

Ti Tangata

Maori News

Magazine



In this issue

Polynesian Festival 1983

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Tu Tangata

Maori News Magazine



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Tu Tangata magazine is spreading its net, gathering information about happenings in the Maori world. We're always pleased at the magazine to receive well-presented articles from readers about something that they think will interest other readers.

We're even more pleased when photographs accompany the articles as many readers are starting to do. Some of the topics readers are writing about are: family reunions like the Retara's (March issue); restoration or re-siting of meeting houses like Ngawari at Mangatu; and profiles of people, readers think are important in their community.

So if your group is having trouble getting funds because its work is unsung, write a piece with a photograph for Tu Tangata. You'll be surprised at the results.

Strike 1, Strike 2, Strike 3



Gina

Four years ago Gina Weber had not touched a softball. Now she is the pitcher for the New Zealand women's representative softball team.

Tu Tangata spoke to Gina, a postie, (and her two sisters who are also national representatives) during the national women's club tournament which was held at Clareville, near Masterton, in March.

She said her Dad, Martin, taught her to pitch in the back-yard of their Wellington home.

"It was hard work. He used to teach me every night," she said.

Now she doesn't practice outside games and practises at club, provincial and national levels — unless there is something she is working on.

While natural ability has pushed Gina to the top of New Zealand softball, she says she has not mastered the technique of the specialist position.

"I still have got lots to learn about

pitching — there's still more things I have got to know about it."

Gina followed her two sisters into softball. Carol Moore, her older sister, started playing morning softball with her Mum, Lena.

When she was 13-years-old the Island Bay club formed a senior A women's team and asked Carol to play.

"Then softball wasn't as good as it is today. If you could throw and catch a ball you made the team," she said.

Carol, who is married with two children, represented New Zealand in 1979 and in 1982, when the team won the world series in Taiwan. She is catcher with Island Bay club and plays first base for New Zealand.

Hillary, who is in the sixth form at Wellington East High School, started playing senior A softball when she was 14-years-old. Then she injured her leg during a "friendly" softball game at gala day and was out for about two



years.

After coming back to the sport, she made the New Zealand under 19 team that went to Australia in January. She plays third base.

The three attribute their success to assistance from family and friends, hard work and luck.

Carol: "We're very competitive. We like to win."

Hillary: "We have trained hard and we want to win."

Carol: "If we lose a game fair-and-square we can take it. But if we lose on errors, well... The enjoyment we get out of it is winning."

The pressures increased considerably at national level.

Carol: "It's very different. You are not only competing with the opposition but you are competing with your teammates for positions. If you make an error on a crucial play you are out."

The New Zealand team trainings



Carol

were rigorous: One fitness exercise was 10 press-ups, 10 sit-ups, 10 leg changes and 10 split jumps. That group of exercises was repeated 10 times.

After that came the normal skills training plus fitness running and sprinting.

Hillary said the training was as difficult with the New Zealand under 19 team.

Carol said she handled the pressures of international play by not thinking about them: Not thinking that the game was crucial and not thinking that she was one mistake away from losing her position to a team-mate.

"Club softball is the most enjoyable because you can relax and play your own game. You don't have to worry about whether the coach is watching. You don't have to worry if you make an error."

Hillary: "I think the pressure makes you play better. It makes you more determined."

Carol said luck had a lot to do with them making national sides.

"I don't really know why we made it and other people didn't... just lucky, doing the right thing at the right time," she said.

Much of the credit had to go to their parents, the Island Bay club and their coaches, she said.

Their club coach is Mr Mel Davies who used to play senior softball.

Carol: "It's good to talk to him. He's played top softball and he's helped us a lot. I think he's up with the top coaches."

She said the club did most of the organising — especially on trips — which left the girls free to concentrate on the games.

"We're lucky to play for Island Bay. Our manager, Jimmie Anderson, looks after us. If we have got any complaints or worries he takes care of it. He fusses after us and all we have to do is think about the game," Carol said.

Though she had travelled with the Wellington and New Zealand teams, she said playing and travelling with Island Bay was the most enjoyable.

"It is the best. Everybody knows everybody. You are like a big family — there's nothing like it.

"Playing with Wellington you are playing with your rivals. The same with New Zealand.

"New Zealand is harder. We did so much fitness work I used to wish my worst enemies were in the team.

We had to get acclimatised in Indonesia and the Phillipines and then for the world series in Taiwan," Carol said.

New Zealand won the series. And while the side had its share of luck, Carol said New Zealand softball compared favourably with the quality of the overseas game. The New Zealand side concentrated on an efficient, error-free game while other sides tended to try and pull-off occasional feats of brilliance.

She said some Wellington club games were intensely competitive.

"At the beginning of the season we all get along fine but by the end...

well..."

Island Bay's main rival is the Broadway club.

"It is intense — it can come to blows. When we have to play against them we have to work to win. Sometimes we win by big margins but we always have to work," Carol said.

Hillary: "That's because they have so many experienced players — people who have played for Wellington and New Zealand. They're competitive and they teach us to be competitive. It's a team that hates losing, especially to us."

Carol said they had to put a lot of work into softball to achieve their success.

"You are training two nights a week. Then you are travelling to all the tournaments — all the tournaments you are invited to. It's a lot of time but it's always enjoyable," she said.

Hillary is studying for her University Entrance examination.

"I think it is hard to chose between school and sport — school suffers. But you can work your timetable to suit both."

Carol believes the work put into the game has been worth it. And she feels she has a responsibility to pass on what she has learnt to younger players.

She also hopes her two children take up a sport.

"It gives the kids an outlet — there's so much violence and crime nowadays," she said.

Hillary



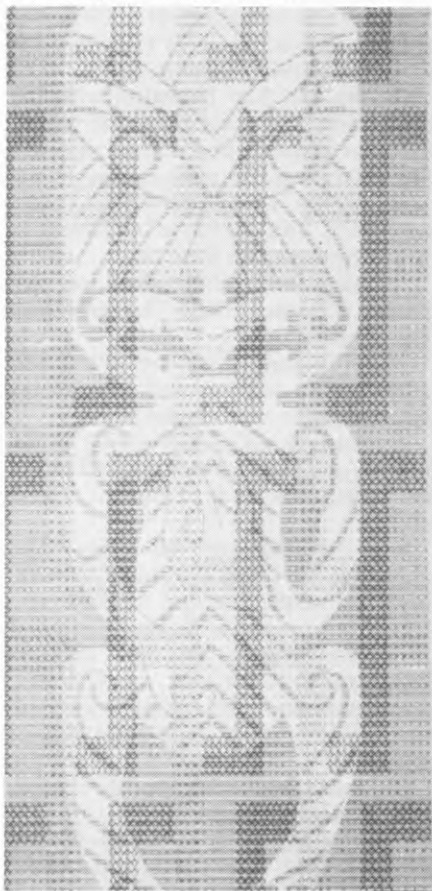
Te Poho o Tipene

Below and far right: Flanking each side of the doorway inside the hall are two sculpted figures of Tane and Tangaroa. Tane was known as the male element in nature or as the god of light. Tangaroa was Lord of the Ocean.



Above: Tukutuku — Kaumoana. Three stern posts have been woven in this panel to support Tutara Kauika.

Below: Tukutuku — Te Hokai. "Ka pu te ruha, ka hao te rangatahi". The basic elements for this panel are the Poutama pattern and the subdued figure in the background. The figure represents the old order which has been replaced by the new.



A unique project to create a carved whareni out of the existing assembly hall at St Stephen's School, Auckland has recently been completed.

On March 5, this year Te Poho o Tipene was opened by the Governor General, Sir David Beattie.

