a mini-Burns Fellowship at the University of Otago in 1977. When that fellowship finished I was on the bones of my arse. I applied for a Literary Fund grant and Bruce Mason sent a telegram which said:
"Two white heron will shortly perch on your doorstep."

I gathered from that that there was a Literary Fund grant (which there was) but there was also the Maori Purposes Trust Fund prize which he'd heard about through the grapevine and I hadn't at that stage. I got $2000 and that was much appreciated — quite a lot of sheets of galvanised iron.

Don — And you got grants before you published any books?

Keri — It's an interesting thing about getting your work published. My theory on all my applications was unless I had free time to write in I was going to have nothing available to publish. So the gist of my applications was "help now when I need it and not later when I've got everything more or less organised."

Don — You'd also won the Te Awamutu Short Story Award in 1973, the Katherine Mansfield Short Story Award in 1975 and been invited to the East West Centre in Hawaii in 1979 as a visiting New Zealand poet. How did you actually come to learn how to write? It seems you were teaching yourself.

Keri — I was and am an omnivorous reader. It doesn't feel right if I don't read. You must pick up a lot of things with that contact.

I had an absolutely magnificent correspondence with Rowley Habib. He was immensely supportive and helpful. He was the one who suggested why not try writing for publication.

But I can't remember being taught to write. My theory is that if you can do it you can do it. Either you write or you don't.

Don — What is your writing routine — do you spend a week writing non-stop for instance?

(from) **Moeraki Conversations 4**

Getting up shivering in the night, wrapping myself in the canvas-backed blanket like it's a cloak and pakehas haven't been invented, going outside to watch for shooting stars or the greenghost flicker of wildfire that is never where my eyes expect it,
or anything
E tangi moana ...
coming inside in the dawnlight, I see our keyhole is plugged with cobwebs.

Keri — If there's something that's going to take that long to write, yes. What generally happens is that I like to get up around 12.00 or 1.00 and go to bed about 3.00 or 4.00. I find I work better at night. I spend the day whitebaiting ... and then around 9.00 my fingers get itchy.

Don — Do you work straight onto the typewriter?

Keri — I tend to. Stories straight onto the typewriter. I have a thick volume of notes, story ideas, sentences and things like that. It's an idea file. If I had to save one thing from the house in a fire that would be it. Absolutely irreplaceable. Given that, stuff goes straight onto the typewriter. I work in images.

Don — You picture something happening?

Keri — Yes.

Don — What about the dialogue?

Keri — Well, your characters start talking after a while. This must sound really silly. I think a writer's occupational hazard must be schizophrenia. Obviously there is a demarkation between what goes on in your head and what goes on in real life. That must be maintained as clear cut, but it is quite strange when you have a story going how the characters start to take on independent lives and they really do. *The Bone People* grew over a period of about twelve years. Now, there were years when I did nothing to it. It was languishing in a heap of paper. And there were a couple of fairly intensive periods — I spent about two months down at Moeraki doing a final rewrite (I thought). And then I did another final rewrite here at Okarito. I had set ideas on what the characters were and more or less what the story was ... and what would happen. The central character was going to be the woman. Everything would spin around her and the peripheral characters — the man and the child — were just going to be there for the woman to react upon — and what happened, of course, was that the two peripheral characters started taking over the story. Joe is in 'The Kaumatua and the Broken Man' in *Into the World of Light*. He was originally a completely cardboard sort of figure — I just wanted him as a sort of background ogre. He started developing his own personality in a very strong fashion until by the end of the book my main woman character had become just one of a trio of dominating characters. They started speaking their own minds.

Dialogue? Dead easy. But stopping the dialogue, scalpelling the characters down a little — much harder. I cut out between 60,000-65,000 words from *The Bone People* eventually. It was monstrous. But that was composed from little lines straight onto the typewriter.

Poems are slightly different. Poems I find come to you mostly intact. You might get a refrain from a poem. Then there's all the rest of it lurking just beyond that refrain. That comes out holusbolus.

Don — Do you rewrite the poems a great deal?

Keri — Not once they've reached the stage of being complete.

Don — What is the significance of *The Silences Between (Moeraki Conversations)* as a title?

Keri — I regard time spent away from Moeraki and my family there as silence. Things at Moeraki seem to be almost larger than life. Moeraki to me is **heart place**. Moeraki conversations are really what the book is about. The plan of the book is six conversations (they are each maybe a little series of linked conversations — maybe conversations with someone in my head — maybe real things that have happened with bits of dialogue around them which are approximations of the conversations that took place) and inbetween each set of Moeraki conversations there is silence, nei. The silences are aloud with their own words.

Don — When were these poems written?

(from) **Pa mai to reo aroha**

At night, the penguins bray under the cribs,
Sometimes the old ghosts from Kihipuku steal in, for warmth and company.
The dog will prick his ears and growl, the cat snarl a little, then both sigh and stretch and settle again.
We eat and talk and read until the lamps flicker. Then we go to sleep in the narrow cupboard bunks, and the sea has all our dreams.

Keri — In the late 1960s to 'He Hoha' in 1980.

Don — In *Tihe Mauri Ora* Patricia Grace said that one of the reasons why she began writing was because of her concern about the way in which many Maori words came to be debased in Pakeha literature. She cites the case of 'wahine'. You are writing in English but there is a constant occurrence of Maori words in your work so have you been consciously thinking something like this, too?

Keri — I have been annoyed whenever I've encountered them — you get annoyed about weird things like "Maoris" — it's 'Maori' — if you are going to use a Maori word use it with a correct plural. I tend to use Maori words when there are no English equivalents ... and also, it's a very beautiful language. I'd like to see a whole lot more of it become common currency. You can't adequately (for instance) translate 'kuia' as "old woman". There's an affection and respect implicit in the word 'kuia' that isn't really implied by "old woman" ... or "old lady" even. It's just not there. What is the equivalent English to 'kaumatua'? "Elder", "respected elder", yes, all those things but there's both reverence for the aged which must be, and acknowledgement that this is sort of the final adult stage — you don't become fully adult until you've reached the dignity of your years — until you've had that wonderful experience. All of that is in the word 'kaumatua'.

Don — Witi Ihimaera once wrote "the main problem is that the writer who is Maori has both a dual role as a writer and a Maori and a dual responsibility to his craft and his people. Even if he does not see himself this way, you can bet your life that other people do."

Keri — In some ways fair enough. Your Maoriness, like everything else, is intimately part of you and it will normally show through your writing as well. It's a bit like what Samuel Johnson said of a woman preaching: "It's like a dog walking on its hind legs." It's not how well he does it but that he does it at all that is a cause for amazement; i.e. Maori writers ... oh, fantastic, they are writing in English and Maori, how nice! "An oral people turned literate at last." Pat, pat. With no insight into the excellence or otherwise of their work. Fortunately, there doesn't seem to have been any of that in the reception to *Into the World of Light.*

There is this nasty feeling that my work, such as it is, is being looked at through a different pair of spectacles: "This is a Maori woman writing, ah ha, we'll give it a little more time than we'd give if it was just a Pakeha woman. "I mean when I say **just** simply that there are a whole lot more Pakeha women writers than there are Maori women writers at the moment. It's population, nei. In the year 2000 that will be very different.

It is an advantage because you stick out because of your rarity value but I fear that because I want to be acknowledged one way or another as a **writer** ... and not for it to be the performing dog.

(Which is why I've launched a pen name which I keep very quiet about. I shall not give you any details of it except to say there doesn't seem to be anything Maori about it and it's definitely a male pen name. I have one very curious thing to tell you. The first story that's been accepted from this character came with an invitation saying "can we have more stories — we'd be interested in publishing a collection." Now this is one story? It took me, I don't know, my God, I don't know how long when **I** started writing!)

Don — Why have you chosen the isolation of Okarito?

Keri — I'm a loner, aue. I am a solitary person by nature. I think short sightedness plus a sense of having a very large personal perimeter contributed to this need for solitude. While I'm part of a large family group and would be nothing without my family (I'm just a husk) I don't like living with lots of people — having lots of people around. An area like this fits my two ideals: close to the sea and relatively people free. That's the reason.

Don — What are the essential things which you've taken from the oral tradition of Maori literature into your work?

Keri — Everything which I think belongs to my taha Maori: from the exciting nature of words themselves, the power inherent in words themselves, to things as basic as the kinds of images or the way things are alluded to when speaking — whether it is formal oratory or speaking at family hui or reading or listening to waiata. What have I taken? The heart, the bones, the brains, the spirit, everything I can lay my hands on, eh.

Don — On the marae people use the waiata — do you think that poems by Hone, Rowley, you and all the others — are they going to be used on the marae in that way?

Keri — Only if they are written in Maori. One of the things that makes the marae important is that it's one of the remaining bastions of Te Reo Maori. You don't feel right speaking in English in a formal situation. Until I start writing poems in Maori — no way! In non-formal situations — yes. But not in the formal ... they are not fitting.

With Witi Ihimaera, Don Long edited *Into the World of Light — An Anthology of Maori Writing.*

Epps trial lays bare the thread

Deep seated problems concealed beneath an apparently calm surface emerged during the recent Lester Epps murder trial in Wellington.

Fourteen men, all members of the Eastern Suburbs Rugby League Club, and all but three Maoris, were charged with the murder of the Mongrel Mob leader on August 15, 1981.

The incident which led to Epp's death pitted Maori against Maori, sporting club against gang.

The verdict, passed by an all-male, all-European jury after more than 24 hours deliberation, found all the men guilty of manslaughter, imprisoned them for 18 months and threw their families and friends into disruption and misery.

The trial planted a series of question marks squarely before the public in general and the Maori community in particular.

It questioned some young Maoris' motivation in joining gangs, and half-posed the answer that they join to conform, and stay because of intimidation by existing gang members.

It revealed the depth of resentment gang members felt toward the young men who turned from them to the sporting club.

And it hinted at future conflict which could spring up if the sporting clubs grow stronger and tougher.

The dilemmas

In their statements some of the accused tried to answer the dilemmas.

Some pointed the finger at the management of the hotel which had allowed club and gang members to continue to drink side by side. Others pointed to the police, who they accused of being "too soft on the gangs."

Gang members, in their turn, said that the sporting club members were not as lily white as they had been painted.

"I really hope and pray that when all this is over, all behind us, a bit of good will come out of it," said one of the 14 men, Whai Walker, widower, father of four.

"That one day these things won't be happening — 'specially among Maoris.

"It will open a few eyes to the problems that the Maoris in particular are having. I think that it goes deeper than the gangs and unemployment. The Maoris who are doing well are turning away from the Maoris' problems."

Wouldn't turn

One of the founders of the Eastern Suburbs Rugby League Club, Whare Henry, vowed the club would not turn its back on the 14 men, who had said they carried out the raid on the Mongrel Mob house to try and stop intimidation of club members, particularly the younger players.

Henry, who saw two brothers imprisoned for their part in the raid, pledged the club to continue to try and help young Maoris who came from the country to the city.

For their part the Mongrel Mob promised they would not seek vengeance on their former leader's behalf.

One said he thought the men convicted of Epp's manslaughter had "got what they deserved."

"We feel sorry for their families," he said.

Founding members

The Eastern Suburbs Rugby League Club was founded in 1975, and many of the founding members were Maoris from country areas away from the capital.

Some of them, remembering the days when they had arrived in the city green, penniless and with few friends, kept an eye on the younger members.

"We tried to show them there was something else in life than belonging to a gang," said Whare Henry. "Our idea was to give them protectors."

The policy seemed to work. Some of the younger members were asked, but declined, to join the Mongrel Mob and other gangs.

Trouble sprang up when the tables were turned and gang members wanted to join the club.

During the trial, one of the accused, Whetu Henry, told in his statement of an incident which happened when his cousin was staying with a former gang member who had joined the club.

Persuasion

He said the Mongrel Mob had gone to the house, held an axe to his cousin's throat and a shotgun to his friend's head and tried to "persuade" him to return to the Mob.

Many of the convicted mens' statements referred to the gang's resentment of the fact that younger Maoris had turned to the Club rather than the gang.

One told a policeman interviewing him that the raid was partly the police force's fault for doing little about Mongrel Mob intimidation of Club members.

In reply the policeman had said, "We can't do much if you're not prepared to give us information and co-operate in telling us what is going on."

One of the strengths which emerged and grew during the trial was the strength the group derived from each other and their friends and families.

The inner group of 14 men grew stronger and closer. And while they depended upon one another, they seemed to be equally dependent upon the larger group of family and friends around them.

In a reflective comment in his statement, Whetu Henry perhaps spoke for all the group when he said, "The whole thing was a tragedy because it was Maoris against Maoris."

Summing up in a different way, Mr Justice Savage said, "No group is entitled to take the law into its own hands and deal another group a taste of its medicine."

The 14 men now in prison were dealt a severe lesson which will have long-lasting repercussions for them, their families and friends.

Only time will tell whether the community can prevent a repeat of their tragedy by looking at some of the problems which created it.

Does the community offer young people, especially those coming, often friendless and without money, from the country to the city, enough alternatives to gang membership?

Is it reaching out to them with kindness and friendship, to give them a bulwark against the loneliness and sense of alienation which often drives them into gangs?

The trial showed that many of the people involved regarded the police almost as the enemy, and that dealing with matters in their own way can only result in trouble.

Surely a direct, frank approach and definite plea for help is the way the community should be working.

Increasingly, a thread of violence runs through New Zealand society.

This trial laid bare that thread.

But violence leads to hate, and hate to destruction, a negative, bitter result.

There is an alternative. The community can take postive action, and help young people before bitterness and resentment set in and they turn against the community to violence.

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Te Ohaki a Nihe

Television New Zealand's first Maori language play was screened recently during Maori Language Week, with the playwright Selwyn Muru confident the spark has been lit for Maori drama.

The play, Te Ohaki a Nihe, centers round the kaumatua, Nihe sharing his last days with the whanau surrounding him. Nihe shares the family's love of gambling on the horses and he dies providing them with a winner in more ways than one. It's this realisation of the final gift of Nihe, (Te Ohaki A Nihe) that gives so much power and purpose to the play.

Produced by Ray Waru, the play features Selwyn Muru in the lead role, with Dennis Hansen as the son and Waireti Rolleston his wife. Erena Hond and George Stirling are the next generation with Chris and Queenie Walker as the mokopuna.

Playwright Selwyn Muru, Ngati Kuri of Aupouri, wrote Te Ohaki a Nihe some years back, with the first public performance a radio play during 1978 Maori Language Week. For television, the play was shortened and made punchier.

Gems and jests

Selwyn — "The Maori way of imparting knowledge is so much more informal than the pakeha. The old man, Nihe passes on his little gems with all the gentle nudges and jests that characterise our way. His view of pakeha medicine is that the pakeha creates new sickness and then sells the cure, making the patient pay both ways."

Selwyn believes Maori language and style fits well into drama, giving as an example that all the actors were amateurs.

"All of them were acting from the heart, the aroha, the ihi, the mauri. The dialogue of the play has risen from the

---

Koha, television's Maori programme, has come of age as a bridge programme for New Zealanders according to its producer, Ray Waru. And he says this two way access has proved the point that it is possible to portray the Maori culture without losing integrity.

He believes many more people watch Koha, as shown by the programme moving from a fairly inaccessible Sunday slot to a mid-evening Monday one. Ray says the nature of programme has presented problems in handling, especially in the use of Maori.

For the fluent speakers of Maori, Koha has been seen as a jealously guarded treasure where the language should be uppermost, but for other non-speakers exclusive use of the language would have cut out a large percentage of viewers, Maori and pakeha.

