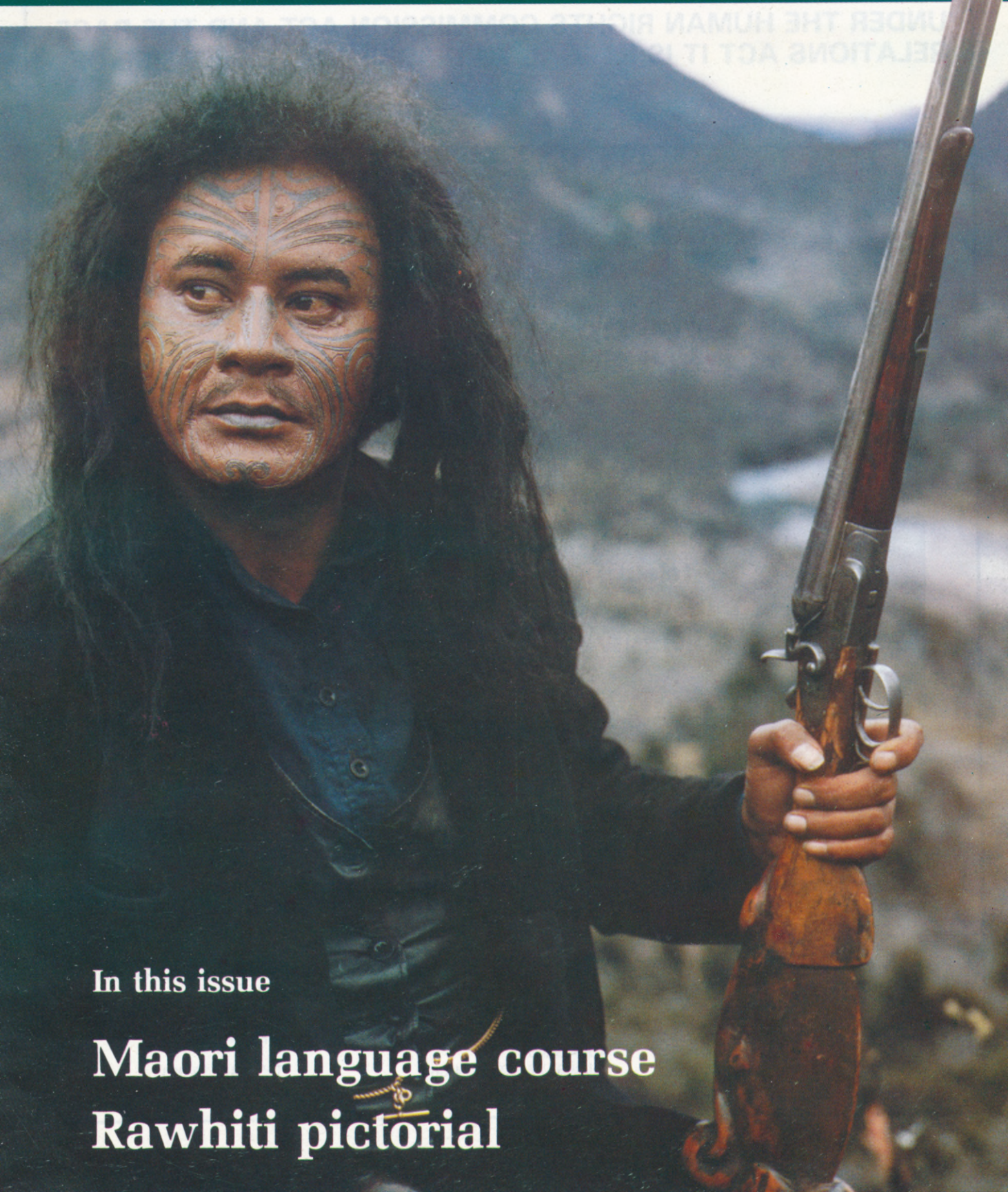


Ti Tangata

Maori News

Magazine



In this issue

Maori language course
Rawhiti pictorial

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**UNDER THE HUMAN RIGHTS COMMISSION ACT AND THE RACE
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AUCKLAND
Tel. (09) 771-295 774-060

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



Tu Tangata

Maori News Magazine

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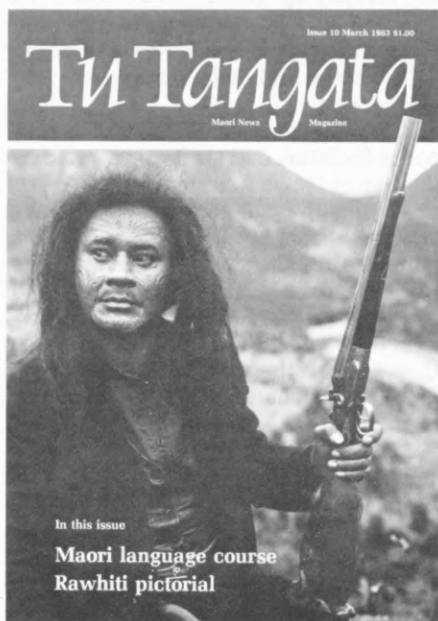
Opinions expressed in Tu Tangata are those of individual contributors.

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Zac Wallace plays rebel leader Te Wheke in Geoff Murphy's recently released film *Utu*. Attracting favourable reviews in New Zealand the film will be judged internationally at the Cannes Film Festival in May.

Race relations conciliator, Hiwi Tauroa has praised *Utu* as a good film made with sensitivity and balance. The story of *Utu* — retribution in terms of Maori and pakeha near the end of the land wars of the 19th century — while fictitious, is based on factual events and accurately portrays them, he said.

The film would not offend Maoris but it would probably make people of both races, "sit back and think and then discuss matters raised — a good thing."

Utu stars Zac Wallace, Bruno Lawrence, Ilona Rodgers, Wi Kuki Kaa, Kelly Johnson, Tim Elliott, Tania Bristowe, Martyn Sanderson and Merata Mita.

Geoff Murphy is writer, director and producer, and executive producer is Don Blakeney.

Maori tv news spreads net

Initial worries about the Maori news on television not being able to be picked up the large Maori population on the East Coast and the far north have not been realised. Because the news is broadcast on TV2, which has no reception on the East Coast, it was felt Maori viewers would miss out. However a switching arrangement at Whakapunake transmitter will mean at 5.30 pm the TV2 signal will be put onto the TV1 line and the TV1 signal put onto the TV2 line. This will mean viewers on the Coast will receive the Maori news by staying tuned to TV1. At 6.30 pm the channels will be switched back again.

And in the north a new transmitter has been turned on serving the area meaning the Maori News will be picked up on the normal TV2 signal.

Maori News editor Derek Fox says it's still only tinkering with the system and it would be better to put the Maori news in the 6.30 pm to 7.30 pm space on TV1 with the main news.

The Maori news on Television New Zealand is news specifically gathered for Maori viewers and is not just a translation of the top stories of the day.

That's the kaupapa of the Maori news according to programme editor, Derek Fox.

The television news in Maori commenced on February 21 on TV2 and goes Monday to Friday at the end of a news package at 5.45 p.m. Normal length of the Maori language news is three to five minutes.

Tu Tangata magazine spoke to Derek Fox about the Maori news.

TT: How will the news be presented?

"It's news specifically aimed at Maoris. I don't see myself translating the top stories, say from Lebanon. I see that as being a waste of time. Our Maori viewers will be able to get that news by looking at the pakeha news. I want to give them something they didn't know or show them something from the main news with a Maori perspective."

TT: Given that perspective, how will the news be gathered?

"I have a staff of three, Whai Ngata formerly from Te Reo O Aotearoa Broadcasting Unit in Auckland, myself and one yet to be selected at time of interview. In terms of gathering that puts a very heavy load on us and so what we require is for people having major hui and whatnot to get in touch with us well in advance to let us know what the takes are. The Box Number is 3819 Auckland c/-Television New Zealand.

"I'm also writing to the Secretary of Maori Affairs to see if he can get his community officers, who after all penetrate through the country in Maori areas, to keep us posted as to what's going on. We won't be able to cover everything, but we will be able to pick newsworthy themes. For example rapu mahi, kohanga reo, the involvement of Maoris at University."

TT: Does the Maori news presentation have a different style to what is normally seen and heard in the media.

"Our presentation will be slightly different in treatment of stories and of course use of Maori language. Our stories need to run a little bit longer than normal ones. I don't see us running a succession of thirty second clips, I see



us dealing with a subject for two or three minutes in accordance with the more deliberate pace of things I know my people prefer to see."

TT: What link-up is there between your team of Maori journalists and other television journalists?

"What is probably not appreciated here is what we will be capable of doing, is what a far higher percentage of N.Z. journalists should be doing. I mean this is really breaking new ground in that we will be able to report in both languages. Where we come across a story which has got strong Maori implications but also has implications for the rest of New Zealand society, we would also do a story in English for the pakeha news. You see that is a very modest beginning, completely new ground. Some of the pakeha reporters have said to me, 'but how will this work?' And I say, from time to time I'd expect pakeha reporters to do likewise. If they're going to some event or some place where something of Maori news importance is happening and they're filming it, then it is equally easy for them to gather the relevant details in English and for us to translate. That's how obviously we're going to cover chunks of the country that we can't get to, like the South Island.

It means that pakeha reporters in Television New Zealand will have their eyes opened to a new dimension, but on the other hand it means that because for the first time there will be reporters working in Maori and attending Maori

functions, all that information that pakeha reporters had no access to, will now, if it's of sufficient importance, be reported.

TT: How do you think the Maori community will react to the Maori news?

"I would expect that if they don't like some of the things we're doing they'll say so, and that's healthy. You see for the first time from a news point of view there will be somebody that the Maori community will be able to aim at, either bouquets or brickbats.

In the past where they've seen something done on television, and it's been done badly, probably mainly through the ignorance of the reporter not knowing any better, the Maori community has been very annoyed about it. But they've not known what to do about it, so they've just borne a grudge, and sort of nohopuku'ed about it and been fed up about it. So the next time television has come around they've said 'to hell with you'.

Now I would hope that we would give greater access to that sort of thing because we do know better.

TT: What other specific Maori resources apart from the community and the Department of Maori Affairs, will be tapped.

"I would hope that we would always be comparing notes with Koha, Tu Tangata and Te Reo O Aotearoa. You see we're too thin on the ground not to hold hands and help each other out where we can."

TT: What provision is there for adequate facilities and staffing now and as the Maori News function grows?

"We will compete like other television staff for facilities and I think it's quite healthy that we do. I wouldn't like to be seen as a separate unit tucked away somewhere. Based in the Auckland television newsroom we can abuse them about their bad pronunciation, and being around everyday can help them improve.

"Obviously in time with an increase in workload there has to be an increase in input, to begin with, what we can do is determined by staff and facilities we have access to.

"But one thing to come out of this that has been agreed by TVNZ is the

Dame Kiri Te Kanawa welcomed home

The applause scattered and died among the packed, plush red seats of the Royal Opera House, Covent Garden. Soprano Kiri Te Kanawa stood at the front of the stage acknowledging the applause, and quieting the audience with her hands held up.

"Thank you, thank you. I would like to sing you another piece" — Conductor Kenneth Montgomery looked up from the orchestra pit knowing that they had not rehearsed any more music, and was startled.

"But the conductor need not feel alarmed as I will sing it without the orchestra. It's a piece from home, a love song some of you may know called 'Pokare kare ana'."

There were murmurs of approval from the large audience, and a few quiet cheers from homesick New Zealanders.

The lovely soprano voice lifted gently with the lilt of the song, the soft exotic language echoing through the tall, gilt opera house.

It was her first international solo recital, to raise funds for New Zealand students to attend the United World Colleges, given in October 1976 nearly five years after her amazing "takeoff" into the higher reaches of operatic stardom from the same opera stage.

In January, 1983, the same words and song "Pokare kare ana" echoed across the lawn of Auckland's Government House. Dame Kiri Te Kanawa had been invested with the award of Dame Commander in the presence of such other illustrious knights as Sir John Bennett, Sir James Henare, Sir Hepi Te Heu Heu, Sir Charles Bennett and Dame Whina Cooper.

The citation read "an opera singer of world acclaim who throughout her excellent career has retained a deep affection for and close association with New Zealand."

But it was "Pokare kare ana" which was the link that seemed to bind together the diverse events, music that

echoed the Maoritanga which Dame Kiri has so often referred to in her life as an international opera star.

And what is the famous singer's own view of origins? She revealed in a television interview with Bernard Levin for the BBC in December, 1975 that she was adopted. She told her biographer Trevor Fingleton in the recently released book "Kiri" that her birth parents were the same racial mix as the Te Kanawas — her mother of European origin, her father Maori.

Non-conformist

Her mother had been a non conformist minister's daughter and never married, hence the disgrace and ostracism. Her parents were very poor and had a son, but to Kiri's knowledge she never met her older brother. Her father died of tuberculosis at the age of 35, her mother a few years ago in Australia, and Kiri never met either of them.

"She has never really tried to find any of her original family," writes Fingleton, "though she thinks she may have met some of them unwittingly in New Zealand. 'Nobody's ever said a word. When a Maori child is given away you're not meant to say anything or ever try to retrieve it. That's rather beautiful, really'."

"I'm extremely proud of being a Maori," is a feeling the singer has often expressed in interviews overseas. She was always grateful for the encouragement she received from Johnny Waititi and the Maori Foundation, and gave \$5000 to the Hoani Waititi memorial marae at a special dinner in 1978.

"My mother always told me it was the Maori part of me that would be important," she revealed to the New York Times in August, 1975, although she did tell the same newspaper a year earlier that "it wasn't so hot to be a Maori at (St Mary's) convent school in Auckland."

"The children were cruel to me because I was different. 'That Maori girl' they would say. I was the only one in the school and they picked me to pieces."



Heritage

When she won the Melbourne Sun Aria as a 21-year-old in 1965 she was wearing greenstone for good luck. The Auckland Maori Catholic Society haka group welcomed her back from her Melbourne triumph, as the Waihirere Maori Club farewelled her on her overseas career in February 1966. A traditional welcome and challenges were part of her wedding day, when the marriage ceremony was conducted by Father Tate.

Her uncle "went miles into the bush to get special flax and barks" for her aunt Digger Te Kanawa to weave into a cloak and headband which she took overseas in 1966 when launched into her international career.

As her career blossomed, she was referred to constantly in the newspapers as "the golden-voiced, Maori soprano". Time magazine underlined her pride in her heritage, and Newsweek in December, 1971. Following her acclaimed Countess in Covent Garden's "Marriage of Figaro", headlined an article "Maori Mozart".

When she was one of 50 guests flown from London to Paris as the guest of high-fashion star Pierre Cardin at Maxim's 15 months ago, the evening finished with Dame Kiri singing "a Maori lullaby".

The thorny question of politics and race has once been raised with the internationally known singer, and her reply sums up her approach to her public life.

"When you mention racial politics, I know what you are talking about," she told an interviewer in Sydney. I read all the papers and listen to the news.

"There's enough politics in the music world for me. I'm not into any other politics. I'm aware of my upbringing but it's never been a hindrance in my life to be a Maori, or to be married to a white man."

"I'm only interested in my art form and what I do in it. I am proud of my art, and proud that my people look at me and my country through it."

Terry Snow

Continued from page 2

Maori news will be an entry point for young Maoris into television. If there are young Maoris who say want to be a journalist and their taha Maori is OK, then we are able to take on a trainee. After a time of training that person is able to be transferred to one of the other news or current affairs programmes."

TT: Is TVNZ aware of the spinoffs in presenting news in the Maori language on prime time television?

"Well let me put it this way. I don't think they were aware of the clamour that would ensue from putting on a trial programme of Maori news last year, and indeed the response from the Maori community wanting regular television news in Maori. I'm picking that the response will continue."