The principal, Mr 'Scotty' McPherson says it was the culmination of approximately four years work and the financial backing of the St Stephen's and Queen Victoria Schools Trust Board.

The aim was to have a whare whakairo at St Stephen's that captured the past and present of the school and this has been achieved.

A commemorative book has been published fully illustrating the carving.

Below: This carving depicts an old-boy of St Stephen's, Bishop George Selwyn. He is depicted with the crozier and two manaia into each shoulder representing his closeness to God.





tukutuku, kowhaiwhai and murals of Te Poho o Tipene (The bosom of Tipene).

Thanks are given in the book to the school's art teacher, Peter Boyd who designed the kowhaiwhai work, Paki Harrison who produced the booklet amongst other things and Mrs Oonagh Marino and Mrs Mereana Harawira who worked the tukutuku panels along with a team of helpers.

Above: Kowhaiwhai — Matau. Te Matau a Maui is made up of two interlocking spirals which form giant hooks representing discovery. Along the main line are the life symbols indicating new resources and new lifestyles.

Below centre: Kowhaiwhai — Kotuhi. This panel is based on the mangopare traditional design. The gold seed pods indicate the spreading of religious knowledge. The change from dark to light in the black segments indicates the movement from ignorance to enlightenment.

Below left: This manaia Te Karere (The Messenger) represents the idea that learning is a gift from God and that what we know and learn is an extension of His will...



Golden Shears the bottom line for Pivac

In 1972 Rick Pivac hitch-hiked into Carterton with nothing but the clothes he stood in, about \$10 and a bag of shearing gear.

A few months before he had seen the truck he was driving for a carrying firm slipping beneath the incoming tide at a beach near Kaitaia.

"It was Friday night and I decided to take a short-cut back across the beach. The tide was coming in and I never made it. An hour later I was sitting there watching my truck floating away.

"I was politely told to come in next Thursday and pick up my wages."

Pivac had a friend who was shearing in Alexandria. Pretty soon he was there working as a presser — the person who presses the wool into bales.

By the end of the season he had learnt the basics of shearing and so headed to a shearing school in Palmerston North.

After the course he hitched to Carterton and started work with shearing contractor Neil Scott.

Now he owns the run and is one of the leading shearers in New Zealand.

This year he came a close-second in the Masterton Golden Shears, the most prestigious shearing event in the world.

In taking second place he won \$850, numerous prizes and a place in the New Zealand shearing team which travels to Australia in October.

Pivac was beaten into second place by the young Taumarunui shearer Alan Donaldson. Pivac lost by 0.3487 of a point, which he says is equivalent to about four seconds or two second cuts — points are deducted when a shearer lifts the shears during a blow and has to re-shear.

The cutting comb final was held on March 5 in the Masterton War Memorial Stadium. The six finalists shored 20 sheep in little over 20 minutes. Pivac, who was chasing Donaldson, finished his last sheep in 52 seconds.

A judge told several of the competitors after the event that the quality of the shearing was the best for several years.

The finalists were a combination of established competition shearers and relative new-comers.

Roger Cox, of Hawera, came third. It was his seventh final.

Martin Ngataki, of Mercer, was fourth. He won in 1979.

The king of shearing, and current world champion, Brian "Snow" Quinn was a judge.

Pivac is a naturally competitive per-



son and he is most competitive about shearing.

"I wanted to be fast. That's what really got me going. I wanted to win the Golden Shears that bad that I got good at it.

"If you want to do anything you do it. It's the big one and until I get it I'm still not at the top.

"I have beaten all the top guys at some stage. The only thing is to beat them all in the Golden Shears.

"That's the way it is going to be. I can't really say I'm brassed-off about coming second — it's good. But it's bet-

ter to be first. I just felt I'm going to have to try a bit harder next year."

In the competition youngsters bring the sheep to the pen door for the shearers. The youngster let Pivac's first sheep go before he had it and he had to swing round to grab it. "It ran along the board — that upset my rhythm."

In a way the build-up for the Golden Shears starts for Pivac in about October with the start of the main shear and the first of the shearing competitions at shows. There are about three shows before Christmas.

"I'm really working towards the shears from the start of the new year. There's shows every weekend — sometimes two or three a weekend."

This year he won one show, had eight seconds and three thirds at places like Rotorua, Hawera, Stratford, Whakatane, Apiti, Levin, Marton, Pahiatua and Fielding.

One of the big pre-shears competitions in the lower North Island is the Golden Circle which includes Feilding, Levin, Waverley, Rotorua, Pahiatua and Taihape. This year Pivac came second. Last year he won it. For coming second he won a suit case, blankets, sheets and towels.

On January 23 last year he and Alan Donaldson were involved in setting the unofficial four-stand, nine-hour-day shearing record of 2,519 ewes. The record was to Wool Board standards but since then shearing record rules have been altered so the record is no longer official.

Pivac shore his highest tally that day: 630 ewes.

"I had hardly worked for two and a half weeks. I was doing about a day a week. I just wondered how my stamina was going to hold out."

On the day there were about 500 people in the shed plus four Wool Board judges and a referee.

"I lost three quarters of a stone. It was the hardest day I have ever done."

At the end of the competition outsiders said some of the shearing was below standard but it evened-out because some was just above standard. The shearers disagreed.

"That's another reason why it was satisfying for Alan and I to come first and second in the Golden Shears. It proved a point."

He said the pressure of the Golden Shears began with the new year. The hopefuls started thinking about getting ready for the March event.

This year 162 people entered the open. Twenty seven six-man heats were run to find the 24 quarter-finalists. Competition in the heats is difficult because shearers are vying with the whole field, not just competitors in their heats.

The heats are held on Friday, starting in the morning.

"I'm very nervous before the heats. You've got to do everything right just to qualify."

The New Zealand team captain, Jack Dowd, failed to qualify for the final after he cut a tit and cut a sheep badly.

"It's not difficult to do. You are that tense and you are trying to make no mistakes and that's when you make them.

The quarter finals are held that night, which left 12 shearers to contest the semi-finals on Saturday morning for a place in the final.

On the Friday night Pivac was nervous. He hardly slept and was up in the

middle of the night cycling round Carterton.

He was still nervous after making the finals and, he says, friends told him he was still on edge hours after the final finished. The final was shorn before a crowd of 2,200, a full house.

"In the final you just try and go as fast as you can and do your best. Your mind is just on what you are doing."

The final is accompanied by a live commentary. Pahiatua shearing gear retailer Dave Wolland tells the audience how the shearers are going, who finishes each sheep first, times for individual sheep and some history about the shearers.

Pivac said it was impossible to listen



to Wolland for most of the contest and so it was difficult to tell how the others were doing.

"I tried to get my mind on what he was saying, but it's not easy to do. I know it sounds easy but it wasn't for me. I was concentrating on going fast and shearing properly."

Though the pressure is intense, Pivac believes it is healthy. "It's good for you, I reckon." And while there was intense pressure to shear faster, quality had to be maintained.

"You know when you are shearing rough and you just can't afford to shear

rough."

He said the pressure did not compare to the pressure before a rugby game.

"I haven't played any big rugby games but I played in a club final (for Carterton) and it's different. In rugby you have got other guys you can depend on. If someone makes a break there are other guys. In shearing you are on your own — it's a sole thing.

And Pivac likes it that way — "there's no one else you can blame."

Though Pivac runs his own gangs, he still shears himself. He does it because he loves shearing — and because he likes to be fit and healthy — "it's a good life."

Shearers earn \$56 for each hundred sheep and when things are going well Pivac says he shears about 350 a day.

