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Ti Tangata

Maori News

Magazine



In this issue

Maori All Black Tour 1982

SOUVENIR ISSUE

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Tu Tangata

Maori News Magazine

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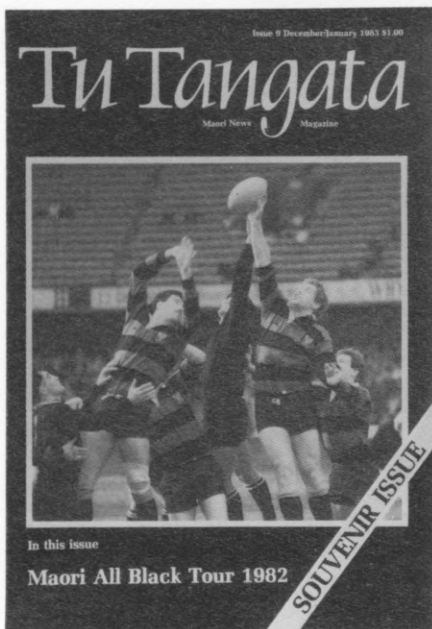


Photo: Peter Bush

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Opinions expressed in Tu Tangata are those of individual contributors.

Editorial

Ki nga iwi o Aotearoa.
He panui tenei hei whakamaumahara
i nga toa takaro whutupaoro mai i te
timatatanga tae noa ki tenei wa.

No reira. Ki a Koutou i takaro
whutupaoro i Wales, tena koutou,
tena koutou, tena koutou.

Greetings to the Maori All Blacks on
the tour of Wales and Spain 1982.
Great was the expectation of Maoridom
and great was the fulfilment of that
promise on the rugby fields of Wales
and Spain.

At this historic time of the third ma-
jor Maori rugby tour overseas following
on the 1888 Native Rugby Team cap-
tained by Joe Warbrick and the 1926
overseas team captained by Wattie
Barclay, Tu Tangata Maori News
Magazine salutes Paul Quinn's 1982
Maori All Black Team and those
players who went before.

Within these pages are contained the
flow of Maoridom, from the inception of
the game of rugby up to the present
day.

Such a record tells its own story
about the ihi of the Maori people that
has produced these sporting
ambassadors.

"E tipu e rea
Mo nga ra o to ao
O ringa ki nga rakau a te Pakeha
Hei oranga mo to tinana.

To ngakau ki nga taonga
A o tipuna hei tikitiki mo to mahunga

To wairua ki te Atua
Nana nei nga mea katoa"

Maori All Blacks Wales Tour 1982

3 wins
3 losses
1 drawn

RIGHT:

No. 8 Carl Baker jumping high at back
of lineout against Monmouthshire at
Newport. Photo Peter Bush.

TOP RIGHT:

After breaking through the Cardiff
backline, and with the line only yards
away, Steve Pokere elected to kick
ahead. Carl Baker missed the touch-
down by inches. Photo Peter Bush.

LOWER RIGHT:

Steve Pokere beats Swansea half Huw
Davies to score the only try of the
match. Photo Peter Bush.





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G020

Maoridom's Mighty Warriors

By TERRY McLEAN

Even Solomon in all the glory of his infinite wisdom might be stretched, one imagines, to name the First XV of all of Maoridom's mighty warriors of Rugby. Since I do not possess the remotest touch of his qualifications and frequently am said to be the dumbest cove who has ever written about Rugby — but I still reckon I've seen more of the game that King Solomon ever managed — I must perforce just battle along. But it's a tricky job; just about as difficult, for example, as stopping Sid Going when he was in full cry, or persuading George Nepia to miss either a tackle or a catch of a high ball.

But the challenge is there. Who were the really great among Maori players? Who stood out? Who would be fit to rank among the elect of players produced by the race? I write this before the tour of Wales is completed; but, at time of writing, I would think only Stephen Pokere of Paul Quinn's team would qualify for consideration among the great players.

Quinn himself set a fine example of the kind of courage which distinguishes the best Maori players. Richard Dunn and Eddie Dunn moved well in combination — though I still tend to think Paul Blake (goalkicking apart) was or is the finer scrumhalf. Paul Tuoro made dramatic improvement, to the point where, if this were to be sustained, he could be figuring on the list of All Black possibles.

But oh, that handling! That want of decisiveness in the tackle — Nepia in the stands must have cringed in shame! That tendency to react to every knock as if it were a blow delivered in a roughhouse!

In efforts of this sort, the new Maoris were not rateable among the masters of old. But, without reaching too far for excuses, I would tend quite bitterly to complain the administration in New Zealand Rugby, of which Graham Mourie wrote quite bitterly in his autobiography in November, was at fault in failing to provide the Maoris with a couple of lead-up games at home, say against Canterbury, Wellington, Manawatu or Auckland, which would have acquainted them with some of their problems and compelled them to concentrate on their elimination.

I said it was a challenge to be asked to name a selection for Maoridom's mighty warriors. Let me, in this spirit, start with a challenge. There is no question of the immortality of Nepia. I will forever treasure the association we formed when between the two of us we composed his own autobiography, "I, George Nepia". (Our association



Before the Maori match at Swansea on the 1982 tour, George Nepia stepped onto the historic St Helen's ground to an ovation from the crowd. It was on that field as a youth of 19 that he played a major part in the 1924 All Black's 19-0 win over Wales. On the 1924 'Invincibles' tour, George Nepia played all 30 games.

Photos by Frank Thompson, Crown Studio Wellington copyright

had in fact begun very much earlier when I was a primary schoolboy in Hastings and George was an established All Black. During a variety show staged for several nights at the Municipal Theatre, George in each show brought down the house with his singing of "Beneath the Maori Moon". Four of us, about the same age, failed to excite anything more than pity, or perhaps it was contempt, when we charged through a number whose title I have forgotten but one verse of which recited that "I called on my sweetheart, her name is Miss Brown/She was having a bath so she couldn't come down) I said 'Slip on something, Come down and be slick, So she slipped on the soap and she came mighty quick". Not, you might say, the stuff to have them queueing at the box-office, waiting to rush in to hear such stuff. But there it was, George and I had had an association a long time before the book; and I doubt that he would have any memory of the appearance of us kids.

No question, as I say, of the unassailable immortality of Nepia in Rugby. But what might have happened if another man with whom I was associated had not been a victim of one of Adolf Hitler's soldati during the Battle for Faenza in Italy in late 1944?

Mick Kenny, born in 1917, had begun to make his mark for Johnsonville and Wellington before he went off to war and became, as I also did, a member of the 22nd Infantry Battalion. In such Rugby as was possible during wartime — and a good deal of it was played, if on a rough-and-ready basis — he immediately proved to be a fullback of exceptional skills. He was tall and powerful. He had a punt almost as long as Nepia's. He had excellent anticipation. His tackle was decisive — no member of the Maori team in Wales remotely compared with him in this. There is no question that, had he been spared his serious wounding and

the result. It would be a try. He had a sort of lopsided, deferential grin which rather gave the impression of excessive modesty. So far as I remember, he was modest, too. But when he moved in that tryscoring movement, he wore a lopsided, deferential grin which suggested that he really was sorry, he shouldn't be doing things like this to your team.

Mill did have one other recommendation. His backs scored a whale of a lot of tries. This implied quality passing after the forwards had won the ball; and quality passing means speed. Perhaps the greatest of all Welsh scrumhalves, Hayden Tanner, spelled out the perfect case when we talked.

"There are three points," he said, "about the pass by the halfback. It's length versus speed versus accuracy — and the greatest of these is speed."

No question about it, Tanner was right; which makes me cast my vote, for Mill however reluctantly — because Going of whom I saw a great deal and who was, in my opinion, unquestionably great. The tries he set up for Bryan Williams in the first and final tests of the All Blacks' tour in South Africa in 1970 were extraordinary demonstrations of genius.

Stead v Herewini

Naturally, though I may look as old as Methuselah — and often feel it after I've seen some of the rugby of these days where the result so often is determined by penalty goals rather than by tries — I never saw Bill Stead play at first five-eighths for the 1905 All Blacks. I did see a great deal of Mackie Herewini, a favourite of Auckland's Ranfurly Shield teams of the 1960s and who is a natural recommendation for first five of THE great Maori team.

But I can tell a story about each which establishes, positively, that Stead must have been the greater player. At the golden jubilee of the 1905 tour, the remaining players were the guests of the New Zealand Rugby Union; and as a number of us, on the afternoon before the test match the next day, drank in the bar of the Midland Hotel in Wellington, I witnessed Jimmy Hunter put his arm around Stead's shoulders. "Ah, Billy," Hunter said. "Without you, I would have been nothing". On that tour, Hunter scored 42 tries — and no player since has come within close of such a number, either by a second five-eighths, as Hunter mostly was, or any place else.

Many a year later, I drank with another immortal, Bert Cooke, in the boardroom at Eden Park after we and many thousands more had watched a match. Cooke was at least as brilliant as Hunter and probably was, in fact, more gifted. "How would you", I asked him, "have liked to play today?" Bert's answer was pointed. "Not," he said, "outside Mack Herewini".

You can gather a great deal which is significant to true Rugby from these two

remarks. Saxton made a very fine team of the Kiwis because one and all of them — and their forwards, like the recent Maoris, were deficient in ball-winning skills — hewed to his instruction that "the object of Rugby is for 14 men to give the 15th a start of half a yard". That, essentially, is Rugby — to build up combinations which produce the try-runner going like the clappers with the defence well beaten by slick and well-timed passing. I may sound like a Methuselah when I say that the fundamental fault of modern Rugby is



Wattie Barclay 1926 Captain

that this lesson has been forgotten. We applaud the Allen Hewsons because they kick millions of goals when we ought to be looking for players with the attacking skills to build up millions of tries by themselves or their teammates.

And now, having established the halfbacks — I always prefer the British idea of inside and outside halfbacks to our halfback and first five-eighths because these two, who are the fulcrum of attack, ought to be chosen as a pairing who think as one (as, for example Sid and Brian Going did well for so long) — we move to the outer backs and heap, big trouble in trying to decide who ought to play where.

wafted through

Because of childhood reverence which matured into the warmest regard of adult years, I can't possibly part from Jackie Blake, of the great Hawkes Bay teams, as my centre, outside centre if you prefer the British sys-

tem of four three-quarters. He was a slim and elegant runner who wafted, as did Bert Cooke, through gaps. He was also a magnificent tryscorer. In 18 Ranfurly Shield matches, he scored 22 tries — which is about the number a whole team scores these days throughout a season. In 66 first-class matches, Jackie scored 43 tries. More than that, his wings, Bert Grenside and Albert Falwasser, scored a great many, too.

But, my goodness, how about separating, for second five or inside centre, Johnnie Smith, Bill Gray, Wattie Barclay, Pat Walsh, Buff Milner (a brilliant youngster who rather lacked the confidence to develop his full potential), Dick Pelham of the 1926 team and that great favourite of modern times, Eddie Stokes? Barclay, a magnificent man, physically, mentally, spiritually if you like, could play most anywhere in the back line.

J B Smith became a legend in his lifetime. With his sleepy eyes, his hands hanging, so it seemed, somewhere down below his knees, his heavy walk like a gumbooted farmer crossing a ploughed field, he was the most unlikely-looking attacking back you could imagine. But when the ball was coming, those eyes began flashing. He took in, on the instant, the entire tactical situation — whether a break was possible, how the defence was positioned, what advantage might lie in a well-timed pass or a shrewd dummy. Instinctively, he reacted to the fundamental need. He, above all other Kiwis, was the 14th man who gave the 15th a start of half a yard.

But then, Bill Gray, before and after a frightful accident which left him with a permanent limp and partially-deformed leg, was a wonderful player, too. In fact, when Bay of Plenty at half-time were suffering one deuce of a hiding from the brilliant British Lions of 1959, Bill had a conference with himself. If I remember, he moved into first five, or changed places as he felt like it. As I remember, he turned a whipped team into a tremendous side which contributed to, I tend to think, the most exciting match I have ever seen. The Lions won, at the last gasp by 26 to 24; and if I, as a professional observer who necessarily doesn't get terribly excited by play, found myself standing on the Press bench, shouting my head off, you can bet the other 25,000 who were there were screaming from the excitement. That was Gray, a great player in his own right; and a great man, too, modest, the kind you look up to for the rest of your life.

great tacklers

Thoughtlessly, I omitted Bill Osborne from my list of midfield backs. Now there was a player! Had he been available for the tour to Wales, the story of defeat would have been changed. The rarest of all birds in Rugby, whichever country you are talking about, are great

tacklers, first-time men who knock their men down with perfectly legal but shatteringly decisive tackles. Among New Zealand backs of the postware generation, I can only name four whom I would place among the great — the brothers Graham and Colin Moore, of Otago and Southland respectively, Alan Elsom of Canterbury and Osborne. Of these, Bill was the finest.

The feature of a great tackle is that the tackler is accelerating as his shoulder strikes into the body of the opponent. The effect is decisive. Nepia recalled how, after he had lowered a tough schoolmate a couple of times, that man didn't come back for more.

When All Black teams of the 1930s toured in Australia, they encountered a famous five-eighths, Tommy Lawton, who had been a Rhodes Scholar at Oxford and who was, undoubtedly, a decisive and effective attacking player. "Rusty" Page, who marked him, was a trained Army officer who rose to high rank and who was a naturally brave man. Page was no great size, but he, like Osborne, was a great tackler. At the first encounter between the two men, Page, perfectly legitimately, put down Lawton with two or three savagely efficient tackles. They were the end

of Lawton. Practically speaking he was no longer a danger to the All Blacks — and he, it must be insisted, was also a brave man and a very fine player.

Out of all these, who? My ranking-list would be Smith in first place, with Gray and Osborne bracketed second and the rest in a photo-finish. What delight it would be to see the ploughman plod of Johnnie alongside the effervescent brilliance of Blake. And if these two were injured and Gray and Osborne came on, boy, what a party they would have!

from the wings

Somehow I am going to find great difficulty in omitting Barclay, a natural choice as captain of this mythical team, from the wings. I don't remember that he was as fast and elusive as Falwasser, Charlie Smith, Wally Phillips, Peter Goldsmith, Terry Mitchell, Opia Asher of the unbeaten 1903 All Blacks in Australia — "the best All Black team there ever was," said George Nicholson, of the 1905 team. "And Opai scored 17 tries for us" — and not a few more. But Wattie had mana. Once you met him, you never forgot him. Maoris know more about his quality than I could, as a pakeha, ever

hope to comprehend. But I am sure you appreciate my point about him.

I am torn between Falwasser, who missed only a couple of games of the long tour in 1926, and Smith, whose omission from the 1935 All Blacks to tour the British Isles was the scandal of the times and one of the stupidest blunders ever made by an all Black selection committee — and, heaven knows, they have, over the years, dropped some clangers. Phillips, who played against the 1937 Springboks, was a fine player too. He came from the waybacks, somewhere around Raglan; and to get to matches and training, had to ride his horse crosscountry, through rivers and streams, and keep on going for mile after mile.

I think, possibly, Smith. He was big, powerful and fast. With Mill, Stead, J B Smith and Blake combining to give him the ball, Charlie would have been an irresistible force at the end of the attack. But it's not easy to pass by Albert Falwasser. He held the ball way up by his shoulder and I used to think, as a schoolkid, that fire was coming out of his nostrils as he ran down the touch-line.

One of the great Ranfurly Shield memories was the first try scored by

Go well Go Shell



and remember... Go easy on energy

NEW-ZEALAND MAORI RUGBY TEAM

1926 - 1927



	Rev. P. Matene	W. Wilson	A. Crawford	W. Rika	L. C. Grace	S. Gemmell	
P. Haupapa	T. Robinson	O. Olsen	J. Mc Donald	D. Tatana	T. Manning	T. Love	H. Phillips
T. Dennis	A. Falwasser	W-T. Parata (Manager Team)	W. Barclay (Captain)	H. Harris (Manager Financial)	R. Bell (Vice Captain)	J. Manihera	J. Gemmell
J. Stewart	W. Mete	W. Lockwood	W. Potaka	H. Kingi	D. Pelliam	W. Shortland	

Hawkes Bay when they took the shield to Wellington in September, 1925. Pressed to their own goalline, the Bay heeled the ball at a five-yard scrum. Jimmy Mill ran back into his own in-goal, straightened, nipped up the blind-side past Cliff Porter and at the 25 fed Falwasser. The latter ran to halfway, kicked over the Wellington fullback's head, claimed the ball and raced to the goalline. Two men, 110 yards of ground, a try. What more could you ask?

As to the forwards, one could argue forever; and those who read this piece, probably will condemn me forever. Let me offer this as a pack:

Number 8: Victor Yates. Flankers: Waka Nathan, Sam Gemmell. Locks: Sanatorium Reid, George Purdue. Props: Everard Jackson, Bill Rika. Hooker: Tane Norton. Let me offer another one: Number 8: Albert Pryor. Flankers: Mac McCallion, Frank Sheldford. Locks: "Tiny" Hill, Karaan Crawford. Props: Howard Paiaka, "Sonny" West. Hooker: Bill Wordley.

Frankly, the job is impossible; I throw in the towel. There were so many good 'uns; and still are; as witness Quinn and Jim Love and Tuoro and one or two more of the current team. But to leave out Harry Jacob! I must be stark, staring! And Alan Blake and Johnny Mar-

riner and that one I personally treasured so much, Gentlemen Johnny Isaacs. Not to forget another great gentleman of the game in Dinny Mohi. The list goes on. My head's on the chopping-block. If you intend to cut it off, please make sure the axe is sharp. I can't stand the sight of my own blood.

But THE great Maori team would be some team. I now call upon Ben Couch, in his office as Minister of Maori Affairs, to exercise all of his powers so that we can have the privilege of watching THE Great Maoris play THE great All Blacks. Secretly, I wouldn't mind having a quid the Maori backs would score the more tries.

Maori Rugby emerging as a force

By TERRY McLEAN

I must be frank. I can find no trace of how or where the first Maori took to Rugby in New Zealand. Although a form of football was played in Christchurch during the 1860s, leading to the wrongful conclusion by the Christchurch Rugby Club that they were the originators of the game in this country, Rugby was not in fact established until 1870. C.J. Monro, a Londoner, set it going in Nelson. The game spread from there to Wellington in the following year and, year by year, perhaps even month by month, extended thence throughout the country.

But the 1870s were scarcely appropriate to the fusion of Maoris and pakehas in an English game. Formal warfare between Maoris and settlers, principally over land rights, did not end until 1863. In Taranaki and the Urewera, followers of the Hauhau movement resisted the White man for much of the next decade.

Thus, the climate for interracial mingling in a robust sport was scarcely suitable, during the 1870s. Nor were early settlers always generous in their appreciation of the native peoples of New Zealand. There were many references to "niggers". "To most of the



This team played against The Lions.