"I hope that people don't just say 'we've got five minutes of news now'. Part of my job here is to make sure it grows and that the Maori people get what they're entitled to in terms of being 12.1% of the population, according to last census. Twelve cents in every advertising dollar is spent trying to attract our custom. Twelve percent of the licence fee is paid by our people. We aren't getting twelve percent of the resources."

NZ Maori tennis championships

Traditionally, the New Zealand Maori tennis championships place a greater emphasis on a get-together of kindred souls atmosphere than on pure competitiveness in a very individualistic sport.

The Rothmans sponsored tournament at Auckland just before the end of 1982 was no exception. Indeed while there was a keen edge to the competition, it was confined to the courts and the "minor incident" of the tournament only served to underline the goodwill aspects of the championships.

Overriding everything for the 1982 championships was the return of one of New Zealand's tennis greats, Ruia Morrison Davy to the tournament.

"It gave the event, a star which everyone in New Zealand knew of," said immediate past president of the New Zealand Lawn Tennis Association, Mr Jim Aitkenhead.

Certainly it brought to the tournament a record entry and supporters who wanted to see the former New Zealand champion in action again, even at the age of 46.

Not unexpectedly, Mrs Morrison playing her first tournament tennis for 12 years conserved her energy as much as possible and went out to enjoy her tennis.

Yet the winner of six national singles titles reached the semifinals before bowing out to the 1981 runner-up who again occupied that position at this tournament, Arona Ngatai.

Mrs Morrison has said she will play again in the next championship. The younger players had better look out, Mrs Morrison should be fitter and more match hardened by then.

The presence of the New Zealand Federation Cup No 1, Linda Stewart (Auckland) enhanced the tournament also and in winning the women's title showed why she occupied the premier spot in the women's equivalent of the Davis Cup.

Her volleying and service was a cut above anything produced by other players. The 19-year-old added the mixed doubles titles to her collection, winning with Wayne Gray, and the women's doubles champion, combining with Tilly Witeri.

The minor incident in any other tournament, especially of a national nature as the Maori event was, would have caused all sorts of trouble.

But in the context of the Maori Championships, it was a problem which had to be resolved and everyone ac-

cepted a redraw of the men's open singles at a late stage with all the grace befitting such an event.

Mr Frankie Dennis, the tournament organiser has promised that such incidents will not happen again. It arose perhaps because Mr Dennis was the only tennis administrator present with any great length of experience.

Thrown into the deep end, for a tournament with record entries, Lindsay Wehipeihana from Hamilton and Doug Pai from Auckland just overlooked the necessity of having to allow for byes in the early round to properly advance the right numbers for the quarter-finals and semi-finals in the men's singles.

One or two players who may be disadvantaged through the redraw could have felt strongly about it but instead chose to play as directed with the greatest of sportmanship.

In hind sight, they may have reached a round further while others given the

advantage might have reaped a bonus but the form of former well ranked junior, Wayne Gray (Hutt Valley) was such that there was little doubt that he would be the eventual winner.

Not that it was a poor field. Bob Peni the top seed in the absence of 1981 champion, Barry Smith, was an early favourite.

Former champion Denis Hingston was back from Australia for the men's singles while Bruce Murdoch now coaching and playing in West Germany was another title-holder who returned.

Hingston reached the semifinals where he was beaten by Gray but Murdoch went out in the fourth round ousted by promising Mt Albert player Mike Hataraka.

Showing the benefits from inter-club play in Auckland's premier Caro Bowl and first grade Unity Shield competitions, the tall Hataraka beat Peni 4-6, 6-0, 7-5 in the semifinals for a finalist's berth.

1982 New Zealand Maori Tennis Champs Summary of Results

*Seeded player.

Men's Singles: — fourth round: *R. Tamaho bt S. Corbett, 4-6, 6-4, 7-5; *M. Hataraka bt V. Taufa, 6-0, 6-2; S. Thompson bt J. Johnson, 1-6, 6-0, 6-1; W. Sinel bt *M. Billington, 6-4, 6-4. **Quarter-finals:** R. Pen bt Tamaho, 6-3, 5-7, 7-6; *Hataraka bt *B. Murdoch, 2-6, 6-1, 7-6; *Hingston bt Thompson, 6-3, 3-6, 6-0; *W. Gray bt Sinel, 6-3, 6-2.

Men's singles: semi-finals: *M. Hataraka bt *R. Peni, 4-6, 6-0, 7-6; *W. Gray bt *D. Hingston, Jnr, 6-1, 6-2. **Final:** Gray bt Hataraka, 6-1, 6-4.

Women's singles: — quarter-finals: *L. Stewart bt G. Sanderegger, 6-1, 6-0; T. Maloney bt *F. Laban, 6-2, 6-2; *R. Davy bt *J. Lyden, 6-2, 6-1; *A. Ngatai bt T. Witeri, 6-0, 6-0. **Semi-finals:** *Stewart bt Matoney, 6-1, 6-2; *Ngatai bt *Davy, 6-4, 6-4.

Women's singles, final: *L. Stewart bt *A. Ngatai, 6-1, 6-4.

Men's doubles, quarter-finals: *W. Sinel and M. Hataraka bt *Ferguson and B. Murdoch, 9-8; *D. and S. Hingston bt J. Priestly and R. Graham, 9-0; *G. Motu and Gray bt M. Billington

and V. Taufa, 9-5; L. Neal and G. Moses bt S. Hopa and J. Paul, 9-5. **Semi-finals:** *Sinel and Hataraka bt *D. and S. Hingston, 9-8; *Motu and Gray bt Neal and Moses, 9-3. **Final:** *Motu and Gray bt *Sinel and Hataraka, 9-2.

Women's Doubles — quarter-finals: *A. White and A. Ngatai bt M. Walker and R. Aramakutu, 9-5; *J. Lyden and F. Loban bt R. Pai and G. Quinn, 9-1; *R. Te Pania and E. How bt A. and K. Latimer, 9-6; *L. Stewart and T. Witeri bt T. Manuel and R. Smith, 9-6.

Women's doubles, semi-finals: *J. Lyden and F. Loban bt A. White and A. Ngatai, 9-4; L. Stewart and T. Witeri bt R. Te Pania and E. Howe, 9-5. **Final:** Stewart and Witeri bt Lyden and Laban, 6-3, 7-5.

Mixed doubles, quarter-finals: *Gray and Stewart bt *J. Fergusson and T. Maloney, 9-2; R. Garratt and R. Rudolph bt M. Turner and M. Fatu, 9-4; *G. Moses and J. Lyden bt H. and S. Aramakutu, 9-0; *R. Tamaho and A. Ngatai bt *M. Hataraka and A. Latimer, 9-7. **Semi-finals:** *Gray and Stewart bt Garratt and Rudolph, 9-0; *Tamaho and Ngatai bt Moses and

But the heavy match schedule took its toll on him as he fought out the final against Gray in hot humid weather. Still to lose 1-6, 4-6 was a creditable effort for Hetaraka.

In the men's doubles final he partnered Warren Sinel but again lost to Gray and Glen Motu, this time 9-2.

The third title to Gray came with the mixed doubles when he partnered Miss Stewart to beat Richard Tamaho and Arona Ngatai, 9-2 in the final.

The 18 years and under titles went to Warren Sinel and Janine Te Pania in the singles while Mark Henderson and Rees Tapsell (boys) and Germaine Sonderegger and Miss Te Pania (girls) were the doubles winners.

Without doubt one of the most successful of Maori tournaments, those present had no hesitation in voting Auckland and Stanley St the venue again for the 1983 championships.

Organisation and catering was first class. Mrs Evelyn Pai and her team made even those on a diet forego their good intentions with the sight of well buttered freshly baked scones.

To cater for the early starts, the administrative team camped at Stanley St and made the tennis headquarters into a substitute Marae.

Little wonder then, Auckland has been asked to host the event again.

By Eddie Kwok

Retara (Russell) Family Reunion Hui Held in Temuka

Over the last few days of 1982 about 200 members of the Retara family met at Temuka Rugby Football Clubrooms and grounds, which were designated a marae for the first family reunion (hui) of the descendants of John Lyons Russell a British whaler and his Ngaitahu Maori wife, Te Hore Koriana (nee Edmonds), who lived at Otakou Pa on the Otago Peninsula.

Organised by Eru and Kitty Retara of Temuka, the hui attracted relations from as far away as Australia.

Kaumata, Mr Riki Ellison Q.M.C. of Taumutu, a direct descendant of Rangatira Taiaroa of Otakou Pa, and an invited guest was given the honour of master of ceremonies for the four days of the hui.

Wednesday was spent filling out family whakapapa (family tree) on placards provided on a display notice-board and group discussions on various topics:- Ngaitahu/Ngaitimamoe tribal archive, land rights, Maori culture and television, Maori language marae etiquette, land incorporations, land trusts, Maori trustee, Maori land court, Mawhera Incorporation, Commission of Inquiry into Maori Reserved Land, Maori Bills and Acts of Parliament etc.

and the viewing of family photo albums, booklets and the written history of different Retara families.

Lectures by family members George Te Au and Douglas Huria related their titi (mutton-bird) island experiences.

Hemi Retara of Orahura on the Routini coast was requested to speak on Pounamu and the Arahura river, the only privately owned river in the world.

Thursday saw the reading of the whakapapa completed, its blessing, a call for its preservation and photo-stating so that copies can be supplied to those who wished to purchase such.

Titi island 'Take' relating to Taukihepa Island was raised and resolved by the appointment of six representative members of the extended Retara family to attend the Bluff Titi Island Committee meetings and to assert Retara family rights as to an agreed 'titi manu' area on Taukihepa Island.

Friday was an open day for friends to attend and meet the family. However the family managed to conclude its business during the day by approving for the next family hui to be held in Te Ika a Maui, possibly on the Takapau Plain in two years time. A small monetary levy per year on each working person to be paid before the end of each financial year to help in fund raising towards travelling cost for the next hui was approved by the family. Subcommittee representatives covering certain areas to collect levies and attend meetings were appointed.

Mrs Khyla Camp of Port Chalmers was appointed to research Te Hore Koriana Retara whakapapa. Hemi Retara offered to research whaler John Lyons Russell whakapapa.

A Maori song was composed and adopted as the Retara family song.

A call was strongly made for individual or collectively Retara family iwi to undertake the writing of Maori history of their area, titi island songs etc. instead of giving information to other book writers.

Traditional Maori fare throughout the hui comprised — titi, pipi, tuna etc.

Acrom Video Enterprises of Melbourne, Australia, of which Tangi Retara is a director, videod proceedings of the hui, which will be copy-written and any proceeds from screenings will go into the travelling fund. Screenings of the video tape were viewed by the family on Wednesday evening and Thursday. A copy of the video tape will be lodged in the Ngaitahu archives at the Canterbury University.

Farewell speeches and prayers for a safe return home concluded what was termed by the family as a most enjoyable and successful hui.

Lyden, 9-7. Final: *Gray and Stewart bt *Tamaho and Ngatai, 9-2.

18 years and under boys singles, semi-finals: W. Sinel bt S. Hopo, 9-4; S. Thompson bt M. Henderson, 9-2. Final: Sinel bt Thompson, 6-2, 6-2.

18 years and under boys doubles, final: M. Henderson and R. Tapsell bt 1. Te Rito and R. Kanara, 2-6, 7-6, 7-5.

18 years and under girls singles, final: J. Te Pania bt G. Sonderegger, 6-3, 7-6.

18 years and under girls doubles, final: G. and S. Sonderegger bt A. Mataira and K. Corbett, 6-3, 6-1.

16 years and under boys singles, quarter-finals: W. Hamiora bt R. Moran 9-7; D. Sarich bt W. Mackey, 9-8; J. Thompson bt I. Kautai, 9-4; A. Hetariki bt A. Wetere, 9-6. Semi-finals: Hamiora bt Sarich, 9-3; Thompson bt Hetariki, 9-8. Final: Hamiora bt Thompson, 6-1, 6-0.

16 years and under girls singles, quarter-finals: S. Sonderegger bt C. Anderson, 9-0; S. Hamiora bt V. Burkhardt, 9-8; J. Tepania bt G. Pihema, 9-0; J. Wilkinson bt S. Walker, 9-7. Semi-finals: Sonderegger bt Hamiora, 9-5; Tepania bt Wilkinson, 9-3. Final: Sonderegger bt Tepania, 6-4, 6-4.

16 years and under boys doubles, semi-finals: I.A. Wetere and A. Hetariki bt W. Hamiora and W. Mackey, 9-5; P. Harris and J. Thompson bt M. Aitken and D. Billington, 9-3. Final: Wetere

and Hetariki bt Harris and Thompson, 4-6, 7-6, 6-3.

16 years and under girls doubles, semi-finals: V. Burkhardt and R. Hemara bt T. Tetai and M. O'Brien, 9-2; S. Hamiora and S. Walker bt K. Moncur and J. Wilkinson, 9-0. Final: Burkhardt and Hemara bt Hamiora and Walker, 7-6, 6-3.

14 years and under boys singles, semi-finals: K. Thompson bt B. Te Pania, 9-2; S. Collier bt J. Taipori, 9-2. Final: Thompson bt Collier, 2-6, 6-2, 6-4.

14 years and under girls singles, semi-finals: S. Sonderegger bt K. Lane, 9-2; L. O'Connor bt R. Romera, 9-2. Final: Sonderegger bt O'Connor, 6-1, 6-1.

14 years and under boys doubles, final: Collier and N. Walker bt C. Donaldson and I. Kautai, 6-4, 6-3.

14 years and under girls doubles, final: O'Connor and C. Witeri bt C. Pirini and S. Walker, 6-1, 6-4.

12 years and under boys singles, final: K. Thompson bt G. Brown, 6-2, 6-1.

12 years and under girls singles, final: L. Powhare bt L. Walker, 6-3, 6-4.

12 years and under boys doubles, final: Thompson and E. Tipene bt T. Tipene and B. Te Pania, 6-3, 6-3.

12 years and under girls doubles, final: C. Patrick and L. Walker bt A. Latimer and L. Powhare, 6-2, 6-3.

Snow warrior ices the cake

Joe McLeod's working drawing for his warrior.



New Zealand's entrant in the recent snow statue contest in Japan literally bent over backwards to win the "fighting spirit" section for his country.

Hamuera Orupe (Joe) McLeod, a 24-year-old chef currently working for the Travelodge, Port Moresby, is a past master at sculptures in margarine and chocolate for the centrepieces of banquet tables.

But snow was a new ingredient — he'd never been near the stuff before

— and so were the three metre by three metre dimensions of the block from which he moulded a proud Maori warrior standing at the intricately fashioned prow of a canoe.

The statue took him nearly four back-breaking days to complete. He spend long hours out in the minus 8 degree celsius temperatures, bending and twisting to get the best results from the compressed snow.

But it was the backwards angle that got to Mr McLeod, making it necessary for him to seek medical advice which saw him return to Papua-New Guinea via New Zealand with the Japanese version of deep heat — a mentholated padding — firmly stuck to his sore back, and curing it very nicely thank you.

In spite of the aches and the extreme cold which gave him a condition the contest organisers thought was pneumonia on the last day, Mr McLeod says the competition was a fantastic experience he's keen to repeat should New Zealand enter again next year.

He had the assistance of three New Zealand students presently studying in Japan — Robert Scott, Hugh Wittaker, of Waitara, and Christine Faris, of Dunedin.

Under his instruction they chopped, chipped and moulded the basis of the warrior statue, while he saw to its overall design, proportion and detail.

Unlike the teams from eight other countries who took part — United States, Australia, Hong Kong, Korea, China, Philippines, Germany and Japan — the New Zealanders worked from a simple drawing with a tomahawk, spade and V-shaped chisel as their tools.

"The other teams had professionals

like rock sculptors and design experts, and they used everything from chainsaws to handsaws to achieve the effect they were looking for," says Mr McLeod.