With a four shearer gang go five shed-hands, a presser and a cook. The shed-hands earn \$7 an hour, the presser \$8 an hour and the cook \$58 a day.

The shearing year for Pivac starts about October with the main shear — it really gets going in January. Then in March there is shearing in Whangarei and comes back to Wairarapa in June and July for crutching. The rest of the year is fairly slack and he usually finds other work.

He has shorn throughout New Zealand, with the exception of Coromandel and the West Coast of the South Island. And he has shorn in the United Kingdom and Europe.

Shearing has given Pivac a challenge in his life and a far better income than most people. But it has its bad side. People tend to think of shearers as drunken louts. Also the job depends on the weather and when it rains there's no work.

"When it's raining you just pay for all the food they eat and the cook and sit and wait. If you can go home you do."

There is also much competition between run-owners for sheds.

"Everyone else is trying to get them. You can't trust some people, they will tell a cockie that you have moved on."

When Pivac started running his gang he found the organisation difficult. If one person did not turn up it threw everything out.

Now it runs pretty smoothly but the bottom line for Pivac is still the competition: Competition against fellow members of the gangs; competition against other top shearers when they meet up on farms; and competition in the shearing contests.

The ultimate goal is the Golden Shears and each year top shearers fail to qualify.

Pivac describes what it is like to miss the final: "It's a feeling I don't want many times. You have lost something you really want. It rips up your guts — its like you're just about to the top of Mt Everest and you get a heart attack."



Powhiri — the locals.

Polynesian Festival 1983

Tomoana Showgrounds, Hastings

Photographs: Jocelyn Carlin

Tamatea Arikinui.





Powhiri

Right: Mr Jim Eru from Turangi during opening speeches.
Two groups staying at Kahuranaki Marae, Te Hauke greet.

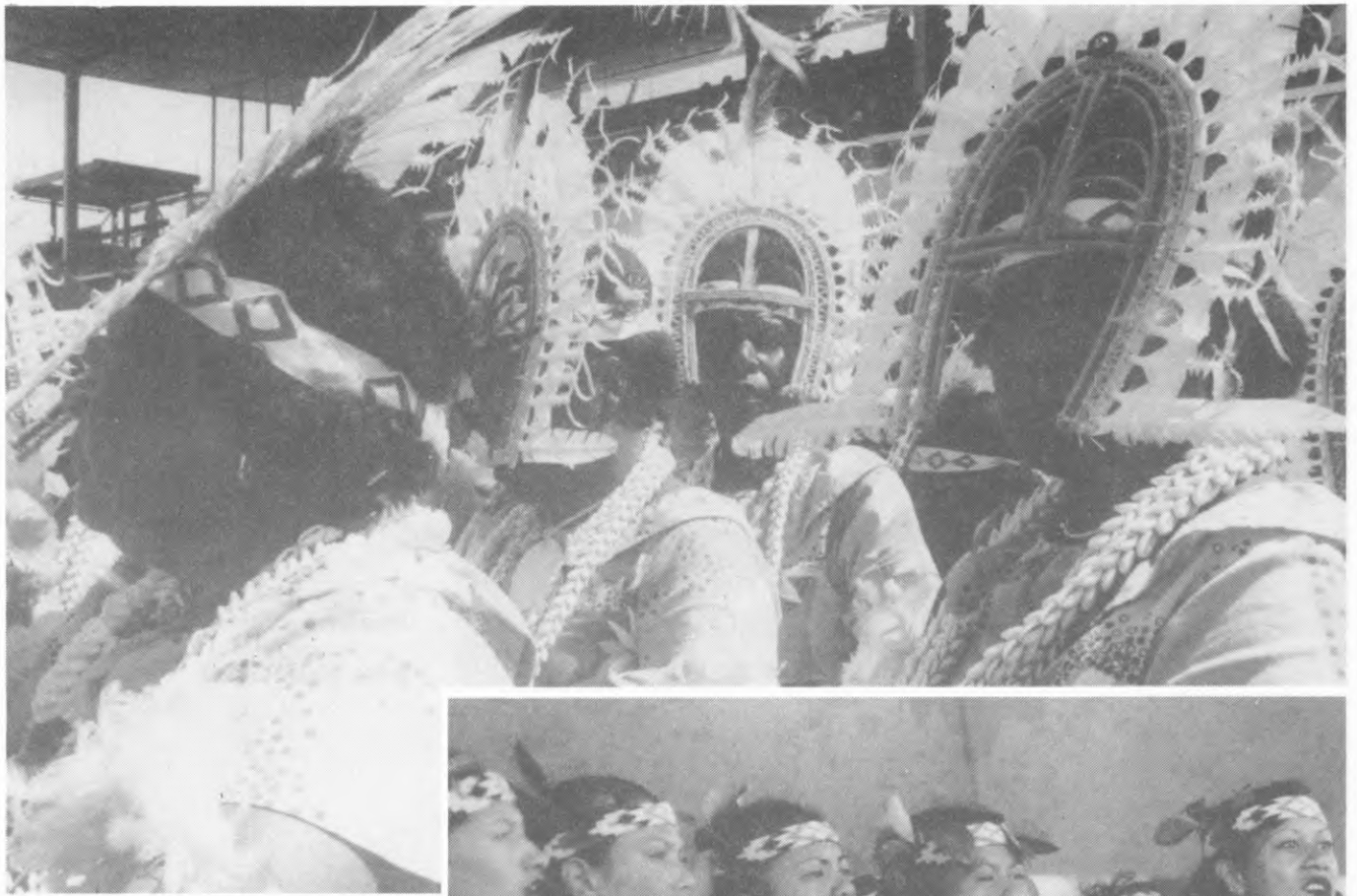




Above: Tongariro group performance.

Centre: Hawaiians.

Left: Te Roopu Manutaki group performance.