So Ray says compromises have been made to retain the language where most fitting, with sub-titles explaining what's said. He says Koha's been very fortunate to have fluent speakers such as Robert Pouwhare and Selwyn Muru on the team along with newcomer Aroaro Hond.

Ray's direction of Koha since its beginnings a few years ago, has been to reflect what is happening in the Maori community.

"It's been difficult to be objective at times because of the possesive way in which Maoris see Koha. At times it's been difficult to keep a distance because of the tribal thing. At all times we've had to be very sure of the kawa and that we didn't offend with our cameras and other gear."

Filming Maori life presents tricky aspects. Ray speaks of the need to have his team talk and eat with the tangata whenua before any shooting of film. "It's only polite to spend some time beforehand preparing and laying the groundwork for a successful shooting".

For example an item in the last series on the cowboys of the East Coast took two research trips before a camera crew flew into the area. Even then many filming days were lost because of rain.

Ray Waru says Koha has got punchier with the addition of new frontman Robin Kora, and there's more current affairs.

But Ray is shortly to leave Koha and is moving to Television New Zealand's Drama department where he'll be putting together a documentary about Maori life. It's planned to screen six half hour programmes in April or June 1984.

Ray's replacement is Ernie Leonard who plans to carry on the high standards Koha has set.

Koha may now be moving into a higher gear but its success must leave some questions for Television New Zealand, questions that have been asked for some time by the Maori community.

If Koha can succeed as a bridge programme between Maori and pakeha, why has Television New Zealand's News and Current Affairs not taken up the challenge to screen Maori news.

Obviously exclusive use of the Maori language may make the programme sound more authentic but it also cuts out most of the potential viewers. If instead lessons from Koha were taken and a blend of both languages used with a culturally sympathetic treatment, that may fire the spark for true dialogue in a country that calls itself 'multicultural'.

It's not enough each year to see the news media pop token programmes up during Maori Language Week. Koha has shown that the other fifty one weeks can be culturally filling also.

Ernie Leonard (left) new Koha producer and Ray Waru.

lips of our own people in everyday life. To me the whaikorero is a dramatic artform. People who speak on the marae are performers who use dramatic gestures to emphasise their whaikorero.

Not alien

"Maori drama on the stage or screen is an extension of this. For those who say it's an alien artform, anything is alien the first time. Harry Dansey showed the strength of words some years ago with his stories and it's up to us to carry on."

Te Ohaki a Nihe can be viewed on the surface as a touching little slice of Maoridom fairly palatable to a television audience, albeit in the Maori tongue. But the barbs lie beneath this surface both for Maori and pakeha alike.

Nihe's son, Hiko, in the course of picking best bets for the weekend's racing, traces the geneology of the winner of the Auckland Cup to justify his choice. However he's a bit sketchy on his own whakapapa.

Nihe's scolds him thus. "Kua riro koe ite mana onga hoiho e Hiko. He maha koutou kua noho taurekareka. Mohio ke atu koutou ki nga tatai hoiho; ki o koutou ake nei whakapa. Te nuinga inaianei, heoi ano i mohio ki o ratau karani mama, Karani papa, mutu atu ano i reira. I nga wa o mua, e hara koe i te tangata kia whakaheke mai ra ano koe ia koe mai inga waka i hoea mai ra i Hawaiki. Titiro kia a koe e Hiko, ahakoa pehea taku ako atu ia koe; ka wareware tonu koe ku o tupuna, ka whai tonu koe i o hoiho ... purari paka."

Ray Waru (left) and Robert Pouwhare edit film for Koha.

Funny way

Later on in the play the young couple throw off at the old man munching away at his dog biscuits without realising his false teeth are not in. Nihe's mokopuna defend the old man but Nihe tells them it's just the way of showing affection.

"Pai ana e moko, our people, they have that funny way of showing the love. When they cheek you, they love you. When they say you purari paka, that means kei te pai koe.

The ways of showing the love probably has a lot to do with the varied career and impetus behind the playwright.

Selwyn has served a long media apprenticeship in broadcasting which is now paying off with contract work on Television's Koha programme. But in between times he's also gained a reputation as a visual artist using canvas, wood and bronze. Along with other talented people in the Maori Artist and Writers Society, he's been at the forefront of promoting Maori culture through the artists eye.

"Whatever is creative in a person overflows into different activities. For me the story of Te Ohaki a Nihe takes place everyday, I have just added a writers dimension. It's a play for and about the Maori and they will recognise themselves within the play, but this time not as an outsider sees them."

Te Reo

Te Ataarangi needs nuturing

Selwyn Muru

Coloured sticks and conversation are the main ingredients of an effective new method of learning Maori which is spreading rapidly through New Zealand.

Hundreds of fluent Maori speakers — unpaid but willing — are setting up classes in homes, factories, marae, even freezing work stock pens.

But the numbers of prospective students are growing even faster and tutors are urgently needed.

The Te Ataarangi method is based on an overseas learning technique called "The Silent Way" — a reference to the tutors role as listener rather than talker.

It was adapted for New Zealand conditions by two writers and fluent Maori speakers Katarina Mataira and Ngoi Pewhairangi.

Katerina Mataira recognised the possibilities of "The Silent Way" when she came across Peace Corps tutors using it to teach language in Fiji.

Resources needed were few — the most vital being a pool of fluent Maori speakers.

Other teaching aids like the coloured rods could be acquired relatively cheaply.

Sound base

She liked the method's "sound philosophical base" — that teaching should be subordinate to learning.

"It completely reverses the traditional teaching process," she said.

When she returned to New Zealand she began exploring the possibilities of using the method for teaching Maori.

After initial experimentation a scientifically controlled study was set up using intermediate school children.

When this produced encouraging results Katerina got together with another fluent Maori speaker and writer, Ngoi Pewhairangi, and they began setting up training programmes for tutors.

These were very different from traditional teacher training programmes with kaumatua, culture groups and other organisations playing a big part.

Initial graining sessions were short with tutors returning to their own areas and concentrating on developing their skills.

Drawing in

Many have managed to draw other Maori speaking people into working with them as assistants.

Now, after a year in operation, at least 200 tutors are running regular classes and Katerina estimates that another 300 to 400 assistants are working alongside these groups. "And there's possibly another hundred working on their own" she said.

The aim is to get some of these students trained up as independent tutors this year to meet the ever-increasing demand for classes.

Katerina said the snowballing numbers of prospective students are both Maori and Pakeha and offer a variety of reasons for their choice of this method of learning.

Many Maoris were trying to recover their lost language, others growing up in the city had never spoken it. Some students had unsuccessfully tried night-school or other teaching methods.

Defining the success of the Te Ataarangi method is difficult. It is informal, its fun, and according to Katerina most students feel they are learning the language well.

Other benefits

Katerina Mataira and Ngoi Pewhairangi believe other benefits have come out of the training programme: which has:

— brought together Maori families living in urban situations

— stimulated Maori people to use talents which had been dormant

— created situations in which parents and children learn together

— aroused interest in those who in the past had rejected Maori language learning as being too difficult and given confidence to further learning in other areas

— developed a closer relationship between Maori and Pakeha

— created a greater awareness of and pride in Maori identity and turangawaewae

— strengthened feelings of self-reliance in the community.

But they say if the programme is to continue there must be some kind of funding for established tutors putting in long hours teaching and travel, to ensure they are able to continue with the work.

They also need resource materials — manuals, dialogues, stories — for use as more classes reach advanced stages, and they want to see more frequent training sessions for tutors and establishment of language boards in tribal areas to support the programme.

TE REO/The Language

Students at home with rakau

Every Tuesday evening Pauline Higgins' Eastbourne beginners congregate in a warm suburban sitting room for an hour of coffee and conversation — in Maori.

Like the advanced class already ensconced round the dining room table, the beginners are predominantly female, pakeha and working in education.

Pauline bounces in, smiling a welcome, springy black hair restrained under a bright scarf.

"Kia ora," she greets each in turn. "Kia ora Jill, kia ora Raewyn."

"Kei te pehea koe — oops I haven't taught you that," she lapsese briefly into forbidden English, as she joins the circle of beginners lounging in deep sofas in front of the piano.

Five are here tonight — John, middle-aged civil engineer and the only male in the group; schoolgirls Paula and Terekawa, one blonde and one dark; Jill and Raewyn, psychologist and teacher both in jeans and jumpers.

Pauline sits down and empties a plastic bag full of brightly coloured rods (nga rakau) onto the low table.

Colours and numbers

She turns to John, alert in his armchair, and asks a question.

Glancing at the charts of colours and numbers in Maori hung up on the fireplace he hesitantly picks up several green sticks.

"Tino pai," Pauline says encouragingly, and moves on round the circle of intent faces.

Conversation revolves round the rods — how many, what colour and what is to be done with them.

The students listen and speak, taut features reflecting the strain of concentration.

Gradually they take over from Pauline, repeating and altering her words to issue instruction to each other.

Raewyn, passing a handful of orange sticks to Terekawa, stumbles over her words; She rolls her eyes, grins sheepishly and tries again.

Unforced rhythm

Terekawa, the only Maori student, listens carefully before replying.

After only three lessons her vocabulary is no more extensive than her classmates but her speech already has a smooth unforced rhythm.

The question and answer conversation continues its jerky progress.

The students, like players in an exotic parlour game, pass the sticks back and forth.

Nodding approvingly Pauline shifts backward slightly out of the circle, letting the class continue unaided.

A fluent Maori speaker, who grew up in Ruatoki in the Ureweras, Pauline was on the verge of going to training college when she heard about the new teaching method and decided to become a Te Ataarangi language tutor instead — despite the total lack of wages.

Own experience

It was closer to her own experience of learning. "I wasn't taught Maori. I just heard it," she says. "And you don't have to be terribly well educated to be a tutor. The whole aim is to use all the fluent speakers."

"People who come to these classes are interested in conversational Maori — not so much in the written."

In the Te Ataarangi classes no notes are taken till the end of the lesson she says.

"Lots of Maori people don't like going to school. Learning grammar doesn't mean anything to them."

She says most classes have at least half Maori students, many of whom have grown up in the cities and gradually become interested in their Maori background.

Till its closure last year Petone's Gear Meat works had a thriving 200 strong group which met after work every night in the stock pens.

Nga pakeha

Her Eastbourne class is unusual in its high percentage of pakeha students, Pauline says, switching her gaze back to the centre of the room where the little group continues its halting dialogue.

She tosses in a correcton, smothers a grin, then collapes in untutorly giggles as John grapples with the difference between "au" meaning "I" or "me" and "ia" meaning "she" or "him'.

He grins back unoffended and finally gets his mouth around the tricky vowels.

Satisfied with progress Pauline edges out of the room to investigate the sounds of hilarity emerging from the advanced students in the dining room.

The room has undergone a minor transformation. Now small lables are pinned to each piece of furniture — "tepu" on the table, "turu" on the chair, "arai" on the curtains.

Punctuated by bursts of laughter the half dozen young and middleaged women are using these words to make sentences.

Pauline flicks off the light switch then, through the darkness, explains in Maori what she has done.

One by one her students step up, and switch the light on and off, repeating her words.

A new concept has been learned.

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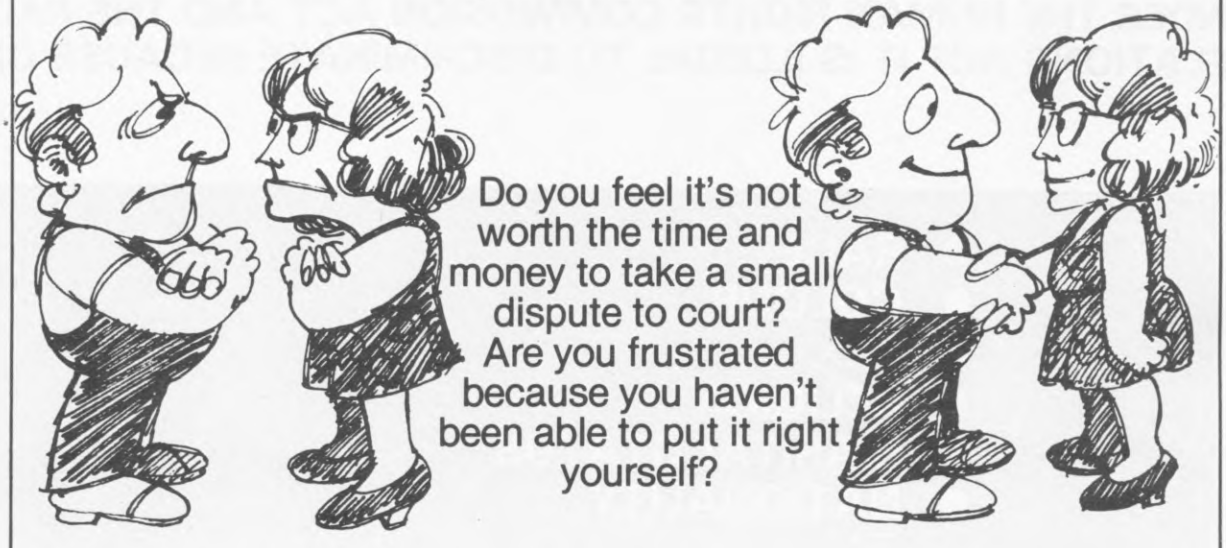

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Paramount Chief of Ngati Tuwharetoa, Sir Hepi Te Heu Heu, at the welcome at Waihi Marae to the Minister of Maori Affairs, Mr Couch.

LAND RETURNED

Maori Affairs Minister Ben Couch dropped in by helicopter at Waihi Marae, ancestral home of Ngati Tuwharetoa recently like a modern day Father Xmas and to carry on the analogy he distributed gifts in the form of returned, developed land, to the value of six million dollars plus. The next day he travelled on to Te Awamutu where he handed over another lot of land and assets worth more than five million dollars.

Before arriving at Waihi the minister flew over Ngati Tuwharetoa existing land blocks and forest lands in the Roto-Aira area. He was accompanied by the paramount chief Sir Hepi Te Heu Heu and Mr Tumu Te Heu Heu.

At the marae about 250 members of the tribe were waiting and extended a mihi to the visitors who included Mr G Fouhy from the Wanganui Maori Affairs Office and the minister's private secretary, Mr J Taitiko. Mr Couch said the blocks being returned were the latest achievement in a continuing programme in land development. The Dept's money and skills were used to provide a viable basis on which the owner may build.

The blocks handed back to Tuwharetoa were:
Whareroa Development Scheme, situated on SH32, 8km north of Kuratau.

Development started in 1959 and in 1961 control transferred from Maori Affairs to the Lands and Survey Dept.

Total area is 1884ha of which 1509ha is in grass. It carries 9900 breeding ewes and 446 breeding cows. The valuation at June 30, 1981 was:
Land and improvements $1,885,000, stock and other assets $431,838, total $2,316,838. The land is Maori owned and the owners have formed a corporation with a committee of management comprising seven persons.

The second block is Oraukura Development Scheme, situated on a logging road at Moerangi on SH41, 32km west of Tokaanu. It was brought into development in 1966 with the owners contributing land worth $13,000 and cash of $100,000 from timber royalties and $4,550 in other assets. Total area is 1257ha with 1000ha in grass carrying 4949 breeding ewes and 310 breeding cows. Current value and improvements are:
Land $555,000, stock and other assets $267,000, total $817,000.

The debt was paid off and the cash available at the handover is around $155,000. The property is incorporated and a committee of management is chaired by Sir Hepi Te Heu Heu.

The third Tuwharetoa block is the Waihi-Pukawa scheme situated on SH41, 16km west of Turangi. The property consists entirely of raw volcanic ash with a very low fertility. Development started in 1942. The total area is 3141ha with 2482ha in grass, carrying 13,000 breeding ewes and 860 breeding cows. Current value is:
Land and improvements $2,425,000, stock and other assets $862,835.