"We had none of that. We simply used good old Kiwi ingenuity and it paid off."

The entrants worked from 9.00 a.m. to midnight to finish their statues, often with snow falling around them.

They took regular "get-warm-again" breaks in the centrally-heated competition headquarters and had meals provided by support teams from each of the countries.

Mr McLeod, who can produce a hangi heralded by many of his Tuhoe Tribe as the best, thought he should try one of those.

"But obviously it was much too cold. The ground was frozen completely although they were saying it was the warmest winter they had had in 54 years," Mr McLeod said.

He had been told the mid-winter temperatures in the Sapporo region in Japan's Hokkaido area, where the contest has been held for the past 10 years, were usually as low as 24 degrees below celsius.

The Maori warrior and canoe prow that Mr McLeod and his helpers produced caused considerable interest from Japanese and foreign visitors in the city for the festival surrounding the contest.

It is the first time New Zealand had been represented — Air New Zealand, Foreign Affairs and the Master Chefs' Association saw to our presence there — and the media along with Japanese armed with cameras were thorough in recording the fact.



One of Joe McLeod's winning chocolate sculptures pictured just after completion in Wellington in 1980. Photo credit Evening Post.

Television channels filmed the New Zealand entry and interviewed Mr McLeod, a full-blooded Maori of the Tuhoe Tribe, and six daily newspapers carried pictures with stories.

"It gave New Zealand the kind of publicity to directly boost our tourist numbers from Japan," said Air New Zealand's Graham Ward.

Mr Ward said in conjunction with the festival, which was attended by 1.5 million people this year, the airline's Japan office set up a promotion of New Zealand and our mountains as an off-season ski destination.

"Eight people out of every 10 that came by had cameras," says Mr McLeod, who himself returned to New Zealand loaded down with colour prints of the events.

He also snapped the many superb ice sculptures and other works in snow that had been entered in local contests or were simply there for show, having been created over the past two months.

The magnificent mid-winter monuments included a huge replica of the Sydney Opera House, a cathedral that had a lift set into the ice so that visitors could admire the interior, transparent fish, fans and a delicate harp with each string a spindle of frozen water.

And then there were the happy characters of children's fairy tales with the latest in space fantasy, E.T., getting a slice of the action in a variety of poses.

Those photographs with the cup and heavy medal Mr McLeod won will be cherished by his father Ray until the younger man returns home from travels which will take him beyond the Port Moresby Travelodge at the end of the year and into Asia.

Mr McLeod Senior, Manager of the Wellington Travelodge's Bohdan Restaurant, is Punch proud of his adopted son's achievements and the "warrior-like" drive that saw him through the intense cold to the fighting spirit trophy.

It was through him that Joe had his first contact with the culinary art when he worked at the Wellington Travelodge as a kitchenhand during his holidays as an Opotiki College pupil.

A three-year chef's apprenticeship followed his school days, with an award for top pupil at the course's end.

The sculpting skills came to the fore in competition work and in 1981 he went to Bellamy's in Parliament Buildings where they keep margarine busts of our Prime Minister Mr Muldoon in the chillers for certain occasions.

Late last year Mr McLeod and fellow chef and friend Alan Austin, of Nelson, decided to test the kitchens of the world. They headed for Brisbane which led to Port Moresby, where the snow sculptor supreme is back cooking up more usual restaurant fare and readjusting to the Papua-New Guinea humidity with 40 degree-plus heat.

The Spirit of Mangatu

William L. Perry

Did I hear the faint call of a Weka at Te Apati?
Or was it the lazy flap of a trout's tail in a crystal clear pool in the Motu?
Maybe it was the rustle of wild pigs on Waitangirua.
Could it have been the babble of grey water frothing over papa in the Waipaoa?
No, it may have been a shepherd's whistle on Komihana.
Did we poach trout on Okaihau, Mr Dameron?
And the tipuna in the sacred urupa on Mangamaia;
is your sleep peaceful?
Yes, the wind constantly bends the grassy swarthes of Wairere's slopes.

Ah! I smell pine resin and hear the burrr of a chainsaw.
Have the scars on the Dome healed yet?
We killed the Tamariki-O-Tane and paid the price.
Yes, that is the sweet aroma of Hangi at Whatatutu assailing my sense of smell and causing the saliva to run.
The day is fine.
Why are my eyes wet as I stand at Tapuae-O-te-Rangi?
Who rings the bell now?
My heart races.
It is Ngawari.
I thought you too were baptised into Papatuanuku.
The sound of voices.
The Pa rang once with untold kids.
The Peneha's, Brown's, Haronga's, Tamanui's, Wainui's, Matenga's, Smith's, Waru's, Tuapawa's, Irwin's, Morris's, Henry's, and others.
It is silent now.

I turn and raise my head in saluation to that noble mother of 'Ngariki Wahia' adorned in her mantle of splendour.
Maungahumi!
Arowhana! Arowhana! Arowhana!
Pawa knew you.
Rawiri also, and Hirini Te Kani-a-Taki Rau.
Like a shining pillar of marble you are majestic as you suckle 'Te Aitanga-a-Mahaki', your children.

Oh mangatu you called.
With pride we hold you aloft.
The memories are treasured and sweet.
You course through our veins and cause the pulse to race.
You draw us to your bosom.
Home, yes home again.
We had to come home.
Mangatu is the people. Mangatu is history. Mangatu is the land.
Mangatu is religion. Mangatu is politics. Mangatu is the heart and soul.
Mangatu the man. Mangatu the river. Mangatu the Marae!

Tena Koutou. Tena Koutou. Tena Koutou Katoa.

Mangatu is shifting its wharepuni this year from its present site up to Whatatutu because of flooding.

Ngawari, the original marae site has disappeared under many metres of silt and now the time has come to move again. Floods have become a regular event in the Mangatu river, Waipaoa river and adjacent streams, due largely to the soil erosion problem caused by the deafforestation programme. Rutene Irwin (Mangatu Carpentry Supervisor) with the aid of others shifted 'Ngawari' the Tipuna Whare from its original site to its present one.

They set to and restored the many valuable ancestors' photographs (all of which went under the floods on numerous occasions). A valuable and irreplaceable photo of Hori Puru, tohunga of Mangatu was too badly

damaged to be restored and was reproduced as a painting.

Te ahutanga mai o tenei ingoa **Te Ngawarii** whakatakotoria mai i nga korero i homaitia ki a Te Aitanga-A-Mahaki e Te Kooti i roto o Te Kuiti.
Hoki atu whakahautia Te Rongopai i runga i Te Ngawari me te aroha. Tena a whakahau e tu mai ra i rangatira, Te Rongopai e tu mai ra i roto o Te Whanau akai whai ake ko Te Tipuna e tu nei ate Ngawari, whakamutu atu kia te aroha e tu mai ra i roto o Tapu-I-Hikitia.

Ko Maungahaumi Te Maunga
Ko Mangatu Te Awa
Ko Te Aitanga-A-Mahaki Te Iwi
Ko Ngariki Wahia Te Hapu
Ko Ngawari Te Tipuna e tu nei
Ko Rawiri Te Tangata kei roto
Ko Mangatu Te Marae.



Photo credit: Spirit of Mangatu by Rei Hamon. Print reproduced by kind permission of the artist who was brought up in a dirt floor whare along with thirteen other brothers and sisters in Mangatu.

To market, to market

Although they owned all the land from Levin to Pukerua Bay, the Muaupoko people lost most of it to Te Rauparaha when he all but annihilated the tribe.

Now the descendents of the Muaupoko have re-established the Horowhenua block with nearly two thousand five hundred hectares which includes Lake Horowhenua. And their plans are for kiwifruit export and market-gardening for the nearby domitory townships around the Wellington area.

It hasn't been any easy row to hoe, with large costs for investigation of titles and organisational problems associated with re-establishing the economic viability of the land.



Muaupoko elders Thompson Tukapua and Jim Moses planting shelter trees.

The Muaupoko people over a year ago asked the Department of Maori Affairs for assistance with better use of the land, assistance with the return of the control of Lake Horowhenua, the formation of a Kokori Skills Centre and

a management committee. From this early start came the beginnings of a partnership between the locals and various resource agencies, which have included the N.Z. Forest Service, the Maori Land Advisory Committee, the Agriculture and Fisheries Advisory Service, the Horticulture Research Institute, and Turners and Growers Marketing and Exporting.

The formation of a steering committee meant that there was co-ordination between these agencies and feedback to the Muaupoko people who decided what they wanted done with their land.

The Horticulture Research Institute gave advice on research material and facilities available, the establishing of a horticulture trainee scheme and the potential for horticulture development.

Early on it was realised that the Horowhenua block had several advantages. It was close to the Wellington market, with vegetables grown in this area being able to be marketed a month before those grown in Hawkes Bay which is the main supplier. Also kiwifruit produced in the area had the highest sugar content of any berries produced in New Zealand, an added plus to the export potential. And the land was undulating/flat land to sand dune country in the east which allowed for diversified land use.

Prior to the commencement of the project, the land was used for pastoral farming and some market-gardening.

And now over a year later the 250-300 Muaupoko people involved in the development can look back to a firm foundation having being laid. In preparation for the planting of kiwifruit, shelter belts have been planted on the perimeter of two of the blocks.

A meeting of the trustees of the blocks of land in the development is planned for this month to review progress. Already the optimism generated by the Muaupoko development has meant it being suggested as a model for other districts to adopt.



Maori Affairs staff help with the tree planting.



Some of the more intricate details of the historic carving are pointed out by Kohe Webster, left to John Burns, the assistant director of the New Zealand Historic Places Trust.

Mastercarver Kohe Webster hard at work restoring the amo carving.

Kikopiri Meeting House being restored

Decaying relics of Maoridom from the Kikopiri meeting house in Ohau are being brought back to life under the deft craftsmanship of mastercarver Kohe Webster.

The carvings adorning the finely-decorated Kikopiri, perched on the brow of land overlooking Te Waimarama Stream about 2½ kilometres west of Ohau village, south-east of Levin, are unique among meeting houses of the Wellington province.

The carved interior poupou fashioned after the East Coast style, are peculiar to Kikopiri. So, too, are the exterior three-metre high amo depicting the main ancestors of the hapu (sub-tribe).

The stout totara carvings feature two incurving horns on each side of their heads and are completely covered with rauponga (spiral designs taken from the ponga log).

Since its erection in 1859, many of the carvings — including the koruru (figure placed on the gable of the house), completely carved maihi (facing boards on the gable) and amo — have disintegrated with the passage of time and were recarved in the early 1920s by a tribe member.

Most of these replica carvings have met a similar fate to the originals, and today they are being skillfully recarved

by Kohe Webster from photographs taken of the original house.

Kohe Webster chuckles at one of the old photographs. "Must have gone to a fantastic dentist", he points to the koruru, mouth agape to reveal a set of perfectly dagger-shaped teeth.

Of the carvings, one amo, which had a rotted base as a result of the end grain being exposed to the damp, has weathered so badly to warrant restoration.

The other amo was so far gone that it was destroyed about 1935. The two amo originally represented the ancestors, Huia and Ngarongo. Huia founded the sub-tribe which bears his name, while Ngarongo has descendants in the area.

The restoration and replacement of the carvings is being aided by owners of the meeting house, the Ngati Raukawa trustees and the New Zealand Historic Places Trust which has contributed towards the cost and has also provided architectural advice for structural restoration.

The Trust's Maori Buildings fund is used to assist restoration programmes of historic meeting houses and other structures. Where requested, conservation and architectural advice can also be arranged. This is regarded as an important aspect of the Trust's work.

The carvings have been brought down specially from Kikopiri (a departure from custom) to the Maraeroa Marae in Porirua where the facilities for work on the carvings are readily available to the mastercarver and his apprentices.

The amo are steeped in the tapu system of ancient Maoridom. Karakia (prayers) and chants were recited before work began on the carvings by tribal elders in respect for their long-dead. Chips and shavings from work on the ancestral carvings are gathered, burnt and the ashes to be scattered on the marae.

"I wouldn't feel right if I didn't treat every part of them with respect," Kohe Webster says.

The influence of tapu on Kikopiri amo are well-authenticated, according to the Phillipps "Maori Illustrated Carving" book. In 1906, after many years, the badly decaying maihi and amo collapsed where they lay for some time before being sold in error. One amo was so far gone that it was eventually destroyed.

The book states: "Some years later the tribe determined to replace these carvings, and Te Roera, a trained carver, started to work on a great totara log. He had not progressed far when the mantle of death overshadowed him and the tribe mourned his loss. Years passed.

"For a long time the people debated the possibility of the new carvings being completed. A young man with some knowledge of carving volunteered to finish the work. All praised the young man and some measures were taken to avert tapu; but, coincidence or not, he died within two years. Nothing daunted, at a later date a carver came to lift the tapu and continue the work, but he too died before he could start. So not far from Kikopiri the log remains till time will reduce it to dust."

Today the dust is being swept aside to mingle with the wood chips as new life is given to the old carvings.



Waikawa Marae near Picton is slowly taking shape as the local people and others around the country support the building programme. As these photographs show, progress has been steady with the wharekai being opened mid-way through last year. Already the marae has hosted a Mana Motuhake conference and fundraising is continuing for the construction of the meeting house.

The Education of Maori

Arapera Blank
Tu mai ra,
Nga kai-hautu, kai-tiaki.
E ki ra!
"He atua, he tangata"?
He wahine, he tangata!
Take your places,
Leaders, guardians.
Who says,
"A god, a man"?
A woman, a man!

When I look back on my childhood during the 1930s and 40s in an isolated Maori village, I am sharply reminded of what makes the Maori, of my generation in particular, different from the Pakeha. Aspirations were different. Schooling was different. Goals were different. Upbringing was different. Families were large in comparison with the Pakeha's. Incomes were too small. Everyone spoke Maori fluently. Each one of us knew who we were and was able to recite with ease our ancestral history, tribal affiliations, folklore and customs.

Every parent appreciated having

girls in the family. Like their mothers, they assumed housekeeping responsibilities as soon as they were able. They looked after little brothers, big brothers and little sisters, and also worked on the farm and in the garden. Their brothers worked on the farm. Grandparents also contributed their share, but often moved from one household to another because other sons and daughters needed assistance.

The education, then, for girls, began in the home. My grandmother, for instance, taught me how to make bread, and how to cook a meal for twelve people. The cooking was never inspiring, but it was, at least, substantial. By the time girls had reached the age of eleven most could cook, wash and iron clothes, ride a horse, milk cows, plant kumaras, grow potatoes, and look after babies. At least they had responsibility.

On the whole, parents' aspirations for girls didn't advance much beyond their completing primary school, and getting married to someone who would provide a decent home, and who would not treat his wife too harshly. To gain academic success a girl depended on the sympathy and understanding of an exceptional parent, a teacher and other relatives in the community.

Some children were often absent from school because of ill-health — they suffered from tuberculosis, ear and nose troubles and scabies. Sometimes they stayed at home because they had no presentable clothing, sometimes, because of the difficulty of coping with learning in the foreign language, English. I still remember some children who never uttered a word in class. Getting up in front of a class to give a morning talk must have been sheer agony. The same children would be most articulate in the playground or in the shelter shed on a Monday morning. Here they would give an animated summary in Maori of the Saturday night serial at the local cinema. Speaking Maori was forbidden at school so certain children were selected to watch out for teachers.

Success rate

I remember being reprimanded by a senior inspector for my observation that Maori children were more successful academically in boarding schools. He said to me, "Of course they would be! What is happening is that the cream of Maori potential is being siphoned off to these schools, and how can you expect the average teacher at a district high school to produce the same rate of success!" But this was only one of the reasons. If parents were struggling with getting a living, and ex-

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Women

pected children to make their contribution, how many academically bright children were going to succeed within the state system? How much harder would it be if the parents of these children felt inadequate about academic matters?