NEW ZEALAND MAORI RUGBY TEAM 1930

Back Row (left to right):		J. Leach	K. Ropata	M. Kahu	J.R. Gemmell	W. Wanoa
Second Row:		E. Howell	Toby Robinson	T. Reid	W. Reside	R. Oxley
Sitting:	Kingi Tahiwī	R. Pelham	G. Nepia	W.T. Parata	R. Bell	J. Ruru
(Secretary, Maori Advisory Board)			(Captain)		(Vice-Captain)	
In Front:		H. Harrison			Tiwi Robinson	
						A. Takarangi
						(Selector)

(Frank Thompson Crown Studios, Cuba Street, Wellington)

European settlers, who looked on primitive peoples with the sympathetic eye, neither of the romantic nor of the anthropologist", says Keith Sinclair in "The Origins of the Maori Wars", "the Maoris were simply savages". Maoris were said to be "gossiping, slovenly, lazy, like all men in a savage stage". A missionary said the greatest cause of decline in the Maori population was "uncleanliness, inwardly and outwardly, in diet, dress, and habitation, in body and mind, in all their thoughts, words and actions".

A whole heap of prejudice to break down was there, quite evidently. All the more wonder, therefore, that by 1884 some Maoris were members of a New Zealand team which visited Australia. Only 18 years after the foundation of Rugby in the country, 26 men, four of them pakeha, six of them full-blooded Maoris and the remainder half-caste, began the famous expedition around the world which, more than any other event, laid the foundations of New Zealand Rugby as a national and international force.

That, surely, was one of the romantic developments of all sport — the mingling, within so short a space, of natives and newcomers in an expedition which, while not truly representative, identified New Zealand Rugby to the world long before any other nation's game had become known outside its own shores. How different might have been the history of South Africa, one cannot help thinking, if the peoples native to that country had been permitted and encouraged, as were the Maoris, to join the sport brought in by the foreign settlers.

A romance of sport, I say again. Let us consider the implications in a letter from a member of the 1888 team to his grandfather. Ihimaira, "The Smiler", dating this on October 16 from the Glendower Hotel in England and writing to Te Muera Rangitumaha in what was described as excellent Maori, said: "To Te Muera, also to Raniera,-

"Great is my affection towards you all. My inmost heart is full of love, and I cannot help keeping you constantly in remembrance.

"O, sirs! Salutations to you all. May God be gracious and keep you all in health who are living at that place. Here end the greetings to each of the people...."

Ihimaira described the voyage up to and through the Suez Canal — "dug by human hands". He had seen where Moses crossed over with the children of Israel. Because of sea-sickness, he was unable to eat for a week. Such was the heat that he and his mates were unable to sleep below and lay on the decks through the night. In Italy, they beheld many of the places visited by the Apostles.

"Eventually", he says, "we arrived



Pat Walsh 1956

safely in England. On the Wednesday, four days afterwards, we met a representative team picked from ten clubs and beat them, four points to one, in the presence of a vast multitude of people. About 60 matches have been arranged for us.

"Friends", said Ihimaira, "we are all in good health and spirits. I like the travelling about greatly. I have been presented with a valuable ring by a lady of great rank. It cost at least six pounds and contains diamonds set in gold.

"We play our next match on 17th October.

"This is a greeting to you all. May God preserve you and the tribe.

"From your loving grandchild.

"Smiler".

Reasonable implications from this letter are many. Ihimaira was well settled among friends. He and his comrades had been well received in a strange and foreign country, some of whose people may have been guilty of calling Te Muera Rangitumaha and his like "niggers". All concerned were congenially involved in a sport. God, as was to be observed during the following century, had taken steps to preserve grandfather, the tribe and the country. It would be witless to ascribe all of these achievements to Rugby. But Rugby could be used as a witness to the achievement of fusing pakeha and Maori not into one people, in the words of Captain Hobson, but into two peoples mutually growing and mingling and concentrating their efforts into the good of one community — of which a

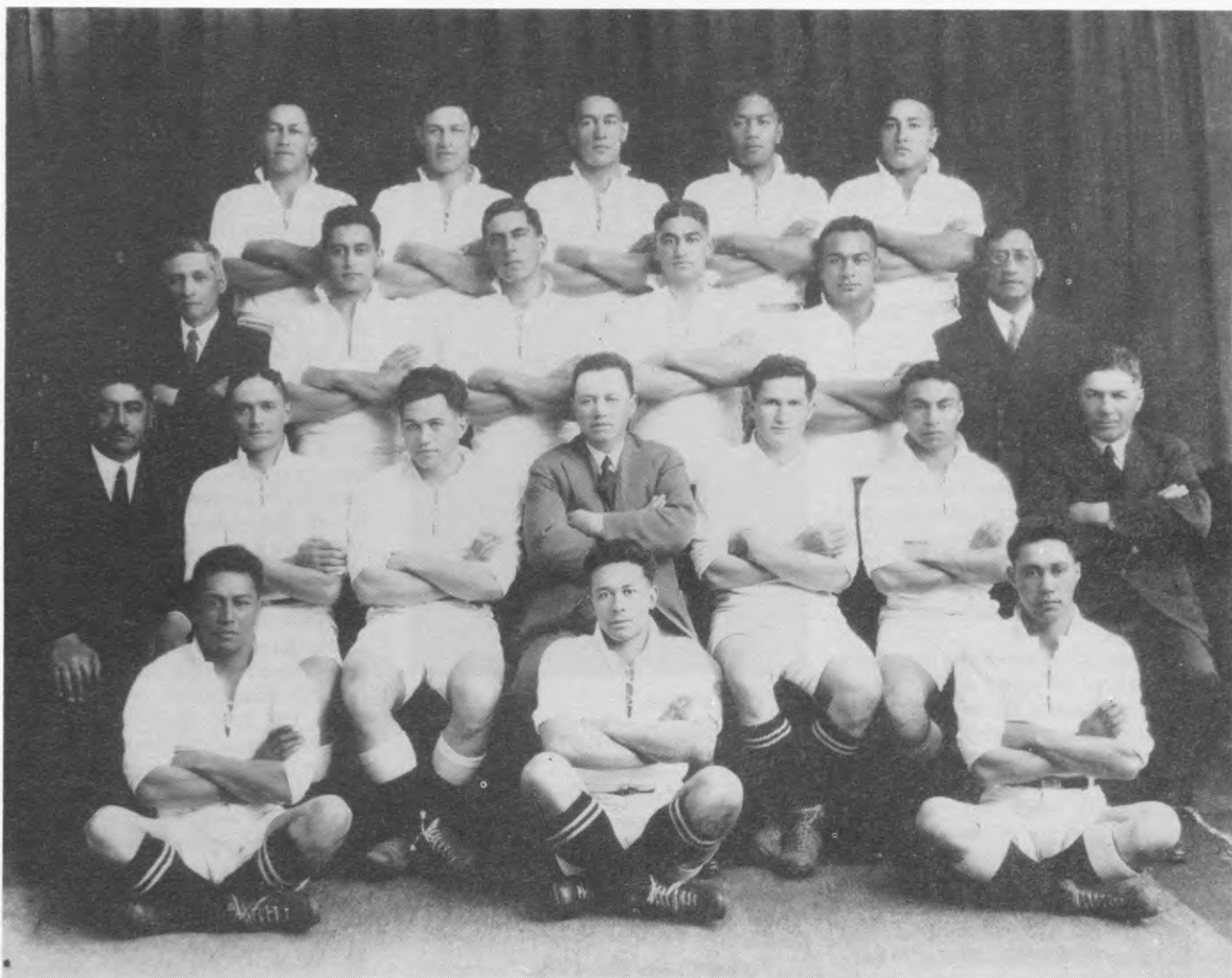
not insubstantial part was to turn out to be Rugby.

Early warriors

Wars or no wars, Maoris must soon have become implicated in the White man's game. Joe Warbrick, the organiser-in-chief of the Native tour, first kicked a football at St Stephen's College. He must have been a warrior. As early as 15, he was chosen for Auckland to play Otago. The year was 1877 — just seven years, it ought to be noted, since the introduction of Rugby to the colony. Joe was at fullback. The match was at Ellerslie. The game was drawn. Joe left school in the following year and in 1879 played for Wellington against Canterbury, Otago and Nelson. Next year, he was back in Auckland but only as a member of the Wellington side. Some member, too. He dropped the goal from halfway which beat his old team. It was the only score of the match. In 1882, Warbrick, now back in Auckland, played twice against New South Wales, in the following year he toured South with the Auckland team which played Canterbury, Otago and Wellington — they weren't trips, they were expeditions in those days. Next year, 1884, came his first really big moment — membership of the New Zealand team which toured in New South Wales. Four other Aucklanders, all Pakehas, were in the team. Joe was a star of the side. He dropkicked goals like a Naas Botha. A man of movement, Warbrick in 1885 captained Hawkes Bay. In 1886, he was back in Auckland, captain of his province when it beat Wellington at Dilworth's Paddocks — now the Mount Hobson hockey fields, one wonders? — by two tries, four points, to one try, two points. He also captained Auckland against the visiting New South Welshmen.

Next year, 1887, ten years after his experience in representative play, Warbrick was back in Hawkes Bay for various provincial matches. In 1888, he played for Wellington. The big event was the match against the English team which when it set out from home was under the captaincy of R.L. Seddon, a forward from a leading club of the time, Broughton Rangers. While boating on the Hunter River in New South Wales, Seddon was drowned. A threequarters, A.E. Stoddart, one of the greatest cricketers of his time, took over the leadership. This by modern terms was ineffective, for the team in 19 matches in New Zealand, nine in April-May and the remainder in September-October, won no more than 13. It drew four and lost two. Warbrick's Wellingtonians were the first to check the English tide when in the fifth match they held Stoddart's side to a draw, 3-3.

Warbrick, it may be surmised, thought about a return tour of England on the strength of his experience against Stoddart's team. The word got around. One who listened carefully was



NEW ZEALAND MAORI TEAM v N.Z. XV 1929

Back Row:	J. Gemmell	T. Robinson	W. Jones	T. Raroa	J. Leach
Third Row:	Mr J. McMillan	D. Tatana	J. McDonald	T. Parata	M. Kahu
Second Row:	Mr T.H. Parata	R. Pelham	G. Nepia (Captain)	D. Prosser (Manager)	S. Gemmell (Vice Captain)
In Front:		W. Parata	W.H. McKay	C. Hohaia	

(Frank Thompson Crown Studios, Cuba Street, Wellington)

a Manawatu man, Thomas Eyton. While visiting England during Jubilee year, 1887, marking the 50th year of the reign of Queen Victoria, Eyton watched matches at the Rectory Field, then and forever after the home of Blackheath, the first Rugby club to be founded in England.

"I witnessed some important matches", Eyton wrote. "It seemed to me that the play was not vastly superior to that which I had seen in New Zealand. It also seemed to me that if a team from this Colony, especially Maoris or half-castes, could be taken to England and brought to up-to-date form, the venture would prove a success in every respect". Eyton entered into correspond-

ence with Warbrick. There were long delays. The crucial problem was finance. The provincial Rugby Unions did not appear to countenance the tour. Their attitude was that no team ought to go unless it was chosen by them and travelled under their management. However, the Rugby Football Union in London, provided they were assured as to the amateur status of the players, was prepared to approve a programme of matches.

"We set forth", Eyton wrote. He added: "And here I will ask, in reference to the attitude of the provincial unions, whether any private individuals would make up a sum of £ 2000 before starting on tour and take a further risk of

another £ 2000 unless they had the right to select the men comprising the tour, and to manage the tour?" He added the pregnant statement: "I trow not."

Cheap fare

Some contempt, according to Eyton, was shown of the team when it played its first match. This was against Auckland and was unfortunate. Joe Warbrick's foot collided with a heavy boundary-post. He was crippled and for most of the tour was unable to display his true form. However, some new and first-class players were taken aboard; and for a price of £ 62 for each second saloon return fare (those were the

days!), passage for 25 was arranged, the fare providing the right to stop at ports of call of the Colonies and to follow on by any ship desired.

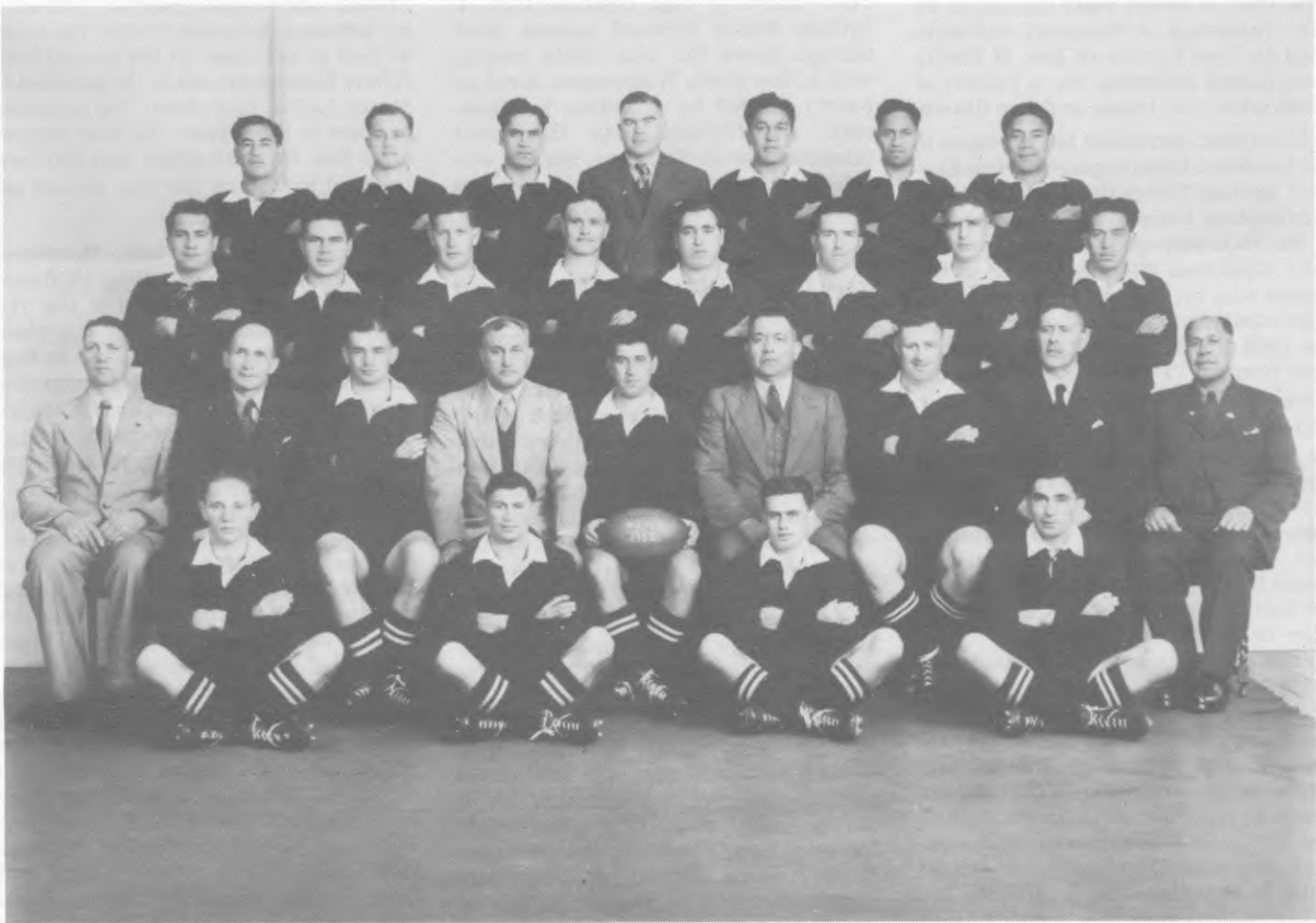
Eyton and Warbrick headed for Melbourne where they were conned by a Mr Scott who for £200 said he would initiate the players into the arts and sciences of what is now Australain Rules football. There was no time to learn, the team were too busy playing Rugby. That £200 was sadly regretted. But the expedition set off; and except for another casualty in a forward, Rene, who injured his foot while bathing in the Suez Canal, it arrived in good heart, settled in at Richmond and trained for the first match, at Old Deer Park — still going strong — against Surrey. The boys were in pretty good nick. As need be, they had taken turns at stoking the ship's fires as it trundled

from Melbourne to London. Later All Black teams followed the same practice. There are easier jobs of work — but they do concentrate the mind quite wonderfully on the importance of physical fitness.

Eyton says the team played 108 matches around the world. More recent authorities give the figure as 107. No matter now. Twenty-three of the matches were lost. It was a stupendous exercise in physical fitness; and one can only marvel at the effort of the three-quarter or halfback, Davey or "Pony" Gage in playing in 68 of the 74 matches in the United Kingdom. On the return Australia, he had to leave the team because of the illness of a relative. But, eight years later, he was still playing for Auckland. The first team of the side was reckoned to be William Warbrick at fullback, "Barlow" "Runaway

House" Madigan, "Tabby" Wynyard and Gage at threequarters, Fred Warbrick, Paddy Keogh and "Mother" Elliott at halfbacks, Tom Ellison, George Williams, Dick Maynard, Arthur Warbrick, Harold Lee, Bill Anderson, Richard Taiaroa and "Sherry" Wynyard at forward.

If I have dwelt at length on this pioneering visit, it is to establish how readily and successfully Maoris were assimilated into and became proficient at Rugby. Their natural gifts of strength, courage and audacity were ideally suited to both attack and defence. The man-to-man contest implicit in honest and well-fought Rugby so well suited the Maori temperament that, in fancy, one is disposed to think William Webb Ellis might have had a touch of the Maori in him when he first picked up the ball and ran with it, thus



A NEW ZEALAND MAORI TEAM versus A NEW ZEALAND RUGBY TEAM

Farewell Match

**In Honour of their Excellencies Lord & Lady Freyberg Wellington
26 July 1952**

Back Row:	P. Hapi	T. Katene	R.T. Gardiner	A.H. Wright W.R.F.U.	R.S. Clarke	T.D. Kipa	G. Parahi		
Second Row:	N.P. Cherrington	A. Pryor	B.W. Beazley	S.K. McLaughlin	E. Murray	B.K. Jones	T.J. French	W. Tangira	
Sitting:	S.T. Reid (Selector)	T.A. French (Selector)	A.W. Blake (Vice-Captain)	H.T. Reedy (Co Manager)	J.B. Smith (Captain)	R.M. Love (Co Manager)	L.W. Hohaia	E. Edwards (Selector)	R. Tapa (M.A.B.)
In Front:	P.N. Jones		A.J. Douglas		K. Davis		P. Erceg		

originating the distinctive feature of the Rugby game.

An extremely shrewd judge, Irwin Hunter, an Otago medical man, wrote in his book, "New Zealand Rugby Football", that since the days of the 1888 team, "Maori teams have to me been the most interesting to watch. When I think of that wonderful team which returned to us in 1889 — W. Warbrick, Gage, Wynyard, Madigan, Fred Warbrick, Elliott and Keogh, — I can never see any back in the 1905 All Blacks displacing any of them". Praise indeed! Incredible praise when you think of Freddie Roberts, Billy Stead (a Maori), Jimmy Hunter, Bob Deans, George Smith and Billy Wallace, all of them legendary backs of the 1905 side.

Dormant level

Maori Rugby as such was dormant at national level for 22 years after the historic tour. A Maori team captained by Alex Takarangi of Wanganui and managed by Ned Parata of Bay of Plenty then visited Australia for a record of seven wins, two losses and two draws.

Meantime, individual Maoris came to the forefront. Gage captained New Zealand against Queensland in 1896. Bill Cunningham became the enduring lock of the 1905 and other All Black teams. Billy Stead was cited by Hunter as the reason why he, Hunter, was able to tally an unmatched record of 42 tries for the 1905 All Blacks — "without you", said Hunter, "I would have been nothing".