The ownership is by shares with the crown, the Maori Trustee and the Maori owners. The owners have formed a trust with five trustees, one of whom is Sir Hepi.

Moving north to the land of the Maniapoto the minister handed over the Aotearoa development scheme which is situated on Aotearoa Rd, Arohena, 40km east of Te Awamutu. It is an extensive sheep and cattle property comprising rolling plateau country. Total area is 1712ha with 1637ha in grass and carrying 11,000 breeding ewes and 500 breeding cows.

It was brought under development in 1953 with the owners contributing land worth $19,188. Total Maori ownership numbers 273 owners. The current value is:
Land and improvements $4,500,000, stock and other assets $685,000, a total of $5,185,000.

The owners have formed a trust to take over the station as from July 1, 1982 with seven trustees appointed. The owners take over a debt of $425,000 which is secured by a first mortgage to the Dept.

Larry Winterburn and wife Helene (left foreground) surrounded by the community that helped build the dream.

Otaki home is a dream come true

An Otaki house that is literally designed around the wheel-in shower unit is a unique achievement both for the builders and the people behind the scenes.

For the Department of Maori Affairs, the people behind the building of the house, it's been a first, as well as breaking new ground for other government agencies such as Social Welfare and the Health Department.

And for Larry Winterburn, a paraplegic since a car accident in 1974, and his wife Helene and two daughters, it's a dream come true.

Building supervisor, Ron Green says the large shower unit off the main bedroom enables Larry to wheel his chair in and then transfer to a stool. The unit came from a local contractor and was earmarked for the house long before plans were drawn up.

Ron says a standard house plan was redesigned to fit around the shower unit. This meant widening doorways, the hallway, installing a ranchslider for ease of fire exit in the bedroom, lowering the kitchen sink, installing hand rails around the house and a concrete entrance ramp.

And how do Larry and his family like their new home?

"It's fantastic, just what we wanted."

Unsuitable renting

Confined to a wheelchair since a motoring accident in 1974, Larry has been unable to work and has received a benefit since that time. Unfortunately the house they were renting was unsuitable for a family and so a decision was made to try and buy a house.

Originally the couple were to have built on family-owned land in Otaki but that proved impossible so an alternative site was sought.

Maori Affairs came up with a section, but repayments would have been difficult if there had not been a change in Social Welfare legislation regarding loans for alterations to homes. Previously under the Disabled Person's Community Welfare Act, loans could only go to existing homes not new homes. The change meant a five thousand dollar suspensory loan was offered to the Winterburns.

It also meant other aids such as special handrails, wheelchairs, commode chairs and crutches could be supplied.

Fleshed out

But it's been the people behind the bureaucracy who have fleshed out the bare bones of the house design.

Alison McNamara from the community health services of the Palmerston North Public Hospital became involved when advice was needed on what adaptions to the house plan were required. Her fellow worker Bridget Apthorp then took over liasing with Gina Lyne of the Social Welfare Department on the recommendation for a suspensory loan.

For Maori Affairs staff, senior building inspector Dan Pollock, inspector Ron Green and Doxy Whaanga a well-trodden path between the sub-office in Palmerston North and Otaki has been made.

Whanau support has not been lacking, with the Ngati Kapumanawawhiti hapu sustaining Larry and Helene.

Larry demonstrating the ease of using the wheel-in shower.

Extras added

Nu Winterburn and his partner Merv Larsen, local building contractors, built the house in Norfolk Crescent, Otaki. Helene's cousin Joe Tewiata, a joiner added the finishing touches to cupboards and drawers in the kitchen, as well as building extras such as a glass room divider.

Plumbing was also done by friends, Maihi Marino and Joe McChesney.

Moving-in day was a hectic affair says Helene, with a working bee the following week seeing the paths go down in record time.

Says Larry, "the boys arrived about nine and it was all over by just after eleven".

And the story hopefully just won't end there.

Larry and Helene want to be financially independent so they've put up a proposition for a garage/workshop on the site where Larry can make wooden furniture for sale. He's already had a hand in making and selling kitset and assembled furniture and now wants to try a full-time business venture.

With the determination Larry and Helene have shown over the years and the support of their hapu, they are one couple that certainly deserve to succeed.

A Maori apprentice in paradise

George S. Kanahele

For most of us, paradise never comes except in our dreams of immortality. But for a young Maori from Auckland, it is here at the Kuilima Hyatt Resort staying in a plush suite overlooking a sandy beach while apprenticing to Charles Heen, one of the most successful hotel interior designers in the Pacific.

This is Denis Hansen's first time abroad, on the beginning leg of what he plans to be a two-year working tour around the world. Kuilima Hyatt was not on his original itinerary — a camping ground was.

The 22-year old Aucklander recalls, "When Mr Heen escorted me into the suite and told me I was going to be staying here for the next few weeks, I thought I was in paradise. Gosh, I'd never even been near a resort in my life."

Mr Charles Heen and Denis Hansen discussing the overall colour schemes with Mr R.M. Freitas, personal 'kahuna pule' of the project. They have to make sure all the necessary Hawiian mana is utilized.

Well, it isn't like he is playing "King-for-the-day" at the expense of Charles Heen & Associates, Ltd. He is earning his keep and getting a priceless education from a master teacher at the same time.

Key decisions

While Good Fortune has played an important part in bringing Denis to "paradise," some key decisions and people were mostly responsible for his being at Kuilima.

It started in June 1981 when Charles Heen first visited New Zealand as a member of the Hawiian-Maori Business Council's mission. Heen had an opportunity during the trip to see a good deal of Maori art and design motifs and to meet a few Maori artists.

"I was impressed with what I saw — and what I didn't see. Like the absence of Maori art and motifs in the hotels we stayed at," Heen said. "I mentioned this to the Maori artists and businessmen I met in Rotorua and expressed my interest in helping."

Training scheme

Heen recalls that it was Howard Morrison who suggested the possibility of sending young Maoris to Honolulu to learn the art of interior design as apprentices. "Howard told me that there could be a scheme developed whereby these young men would come here under a Department of Maori Affairs training scheme."

But nothing happened til February of this year when Heen returned to Auckland to attend the Maori Business Development Conference. While there, he met young Denis through his father who had served as a guide to Heen and the visiting Hawiian businessmen. The elder Hansen mentioned that Denis was planning his world tour and would he look after him while in Hawaii.

Heen said yes and suggested that he might have something for young Denis. What he had in mind, but did not tell anyone at the time, was an apprenticeship at Kuilima where his company had just been awarded a multi-million dollar contract to redecorate the interior of the 500-room resort hotel.

Door knocking

Although he spent several days in Auckland and toured the North Island, he left the country before he could find out much more about Denis' work background. So when Denis arrived in Honolulu in April and knocked on Heen's door, the master teacher did not really know what his apprentice was going to be like.

What Charles did not know was that Denis had just the right combination of work experiences. He had worked as a painter, wallpaper hanger, carpenter and labourer. He had been a supervisor for a year in the Periodic Detention Center in Auckland. He had also worked for over a year in the accountancy department of a private company. And, while in school, he had taken up technical drawing.

"I couldn't have asked for anyone more suited for this project at Kuilima," Heen said.

Work related

What Denis is learning and doing relates to all of his past experiences and more: selecting colours, wallpaper, carpets; tearing down old materials and hauling the junk out; delivering new materials on schedule; supervising subcontractors, craftsmen and suppliers; planning; monitoring and reporting work results; reading drawings; and so on. Although an apprentice, he holds the impressive title of "Project Coordinator."

Denis is now well into his apprenticeship and Heen is delighted. "Denis has great rapport with the people in the hotel — from the general manager down to the housekeepers and security guards. In a project like this where time is money, we have to get the cooperation of so many people so that we can do our work on schedule. It takes great PR and this young man has it," he stated.

All in the family

"This is an incredible experience for me," Denis said. "I love dealing with people. By now, I know all the staff and I've become part of the family."

Apparently, all the staff seems to know him, too. One of the reasons is his accent and command of English. Hawaiians speak a form of pidgin English and for them listening to someone who looks "local" but talks perfect English is fascinating. Incidentally, with his height, good looks and personality, Denis has also become an object of fascination for the young female staff.

Denis' duties include talking by phone with Charles Heen every morning and afternoon, going over the day's schedule. Sometimes he and his teacher are on the phone three of five times a day. Heen is headquartered in Honolulu about 45 miles away from the Kuilima Hyatt resort and visits the site only one or two days a week.

"I realize I have quite a responsibility," Denis said, "but I can always ask for help, and I know what I am capable of doing. Besides, I enjoy what I'm doing." He enjoys what he is going so much that he may be reconsidering his travel and career plans.

Closeness

Denis cannot help but compare his Maori background with his Hawiian "cousins". "I feel a closeness with the Hawaiians I meet or work with which just makes it easier for me in my work." One thing has been driven home to him and that is when he returns home he will need to learn a great deal more of his own culture and language.

"Here I am traveling around the world to learn about people," he said, "yet I don't even know my own people."

He's got a lot to learn, but he has some clear purposes in mind one of which is to go back and help his people. "I want to make a contribution to my people and maybe what I'm learning here about the resort business is the field I can do it in."

Kuilima is a long way from Rutherford High School in Auckland, but for Denis Hansen, the apprentice, it really isn't — he's still in school, even if the classroom is a plush suite in "paradise".

Ngarimu scholars

Mr John Stephen Tawhana Hetet, of Wellington, has been awarded the Ngarimu and 28th (Maori) Battalion Memorial Post Graduate Scholarship.

Mr Hetet, who will hold the scholarship for two years, was born in Te Kuiti and is a former pupil of Te Kuiti High School and Kamo College.

He graduated Bachelor of Science from Auckland University in 1976 and Bachelor of Arts with First Class Honours in English from Victoria University of Wellington in 1979.

Mr Hetet hopes to work on a doctorate in historical bibliography at Cambridge University.

The Minister of Education, Mr Wellington, has also announced the holders of the new Ngarimu Scholarships for undergraduates.

Seven will be going to Auckland University. They are: Rawiri Meihana

He Kupu Whakamihi/profile

Twenty-four year old Matheus Vermunt was capped Bachelor of Technology and Industrial Engineering on 7th May 1982 at Palmerston North.

Matheus attended Primary School at St Patricks Convent, Taumaranui. He learned through Correspondence School in form one and two because of illness and attended secondary school at St Patricks College, Silverstream, with the financial help of the Maori Education Foundation. He later became head boy of St Patricks College.

He was honoured by members of Tai Tokerau in 1976 when the Maori Women's Welfare League met in Kaitaia. Matheus's "Youth" award was announced and a presentation of mere, mania and puipui. Mrs Huia Makaraia presented him with his greenstone.

Matheus with another girl represented New Zealand in the World Youth Camp at Texas after winning the 1977 Lions-Bank of New South Wales "Youth of the Year" award in Wellington.

Before returning from his overseas trip he visited his family in Europe, his father being Dutch. Matheus found he had lost his bursary after returning

Durie, formerly from Te Aute College and Peri Mathew Hoskins, from Whangarei Boys High School who will be studying law.

Stephen John Bignell, Hamilton Boys High School, Joanne Mary Baxter, Queen Charlotte College, and David Dean Manag, Nga Tapuwae College who will be studying medicine.

Brian Morgan, Whangarei Boys High School, will be studying engineering, and Kim Kiriwaitai Phillips, Penrose High School, will be doing an arts degree.

Douglas Jonathan Martin, formerly of Church College, Hamilton, will be studying Management Studies at Waikato University.

Kerry Ann Jones, Campion College, will be studying law at Victoria University.

Andrew John French, Rotorua Boys High School, will be studying Social Science at Waikato University.

home because he had not attended the required number of days. He worked in a labouring job in Palmerston North and studied part time to regain his bursary in 1979.

Young vet

Originally Matheus had wanted to become veterinarian and was one of New Zealand's youngest to qualify in the field of artificial insemination. He sat this exam in his fifth form year at school. However, he was unsuccessful with his preliminary Bachelor of Science. He went back to a career in Technology on his return from overseas.

Matheus admits the last year was hard to "stick out" but it all seems to have been worth it.

He has a brother doing his final year in medicine at Otago University, another working at Napier Harbour Board and the other at U.E.B. Industries. His elder sister works at Whakatu Works and three other brothers and a sister are still at school.

Bigger odds

His mother, Mrs Pauline Vermunt-Eady of Napier (Ngati Kahungunu-Mahia) says, "It's not easy to keep propping up one's family when they sometimes want to give up, but when one thinks of our ancestors fighting bigger odds in the past, then we realise it's worth it."

She is thankful to the Maori Education Foundation for their support over the years.

She implores other parents to support their children in whatever job they want to do whether or not it is acceptable to the parents. "Success", she believes, "comes from the aroha our people have to share with each other."

HE KUPU WHAKAMIHI/Profile

Nelson to get Marae

The target is finally in sight for Nelson's Maori community. A marae of their own becomes daily more of a reality. "We have set our own homes in order, and we have come a long way," stresses Andy Joseph who heads the Whakatu Multi Cultural Marae Committee. "The mana of the scheme in the Nelson province is now terrific," says Mr Joseph of his group, an Incorporated Society.

In fact the timber is ready for the meeting house, seven and a half thousand square feet plus 50 tons of logs. Loans have been organised. Construction is pending.

For Nelson the marae is a strange dream that for so long has been so near — yet so far.

The marae is on .7 of a hectare in Nelson. The land was given to the Maori community by the Nelson City Council. But there was a problem. The land was re-claimed land, and many felt that this was simply not suitable for a marae.

At all costs

Those in favour said that the priority was for a marae at all costs. Still, the Nelson and district Maori community has nowwhere to lay their dead. Nowhere to hold a tangi. These are still held in private houses.

The argument had see-sawed back and forth for years. At one stage it embroiled the Nelson City Council in a partisan contest.

Then, two years ago independent-minded Nelson businessman Andy Joseph was co-opted to do something about the clash of wills. Above all, to get the project moving. Andy Joseph had moved into Nelson from the outlying region just a year or two before. He wanted to be on hand while his children went through their secondary education.

For the task

A successful businessman in his own right, Joseph was considered the man for the task. Initially, as he puts it, most of his energies as president of the Whakatu Marae project were spent behind closed doors "making sure that everyone was pointed in the same direction."

This has now been achieved. In fact work has already started carving the gateposts. And the project represents numerous backgrouds. On the carving project are six Maori, six Pakeha, and a Chinaman. Later, the carving of the meeting house will be under the supervision of a mastercarver, who is still to be engaged.

But the outlook is now positive. In June, the kaumatua blessed the materials, and gave the project their official go-ahead. And the marae committee is working other ways too. In May next year the committee will host the New Zealand Maori Golf Championships. More than 500 are expected.

But it will be the completion of the meeting house that will give Nelson its first focal point for the Maori community.

Andy Joseph and wife Ramari on their hillside house overlooking the bay ... getting the project moving.

POROPOROAKI/Obituaries

(Pani Waapu born 23-3-48 died 27-2-82).