Have things changed for Maori girls today? What is important in their present education? How can Maori mothers exert a positive influence on their future?

The Department of Education statistics showing the probable destinations of those Maori girls who left school, from 1975 to 1980 reveal a gloomy trend.

Good housekeeping

When local district high schools were set up in the early forties, secondary education became more readily available, but its emphasis, for girls, seemed to be on good housekeeping. A model cottage featured largely, designed to give girls experience in the art of cooking and entertaining. Staff and students were usually invited to a delicious lunch, well laid out and served. Cleanliness and neatness were also stressed. In fact, such was the attention to health and hygiene, that every student had tooth-brush drill before lessons began.

The academic success of girls in external public examinations was sporadic to say the least — partly because home study facilities were inadequate, but mainly because most of the girls were overworked at home. Entering teachers in district high schools, however, were often so dedicated to pushing students with potential through these examinations that it was not unusual for them to take such students into their own homes for coaching. One teacher told me that, a month before the School Certificate examinations, he would run every night from house to house, pick up his students and take them to school for a 2-hour coaching session. Another teacher gathered up his students at the weekends for tutoring.

Girls, like boys had a better chance of academic success in boarding schools. There were five of these for Maori girls — two in Hawke's Bay, one in Auckland, one in Marton and one in

	1975	1976	1977	1978	1979	1980
Total number of Maori girl school leavers	3430	3730	3727	4108	4308	4077
Further full-time education	236	239	275	324	339	481
Total number taking up professional and technical work, other trades and apprenticeships, sales, clerical work, etc.	2114	2208	2045	2061	1848	1518
(Numbers for professional and technical work are given in brackets)	(31)	(299)	(223)	(172)	(180)	(130)
Destination unknown	1316	1522	1682	2047	2121	2078

* This figure probably represents a rise in the number of girls wishing to take up the opportunities which were offered in technical institutes and other tertiary institutions by, for example, the Department of Maori Affairs, vocational training courses, (Job Entry Courses), or by the Government's Young Persons' Training Programme schemes. This indicates a change in attitude, but there is still considerable reluctance among Maori girls to take full advantage of such training schemes as do exist today.

Christchurch. I don't think that the subjects offered at these boarding schools were any more attractive than those offered at district high schools. But the environment was different. It was constant, structured and secure — secure because, although the girls were removed from strong kinship links and obligations, yet Maoritanga and a spiritual awareness of people and things were perpetuated.

The figures showing the attainments of Maori girls in the public examination system, however, do show a little lightening of the gloom. Although the gap between the attainments of Maori girls and non-Maori girls is still wide, it has been closing since 1975. But the rate at which this is happening is still very slow.

Attainments of Maori girl school leavers compared to those of non-Maori girl school leavers at three key levels from 1975-1980. Source: Research and Statistics Division, Department of Education. Results expressed in percentages.

I have been teaching for twenty-five years. As a Maori, I am saddened by what is happening to our children in the city and now of the city. Since 1950 the Maori population has become mainly an urban dwelling people. For at least half of my teaching career I taught in isolated rural areas, and for at least half of my life so far, I was living in rural Maori society. It is very clear to me how different urban Maori society is from the one in which I was nurtured.

Here in the city of Auckland, we, the

Maori, are going through a crucial period of adjustment in which parental responsibilities have been eroded. Some of our parents do not even know where their adolescent children are during the week-ends, and in extreme cases, some young people go missing for a week or more.

At a Wananga conference in May, 1979, a Pacific Island visiting nurse told us rather apologetically that the most neglected homes she visited were Maori ones. Ill-health is still too marked amongst our children. Too many are still going to school with lice in their hair, with ear, nose and throat troubles, and too many are absent from school. Are Maoris today such bad parents?

The unacknowledged fact is that most mothers have to be second-income earners in order to meet the demands of urban living. To compound their problems, the extended family is not so readily available to assist them with the upbringing of their children. So their older daughters are now in the unenviable situation of having to cope with family responsibility alone.

What contribution, therefore, can Maori mothers make? I believe that they will be able to raise the quality of their family lives only if they insist that their husbands share in the task of bringing up their children. For too long it has been accepted that the women alone have the responsibility for their children's education and physical and spiritual well-being.

What have the schools to contribute?

Attainment	1975		1976		1977		1978		1979		1980	
	Non-Maori	Maori	Non-Maori	Maori	Non-Maori	Maori	Non-Maori	Maori	Non-Maori	Maori	Non-Maori	Maori
University Entrance	19.22	3.67	18.81	3.81	20.79	4.64	19.97	4.55	19.89	4.92	21.15	6.28
School Certificate												
in 3 or more subjects	12.65	5.54	12.23	5.44	12.40	5.44	12.48	5.72	11.98	6.36	11.88	6.40
No attainment	28.88	67.96	28.44	66.57	26.14	65.87	24.81	65.29	25.13	61.30	24.02	61.12

Otara parents proud of their schools



Pukunui author James Waerea working with pupils at Clydemore School.

Despite reports of parents busing their children to other schools and raising the spectre of racial discrimination, Otara parents are proud of their schools.

The race relations conciliator has been investigating reports that European children are being taken by bus to schools in Howick, rather than schools in Otara which have predominantly Maori and Pacific Island pupils.

Mrs Angeline Hamiora lives and teaches in Otara. Her children go to school in the South Auckland suburb where she and her family moved only recently after living in the Bay of Plenty for some 10 years.

She still feels like a "foreign Maori" in an area where she had no connections and found hard to get to know people at first, describing it as a "bit of cultural shock."

Though people like to rubbish Otara, Mrs Hamiora and other parents defend the hard work being put into education in the area by teachers and parents alike.

A junior school teacher at Clydemore School, she says there has been a real effort to lift the standard of attainment over the last 5 years.

Mrs Hamiora: "These kids may not achieve as high as other kids but there

has been a real effort to lift their achievement."

She says local parents now get so involved with the school that, "you can't tell who are the parents and who are the teachers."

"At the moment we are doing really well. The pupils are getting extra help and parents are helping."

Class numbers are low enough to allow teachers to spend more time with pupils. Special programmes right through the school are designed to boost reading skills.

And there is the highly successful neighbourhood scheme where volunteers help parents and pupils in their home.

Cultural and Maori language groups feature strongly in the school which has a mix of cultures on its staff. Of the 400 pupils, over 90% are Maori and Pacific Island.

Mrs Hamiora's husband, Chubby, is chairman of the school's school committee. He says there is a real concern, "right from the top down," among the staff to do the best for the kids.

And there is a developing pride in the school among the pupils. Vandalism, says Mrs Hamiora, is not as rife as it used to be.

There are still major areas of concern to both parents and teachers. The standard of attainment is still markedly below other school areas.

School principal Mr Stewart Rundle agrees. He says a low standard will restrict pupil's future job prospects and opportunities.

But, he says, the situation is improving markedly. As success has led to success the pupils self image has improved.

Mr Rundle attributes this partly to the strong emphasis on cultural groups which has provided a positive incentive.

The disproportionate low standard of attainment among Maori and Pacific Island children has often been attributed to their lower socio-economic position.

The school rejects this theory. "We see increasing evidence against this," says Mr Rundle. "Schools can make a big difference."

He says if more money was spent on extra staff and facilities then Polynesian students achievement levels would be no different from other students.

The quality and stability of staff has been a factor in improving the situation says Mr Rundle. When he first arrived 7 years ago there was only one Maori on the staff and most of the teachers lived out of the area. Today a high proportion live in the area and have a good local knowledge.

Continued from page 15

Both Maoris and Pakehas share this problem of how best to educate girls. What does New Zealand society expect of its women? They are crucial in the establishment of attitudes. Does it want them to maintain and perpetuate cultural differences? Does it believe that a nation comprises only one culture or does it see different peoples existing as one nation? Can the Maori effectively cope with living in a bicultural, or a multicultural context? Can the Pakeha?

If the answer to the last question is yes, then Maori society will survive intact, despite making many modifications to suit a now urban society. If the majority society, which is Pakeha, accepts that it can live with different cultural concepts and yet still be one nation, then it will allow a minority people to solve their problems in their own way. And if this becomes a part of the law of our country, schools will have to

offer diversified courses suited to the growing needs of the many-faceted sections of society.

I think the way to provide this sort of education is by setting up alternative secondary schools. Expensive they may be, but for the future security of New Zealand, the cost would be infinitesimal.

And if Maori girls and women are expected to contribute to a cohesive exciting society, but one which is also tolerant and humane, they must be given equal status with their men. They should not be destined to the drudgery and obscurity of house-keeping only, but should be made to feel confident in their ability to cope with the demands of an increasingly varied world.

Arapera Blank teaches at Glenfield College, Auckland.



A MINI MAORI COURSE

Here is the first of a three-part course for all of you wishing to learn to speak Maori. It does not claim to provide all the answers or any short cuts, and it's not a dictionary. But it does outline the basic structures which you will need to be familiar with, and it offers examples and models from which you can form your own sentences.

The course is designed as a reference or "ready-reckoner" to help you to learn the vital sentence pattern of conversational Maori, and should prove useful to those who have perhaps lost what they learned and wish to brush up their ability. It is designed also to complement the best teaching programme of all — regular practice.

John Foster

We can learn the Maori language for a long time and still not be able to converse in it. Only regular and concentrated practice in actually speaking it counts towards learning to speak Maori. These notes set out the most vital and useful patterns. Everything here is essential; you cannot speak Maori without a knowledge of *all* these points. On the other hand, if you can become really quick at using these sentence patterns you will already be past the most difficult stage and be in a much better position to try conversation with Maori speakers.

If you already know some Maori your first duty is to help your friends to get to your level. If you have other words and ways of expressing things please bear in mind that the ones in these notes are also correct and it will be a lot easier for a beginner to learn your words once they have mastered the basic patterns. The main requirement is imagination to make up additional examples. You must hear and say enough repetitions of the same pattern to fix it in your mind. Make up fresh sentences by introducing new words but without changing the form. Each step is only a little different from the one before, but it must be properly mastered before going on to the next.

Maori is a beautifully regular language and with determined and regular practice, at home or in the lunch hour, you should make good progress, and so help to preserve our fine New Zealand language.

A very important point in Maori is that you must always be prepared to meet the same "word" with *more than one meaning*.

1.1 Word order

Maori order

E waiata ana **te wahine**

English order

The woman is singing

"Te wahine" is obviously the *subject* of the sentence and what is said about her *comes first* in the Maori sentence. This will apply in nearly all sentences.

1.2 Verbs and verb signs A verb indicates a particular action, and verb signs are used to show the *state* of the action, whether it happens in the past or future, is completed or is still going on, for example:

E kai **ana** te tamaiti = the child is eating*

Gives a continuous tense ('ing), using present time.

I oma nga tamariki = the children ran

Gives past time.

Kua hoki te kuri = the dog has returned (come back)

Gives a complete tense.



1.2: The child is eating.

Ka rere nga manu = the birds will fly, the birds fly off
Gives a future tense, or indicates what happens next irrespective of time.

Me haere nga kotiro = the girls had better go
Gives a strong suggestion, or mild order.

Now re-combine the same words to make the Maori for "the child had better run", "the bird has flown", "the girls ate", "the dog is eating", etc. When these have been practised until you use the correct verb sign every time the sentences can be modified:

(a) By adding describing words (adjectives) — pai, nui, whero, wera, momona, tere, ataahua, koi, etc. — directly after the thing being described. The same rule applies with katoa = all, and anake = only.

E oma ana te kuri **nui** = the **big** dog is running

Me noho te tangata **momona** = the **fat** man had better sit down*

Ka moe te pepe **pai** = the **good** baby will sleep

(b) By using the words tenei, enei = this, these; tena, ena = that, those (by you); tera, era = that, those (over there).

E kai **ena** heihei = **those** hens are eating

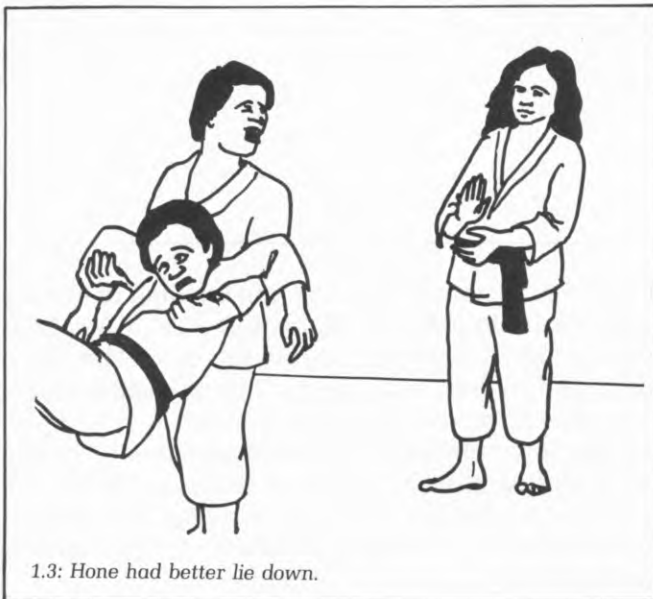
I waiata **tenei** kotiro mohio = **this** clever girl sang

Ka haere **era** pahi whero = **those** red buses will go

Kua noho **tera** kuia = **that** old lady has sat down

Taua, aua = that, those is a special form meaning "that has been mentioned before".

Ka tangi **aua** tamariki = **those** children cried



1.3 Nominal prefix If a person is mentioned as the subject of the sentence, their name is preceded by "a" (the nominal prefix). At first it is easy to forget to put this in, because there is no equivalent "word" in the English form. Also take note that this is one of several "a"s.

E karanga ana a Hine = Hine is calling

Me takoto a Hone = Hone had better lie down*

Ka tu a Wiremu = Wiremu stands up, or will stand

"Ma" directly after the person's name means "and others".

E mahi ana a Kuini ma = Kuini and the others are working

E tama ma! = Boys!

1.4 Pronouns If we don't want to keep on saying, for example, "the woman" or keep using the same "Hine", we can use "she" (a pronoun).

E oma ana ia = she is running

Here are other pronouns in use:

I mahi ahau = I worked

Kua horoi ratou = they have washed

Ka haere taua = we will set off

E inu ana koe = you are drinking

Note that these pronouns are in the same position in the sentence as the words they have replaced and that the nominal prefix "a" is not generally used when a pronoun is subject of the sentence.

The full set:

One person *ahau*, or *au* = - I, me

koe = - you

ia = - he, him/she, her

Two people *taua* = - we, us (the person spoken to is one of the two people)

maua = - we, us (the person spoken to is not one of the two people)

korua = - you

raua = - they, them

More than two people

tatou = - we, us (the person spoken to is one of the people)

matou = - we, us (the person spoken to is not one of the people)

koutou = - you

ratou = - they, them

Note the dual pronouns used when two people are concerned; also the inclusive forms *maua* and *matou*. Referring to more than one person, "and" is expressed in this way:

Rangi raua ko Mona = Rangi and Mona

Rangi ratou ko Mona ko Kiri = Rangi, Mona and Kiri

If you are a beginner it will take a little while to become completely familiar with the pronouns, so you can move on to the next section when you are sure of half of them.



1.5 Active and Passive The Maori verb has two forms; the active form is used when the subject (*) of the sentence is carrying out some action, and the passive form is used when the subject is having the action done to it. Active and passive relate to the viewpoint from which a particular action is regarded. Do not confuse with "past" time. The verb sign indicates the time; the ending indicates active or passive.