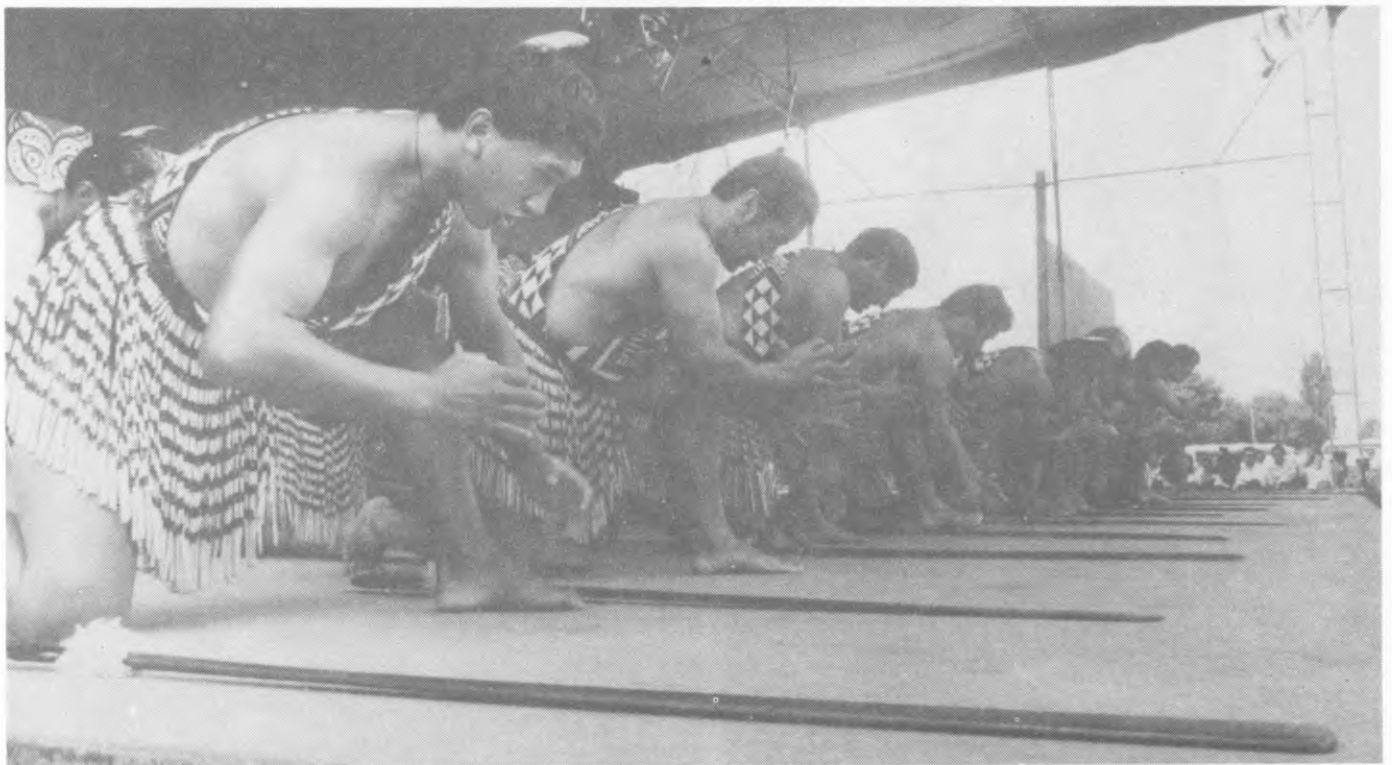


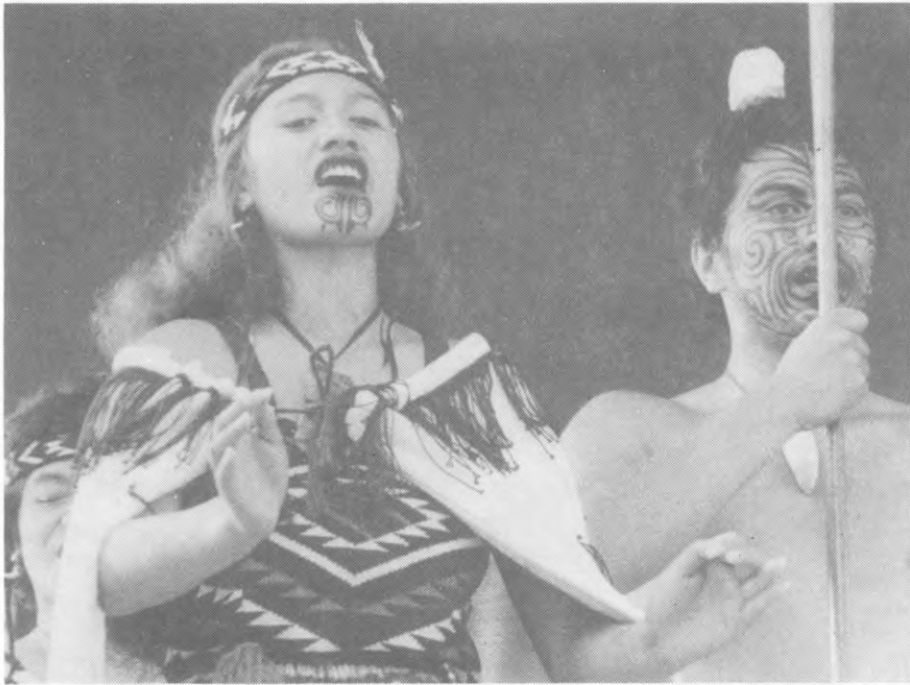
Above: Torres Straits Islanders.



Right: Nga Hau e Wha.

Below: Ngati Rangiwehehi.





Te Roopu Manutaki (Donna Graham).

Right: Howard Morrison.

Far right: Mrs Kohine Ponika leader
Tongariro group amongst crowd.

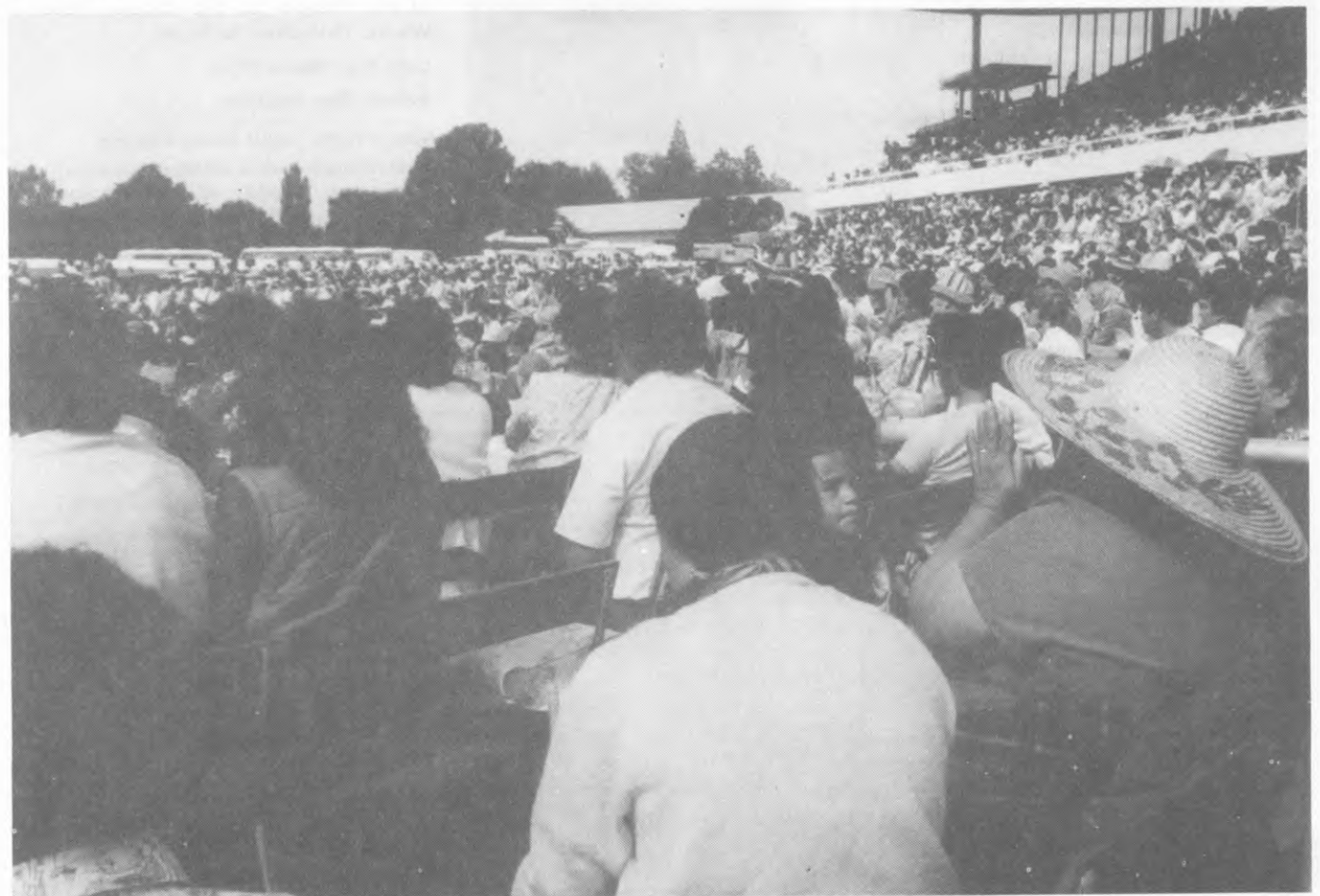
Below right: Crowd.