A moderate man
Died last Saturday...
He wasn't tall...
His shoulders were broad
And his chest deep...
His hair was black
And defiantly curly...
His eyes were dark —
Deep as the dark soft night...
His voice was soft
And he walked with
A light springing step...
His talents were many
And he shared them
As his gift to people...
Song...
Rhythm...
Drama...
Aroha in unmeasureable
Quantity...
All these he shared and more...
The excitement of hockey...
The encouraging of many...
He was a butcher,
And a union Secretary.
He hated injustice;
He fought, but with moderation...
For he was a moderate man.
A man who devoutly
Loved his God...
My friend of deep feeling...
My grief is deep —
No more will I see
You coming down the street
With that jaunty walk...
No more will I listen
And talk with you...
Sharing with you,
As if time had not
Been, since we
Last spoke...
Sometimes months
Were between —
But always it was only
Yesterday...
You and Dick,
Singing the chant
Telling the story
Of Wai-Ora ... (1)
You and Dick... again
In that never-to-be forgotten
Little play...
"So good to be home." (2)
And now you're just this...
Home... among your people...
Leaving others to carry on
Your plans... your ideas...
You're not supposed to
Stop in mid-track like that!
Testing, were you?
To see if we had
Been listening?...
Listen to our tears falling soft...
Hear our heartbeats...
Beating as one gigantic heart...
Man of warm heart, Pani...
Now stilled...
We feel you near,
On a different track
Where we all one day
Will follow...
You have gone ahead
Sign posting, no doubt,
As usual...
"Wood pigeon and fantail" (3)
Farewell, farewell, farewell.

Tuesday 2-3-82.

Wendy Morgan

(From "The Tide of Aroha")

1. "Wai Ora" — Pani and Dick Puanaki had grown up together and they performed together, in a musical expression on the Environment.

2. "So good to be home" — a thought provoking play, in which both Pani and Dick appeared, with the Asterisk Theatre, Napier.

3. Reference to part of "Whakama" (Both "Wai Ora" and "Whakama" are from "The Tide of Aroha").

A PATU FROM THE PAST.

A patu from the past is on my table lying,
an ancient relic, discarded by a maori a century ago
when the age in which he lived was dying
and steel was taking place of wood and stone, and so
waterlogged in river mud it stayed submerged
'til dredging operations found it yesterday,
now, scrubbed clean, it is on my table lying.
A common wooden patu aruhe
that prepared its owner's meals a century ago,
waterlogged manuka, half petrified by long immersion,
an ancient wooden kitchen atifact,
used by toiling stone age Maori,
of no great value now, scarcely worth a silver coin,
but brought once more to light of day, subject for a poem.
Curio value only has this ancient patu aruhe
pounder for preparing fern root a century ago
softening fern root, bruising tawa seeds,
cracking shells, a handy taputapu
around the umu and the midden,
until the owner, with the passing of the stone age
cast it into the river down below.
Brought again to light of day, this common wooden patu
is treasured as a relic of that age, a century ago,
when men in nature's hard way sought their food,
fought for every mouthful of existence,
no knives, no flour, no sheep, no government dole,
and even fought with one another, the weakest always dying,
valued is this waterlogged, ancient relic, on my table lying.

Bernard Teague.

The Puriri Tree

See how the young Puriri tree grows
as with tender leaves
he licks the sky

The birth of all that seeks life
is to me
like this Puriri tree

Surrounded by deaths darkness
reaching
beyond the night

As with hope knewly born
on each delicate stem
he fights each day of life

Apirana Taylor

PATTERNS

They carried my ancestors ashore
taught them to make a raupo hut
smoked pipes on their doorstep.

They sang us their waiata
taught us about Ruahine and Ruataniwha
taught us to heed the tapu,
so show me the white line
that sees the taniko woven on the water
the moko on the tree trunks
the koru of my mind.

Lois Burleigh

"No Women, No Cry"

"You are charged with manslaughter and your sentence will be decided after an adjournment."

Blankness, there's a blankness and sinking inside, a sobbing, but quite unexplainable. There's no pattern of reaction in the drawn faces around me.

The stories, elaborations, the uncertain truth, the belief, what judgements form in each mind is oblivious. My uncle stood briefly under the glare of guilt, the pain of aroha and anger of his family here to fight and release him. He, unlike myself had experienced the tension here in court. My emotions were mixed and confused as if I had been struck on the nose ... there was an urgency for me to be angry, yet the pain and sensations are beyond my limit of being able to judge my feelings. There is guilt as to what I deserved; sympathy for my opponent, and self pride ... how I look, how should I react?

Tough, unmoved

My uncle had been brought up his Granny away from younger children and was disciplined but spoilt. He'd grown up to take on the image of a tough, unmoved young man. Perhaps this had been the reason for the gap of mistrust he had with his other brothers and sisters. He was used to individual attention and was constantly in trouble for misbehaviour.

Rangi, my aunty had a similar background, but had grown up in a younger generation from uncle Bob. They were going together in her early teens and his early adulthood, and a family was early and perhaps too premature.

Their marriage was something expected of each other and they conveyed each others company as a duty.

Her man

But perhaps here is where I could percept deeper into their acceptance of each other. I saw the way they moved as one ... my aunty always spoke of "her man" with such pride.

Their relationship was very sensitive and private. I feel they both relied on their social life together as a hurried time of their teenage love missed whilst early adulthood filled the gap.

There was a devotion and responsibility bond for their protective care of the kids.

All this was illusive and disguised. The realistic view was an attitude of "not caring". The kids were often left at home and were content to have learnt to understand and cope with their parents' attempts to relive the youth passed into the kids themselves.

They grew to be tough, independent, mature and yet a need to be loved by their mum and dad. They had suffered the internal fear of the wild parties and destructive results that wounded them and their love for one parent. Fights and swearing, crying, and by the morning, Dad had gone to stay by Aunties for a while!

But they always came back. The aroha was stronger than their anger.

I always felt proud of my uncle and aunty, I can't really explain why. I think I loved watching a rare young Maori marriage that had survived and because I admired the "happy go lucky" attitude they had together like real mates ... my age. They didn't make you feel left out, there was no age gap to bridge.

Rare sight

To be honest, I felt they were a rare sight and an example of social misfit, though there were many others similar I knew. I think Rangi and Bob challenged life and were struggling to keep ahead, but obviously coping.

They had married young, had five kids, unemployed and happy to still be young and enjoy life to the full.

As she lay there was peacefulness in her eyes, and yet anger and a sordid expression from her lips. This was the only hint that could possibly explain her last feelings. It was a minor but frigtening thought ... I asked her forgiveness of my uncle inside of me and cringed with a guilt that definitely marked and wounded my aroha.

Veil of tears

Yet I felt my closest moment with my aunty Rangi at her side. I could only close my eyes and see her round laughing face that I had often been afraid of, and opened my eyes again to see through my veil of tears her real, but lifeless beauty, as she lay.

My only anger that prevented my inside forgiving my uncle was the grey bruise on her cheek ... it pained me as much as she too must have felt it.

I was afraid before arriving at the tangi, of her family's reaction and attitude. As we approached I felt the glare and whisper of our names that was under consideration. Most strangely I was embarrassed in the presence of my uncle. But as the warmth of family aroha by her side closed around me, I wept as a part of her. I saw my uncle's guilt scarred him and he looked beyond their sympathetic faces and mourned with apologies.

Warm kiss

The maoritangi had overcome the tension and compassion floated and settled with each warm kiss received.

I have accepted her death, more in my mind than my soul. I believe that she is no longer around, but I am not convinced. As with each tangi I experience, I can't believe until I see my loved one quietly laid in the wooden chest I fear. As the lid closes on my uncertaincy and is lowered beneath the earth I weep with a loss and confusion inside me ... I wasn't there this time to secure my discontent of belief.

So there are still questions within me that only my dreams can fulfill and memories reveal ... never with complete satisfaction.

Although I question your death and departure deeply my Aunty, please find room in your heart for forgiveness ..... Moe, moe ana. Haere ki te whenua ote rangimarie. Kia mau tonu it te aroha o to whanau .....ake, ake, ake....

AROHANUI

By K.H. Penetito (17) Wanganui.

University seeks old Maori newspapers

Victoria University's Department of Maori Studies is anxious to find copies of old Maori newspapers to build up its Library resources for teaching and research. It says readers may be able to help them.

"Copies of these newspapers are rare and costly and they are treasures which we want to see carefully conserved and made accessible for study purposes," said the professor of Maori Studies, Mr Sidney Mead.

"We are hoping that there might be people with copies of "Te Pake o Matariki", "Te Toa Takitini", "Te Pipiwharauroa" or "Te Puke Ki Hikurangi" who may donate them to the Departments Library.

"Te Pipiwharauroa" was produced 1898-1913. Printed by Herbert Williams and published in Gisborne at the Te Rau Press, then attached to Te Rau Kahikatea College, a theological college for the Anglican Church. It later became known as "Te Kopara" in 1913 and then resurrected as "Te Toa Takitini" in 1921 and lasted until late 1932.

The newspaper "Te Puke Ki Hikurangi" lasted from December 1877-1913. It was produced in the Wairarapa by the regular congregation of Maori high chiefs who met at Papawai Marae, Greytown.

This group held the intellectuals of the Maori world of the day. "Te Pu Ki Hikurangi" contains models of fine translations into Maori of Government legislation of that time.

"Te Paki o Matariki", the King Movement publication, was printed from 1891-1924. The Maori Studies Department are interested in early copies of this publication.

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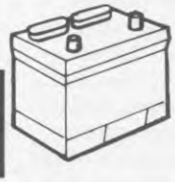

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175.70-13	$54.72	$46.72
185.70-13	$57.52	$49.52
195.70-13	$64.40	$56.40
195.70-14	$64.28	$56.28
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"TE AO MARAMA" — A festival of Maori Art

by Paki Cherrington

(Auckland Festival — 1982)

For the first time ever the Auckland Branch of the New Zealand Maori Artists and Writers Society were invited to provide a programme for full participation in the Annual Auckland Festival. This festival in the past has often given the impression that Auckland does not have the largest Polynesian population in the world. 1982 will perhaps be a forerunner of a future multi-cultural festival with input not only from Maori artists but also from Samoan, Niuean, Tongan, Rarotongan and all the other races who give a richness and variety to our city.

"Te Ao Marama" opened on Sunday 28 February and continued until Thursday 8 April — the date of the final performance of "Get the Hell Home Boy" — and provided a series of events giving cultural expression to aspects of social change which in turn gave form to a vision, using the age old forms of debate, music, poetry, drama and art.

The art exhibition opened at Waiatarau with the following speakers — Haare Williams, Tainui Stephens, Pat Hohepa and our Kaumatua Eruera Stirling — then came the hangi and wine prepared by Robin Kora and his band of workers, James Paki, Robert and our Pakeha chef Paul Johnson.

The exhibition was notable for being multi-media and having 28 contributors whose work ranged from bone, ivory and greenstone pendants, bronze sculptures, carvings both traditional and modern using wood, hardboard and chipboard, pottery, ceramics in clay glazed with gum, to canvasses which gave no hint of the artists Maori origins.

It is important Maoridom is aware of the people who toil to keep Maori art vital, relevant, and growing. Here is the full list of exhibitors:- Ross Hemera, Toi Maihi, Buck Nin, Fred Graham, Robert Jahnke, Sandy Adsett, Selwyn Muru, Arnold Wilson, Haare Williams, Ralph Hotere, Para Matchitt, Don Salt, Rei Hamon, John Hovell, Darcy Nicholas, Merania Paora, Ramai Hayward, Robin White, Moka Puru, Robyn Stewart, Alec Musha, plus the following who are exhibiting with the Maori artists and writers for the first time:- Henry Murray, Ruka Hudson, Jewelle Dansey, Wiki Jacobs, Gary Nicol, and the Te Hapua weavers.

There was much work with a strong political content from contemporary Maori artists already well known in the wider New Zealand art scene but the many lesser known names present show that Maori art has a vigorous and energetic base for the future.

Established artists

Whilst I enjoyed very much the work of established artists such as Ralph Hotere with his intense but subtle "Rangi is my Ancestor", Buck Nin's impressive triptych inspired by the Land March, Selwyn Muru's powerful anti-Springbok canvasses, Para Matchitt's elegance, John Walsh's sympathetic but strong portraits, Alec Musha's pottery, Darcy Nicholas' hauntingly beautiful eyes, Rei Hamon's pointillism and works by people such as Toi Maihi, Sandy Adsett, John Hovell, Haare Williams and Arnold Wilson, I was more excited by the works of artists new to me.

I refer here to Don Salt with his bronze "frog" and "Virgin Predator", Robyn Stewart with her "raku" fired pottery which uses an ancient method of oxidisation involving cow dung, Henry Murray with his bone and greenstone pendants, Robert Jahnke with his "Te Utu" of hardboard and chipboard which prompted an Auckland art critic to write "The paradox of the works theme, the artist's 'revenge', was shocking," and Ross Hemera's striking "Kahukura of Huriawa," a relief sculpture or is it a painted relief?

I was amazed that the same art critic who commented on "Te Utu" made no mention at all of Ross Hemera's "Kahukura of Huriawa" which is a departure from the tradition of public murals establsihed by Para Matchitt, Cliff Whiting and then Arnold Wilson.

Graphic approach

The style is very close to graphic media. Whereas, in the painted sections, the strong colours make the line, in the carved section, the lines have been made by the chisel and thus sculpture can be said to have enhanced the graphic statement. In a sense the work should not be seen simply as sculpture but rather as an extension of graphic line. Shapes have been made by a derivative of the traditional "Koru" yet the relief figure of Kahukura has been given life using a Western 'design and composition' technique.

The rainbow and the canoe prow are balanced according to Western compositional conventions. The aesthetics of the design comes from a mix of the two.

The two 'fighting' figures have a similarity to traditional Maori rock drawings yet they are also similar to the figure of Kahukura but more flowing. The 'fighting' figures are solid,

black, silhouette type shapes.

The whole work is a story of two hapu of Ngai Tahu — Ngai Te Rau Hikihiki and Ngati Huirapa who peopled the area of Huriawa. Te Wera was the chief some 200 years ago who had a quarrelsome and ambitious nephew, Taoka. Taoka tries to usurp the mana of Te Wera, he steals the figure of Kahukura, symbol and repository of chiefly and tribal mana, and makes off out to sea with the figure. However, after invocations by the tohunga Hatu, Kahukura 'comes to life' and travels back to his marae at Huriawa on a rainbow. The dastardly nephew's attempt is repulsed and tribal mana remains intact. The work is a transposition from an oral medium to something 'in between'.

Ngai Tahu

James Ross Hemera of Ngai Tahu, born in 1950, was educated at Waitaki Boys High School and then the Otago school of fine and Applied Arts, graduating in 1972. He spent 1973/1974 at Auckland Secondary Teachers' College and was the Art Teacher at Glenfield College from 1975-1978. Currently he is Head of the Art Department at Long Bay College. He has exhibited eight times with the Maori artists and writers but does not exhibit solo since he prefers the group experience.

He says of the Maori artists and writers: "I owe them a lot in many different ways and have a great deal of respect for what they do. They are the most worthwhile art organisation I have experienced. They give me a foundation for my art — a kind of support and encouragement for the particular direction and exploration in the development of my art — a foundation which comes from our Maoritanga".

Overall the exhibition created a great deal of interest and was seen by a number of school groups who participated in daily events arranged by the Maori artists and writers. These included the Te Hapua weaving demonstrations, the story telling of Maori based children's publications and the language oriented programme.

Whakawhitiwhiti korero

During the evenings the Maori Artists and Writers committee arranged further events of interest such as a fashion parade, a film festival of Maori based films, an evening of debate in Maori — 'Whakawhitiwhiti Korero' ("an exchange of thoughts, words and ideas") — which is not really 'debate' in the Pakeha sense of the word, an evening of "songs, scenes, and Poetry of Protest", a Rock/Family concert and there was also Aitutaki Enua — a Cook Island cultural group.

Space precludes an examination of each event but it seems important to look at three of the evening programmes — the 'debate', the play "Get the Hell Home Boy", and 'Song, scenes and Poetry of Protest'.