Opai Asher was a fantastic player for the unbeaten 1903 All Blacks in Australia, scoring no fewer than 17 tries and dazzling opponents and beholders with his speed and dexterity. Just what Stead and Cunningham meant to the 1905 team may be seen in the fact that one played in 27 and the other in 23 of the 32 matches.

From the pioneering visit to Australia in 1910 began a period of Maori Rugby which may be unequalled. It lasted until the completion of the tour to France, England and Wales by Wattie Barclay's team in 1926. Maori teams toured to Australia in 1910, 1913, 1922 and 1923, they also toured New Zealand, they played — and beat — Australia in Auckland on September 27, 1913 (the score was 12 to 9, four tries to three by a famous Australian sprinter, "Slip" Carr), and they lost that much-disputed match with South Africa at Napier in 1921.

So were preliminaries gone through before the mounting of the long, 40-match tour in New Zealand, Australia, Ceylon, France, England, Wales and Canada. The yield was 30 matches won, eight lost and two drawn. The points record was 741 for and 255 against. In the main part of the tour, 31 matches in France and England-Wales, no more than four penalty goals, or 12

points, figured in the aggregate of 459 points, — the tries totalled 109.

The Maoris were a godsend to Australian Rugby. In 1894, Rugby players and supporters in Yorkshire unsuccessfully battled for the principle that players should be compensated for genuine loss of income because of injury. When the proposal was beaten by 282 votes to 136, 12 of the leading clubs in the following year resigned their membership of the Rugby Football Union and formed the Northern Union. By 1898, this became fully professionalised.

Among the 1905 all Blacks who became acquainted with the new code was George Smith. In association with an entrepreneur A.H. Baskerville, who was not dissimilar from Tom Eyton in enterprise, Smith formed a professional team, subsequently known as the All Golds, to tour in the British Isles in 1907. More or less coincidentally, a Sydney Rugby forward named Alick Burdon broke his arm while touring with a New South Wales team. Amid an outcry headed by a Sydney businessman, J.J. Giltinan, and the great cricketer, Victor Trumper, Burdon was refused any form of compensation under the rules of the time.

Their enterprise was stimulated when the All Golds agreed to play three matches in Sydney. Not all was easy going until the great star of Australian Rugby, Dally Messenger, was induced, for a fee of £100 a match, to turn to the new game. His transfer excited public interest. An Australian Northern Union team was formed to tour in England. Not entirely by chance, its paths crossed those of the 1908 Wallabies who among other achievements won the gold medal for the Rugby of the Olympic Games. On the return of the two teams to Australia, the Wallabies were placed under siege. By the end of the Sydney season, they departed en masse into Rugby League.

Not less significant was the decision of the New South Wales Rugby Union — an Australian union was not formed until 1949 — immediately war broke out in August of 1914, to abandon all forms of competition for the duration. Rugby League carried on. The cloth-capped brigade, as the supporters of the new game were called, became all-powerful. By the end of hostilities in late 1918, Australian Rugby was reduced to a few clubs in New South Wales. League had taken command in both New South Wales and Queensland; and not for ten years, until 1929, was it possible for an Australian Rugby team to be fielded.

Sustain the Aussies

Thus the Maoris, with their frequent visits and their dashing and exciting play, helped materially to sustain the

Rugby game. Up to, but not including the tour by Barclay's team, the Maoris against New South Wales and lesser teams in the state and against New Zealand and lesser teams at home won 37 matches, lost 29 and drew 6. All three "tests" with New South Wales in 1923 were lost.

Then came the big tour. The big event was a game against France on Boxing Day, 1926. It was played in fine but bitterly cold weather on an ice-bound field. The crowd at the Colombes Stadium in Paris — forever associated with the famous deeds of the Flying Finn, Paavo Nurmi, at the Olympics on the field in 1924 and not less remarkable because Arthur Porritt, son of a Wanganui doctor, won a bronze medal in the 100 metres sprint — numbered 30,000.

Regrettably, it was a cheerless game. The Maoris had stage-fright, the French were inept. Barclay scored a try between the sticks to level the score at 3-all at half-time. In the second half, Albert Falwasser, one of the greatest of Maori backs, flew down the touchline to score in the corner, Bill Rika capped off a fine forward effort and Barclay, brilliant indeed on the day, scored yet again.

Including the 1926 tour, therefore, the Maoris between 1910 and 1926 won 67, lost 37 and drew eight of the 112 matches. No bad record, by any standards. The going was toughest in England-Wales, where six of 16 matches were lost, mostly to the strong Welsh clubs. But Cardiff were twice beaten and Swansea, too, always a strong club, also was defeated.

Winston McCarthy has propounded the theory that the 1926 team acquainted the French with the virtues of slick passing, feint-plays and artful dodging and that, thereafter, the French developed a mastery of these arts. The idea makes sense. Barclay himself has said that the First XV was a good one. Players like Barclay himself, Albert Falwasser, Dick Pelham, Willie Shortland and Waata Potaka were either All Blacks or near-misses, they had excellent records in provincial Rugby and their play in the backline was distinguished by speed, skill and audacity — precisely the qualities which were to make the French, after World War Two, the most vital of all of the countries in big-time international Rugby. Had the '26 team the luck to include George Nepia and Jimmy Mill of the 1924 All Blacks and Jack Blake, who became an All Black in 1925, the backline would have been fit to compare with the great Scottish line of about 1924-25 when the four three-quarters, George Aitken, a New Zealander, Johnny Wallace, an Australian, and Phil MacPherson and Ian Smith of Scotland were reckoned to be the fastest and most dangerous in history.



NEW ZEALAND MAORI RUGBY FOOTBALL REPRESENTATIVES, 1950

Back Row:	M.B. Couch	R. Douglas	M.R. Love (Hon. Secretary M.A.B.)	I. Hooper	T.D. Kipa		
Second Row:	L.W. Hohaia	W.H. Taylor	J. Ratima	S.K. McLaughlin	S. Heperi	N.P. Cherrington	
Sitting:	J.H. Marriner	M.N. Paewai (Vice Captain)	D.S.B. Heather (Manager)	A.W. Blake (Captain)	T.A. French (Assistant Manager and Coach)	W. Waaka	P. Erceg
In Front:	A.J. Douglas	T. Goldsmith	K. Matthews	P. Smith			

(Frank Thompson, Crown Studios, Wellington, Photo Copyright)

McCarthy's is an interesting theory. It is, I think, tenable — no impressionable person who saw the leading Maori players of the 1920s ever forgot the experience.

Fijians unbeaten

Between 1926 and the outbreak of war in 1939, one Maori team toured to Australia (in 1935), others either toured in New Zealand or played individual matches against the All Blacks, the British of 1930 and Australian teams and made the first acquaintance with Fiji. This last-mentioned experience was a tour in 1938. It was a battle royal in each of the three tests. The first test was drawn, 3-3, the second was won by Fiji by 11 to 5 and in the third the Maoris got home by 6 to 3. This was a formidable achievement by the Fijians.

Next year, they became the first un-

beaten team ever to tour through New Zealand. They won seven matches and drew the other and were pretty decisively the better of the Maoris in the test at Hamilton. Fiji won by 14 to 4; and, interestingly, were captained by George Cakobau while Penaia Ganilua played on the flank of the scrum. Ratu Sir George Cakobau has been Governor-General of Fiji for a number of years and is the highest ranking of all Fijian chiefs. Ratu Penaia has been a senior Minister in the Fijian Government of Ratu Sir Kamisese Mara as well as president of the Giji Fiji Rugby Union.

The Maoris who toured Australia in 1935 had on the whole an excellent record, beating New South Wales two out of three, sharing two matches with Queensland and ending with a record of nine won out of 11 played. Back home, the team lost to Wellington, 9 to

11 and beat Auckland, 14 to 10 — notable performances, both, because the provinces were both strong. Nepia, by now an "old" man 30 years, was a staggering success in Australia and fine players included Jack Hemi, a utility back with a huge kick, Charlie Smith and Wally Phillips, who were outstanding wings, Tommy Chase, a nifty five-eighths, and Hawea Mataira, who was later to become an All Black.

Performances in the period from 1927 to 1939 were, on the whole good; but, in truth, Maori Rugby had slightly gone off the boil. For much of this period, New Zealand was gripped by a savage depression. It was not easy for young men, whatever their race, to concentrate upon sport when so much of their life was spent in hardship.

Another factor was the decline in the general standard of New Zealand Rugby which followed the visit of the

British team in 1930. The manager of the team, James Baxter, a toffee-nosed pukka Sahib of the old school denounced the wing-forward of the New Zealand 2-3-2 formation as a "cheat". The accusation, which was not ill founded — as Baxter pointed out, such a forward, playing under a referee who was indulgent, turned into a champion obstructionist — preceded a change in the laws of the game. This required that three men should pack in the front row of the scrum. Controversy racked all of New Zealand Rugby. The country, it was alleged had been sold down the river by the conniving British. A serious decline in forward play became noticeable.

When the 1935 All Blacks toured in Britain, they were outscrumped in many early matches and were made to learn, the hard way, that a forward's first duty was to bind tightly in the scrum, put his nose close to the ground and push like billyoh. The 1937 Springboks, though beaten in the opening test, cleaned out the All Blacks in the three-test series, winning the last match by 17 to 6, five tries to none; and they administered quite terrible hidings to Otago and Southland, provinces which were said to be the home of the best of New Zealand forward play of the time.

The decade of the 1930s was a soul-shattering time for all of New Zealand Rugby. Nor did the Maoris escape. They still played with bounce and verve. But the skills were not quite so pronounced. Their finest players were not quite so distinctive as during the 1920s.

The decline

Maori Rugby from the end of the Second World War achieved distinctions, suffered disabilities, became involved in the strife generated by the associations of New Zealand and South African rugby, was threatened for a time with extinction as an entity of New Zealand Rugby and finally, after traversing dark tunnels and mounting of the rocky roads with many a turning, emerged into the triumph of the expedition to Wales and Spain in 1982.

Let us first deal with the problems which so seriously threatened Maori Rugby as such. The first and worst was the match played at Eden Park on August 25, 1956, against Basie Vivers' Springboks. Very oddly, the New Zealand union arranged a four-match tour for the team in June and early July. The opposing sides, West Coast, West Coast-Buller, Nelson-Marlborough-Golden Bay-Motueka and South Canterbury-Mid-Canterbury and North Otago, were not of the first class and there were ominous signs that the Maoris might not be, too, when they beat West Coast only by 26-20 and South Canterbury combined by 18 to 15. As a curtain-raiser to the match with the Boks,

the Maoris played the new Counties team three days beforehand and won, convincingly enough, by 30 to 3.

But the fixture with the Springboks was torment from end to end. The Maoris were cut to pieces, 37 nil. Their apparently excellent backline of Keith Davies, Jimmy Taitoko, Bill Gray, Dave Menzies, Pat Walsh, Tom Katene and Muru Walters, saw nothing of the ball. The forwards were demolished. "Peewee" Howe, a brilliant flyhalf, whizzed at will past Taitoko, Walsh was no less uneasy in defence and Gray couldn't even catch a cold. It was a devastating experience which had a numbing effect upon Maori Rugby for a long, long time to come.

Two years later, Walsh captained the Maoris on a tour of Australia. On the face of things, the record of nine matches won, two lost and one drawn was satisfactory. In three internationals, Australia won at Brisbane, 15-14, the second test at Sydney was drawn, 3-3, and the Maoris won the final test Melbourne, 13 to 6. Walsh, Maurice Raureti, Gray, Teddy Thompson, Eddie Whatarau, Davis and, in the forwards, Albert Pryor, Howard Paiaaka, Bill Wordley and Munga Emery were all provincial players, or better, of merit; and Ron Bryers, who had been an outstanding member of Sonny West's Maoris who in 1949 had shared the three-test series while winning nine of their 11 matches, was to become an exceptional selector-coach in the Bay of Plenty, was well spoken of as a capable man on the job.

But the expedition was, despite its apparent success and the congenial relationship of the players with their manager, Frank Kilby, a misfortune. Play in many matches was exceptionally robust. Australians were angered when their Wallabies were unable to devour a team of less than full national strength. The tour ended in sourness. It was said by leading Australian administrators that they would not again welcome a Maori team.

This was an unpalatable experience. So soon after the loss to the Springboks, it generated a cooling of relationships at senior administrative level between pakeha and Maori. When, in 1959, a movement swept through the country in protest at the impending exclusion of Maoris, because of their colour, from the All Blacks who were to tour South Africa in 1960, many pakehas blamed the Maoris as the cause of all troubles. More than 20 years passed before a Maori team was again seen in Australia.

The visit of the team captained by Mac McCallion of Counties was fleeting — versus Queensland, drawn 18-18, New South Wales Country under floodlights won 22-3, and New South Wales at Sydney, won 15-12. But it would be impossible to rate too highly the diplomatic successes of its visit in 1979.

Queensland at the time were exceptionally strong, much too much so for most New Zealand provincial sides. To hold the side to a draw was an admirable effort. New South Wales were no sluggards, either.

Most decisively of all, the Maoris were well appreciated by the Australians. On and off the field, they broke down a great icy barrier and undoubtedly boosted the prospects for a major tour for a Maori team — prospects which turned into gold with the arrangements for the visit to Wales.

In between the trough which was the South Africa-Australia experience of the late 1950s and the crest which was the McCallion visit to Australia-South Pacific and the Paul Quinn visit to Wales, Maori Rugby at the highest level subsisted on a diet of Prince of Wales Cup matches followed by games against New Zealand provinces, return visits to Fiji and by Fijians, tours by Tongan and Western Samoan sides and, the great development, the inclusion of Maoris in the All Black teams which toured South Africa in 1970 and 1976.

As related elsewhere, the politics of these times were rough and tough for Maori Rugby. It was commonplace to hear sneering references to "our brown brothers" among leading administrators. Men of the mana of Norman McKenzie, famous as the sole-selector-coach of the great Hawkes Bay teams of the 1920s, had passed on or were no longer interested. Their absence was crucial. From intimate association with Maoris in Rugby, they could clearly see both sides of the story and were sympathetic to the problems of the Maori people. It was a difficult time.

Just as it would be impossible to over-stress the importance of the McCallion team's visit to Australia, so it would be impossible to overstress the value and importance of the visit to Wales. Long had the Maoris wanted a true place in the sun of world Rugby. Their encounters in South Pacific Rugby were often exciting, play was ardent, if not fierce and fine games by fine players were a consequence. But men of the experience of Ben Couch, Waka Nathan and other leaders could see that the Maori's right to a real identity in international Rugby was being withheld. On the strength of achievements dating all the way back to 1888, they deserved more.

The great triumph of 1982 was that, despite all vicissitudes before and during the tour, the Maoris departed to Wales with the support of all men of good will in New Zealand Rugby. They had marched for a long time through a valley of discord and troubles and petty animosities, they had been blamed for misdeeds not of their own making; and at the last, by steady going, had proved themselves as worthy not only of the great men among their forbears but of all that was best in Rugby.

Whither Maori Rugby

a background to Rugby's special affinity for the Maori

By TERRY McLEAN

Thirty-two years passed between the pioneering tour of the 1888 Native Rugby team captained by Joe Warbrick and the visit to France, England and Wales by the 1926 team captained by Wattie Barclay. Fifty-six years passed between the tour by Barclay and his men and the brief tour to Wales and Spain by Paul Quinn and his team in October-November, 1982.

The question is, Why should the interval between the second and third tours have been so long? It is not sufficient to suggest that World War Two was the cause. The Great War of 1914-18 — in which Barclay, serving with the Pioneer or Maori Battalion, was awarded the Military Medal — catastrophically intervened between

the tours of Warbricks' and Barclay's teams.

The long delay between the second and third great Maori tours was not, therefore, a product of war. The cause was, it may be asserted, politics. One New Zealand Rugby Council after another set its face against providing New Zealand Maoris teams more than annual inter-district matches at home and occasional visits to the South Pacific.

While Maoris clamoured for more, councillors resisted. The conflict was painfully mirrored in a discussion — which soon turned into an argument — between the chairman of the council, Jack Sullivan, and the living legend of Maori and world Rugby, George Nepia. Having attended the funeral of the cap-

tain of the 1924 All Blacks, Cliff Porter, the two were among others in Sullivan's office where they saluted the dead man. It was an emotional day for Nepia. When aged 19, he had been chosen either by a stroke of genius or out of despair, as the fullback for Porter's team. He had been a five-eighths. He had no experience of fullback. He was, in the finest sense, a simple man of fine loyalties, infinite courage and, as was to be proved, technical excellence. Porter, one of the wisest and most mature of all All Black captains, took the shy and faltering boy under his special care. For the rest of his life, George idolised Cliff. He still does.

When, therefore, Sullivan, probably



**SOUTHERN MAORI REPRESENTATIVES 75th JUBILEE N.Z.R.F.U.
PRINCE OF WALES CUP CHALLENGE WELLINGTON, AUGUST 19th 1967**

Back Row:	B.M. Koopu	W. Nathan	W. Rowlands	G.J. Waterreus	D.T. Wirepa		
Second Row:	G.R. Mahupuku	B.D.M. Furlong	T.S. Marriner	K. Crawford	A. Winterburn	L. Cooper	
Sitting:	W.P. Sparks (Selector)	D.H. Walker	W.R. Wordley (Captain)	T. Macdonald (Manager)	J.L. Collins (Vice Captain)	P.J.A. Myers (Selector)	J.H. Marriner (Selector)
In Front:	P.S.R. Ransley	S.T.P. Rutene	M. Blackburn	Absent: H.P. Milner			

(Frank Thompson, Crown Studio, Cuba St., Photo Copyright)

unthinkingly, chose this sad occasion to tell Nepia that it had become the policy of the Rugby Council to phase out Maori Rugby as such, he was unfortunate. Nepia reacted for two reasons. He felt sorrow for the loss of Porter. As a great player, a great Maori player, a Ngati-Porou, he had unfathomable pride in Maori Rugby. As Nepia afterwards recounted this experience in 1976, he made it plain that he had violently opposed any idea, as was implicit in Sullivan's statement, that Maori Rugby should lose that special identity which had been established when Warbrick's team, which contained 22 Maoris and four Pakehas and which played 107 matches around the world in 11 months, became the vast and immovable foundation-stone of all of New Zealand Rugby.

But there was no question that, during the 1970s, perhaps later, certainly before, members of the Rugby Council were opposed to Maori Rugby as a special part of New Zealand Rugby. It would be difficult, if not impossible, to discover the reasons for this attitude.

Certainly there were embarrassments when at McLean Park in 1921 the Maoris were beaten by the first Springboks to tour New Zealand by 9 points to 8. The game was bitter. A refereeing decision which yielded the winning South African try was claimed to be a blunder. Within a day or two, a sensation was caused by the publication of the contents of a cable despatched by a South African journalist named Blackett to newspapers in his homeland. His report that it was "bad enough Springboks having to play a team officially designated New Zealand natives but spectacle thousands of Europeans frantically cheering on a band of coloured men to defeat members of own race was too much for Springboks who (were) frankly disgusted" was taken up in Parliament and in the editorial columns of newspapers. Many years later, a petition was lodged by the Arawa that no match be arranged between the Maoris and the Springboks of 1937. For the first but absurdly not the last time in New Zealand Rugby, New Zealanders, Maori and pakeha, became vividly aware of the problems of racism.

publicity unprecedented

When the third Springboks toured, in 1956, the Maoris were included in the itinerary. The match was played at Eden Park. Publicity was unprecedented. It was said that haka parties, thousands strong, intended to converge on the park to cheer on the Maoris. Since this was the year in which New Zealand Rugby was determined to *avenge* the defeat of Fred's All Blacks, four tests to nil, in 1949, it also said that the Maoris would make mincemeat — long pig perhaps? — of the Springboks.