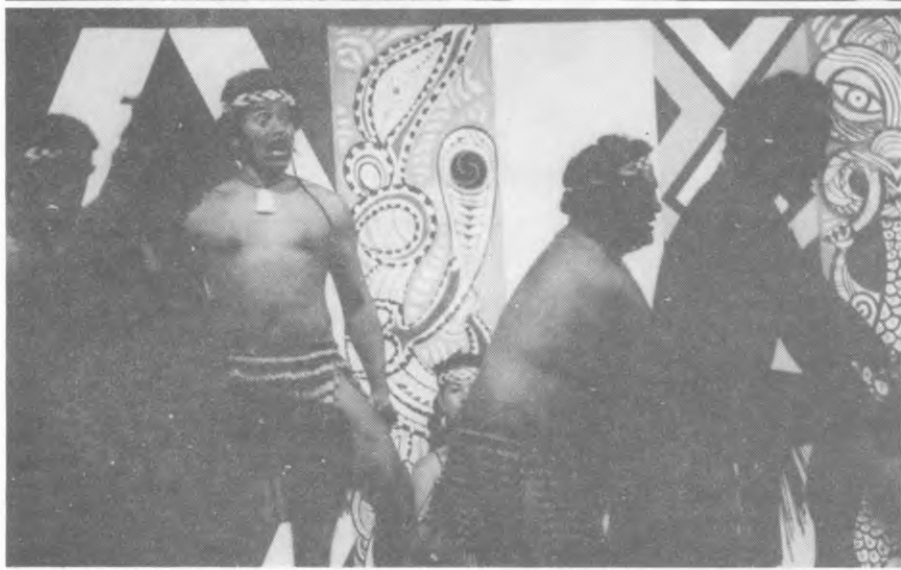
Mr D. Nikarima from Heywards at festival.



In Para Machetts craft exhibition.







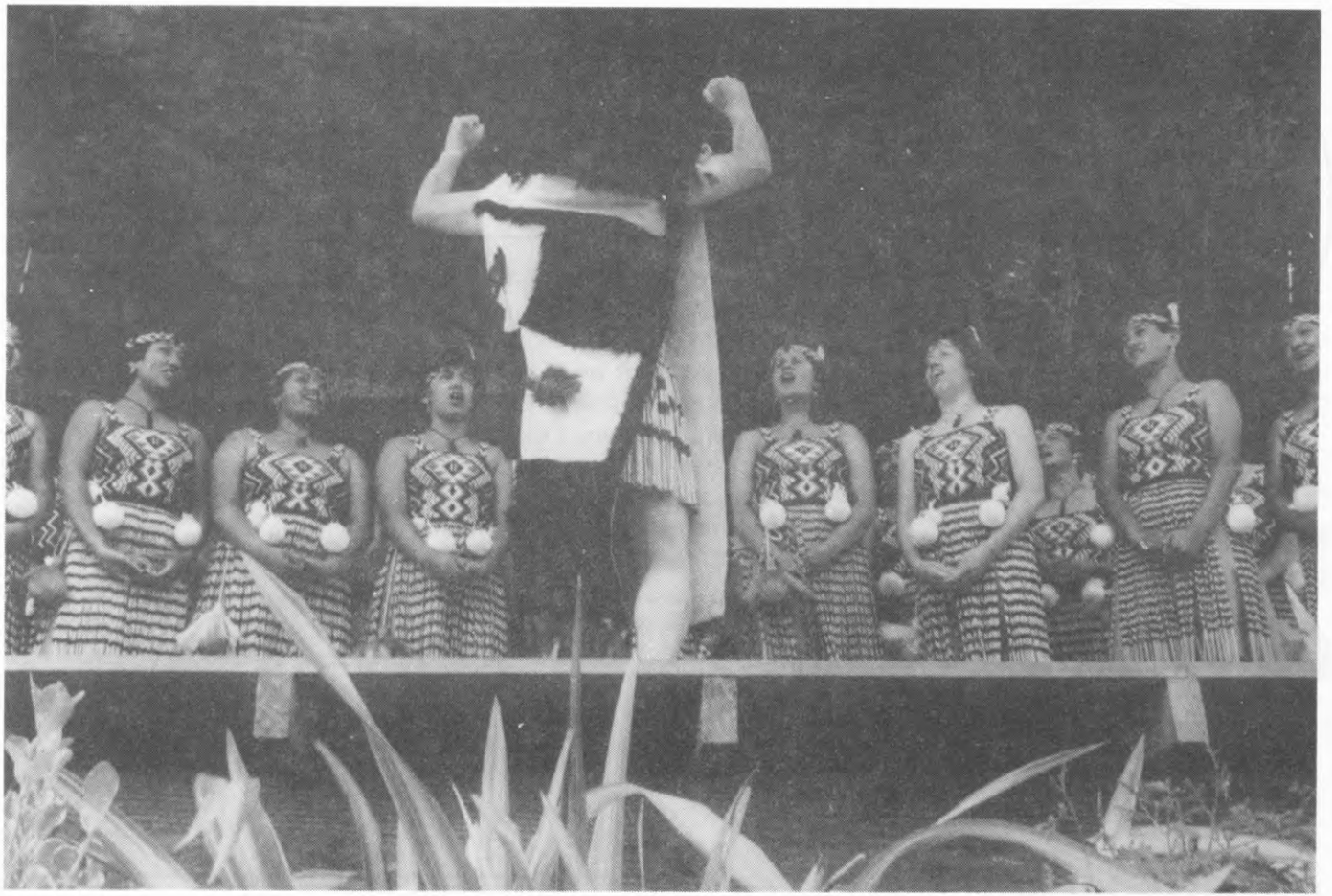
Above: People in the crowd. Note Whetu Tirikatene Sullivan.

Left: Nga Hau e Wha.

Below: The trophies.

Above right: Ngati Rangiwewehi. Ngati Rangiwewehi members and supporters on hearing of winning competitions overall. i.e. the spontaneous Haka.







A MINI MAORI COURSE

Here is the second 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

7.2 The possessive adjectives.

Ko tenei taku pene = this is my pen

He tino nui to raua whare = their house is very big

Homai ana pukapuka = give me his books

Tikina au kuri = fetch your dogs.

The full set:

	Singular (one thing)	Plural (several things)
one person		
My	Taku, toku	aku, oku
Your	tau, tou	au, ou
His, her	tana, tona	ana, ona
two people		
Our (inclusive)	ta taua, to taua	a taua, o taua
Our (exclusive)	ta maua, to maua	a maua, o maua
Your	ta korua, to korua	a korua, o korua
Their	ta raua, to raua	a raua, o raua
several people		
Our (inclusive)	ta tatou, to tatou	a tatou, o tatou
Our (exclusive)	ta matou, to matou	a matou, o matou
Your	ta koutou, to koutou	a koutou, o koutou
Their	ta ratou, to ratou	a ratou, o ratou

7.3 Statements of actual ownership

He pene taku — I have a pen

He potae tona = she has a hat

He poi a korua = you have pois

He wahine ta Ropata = Ropata has a wife

He tamariki a raua = they have children

Note how "he" is used in conjunction with the possessive adjectives in 7.2, and the way in which one or several things may be referred to.