Photo shows the artist Ross Hemera with examples of his work. In the foreground is 'Kahukura of Huriawa' in its early stages. Photo Clive Stone 'Ross Hemera 1981, From The Hibiscus Project'.

The 'debate' took place on the evening of 8 March and had as its 'take' :-

"Nga mahi a nga tupuna a wairua a tinana. E ora tonu ana? He aha nga tohu?"

Translation: "Traditional Maori beliefs and practices. Are they still operative and how do you define what these are?"

— The 'Kauwhaka haere' was Pat Hohepa

— 'Kaumatua tangata whenua' — Eruera Stirling

— Ropu: Tahi Tait,
Hare Tawhai,
Miro Stephens,
Harata Maaka,
Arapera Blank,
Toby Curtis,
Purewa Biddle,
Selwyn Muru.

Whilst there was no specific concensus coming out of the evening except for general agreement that we still have marae protocol and kinship obligations, the evening was notable for such people to be discussing such matters in Maori anyway.

With such a high percentage of Maori people now living in cities, many of our youth have missed learning marae protocol in its natural setting. Such discussions as this one must be continued and encouraged.

Forceful women

For me the evening was notable for the strong and forceful presentation by the women.

There are many women whose knowledge of Maori and Maoritange exceeds that of many of our men, and yet they have to put up with hearing men "practising" their whaikorero or mihi. Some even have to sit on the sideline and listen to pakeha men mispronouncing and mangling Maori.

In my own experience I have been aware that the strength of Maoridom lies with the women and that many of the men are purely figureheads. Perhaps the time has come to break with tradition and allow those women with the ability to take their true positions on our marae.

Whilst there were men who were loath to make any concessions for women on the marae, it was a pointer that some agreed the situation must be discussed in future. There was interesting comment made on 'Hawiiki hou' — a vision of 'a new place', 'an inspired homeland', where 'we have to create' an 'environment for our future generations to stand', and environment which has 'a Maori base'.

An evening of "songs, scenes and Poetry of Protest" was presented by two Maori theatre groups, "Maranga Mai" and "Te Whanau", along with Selwyn Muru's anti-Springbok banners, songs from Mereana Pitman and Tomo Nahi, plus Robin Kora reading his own poetry.

The evening opened with both groups singing the now fimiliar "Hey Maori People" and continued with excerpts from "Te Whanau" and "Maranga Mai" dealing with the bias of the education and justice systems against

Maori people, the prejudice of landlords (now worsening because of the economic downturn which makes for fewer rentals available) and the strength of cultural values.

Tomo Nahi sang the link song "Nga Mana atua" and took part in the Te Whanau excerpts. Robin Kora added his poetry which he surely must publish a collection of soon and then Mereana Pitman rounded off the evening with moving anti-nuclear songs and two forceful women's songs. Mereana Pitman was undoubtedly the high point of the evening.

Her strong, earthy voice, her guitar playing, and her confident stage presence caused the audience to call for more. I note that Rowley Habib used Mereana for the theme songs of his T.V. play "The Protesters" seen recently as the last of the "Loose ENZ" series.

Ngati Kuri

"Te Raukura" written by the late Harry Dansey and presented at the annual festival 10 years ago, was the first play written by a Maori to be performed at an Auckland festival. Selwyn Muru's "Get the Hell Home Boy" is the second. Selwyn Muru, a Ngati Kuri of Aupouri, is better known as an artist and broadcaster. He can now add playwright to the list of his many talents.

The play was written in 1979 as a radio play and this was its first production on stage. It centres on the Maori need for communal and cultural identity, the sense of belonging to ones people and the strong ties to the land and to ancestors; it centres on the disorientation in our modern urban technological society where the Maori is expected to accept the mores of Pakaha society whilst sometimes forfeiting ones own mana and individuality.

The play was sponsored by the Auckland Maori Artists and Writers, produced by Ray Waru and directed by Garry Taylor. It is now no coincidence that Ray Waru's producing skills are often associated with successes in Maori based productions.

This play had several full houses and was notable for each night having a good percentage of Polynesians in the audience — something that does not normally happen in Auckland's theatre scene.

Clear message

The message to Maori playwrights is clear. Write more plays; we have the actors and directors now, plus a ready made audience eager to come to plays relevant to them.

The production was fortunate in having the directing skills of Garry Taylor of Ngati Porou who has progressed from the N.Z Drama School, to Theatre Corporate to Manukau Theatre, "Te Whanau" players, radio, T.V, films and currently Mercury Theatre. Garry is a force in Maori theatre today and will continue to become a strength in New Zealand's total theatre scene.

His cast for "Get the Hell Home Boy" was as follows:

Robin Kora of Ngati Raukawa who played Tupu Tamarangi. James Cherrington of Ngapuhi as Benji and the Black Power memer, Paki Cherrington of Ngapuhi as Koro and the Judge, Kuresa Fleseuga of Samoa as Tua, Roger Fowler of South Auckland as Sting, David Meade of Wales as Court Clerk and Policeman, Ian Melville of Auckland as Prison Officer and Announcer, Vince Tierney of Ngati Kaha as Tobruk, Dawn Underwood of Ngapuhi as Dolly, Rawinia, and Kuia and Albert Whittaker of Ngapuhi as Bistro and a policeman.

Holding cells

The action of the play takes place in the holding cells of the Auckland District Court, a jail and a small town north of Auckland. It was presented at New Independent Theatre, Upper Queen Street, Auckland.

Reviews were favourable with Robert H. Leek of the New Zealand Times saying:-

"The key factors in this success are: richly engaging performances by Robin Kora and Paki Cherrington as Tupu and Koro respectively (Cherrington also plays the unbending pakeha magistrate — a nicely ironic touch), a disarming ensemble spirit among the raw young members of the cast and — last but not least — Garry Taylor's unobtrusive and thoughtful direction, which highlights the play's strengths while camouflaging its technical shortcomings, such as they are."

For me the play was worthwhile because we were playing ourselves. The experienced members of the cast gave performances that were expected of them but those who were acting for the first time should be given an accolade. I refer here to Kuresa Faleseuga, Albert Whittaker, Vince Tierney and David Meade, all of whom gave excellent first time performances and we look forward to many more enjoyable shows from them.

"Te Ao Marama" — A festival of Maori Art, was highly successful, thanks to the energetic committee of the Auckland Branch of the New Zealand Maori Artists and Writers which includes:

Diane Francis as secretary, Ramai Hayward as chairperson, Ross Hemera as Treasurer along with stalwarts Georgina Kirby and Brian Kirby who are owed so much both Auckland-wise and nationally. Other committee members were Toi Maihi, Haare Williams, Fred Graham, Paki Cherrington, Robin Kora and Robert Jahnke.

Sydney Art Festival draws praise from judge

An impressive standard of performance was given by Sydney based Maori cultural groups at this years Sydney Festival of Maori Arts according to one of the festival judges Wiremu Kerekere.

He says the improved standard was amazing and the Maori groups across the Tasman are on a par with the homegrown product.

This years festival was organised by Te Maori Co-operative and leaders of Maori clubs to raise funds for a marae in Sydney for the twenty thousand plus Maori living there.

Top entertainers such as Prince Tui Teka, the Yandell Sisters and Billy T James drew capacity audiences to every session of the week long festival.

Other New Zealand judges invited to attend the festival were Dovey Katene-Horvath, Timoti Karetu and Roka Paora with the main guest being Arch-Deacon Kingi Matutaera Ihaka, the chairman of the N.Z. Polynesian Festival Committee.

Wiremu Kerekere says the item content, traditional costuming, qualities of leaders, the performances of the poi, the haka, the chant, the action song, te mauri, ihi, wehi of each performer all showed considerable improvement.

"It would be ridiculous to say that any of their groups would win the Polynesian Festival next year in Hastings, but it would be fair to say that their top teams would not disgrace themselves."

He says the improvement's not surprising when one remembers that there are over 20-thousand Maori in Sydney alone, and especially in view of the experienced people amongst them. Paraire Huata, Rose Puriri, David Matahiki, Puau Koopu, Raewyn Herekiua, Bessie Te Moni, Ngatai Huata, Dick Maika, Peter Cowan, Mike Perenara, Linda Morrison, Monty Cowan, Sharon Paewai, Mark Tutaki, Tama Huata and many others.

Composers such as Hirini Melbourne, Ngapo Bub Wehi, Tame Taurima and others would have been pleased to hear their original works performed by the various groups says Wiremu.

Kia ora, nga mihi kia koutou te tini mano a ngai tatau e noho mai na i tawahi.

NGA MAHI A TE REHIA/The Performing Arts

Ngaroata (Jason) Wawatai of Nelson is interviewed for 'Tu Tangata' by Kevin Roberts.

To be orphaned at the age of nine and then to leave school without school certificate or university entrance hardly seems the ideal background for a successful career in highly competitive fields of broadcasting and entertainment. However if you live by the maxim: "that you can be anything that you want to be," and you set out "to make people laugh," then you're well on your way to redressing any youthful hinderances.

Ngaroata Wawatai hails from Ruatoria and was educated in Papatoetoe where he matured in the care of foster parents.

Many fine actors and entertainers backgrounded their careers — if their autobiographies can be believed — by doing impressions and impersonations in the family lounge or the school classroom. David Niven and Peter Ustinov come readily to mind. Therefore Ngaroata was in suitable training for a budding entertainer when at school he was regularly described as, "a classroom clown". Naturally though his teachers failed to see the merits of such a grounding!

Running discos

In 1972 Ngaroata was to be found in Hamilton in the unlikely employ of the Ministry of Transport, as a clerk in their administration section. It was during this era that he began running discos for Bill Marx and his 'Music City Disco Company' and also the time when entertaining "got into his blood". Discos eventually took over as a fulltime occupation and the desire to become a radio announcer something of a passion.

"I'd sit and watch announcers for hours" utilising a well worn theory that if you annoyed people long enough they'd "give you a break sooner or later, just to get you out of their hair."

On impulse

The break came in the form of a "tip off" that Radio 1XX Whakatane were auditioning prospective announcers. While on his way to the station Ngaroata, on an impulse, stopped in at Radio Rotorua. There, he was shown around, interviewed on 'spec' and eventually sponsored to the Radio New Zealand training school in Wellington.

He was as he put it, "in the right place at the right time." One of his classmates in Wellington was Danny Faye, well known today for his impersonations of local identities. His most famous being Rob Muldoon.

Pronounceable

Upon graduating Ngaroata decided to use Jason as a christian name, "so that his listeners could pronounce it" and has worked spells in: Christchurch (3ZM — twice), Wanganui (2ZW), Timaru (Radio Caroline) and is currently based in Nelson. (2ZN).

Although only one of a handful of Maori announcers, Jason says he "never stops to think about expressing a cultural identity. You just, "be yourself, that's all."

To him a successful day is one where, "you take away someones' cares by making them laugh. If while on air, I can do that for just one person each day then it's worth doing."

Spectrum band

When not occupied with his family, — wife Debbie and 14 month old daughter Hana ("a pronounceable Maori christian name") Jason is often to be found practising or playing with his band 'Spectrum'. Formed last Christmas the group is already well known throughout the Golden Bay district.

Jason sees the band as an extension of his radio work, "putting faces to his audience". 'Spectrum' also features Phoebe Giles, a local singer who was the Nelson/Marlborough winner of Radio N.Z.'s 'Starquest' contest. The group plays "all types of music," being a combination of the five musicians personal tastes which spans: country, rock, jazz and pop. How's that for versatility!!"

Jason says he owes a lot to radio. It combines well with his musical interests. It gives him the chance to make people laugh and pays him for being 'the classroom clown'. It has also helped him find his family, like a fairly recent discovery that Kiri Te Kanawa is his half sister.

If radio has been good for Jason Wawatai then a wealth of Nelson listeners would say that he's been good for radio too!

Ngaroata Wawatai playing with the group 'Spectrum'.

Writer Kevin Roberts will be keeping readers informed with entertainment profiles. Kevin is a freelance writer with specific interest in live theatre. He has completed two full length plays, Step, Walk and Tumble, and The Marriage Stakes, both of which played to Wellington audiences. His first television comedy, Flock House, should be seen later this year.

Ngaroata Wawatai at Radio Nelson.

HERBS ... *THE FAITH, THE FOLLY AND THE FINANCE*

Kereama Reid

It's a cold clear Wednesday night and standing talking with the 'extended family' of the Herbs sound crew you are caught in the crossfire of your emotions.

The band are elsewhere, some at home with families, others already at the gig somewhere across town. Here at Mascot Studios in a Newton backstreet, homebase for the independent record label Warrior, the sound and lighting crew are ready to go to the venue. The gear is already there, but nobody has got any money to put petrol in the car. A lot of digging into pockets. "Will, you got any money for gas?"

Manager Will 'Ilolahia hasn't. He gave it to somebody else earlier on. The matter seems unresolved but the crew shuffle out into the night anyway. Money worries. Always. Seems to be in the nature of things for anyone associated with Herbs.

And you're standing here talking to these guys about their tour to the islands due to start in a fortnight. Freight charges that run off like telephone numbers. Air fares ... and there's no money for gas. There's a good story in this, you're sure ... and yet the folly of it all seems to get in the way. These guys are so determined that it will all come off that you couldn't even suggest anything to the contrary. "It's faith brother." You believe it.

Perhaps you need to step back a little and get some perspective on it.

History of faith

The history of Herbs has been pretty well documented by now. The multicultural band that rose from street level on the basis of faith, dreams and a brace of some of the most important songs ever written by Polynesian New Zealanders. Always aiming high; to tour, to make records, to take their unique Pacific reggae to as wide an audience as possible. All these things they have done. Toured with overseas bands and played every concert offered them, often performing free if the cause was right. Made a superb mini-album, "Whats Be Happen", which broke into Auckland's Top Twenty album list. And drawing audiences which cut across racial and age lines.

But the big goal, the seemingly elusive one, was to undertake a tour of the islands. A homecoming. A search for roots. Taking something cultural away and returning with something special inside.

But the tour was fraught with problems, mainly money problems. However up until early June things were running particularly smoothly and everybody was feeling up.

The game plan was laid out when Herbs applied to the Commission For Independent Pictures for a grant of $62,000 to make a 50 minute television film of the island tour. From this would flow a number of other bonuses, the most important being assistance from Air New Zealand who could see their way clear to assist with freight and fares for a slice of on-screen time. Herbs carrying Air New Zealand bags, extolling the virtues of our national carrier in song possibly, the koru featuring prominently on their special Pacific cassette edition of "Whats Be Happen" released to coincide with the tour.

Other finance would flow from Warrior Records, the Internal Affairs Department which allocated almost $9,500 to cover the freight of the full PA system and of course the endless fundraising 'farewell' concerts.

But even a band as used to disappointments as Herbs were rocked by events in the month prior to their departure.

First blow

The first blow came when vocalist, songwriter and frontman Toni Fonoti quit. Manager Will jokes, "Everyone has left this band. I'm always quitting. It just works like that, but we're all still here". Toni's departure was different however. The group sense that this time it's far more serious, and that would have a severe effect on the bands stage presence because Toni was the performer, dancing and swaying ... reaching out to the audience.

It is possible that after a break Toni will return, there was no acrimony about his leaving and he still spends as much time with them as he always did. But for a week the remaining members debated whether or not to go on. When you've travelled as far down a road however you must push on. As drummer Fred Faleauto said of Toni's departure in a radio interview at the time, "Herbs is like the land struggle, it's a continuing thing".

And so, resolved to continue, planning went ahead for the tour in a final flurry of farewell fundraising concerts.

Greater need

A miserable Monday at Glenfield College on Aucklands North Shore. A lunchtime concert by Herbs, one of their last. It gets underway late because Herbs have had to borrow someone elses sound gear. They've lent their better gear to another band whose need was greater. Outside its cold and small groups of kids huddle around the hall windows trying to sneak a look at the band. Inside 160 others paying a dollar a head. $160 to be split eight ways. A days work.