In the event, the match was a disaster. The Maoris were beaten by 37 to nil. No side representing the race had ever before played so badly. In the dressing-room after the game, the captain of the team, Stanley, or "Tiny", Hill, an All Black from Canterbury, said to an All Black selector, Aurthur Marslin: "There were a lot of frightened Maori forwards out there today". Never a man to waste words, Marslin snapped back: "Yes, 'Tiny', all eight of them".

That fixture undoubtedly was a generating cause of a growing belief among councillors that New Zealand Rugby would be better, or improved, or made more easily manageable, if Maori Rugby as such was phased from the game. The belief insidiously spread, councillor to councillor, province to province. When, in most years, the annual Prince of Wales Cup fixtures yielded financial losses, pakehas tended to say that New Zealand Rugby couldn't continue to shoulder the financial burdens of Maori Rugby. When a famous Maori halfback, Manahi Paewai, whose mana had been extended when he qualified for a medical degree, said in 1971, about the time that the Maoris played the British Lions at Eden Park, that the time had come for Maori Rugby to give up its identity, pakeha administrators said to each other: "We told you so." The resistance to a large-scale tour by a Maori team to elsewhere than the Pacific or, perhaps Australia, strengthened.

To do them justice, senior pakeha administrators appreciated the importance of the Maoris to New Zealand Rugby. As will be well remembered, resentment had developed among both Maoris and pakehas at the exclusion of Maoris from All Black teams chosen for tours of South Africa. When Allen's team set off, Johnnie Smith, the greatest Maori player of the time — Paewai, given the opportunity, may have proved even greater — spoke for many Maoris when he said he did not resent the exclusion of his people from the team. South Africans, Smith implied, were entitled to set their own qualifying standards.

bitterly disputed

Within ten years, such a view was being bitterly disputed. On the eve of an All Black South African tour of 1960 which was captained by Wilson Whinerary and coached by none other than Jack Sullivan, a Wellington surgeon, Rolland O'Regan set going a campaign, "No Maoris, No Tour". Thousands tumbled to join in. Maoris and pakehas marched side by side, in protest at the exclusion of members of their race. The campaign was unsuccessful, at least in the public eye. But in Johannesburg during the tour, a dramatic meeting was staged between, on the one hand, the South African Rugby Board led by Dr Danie Craven

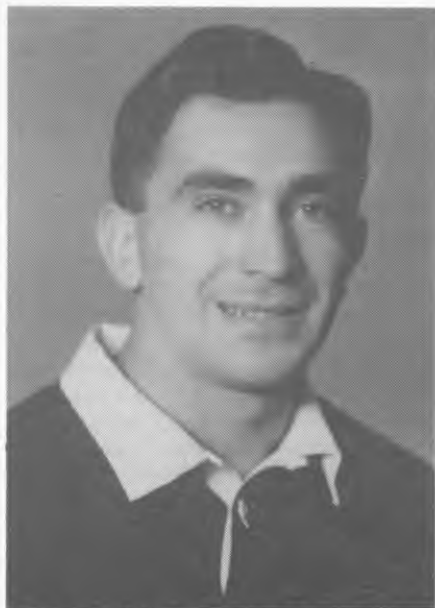


Waka Nathan 1965, Manager 1982 Team

and, on the other, by representatives of the Dominions — Cuthbert Hogg and Tom Pearce of New Zealand, Wylie Breckenridge of Australia — supported by the all-powerful figure of British Rugby, Bill (later Sir William) Ramsay. Bluntly were the South Africans told: "Never again will All Black teams tour South Africa unless Maoris are leigible for places in the side."

As a point of interest, Mr O'Regan never again took part in anti-South Africa movements. He had a short answer for questioners. He had set out, he said, to break down apartheid in New Zealand Rugby. His movement had succeeded. It was not its business to tell other countries how to run their affairs. All too seldom has the wisdom of this statement been appreciated.

Meanwhile, it was clear that politics of a sort were the cause of the decline in the prestige of Maori Rugby as this was appreciated by the New Zealand Rugby Union. A momentous event occurred in the early 1970s. For many years before and during World War Two, the representative of the Maori Advisory Board on the union had been Mr Kingi Tahiwai, a respected figure. Ralph Love, who succeeded him, was a warm-hearted enthusiast who sometimes let his heart rule his head. As preparations were being made for the 1960 All Blacks' tour, Love told a meeting of the Rugby Council that in effect, he was in favour of apartheid. Perhaps he was misreported. Perhaps what was printed did not quite get the gist of his remarks. But it was not an easy remark to stomach; and may have been held against Ralph, who in his time was elected Mayor of that passionate place of Rugby, Petone, when a contender appeared for the appointment of Maori Advisory Board representative on the Rugby Council. In the voting, Love was defeated and a 1947-49 All Black five-eights, Ben Couch, succeeded him.



Percy Erceg 1950, Coach 1982 Team

made coach

About the same time, one of the greatest of all Maori footballers, Waka Nathan, was made coach of the national Maori team. The conjunction of Couch and Nathan in the top jobs could not have been more significant, or successful. Couch, who ran shearing contracts among other concerns and who, as a Mormon, neither drank nor smoked, displayed a consistent tenacity in putting before councillors a sound and reasoned defence of the cause of Maori Rugby.

At the general election in 1975, he achieved the distinction, as a Maori, of winning the pakeha seat of Masterton. He was made Minister of Maori Affairs. As such, his strength on the council was improved. His view now carried considerable weight. Who could hope to tell a Cabinet Minister, whose status was more significant because he was representing pakehas, that Maoris as such were no longer worthy of a special place in New Zealand Rugby?



Ben Couch 1947-50, present Minister Maori Affairs

Beyond this, Nathan as man and player — and, as was to be proved, as coach — had a mystical appeal for all in Rugby, Maori and pakehas, for all in New Zealand, if it came to that. Twice, while touring in the British Isles with All Black teams, he had suffered a broken jaw. His humour unimpaired, he returned after each convalescence to demonstrate amazing, even ideal, qualities as a flying wing-forward, a fearsome flanker they called "The Black Panther".

In association with Couch, Nathan had charge of the 1973 Maori team which played in Western Samoa, Tonga and Fiji. Such was the fierceness of play in Western Samoa that the Prime Minister of the country had to go onto the field. The contests in the two tests in Fiji were strong. Tane Norton, the captain, who had played in Ian Kirkpatrick's All Blacks in the British Isles and France in 1972-73, the tour always remembered for the expulsion of Keith Murdoch, said the contests in the front row — and he was not talking of foul or dirty play — were the toughest, the most strenuous, he had ever encountered. The Maoris got home in both.

The tour was tremendously important. It restored the faith of the Maoris in their own players, their own style of Rugby. Couch in administration and Nathan in coaching continued to expand this faith. They were a great team, one of the great teams. Unbelievably, the Rugby Council did not catch on to the significance of Nathan's achievements. He had retired from playing only a few years before he became the Maoris' coach. But, as his record proved, he succeeded. He got through to the players. They respected his judgment, obeyed his will and were encouraged to think for themselves, to display their natural skills, their Maori skills.

Meanwhile, the Council continued to appoint to All Black selection committees and as coaches, men whose playing-days lay back in the 1950s. These men did not communicate as naturally as Nathan to the players they were coaching. The 1970s were not a good period in New Zealand Rugby at international level, not, at least, until the advent of a captain of exceptional qualities in Graham Mourie. Perhaps the appointment of men of similar qualifications to Nathan's, even the appointment of Nathan himself, would have averted many problems.

not all faults

Not all of the faults lay with the largely pakeha administration. In the early 1960s, at a time when Neil McPhail was convenor of the New Zealand selection committee and coach of all All Blacks, a Prince of Wales Cup match was played in Whangarei. A cloudburst descended on the field in the

second half. Men, women and children among the spectators were saturated. A representative Maori team was to be chosen after the game. McPhail was ex officio chairman of the selection committee. But when, having changed his sopping clothes at his own hotel, he caught up with the Maori selectors, they blithely told him they had already chosen their team. They laughed, as did many Maoris when they heard the story.

But it was a slim trick. It did not improve the standing of Maori Rugby at national council level. At that time, and for some years later, it was also a fact that tribalism was an unfortunate feature of Maori Rugby at administrative and selection levels. With good reason was it considered that not all Maori teams were chosen on merit. As this belief — it was more than a belief, it was a fact — spread through senior pakeha administrations, the standing of Maori Rugby was lessened. To be frank, the Maoris in Rugby were not always their own best friends.

But the attitude expressed by Jack Sullivan to George Nepia and which was shared by a good many at council and provincial union level was subtly changing. Enormous was the victory won when the South African Government acknowledged that Maoris would be welcomed if they were judged good enough, on playing merit, to win selection in the 1970 All Blacks who were to tour in South Africa. The pioneers were Sid Going, Henare Milner, and Blair Furlong; and Bryan Williams, part-Samoan and the sensational player of the tour was also a "coloured" man who would not previously have been allowed into an All Black team. Going went back to South Africa with the team in 1976, as did other Maoris in Terry Mitchell, Tane Norton, Bill Osborne, Kent Lambert and Billy Bush. Since that was the year in which Nepia and Sullivan had staged their quarrel, it might have seemed odd that Maori Rugby was to be phased out when 20 per cent of a touring All Black team were members of the race.

big tour

By means of sustained pressures, the cause of a "big" Maori tour was promoted. One suggestion was of the Pacific, to Singapore, Hong Kong and Japan. Another was the Pacific Coast of North America, to British Columbia and California. Fortunate were the Maoris, fortunate was New Zealand, that a leading member of the Welsh Rugby Union, Ken Harris, was a powerful friend. As treasurer, he held a position of strength comparable with that held by the great Sir William Ramsay for so many years in the Rugby Football Union of England. Long before the public announcement, Harris said that the only country Wales could possibly invite to share in its union's centenary celebra-

tions in 1980 was New Zealand. It was he, too, who played a major part in the negotiations which produced the 1982 Maori tour to Wales. (The Spanish appendage came later).

Fairly might it be claimed that the mounting of the tour to Wales put an end, into the foreseeable future, of moves to put an end to Maori Rugby as such. It was not easy. Many a pakeha saw a New Zealand Maori team as an instrument of apartheid. What was the difference, it was asked, between an all-Maori team in New Zealand and an all-White team in South Africa? Was it not true, too, that South Africa has opened the gates. Coloureds and Blacks were now capable of competing for places in merit-selected Springbok teams.

It is strange, and saddening, to reflect upon the number of pakeha New Zealanders who resent the continuance of New Zealand Maori teams. Most, it is clear, have been incapable of appreciating the impact and value of bi-culturalism in the development of New Zealand as a nation. "How lucky have we been", said an eminent Rhodes Scholar — a pakeha — "that we have been able to grow up, as two races, side by side".

Sixty years after the event at McLean Park in Napier which revealed

for New Zealanders the colour-bar problem of White South Africans, a New Zealand Maori team captained by Billy Bush had all the better of a Springbok team captained by Wynand Claassen. Lucky indeed were the Springboks to struggle to a last-minute draw, 12-12 when a drop goal by their flyhalf, Colin Beck, was adjudged by the referee to have passed inside the far upright when in the opinion of thousands of spectators it had passed outside. But it was a great match, in Rugby terms it was the best of the tour.

Frank Shelford at flanker played a game such as no spectator would ever forget. While he roamed, devastatingly, his seven companions in the pack stuck together like glue, taking on, holding on and bettering a huge and powerful Springbok pack in the close-quarter player. The Springboks came off the field, clasping the shoulders of their opponents. This was Rugby of the rarest vintage.

Alas, the background to the tour was dangerous and depressing. Many New Zealanders of all races disputed that the Springboks should have been invited. They believed, most of them with great sincerity, that a nation which practised apartheid as a political fact and which denied citizens born within its borders the rights of citizenship

because of the colour of their skins — neither Asians, nor Coloureds, nor Blacks of the eight principal national groups, Zulu, Xhose, Venda and so on, are permitted citizenship, though almost 20,000,000 of them were born in South Africa — should not be permitted membership of the world fraternity of sport.

More sinister was the development of powerful forces which used opposition to the tour as a cloak for opposition to the Government of the country. By the last stages, when the Springboks played Auckland and New Zealand, a week apart, at Eden Park, these various groups, were combined into organisations defiant of authority and prepared to indulge in civil disorder or racist assembly to state their point of view. They wore motor-cycle helmets. They carried sticks and stones. Some were of a "Patu" force. They clashed, violently, with police. Many were arrested and charged before District Courts.

The nation was inflamed. It would be pointless to dissect the arguments for and against actions and persons which disturbed the peace. But it could not pass notice that a substantial number of demonstrators were Maoris. Would this fact, one was left to wonder, disturb the cause of Maori Rugby?

**NORTHERN MAORI REPRESENTATIVES 75th JUBILEE N.Z.R.F.U.
PRINCE OF WALES CUP CHALLENGE WELLINGTON, AUGUST 19th 1967**

Back Row:	M.A. Stone	R.W. Reardon	W.J. Potae	W.C. Japeth	A. Johnson		
Second Row:	M.H. Cherrington	T.E. Rogers	H.J. Maniapoto	M. Maniapoto	S.A. Peti	N.J. Tupaea	
Sitting:	W.P. Barclay	K. Going	T.W.M. Tataurangi	K. Davis	E. Beattie	R.H. Walker	I. Tangitu
	(Selector)		(Captain)	(Manager)	(Vice Captain)		(Selector)
In Front:		J. Rogers		J.S. Bell		K. Harris	
(Frank Thompson, Crown Studio, Cuba St., Photo Copyright)							

(Frank Thompson, Crown Studio, Cuba St., Photo Copyright)



JOURNALISM

CAREER
SUPPLEMENT

Lee-Anne Pene, Tourist & Publicity

Being the off-spring of a combined Te Arawa/Ngati Tuwharetoa marriage it wasn't surprising that I chose a career where I could spend all day talking to people and asking questions.

Journalism was the only career I had ever seriously considered, but my plans for achieving this aim were a little hazy.

I was very lucky that in my last year of school the New Zealand Journalists Training Board organised the first of the introductory courses for Maori and Pacific Island kids.

The week spent getting acquainted with each other and learning the basic skills needed to be a journalist was terrific because it proved to us that journalism was something that we, as Polynesians were fully capable of doing.

It also brought home to me the painful lack of Polynesian journalists in New Zealand considering the number of Maoris and Pacific Islanders in this country and the amount of news coming out of these cultures.

Meeting and watching the Maori journalists in newspapers, radio and television convinced most of us that more

brown faces were needed in the media to correct the imbalance.

After applying and being accepted for the Wellington Polytechnic year-long journalism course I spent the next twelve months learning the finer points of the trade and the essential short-hand/typing.

Since leaving the course almost a year ago I have been working for the Information and Press Section of the Tourist and Publicity Department.

Working full-time in journalism has provided me with a much wider range of experience than I had at the beginning of this year and has made me more aware of the lack of coverage of things Polynesian.

Part of my time is spent trying to make some sense out of the endless reports that government departments are so fond of writing. Trying to compress these nightmares into a straightforward press release that most members of the general public can understand can be harder than it sounds.

Apart from this small problem the rest of my time is spent following up in-



teresting and varied stories covering a number of departments from Trade and Industry and Forestry to Foreign Affairs.

Being shifted around so much you get to see the different ways departments work — making you wonder how some of them survive at all.

What is needed is a boost in the number of Polynesian journalists working in this country with the hope that eventually we will be fully represented here.

Tapu Misa N.Z. Herald

I used to go home after work and worry about stories I'd written. Then I'd go to bed and have nightmares about them. In the morning I'd invent elaborate ways of reading the paper without actually having to read my own stories, which was not easy considering I never knew which page to avoid.

I decided after a while that this was pathetic. And after ten months of this reporting thing, I think I've got over it.



Now I just don't read the paper.

Things are in perspective now. I've discovered few people read the paper as intently as we in the news room pretend to. People pay more attention to their cornflakes. Unless of course your goof is so glaring they couldn't help/wait to ring you up to tell you about it. That doesn't happen often but I live in paranoia.

I came to the Herald at the start of this year after Wellington Polytech had not quite prepared me. It was fun and games at first because I couldn't drive, (some would say I still can't), and I found the layout of Auckland (and the people) a complete mystery (still do). But once I'd lost myself in the place a few times, had assignments in places I'd never even known existed and been to a few local councils, it all became... less mysterious.

Why I got into this is very simple. I was suffering from advanced atrophy/apathy of the system at my job in Maori Affairs; I was too lazy and terrified of the thought of seven or eight years of being penniless to go to varsity

and do a law degree; and I haven't got the muscles for hard labour.

The only palatable (and I thought exciting and glamorous??!) option was Journalism. Yes, well...

Somedays here assignments are so thin on the ground (we have about 40 journos in the room here) and it takes you all day to scratch around for stories, dutifully ring contacts, and annoy them or follow ideas which after ten phone calls come to nothing.

Other times all the cursed assignments come at once, it takes 14 goes before you can find an intro that is even reasonable (which invariably turns out to be the first one you wrote anyway), the chief reporter is hanging over you wondering why the hell it takes you so long to finish something so straight forward, so simple a 12 year old could do it (and in half the time) and suddenly it's your contacts turn to ring up and bother you for a change (usually when you're busy writing stories and you've no time to listen, let alone manage another story).

Those are the good days...

Derek Fox, TVNZ.

"How would you like to be the nosiest person in town, and get paid for it." Being the nosiest or one of the nosiest people in New Zealand for the last sixteen years has been my job. I've even been paid to be nosy on behalf of New Zealand overseas, doing the equivalent of three or four round-the-world trips. In short, I'm a journalist.

My brand of journalism is television and radio, and my current label is "television producer". But over the years its been reporter, journalist, frontman, news editor, and director. Regardless of the title however, its meant that for certainly the last ten years I've enjoyed being one of the country's "super-nosies".

For me it all began in a woolstore in Gisborne in 1966. I was working there during the varsity holidays, when one of the other students — a pakeha from Gisborne — told how he'd taken an audition for a job as a radio announcer with the New Zealand Broadcasting Corporation in Wellington. That scrap of information picked up during a woolstore smoko, began some dramatic changes in my life.

On the strength of it I moved from Auckland to Victoria University in Wellington. Then, plucking up all the courage I could as a quiet country-boy from Ruatoria, I one day walked in off the street and asked the NZBC's Personnel Manager for a job. Somehow it worked.