(a) Active

*E kai ana tera taitama** = that young man is **eating**

*I patu te tangata** = the man **hit**

*Ka waiata tenei kotiro** = this girl **will sing**

*Kua horoi ahau** = I have **washed**

(b) Passive

*E Kainga ana nga aporo** = the apples **are being eaten**

I patua tera kuri kino* = the bad dog **was hit**

*Ka waiatatia te himene** = the hymn **will be sung**

*Kua horoia nga pereti** = the plates have **been washed**

The importance of understanding the principle of active and passive cannot be stressed too strongly. When you learn a new verb, learn both forms. In dictionaries the passive ending is shown like this: "waiata-tia", "mahi-a". Once this section is mastered the whole subject will become easier to follow.

1.6 The natural development from 1.5(a) is:

E kai ana tera kotiro i nga aporo = that girl is eating the apples

I patu te tangata i tera kuri kino = the man hit that bad dog

Ka waiata tenei tamaiti i te himene = this child will sing the hymn

Kua horoi ahau i nga pereti = I have washed the plates

Note that this "i" (the transitive preposition) is not represented by any word in English. We must remember to put it in. The verbs "aroha", "mohio", "tatari", "wareware", and "mahara" use "ki" as the transitive preposition but, unlike the "ki"s" we will deal with next, it does not translate.

Two important rules emerge at this stage:

(a) If a person's name or a pronoun follow "i" (or "ki", "Kei/i") it is preceded by "a" (nominal prefix).

I awhina te kui i a Hera = the old lady helped Hera

I awhina te kuia i a = the old lady helped her

(b) "He = a, some" is never used after "i" (or "ki", "kei/i", "na/no", "ma/mo"). "Tetahi" (often abbreviated to "te") and "etahiu = some" are used instead.

E tuhituhi ana ia i tetahi reta = he is writing a letter

E korero ana a Henare ki (2.3) te kotiro ataahua = Henare is talking to a beautiful girl

The natural development of 1.5(b) is:

Kua kainga nga aporo e tera tama = the apples have been eaten by that boy

E patua ana te kuri kino e te tangata = the bad dog is being hit by the man

Ka waiatatia te waiata e tenei kotiro = the song will be sung by this girl

Kua horoia nga pereti e au = the plates have been washed by me

It is much more common in Maori for things to be expressed in

the passive, which is considered to stress the action. English usually prefers to use the active form. Note again, there are several other "e"s.

1.7 Giving orders A direct order is given by using the active form of a verb (if the verb has only two or three letters it is preceded by 'E'). Waiata! = sing! E kai! = eat! Haere ki (2.2) te kura! = go to school! Hoki (mai)! = come back (to me)! A more useful form of order or instruction is when the passive form of the verb is used to ask someone else to act in a certain way. Mauria nga turu = **bring** the chairs. Kainga enei panana = **eat** these bananas. Kimihia nga mati = **look** for the matches. Hokoma he paraoa = **buy** some bread. Horoia enei kakahu = **wash** these clothes. Homai nga pukapuka e rua (e toru, e wha) = give me the two (three, four) books please. Note that "homai" and "hoatu" are exceptions that do not have passive endings.

1.8: They are working well.



1.8 Adverbs Extra description of an action is obtained by using adverbs, placed directly after the verb.

E mahi **pai** ana ratou = they are working **well***

E waiata **reka** ana nga tamariki = the children are singing **sweetly**

Kua haere **ke** a Mere = Mere has **already** gone, or has gone **elsewhere**

Ka korero **tonu** au = I will keep talking (talk **continually**)

Ka tu **ano** te rangatira = the chief stands (will stand) **again**

E karanga **mai** ana te kuia = the old lady is calling
(Mai indicates towards us, or towards the person telling the story)

E whakarongo **atu** ana totou = we are listening
(Atu indicates away from us, or towards the person telling to story)

These are two very common "adverbs of direction". Although frequently put into the Maori form they do not usually require to be represented in English. Sometimes "to me" is implied by the use of "mai". Aroha mai = love me. The adverbs are not quite as vital to know and practise as some sections that follow are included here because if you are not aware that they exist they can cause confusion.

2. Prepositions

2.1 I = from; direction of movement

Kua tae mai ratou **i** Taupo = they have arrived **from** Taupo

E hoki ana nga tangata katoa **i** te whare karakia = all that people are returning **from** church

Note that 'from church' must be 'i te whare karakia', 'from town' must be 'i te taone', 'from school' must be 'i te (whare) kura'.

2.2 ki = to; direction of movement.

E oma tika ana nga tamariki **ki** te whare kai = the children are running straight **to** the dining room

Ka haere nga wahine tokorua **ki** Whakatane = the two women will go **to** Whakatane.

Note if reference is to people, "toko" is used with numbers between 2 and 9.

2.3 Ki = at/to; direction of attention or speech.

Kua titiro au **ki** nga heihei = I have looked **at** the hens

Ka korero a Paki **ki** a Monika = Paki will talk **to** Monika

E whakarongo ana ia **ki** a ia = she/he is listening **to** him/her
These are not all the "i"s and "ki"s.

3: The old chap ... papers.



3. Ki te = to carry out some activity.

Ka timata ratou **ki te** mahi = they will start **to** work

Me haere korua ki te motoka **ki te** tiki i nga mea katoa = you had better go to the car **to** fetch all the things

Kua noho te koroheke **ki te** korero nupepa = the old chap has sat down **to** read the papers*

Note "korero nupepa" (a compounded verb) is short for "korero i nga nupepa"; "horoi kakahu = horoi i nga kakahu"; "hoko kai = hoko i nga kai".

4.1 Some statements in Maori can be formed without using any verb. There is no verb "to be" in Maori. The same meaning is conveyed by bringing two elements or ideas together to establish a relationship so that, for example "he pukapuka tenei" means literally "a book this" giving us "this is a book".

He wati hou tena = that **is** a new watch

He manu era = those **are** birds

He pene rakau enei = these **are** pencils

He kaiwhakaako tera wahine = that woman **is** a school teacher

He kotiro pai ratou = they **are** good girls

He rangatira a Rewi = Rewi **is/was** a chief

Note nominal prefix before a person's name, and that "he can indicate one thing or several things.

4.2 Stating some quality:

He whero enei hu hou = these new shoes **are** red

He nui tera whare = that house **is** big

He tino koi tena naihi = that knife **is** very sharp

4.3 "Ko te = is the"; "ko" is used to be specific. Never put "ko he".

Ko te whare-runanga tera = that **is the** meeting house

Ko te kaiwhakahaere a Henare = Henare **is the** organiser

Ko nga tauera maa enei = these **are the** clean towels

Ko Rewi **te** rangatira = Rewi **is/was the** chief

There can be differences in word order; whatever directly follows "ko" is stressed the most.

Ko enei nga tauera maa = **these** are the clean towels

Note that if a person's name follows "ko" it is not preceded by "a".

5.1 Kei/I = at some location; Kei — present/I — past.

Kei Rotorua ahau = **I am at** Rotorua

I te whare a Hone = Hone **was at** the house



5.2: Mere has the kits.

5.2 Kei a/I a = located with (has with them, but not necessarily owns)

Kei a Mere nga kete = Mere **has** the kits*

I a ia te naihi = she **had** the knife

Kei nga taitamariki nga kuri = the boys **have** the dogs

I te kura mahita te kamera = the schoolmaster (teacher) **had** the camera

There is no verb "to have" in Maori, and this is one way in which "having" can be expressed. Examples given later are used to denote actual ownership. Refer again to 1.6(a) for use of the nominal prefix "a".

5.2 In English we can say either "he is working" or "he is at work", "she is resting" or "she is at rest", "they are playing" or "they are at play" but it is not extended to "he is at sing", etc. In Maori it is, however, and the two forms can be considered as being equivalent.

E waiata ana ia = he is singing

Kei te waiata ia = he **is** singing

E moe ana te pepi = the baby was sleeping

I te moe te pepi = the baby **was** sleeping

Note the "e—ana" form is not fixed to any time but is past or present according to context. "Kei te" is always present; "I te" is always past.

6.1 Complex prepositions "in", "on", "under" are not single words, as in English.

Kei roto ia i te whare = she **is in** the house

Kei raro a Mere i tera rakau nui = Mere **is under** that big tree

I runga nga kapu i te tepu = the cups **were on** the table

Note 'Kei' is used for present; 'I' for past. These are direct statements saying where a person or thing is located. The word order "*Kei roto i te kapata nga pereti* = the plates are in the cupboard" is equally correct.

6.2 Stating what is in a certain location, use "kei (roto) i".

He manu kei runga i te rakau = **there is a** bird **on** the tree

He wahine kei roto i te kihini = **there are some** women **in** the kitchen

The same form ("he") is used for one or several things.

6.3 To describe particular items by reference to their location use only "i (roto) i".

Nga kapu i roto i tenei kapata = the cups (that are) **in** this cupboard

Te rihi nui i runga i te tepu = the big dish (that is) **on** the table

Nga hu i raro i te turu = the shoes (that are) **under** the chair

6.4 Where motion "into" or "onto" is involved use "ki (roto) i".

Me haere tatou ki roto i te whare-karakia = we had better go **into** the church

E piki ana te puihi ki runga i tera rakau = the cat is climbing **onto** that tree

7.1 Possession; important and widely used form

Te toki a Ropata = Ropata's axe (**the** axe **of** Ropata)

Te whare o Ropata = Ropata's house (**the** house **of** Ropata)

He toki na Ropata = **an** axe **of** Ropata's (belonging to Ropata)

He whare no Ropata = **a** house **of** Ropata's (belonging to Ropata)

In this brief outline it can only be said that things over which we have control, authority, or influence take 'a = of', and things which have control, authority or influence over us take 'o = of'. (The underlying principle is one of active and passive relationship.) The only sure way is to note which category a word is in the first time you hear it. It will be consistent in all the others (te—a, taku, naku, maku, etc).

Continued next issue



Hui, the acclaimed study of Maori ceremonial gatherings, is once again available in print.

"The book *Hui* holds proudly aloft all that is good and true of the cultural heritage of the Maori.... The formal Maori gathering has never before been so accurately and sympathetically reported.... One of the really significant books on the Maori people." — Harry Dansey, *Auckland Star*.

"*Hui: A Study of Maori Ceremonial Gatherings*", by Anne Salmond.

Published by A.H. & A.W. Reed Ltd., and available from all good bookshops.

\$16.95

Rawhiti before the Road

A
photographer
in
Northland

Photographs by Gary Baigent

RIGHT Warana Clendon and young Lou Woods (from Russell) fishing in the large U.S. open boat, acquired (somehow) by Rawhiti locals during U.S. visits to the Bay of Islands during WWII. Here they fish some barely legal snapper in Kaimaramana Bay.

BELOW Tau and grandson Wiremu.





ABOVE Kaiangahoa mail boxes, where the road used to finish by the old Rawhiti School.

RIGHT Taurangi Clendon (Te Nana) and her two grandchildren, reading mail delivered by Fuller's Cream trip three times a week. This was picked up by rowing boat from the ferry which came into the lee of Tawiriwiri Island — an ancient garden site which in 1971, was still being used.

BELOW Puti Puru watching Arthur Hakaraia secure her dingy in Kaiangahoa.

FAR RIGHT Barracouta, snapper and one red pigfish (pakura) caught nearby.







ABOVE Walking back to the end of the road from Kaimaramara with the latest extension then, in 1971, revealed in the top right corner. This is Hauai Bay before the road cut along the full length of its foreshore.



RIGHT Access to Kaimaramara, the last bay on the Rawhiti Peninsula, was either "by the walk" or by sea. Here the old Cook pulling boat I salvaged from the Mangroves in Parakura Bay, lies on Kaumaramara below Tarau Titore's lean to.



'The North' by Barry Mitcalfe,
Coromandel Press, \$12.00.

Barry Mitcalfe's *The North* appears at a time when several other books on Northland's, and particularly the Far North's history have been published. *Women of the North* by Jane Wordsworth (Collins), *Calling Mount Camel* by Alice Evans (Hodder & Stoughton) and E V Sale's *Historic Trails of the Far North* (Reed) all appeared in 1981. Also recently published to celebrate a hundred years of settlement in New Zealand is Trylin's study of Croatian and Dalmatian immigrants, *Once Rejected, Now Respected*.

As Mr Mitcalfe indicates, aspects of Maori and pioneer life persist into modern times in this long settled but so recently developed region. Few are now left of the kaumatua and other old Northland identities who excelled in telling colourful tales of earlier times. Tony Yelash, known as the last of the gumdiggers, died in May. As such people pass on, rich oral history is lost to us. Many records, photographs and old books, once cherished, have been destroyed.

It has been a struggle, in districts where people are still busy breaking-in land and planting forests, to establish one or two tiny museums (as at Kaitaia) to preserve and honour the past. An awareness of this rapid loss of accurate, detailed history and reminiscences, most likely accounts for the recent spate of writings and their historical and biographical nature. Certainly Mr Mitcalfe will remember, not only his formative years in Whangaroa, but also his struggles, along with those of other members of the Kaitaia College staff, to collect and store material used

in Social Studies programmes during the sixties.

Perhaps, too, the memory of the Northwood photos in a prize-winning history of the Mangonui County, written by pupils for a New Zealand Centennial competition, and used as teacher resource material, inspired him to put his interesting collection of photographs together.

Many of the most striking photographs are from the Northwood collection now housed in the Kaitaia Museum which Mr Mitcalfe pushed to have established. We are fortunate to have such records of the daily life and work of ordinary people. It is also fortunate that people like Mr Mitcalfe make them available for all to study and enjoy.

The North starts where this country's history starts — with the Maori and the timeless mythology which gives meaning to the land. The reader is taken along the "Spirits' Road" to Rerenga Wairua or Cape Reinga. There is a freshness of style and information in this account.

In this, and in the following chapter, there is emphasis on the Maori relationship with the land e.g. places associated with the landfalls of some (to the European) less well-known canoes of the Far North — Mamari, Riukakara, Tinana etc. These few arrivals are shown on the one and only map included in the text. But even in these well written chapters there are slight inaccuracies. Surville Cliffs, near North Cape, and not Cape Reinga, are "the last jagged extremity of the island". "Reverend" William Gilbert Puckey declined ordination. People remember the Aupouri elder, Joe Conrad, not as Hohepa Kanara but as a Conrad, as proud of his German ancestry as of his Maoriness. This attitude is typical among the many "Maori" people of mixed parentage or ancestry in this part of New Zealand, be they Maori/Polish, Dalmatian or Scots etc.

The Northwood cover photograph (undated) of "a young Maori woman with a gum spear... in the swamps below Pukepoto, Kaitaia" indicates the author's emphasis and approach. The text is slanted towards the minority groups whose contributions, social, cultural and economic, have been too often overlooked. (Maori, "Dalmatian" gumdiggers (only a caption mentions that some were from Croatia), Scot, Bohemian and women all receive attention.

The photographs and paintings, showing a century from 1820s through into the 1930s, are the attractive feature of this book. They are many and informative, and as the author states they, and the text, "are aimed at the spirit as well as the simple actuality of life in the North". The cover captures this spirit. It immediately attracted pupils in a large Northland school to look further. And they enjoyed pouring

over other photographs of people and places they knew something about and could relate to.

The first impressive black and white photos of natural land and sea scapes by Drummond, bring the Aupouri Far North alive. These are followed by colourful paintings of settlements in the Bay of Islands, and one of the Hokianga in the 1820s-30s. They, together with the text of the first four chapters, do capture something of the spirit of the early Maori and European contact with the land and with each other. Later there is an excellent chapter on "The Kauri: Forestry or Industry", packed with interesting information well illustrated. There are some fascinating studies of gum digging and a telling contrast in two photographs of Tamati Waka Nene on facing pages, one of the pre-European chief, the other of "the astute diplomat" wearing a suit.