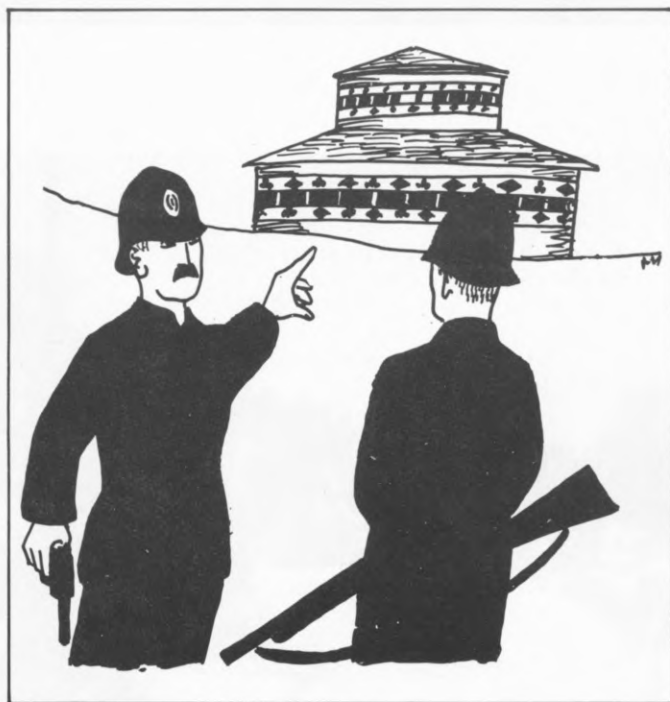
7.4 "belongs to". Another choice for expressing ownership.

Na taku hoa tena pu = that gun belong to my friend

No Rua tera whare = that house belongs to Rua

Naku tenei wati = this watch belongs to me (is mine)

No raua era hoiho = those horses belong to them (are theirs)



7:4 That house belongs to Rua

Note: a. the same form is used whether one thing or several are referred to;

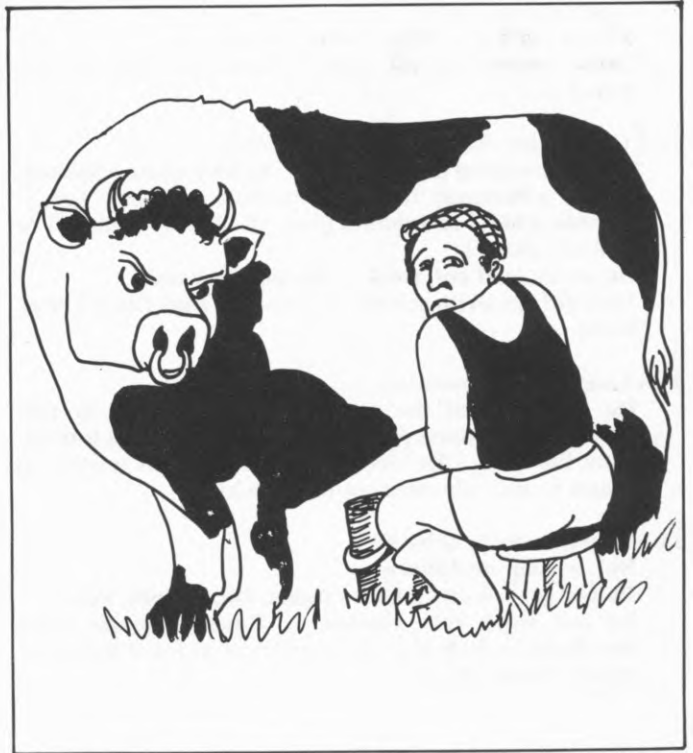
b. the full set of the pronoun form is the same as the singular column in table 7.2, but with "n" replacing the first "t".

7.5 "is for (someone to have)"

Mo nga tamariki enei kakahu = these clothes are for the kids

Ma Paki tena keke = that cake is for Paki

Mana tenei reta — this letter is for him/her



11.1: That is not a cow

No raua era hoiho = those horses belong to them (are theirs)

Mo tatou tera motuka hou = that new car is for us

Note: a. the same form is used whether one thing or several are referred to;

b. the full set of the pronoun form is the same as the singular column in table 7.2, but with "m" replacing the first "t".

7.6 "for" used descriptively

Ko tenei te potae mou = this is the hat for you

he tino pai nga pukapuka ma nga tamariki = the books for the children are very good

Note this different use of "for", "hei" = for use as, with which to, for.

Homai he ngira hei tuhituhi i tenei tokena = give me a needle for sewing this sock

8: Descriptive clauses are **groups** of words used for describing people or things. The clause is placed directly after the person or thing being described. For example if "e noho ana = is sitting" is placed after "te wahine" we have "te wahine e noho ana = the woman (who is) sitting". We may choose to leave out "who is" in certain cases, but note that the Maori version serves both the English versions. Replacing "ana" by "nei", "na", or "ra" gives an added reference to location. The verb signs "kua" and "i" may be used in forming these clauses.

Nga kotiro e waiata ana = the girls who are singing

Te kuri e patua ana = the dog that is being hit

Nga manuhiri kua tae mai = the guests who have arrived

Te tama i oma ki te kainga = the boy who ran to the village, who ran home

Nga manu e rere ra = the birds flying over there

Te Pepi e moe nei = the baby sleeping here

Era tamariki e whangai ana i nga kawhe = those children feeding the calves

Nga mea e mahia ana e nga kaimahi = the things being made by the workers

Note that the verbs in these clauses can be in either active or passive form, to give the required meaning.

9. The "agent emphatic" In Maori a special construction is used to stress the person or thing that carries out some action. "Na i" indicates past or present time; "Ma — e —" indicates future time.

Na nga manu enei pi i kai = the birds ate these peas
Na Huria nga kakahu i horoi — It was Huria who washed the clothes

Naku nga rare i hoko mai — I bought the lollies

Ma te kaikorero nga manuhiri e mihi — the orator will greet the guests

Ma Patu te wharenui e whakairo = Patu will carve the meeting house

Ma raua taua tamaiti e tiaki = they will look after that child (you mentioned)

"Naku" and "Ma raua" belong to the "a" form sets (i.e. not "noku", "mo raua") referred to in 7.4b and 7.5b, any of which may be used to form the "agent emphatic". **This is a very common and important construction in Maori.**

10.1 "Kia" has a very wide range of meanings, so only one or two of the most important are set out here.

An order to someone to display some **quality**. **Kia pai! = be good! Kia ora! = be well! Kia manawanui! = be stout hearted, patient! Kia tere! = be quick!**

10.2 An order, request or wish of one person for **other people** to carry out some action; or for circumstances to bring about some desired result; **kia = that — should —**. "kia = to (do something)".

I hiahia toku whaea kia mahi tonu au = my mother wished that I should keep working.

Tukua matou kia hoki ki o matou kainga = permit (allow) us to return to our homes

Kua whakaae ona hoa kia noho a Pare = her friends have agreed that Pare should stay

Ka whakahau te Kingi kia haere ratou = the King ordered that they should go (them to go)

11.1 A few useful negatives

Concerning identity:

That is not a cow = Ehara tera i te kau

That is not the cow = Ehara tera i te kau

Note that the negatives of these two sentences are the same
Ehara ena i oku hu = those are not my shoes

11.2 Concerning quality:

This is not big = *Ehara tenei i te nui*

These sweets are not nice = *Ehara enei rare i te pai (reka)*

11.3 Concerning different states of action:

I am not writing (to Matangi) = *Kahore ahau e tuhituhi ana (ki a Matangi)* (neg. of "E tuhituhi ana ahau") or, *Kahore ahau i te tuhituhi* (neg. of "Kei te tuhituhi/I te tuhituhi ahau")

He won't (will not) work = *Kahore ia e mahi*

Hori did not go (to school) = *Kahore a Hori i haere (ki te kura).*

11.4 Concerning possession:

He has not got the axe = *Kahore i a ia te toki*

He does not possess (own) an axe — *Kahore ana toki* (lit. none his axes, "He does not have axes" is needed in Maori to say "He does not have an axe")

11.5 Other common negatives

No! = *Kao!* or *Kahore!*

Do not go = *Kaua e haere (tangi, kai, pupuhi, etc.)*

Do not wash this blanket = *Kaua e horoia tenei parakete* (use verb in the passive form for this type of order or instruction)

12.1 Questions and answer forms.

This section is probably the most important for a learner. Although there are, of course, thousands of questions that can be asked the **actual forms** that questions can take are quite few.