Sixteen years on you still only require the fingers of one hand to count the number of Maori journalists in radio and television. I think the fingers of a second hand would more than cover Maoris in newspaper journalism. While our people have flocked to work in the Post Office, or take up teaching posts, they've shunned newspapers, radio and television. They've done so for all the right reasons, those organisations have never been very 'hospitable' to Maoris. But not being there has been to our

Biographical details:

Like many Maoris I've got two mountains, two rivers, and two canoes. I was born at Wairoa in June 1947. My mother is Kahungunu my father Ngati Porou. They farm at Ruatoria on the East Coast. I was initially brought up at Opoutama on the Mahia Peninsula by grandparents, as a result my first language was Maori. When my grandfather died (I was six at the time) I moved to Ruatoria to join my parents. I spent three years at Ngata Memorial college gaining school certificate in 1963. I then moved to St Stephens school for sixth and seventh forms (1964/65). Spent 1966 at Auckland university, moved to Victoria and NZBC in 1967. My grandmother, Mereana Mika Totoru, now in her 90s still lives at Opoutama.



disadvantage. Its allowed the 'media' to hold and to present a topsided view of Maoris, sometimes through ignorance, but more often through sheer laziness and a tendency to think Maoris don't matter anyway.

Clearly we need to be better represented in the media, and I would hope that this campaign by "Tu Tangata" will get more people motivated towards a career in journalism. It's not as easy to get in now as it used to be. But there are more established entry routes like the Journalism courses at technical institutes,

and the degree course at Canterbury University. Qualifications gained from those institutions are important, but as important, from my point of view is 'taha Maori'.

We really need a large influx of bilingual or at least bi-cultural Maori people into journalism. We can only correct the bad Maori pronunciation by being there before it happens. We can only break the monocultural view of our society by being able to offer a Maori view at the time of writing or production. And that can only be done by being inside the system in sufficient numbers to have a real impact.

Those of us on the inside have come under severe pressure in the last couple of years, taking the strain of trying to make our branches of the media more aware of the Maori view, we could certainly do with some help. It can be very hard work, but it can also have its rewards.

As I said earlier I've been around the world a few times on assignments which have ranged from international conferences to covering wars. Hopefully the battle to get more Maoris into newspapers, radio and television may soon see a breakthrough. Maybe shortly the people who do the hiring for radio and television will add Maoris to the "exotic nationals" list instead of saving all the places for visiting Britons, Canadians, Australians, Rhodesians, and even South Africans.

I did mention didn't I that it wouldn't be easy. Kia kaha, kia u.

Sefita Hao'uli — Sunday News

A change of career late in working life (they retire younger these days) can be rewarding in unexpected ways.

Like being called "poppa" by teenage classmates at ATI when forced back to school to learn to type, spell and do shorthand.

And leaving them to find your workmates calling you the "oldest

teenage in the business".

Namecalling aside, there are personal rewards about the job which far outweigh any misgivings I might have about switching career.

Variety, travel, meeting people from all walks of life. Top it off with a pinch of creative talent and work can sometimes be a holiday.

Since joining the Sunday News here

in Auckland, I've never looked back to the day I quit a secure job to go back to school.

And my advice to any youngster who's undecided about a career — take more than a passing look at journalism.

Your chance of making it should be better than an aged teenage Tongan who started off with only a smattering of English.

Sonya Haggie, Waikato Times.

When I had my first taste of journalism I never dreamed I would end up making it my career.

I came in contact with it in 1979 when I joined a journalism class at Hominy High School in Hominy, Oklahoma, USA, where I was spending a year as a Rotary Exchange Student.

I decided to take the class as a bit of a joke but found meeting and writing about people something I enjoyed.

Even then I didn't think of making journalism my career, but almost a year later when I had returned to New Zealand I attended the first journalism course organised by the New Zealand Journalists Training Board and the Maori Affairs Department.

That course made me realise journalism was for me and after nearly 18 months in the business I have still to be proved wrong.

I did the Auckland Technical Institute's six month journalism course before starting at The Waikato Times in Hamilton. I cover several council meetings, court, and am back-up to the Maori round.

For me journalism is challenging, interesting, sometimes exciting and infrequently boring, and gives me the opportunity to meet people, learn, and be creative through writing.



Have you ever thought of being a journalist?

About 2000 full-time journalists are working in New Zealand — on newspapers and magazines, and in radio and television. All but 30 or so are Pakeha because, until the last couple of years, Maori and Pacific Island recruits were coming into journalism at the rate of only one or two a year.

Many editors would gladly employ more. They recognise that an all-pakeha staff is likely to miss quite a bit of news from Maori and Pacific Island communities. And they'd like a better balanced news team.

So there are jobs available. That's if you're trained and competent. The problem, though, is to find out if you're suited to journalism and to get the proper training.

Sampling journalism

That's a little easier now than it used to be. For two years the Department of Maori Affairs and the Journalists Training Board have been running a series of week-long, introductory journalism courses especially for Pacific Island and Maori Students. They're sampling courses really, and on each intake 20 students get a taste of gathering and presenting news for newspapers, radio and television.

On the seven courses so far there have been 140 students ranging from 16 year-olds to several in their 30's. The practical experience they've been given has helped them judge for themselves whether they want to make a career of it. Most won't, but probably a quarter of them (about 35) will take the plunge.

In fact a dozen have already done that and are now working journalists. Six took the year-long Wellington Polytech journalism course, four did the 20 week course at Auckland Technical Institute, and two sidestepped formal training.

How do you qualify?

If you're interested in spending a week finding out about journalism and whether you've got some talent for it, you should apply for one of the introductory courses. There's an application form over the page.

You won't automatically be accepted because there are normally far more than 20 applicants for each course. But if you have some of these qualifications you'll stand a good chance:

a good command of English
strength in your Maoritanga or Pacific Island culture

an average academic record
(including U.E.)

a wide range of interests
a keen interest in the news media
maturity and strength of character

There's no fee for the course. The Department of Maori Affairs covers the cost of accommodation during the course if you're from out of town.

The next step

After the introductory course the logical move is to apply for a place in one of the full-time courses at Wellington Polytech (50 students), Auckland Technical Institute (24 twice a year), or the University of Canterbury (20 university graduates). Most employers prefer their recruits to have done one of these courses. That's understandable because the students not only learn shorthand and typing but also get a solid, practical grounding in reporting for radio and newspapers.

The programme

Each course follows this pattern:

Tuesday:	Arrive by 6pm for welcome and introductions
Wednesday:	Introduction to reporting. Recognising news, news gathering, interviewing, notetaking, writing readable stories.
Thursday:	Introduction to radio. Writing news stories, reading the news, taping interviews, compiling news bulletins, programming.
Friday:	Introduction to television. Writing, compiling and reading the news, interviewing, research.
Saturday and Sunday:	Media hui. Linking up with local journalists and Maori leaders, on a marae, for a news media hui.
Monday:	Introduction to public relations journalism and to sub-editing. Re-writing, writing headlines, handling photographs, legal limits, arranging page layout.
Tuesday	Gathering news for publication. Under supervision the students gather information and write stories for publication in newspapers or broadcast or radio.
Wednesday:	Review and evaluation of the course. Planning the next step. Farewells by 1pm.

Application

Introductory Journalism Courses

Full name
Ethnic backgroundDate of birthSex
Home address
Phone No.

What high school(s) have you attended/are you attending?

School Certificate subjects and results

University Entrance subjects and results

Other qualifications

Work experience since leaving school

I would like to do the course in

☐ Wellington, March 1-9

☐ Auckland, March 8-16

☐ Rotorua, March 22-30

☐ Christchurch April 5-13

(tick one box)

I am enclosing references from these three people:

1.
2.
3.

I am also enclosing an informal 150-200 word outline of my family background my interests and my reasons for applying. Signed

Send your application to the Department of Maori Affairs office in the
centre where you want to do the course.

APPLICATIONS CLOSE FEBRUARY 7, 1983

"THE SPIRIT OF CARVING"

The Te Mauri Whakairo Award for Maori Carving: 1982

If the symbols of carving have changed, the mauri of the wood still speaks and it speaks loud. Thousands of Aucklanders prove it. They were all visitors to the exhibition of carving entries in the Te Muri Whakairo Award, on display in the Auckland Building Centre, prior to judging.

The pitau, the koru, the manaia were there with the domed head of the north and the twisting path of Taranaki mountain. The entries in the Award made up the most impressive display of modern Maori carving, perhaps ever collected together in one place.

The Te Mauri Whakairo Award was jointly sponsored by Television New Zealand and L.D. Nathan's through their Woolworth's Variety stores. It was the first major national Award for Maori carving and although it offered big prizes — \$2,000 and \$500 — the Award is not intended to be a competition.

Nearly 250 entries came in from all over the country.

Judge Para Matchitt spend five days scrutinising an incredible diversity of entries.

Many carvers chose familiar traditional subjects. There were 13 waka huia — one from John Wikiriwhi of Christchurch, receiving a special commendation from the judge — a number of taunt and detailed waka taua canoes, door lintels, canoe bailers, a putatara conch, wall panels large and small, many tokotoko figures and a fine selection of walking sticks.

Some of the carvers made statements about social issues. Murray Kestle — an inmate of Waikune Prison — entered a work called "Identity Crisis". It was an allegory about the social forces pressuring young Maoris and transformed the traditional personalities of Rangi and Papa into a brooding father, angry at what confronts his tamariki and a mother grieving for her lost children. The look of the carving though was very traditional.

And what did the judge look for? Uppermost in Para Matchitt's mind was to find a work complete in itself, balanced design, good use of decoration and evidence that the carver understood his material and no one who witnessed the diversity of the entries envied the judge his task. But he had to choose the top carvings and after a long week, often alone with the carvings in the darkened building he picked the two leading carvings.

The Te Mauri Whakairo Award has two sections. A Novice section for carvers under 18 years and an Open section for carvers over 18. The prizes in both sections were sponsored by Woolworths.



Judge Para Matchitt inspecting a carving by Kikowai Heteraka of Kikurangi.

The Novice section turned up something of a surprise. The prize here, \$500 and a set of Swiss steel carving tools valued at \$300. The winner was Nichole Dionne Richard, aged 14 from Wairoa. The surprise was for the organisers who hadn't realised that N. Rickard was a girl. Nichole's work was called Patuki Topi and started life as an old fence post her father found on Mahia beach. The work had been completed as part of an art course at Wairoa College. The school also received a set of tools valued at \$300 donated by Woolworths.

It looked almost crude compared to some of the carvings. But it impressed the judge with its robust simplicity and a feeling of action and movement set up between the stance of the figure facing right and the direction of the paua eyes looking left. The work was undecorated and made a simple straight forward

Close up of Tokotoko by Tupari Te Whata. Winner of Open Section.



and complete design statement. It had a subtly reminiscent of the best pre-European carving. For the judge the carving tells you about itself only if you know about the carving.

Highly commended in the Novice section were Ian Howich aged 16 of Lower Hutt, Gavin Dyer, aged 13 of Tauranga, and Roger Neame aged 14 of Nelson.

The major prize of \$2000 went to Tupari Te Whata, a 43 year old carver from Kaikohe. He entered a delicately carved tokotoko stick called "Te Hunga iti" — the humble people. It takes its name from a Marae near Kaikohe that burnt down recently. The tokotoko is intended to grace the inbuilt Marae. The stick was one of the few works entered for the Award that completely followed the dictates of the material. It was made of tanikaha that had a natural bend at the top. This bend formed a closed circle for the handle. The carver followed the natural shape of the wood and decorated it with dozens of figures each taking its stance and expression from the bumps in the wood itself. The carving was highly individual and fully developed in its design and story telling. The judge could see it encouraging an orator and filling both speaker and audience with well being.

The judge wished to highly recommend two pieces in open section by Reere Poakaroa of Auckland and J. Wikiriwhi of Christchurch.

For the organisers the Award has been highly successful. It attracted a wide range of carvings, many from young, new carvers and the exhibition of entries was seen by thousands of visitors. It is hoped to run the Award every two years. The next Award in 1984 with an invitation section for experienced master carvers in addition to the existing two sections.

Tihei Mauri Ora.

"MAORI PLANNING KIT" Published 1982 by Pauline Kingi and George Asher

Ti Hei Mauriora. Here is a book to be read by all those who have an interest in Maori land — it is a timely linking of the spirit of the land with a sensitive appreciation of the operations of current land law legislation. This well presented publication is essential reading for those with obligations to the tangata whenua, legal advisors, advisors to local authorities and Planners.

The key message is that changes in the Town & Country Planning Act 1977 have been made to draw attention to the special problems of Maori land owners and that now is the time for Maori people themselves to become involved in all phases of planning.

To assist those involved in Maori land use the meaning of ancestral land and waahi tapu are discussed and a useful introduction is given to planning and other legislative procedures, including soil and water controls, historic places and reserve management. The book should be essential reading for every tu tangata group specialising in land matters.

'MAUUAO'

A Collection of Writings By Young People of Tauranga
Selected and Edited by Miria Simpson
1982 Available from 6/239 Old Farm Rd, Hamilton. \$5.50.

A lovely cameo contribution to the Centennial Year of the City of Tauranga: thus honoured by the simple but vibrant words and thoughts of its own young, Maori and Pakeha as they record their magic experience in a cross-cultural seminar in the Ancestral House of the Judea Marae.

Miria Simpson has been 'catapulted' (her own word) into collecting for the pleasure and benefit of the whole extended family of New Zealand, this rich and sentimental jewel. This most sensitively chosen collection is but one of the many personal and artistic outcomes of a three day session combining students from Otumoetai, Tauranga and Mount Maunganui Colleges. Arnold Wilson, Tuhoe artist and teacher has for some years organised such 'Cross Cultural Community Involvement Programmes' in numerous centres of the northern North Island. Gifted and sensitive, his Department of Education sponsored work, has grown in effect and character to become a vital educational development.

'Mauao' is easy and beautiful; quietly sequential, it weaves a verbal fabric of simple complexity. The impressions and opinions are often shy and searching, sometimes possessed of a lively crassness but never less than excited, wondering, curious, experiencing and



Pictured here are some of the delegates at Tapeka Marae.

Seminar on Maori land and planning law

Who should help owners of Maori land who have difficulties with new and complex planning laws? This question was one of the important issues discussed at a seminar sponsored by the Tuwharetoa Maori Trust Board and the Department of Maori Affairs at Tapeka Marae, Waihi Village, on 8-9 October last.

George Asher, after presenting his paper: "Planning for Maori Land and its Traditional Uses", said:

"We can't look at any one body, we have to look at all those agencies and organisations and point out where the responsibilities lie."

He queried whether the Department of Maori Affairs had any firm policy to assist long-term in planning matters, but added:

"The responsible agency for town and

country planning matters is the Ministry of Works so somewhere along the line there has to be a tie-up (with that Ministry)."

Over 100 people (many of them County Planners and Councillors) attended the hui which sought to bring about an exchange of views and ideas, on a marae, between Maori land owners and local body planners and councillors.

Other speakers who presented papers were Peter Crawford (Taupo County Planner, speaking on Marae, Papa-kainga and Kainga in Town and Country Planning); John Asher, (Tuwharetoa Trust Board, "Maori Land Use Within the Planning System"); Judge Russell ("Subdivision and Partition of Maori Land"); and Dr Kenneth Palmer ("Acquisition of Maori land for Public Works").

above all, fresh and honest.

As a multi-cultural beginning for many; a consolidation of something nearly lost for others, and perhaps most importantly, a recognition and acceptance of the Maori culture, the 'Kawa' of the local marae, this little book is something promising, something firmly beckoning to all New Zealanders.

'Much have we learnt these past three days
Legends of time past,
Skilled arts and traditional craft,
Life on the Marae,
Nights in the Wharehenui,
A Huria visit is something to remember
The warmth cannot be forgotten.'

'The sadness is a still cloud over all of us.
The people who came as guests have gone in silence — friends for the future.'

Those fortunate enough to acquire access to 'Mauao' will be rewarded and warmed by the sensitive ability of our young. There are contained in its covers the genuine seeds of personal and individual growth, and greater, the prospects of a multi-cultural wealth and harmony vital to all of us in Aotearoa.

Noel Scott
Community Liaison Officer
Waiariki Community College
ROTORUA
31.8.82

Pacific Quarterly Moana — an international review of arts and ideas based on multi-culturalism and multi-lingualism. Of particular interest to Maori writers and educationalists will be the 'Oral and Traditional Literatures' special available from Outrigger Publishers P O Box 13-049 Hamilton.

Hine Potaka uses the 'natural world' for te reo

Hine Potaka is a woman with a fear many Maori people have — the death of their language.

And she is doing everything she can to make sure that death never happens.

From conveying to Aborigines a sense of pride in their identity to teaching Fijians that to continue culture and tradition you must first teach it to your babies, Hine Potaka is well qualified to say what should and shouldn't be done to save the Maori language.

And for a long time she has been saying just that.

After many years overseas helping other native races struggling to save cultures threatened with extinction in a western world, Hine now lives at Maketu.

It is a small Bay of Plenty community near Te Puke and is the base from which Hine works as a Maori Education Foundation field officer.

She believes that to save a language and a culture the education of it must begin with babies — not, as has become common, with secondary and tertiary age students.

In her first years with the foundation, which began only four years ago, Hine saw a need for more Maori education in pre-schools. She now travels around the country showing those pre-schools why there is a need and how to go about filling that need.

Her teaching though, is not all Maori orientated. European ideas and ways come into it.

"I have always believed that we must nurture both our indigenous languages, Maori and English, so that we can walk confidently together as New Zealanders," she says.

"So I base my programme biculturally."

Called the Maori Education Foundation family education programme, it aims at filling "the need to learn the Maori language and cultures".

Hine and a "network" of 15 Maori-speaking women travel the Waiariki area — from Te Puke to the East Cape — promoting early childhood education and Maori culture, traditions and language among families, with a "bicultural/bilingual approach".

And already three bicultural and bilingual kindergartens have been set up in the Rotorua area.

Much of her teaching of Maori values comes from the "natural world".

"I believe there is a lot in the world of nature that we can use to teach children. Part of this natural world is people and people are creative. People dance, they sing, they move," she said.

"And I believe in the natural world to help children learn. I use all aspects of nature to teach them — there is sand, there is wood, flax, stones. All learning concepts are in these natural materials."

"All these things help children develop their senses of learning."

News of Hine's programme has travelled fast since its national exposure at the Maori Womens' Welfare League annual conference at Tauranga in May. Already she has travelled to Wellington to speak of it and has visited Turangawaewae marae at Ngaruawahia at the invitation of Maori Queen Dame Te Atairangikaahu.

Beginning with pre-schoolers as a means of preserving the Maori language, Hine says, is the best way to do it.

"I think that this is the area where we must develop it firstly — from our little children. It is important that people realise that the language of any people must begin with the babies and be nurtured among the family."

Hine Potaka with her three-year-old bilingual grandson Heston Wikiriwhi Potaka — has spend a lifetime of preserving not only Maori culture but Fijian and Aborigine cultures as well.





Te Kohanga Reo, another Maori Education Foundation and Maori Affairs Department programme, is "tremendous" and Hine sees the programme she heads as complimentary to it.

"It is very timely because you see, before they have been looking at teaching the language at the secondary and tertiary levels. For years no one looked at beginning with pre-schoolers."

Her most important qualification from which she draws her beliefs has, she says, come with the years.

"While I have trained in pre-school teaching I believe that the most important thing that I have is experience as a mother and grandmother.

As well as that she has had many years working overseas.

In 1969 she lived among Australia's Aborigines promoting family edu-

cation and bringing back to them their lost sense of pride in what they are.