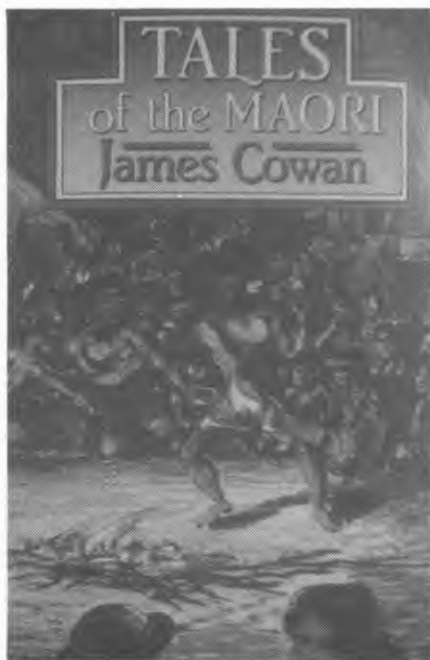
There is, on the whole, a nice arrangement and balance of photograph and text. But after 113 pages *The North* ends with a hotch-potch of twenty-six photographs and captions attempting to cover some of the important settlements and personalities not dealt with in the text e.g. Whangarei, Dargaville, Colonel Allen Bell. After "a leisurely drift" the book ends with the reader or rather, the viewer, performing mental jet flights and time machine trips to cover historical and geographic distance.

"The North" for Northlanders always includes Whangarei and the Kaipara areas and is usually considered to include Warkworth and Helensville — the region Mr Mitcalfe attempts to cover. The Far North, on the other hand, is generally that area including and beyond the Maungataniwha Range i.e. the Aupouri Peninsula, the Mangonui County. In his *Historic Trails of the Far North* E V Sale includes the marginal areas of the Bay of Islands and the Hokianga. By so restricting himself he has been able to give equal attention to each of the six districts he breaks this area into. If Mr Mitcalfe had limited coverage by his book to the Far North, he would have been able to share with the reader more of the fascinating detailed knowledge he has of this area and its peoples.

As Barry Mitcalfe writes in his introduction, the approach in his book is a personal one —

... a leisurely drift through the quiet back roads and waterways of the old North, where the past never really died, it simply faded not quite away.

When he finally makes his trip to the North, Mr Mitcalfe might be surprised at some of the adaptations and innovations, and the changes in thinking he finds in a region which was shaken by the Moerewa riots and lives with the Waitangi protests.



Tales of the Maori, James Cowan. Reed Publishers.

"In all of this I have drawn chiefly on my own knowledge and experience, the spirit of the environment in which I was reared and the narratives of my people, pakeha and Maori, for the Ngati Maniapoto and Waikato and their kindred are as much my own folk from my earliest years as any of my pakeha blood."

In the author's own words he set out to write the popular tales of the Maori people and if at times his quaint way of portraying Maori 'savages' interferes with the narrative, the vivid content more than compensates. Cowan (1870-1943) was one person at the turn of the century interested in chronicling stories and tales he picked up around New Zealand. A professional journalist he was able to get first-hand accounts of legacies of the Land Wars, and the people, both Maori and pakeha, who found they now had to live side by side.

Also in this book are tales of *kehua*, *patupaiarehe* and 'wild men', and while it's up to the reader to believe the accounts, the tales have a way of carrying their own history. At times the reader may feel he's reading a Maori adaptation of Grimm's Fairy Tales, but that could be partly put down to Cowan's romantic style of writing with a flourish.

However there's no doubt that Cowan was at home with the Maori in his tales and although a little patronising, he doesn't spare the hero worship of say a Ngati Tuwharetoa woman, Hurihia who warned her people of a Waikato invasion.

And then there's the cunning of a *tuhunga-a-moko* of the Ngati Tu who plied his work so thoroughly with a visiting tribe that the warriors' tattooing was too painful for them to defend their own pa.

It's the painting of this broad canvas of Maori life in heroic style that appealed most to me but I could see how some people might be put off.

Best of all most of the tales are short and sharp and leap all about the country in location although familiar figures like the half-caste trader pop up here and there.

More than anything else, Cowan's *Tales of the Maori* captures a time in our history when might was right and survival was everything. Cowan's book captures the words of veterans from both sides of the Land Wars and the words of the elders of a society that was rapidly changing. There's a sense of history throughout the individual tales but always a warmth that comes from a good story-teller such as Cowan.

Run Ue Run, Dark Way Home, Tama Werata. Hillary College Production Centre, Otara.

Tama Werata and Hillary College, Otara have done themselves proud with two short stories written and published on a do-it-yourself basis. *Run Ue Run* and *Dark Way Home* are aimed at adolescents, and coming from the melting-pot of Otara, are sharp and glowing reminders of another side of life.

Dark Way Home uses earthy language to tell of two boys trying their hand at living on the streets. Josh and Jockey could be anyone's kids, getting their kicks by having on authority, be it the cops or parents. If your idea of street kids comes from what you've seen on television, you'll learn a great deal. Although this is no primer for street gang recruits, it's easy after reading this to see what attracts kids onto the streets.

Dark Way Home takes the reader under the wing and in a disarming way shows the appeal of 'sleeping out' and 'five finger discount'. It doesn't celebrate the phenomenon of street kids or glorify the life-style but it does allow adults a picture-window view, for those willing to get down on hands and knees and take a look inside.

Indeed Tama Werata might be surprised by readers taking more from his work than was intended, but it's hard to take in *Dark Way Home* without considering the reality of our kids on the street. That's what makes *Dark Way Home* so powerful.

In contrast Werata's other book is set at the other end of the time-scale. *Run Ue Run*, is a historical work set in the 1300's in Aotearoa, with a Maori youth as the central character. He grapples with the terrors of his time, tribal warfare, a *taniwha* and growing up in the midst of this turmoil.

Once again the tale is very real despite the timegap. The sense of *aroha* and feel for the land as a living entity

comes through strongly. Ue may be just a boy but his ancestors are very real to him and he calls on them often to sustain him in his trials.

For readers who like adventure stories with a historical slant, I would recommend this story. *Run Ue Run* succeeds in bringing familiar historical themes like *whanaungatanga* to life, a great accomplishment in giving the work a sense of past and present.

Illustrations show carvings and weapons of the time in which the story is set and a glossary explains the Maori words. A short history of Aotearoa is also included to complement the fictional nature of the tale.

Both *Run Ue Run* and *Dark Way Home* come in soft-bound form and are printed at Hillary College.

Tama Werata is an adult writer interested to enter the minds of adolescents and to write material to encourage them to want to read. Both *Dark Way Home* and *Run Ue Run* are designed to fit into any programme to foster reading or to appeal to the interest of the individual reader of any age. They are particularly written to be read aloud and with vigour to catch the oral language style. The school publishers are interested to receive readers response.

Reremoana Hakiwai, Ruth Flashoff, The Reremoana Hakiwai Educational Trust Fund.

The book follows the life of an incredible Maori woman, Nanny Hakiwai, from her birth in Manutuke, south of Gisborne, home of her Rongowhakaata tribe to her final resting place at her home Marae Omahu (Fernhill) Hastings.

It covers the transition from country life to an urban one, through her schooling, marriage and contact with many people among whom special reference is made to Te Kooti, one of the well-known figures in New Zealand history. There are many reminiscences and her own personal opinions about the problems, (and solutions) facing today's Maori people, especially Maori youth.

Nanny Hakiwai was loved and cherished by many, and they considered it an honour to be numbered amongst her friends.

This book will appeal to many people, to her family and many friends as it will serve as a visual reminder of their Nanny Hakiwai. It will be of particular interest to many people Maori and European from East Cape to Waipawa and of course to all Maoridom.

About the author.

Ruth Flashoff has been writing since 1928 when she studied under the late Alan Mulgan at Auckland University. A record of her writing is to be found in the International Writers Who's Who

1976. She is a member of the N.Z's writers, the Federation of University Women, the Te Awapuni Womens Institute, has been principal of Hukarere Maori Girl's School also Principal of Chilton St James, Lower Hutt and has taught at St Joseph's Maori Girls College.

The Reremoana Hakiwai Educational Trust Fund.

The author relinquishes all claims on profits and such money will be invested in the Trust Account. Interest generated by this fund will provide the source for annual educational grants to any suitable Maori applicants.

The Fund and Trust will be administered by three trustees, David Flashoff, son of the author — businessman; David Moxon, Anglican Priest and David Yates — Medical Practitioner, also a member of the Rongowhakaata Tribe.

Maori Religion and Mythology, Elsdon Best, Government Printer.

After being neglected for almost half a century, a classic work by one of New Zealand's most celebrated and controversial pioneer writers on Maoridom has been published.

The long promised second study of "Maori Religion and Mythology" is the last to complete the reprint series of Elsdon Best's Dominion Museum Bulletins undertaken by the Government Printer.

The 682-page book is a detailed account of the creation of the universe, the origin of man, religious beliefs and

rites, magic and folklore of the Maori.

Other major studies in Best's Dominion Museum Bulletin series were on Maori stone implements, storehouses, the pa, canoes, games and pastimes, agriculture, religion and mythology (part One), fishing methods, Maori traditions surrounding conception, birth and baptism and the "Forest Lore of the Maori".

The history of Best's study on "Maori Religion and Mythology" is a checkered one. The Turnbull Library housed the 800-page manuscript of the unpublished Bulletin 11 for some 50 years after Best's death in 1931.

An attempt to publish the text on the eve of 1940 to commemorate the centennial year of Pakeha New Zealand failed with the onset of the Second World War.

A further attempt came closer to publication in 1942. But the intervening war years saw the text, together with a series of carefully edited galley proofs of the first score or so pages, remain an unfinished legacy.

National Museum director, Dr John Yaldwyn, who wrote the foreword, explains that by the early 1970s, most of Best's classic studies were long out of print. They quickly became "collector's items" fetching high prices on the second hand market and book auctions which put them well out of the reach of the average New Zealander.

Disturbed by this trend, Dr Yaldwyn seized the opportunity in 1972 to present his case to the Government Printer who agreed to reprint the series without revision and retaining their Dominion Museum Bulletin numbers, but re-setting the texts in a uniform format.

The decision to reprint without substantial revision was not taken lightly. Dr Yaldwyn admits that Best's views "are very dated and some of them very wrong."

"But the greatest value of the texts is that they represent what Best thought, from what he had been told and from what he had gathered.

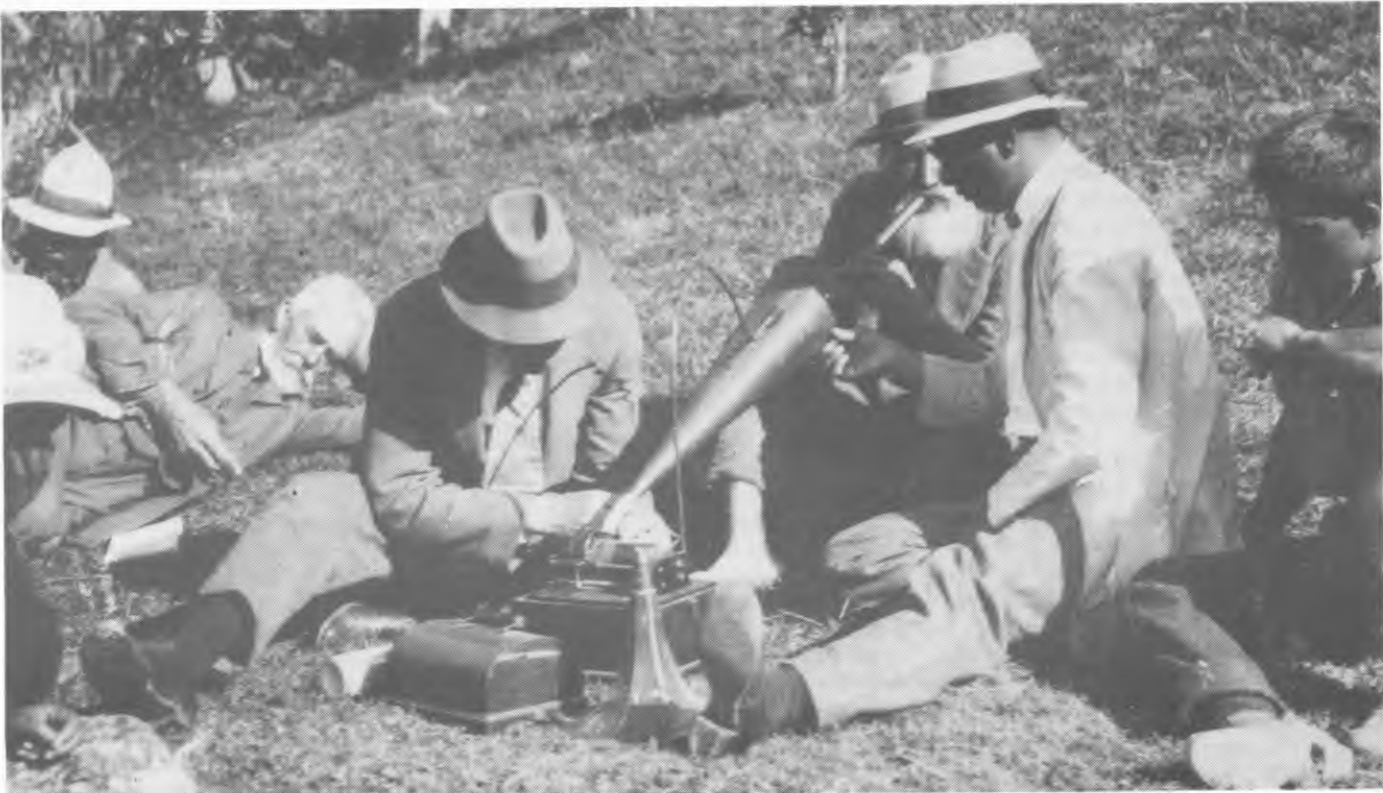
"Those were his views and all the other writings of Best's are based on this body of knowledge. This knowledge is being made readily available again to help people making similar studies to realise that this was the state of knowledge of Maori folklore and religion at the time."

Controversy surrounds much of Best's series of papers on Maori life and customs. Modern Maori ethnologists say that although Best was a methodical recorder, he was often reluctant to a fault to assess or criticise doubtful material from which he quoted extensively in later studies 'au fait'.

Other critics suggest that Best's views were too "westernised".

Best, the first white man to live with the Tuhoe tribe in the rugged Urewera Country, gained the confidence of the elders and achieved a degree of rapport seldom equalled by a later generation of ethnologists. Historian Sir Peter Buck said; "He saw things with their eyes and felt with their feelings,"

Here, Best second from left, records a part of the Maori heritage with the aid of a gramophone.



'TIPNEY'

"Look Cherrington do you know this 'Tipney' character — he comes on your bus doesn't he?"

"Yessir. He lives at Pipiwai, about 20 miles further out from me."

"Well, I'd like to talk to him. He's been bunking again. Would you go and find him for me — 4E Room 18."

"Yes sir. Ah, excuse me for saying so sir but his name isn't 'Tipney', its pronounced TEE-PE-NE, the 'PE' and 'NE' as in 'HAIR' without the 'R.'"

"Is that so? Just go and find him for me then."

Poti was related to me and I often felt envious of him because he was a fluent Maori speaker. Whilst I could understand generally, I stumbled along, if I had to reply at any great length. Poti truanted a lot and I was usually sent to find him for Mr Webster who would hand out another detention for not having a note.

I didn't always correct teachers who mispronounced our names but it always brassed me off. Hell, they would get an-

noyed if I continually said theirs wrong

"Morning Mr Weebstair"

"Morning Mr Fitiheed"

"Morning Mr Beekeet"

Yes, they'd get annoyed.

Mr Webster pronounced my christian name correctly, probably cause his son did. Jim was a prefect too and in the first XV. Groups I spent time with would slowly learn to say it correctly.

"You can say 'Muck' can't you?"

"Sure"

"Well, replace the 'M' with 'P' and add the 'ee' sound — Puckee — but its spelt P-a-k-i.