They are all set out here, systematically, to help you remember them.

Fortunately, in Maori a question and its answer nearly always use the same sentence pattern, and in many cases only one word need be altered to turn the question into its answer.

A question can concern any one of such a wide range of activities or circumstances that this section is, in effect, a summary of the whole course.

However the most important contribution of 'questions and answers' is that they bring the learner into direct speaking practice with another person of at least equal ability. In a word they are the essence of communication.

People who are already able to speak Maori have a clear obligation to help you in a sincere manner.

Remember, once you have learnt a particular sentence pattern you must form many others of your own to build up your ability, confidence, and speed.

a. Identity

He aha tenei? = *what is this?*

He tiki tena = *that is a tiki*

He aha era mea (maa) = *what are those white things?*

Maa

He manu (era mea (maa)) = *those white things are birds?*

Ko wai tera tangata? = *who is that man?*

Ko Hone tera tangata = *That (man) is Hone*

Ko wai ma era kotiro? = *Who are those girls?*

Ko Hine ma = *(they are) Hine and the others*

Ko wai tona ingoa? = *what is her name? (not "He aha...")*

Ko Kiri tona ingoa = *her name is Kiri*

b. Location

Kei hea to hoa? = *where is your friend?*

Kei te taone = *at town*

I hea taku pene? = *where was my pen?*

I runga tau pene i te tepu = *your pen was on the table*

He aha kei roto i tau kete? = *what is in your kit?*

He riwai kei roto i taku kete = *there are potatoes in my kit*

No hea a Henare? = *where is Henare from?* (his home place or tribe)

No Tikitiki (Ngati Porou) a Henare = *Henare is from (belongs to) (Tikitiki) Ngati Porou)*

c. Action

E aha ana ia; kei te aha ratou? = *what is he doing? what are they doing?*

E takoto ana ratou; kei te takoto ratou = *they are lying down*

I te aha ia? = *what was he doing?*

I te mahi ia = *he was working*

E aha ana ia i te hoiho = *what is she doing to the horse?* (not "ki te hoiho")

E whangai ana ia i te hoiho = *she is feeding the horse*
Kei te mahi nga kamura i te aha? = *what are the carpenters making?*

Kei te mahi raua i te tepu hou = *they are making a new table*

E haere ana koe ki hea? = *where are you going to?*

E haere ana ahau ki toku whare = *I am going to my house*

Ka korero ia ki a wai? = *who will he talk to (to whom will he talk)?*

Ka korero ia ki a Ruihi ma = *he will talk to Louise and the others*

I ahatia te mihini horoi kakahu? = *what happened to the washing machine machine?*

(Do not use "ki", "Happen to" is built into the passive form "ahatia").

I hokona atu = *(it) was sold*

Na wai nga heeki hoko mai = *who bought the eggs (who did buy)?* (Agent emphatic)

Na Hoani nga heeki i hoko mai = *Hoani bought the eggs*

Ma wai tenei aporo e kai? = *who will eat this apple?* (Agent emphatic)

Mana = *she will*

Na te aha nga riwai i kai = *what has eaten the potatoes?*

Na te kiori nga riwai i

kai = *(it was) mice (that) ate the potatoes*

d. Possession

Na wai enei rare? = *whose are these lollies?* (possession, compare with c.)

Naku ena rare = *those lollies are mine*

No wai tera hoiho? = *who does that horse belong to?*

No toku tungane tera hoiho = *that horse belongs to my brother* (said by girl)

Ma wai enei kai? = *who is this food for?* (future possession, compare with c.)

Ma Hera raua ko Pita = *(it) is for Hera and Pita*

Mo wai tera poroka = *who is that pullover for?*

Mo taku tamahine = *for my daughter*

Kei a wai te tikera? = *who has the kettle?*

Kei a Huhana te tikera = *Huhana has it*

I a wai taku wati = *who had my watch?*

I to papa to wati = *your father had it*

e. Time

E hoa, he aha te taima? = *I say old chap, what's the time?*

E waru karaka te taima = *it is eight o'clock*

Nonahea ratou i tae mai ai? = *when did they arrive?*

No te Mane ratou i tae mai ai = *they arrived on Monday*

Ahea to papa (e) hoki ai ki Akarana? = *when will your father go back to Auckland?*

A te Paraire = *on Friday*

The "ai" in these last two questions just re-stresses the time of the event and implies "when", "at which", "thereat"

f. Quantity

E Hia au kuri? = *how many dogs do you have?*

E rima aku kuri = *I have five dogs*



1

Tokohia a korua tamariki? = *how many children do you have?*

Tokorua = *two*

g. Quality

He aha te kara o ona tokena? = *what is the colour of his socks?*

He kowhai te kara o ona tokena = *the colour of his socks is yellow*

He koi ranei tau toki? = *is your axe sharp?*

Ae, he tino koi rawa = *yes, very sharp indeed*

"Ranei" is a word of enquiry, introduced to change a statement into a question

h. Distinction

Ko tehea te whare o te minita? = *which is the vicar's house?*

Ko tera whare = *that house is*

Ko ehea nga taputapu a Ropota? = *which are Ropata's tools?*

Ko enei = *these are*

i. Reason

He aha ratou i noho ai? = *why did they stay?*

He hiamoe no ratou i noho ai = *because they were sleepy they stayed*

He aha a Hera i hoko ai i tenei pukapuka? = *why did Hera buy this book?*

I hoko a Hera i tenei pukapuka kia ako ai i te reo Maori = *Hera bought this book so as to learn Maori*

To ask "why" in Maori is the most complicated question form, and the answer is less limited in form than for the other replies; the "ai" is used to imply "what cause?"

Hei aha tena tupara? = *what is that shotgun for?*

Hei pupuhi i nga rapeti = *to shoot the rabbits*

12.2 Using pictures to practice questions and answers. The number in the margin shows which picture is referred to.

Location

1) **Kei hea nga tamariki?** = *where are the children?*

Kei roto ratou i te ruma = *they are in the room*

Kei hea te ruma? = *where is the room?*

Kei te whare kura = *at (the) school*

2) **Kei hea te wahine ratou ko ana tamariki?** = *where is the lady and her children?*

Kei te kainga ratou = *they are at home*

Kei hea te pukapuka = *where is the book*

Kei runga te pukapuka i te tepu = *the book is on the table*

3) **Kei hea nga wahine e noho ana** = *where are the women sitting*

Kei waho ratou i te whare = *they are outside the house*

Kei mua ratou i te whare = *they are at the front of the house*

Note, at the front', 'at the rear' are expressed as 'kei mua', 'kei muri' **not** as 'kei te mua' or 'kei te muri'. These words are termed local, meaning locality, nouns and are the only sort of noun in Maori that is not preceded by 'te' or similar word.