"It was a challenge because there is a tribe of people whose lifestyle has been denigrated. They have lost their language, their culture.

"Much of our work was portraying our own culture so that they may gain some sense of pride in their own and try and recapture it.

"Having done that we were able to find their language and bring back this sense of pride in their identity."

For six years she worked among the Aborigines until in 1975 she returned to New Zealand and received an OBE for her efforts.

Her next overseas stint was in Fiji in 1976 where she was seconded to the Ministry of Fijian Affairs and Regional Development.

She had been sent to Fiji after its prime minister had expressed concern at the increasing number of rural residents moving to the cities. He feared a culture loss.

"I enjoyed it there because the first language is Fijian not English. All we had to do was convey to them that they had to start the teaching of their culture with their babies."

Now at "nearly 60" Hine's life hasn't slowed and if she has her way it won't.

"I have had an exciting life really, working with people. The more I work for people the more satisfaction it gives me.

"I want to work on the programme as long as my superiors allow me and as long as the people want me.

"Because you see, if I can be the resource person to fill peoples' need, well ..."

TE REO/The Language

He Kaakano

What do a policeman, a mother, a South African soldier and yours truly have in common? Well before going on an intensive Maori language course at the Wellington Polytechnic, nothing at all apart from being members of homo sapiens.

And after the course? Well maybe a shared sense of having been through a common experience with varying degrees of success. And a conviction that te reo Maori must be strengthened in everyday use if it is to be a living language and not something to be 'preserved' on ice for future reference.

There were many reasons given by the 27 people attending the six week course, some personal and some work-related. Mid-way through, the reasons were changing but no-one was counting. It became obvious that Maori culture was woven into te reo and mere

academic browning was fruitless. It was here that the work really started.

Tutors, Roimata Kirikiri, Huirangi Waikerepuru and Teariki Mei had a tough time from the onset with the fresh recruits but kept up a flow of Maori matched only by the flow of paper. Near total immersion in te reo Maori meant classroom exercises, initially with rakau rods, and then with each other in trying out the language for size.

And as if that wasn't enough there

were several hours each day devoted to the whare korero or language lab where language tapes and head-phones reigned supreme. It was here that we recorded ourselves replying to questions. Shock One: "Do I really sound like that"? And then there was the speed factor, with most students complaining that there wasn't enough time to decipher the Maori, let alone reply to it. Such was our progress.

To concentrate on the more formal

Programme in intensive course in Maori language and associated Maoritanga 1983. Wellington Polytechnic School of Languages.

Level 1 (basic course) Jan 24-Mar 5

Level 2 Mar 21-Apr 30

Level 3 May 30-June 25

Level 1 July 4-Aug 13

Level 4 (oral literature, karanga, waiata, karakia, whaikorero Sept 5-Oct 1

Level 1 (basic course, mothers and pre-schoolers) Oct 25-Nov 19.



part of the course instruction would be to ignore the more subtle pressures at work on the students. Like the spirited defence of parents who weren't to blame for not passing on the language to their children. And the ones who had only recently discovered their taha Maori. And observing some of this soul-searching and maybe looking at their own roots, the non-Maori students who made up half the course numbers.

From tentative beginnings, the students started to trust one another and share not only stammered phrases but also their food in the communal meals. And when it came time to use the language over the meal table, there were some hungry bellies who just couldn't get the hang of asking for food.

While on the subject of food it's timely to mention one of my fellow students, Dalvanus, who for the duration of the course and in our hearts, took his Maori name Maui. Well-known in Maori circles as an entertainer and just now breaking through to a wider New Zealand audience, he epitomised the position that many young Maori find themselves in. Of trying to 'make it' in the larger world before returning to pick up the riches of the first world.

For Maui the course was particularly important. He wants to use the rich store-house of the Maori language professionally in his songs. His sister Barletta also attended the course and was a mainstay on the numerous singing occasions.

It it sounds as though learning the Maori language requires eating and singing, you're on the right path. To that, add purpose and laughter and you're almost there.

It's hard to say just how we picked up our small beginnings in te reo Maori.

Each became proficient in our own way, and while it still may be a tangled mess of words to some, we understood each other.

Towards the end of the course we spent a weekend at Nga Tokowaru Marae, near Levin where our newly-discovered tongue found a home as well as friends amongst our gathered families. It was obvious that for many

of the course students the marae was a homecoming to themselves.

And now it's over and a new bunch of tongue-tied students has taken our place.

It's up to us to plant the seed now within us and to nurture it to full growth.

Kia kaha ki te tautoko i te reo Maori.

Philip Whanga

An outside view

You would never guess that the pot-holed, cracked and decaying car park was a marae and that the old grey pre-fabs were part of it too.

But this is the marae of the Wellington Polytechnic school of languages.

Here people from all walks of life, all parts of the country and world come to study Maori.

Up to six years ago there was no Maori taught in the school of languages and it was a Polytech staff member Mr Martin Winiata who made the first moves towards introducing a Maori course.

The course was set up in 1977 and has been going strongly ever since.

It has three full-time tutors, Roimata Kirikiri, Huirangi Waikerepuru, and Teariki Mei and offers six week courses six times a year.

The school is designed to take in adults who may or may not have any knowledge in Maori and in six weeks make them orally competent. But in doing that the people also learn a great deal about Maori culture.

Many things set the Maori language classrooms apart from any others in the polytech and one of the most notable is the atmosphere.

There is a true sense of whanau there, where tutors and pupils mix freely together.

Each day tutors and students have a shared lunch using the few cooking facilities.

This type of sharing flows over into the learning, and students help each other as much as they can.

The students come from government departments, church and other groups and alongside housewives and mothers, tackle the language.

The course has even attracted overseas people. One Japanese student came here especially to learn the language after reading Maori literature at university.

By teaching adults Maori, the course is playing a vital role in keeping the language alive and it is also promoting better understanding of Maori culture.

Plans are under way to build a new marae up in the Polytech complex but until then the little pre-fabs and cracked car park will carry on their part in keeping the Maori language very much alive.

Raewyn Rasch

Dreams and hopes of Kaumatua represented by Ohaki Maori Village



Rangimarie Hetet, New Zealand's 90-year-old foremost exponent of Maori weaving, who has been the "driving force" behind the village's development.

by Sonya Haggie

The "driving and inspirational force" behind a venture designed to preserve, protect and promote Maoritanga is a 90-year-old woman renowned for her traditional Maori weaving.

Rangimarie Hetet has been the guiding light for her King Country family which has developed the Ohaki Maori Village — a 2.8h.a. block with a traditional semi-fortified pa on a hilltop and an arts and crafts centre below.

The project, spearheaded by Rangimarie's grandson Dan Te Kanawa, was officially opened and dedicated before a crowd of about 200.

Sited 500m from the Waitomo Caves, near Te Kuiti, the village is the latest tourist attraction for the area. Visitors will pay to see the pa with the appearance and spirit of yesteryear, and crafts will be on sale within the centre.

But according to Dan the commercial side of the venture was not the most important aspect of the project and its development.

The main reason for its existence was to give his grandmother and his mother, Digger Te Kanawa, a place to pass on their knowledge of traditional Maori weaving, for which they are both well-known.

"It was really an attempt to try to establish a place where she (Rangimarie) could teach people the art. We are not concerned about selling her art. We really want a training place where we can pass it on. See, Nana's 90 and Mum's 62," he said.

Although Rangimarie will not play a constant part in the teaching, which began at the centre on August 31, her knowledge will reach the students through her daughter Digger.

"Nana has been very much our inspiration, one of the driving forces."

The village began to come to life when Dan, a 33-year-old Ministry of Works draughtsman, returned to his birth place after several years as a Wellington city dweller.

It was 1974 then and Dan's approach to the Hetet and Te Kanawa families with his idea for the village was met with a reserved enthusiasm.

But with their support he scoured the area for a suitable block of land and found the perfect piece — but it belonged to a pakeha farmer.

Luck was with him though. The landowner was willing to sell and, with his

relative's financial backing, he purchased the native bush-covered hills.

Now, after 7½ years of "development" problems, the opening gave him a feeling of "relief".

"I feel relief now that the whole project will finally be open for business. But I know there will still be problems only they will be operational ones instead of developmental ones," he said.

The venture was financed with family input of money, loans, grants, and voluntary community help.

For Rangimarie, the opening day was one to be "very proud".

"I feel it is something that we have achieved right from the start although it has been very, very hard work," the sharp-thinking great-great-grandmother said.

"I feel very pleased that we have got this far and I hope for the future that it won't fail.

"There have been many long hours of worry. The other night I couldn't go to sleep. I was worrying about this big day.

"And when I saw all the cars out there I thought 'Gee I wonder if we've got enough tucker to feed them'."

Rangimarie, who now lives with a grandson in Te Kuiti, has travelled all over New Zealand giving lessons in the art of traditional weaving, using traditional materials, and has received an MBE for her work.

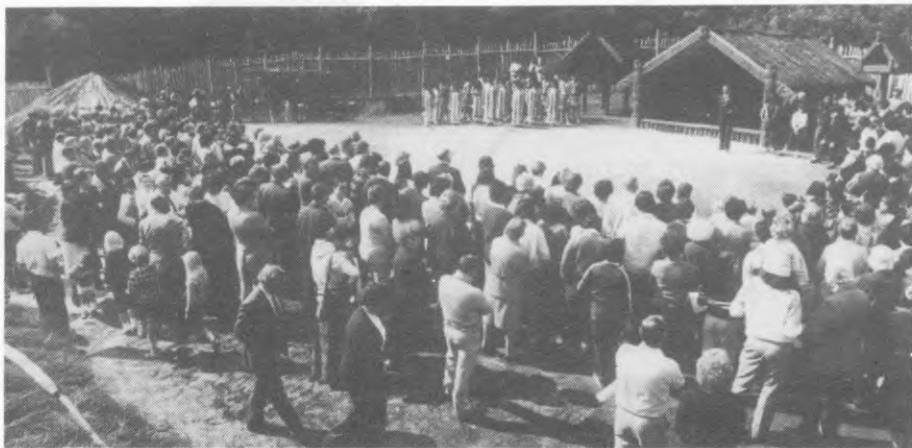
Recently both Rangimarie and Digger received the first-ever Awards for Women.

The threat of the Maori art of weaving becoming extinct was a real one to Rangimarie who hoped to continue giving lessons "for as long as I'm able to".

MP Koro Wetere was among many invited guests at the opening which was attended by a crowd of as many white faces as brown.

Local methodist minister Rev Buddy Tewhare put into words what Rangimarie and her family were feeling when he said Ohaki represented "the dreams and hopes of the old people".

And with projects like the Ohaki Maori Village — a project the family hopes will stimulate more interest, and awareness in traditional Maori art, culture, and history — the threat of extinction that hangs over Maoritanga is well on the way to becoming extinct itself.



▲ The scene from the pa lookout during the opening ceremony of the traditional semi-fortified pa on the Waitomo hilltop. From there the beauty of the King Country landscape is revealed.

▼ A family portrait... Dan Te Kanawa, the initiator of the project, with his mother Digger and grandmother Rangimarie.



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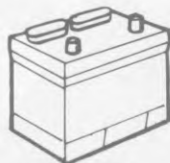
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215/60-13	\$58.96
225/60-13	\$59.80
175/70-14	\$48.96
185/70-14	\$53.40
195/70-14	\$56.28
205/70-14	\$61.16
215/70-14	\$61.52
215/75-14	\$61.52
225/70-14	\$61.76
225/75-14	\$61.76
215/60-14	\$58.08
225/60-14	\$59.20
235/60-14	\$59.92
235/70-14	\$56.32
245/70-14	\$62.40
245/60-14	\$62.12
255/60-14	\$63.12
195/60-15	\$55.20
215/60-15	\$56.32
175/70-15	\$52.28
185/70-15	\$53.44
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Coastal park being looked at

Maori land owners in the proposed Catlins Coast Park in south-east Otago are being urged to make sure their interests are catered for. A United Murihiku Land Owners Committee has been formed for this purpose under the leadership of Mrs L. Topi and Mr Rangi Te Maiharoa.

The proposed coastal park is a section of the south-east Otago coast between Tahakopa Bay and Waikawa Harbour consisting of 10,800 hectares, of which 2,690 hectares is Maori land.

Earlier in the year the Minister of Lands, Mr Jonathon Elworthy released a report on the Catlins Coast Park concept for public comment and shortly after, the Maori Land Advisory Committee of Te Waipounamu District inspected the lands involved in the company of several Department of Lands and Survey officers, and land owner Mr Martin McCulgan.

Mr Elworthy had stated that the rugged coastline, sandy beaches and native bush made the area a region of unique character that should be preserved. He also assured Maori owners of land in the park that the numerous historical sites would be protected.

Maori Land Advisory Committee members had the chance while touring the proposed park to quiz Lands and Survey staff about these safeguards and after returning to Invercargill, a public meeting with Maori land owners was held. Here further submissions to the Department of Lands and Survey were discussed.

Other points covered were opportunities open for the exchange of leases, owners representatives on Park Boards, Maori names for parks and the availability of expert advice for the owners.

Mr Bert Mackie, chairman of the Maori Land Advisory Committee summed up the discussions by saying the Catlins Coast Park concept was admirable in its approach and objectives and that Maori Land owners concerned should get in touch with the United Murihiku Land Owners Committee. Contacts are Mr Rangi Te Maiharoa at 62 Prospect Terrace, Invercargill, or Mrs L. Topi at 15 Walker Street, Bluff who can advise on meetings of owners.

The individual blocks of Maori land involved are: Tautuku Block IX Sections 1A2 and 1B (Part 'A'), Tautuku Block X Sections 1B, 2, 3C and 23B, Tautuku Block XIII Part Section 2 and Sections 5, 6B, 12, 13, 14, 15 and 16, Tautuku Block XIV Sections 2 and 3, Waikawa Block XVI Sections 2, 8A and 9.

Wallace Head and Chaslands Mistake viewed from the south. ▶



Te Waipounamu Maori Land Advisory Committee members and Lands and Survey staff getting a close-up view of the park. (From left), John Gleave, Martin McCulgan (obscured) Bert Mackie, Wishie Jaram, Grant Bright, Mr Pohio, Mr Preece, Bill Mannix, Mr McDonald and Mr Barnett.



Tautuku Peninsula



Tarbuk and Watatut emerge from artists group

Paki Cherrington



Tarbuk and Watatut is a philosophy which came out of Maori humour and it happened at Poho o Rawiri Marae Gisborne during the annual conference of the New Zealand Maori Artists and Writers Society.

A group were sitting around in the kitchen drinking tea and coffee and swapping humour and out of this was born a two hour satirical programme. It was the type of humour that juxtaposes or swaps words around, that goes for the ridiculous. The words Tarbuk and Watatut are in fact local pakeha mispronunciations which have been taken by the Maori and mispronounced even further 'pakeha-wise'. The correct pronunciations are Tapuihikitia and Whatatutu.

It was examples of this sort of humour that were presented at the artists conference, aptly enough by a group calling themselves, 'Tarbuk and Watatut players'.

The idea was workshoped further by a group from Auckland and is now being presented in shows which use Maori humour as an uplifting entertainment for Maori people. It is not anti-pakeha but it is pro-Maori and there

lies the difference.

The creators of Tarbuk and Watatut were Paki Cherrington, Raymond Henare, Mereana Otene-Waaka, Tainui Stephens, Poto Stephens, Tungia Baker, Kathy Findlay, Donna Hall, Brian and Georgie Kirby, Turi Hollis, Paul Maxwell and Keri Kaa. Further 'creators' since conference now include Waireti Rolleston, Dawn Underwood, and Tui Cherrington.

The annual artists conference at Poho o Rawiri Marae was also notable for the meeting house, Rongopai.

Rongopai was 'mind blowing' for its artwork. Art created in 1876, yet which appears so modern. Rongopai is a 'house' which is indeed a multi-million work of art. The house was built for Te Kooti for his return. I understand Te Kooti did not manage to return to it. The house was decorated with an amazing variety of art from the 'universe of the 1870s'. There were scotch thistles, people riding horses, mermaidlike figures, pigeons, rata-like vines, grape-vines, scenes depicting the changing of the seasons, a kiwi, poupou which shows various sayings from the

'Pou in motion' with help from Reverend Park your Kaa, Mystic Miss, Master Matenga, Mr & Mrs Poto Hinu-Clair, Mr White-Cliffs-of-Dover, and Mr Roll-your-own. Photo: Alton Francis.

Bible, swans, beetles, four leafed clover, spurs, Jack in the beanstalk — looking scenes and others. The variety is great and the house teems with an affirmation of being alive. It is my feeling that no New Zealand artist, Maori or Pakeha can truly call themselves a NZ artist if they have not seen and studied Rongopai. The seeing and studying was made intelligible by the explanation and discussion with the Tangata-whenua of Rongopai. We were told of Te Kooti being gifted \$2000 by Auckland pakeha people to sue the Government of the day for his 'wrongful arrest'. We were told he won the first case against the Government but lost the second case to appeal by the Government. We heard verses sung from 'Exalt for Te Kooti', the bold, composed at the time of the happening. Once visited Rongopai is never forgotten.

ESTABLISHED ARTISTS: It was heart warming to have the opportunity to welcome a number of established Maori artists who have been busy working at their art for the past few years, unable to take the opportunity of attending because of commitments. It was heart warming to have them attend and give the essence to the conference. It is one of the responsibilities of Maori artists to be seen and heard at gatherings such as this. The more established they be — the greater the responsibility to attend. Our young need to see and talk with their own established artists. They need to feel that an established artist is in fact a Maori and alive and well in whatever year it may be.

CREATIVITY versus BUREAUCRATICITY: The old bugbear of the art world raised its 'hoary' head. Unfortunately this is a time old and time worn dilemma. Do we simply allow creativity free rein or do we attempt to make it into some kind of bureaucracy? There was much discussion with an equal number of supporters for either point of view. I see the New Zealand Society of Maori Artists and Writers as belonging to the Maori Artists and Writers, and certainly not the Queen Elizabeth II Arts Council, Maori Affairs or any other organisation. There seemed to be a stalemate on the 'creativity' versus 'bureaucracy' question but the following structure came into being as an Executive.

STRUCTURE: Chairperson & President: Para Matchitt, Committee:

Georgina Kirby, Ross Hemera, Selwyn Muru, Toi Maihi, Maaka Jones, Sonny Kepa, Keri Kaa, Toko Te Kani. There was some informal discussion over meals as to the possibility of a Patron.

ARTIST: There seemed to be some confusion over what type of animal a Maori artist is, or what type of animal a Maori writer is? I personally see the definition of artist in the wide sense as encompassing all features of life. Therefore our cooks, our whaikorero people, our women who karanga are as equally 'artists' as our actors, painters, novelists, poets. All are necessary features in my life as a Maori. I venture to suggest that if our cooks, whaikorero people and women who karanga are to be excluded from the society by definition then I will have to be excluded by definition.