The second blow came ten days after Toni's departure. The crucial application to the CIP fund, upon which so much depended, was turned down.

Chairman of the CIP board which dealth with the Herbs application, Rod Cornelius, was genuinely sympathetic to the nature of the project, but, as befits his position, had to look at the application from the professional television angle. The fund was established to provide money for films to be made for television, many of the projects being already some way towards completion, and this sitting the board had to deal with over twenty applications.

Many television films have received CIP assistance in the past and recent successes have included the highly regarded "Man of The Trees" documentary and the two Rewi Alley films.

But perhaps the most important reference point for the Herbs application was the film "Keskidee Aroha". Some two and a half years ago a predominantly Jamaican music-drama troupe from London, Keskidee, toured New Zealand, performing on marae, in prisions and in schools. A kind of intercultural exchange. However the film planned, and assisted by CIP, has only just been screened on television. So what went wrong?

As the Keskidee tour progressed, much changed. Cultural interchanges of great emotional import failed to be translated to the small screen due to insurmountable scripting problems. There were many difficulties implicit in making a film at speed, keeping up with unpredictable events. Intercultural contact was occassionally soured by lack of understanding of protocol, and filming became a testy business. Inadequate facilities to film at night, inside homes.

Too much at risk

Here then, were the problems with the Herbs film too. Conceptually the idea was fine, even if $62,000 was a highly ambitious amount to apply for, but what their application lacked was a definite scripting. As Rod Cornelius comments "They would have had a good pictorial record of their tour, but that doesn't make a good television film and thats what we had to look at".

Beyond the paucity of script, the board pointed out the inexperience of the people involved, director Merata Mita excepted, and seriously doubted that anything worthwhile would come of the hours of filming without enormous post-production salvage work.

The CIP fund directors also felt that the film would require much more than the amount asked for given the ambitious length proposed, and baulked at some of the considerations that Air New Zealand had asked for as part of their 'contra'.

Looking black

And so three weeks before departure date the CIP film concept fell through. Air New Zealand reconsidered its position in the light of that and things began looking very black. The sole bright spot was that the Internal Affairs Department modified their conditions when acquainted with the problem and their 'freight-only' grant was extended to include airfares also.

But after protracted negotiations with the airline no compromise that would satisfy the band could be reached and the itinerary had to be altered. Samoa was dropped and only one third of the full PA system could be taken, the rest of the equipment being put together by locals on the spot in Tonga and Fiji.

Once with local people things should become smoother, accommodation and meals are provided by their hosts. And Herbs are using the tour to check out recording facilities in Fiji, Warrior Records scouting prospects of recording local bands for their label and perhaps getting Herbs recorded live for a follow-up album to "Whats Be Happen" later this year.

Despite the difficulties, some would say the folly of Herbs, there is a faith that exists which is almost tangible.

Lack of bitterness

Manager Will, while understandably disappointed by the CIP knockback, displays a curious lack of bitterness about their frequent failures in dealing with the established financial systems. As he says, "Herbs is a venture that can't be put down in a report. How do you explain how Herbs works? All the people that we are providing work for. You can't really say what keeps it going. But that's the most exciting part".

He proudly points out how Herbs have always approached things differently. Rather than employ a professional soundcrew for example the group has trained its own people. Soundman Brian Fonoti has learnt as Herbs have grown, from early Bastion Point benefits through tours with Black Slate and UB40. Today others are coming to Brian for advice. It pays off.

And so Herbs, in the days before their planned departure look ahead without Toni Fonoti, with little money and a new member in bassist Jack Allen from the Te Arawa in Rotorua. The next few months will be a test of Jacks faith. But then he wouldn't be there if he didn't know the score. Learning on the job, a faith in the face of adversity.

Wednesday again. Late. I'd finished speaking to some of the crew and, looking for a coffee, dropped in to see a friend just back from three years in England. The conversation turned to where I had been.

"Talking to some guys in a band called Herbs."

"Herbs? Used to be a band called Herbs playing here years ago."

How do you explain?

1982 National M.W.W.L. Conference
Official Opening of Conference by Dame Te Atairangi Kaahu
Monday 10 May 1982 at Huria Marae, Tauranga

On occasions of jubilation, praise or prayer, the citizens of this country sing the nation's anthem, "God Defend New Zealand."

I will recite the opening stanzas, but not in jubilation nor in praise; I speak these in prayer, not to God but to the peoples of Aotearoa, that they might fulfil the intent, the promise which they themselves have made, whenever they have sung our New Zealand hymn.

God of Nations at they feet, In the bonds of love we meet.
Hear our voices we entreat.

Men of every creed and race, Gather here before thy face.
Asking thee to bless this place.

From dissension, envy, hate, And corruption guard our State.
Make our country good and great, GOD DEFEND NEW ZEALAND.

During the last hundred years, our country (blessedly) has seen little of those ills — dissensions, envy, hate and corruption — that have ravaged so many nations. But New Zealand is not immune from dissension, discord and strife, and its trailing afflictions.

Dame Te Atairangi Kaahu

Secret springs

Disharmony, dissatisfaction and discontent are the secret springs of actions that lie beneath a decade of protest.

This jewel of the South Pacific has been found flawed, and not to be God's Own Country, but ours alone, the province of people fallible and uncertain in their trusteeship.

Even now, disquiet lies across the nation that found the 1840 declaration of "One People, One Nation" never was and could never be, and the 1934 proclamation "Two Peoples, One Nation" remaining a dream, the baseless fabric of a vision.

Each noble phrase has been worn like an amulet, a charm, to ward off evil, the evil of truth that our country too has knowledge of racial prejudice and cultural bias.

Civilisation is still on the road from intolerance to tolerance, and New Zealand is striving to pass beyond tolerance to a state of equality for its disadvantaged.

Without suspicion

Equality must view without suspicion, and tolerance without disfavour, the flowering of each culture that is the identity of New Zealand. Each is a lifestyle to a person of creed and race, an ordinary person, engaged in the everyday problems of living and life.

Each race is as a tribe. Each has its own ways. Each has an in-ness that binds a tribe together and an other-ness that slows the footsteps of a stranger who would enter ... and yet be accommodated. To be different, to think differently, to dissent, is the heritage of our Freeland, but corruption is not.

An excess of racial pride, a belligerent show of racial chauvinism and envy spawn dissension and hate that corrupt the state.

On the common ground of New Zealand living, each race may walk, meeting, mingling, contributing, taking, sharing and learning.

There, one might gain a new perspective and from that a wider vision — that to help each other will help our country be good and great.

Presidents address

We have entered into the 1980's with eighteen more years to the year 2,000. God willing, most of us will still be here. We need to be watchful and protective of our organisation. The age of technology will be part of us — but no computer can ever project the love, dedication and spiritual beliefs that has guided us throughout our 31 years of existence.

Struggling people

Our motto is TATOU TATOU and in hat spirit we do our best to work together. But do we include all our Maori women in this sense of belonging, of oneness? I think of some of the Maori women I have seen in the course of our Auckland survey. I think of those who are struggling to bring up families. I think of their loneliness, their depression. how can we do something effective for them?

It would be idle to suggest that simply by enrolling them in a branch of our League we would solve their problems. Most of the free time of working mothers must be taken up looking after their homes and families.

Of course I hear of those who spend too much time elsewhere. But sometimes I wonder who can blame them. Their lives lack so many of the good things you and I take for granted that my heart goes out to them and I long to find a way of helping them. And what about their families? We hear and read of some of them every day and the news is not always good.

Turning back

In our TU TANGATA programmes we are turning back to our culutral strengths as a base for growth, we should try to find a base in Maoritanga for these lonely families to recreate a sense of whanaungatanga in the cities.

Perhaps a few places could be found to house a group of related families in a close community, pensioner flats for the aged, the beginnings of a marae, at least a big room with a kitchen where a small hui could held, where the old folk could impart their knowledge, the children do their homework under supervision, the school-leavers could learn work skills.

This would be a solution, it would give these young mothers and their families back their heritage. I suppose I will be accused of separatism, of apartheid, but I am talking about simple freedom. This would be an exercise of free choice, the right to live in one's own style. I want to see the whanau claim its own and bring them back into the atmosphere of TATOU TATOU.

Many of our families and friends have moved to town and made good lives for themselves there. Many of us are ourselves town dwellers but how grateful we should be that we have had the breaks as well as the capacity to fend for ourselves in this situation. So let's use our strength to get out and help, to support job creation schemes, work-skill programmes and all the other projects that can help our people to advance.

Let's include everyone in the warmth, the aroha, of TATOU TATOU.

Queen Elizabeth II

National Trust

Land is part of our heritage and culture. It has natural beauty. It provides habitat for ourselves and our unique birds and wildlife. It has values far beyond its productive values. It has value as open space for outdoor recreation and enjoyment, for which it provides us with deep emotional associations.

Some of it should be protected *FOR EVER IN ITS NATURAL STATE:* land with native bush, wetland, rocky outcrops, wild areas, river or lake verge, mountain ranges – for all to enjoy, instead of being swallowed up in development.

A covenant with the Queen Elizabeth the Second National Trust gives a new way to do this. The Trust does not take land from the owner. The owner keeps the full title. The owner signs a written agreement with the Trust showing the piece of land and the way it should be managed in future for the protection of its natural beauty. This agreement is registered on the land title and binds all the owners, present and future. The Trust may give some help towards fencing, survey and upkeep of covenanted land.

The Queen Elizabeth the Second National Trust is not a commercial organisation or a Government Department. It is an independent body established by Act of Parliament. Its Board of Directors includes a member of the NZ Maori Council, representing the Maori people.

If you have a piece of land large or small which you like very much for its natural qualities and beauty,

If you would like it still to be there in future for your descendants to enjoy,

Write for further details of the open space covenant scheme to:-

THE EXECUTIVE OFFICER
Queen Elizabeth the Second National Trust
PO Box 3341
WELLINGTON

He Pu Korero

Henare Broughton of Ngati Kahungunu and Ngati Porou Orthopaedic House Surgeon, Waikato Hospital

Both your editorial and the article "... responsibility in health" page 26, April/May issue deserves further comment.

Pomare's study, 'Maori Standards of Health', December 1980, has been referred to by the author without any analysis. Furthermore, her article misrepresents the information as given in Pomare's study — "Statistics **today** show that Maori make up 8.6% of the total New Zealand population ..." in fact the population data was yesterday's figures of 1971. It may have been more useful to have discussed the trends of both morbidity and mortality affecting the Maori. More importantly, the article could have been more informative if she attempted to interpret the data presented.

Whilst Pomare's study provides a comprehensive review of the health status of the Maori, his recommendations for further research on the nutritional status and eating habits, smoking habits, alcohol in relation to; nutrition, motor vehicle accidents, homicide, other accidents and injuries, ... Asthma, Cancer of stomach, breast and cervix, mental health disorders, ... must involve our people in the research field with the appropriate **funding**. The outcome of this research will then give us some ideas of what preventative programmes should be developed, such programmes could well be undertaken as a research topic in themselves.

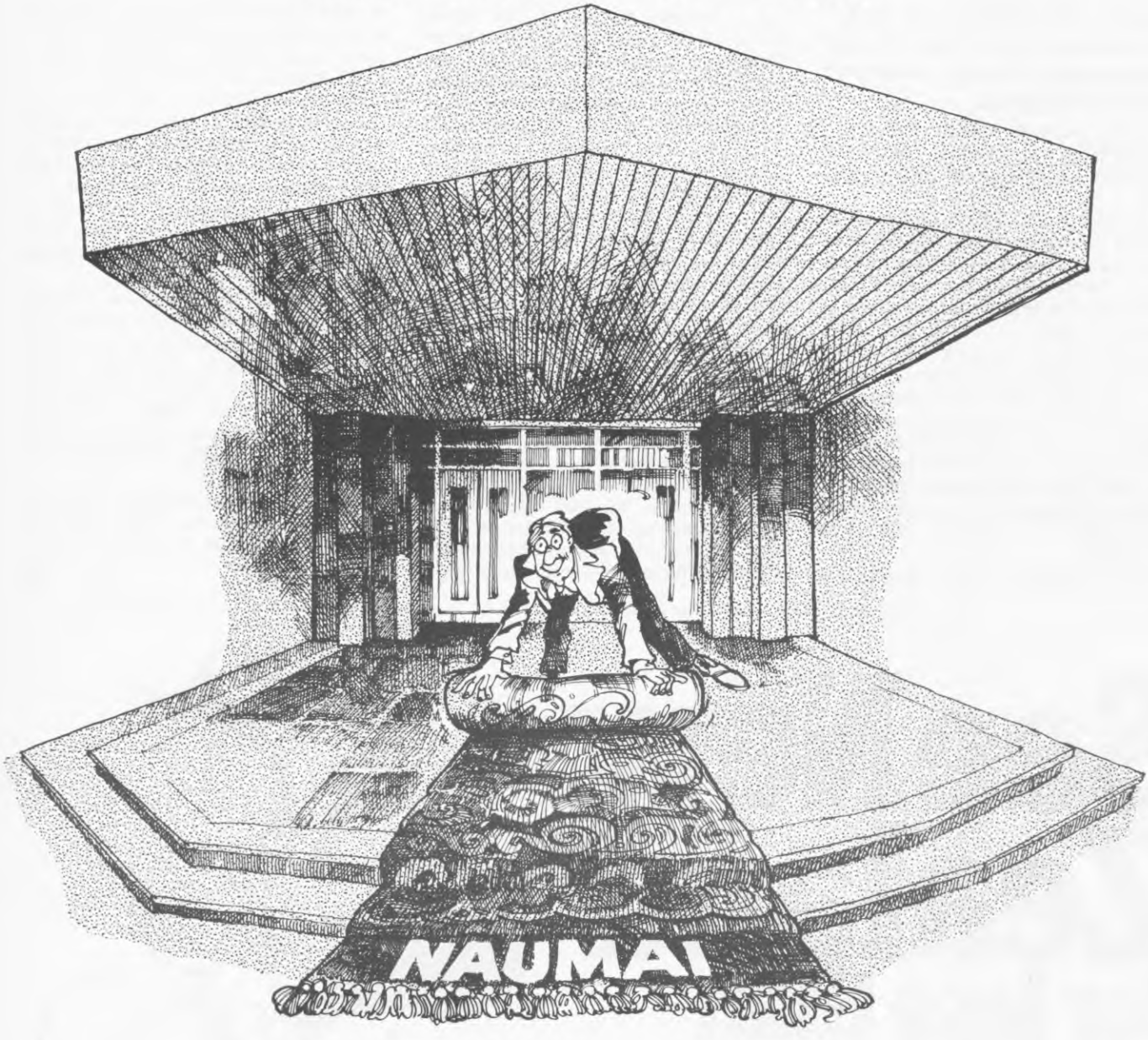
I agree with the author where she advocates "... people to be responsible for themselves ..." so as to improve the health status of the Maori. In simple terms the definition of Health of the Maori would highlight the significance of the Wairua, the taha Maori, whanaunga-tanga, tipuna, and marae ... so that our cultural, social, physical and mental well-being may contribute to our untapped potential as Maoris. The relevant health issues affecting the Maori today also include; Language, Bastion Point, Raglan, Land, Education, ...

It is the view of many Maoris that we should be looking at ourselves, our identity, but more importantly the world of today — development of 'our' lands, become more in tune with the business of growth and development. Such thinking is very much part of healthy living so as to foster the traditional values as determined by our tipuna.