That generally worked. If it didn't I'd say, "Just call me Puck, as in 'Puck of Pook's Hill' by Rudyard Kipling. Even now I'm not sure whether that does belong to Kipling.

Anyway, I went off and found Poti. We chatted as we walked back. He'd been at a tangi on Tuesday, Wednesday, and Thursday. He wondered why I wasn't there. Dad had gone with Uncle

Tono and I'd stayed at home. Poti didn't have a note. He shrugged and said

"The bugger'll give me another detention."

"You want me to tell him about the tangi."

"Nah — I've told him before.

I walked in and sat at my desk, Mr Webster continued writing on the blackboard. Poti stood rather embarrassedly shifting his weight from side to side. Mr Webster kept writing for another couple of minutes and then turned, put his chalk down, looked at Poti and roared in his stentorian voice

"Well boy! What's your name?"

"Tipney, Sir."

"See!" said Mr Webster glaring at me.

by Te Paki Hone Te Aho Cherrington

TE IWI/People

Promoting the health and cultural well-being of the Maori people through sport is the objective of the newly constituted New Zealand Maori Sports Federation (Inc).

First president, Dr Henare Broughton (Ngai Tahu) says the Federation will operate under the umbrella of the New Zealand Maori Council to achieve those objectives through proper fitness and training programmes.

He's looking now to recruit sports officers willing to be a contact person for their local area. He says the idea is to find out what sports and fitness programmes are catered for in different areas around the country and then to co-ordinate the successful ones.

The sports officers will let their local Maori Committee know what is going on, and in turn the Sports Federation can feed out information through the Maori Committees that comprise the New Zealand Maori Council.

The first annual general meeting of the New Zealand Maori Sports Federation will be in March. The full committee is: president, Dr Henare Broughton; vice-president, Mr Franki Dennis; legal adviser, Miss Pauline Kingi; secretaries, Miss Laurel Tatana and Miss Joy Martin; treasurer, Mr Lance Hadfield; committee, Messers Richard Tamaho, Donald Rameka, Graeme Tatana, Leon Toki, John Forbes, Dennis Hansen and Mesdames June Mariu, Joy-Anne Robinson.

People interested in being sport officers should contact Dr Broughton at Auckland Hospital, Private Bag, Auckland.

Te Aturangi Nepia Clamp has sculpted a stone figurehead of his great-grandmother. Paku Maraea on the Whakato Marae near Gisborne.

The figurehead was unveiled at the marae's centenary celebrations on New Years Day and continued a family tradition, Paku Maraea opened the marae 100 years ago.

The one and half metre high figurehead has been carved on all sides and includes the mermaid Hine Te Ariki on the front, and the meeting house on the back. Other figures show Hine Te Tama, the goddess of dawn, changing into Hine Nui Te Po, the goddess of night.

Te Aturangi Clamp works at bone carving, painting and kowhaiwhai panels as well as sculpting.

He's an advocate for the recognition of artistic talent on a par with academic talent, suggesting that overseas study scholarships should also go to younger artists developing their art. He says art grants usually go to older people rather than giving younger kids a chance.

A Hastings Maori girl is now in South Africa spending a year there as a Rotary exchange student.

Vivienne Rarere, a 17 year old at Hastings Girls High School is a guest of an English-speaking family in Durban where she attends Berea Girl's High School.

Vivienne became interested in South Africa after meeting five South African girls at an orientation weekend and being billeted with one. It's believed Vivienne is the first Maori Rotary exchange student to go to South Africa.

Three objections against proposed boundary changes to Maori electoral districts were received by the commission currently considering objections to proposed boundary changes in New Zealand electoral districts.

Mana Motuhake objected to boundary changes in Northern and Eastern Maori as well as suggesting a name-change of districts to Tai Tokerau, Tai Hauauru, Tai Rawhiti and Te Waipounamu.

Social Credit questioned the validity base of the population figures for each electorate while at the same time objecting to no increase in the number of Maori electorates.

Another objection suggested the formation of a new electorate in central North Island to be called Te Rohe Potae.

The commission is expected to deliver its findings this month.

The success of the 'Maori of New Zealand' cultural group at the Brisbane Commonwealth Games has already meant plenty of work offers as well as a reawakening of maoritanga amongst the performers.

Linda Morrison, who helped lead the group, says offers for charity shows and private functions continue to come in as well as overseas requests, such as one from Edmonton in Canada.

The group also took part in this years Polynesian Festival at Hastings.

Linda Morrison says back in Australia the group is preparing for the Warana Festival at Brisbane which is an annual cultural extravaganza.



It was all smiles and cheers at the Rerekohu Area School at Te Araroa at the top of the East Cape when their Member of Parliament, Mr Duncan McIntyre, presented the school with 151 books worth over \$3000.

The books had been entered for the New Zealand Book Awards, which covered poetry, fiction, non-fiction, and book production. After each annual award, the New Zealand Book Council selects a school to receive the books, particularly those establishing a library.

Here schoolteacher Peter Ferguson and Duncan McIntyre M.P. are surrounded by students after the presentation.



RESTORATION GRANT FOR OLDEST CHURCH

The oldest church in Poverty Bay, Matawhero Presbyterian Church, has received a \$1000 grant from the New Zealand Historic Places Trust.

The grant will go towards restoration. Matawhero was built in 1866.

Built as a schoolhouse, it was used variously for Anglican worship, a meeting place and as a hospital during the Hau Hau engagements in 1868. The building passed into the hands of the Presbyterian Church in 1872, when the Rev. George Morice visited the area and found people anxious to see the church established.

He advanced the money himself for the purchase of the building, then known as the Matawhero Schoolroom, plus one acre of land around it.



Labour Weekend 1982 saw the culmination of many weeks work in preparation for Nelson being the venue for Te Waipounamu Maori Arts Festival. This was the 16th year cultural competitions have been held in the South Island and only the second time in Nelson.

A total of 12 clubs participated in the weekend with 20 teams entered from as far south as Invercargill. Biggest contingent was Te Rongopai Club from Invercargill with 127 travelling.

Competitions were held in the Theatre Royal and accommodation was at the Trafalgar Centre.

Bedding for 700 competitors at the Trafalgar Centre, Nelson.

Te Waipounamu Maori Arts Festival 1982

WAIPOUNAMU RESULTS

SENIOR AGG.
SNR. CHORAL
SNR. A/SONG
SNR. POI
SNR. ANCIENT
SNR. WHAIKORERO
SNR. HAKA TAPARAHI
SNR. HAKA TAIAHA
SNR. FEMALE LEADER

SNR. HAKA LEADER
SNR. ENTRY/EXIT

INT. AGG.
INT. CHORAL.
INT. HAKA
INT. LEADER
INT. WHAIKORERO

JNR. AGG.
JNR. WHAIKORERO

JNR. POI
JNR. LEADER
JNR. A/SONG

OPEN AGG.
ORIGINAL
COSTUME

TE KOTAHITANGA
KIA NGAWARI
TE KOTAHITANGA
NGA POTIKI
TE KOTAHITANGA
TE RONGOPAI
ARAI TE URU
TE KOTAHITANGA
NGA POTIKI — TE KOTAHITANGA
(TIE)
TE KOTAHITANGA
NGA POTIKI

KINGSWELL HIGH SCHOOL
KINGSWELL HIGH SCHOOL
KINGSWELL HIGH SCHOOL
KINGSWELL HIGH SCHOOL
TE HUINGA RANGATAHI O NGA

OTAUTAHI
TE HUINGA RANGATAHI O NGA HAU
E WHA
OTAUTAHI
OTAUTAHI
OTAUTAHI

TE RONGOPAI
ARAI TE URU (JNRS)
NGA POTIKI

On our arrival at the competitions in Nelson, the huge crowd of competitors inside the temporary marae complex really amazed us. From a small beginning just three months ago in a predominantly pakeha school to this.

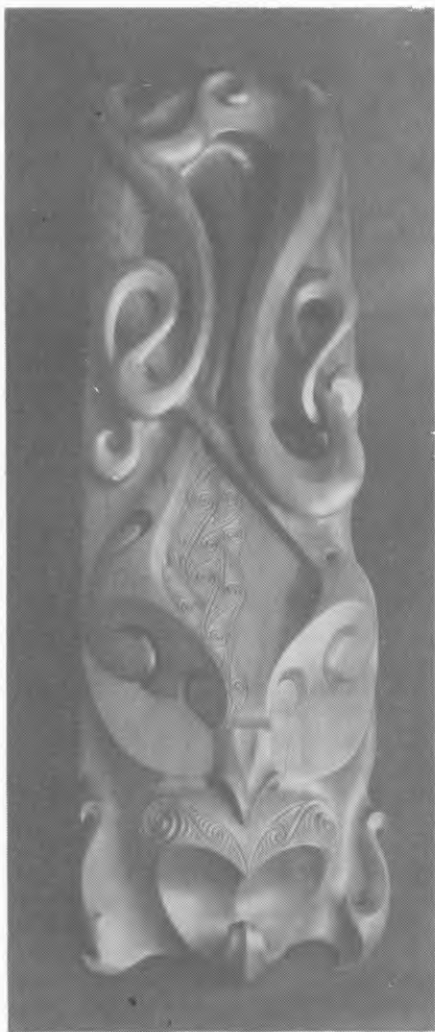
The people who said that 'Maoritanga is dead in the South Island' were definitely wrong. Representatives from most of the Maori committees in the South Island were there. All of our group, since it was the first time we had been to a Maori gathering of such size and grandeur, were very impressed and very proud to be South Island Maoris.

Because we were intermediates we came up against hard competition from Te Rongopai and Kingswell High of Invercargill and Te Huinga Rangatahi of Dunedin. The amount of kaha that all the groups put into their performances was so much, that you could feel the theatre shake as the haka were performed.

We 'Te Rangatahi of Wairau' went there to watch, hear and learn the Maori way of life. Most of our kaumatua have gone already. Only a handful are left to teach us young and those less gifted in Maoritanga. Here is a plea to you older Maori. Do what you can to preserve our heritage for us young ones who have no say in the matter. Remember the proverb "kei muri i te awe kapara he tangata ke, mana te ao he ma".

In giving you pride in performing and being part of it, it gives you pride in being a Maori and that is good.

K. Pacey, member Te Rangatahi o Wairua Intermediate Team Marlborough Girls/Marlborough Boys Colleges Blenheim.



This Maori carving by a man who took up carving only after damaging his hands is to be presented to the City of Adelaide, Australia this month.

The carving was made by Ronald Williams of Christchurch who took up the craft only at the age of 26 after an accident. The accident crushed his hand badly but as he comments, "It is said that to gain something one must first lose something".

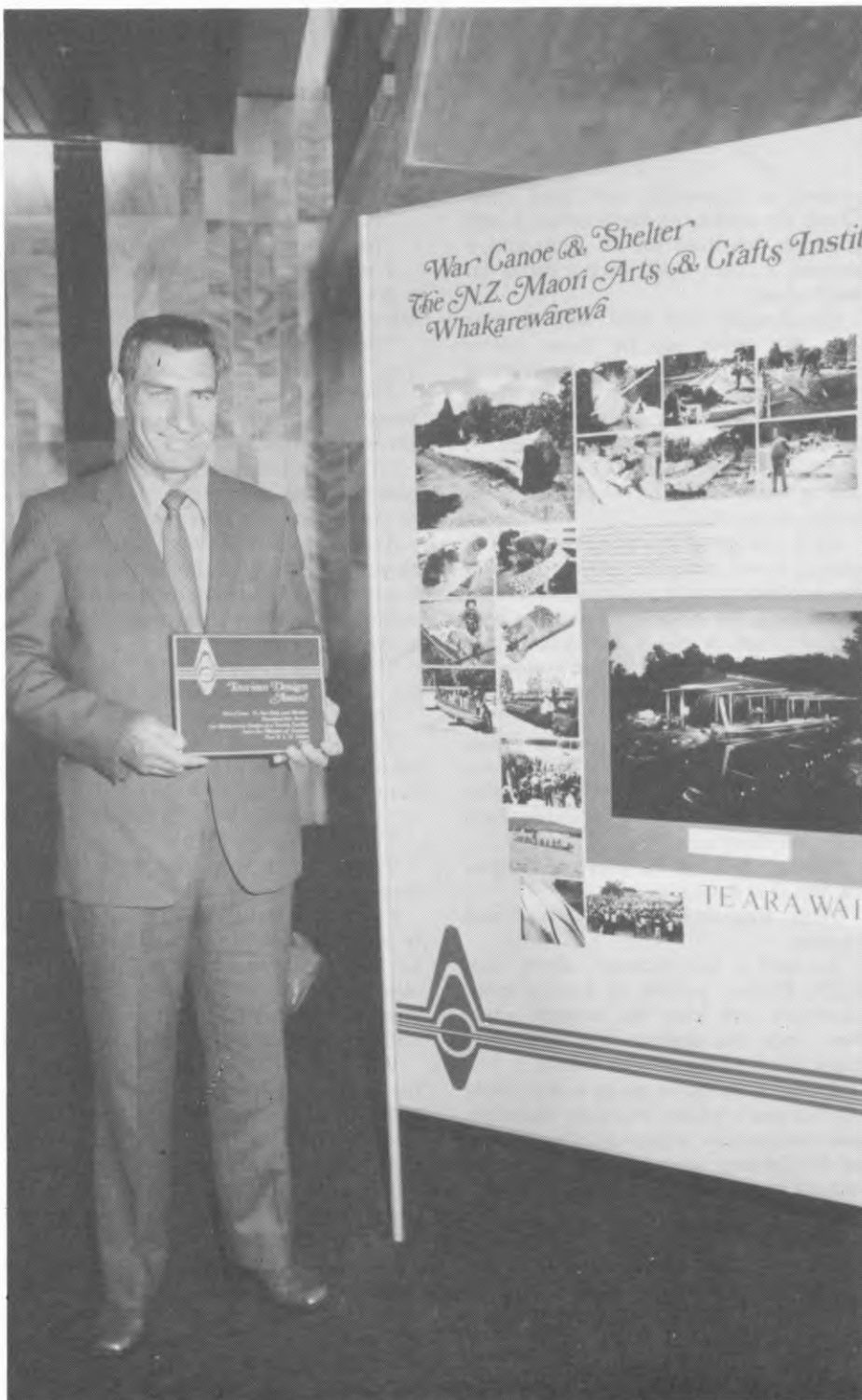
Commissioned by the New Zealand Sawmillers' Federation, the carving will be presented during South Australia's annual Wood Week celebrations.

Each year a different national organisation has offered a timber gift to the city and the New Zealand presentation is destined to appear in Adelaide's prestigious Festival Centre complex.

The carving is of the head of the Maori god Tane and the spirals emerging from his head are representations of the rising whirlwinds by which he ascended to the overworld.

According to Maori lore, Tane's ascent to the overworld was made at great personal risk. He returned to earth with three baskets containing sacred knowledge which has subsequently been passed down from one generation to the next.

Recognition of Mr Williams' ability came in 1973 with a Queen Elizabeth II



Mr R J MacFarlane, of the New Zealand Maori Arts and Crafts Institute, received an award for the Maori war canoe, Te Ara Wai and its Wharewaka (canoe shelter) in the tourist facility section of the Tourism Design Awards, 1982, presented by the Hon R L G Talbot, Minister of Tourism.

Mr R J MacFarlane stands with the awards beside the display panel designed by the National Publicity Studios for the Beehive presentation.

Art Award which allowed him to study full time for a year.

During the past three years he has been experimenting with contemporary Maori art. "This is essential if the art is to become an integral part of contemporary society and not merely some-

thing we associate with our past," Mr Williams says.

The presentation is expected to be made on behalf of the Sawmillers' Federation by the New Zealand High Commissioner in Australia, Sir Laurie Francis.

Impressions of Wellington

Steve, a 16-year-old, said he'd show me the streets of Wellington. A city in which I've lived for 19 years and it seemed, a city I really didn't know too much about.