CONCERT: I am unable to conclude my comments on the conference without mentioning all who took part in the concert either spontaneously or with preparation. Tabuk and Watatut presented the 'Hoha programme' and there was a continuous flow of items from Ata Nepia, Mary Campbell (songs), Tainui Stephens 'oriori' composed for his baby sons first attendance at a conference, Api Taylor and his poetry — especially his chilling presentation of 'A Sad Joke' on a Marae, Ada Tamihana, Heni Williams, Donna Hall (Koauau) who paired with Tony Davis-Waho singing Sid Melbourne's 'Tihore Mai', Maureen Wilson, the Aboriginal 'story teller'

who returned to Australia with a play written by Dawn Underwood, which could easily be played by an Aborigine family. (The play 'June day' deals with a Maori family in the aftermath of a nuclear holocaust in the Pacific), the tangatawhenua cooks, Wilson company, Hone Ngata and his wife with their moving songs and poetry making their peace with aroha, Bub Bridges, Patricia Grace with her stories of childhood memories, Ron Baker from Taranaki and his piano playing pieces entitled 'Tangaroa', 'Urewera' and 'love theme to an orphan', Master Matenga by Tainui Stephens and Raymond Henare, Mana Cracknell as a singer/guitarist, Lisl Prendergast from Waipukarau, singing 'Havana Gila' and an Irish 'poroporoaki' Mereana Otene Waaka, Dawn Underwood and Paki Cherrington with their tribute to their friend and mentor Hori Tait, plus excerpts (with help from friends) from the show 'Hanga Hou' which was taken to Papua New Guinea in 1980, and Keri Kaa and her very perceptive poetry. I apologise if I have missed out mentioning certain participants in the concert. I have not done so purposefully, and I plead gross intoxication by creativity!

Beryl Te Wiata 'Mrs Kiwi Arthur at the Helm' with help from Haare Williams, Bub Bridges, Tungia Baker, Joan Hunter, Ramai Hayward and Harata Solomon. Photo: Alton Francis.





Apanui Watene

When I first met up with Apa we were at a social and he said to me 'Graham, what did my father do that so many people respect him for'. After explaining to him part of his father's contribution he replied and said 'I will never be able to measure up to my father'. My reply to him was that it was by your own deeds that you will be known — not by anybody else.

Shortly after that he was to win the first Young Leadership Award sponsored by Rothmans. From then on he seemed to almost burst through society to take up the role of leadership amongst our people.

He had many great loves, but probably his greatest love was his work for the people as a whole which he did tirelessly. He loved also to work for his church. Quite often boasted about his 10% contribution from his gross income to his church. He often said that the Anglicans did not know how to give.

He also loved working for the Labour Party which he was a member of and he gave endless hours of his services to the Labour Party. Probably one of his greatest loves was working for the Maori Council and it was in this particular role, I believe, that he overdid his work and brought about his death. For the last twelve years his body has been wracked with pain on and off and he has been in hospital in America, Australia and New Zealand. Prior to him entering hospital he said to me 'I don't think I can go on much Graham, nor do I think I can cheat God any longer. I think he is calling to me and I must answer'.

Sir Graham Lattimer

Haere te tangata whakatutu puehu, Te Tangata i whakakoititia ai e ana matua tupuna hei hahau i nga maunga teitei o tenei ao hurihuri. Haere i te ara o Makea, Haere ki te ao tuhaha, haere ki te okiokinga. Haere, haere, haere.

Born in Auckland 47 years ago, Mr Watene was credited with much of the dispute-free running of Gear Meat in Petone in the 1970s.

A son of the late MP for Eastern Maori, Mr Steve Watene, he joined Gear in 1964 as Maori welfare officer and, according to him, "merely took over from dad" when he entered Parliament.

With characteristic modesty he claimed no singular credit for the

results of his city orientation programme for rural Maori recruits to Gear.

His helping hand extended to the football field which, as a player (a Counties rugby representative in the mid 1950s and a league player for Petone from 1958 to 1960 and in 1963 and 1964), he saw as a valuable social outlet for new urban workers.

As soon as his young charges had adapted to their new lifestyle, eased by the Gear hostel serving as a marae, Mr Watene used his influence to encourage them to accept promotion.

"Balancing the scales" was his familiar catchcry. He wanted to ensure that Maoris were well represented from the freezing floor through to management.

After a term as education and training officer, Mr Watene was appointed personnel manager in 1979 and held that post until the works closed last November.

His contribution to Maori social, cultural and educational interests, was first recognised in 1968 when he was awarded the "Young Maori Man of the Year" award (a forerunner to today's leadership awards).

His outside commitments included chairing the Petone West School Committee and the Petone Rugby League Club plus serving as president of the Ngati-Muturangi Maori Club.

Waiving any personal glory, the surprised recipient of the award said it was an honour for his tribe — Ngati Maru of Hauraki.

His contribution to Maoridom was also recognised on a broader plan by the MBE in 1975.

Mr Watene joined the New Zealand Maori Council in 1967 as a delegate from the Wellington District Maori Council of which he became chairman in 1971.

He was later elected the national council's vice-president. He relinquished both posts in March this year when he was appointed council secretary.

Before joining Gear Meat, Mr Watene trained as a primary school teacher and taught in Huntly and Tui Glen, Wainuiomata.

While at Gear he was awarded a Winston Churchill fellowship to the United States to study employment and after-work activities with organisations which employed large numbers of ethnic minorities.

Mr Watene is survived by his wife Janey, five children, and three grandchildren.

Wairemana Pitama Rewai o NgaiTahu. Deceased Sept 25, 1982

E tangi, e te iwi o Te Waipounamu, Kua hinga te mana of Waitaha, Nana i tito nga waiata nui ra, I rongomai e te ao katoa

Haere ra, e Wai, ki Hawaiki, Ki te whitanga o te ra, moe ai: Kua mutu nga mihi o te Whanau nei Kei konei tou wairua ora ake ai

Ahakoia kei hea ra Ka tu nga takaro I nga pakihi whakatekateka o Waitaha, Hei reira koe, e Wai, akiaki mai ai, Kia kaha ki nga whakataetae ra, Kia u, kia mau, kia kaha.

Sent in by Bridget Meads for her Auntie Wai.

"When the Commonwealth Games were held in Christchurch at Q.E.II Park some nine years ago, Auntie Wai was composer and tutor for the Maori welcome to the Queen and Duke and assembled guests at the opening of the Games. In recognition of this great task she received the M.B.E."

It is with great sadness that we report the passing of Mrs Mata Hirini, National President of the Maori Women's Welfare League from 1960 to 1964.

A gracious woman of unfailing kindness Mata was a steadfast and tireless worker for our people and strongly believed that the Maori Women's Welfare League had an important role in building bridges of understanding between all the people of New Zealand.

During her period as President the League acquired its Headquarters, the fulfilment to the foresight and planning of its early officers and members. On completing her term as President, Mata, despite her poor health which subsequently restricted her participation in League activities, made it her mission to fundraise and so, thanks to her efforts, a mortgage on the property was paid off in a very short time, thus ensuring the future independence of the organisation.

The League saw little of Mata over these latter years but we know she was ever mindful of its work. As she once said, "We must be of one mind — pull the canoe and forge ahead with the work for the betterment of our Maori people ... and of all New Zealanders".

Haere e te Whaea, haere e Kui, haere ki to Matua i te rangi.

Wiremu Anderson

The township of Orewa is very fortunate to have in its community such a versatile contributor to community life as William Anderson. From the Maniapoto People of Otorohanga, William is the son of Rev. Rua and Mrs Eva Anderson who are both actively involved in many activities "at home".

Encouraged by his Form 2 teacher to pursue secondary education at St. Stephen's College; a course which included, Latin, Mathematics and Maori Studies, William agreed to "have a try".

With the aid of two Scholarships, one being the Waikato Maori Education Scholarship, and a group of his friends who challenged each other along with a friendly competitive spirit the five years at St. Stephens were accomplished.

On to University for two years completing five units towards a degree, William decided he needed a change from study to spend a year in the work force earning some extra funds to complete his studies. Employed as a freezing worker, and as a driver for a year, he one day noticed an advertisement on an A.R.A. bus, to "Come Teaching" (just at the time that interviews were in progress for application for entrance to Teacher Training college). Having more than the necessary qualifications, William was accepted for the year's courses about to commence.

Matamata Intermediate and Pakiri Schools were among those at which he

taught prior to coming to Orewa Primary School, where both William and wife Marion teach at present. With their three daughters they are involved in community activities which include sport, Guides, P.T.A. the annual arts and crafts festival, and Maori culture groups.

William is also the immediate Past President of the Whangaparaoa branch of the N.Z.E.I. A further responsibility as the incoming President of the Orewa Lions Club, causes one to wonder where he has the time to give up an evening each week to share his knowledge and love of Maori Language and Culture, with two groups of adults who wish to see both flourish.

As his students we feel he is a prominent person in our community. His enthusiasm and genuine interest in his various activities are a real example to all who know him, and a challenge to people to emulate his involvement in concerns which both enrich and benefit others. Our tribute to him is in the words of this song.

Piki mai e koro kake mai ra
Mauria mai nga taputapu tiipuna
Kia ora ra koe e koro e
ko te aroha kia mau ra e
Mauria mai ora o tahu aue
Kii haere Orewa e.

"Pounamu" Bielby
Orewa College Continuing
Education class, Maori Studies.



Wiremu Anderson (left) accepting the position as new president of the Orewa Lions Club.

Alan Murray



Alan Murray looks out over the marae site.

Waiheke Island has long been an important centre for Maoridom which has no marae. This problem is now being taken care of. Alan Murray, Waiheke County Councillor has long been to the fore in organising the construction of the marae. This year he has the pleasure of actually seeing it grow before his eyes. Indeed, the first stage is scheduled to finish before the end of 1982. This involves around 1500 square feet and will establish the basis of a substantial marae complete with cooking area, meeting house, and community hall.

The current president of the Marae association is Kato Kauwhata. He heads the Piri Tahi Marae Committee. Translated Piri Tahi means "one for all — all for one". According to Alan Murray, one of the reasons for the large measure of support is that the marae is a multi racial one.

It will provide an opportunity for people from other districts to sample the island life, notes Murray, an industrialist who once ran the island's textile industry.



Sharing the shearing

"The challenge confronting this hui collectively and you individually is that of mobilising these resources. Mobilising them is a distinctively Maori way..."

Johh Rangihau
Maori Business Development
Conference
February 1982

The challenge has not gone unheeded. South Otago shearing contractor, George Potae, and Maori Affairs Regional Office, Wishie Jaram, have combined resources in an ambitious scheme to maintain the Maori share of jobs within the shearing industry.

Over \$100 million of New Zealand's \$150 million shearing industry is paid in wages. George Potae estimates that the workforce is at least 60% Maori giving a value to the Maori community of over \$60 million. But he warns that this share of the industry is under threat.

Says George Potae — "If the Maori community is to maintain their share of the work then they must respond positively to changes within the industry."

There are two trends that threaten the livelihood of the many Maori people involved. First, there are many more people being attracted to shearing because of improved conditions, excellent monetary rewards and the generally difficult situation in other employment sectors. The second significant change and the one which poses

the greatest threat is the increasing demand for formally trained and certified employees.

Says Potae — "Farmers are increasingly aware of the improved rate of return through proper clip preparation."

By raising the skills level of Maori youth within the industry these threats can be overcome and that is the objective of this joint venture training scheme.

The scheme received the personal support of the Minister of Maori Affairs, the Hon. M.B.R. Couch when he presented the first four graduates with their Senior Certificates at Dunedin's Araiteuru Marae. As a special recognition of their achievement Mr Couch also presented each candidate with a new \$250 handpiece donated by the Araiteuru Marae Council.

Says company instructor Ron Davis — "Ben Couch made a special effort to get here and for these young men that is more encouragement than anyone else has ever given them at any one time in their lives. For young Maoris in the shearing industry his gesture has given

Tu Tangata Business Wananga

— helping to prepare people wanting to venture into business on their own account.

The Department of Maori Affairs will be sponsoring a further residential Business Wananga at Massey University, Palmerston North from January 16 — February 4, 1983.

Left to right — Eric Sweeney (Kennedy's Bay), Paul Dewes (Hicks Bay), Hon. M.B.R. Couch, Christopher Norman (Mangere). Absent graduate — William Henry (Clinton). Photo: Otago Daily Times.

this scheme more momentum than we could have mustered in two years hard work."

There are two thrusts to the scheme. The first, in which Maori Affairs plays the dominant role, is to raise the status of the qualified individual, enhance the sense of pride in achievement and motivate others to increase their levels of skill. The second thrust in which the company takes the dominant role is to provide additional training, facilities and personal attention, so that it is a little bit easier to pass the requirements.

As operations manager Bill Potae points out — "I frequently encounter people who have the ability but lack the confidence to cope with formal training situations. With our own in-company programme the environment is less threatening."

Persons interested in attending the Wananga should make immediate application to:

The Secretary,
Department of Maori Affairs,
Private Bag,
Wellington.

Pakaru Pakaru, Maoris on CB

Quadpower Poneke 5033 isn't the name of a musical band it's the wave-band for a 'Maori on CB'.

For Haimona Winterburn, it's more than just a contact on citizen band radio, it's a life-line. For Haimona has been confined to a wheelchair ever since a diving accident some years ago.

He says there are quite a few Maori language enthusiasts on CB, typified by such treats on the airwaves as "pakaru pakaru" for "breaker breaker" when calling up in an emergency. Then there is "tekau ma wha" for "ten four", meaning "I receive you".

Introduced to CB whilst in the Auckland spinal unit, Haimona quickly found a way to get around the country without leaving his bed. He soon found that channel 3 in Auckland was the one for Maori conversation, and through this built up his contacts in other parts of New Zealand.

Haimona now lives in Porirua, and with his brother, Terama (Da Meathead-Wn 5034) keeps up a steady stream with people up and down the country. By the way Terama's CB nickname is just one example of the CB calling. Cards are printed and designed by CBers and are swapped throughout New Zealand and around the world through CB clubs.

Many of the cards are elaborate affairs with a lot of the Maori CBers incorporating Maori motifs, for example Monte Kingi NZ 2282 in Napier and his family.

"On a day with low cloud," says Haimona, "you can get a good reception or 'skip', and this can double or triple the reception distance. It was a day like this that I got through to this Maori guy on his boat in the Bay of Islands. We had a good talk because I don't think he was catching anything else."

For Haimona's mother Olga, CB contact has also meant meeting new friends. She talks regularly to a kuia who hails from Waioveka in the Bay of Plenty.

Haimona still keeps the airwaves active between WN 5033 and his friends in the spinal unit in Auckland, like Adrian Watling — AK 34.

One friend who is almost totally paralysed uses an inflatable device operated by his head on the pillow to transmit, and changes channels by pushing the buttons with an object held in his teeth.

Proudly independant, Haimona recently attended a six week Maori language course at the Wellington Polytechnic to brush up on the basics. So if you hear "Pakaru pakaru, Quadpower Poneke 5033" you'll know to reply, "Tekau ma wha e Haimona".

AK 6513
QUADPOWER

SIMON WINTERBURN



Celebrating ten years

The Mataranga Maori Cultural Club from Greymouth, celebrated their 10th Anniversary earlier this year, with past and present members from both the North and South Island's attending. Those attending the celebrations numbered over 200.

The Club was first formed in July 1972, brought about by two ladies who put their ideas to their husbands to form a cultural group to teach their young children the arts of Maoritanga. So the very next Sunday, a meeting took place at the house of Mr Judge Ngarimu where a committee was formed.

Their object was to help teach the children all forms of Maori Culture.

During the past ten years the Club has hosted a variety of groups throughout New Zealand. They have been asked by local groups to teach them all forms of Maori culture, and to perform at functions held on the Coast.

In 1974 members travelled to Christchurch to perform along with other groups in the South Island at the opening of the Commonwealth Games. And the following year in 1975 they also took part in the New Zealand games.

One of the biggest highlights was in 1981, when a contingent from the club travelled to Christchurch to take part in the South Island Maori Netball Tournament. They didn't fare too well in the Netball Tournament, but that night at the cabaret, the little midget team entered into the Culture, and came first equal with Ngati Moki for the Pitama

trophy. These children worked very hard under the tuition of club members, and have made the elders of the Club very proud of them.

Some of their future plans are to promote Maori Language Week, and to visit Marae in both the North and South Islands.

In the photo, cutting the Anniversary cake, from the left, Mr Mana Manuel, and Mrs Joyce Hiha, who was one of the ladies that first thought of forming the Club Roy Hiha, who was the first President Photo West Etch.



Fielding a winner

A Maori playing cricket in New Zealand is not a common thing — however a Maori playing cricket in Yorkshire is a unique occasion.

Naera Parata aged 18 years, of Stokes Valley spent the 1982 English summer playing cricket for the Yorkshire cricket club Castleford, in the Yorkshire League.

A descendant of Teati-awa, Naera left Hutt Valley High School as a seventh former in November 1981 to work in a factory to save money for his 7 months stay in the United Kingdom.

Approaches to several clubs were made and Castleford cricket club, an amateur club, 'signed' Naera for the season. Naera was required to pay his return fare and sufficient for his keep. The club assisted with board costs and obtained a part time job in a supermarket in the nearby town of Wakefield.

Naera's arrival caused considerable interest and headlined all local newspapers, and his progress created several articles. Castleford is the home club of the world renowned cricketer Geoff Boycott and Naera enjoyed the very rare situation of batting and playing with him.

Financial assistance was received from the New Zealand Cricket Foundation and the Wellington Cricket Association, although the majority of finance was from his parents, Tata and

Wendy. Naera was very appreciative of the grants made to him by the cricketing bodies.

National level

Naera has been in representative cricket teams at national level since 11 years and toured Australia in 1982 in the New Zealand Under 19 Team. A senior club player since 15 he was aided by sponsorship from a large sports firm, Duncan Fearnley in England to obtain cricketing gear, through their New Zealand agent and cricketer John Morrison.

Naera has so far scored heavily in the English cricket season with over 1,000 runs — there is two months of play yet to complete. He is an all-rounder, a left hand opening batsman, quick right arm bowler and an outstanding fieldsman. He was awarded outstanding fieldsman award in a tournament in Australia which included all Australia State teams.

Local people are very knowledgeable regarding cricket and are showing a lot of interest in his progress whilst in England. Several offers, including financial help, have been forthcoming from other Yorkshire clubs for 1983 and a return season is already planned. His brother Riki, 21 years, a senior Hutt Valley cricketer will also play cricket with Naera in England next year.

Cricket future

A nationally ranked squash player at 15 years, a secondary school cross-country running championship winner, a Wellington rugby Under 16 and Under 18 years representative, Naera has finally decided to seek a future in cricket — and has set himself 5 years to make national honours. He considers himself young enough to go to University if he wishes. He aims to be the first Maori to play cricket for New Zealand.

Another part-Maori player, Mark Carrington of Gisborne is spending the 1982 English summer as the New Zealand young cricket player at Lords.

Naera's younger sister Keri, 17 years, is also enjoying a period away from home. Keri is a Rotary Exchange Student hosted by the Catalina Rotary Club in Tucson, Arizona, and will return to New Zealand in January 1983 after an absence of 12 months.



American exchange

Keri was accredited University Entrance from Hutt Valley High School in 1981 and this year attended Sabino High School in Tucson. The standard of her high school class at Sabino is on the same level as her past year in the 6th Form, although she rates the experience of learning about another culture as the highlight of her time so far.

During the American school recess this summer Keri was fortunate to tour many States with her host family. It is hoped that Keri's involvement in Rotary Exchange will encourage other Maori secondary school students to participate, a feature which local Rotary clubs fully support.