The idea for the introduction of Maori values into the health care system may be sound in principle but to what extent will such values be acceptable to the other people? If the Wairua of the Maori is not questioned then a bilingual involvement becomes the obvious place for which the health care system will develop and flourish.

These two values must be foremost in our thinking whenever there is mention of translating values from one culture to another culture.

Haere mai ki to wahi taake hou!



Ko te Tari hou o te National Provident o Poneke. He wahi tino pai rawa atu hei utu moni atu hei oranga mou a muri ake nei.

Ma te tuku atu i o Moni-a-Tau ki tetehi Tikanga Whakahaere Whakamene Moni a te National Provident ka taea te whakaiti iho i nga utu taake kia eke rawa ki te $500 i te mutunga o tenei moni-tau tonu.

Mehemea ko koe ano te rangatira o tau mahi a, ka pirangi koe kia tino ngotea nga whakahoki taake, matua tirohia enei hua papai, kaore nei i etehi atu, mo te whakamene moni i raro i te Putea Moni a te National Provident (Tirohia te National Provident Fund i roto i to pukapuka tarepoono; ka tuhituhi tika atu ranei ki P.O. Box 5022, Wellington, mo ta matou panui tuatahi).

PUTEA MONI A TE NATIONAL PROVIDENT

NP124

The social implications of medical practice among Maoris

R.J. Walker
Centre for Continuing Education

Native knowledge of medicine may be described as non-existent in former times. No attempt was made to study it because it was believed that sickness and disease were caused by atua (evil spirits). This formed part of the belief that offenses against the gods are punished in this world not in the spirit world. As all complaints were so caused, inflicted by the gods then it would be highly absurd to administer human remedies. And so we see that the superstition-laden religion of the Maori blocked advancement in the science of medicine. The Maori when ill was in the truly unhappy position of being in the care of a priest instead of a doctor. He was dosed with charms and incantations and mummery until he died or recovered in spite of his friends.

(Best 1974 : 136)

Best's dismissal of Maori medical practice as superstitious mummery failed to make the distinction which the Maori's themselves made between illness with an observable physical cause and **"mate Maori"** illness with a spiritual or psychological cause. Buck (1949: 406) describes the treatment of minor ailments "obvious to the sight". These included warts, boils, toothache, the use of heat to relieve pains after birth or difficult menstruation. Even the widespread remedy of bloodletting was practised to relieve pain. Captain Cook and Dr Deiffenbach of the New Zealand Company both recorded the use of steam rising from heated leaves for medicinal purposes. John Rutherford an English sailor who lived among the Maoris from 1816 to 1826 attested to first hand experience of Maori ability to operate on and heal battle wounds by the application of herbal remedies (Brooker and Cooper 1961:7).

However, there is no early recorded observation of the use of internal herbal remedies. It would appear that the development of oral medication was introduced to New Zealand by Europeans. The new science caught on with the Maori and they began to use medicines more freely and to try out native plants. This experimentation must have proceeded at a precipitous pace since Brooker and Cooper record over two hundred plants used by the Maori for medicinal purposes. Certain plants were believed to induce abortion, stave off pregnancy or cure the introduced venereal diseases.

Tapu

The social world of the Maori was governed by the laws of tapu. It was believed that man consisted of three parts, **tinana** (body), **wairua** (spirit) and **mauri** (life essence). Bodily well-being was dependent on support and protection of the **mauri** by the gods. Any transgression of the laws of tapu led to withdrawal of divine protection. The **mauri** was then exposed to the influence of malevolent spirits. Illness with no observable or known physical cause was attributed to an attack on the mauri by malevolent spirits. The remedy was to call in the **tohunga** (priestly expert) who would identify the offense and recite the necessary incantation to ward off its effect.

Early childhood socialisation practices implanted unquestioning belief in the power of tapu. Tapu was of three kinds, sacred, prohibited and unclean. Tapu in the unclean sense was associated with illness or death. However, transgressions against tapu prohibitions or sacred places could bring on a state of ill health which if not attended to by a tohunga could lead to death.

The belief that man could control natural processes by the power of incantation pervaded much of Maori medical practice and social usage. For instance, the Maori knew the mechanics of reproduction: "The seed of life is with man and that woman represents the sheltering or nurturing bed or receptacle for that seed" (Best 1975:11). This knowledge was supplemented by fertility rites known as **whakato tamariki** (planting children) to cause conception.

The Maori was also aware of the need for psychological or spiritual purging to absolve a woman "from the hampering effects of wrong acts, indiscretions **(hara)** that she may have committed". So the tohunga practised a **whakahoro** (purification) rite (Best 1975:10). Tradition related that when Tutanekai's mother went into prolonged labour at his birth the tohunga was called in to facilitate the delivery with appropriate incantations. When these failed to work the tohunga taxed the woman with having committed some **hara** (sin). She then confessed that her husband was not the child's father. The incantations were then repeated with the insertion of the real father's name in the genealogy. The child was then delivered with ease. Clearly, the Maoris believed in the idea of confession being good for the soul, that physical disturbances may have psychological causes.

Cultural change

With the coming of the European the spiritual world of the Maori was largely replaced by Christian beliefs. But some elements of the old social order remained. Some Maoris still have a deeply ingrained antipathy when things tapu are brought into proximity with things **noa** (common). For instance hats, combs, scarves articles of toilet are all tapu by contagion. They must be kept separate from places where food is prepared or served. To place these items on a table where food is eaten is to give offense. Similarly to place one's posterior on a table or pillows is an offense against the laws of tapu. Many Maoris still observe the custom of removing their shoes before entering a house.

A few traditionalists who still adhere to the customs of tapu even separate out their washing. Undergarments for instance should not be mixed with tea towels or table linen in the wash. Clearly, these taboos are more than mere superstition, they obviously have a sound basis in hygiene. Sick people and corpses were **tapu.** It was once customary to purify oneself at a stream after visiting the sick or attending a funeral. While many of these practices are still followed in rural areas they are gradually falling into disuse among urban dwellers.

Faith healing

The tohunga of old was more faith-healer than physician. With the introduction of European diseases which carried off large numbers of Maori population his role was called into question. By 1900 Maori numbers as a consequence of musket wars and introduced diseases fell from over 100,000 to 40,000.

In 1907 the "Tohunga Supression Act" instigated by Maui Pomare was passed. He and Buck then visited Maori communities and through the Maori Councils promoted health reforms in village life such as uncontaminated water supplies, through ventilation in meeting houses and so on. Gradually the Maori population recovered. But despite the suppression of faith healing belief in the tohunga flourished. In 1918 when the influenza epidemic swept away 226 in 10,000 Maoris compared with 49 in 10,000 Europeans, the stage was set for the emergence of Ratana the modern prophet and faith-healer of the Maori people (Ratana 1972:17). But unlike the tohunga of old, Ratana taught that cures would be wrought by belief in the One God. At the first Christmas gathering Ratana was reputed to have cured a hundred people

by faith in God. The press went so far as to dub him "the miracle man".

Belief in faith-healing persists today in both rural and urban areas. Certain people gain a reputation for faith-healing and are consulted for **"mate Maori"**. These are illnesses that a physician or a number of physicians have failed to cure. Maoris believe that if medical science cannot relieve them of their illness then it is a Maori sickness i.e. one with a spiritual or psychological cause. Since Maoris live in areas such as Porirua, Mangere or Otara which are not well served by doctors, it should not be wondered at that people resort to faith-healing. Society itself has created the social space for faith-healers.

Meeting Maori needs

For good or ill, we New Zealanders have placed doctors on a pedestal. Medicine is the prestigious profession because the public imagines its office holders hold the power of life and death over them. The profession adds to this mystique by a long process of rigorous training and certification. The corollary of this is that the incumbents tend to be drawn from elite WASP elements of society. The one saving grace is that we have a Maori — Polynesian preference system for entry into medical school. Even so we are a long way from having a medical system that is suited to the needs of a multicultural society.

Much of medical diagnosis depends on how well the patient communicates with the doctor. Obviously, communication is a two-way problem. The question arises have we a medical profession that is capable of communicating not only across the whole range of the social spectrum but in the cross-cultural dimension as well? I doubt it. In Maori society for example the opening gambit is where are you from? Not what is your name? This is followed by do you know so and so? These are the social signals in Maori society that establish rapport and empathy. The prototypes and models for this kind of social behaviour are to be found in myth and tradition. But in an already over-crowded curriculum how can these things be taught at medical school?

One of the consequences of professional demarcation of the medical field is less efficient medication for Maoris and Pacific Island people. The maldistribution of doctors in places like Otara has already been alluded to. We further exacerbate the situation by our failure to recognise the need for para-medical personnel who would have responsibility for home visiting, ensuring correct medication i.e. that instructions are followed, changing dressings and identifying serious ailments that should be referred to specialists e.g. congenital defects. Even in an advanced society such as ours there is a place for the concept of a bare-foot doctor. Such a person should be drawn from within the community given elementary training to carry out these minor functions thus freeing the doctor for more serious cases. Para-medical personnel who can identify with the people and communicate in a cross-cultural dimension are needed as mediators between highly trained specialists and people of different cultures.

Some thought should also be given to establishing mobile clinics to serve deprived communities. For some people, making appointments is a daunting affair. For others the mechanics of getting to a doctor's surgery are almost insurmountable when there is no family car and public transport is inadequate. Families with a low per-capita income can ill afford to spend money on taxis.

In conclusion might I say that medicine is so firmly established now as a science that some thought ought now be devoted to its application as a human art.

Mr Robin Peehi

A void was left in the Morikaunui and Atihau-Whanganui Maori land incorporations when the chairman of both, Dr Rangi Mete-Kingi, died last year.

The question was not simply who would replace him but how could he be replaced.

Earlier this year Mr Robin Peehi, of Karioi, accepted the job of heading the two Wanganui incorporations, with a combined worth of $8 million.

Dr Mete-Kingi was reknowned for his ability and high personal standing. However, Mr Peehi does not feel daunted by Dr Mete-Kingi's reputation.

"As far as I'm concerned I can do it. If people don't think I will measure up they are jumping the gun a bit," he told Tu Tangata.

Mr Peehi is used to meeting challenges head on. In 1951 he returned to Karioi to family land, after a decade working in the New Zealand Dairy Company's Tirau factory.

"The place we came back to had really reverted to bush. "I wondered whether I had chosen to do the right thing."

Sort of farming

"During that time we were sort of farming ... but not legally.

Besides that we had to travel all over the place to find the different owners of the different blocks and that takes up time.

I was fairly confident it would come right but you are never fully confident until things are done.

Legally it wasn't too difficult but you had to go all over the place and that took time and money."

And money was scarce.

None of the 195 acres was in production but there was a good two-bedroom house and he had 100 sheep, given to him by his wife's father — the late Dr Mete-King's uncle.

For 10 years the family struggled. Mr Peehi cleared the land himself and earned money doing casual work. It took three years to get all the signatures so the land could be signed over.

Round the clock

"You didn't work the land full-time — you had to live. You did seasonal work. I used to shear and go harvesting for the big farmers. I did a whole lot of things, all related to farming.

That's the way we did it. When we had the time we were scrub-cutting and cultivating the land.

It was real hard work but we enjoyed it. We had no time to travel. You worked round the clock.

When I finished work I didn't want to go anywhere. Very rarely did we go into town — that's Ohakune.

I would say that our income (from the farm) was virtually nothing. What little we got we always returned back. What we wanted personally we had to go out and work for.

Mrs Te Uta Peehi said: "We were fairly self-sufficient. We had our own garden, we had fowls, we had cows we used to milk. I buy my milk in town now, more's the pity.

We didn't do too badly, really. But when it came to money, we didn't have any."

Two hands

They were given their first 100 sheep but buying further stock was a problem.

Mr Peehi recalls: "We had no money. It was like everything else, you soon scout around and get some. I earned most of it and got some finance through stock firms. It was the only way. When I approached them they said: 'You get the stock'."

Mrs Peehi remembers the approach to the stock firm representative: "Robin said: 'This is all I've got for collateral, my two hands'.

"That's the guy who gave us the start. And that's the first white man we ever knew."

Nowadays, the Peehi's outlook is rosier. Their new house is on an impressive rise, possibly the prime site in the district.

The picture window in the dining room looks out over the new woolshed toward Mt Ruapehu, which dominates the scene. However, the important mountain (a hill really) to the Peehi's is off to the right.

Te Kaahu

It is Te Turi O Murimotu and it is Mr Peehi's mountain, Tirorangi is his marae and Ngatirangi his tribe.

Their 100 sheep now number 4500, plus 700 cattle. And their 195 acres, 2000 acres.

"We started coming right in the early '60s" said Mr Peehi. "We became a company then became the Te Kaahu Trust."

Te Kaahu was Mr Peehi's great-grandfather, from whom their land came.

"The story as it was told to me was that three males were chosen from the Wanganui River to come back and stake their claims to their land. They had to remain here," he said.

Mrs Peehi said: "They were to die here. He was the only one to fulfil that. I suppose that's why we are here." She said they were proud of the name Kaahu or hawk.

Two committees

"We have got those touches of intrigue and deviousness," she said. "It's my white blood that allows me to say a thing like that."

Mr Peehi has been a committee member of the Atihau-Whanganui Incorporation since it started and a committee member of the Morikaunui Incorporation for one year.

As the two committees are run side-by-side his responsibility has always been with both. That is emphasised by his position as committee member responsible for the Morikaunui Station for the last five years.

Mr Peehi said he was not planning major changes for the incorporations. The ground-work had been done and it was his job to develop that.

Above all he was responsible to the wishes and needs of incorporation members. He said Mrs Peehi was a shareholder and she was quick to voice her opinion about executive decisions.

Pukunui's Page

compiled & illustrated by James Waerea

Pukunui, the little Maori boy created by writer and illustrator, James Waerea is to have his own page next issue in Tu Tangata.

Pukunui will be aimed at children up to ten years of age and his page will feature poems, stories, jokes whatever from children as well as children's profiles, Maori proverbs, a crossword puzzle, songs etc.

James Waerea

Pukunui and his Friend — Moata Moa. Written and illustrated by James Waerea Macmillan s/cov $6.95 hard $9.95.

A children's book with an interesting difference; a first Maori text book for the youngest reader, one they can enjoy even while taking in the words and phrases interspersed and interpreted from time to time.

Pukunui is a fat little Maori lad who has a pet moa, a bulk-bodied, fat-necked, big-toed monster of a pet that suits Pukunui perfectly. They introduce themselves to us, Pukunui with "Kia ora ko Pukunui taku ingoa," Moata moa with "Werp" and then they set off to the beach for food, for pipi and kutai and paua and kina and koura, the boy swimming down through the cold water, the moa watching from the shore.

They take the flax kit back to the pa and go on to the forest to collect berries and fern roots but nothing is ever simple.

Pukunui can climb on Moata's back to pick from trees, can scratch for roots, can run from a party of hostile hunters intent on catching the moa for dinner, but moas cannot fly, so what will they do when cornered on the edge of a gully?

You will have to find out by buying the book, but sufficient to say there is a happy ending and a glossary and pronunciation chart at the end. A happy book indeed. All children will love it. — (ZW)

E nga kaumatua tango penihana

Kei te mohio koutou kua whakarereketia te ahuatanga utu i o koutou penihana?

I raro i te ahuatanga hou ka whakakoretia te tuku atu i to haki ki a koe. Timata a te ra tuatahi o Hepetema ka utua to penihana Ki roto i to kaute i te peeke i te Poutapeta ranei. Kia hohoro to haere ki te Poutapeta ki te whakapuaki he kaute kia utua ai to penihana e te Social Welfare Department ki roto i to kaute. Mehemea kaore koe e kaha ki te haere tinana ki te Poutapeta me ringi atu koe ki te Poutapeta e tata ana ki a Koe, a, ka tonoa atu e taua tari he tangata ki to kainga ki te whakamarama atu i te ahuatanga hou ki a koe.