His dreadlocked hair was shorter than the norm set by those rastafarian's seen on T.V. and on the front of album covers. Although his clothing was the usual outfit one expects when the name 'street-kids', is mentioned.

A blue swanee, well worn blue jeans and a light coloured shirt kept him warm physically.

He'd told me of Jah and the peace of reggae music, then he told me some of the excitement he'd experienced on the street both the good times and the bad.

The other, a guy I had known for some time came along just to watch out and introduce me to the night scene many Wellingtonian's don't see.

Joe was dressed in his usual overalls and t-shirt, his well known jandals replaced by basketball boots. He also warned me of previous happenings he'd been involved in.

"Look," he said. "It may not happen eh, but if it does...."

With that I was kept alert and uneasy.

It's only a few minutes before midnight. Earlier hordes of Friday night shoppers had kept the streets alive. Now only the dulling rain and shop night lights seemed to be awake.

It was decided to go to a nightclub, not the one's where everyone is trendy and fashionable, where alcohol is served till the wee hours and all have cars or taxi's to go home in. No, not the one's I knew.

Inside the music's loud, no more than thirty people are there.

Joe used to come here quite often — he knew the regulars and the one's in charge of the place.

"Hey," he says to me. "You see those queens over there".

"Yeah," I reply.

"They say you look like a 'D'." He laughed.

I didn't think it was a compliment to be mistaken for a cop, so I gave them a weak smile.

"Oh, who are these nice strong young men," I turned to where the deep voice had come. She wore a bright flimsy dress, hardly appropriate for rainy weather, I thought.

Joe began to talk to her, we were introduced.

"This is Sam, he's straight as a fish," he told her.

About 1.30am we're sitting with Joe's mates from the coast, he gave me some money and told me to go to the bar and

buy some drinks.

"Coke or lemonade," I said.

"Just say it's for Joe," he told me.

I came back with three glasses, I had a drink. The alcoholic flavour was quite strong.

"Sam," Joe said to me. "Look behind you," he pointed, whispering.

I turned round to see three men who seemed to have quite honest reasons for being in the place.

"They're 'D's'," he told me. I saw the people at the bar running round trying to straighten everything up.

At 2 o'clock the band had stopped playing and were beginning to pack up. A guy on the table across from me was pulling out a plastic bag from his jacket pocket.

"You want to try a 'barb'," Joe asked me. I took barb as meaning barbituate.

"No thanks," I answered.

Two girls walked in, they waved at Joe and walked straight to the man with the plastic bag.

"You see those two," Joe asked.

"Yeah."

"They're pro's." I just gave him a surprised look.

I watched the man pour some pills into a smaller plastic bag. The two girls sat beside him and began to talk to the other's at the table. When he had finished they handed him some money and left, waving to Joe as they went.

We decided to leave not long after, Joe and Steve returning to their flat, planning to return to the streets the following night.

Saturday night I decided I would go on my own, walking the streets.

About 11pm and I hear some heavy footsteps running towards me, I sit down and wait to see what happens.

"Hey, hey stop, stop," a guy wearing only trousers runs out in front of a taxi. The taxi carries on. Five guys inside a white Holden shout abuse at him as they drive past.

"Up ya bastards," he yells after them. Patting himself to keep warm he walks up and down the road waiting for another car to pass.

"Got the time, mate," he asks me.

"bout 12 I think."

"Thanks mate."

Two other guys walk up the street. Laughing and talking they head for their car. The first guy approaches them.

"Hey look mate I need a ride to Karori." They just look at him. "Here I'll pay you, I got some money eh," he pulls out some 5's and 10's.

"Waddaya think," the driver asks his friend.

"Yeah might as well."

"Thanks mate, getting bloody cold out here eh." He hops into the mini.

I continue walking.

A scream. I stop and walk towards the women's voice. Two guys come out from Plimmers Steps. One says, "them's the breaks". The other laughs and they carry on down the road. The woman still screams.

When I get there, a guy is lying half-way down the steps. Eyes almost shut. Blood from his nose dried up, his hair resting in a pool of red. The step stained from the blood that trickles from his head. Four other are around him, one calming the girlfriend. Another kneeling beside the guy trying to wake him. Two more helping.

"What happened," they ask still panting.

The girlfriend cries, "eight Maori guys... the big one... he asked Bob for some money... they beat him up... then pushed him down the stairs." Her screams become louder.

Police and ambulance arrive. The police ask the girlfriend about the incident as the ambulancemen attend to Bob. A friend of Bob's takes off his jersey to keep him warm, another asks if he can help. He replies sharply, "no. No you can't and anyway you're a honky, piss off."

The ambulance man bandages his head and lifts him into their vehicle.

Everyone starts to move away. I continue walking up the steps.

At the top of the steps three guys are being questioned by the Police. I walk around them.

"Excuse me, sir." It's one of the policeman. "Where have you just come from?"

"Around town," I reply.

"Are you sure you weren't in Nite-site."

"No, I wasn't."

"You see there's been some trouble down Plimmers Steps and we're looking for some Samoans, you seem to be Samoan."

"Well do you mind if I take your name," he was already pulling out his notebook.

"Yeah as a matter of fact, I do."

"Can you tell me why."

"Because it's my right not to."

"You might be a suspect if you don't."

"Well then you'll have to find me" I begin to walk away, "see you later."

"Do you smoke dope?" I stop.

"No do you?" I ask.

"What's in your bag?" I was wearing a small shoulder strapped army bag.

"Nothing."

"Can I see."

— night and day

"Why."

"Cause I can search you under suspicion of drugs." I gave it to him. There was nothing in it.

"Where's your badge," I ask.

"I don't have to tell you," his badge number was not visible.

"What's your badge number," I ask again. He hesitated.

"7573," he says.

"Thanks," I begin to move away.

"Dave Barker's the name, 7573."

I turn around, "right... Dave Barker 7573".

The walk around town that followed was only watching police cars drive up and down the street. So I decided to go home.

About 3am I walked to the station, people were still around, some at the portable take-away stand. Others sitting on the chairs as if waiting for something to happen.

At 4.30am Sunday morning as I was walking home, a young girl came out of a street and looked around. She saw me then went back into the darkness of the street.

I walked down further then stopped and waited for her to come out again.

After a few minutes she comes out again looks up and down the road. She then walks over to the dairy and grabs a bundle of newspapers and runs back into the dark street. I had taken the papers to be the dairy's delivery of New Zealand Times.

I decided to follow her up the street and see where she was going. Just as I turned into the street I saw her little body go into a garage halfway up the road.

I walked past and looked in.

"Piss off ya bastard," a boy's voice said from inside. I kept walking. I had seen three bodies, young people lying in the garage with newspapers spread out over them.

Tiredness and sore feet began to take over and I felt it was time to make my way home.

As I was going through Newtown I was again stopped by the Police, the same thing happened. This time they were more insistent and said.

"If you don't give us your name we'll have you taken down to central."

There were two one on either side they made sure I was unable to move away. I gave them my name and occupation and they left.

5 in the morning and I've brought it all back home.

by Samson Samasoni

"Do you think he'll let us in?" I asked, eyeing the uniformed guard on the other side of the revolving door. We all inspected each other, clad in humble jeans, jackets and sneakers.

"I don't know, but there's only one way to find out," was my mate's reply.

I had never been through a revolving door before, so that in itself was a new experience. Having lived in Wairoa all my life — where the buildings are never more than 2 storeyed and traffic lights are a thing of the future — I had been totally overwhelmed by the dominating past life of the city.

Wellington. At first I feared it; even avoided crossing the road. Then I began to loathe its loneliness, hated its complexity and confusion, wanted to go home to the security of a town where the faces I knew outnumbered the ones I didn't know. Only during the last few days of my week-long stay did my feelings about the capital begin to change.

The guard returned our anxious expressions with ones of suspicion. My three friends and I quickly made our way to the polished, marble stairs, not because we knew where we were going, but more as a form of escape. The stairs led us to another uniformed, middle-aged man, only this time more friendly.

"I'm afraid you can't go in there, girls. That's the Speakers Gallery." The other three girls were blushing too. "You can watch from in here, and if you want, you can go across to the other side."

"Thank you," we mumbled. What had started as a joke had developed into quite an interesting experience. We in turn took seats at the edge of the balcony and peered over the rail in anticipation.

Below us they sat. Correction. Below us they sprawled themselves; the men who controlled Aotearoa; the men who made all the big decisions about us, about me. Some were writing, others just slouched in their sheep-skin lined seats, most reading the evening papers. A couple were fast asleep.

Below us they sat in their green vinyl seats surrounded by green velvet curtains protected by green-clothed veterans; all with very, very bored expressions on their faces, similar to that of an eight year old boy during a Beethoven concert. Even the man wearing the wig at the head of the room who banged the baton and groaned "order, order" looked like he'd have more fun doing crosswords in a cemetery.

Some of them would wave to wives and children in the gallery, sometimes

taking more interest in them than in the affairs of the country. In a style they labelled "debating" they snapped and bickered, argued and growled in a childish manner. While one speaker was in the process of trying to deliver his speech, the opposition would boo and baulk him into embarrassment with such rebuttle as "aah shut up, you've lost the debate anyway", "sit down, you don't know what you're talking about," "boo hoo, whooey", "blaa blaa blaa", "bull", as well as a number of loud exaggerated yawns.

Parliament wasn't as I expected it to be. It was hard to believe that these men were full-blooded 100% New Zealanders; they seemed of a foreign culture, spoke in foreign language, and I began to understand why so many Maori and Pacific Island people find it so hard to fit into the system. Where was the aroha?? The friendship that kiwis are so famous and well know for?? Was it just a gimmick to attract tourists??

As we turned our backs on the cold grey of Parliament building and begun the slow decent down the stairs, a light shower shadowed windy Wellington City.

Fiona Hamlin.



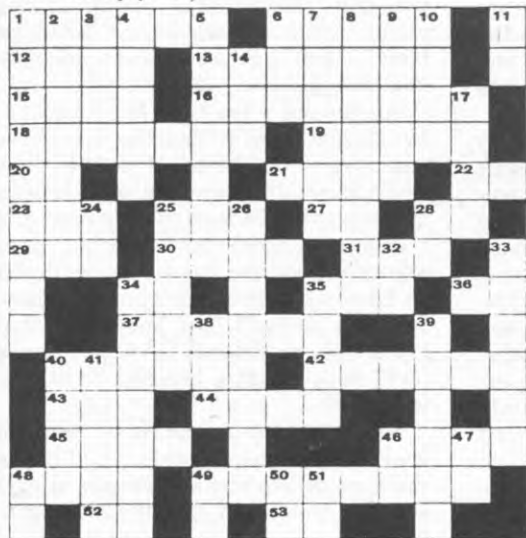
Two of the participants in Wellington's Summer City programme, Nikki Ratahi and Rosana Love pose in costume during cultural activities.

Crossword Puzzle No. 10

CLUES DOWN

1. A native tree — white pine
2. Start suddenly
3. Large N.Z. insect; Dirt, excrement
4. Pass by, go
5. The first victim in a battle; the first fish
6. Swarm around, infest, molest
7. Until
8. Daughter
9. Sickly, cold
10. Sound of voices, singing
11. Drag
14. Away (adv.)

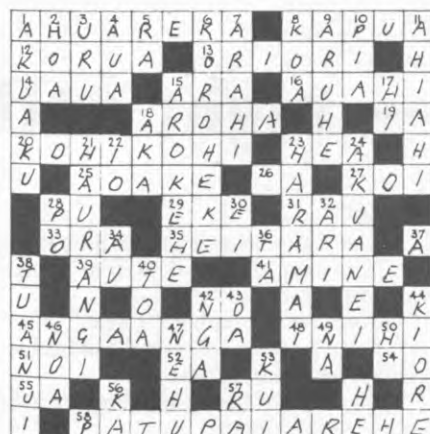
17. Then indeed
24. World
25. Broken
26. Skull
28. Bee
32. Avenged, paid for
33. Wonder, marvel at
34. Common shoal fish, proverbially like a woman
35. Sea egg
38. For, since, inasmuch as
39. Tent
40. Be hampered, distressed
41. Octopus
46. Time



47. Cabbage tree
48. Print, dash, strike
49. Night
50. Stand
51. He, she; current

CLUES ACROSS

1. A native tree; yellow
6. A native tree — the black pine
12. Able, possible; Collar bone
13. Head. 'Up and —'
15. Chatter, jabber
16. Power station on the Waikato
18. Nephew, niece
19. Long (time), when
20. Different; snap, scream
21. Boundary
22. Sun, day
23. Path
25. Four
27. Int. expressing surprise; beget
28. Fortified village; happen
29. Stake, specially for tethering a canoe
30. Fat, oil, grease
31. Here
34. Set fire to
35. Large mountain parrot of New Zealand
36. Fish
37. Drive away
40. Assist
42. Ancient times
43. Female animal
44. A shell or husk; face a certain way
45. Bald on top
46. Extinguish, put out
48. Right
49. Flattering, deceiving
52. Interjection in poetry
53. Rain



Solution to crossword puzzle No. 9

Letters

Dear Sir,

Tu Tangata of October/November 1982 contained an article by Mr L.E. Scott 'Writers from a Dying Race (Black Poets in Australia)'. Without wishing in any way to take issue with Mr Scott's appraisal of the authors' poetry, Mr Scott's review contains some commonly held misconceptions about the Australian Government's treatment of Australian Aborigines.

Over 160,000 Australians — slightly more than one per cent of the population — are Aborigines. Today, the Australian Government offers those Aborigines who wish to participate fully in the wider society the necessary opportunities and skills while, at the same time, it encourages self-management for Aboriginal groups who wish to adopt a different life-style. Aboriginal Australians possess legal rights, including rights of access to services identical with other Australian citizens. In particular, they are entitled to universal adult suffrage, the same employment conditions and industrial protection as any other Australian, access to the same social security benefits as other Australians, access to special additional education assistance and to government funded Aboriginal-managed health and legal services. For the financial year 1981/82 the Australian

Government allocated a total of A\$228.31 million on special programs for Aborigines.

I am surprised that Tu Tangata should give credence to the silly hyperbole of allegations of genocide contained in Mr Scott's review. Suffice it to say that far from declining, the annual rate of natural increase of the Australian Aboriginal and Islander population is some 2.2 per cent, compared with the national figure of 1.4 per cent. In the 1971 census 115,953 Australians identified themselves as being of Aboriginal or Torres Strait Islander descent; in 1976 160,915 people identified in this way.

The Aboriginal population has nearly doubled in the last 50 years, and this trend is continuing.

It may be of interest to your readers to note that Aboriginal authors are supported in their writing by the Aboriginal Arts Board and the Literature Board of the Australia Council, the Australian equivalent of the Queen Elizabeth II Arts Council. For example, in 1979/80 one of the authors mentioned in Mr Scott's article, Mr Kevin Gilbert, received a Senior Writers Fellowship from the Literature Board. The Aboriginal Arts Board also assisted other Aboriginal authors, in-

cluding the novelist Colin Johnson, and Aboriginal theatre groups.

While the authors mentioned in Mr Scott's article are well known, to suggest, for example, that Ms Sykes is the closest thing in Australia to a national black leader is to diminish in your readers eyes the achievements of many other Aboriginal Australians, in the arts and in other wider fields of Australian life, including the achievements of Aboriginal politicians and administrators.

The Australian Government does not claim that the progress made in recent years has resolved the Aboriginal predicament created, in part, by an earlier history of misunderstanding, neglect, and injustice. Australia is very conscious of the need for continued work to remedy the disadvantage still all too often suffered by Aborigines and Islanders. Our policies in this respect are varied and extensive, and are constantly being developed in consultation with Aboriginal groups and representatives.

Yours faithfully,
G.R. Bentley
Deputy High Commissioner
Australian High Commission
Wellington

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