Keri has entertained many American Rotary Clubs with Maori action songs. Even making three trips into Mexico for this reason.

Naera and Keri are both very aware of their Maori heritage in their endeavours overseas. Both received scholarship grants from Otaki and Porirua Trusts while at Hutt Valley High School, for which they are grateful. Financing for Keri's exchange is mainly self supportive, aided by a grant from the Maori Trustee.





Charlie Wilkie — motorbike racer.

A Sports Profile by Kevin L. Roberts

At Noosa Head on Australia's 'Sunshine Coast' lives a young New Zealander who harbours an ambition to be the first Maori to ride in the European Grand Prix motorcycle circuit.

With every race this year Charlie Wilkie has edged closer to achieving his dream. He has finished fourth in the Adelaide three hour race, fifth at Bathurst in the unlimited 'B' grade event, and holds the Queensland 750cc production class title. He's now won 'A' grade status at just twenty years of age, and holds two lap records at 'Lakeside Raceway' in Brisbane.

An impressive record, and one that Charlie hoped to add to when he returned home to contest this year's Castrol six hour race at Manfield. In that race he competed for the N.Z. Honda importers 'Blue Wing'. He usually races for Australia Team Honda. Charlie is no stranger to Manfield having finished fifth in the castrol 750cc class race two years ago.

The name Charlie Wilkie is well known to Ruatoria and around the Northern East Coast of the North Island where, until recently, a large transport business was run by a gentleman of that name. The buses in the Wilkie fleet proudly carried names associated with the district above their side windows —

'Atu', 'Hikurangi' and 'Aorangi' being just a few. This Charlie Wilkie is the grandfather of the rising motorcycle star who may well ensure that the family name is a household word within the world's motorcycle circles.

Despite having lived in Australia for three years Charlie remains a staunch New Zealander. Nothing would please him more than to secure Kiwi sponsors in his efforts to break into the European racing circuit. Success on the Grand Prix trail would be more than adequate consolation for Charlie's parents who had hoped for a university career for their son. It would also compensate grandfather Wilkie who has now sold his business to an 'outsider' as neither Charlie junior or his father were keen on taking it over.

Racing motorbikes is both a physically demanding and dangerous professional sport requiring many hours of practising and racing and Charlie finds that Noosa offers a good recreational counter balance in lifestyle plenty of sunshine and opportunity for watersports. He enjoys swimming wind surfing and owns his own jet ski. With his remaining spare time he also plays tennis, squash and badminton.

Over the last few years New Zealand has produced some very talented motor sport competitors: Hulme, McLaren and Ivan Mauger all rising to world champion status. There's plenty of indications that Charlie Wilkie intends to emulate their feats.

Charlie Wilkie



Dalvanius

Singer, composer and producer Dalvanius who recently engineered the success of 'E Ipo' for Prince Tui Teka, has some rough words to say about the ripping off of Maori entertainers and song-writers. He says the majority of Maori artists who record popular Maori melodies see most of the royalties returning to the people who wrote the European melodies that most of the songs are based on. Dalvanius says some people who wrote the words to now world-famous Maori songs

receive no return at all. He's pushing for Maori song-writers to join outfits like APRA who protect copywright and collect monies from people who broadcast the songs. He's also strong on Maori entertainers using original material by the many Maori song-writers he says are about. As proof Dalvanius offers the company he and his sister Barletta have formed, Maui Records Ltd. He says it's paid it's way over the years by safeguarding songs from rip-off merchants.



Mantra

Have you heard the news? — Mantra's had some changes!

They've combined three Maori's and one European and came up with

JACK KAKA Lead vocalist and lead guitarist.

WALLY TIPENE Lead vocalist and rhythm guitarist.

DANNY KAIawe Lead vocalist and bass guitarist.

MALCOLM BOYD Drummer.

Jack, being an original member, just keeps on giving us those fiery live performances, which keeps you on the edge of your seat. But with this comfortable line-up of musicians, Jack has been able to put an enormous amount of time into some strong original music and he does it so well.

Wally, Mantra's newest member is only 21 years of age, from Hokianga Northland. This young guitarist and vocalist was a former reggae player with Throne. His change to rock was a result in Wally's ardent admiration for Mantra and their hardworking reputation.

Malcolm, also a new member to the band, has had years of experience in many of our New Zealand bands, so he's brought with him, good solid new-wave and Rock 'N' Roll influences, not to mention a stream of lady followers. Malcolm is very happy with his new found Maori friends, you can see that when he plays.

Danny, another new member of Man-

tra, is already showing us his great potential, with his excellent original feel for playing bass guitar and a voice that has already taken the lead vocals for Mantra's new single, adding yet another new tone to Mantra's mood.

'Night Street Lady'

Mantra have been extremely busy at Mascot Recording Studios, in Auckland and are very proud to announce the release of another powerful single ... 'Night Street Lady'.

If you have not heard Mantra's previous single 'Love to be' then I can only suggest that you check it out, as you would be one of few, who have not felt the power of Mantra's music and yet, 'Love to be' serves only as a warmup for 'Night Street Lady'.

A surprising note for New Zealand Musical History would be the fact that this new single was written by Mantra's Manager, 'Win Anania', we only hope Win continues writing and churning out material of this quality.

Take Win's writing, combine it with the lyrics of Jack Kaka, add the powerful voice of Danny, with Malcolm and Wally's backing and you most certainly have ... 'Night Street Lady'. Night Street Lady is, excellent, heavy, commercial rock, but with all the excitement, don't forget to checkout side B., 'Passing Friends', written and sung by Jack Kaka, you will find it well worth your time.

Herbs

Christmas is upon us, therefore it is not only fitting, but indeed a pleasure, to announce on behalf of 'Herbs' and 'Warrior Records Limited', the release of their latest single... 'JAH'S SON'.

Spenz Fusimalohi... Lead guitarist and vocalist for Herbs.

Composer; Lead vocalist — JAH'S SON.

Spenz explains his inspiration to write this single, quite simply... "There has been a spirit with us all the time, right from the beginning of Herbs. As the lyrics say in Jah's Son; Don't know what's right from wrong, he's always there".

Tongan born Spenz, has spent a great deal of his life time, involved in the Christian Church, in the traditional Tongan style. Understandably he bears very strong beliefs, which is depicted in the lyrics of Jah's Son, along with the excitement and pride, which was enhanced by his recent trip home during Herbs tour of the Pacific Islands.

Jah's Son presents a further side of Herbs talent and surprisingly enough, was written in Tonga, received its arrangements during a plane flight and was performed in Fiji two days later.

The lyrics tell of the return of Jesus Christ namely, Jah, which is the Hebrew word for the son of God, which has been adopted by the rastafarians and in turn adopted by Herbs in their original Pacific Style of reggae.

Jah's Son has been released for Christmas, from Herbs now completed new album, which is due for release in the early weeks of 1983. This single gives us a sneak preview of the quality of material on this album and also celebrates the closing of a very successful year for Herbs and Warrior Records.

Pacific Tour

Herbs returned from their Pacific Tour with a new song, an open letter to the French opposing their nuclear presence in the Pacific, appropriately entitled French Letter. Predictably Radio New Zealand discouraged airplay but Television New Zealand saw fit to screen the video. I caught their act when they came through Wellington and they seem to be missing the upfront services of former lead vocalist, Tony Fonoti. For some hotel patrons it's a bit of a shock to hear popular Maori and Pacific Island tunes being belted out to reggae beats but that's Herbs.

Herbs also performed on the bill of a 'Soul Reggae Rhythm 'N Blues Revue' at Turangawaewae Marae, Ngaruawahia recently along with Sonny Day, The Neighbours and The Willie Dayson Blues Band. It was a first large-scale cooperative effort between pop/rock promotions and a marae committee.

Early Childhood Convention 1983 24-28 August

Planning and organisation is now well under way for this Convention 1983. The deadline for registration is 30 June 1983 with rebates for early registration.

Papers:

The deadline for those submitting papers is 31 December 1982. Please forward details, author and synopsis before then.

Venue:

The venue is now Turangawaewae Marae with a spill off into the Ngaruawahia High School. The Committee feels that this will emphasise the spirit and thrust of the whole Convention as typified by the whakatauka — 'kahikatea tu i te uru'.

Enquiries:

Early Childhood Convention,
P.O. Box 4271,
HAMILTON EAST.

For the 40-strong 'Maori of N.Z. Group' performing at the closing ceremony of the Brisbane Commonwealth Games was the high point of the Commonwealth Festival of Arts. But for the cultural coordinator, Wiremu Kerekere the hard work building to this point started in May, when he was asked by the N.Z. Government to get a representative group together.

At that time, Bill said, it seemed a big job, especially as cost reasons ruled out taking a New Zealand concert party to Brisbane. It was decided instead to use expatriate Maori living in the Brisbane area and train them to concert standard.

This meant a first trip to Brisbane to audition members and find leaders amongst the five thousand Maori living in Brisbane. Bill says he was very lucky to find two able leaders, Linda Morrison and Paraire Huata.

Then it was back to New Zealand for Bill to sort out finances and collect his daughter Ata, then with her able assistance return to Australia to get into practice in earnest. Bill says he was looking to provide not just traditional Maori song and dance, but also dramatic pieces to involve audiences. In this he was ably supported by Paraire Huata and other party members who acted out legends such as the fishing song 'Karu'. Taiaha

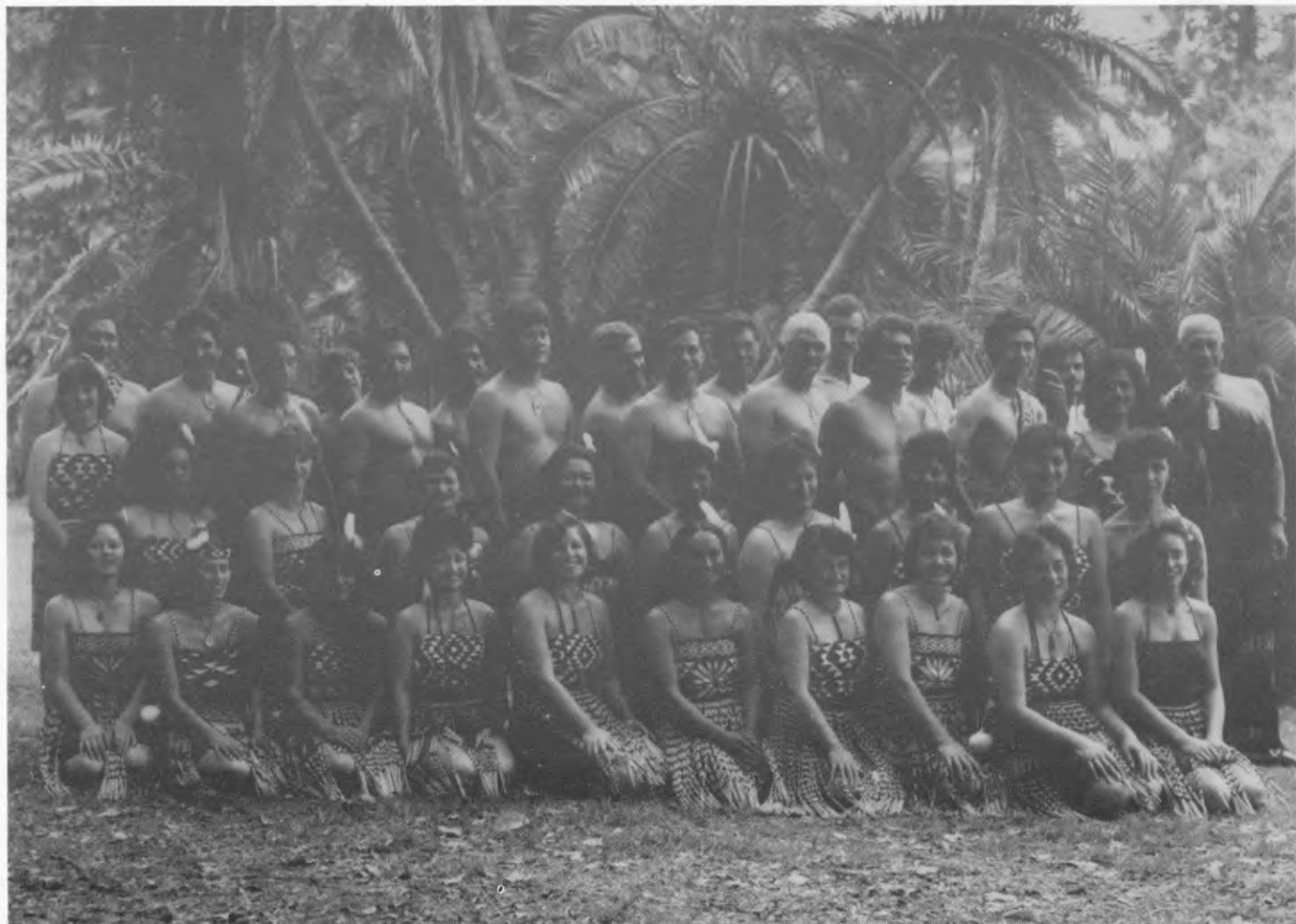
fighting on-stage was also used to grip audiences and Wiremu says the death scene of one of the warriors never failed to make an impact.

By the end of rehearsal the concert party had 40 items and two weeks ahead of them of performances, most every day and sometimes twice daily. The venues ranged from Festival Balls in plush banquet halls, to outdoor performances in city malls, but throughout a high standard was maintained, says Wiremu.

In fact this was recognised not only in being asked to perform an extra week of concerts during the Commonwealth Games, but also in invitations for the group leaders to dine at the royal dinners for Queen Elizabeth and Prince Philip.

The concert party carried out a traditional welcome to Mr Muldoon and Mr Highet when they visited the Games, as well as entertaining games athletes at the games village.

From initial doubts that the high standard required would not be met, Wiremu Kerekere said he saw the group maintain a level of proficiency equal with the top six cultural groups in New Zealand. He hopes that the impetus will be maintained especially now that Brisbane Maori have a new marae to centre themselves around.



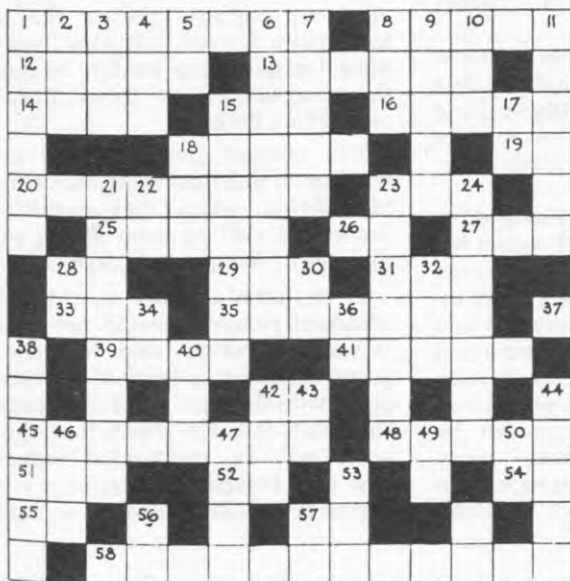
CROSSWORD PUZZLE NO. 9

CLUES DOWN

1. Delay, firm strong.
2. Friend.
3. Enter, join.
4. I don't know.
5. Day.
6. Old man:
7. Lead.
8. Happy, glad.
10. Beer.
11. Evening.

15. Black, thick skinned eel.
17. To fish.
18. Vine.
21. Drunk.
22. Supreme Being.
23. Welcome, come.
24. Soon, presently.
28. Night.
30. Injection.
32. Clear, visible.
34. I, me.
36. Print; possessive.

38. Roof.
40. Warrior; brave, win.
42. The (pl).
43. Side boards of a canoe
44. Rat.
47. Fine powder; dust.
49. Of, belong to; by.
50. Breath.
53. Old lady.
56. Burn.
57. The sun.



CLUES ACROSS

1. Pleasant.
8. Cloud.
12. You two.
13. Lullaby, chant.
14. Muscle, difficult.
15. Way, path.
16. Smoke.
18. Love, sympathy.
19. He; current.
20. Gather, collect.
23. Where.
25. Day after tomorrow.
26. Strike; happen.
27. Sharp.
28. Gun.
29. Mount; climb up.
31. Leaf one hundred.
33. Life.
35. Accusation, scandal.
37. Drive.



Solution to Crossword Puzzle No. 8

39. Paper mulberry tree, College.
41. Amen.
42. Of, belonging to; from.
46. Skull.
48. Inch.
51. Elevated.
52. Avenged, paid for.
54. World.
55. Rain.
57. Shock, earthquake.
58. Fairy.

Letters

Dear Editor,

Hurray for the very good article by L. Scott about "Black Australian Poets" in the October/November Tu Tangata. As a New Zealander who is Aborigine it was great to read. I wonder if Tu Tangata readers are aware of the quite high number of aboriginal people in Aotearoa — some 25 at least in my local area of part-aboriginal descent. Also to readers of Scott's article I have some personal viewpoints to add. One, Scott says "many Aborigines are ashamed of their blackness." I feel it works also as... "Aborigines ashamed of their whiteness." Also Scott mentions "white" aborigines as looking down upon their blacker brethren. Certainly it works the other way — as some part-black Australians who told me quite bitterly know! "Yella-fellas" is what the full bloods call you. Some comparisons were made with Black Americans to Black Australians. I, and most aborigines, could compare historically, culturally, and in present day conditions more accurately with the American Indian. Keep up the great multi-cultural and Polynesian articles!

M.J. Field
Marton

Dear Sir,

First, my congratulations on your magazine. I have bought it since the first issue and am now on subscription. I enjoy it, and find it challenging and at times deeply moving. I agree with your reply to the review of "Tu Tangata", which you published in October/November issue, No.8, page 35.

In this particular issue I was delighted to read about the recent media hui, held at Takapuahia Marae, Porirua, (pages 22 and 23). For too long our whole country has known little of Maori thinking, Maori attitude, Maori warmth. In law, ignorance is no excuse. The Maori is more compassionate, "Ah, you have to feel aroha for him — he didn't know." But with the advent of Maori writing becoming more prominent, especially over the last ten or more years, people now have less excuse.

Perhaps the pakeha journalists need to look at the range of books available particularly the two by Michael King "Te Ao Hurihuri" and "Tihe Mauri Ora", both of which are written by various Maori, "Nga Hau Wha". The sobering thought is that "Te Ao Hurihuri" was first published in 1975, eight years ago — nearly! One of the

writers in that book was Harry Dansey, a very fine journalist in Pakeha terms. That book had five reviews, it's beauty and warmth are apparent from it's first Acknowledgement — "To the contributors who created the flesh of this book", and the Foreword: "Learning and Tapu" sets its feeling with those three different writers. So much said in such a small book of 176 pages.

There is one aspect I would briefly like to touch upon. I hope "Tu Tangata" reports on all political party conferences. I looked for reference in your magazine to the "Social Credit Party's" conference held in Hamilton August 25th to 29th. Social Credit, at that conference reversed the 1981 Manifesto and now have the four Maori seats again in policy, plus "Nga Hau E Wha" representation on Dominion Council. For the first time for a lot of pakehas, the Maori view point was heard — and caused the same discomfort as felt by the journalists at the media hui. Good. Now we can start learning together.

I look forward as always — to your next issue.

Hine Mokena
Social Credit Maori Policy Committee



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