Ki te kore koe e whakapuaki i tetahi kaute, kaore to penihana e utua atu ki a koe.

Banking

He whanau hoki matau nau

CCduC 0837

Job schemes covering the Coast

There's a new pride on the Coast. It's in every township, it's on the maraes and in remote corners of the backblocks — a pride in employment.

In a short time the employment schemes operated by the Labour and Maori Affairs Departments between Tolaga Bay and Lottin Point have established themselves as an integral and valuable part of the East Coast work scene.

For jobs have a special meaning and significance on the Coast. They mean cash in the pocket and one less in the dole queue. Their significance is that unemployed of all ages can stay home, earn a living and take a pride in their community.

More obvious

And nowhere is that pride more obvious than on the many maraes up and down the predominantly Maori region where, because of the population ratios, the great majority of both unemployed and people on the work schemes are Maoris whose tribal lands are on the Coast.

The maraes are taking on a smartness and sparkle long overdue in many cases. Bands of special scheme workers are setting about the task with a will. And while pay packets are going into their pockets, the community is benefiting from the scheme structure — not just the maraes, but incorporations, schools, clubs, departments and councils.

"It's one of the best things this Government has ever come up with for this area."

Feeling better

That comment during a visit to see the effects of the employment programme sums up the feeling of those who are seeing the benefits and are feeling the enthusiasm among workers who a few months ago had no job and little prospect of one.

But none is more enthusiastic than the scheme's co-ordinating supervisor, Mr Parekura Horomia, who heads a team of five area supervisors in charge of the job bosses and work gangs.

He's a local who has come back to the Coast and his patch of land at Tolaga Bay. He knows the problems and he voices the excitement that is felt by those who are guiding this scheme along.

"It is not just a matter of eight hours' work a day, but being taught a sense of belonging — these schemes are bringing the young people back to their maraes.

"The supervisors are at the helm but the people are running it all themselves — that's the secret."

Mothers help

And that's where pride once again flows from the newly-created work opportunity. Mr Horomia has seen mothers turn up to help their children on a work scheme project to get the job finished.

A criticism the supervisors hear about their 300-400 charges, is "where are they?" But the majority of them are out of sight, cutting scrub on a farm slope, refurbishing an isolated marae, fencing up a country road, helping out on farms, tidying up churches, cutting trees, hedges, long grass ...

"Our workers know if they slack around and lose a PEP job, there goes their last chance," Mr Horomia points out.

"Youngsters are finding a fulfilling job at home after finding no work for them in the cities and no jobs to be had on the Coast. The employment schemes give them a chance."

No openings

To those who say there are plenty of jobs on the Coast and no need for subsidised work schemes Mr Horomia replies that there would not be more than a dozen openings at any time. Trying to place workers in the private sector by the hundred is not encouraged by job figures like that.

The majority of the workers are in the 17-23 age group and 90 per cent of them are unskilled. They are forced to become reliant on subsidised work. An estimated 96 per cent are Maori and every effort is made to keep off the scheme any person on another type of benefit, who has a working wife or husband, or might not be in dire need of work.

Long run

In the long run the main aim of the scheme is to place as many people as possible in permanent or part-time employment in the private sector.

Naturally, this is not possible for all and a large percentage of the scheme workers must enroll for another six-month stint.

But there is no longer the stigma attached to being unemployed that might have kept the same workers away from the dole queue, money out of East Coast family pockets and an air of depression among the unemployed young.

In simple terms, the unemployed have benefited, their families have benefited and the Coast community is feeling those benefits.

Revived

The marae is traditionally the base of Maori culture and life, so it is both appropriate and fortunate that the maraes are able to play their role as a base for these work schemes. Many of them are themselves desperately in need of renovation and cleaning, so work groups up and down the Coast are pouring their energies into work the maraes might never have been able to afford to do

The grounds are smarter, carvings, tukutuku and kowhaiwhai are being brought back to life and amenities painted and improved.

Similar work is being done for other non-profit organisations, while farm work is being done on corporations and other Government development blocks.

But it does not stop there. The effects of the work scheme are felt in many quarters, be they the office with the new clerical worker, or amenities like Camp Williams benefiting from student helpers and, later, refurbishing work planned for a work gang during the winter.

Employment habits

Mr Horomia is proud of the scheme's achievement of good employment habits, of the absorption of gang members who have become good workers, of the placements made in the training or private sector on the basis of good work done under the scheme, of favourable comments from various quarters, of voluntary help in the teaching field from within the community, and of offering a guiding hand to workers in their budgeting and banking.

Will the work run out? Mr Horomia believes some will, but there is always a cultural spin-off from these schemes and basic skill courses will set the workers up with something to offer the private sector.

Courses

A basic skills centre will be established this year on land donated by farmers. The former MWD single men's quarters will be moved to the new site from Te Puia and will become a live-in establishment where young trainees will be taught basic skills under the tutorship of local farmers and farm workers.

In taking a look at the work being

done by the scheme project gangs, one can only skim the surface in a one-day visit.

But in that one day, Mr Horomia was able to show some of the effects the PEP concept is having.

The Coast has something like 41 maraes, many of them tucked away in corners away from passing eyes.

Maraes fixed

Some are neglected and run down but the ones we saw, like Hinepare at Rangitukia, and the St Johns Church across the road, O Hine Waiapu out on the coast, Iritekura at Waipiro Bay, Rahui at Tikitiki, and Te Poho O-Te Tikanga at Tokomaru Bay, all bear the signs of a breath of new life.

And for those doing the work, it is an awakening for many of their own marae and Maoritanga, their own turangawaewae, which those behnd the scheme see as so valuable a bonus to the task of finding employment for the unskilled young.

For the not-so-young, the scheme has either brought an end to the dole queue or brought in the first real money since unemployment.

Secondary Schools Polynesian Festival

Haka in the Hall at Henderson High School, Auckland, signal some of the preparations for the annual Secondary Schools' Polynesian Festival which the school will host on 2nd October.

The festival is a forum for cultural performances and provides an incentive for groups to reach a high level of expertise resulting in the largest Polynesian Festival in New Zealand.

First held in 1976 at Hillary College, the Festival has gained momentum and this year promises to have more entries than previous years with at least 44 groups enrolled.

Cook Island, Maori, Niuean, Samoan and Tongan groups may enter at competition or non-competition level and awards are keenly sought.

Mr Doug Lilly, Principal of Henderson High School, believes the educational value of the Festival is important. "It fosters the participation and growth of Maori and Pacific Island cultures in our secondary schools. Healthy competition between schools results in a raising of standards and an increased knowledge of the integral importance of the contributions Polynesian cultures make to New Zealand society".

It is exciting to see preparations for the festival bringing many people together and showing one way towards a truly multicultural society.

Maori Buildings and the Historic Places Trust

Preserving historic Maori buildings and structures, and protecting traditional Maori sites are the main concerns of the Maori Buildings and Advisory Committee of the New Zealand Historic Places Trust.

The main emphasis of the committee has been the preservation of historic Maori buildings and structures, which have included meeting houses, pataka, wooden memorial headboards, churches, niu poles and monuments. If a building is historic and can be restored to its original appearance, the committee will consider helping any scheme for its preservation. Assistance cannot be given to construct new buildings or carvings, because it is the traditional and historic structure that the trust helps with.

If a historic building is to be restored to its original appearance, the trust can offer technical and specialist assistance to restore carvings and other artwork, financial grants towards the cost of materials, or a combination of both of these.

TRADITIONAL SITES:

The protection of a traditional Maori site, defined as "a place or site that is important for its historical significance, or spiritual or emotional association with the Maori people" is also a concern of the Maori Buildings and Advisory Committee. However because the Historic Places Act 1980 has only been in force since 1 February 1981, its effectiveness in protecting these sites is not yet known.

ADVISORY COMMITTEE

Mr Apirana Mahuika, is the immediate past chairman of this committee, and during his term, the work, finance, and the use of modern conservation methods increased greatly.

The new chairwoman is Mrs Lena Manuel, of Wairoa, who is also the New Zealand Maori Council nominee on the Historic Places Trust Board.

Other members of the committee are: Dr Neil Begg, of Dunedin (chairman of the board); Mr Steven O'Regan, of Wellington; Mr Maui Pomare, of Plimmerton; Dr Keith Sorrenson, Professor of History at Auckland University, Mr Geoff Thornton, the former assistant Government architect; and Mr Cliff Whiting, of Russell. The combined knowledge, skills and representation of these members provides a talented and expert committee able to undertake the work of the Trust.

HOTUROA EXAMPLE

A recent example of assistance is the Hoturoa meeting house on the Aotearoa marae at Kihikihi. An architectural report was obtained which assessed the work needed to upgrage the meeting house. A grant was given to help pay for the materials, with the local people providing other materials and the labour.

A conservator for the trust visited the marae and reported on the work needed to conserve and restore the carvings and the painted kowhaiwhai patterns. The conservator then worked on the marae with the local people to teach them the skills of conserving their own house.

Further examples of projects assisted by the Trust are:

The Rahiri meeting house at Dargaville — architectural advice and a grant for materials.

Te Ahurewa Maori church at Motueka — a grant for materials for restoration.

The Makahae meeting house on Te Kahika marae — technical advice and help in restoring the carvings.

The Poho o Rukupo meeting house at Manutuke — in 1977 the Trust arranged a summer school to clean and repaint the interior artwork, and the exterior carvings.

The niu pole at Kuranui — conservation and restoration was done by a Trust conservator.

TRUST FILM

The school at Manutuke, which also involved the Rogopai meeting house at Waituhi near Gisborne, was recorded by the Pacific Films Limited of Wellington. It shows conservator Mr Les Lloyd with his staff and the local people cleaning and later repainting the interior and exterior of Te Poho o Rukupo, and the interior of Rongopai.

The original and elaborately painted porch panels from a meeting house near Tuai were also brought to the restoration school. The film "From Where The Spirit Calls" can be borrowed from: Advisory Officer, New Zealand Historic Places Trust, Private Bag, Wellington

Is this what a child has to go through to get buckled in?

Don't wait until it's too late. Buckle your children in, before you take them out.

Everyone 8 years and over is required by law to wear a seatbelt where fitted, in front and rear seats.

Buckle them in, firmly.

Ministry of Transport

DWME5267

The Catholic Hui Aranga held over Easter Weekend in Palmerston North was the focus for many sportspeople. Table-tennis, tennis, netball, rugby and gymnastics were among the sports played.

Multi-national returns artefacts

Two valuable Maori artefacts have been returned to New Zealand under unusual circumstances.

A taiaha and mere were bought from private collections in Holland by the large multi-national company, Philips Electrical.

Maui Pomare, a member of the National Museum Trust Board saw the artefacts on a recent travel Fellowship overseas. He approached the company to see if the taiaha and mere could be purchased.

Mr Pomare says the items are at least 100 years old but their origins are unknown. "They are both very good pieces".

Boost for dictionary project

The New Zealand High Commisioner, Mr Michael Powles has presented a cheque for $2,122 to the acting Prime Minister of Fiji, Ratu Sir Penaia Ganilau, as a donation for the Fijian Dictionary Project.

Mr Powles said that the donation represented the proceeds from the three public performances given in Lautoka and Suva by the Taniwharau Maori Cultural group, from Waikato, New Zealand.

Mr Powles explained that shortly before he left Fiji, the Maori Queen, Dame Te Atairangikaahu, who is patron of the group, had announced that she wished to donate the proceeds to a cultural project to be chosen by the Fiji Government.

She said the warmth and hospitality she and the group received in Fiji reflected the interest South Pacific peoples share in each others cultures.

Te Kaihanga celebrates 20 years

The Christchurch Te Kaihanga Hostel is to celebrate 20 years of service in housing Maori trainees.

Approximately 800 Maori trainees have lived at Te Kaihanga during the past 20 years and many will be known to the longest serving master and matron, Bill and Mary Davis. The reunion committee, consisting of hostel old-boys and wives, is chaired by Mr Davis along with another close associate of Te Kaihanga, Mr Bill Cox.

The programme begins with an informal get-together on Friday evening August 27 at Te Kaihanga hostel. Saturday morning there is an official Powhiri followed by a roll call. The same afternoon, sports events will be held and Saturday evening entails a gala celebration at the new Riccarton Racecourse facilities. The last day, Sunday, a karakia will be followed by a hangi and then the poroporoaki.

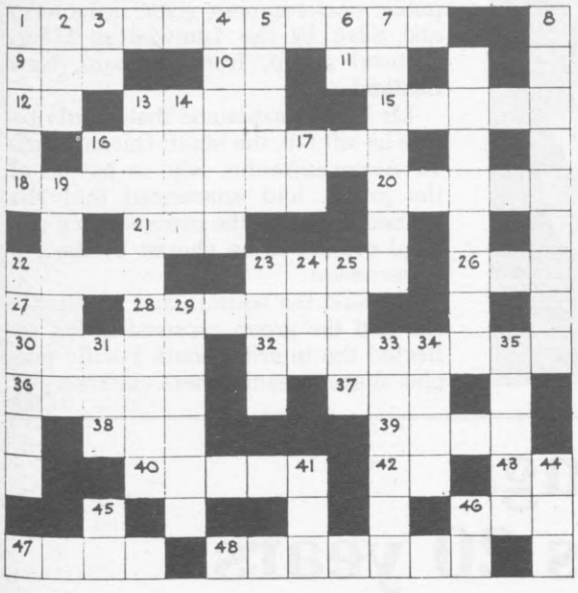
Organisers are pleased with replies from various parts of the country and enquiries from overseas. The chairman of the Christchurch branch of the Te Kaihanga Association, Mr Pompey Webster, said they are expecting approximately 400 people, some of whom include entire families.

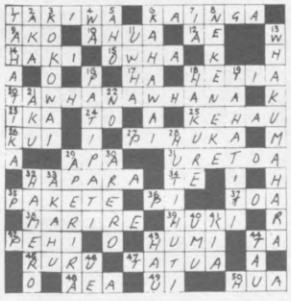
The coordinator of registration, Mrs Rahurahu can be contacted at: 11 Harakeke Street, Christchurch.

CROSSWORD PUZZLE NO. 7

CLUES DOWN

1. Shine; cross.
2. Friend.
3. Yes.
4. Help.
5. Thursday.
6. Sun.
7. Mare's tails; cirrus clouds.
8. Lean, slant, slope.
13. East Coast.
14. Rocky coast.
16. Fortified village.
17. In expressing surprise.
19. Olden times.
22. Although.
23. Clam, gentle; female animal.
24. Four.
25. Flag; Union Jack.
29. Thirsty.
31. Slave; company of workmen.
33. When.
34. Gather things, thinly scattered; glean.
35. Doorway.
41. Rise, awake; path, way.
44. Alas; cry.
45. Bee.
46. To fish.





Solution to Crossword Puzzle No. 6

CLUES ACROSS

1. Show.
9. Paddle.
10. Time, space.
11. World.
12. He, she.
13. One.
15. Sign of tapu; flock, herd.
16. Wall.
18. Now.
20. Cultivate, clear of weeds.
21. Two.
22. Shape, appearance.
23. Yam; cover, lid.
26. Those.
27. Fault, wrong.
28. Feel.
30. Lead.
32. Itch, skin disease.
36. Kauri gum.
37. For, since, when.
38. Offspring, descendant, clan.
39. The time to come.
40. Name.
42. Shoe.
43. Breath.
46. Air, wind
47. Elderly lady
48. Fill.

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- Further information may be obtained from your nearest Education Board or Department of Education office.