Kei runga ratou i te nohoanga = *they are on the seat*

No hea a Hine = *where is Hine from (where does Hine belong)?*

No Ruatoria, no Ngati Porou = *from Ruatoria, from (of) Ngati Porou*

Identity

1) **Ko wai te wahine i roto i te ruma?** = *who is the woman in the room?*

Ko Monika te wahine i roto i te ruma = *Monika is the woman in the room*

He aha a Monika? = *what is Monika?*

He kaiwhakaako a Monika = *Monika is a teacher*

2) **Ko wai te ingoa o te whaea o nga tamariki?** = what is the name of the children's mother?

Note, always ask 'ko wai te ingoa' for a person's name not 'he aha te ingoa'

Ko Huia tona ingoa = her name is Huia

Ko wai ana tamariki tokorua? = who are her two children?

Note, 'toko' is a prefix used before the numbers 2 to 9 when they refer to people. Over 9 does not require 'toko'.

Ko Mere raua ko Huhana = (they are) Mere and Huhana

3) **Ko wai te kotiro ataahua e titiro ana ki a tatou?** = who is the pretty girl looking at us?

Ko Hine, ko te tamahine a Paki = (she is) Hine, Paki's daughter.

1) **He aha tenei?** = what is this?

He tepu tena = that is a table

He aha enei mea? = what are these things

He harakeke = (they are) flax

He aha a Monika? = what is Monika?

He kaiwhakaako a Monika = Monika is a teacher

2) **He aha tenei?** = what is this?

He pukapuka nui tena = that is a big book

He aha tenei? = what is this?

He ringi tena = that is a ring

or,

Ko tana ringi tena = that is her ring

3) **He aha enei mea** = what are these things?

He tioka ena mea = those things are chalk(s)

He aha tera? = what is that?

He peke (tera) = (that is) a bag

or,

Ko tera te peke a Hine = that is Hine's bag

Time

He aha te taima inaianei? = what is the time now?

He rua karaka te taima, he hawhe pahi i te rua karaka

ranei = the time is 2 o'clock, or half past 2

Note, 'ranei' can have the meaning of 'or'.

Nonahea (or Inahea) nga tamariki i tae mai ai (ki te wharekura) = when did the children arrive here (at/to school)

I te ata nei, i te iwa karaka = this morning, at 9 o'clock

Ko te aha te rangi nei = what is today (this day)

Ko te Turei te rangi nei = today is Tuesday

Note, all days must be preceded by 'te'

Ahea ratou (e) hoki ai ki te kainga = when will they go back home

Action

1) **E aha ana te kaiwhakaako?** = what is the teacher doing?

E raranga ana ia i te rourou = she is plaiting a food basket

Note, this can mean 'a food basket' or 'the food basket'. 'te' is often a shortened form of 'tetahi = a'

Kei te titiro nga akonga ki a wai? = who are the pupils looking at?

Kei te titiro etahi o ratou ki o ratou kaiwhakaako, ki a Monika = some of them are looking at their teacher, Monika

Note, 'E aha ana' and 'Kei te aha' are equally good for 'what — doing', it is just that 'Kei te' is specific to present time, 'I te aha ratou' means 'what were they doing' (I aha ratou = what did they do).

It is often necessary to repeat phrases like 'ki a' when adding a more specific reference, 'Monika', to some general reference, 'their teacher'. Such repetition of phrases is very common in Maori, and leads itself to oratory.

2) **E aha ana a Huia?** = what is Huia doing?

E korero pukapuka ana a Huia = Huia is reading

Kei te aha a Mere raua ko Huhana? = what are Mere and Huhana doing?

Kei to whakarongo raua ki a Huia = they are listening to Huia

2





3) Kei te aha te potiki nei? = what is *this* baby doing?

Note, 'te potiki nei = tenei potiki. Other equivalent forms:-
'te pukapuka na = tena pukapuka'
'te whare re = tera whare'
'nga potiki nei = enei potiki', etc.

Kei te noho tino waimarie taua potiki, kei te moe pea =
that baby is sitting very quietly, sleeping perhaps

Note, 'taua = that (thing) mentioned before'
'aua = those (things) mentioned before'.

'tino waimarie = very quietly, is in the adverbial position directly following the verb 'noho. 'ata noho' has a similar meaning, using one of the very few adverbs that come in front of the verb.

Na wai te rourou i raranga = who plaited the food basket

Note, see Agent Emphatic, this form stresses the person.
Na Monika te rourou i raranga = Monika plaited the food basket or, it was Monika who plaited the food basket

I rarangahia te rourou e wai = by whom was the rourou plaited

Note, see Passive, this form stresses the activity.

I rarangahia te rourou e Monika = the food basket was plaited by Monika

Possession

2) Na wai te pukapuka? = who does the book belong to?
Na Mere pipukapuka = the book belongs to Mere or, the book is Mere's

Kei a wai te pukapuka inaianei? = who has the book now?

Kei a Huia te pukapuka = Huia has the book

3) No wai tera whare? = who does that house belong to?
No te matua tane o Hine = to Hine's father

1) Ma wai te rourou = who is the rourou for?

Ma te tumuaki pea = for the headmaster, probably

Quantity

1) Tokohia nga tamariki i roto i te ropu a Monika = how many children are there in Monika's group

Tokomaha = there are many

Ki ahau, e rua tekau ma rua nga tamariki = according to me, there are 22 children

2) E hia a ratou pukapuka? = how many books do they have?

Kotahi ta ratou pukapuka = they have one book (literally — one their book)

3) Tokohia (E hia) nga tane i tenei hui? = how many men are there at this meeting?

Kahore he tane = there are no men (there is not a man)

Quality

1) He aha nga kara o nga kakahu o nga tamariki? = what are the colours of the children's clothes?

He pango, he ma, he kahurangi, he kowhai, he kakariki, he aha, he aha = they are black, white, blue, yellow, green, and so on

2) He pai he kino ranei a Mere raua ko Huhana? = are Mere and Huhana good or naughty?

He tino pai rawa raua = they are really good

3) Kei te pehea enei wahine? = how are these women, what are these women like?

Kei te pai, kei te ora ratou katoa = they are alright, they are all well

Distinction

1) Ko eha nga tamariki tino mohio ki nga mahi Maori? = which are the children (who are) very knowledgeable at Maori activities?

Ko Hemi ma = Hemi and others

2) Ko tehea kotiro te tuahine a te rangatira, ara te tuahine a Ropata = which girl is the sister of the chief, that is to say Ropata's sister

Ko Hine tetahi o ana tuahine = Hine is one of his sisters

Reason

3) He aha nga wahine i huihui ai = why did the women meet (form a gathering, assemble)?

I huihui ratou ki te korero ki te kaiwhakaako hou = they met to talk to the new teacher



Two girls at breakfast in the Health Camp, 1982. Photo Terry O'Connor.

All good children

All Good Children, by Auckland photographer Terry O'Connor and television journalist Katherine Findlay, explores the daily life of a typical Children's Health Camp.

"How many mouths have you got? One.

How many ears?

Two.

Well, that means you have to listen twice as much as you talk."

"The Camp director welcomes a new bunch of young recruits to a health camp adventure. And on an adventure, it's important to listen so you don't miss anything.

'He believes that all children are good children and that most will respond to a positive approach. During a stay at camp each child will be singled out and praised for good deeds, no matter how small.'



Two boys comb their hair in the morning at the Health Camp, 1982. Photo Terry O'Connor

For most New Zealanders the yearly health stamp is their only connection with the health camp system, but for many thousands of children and parents, the health camp experience has changed their life.

Health stamps have been published since 1929 to aid the camps. New Zealand's first health camp, however, was founded in 1919 by Dr Elizabeth Gunn, who lived to see not only the initiation of the health stamp system, but also many more health camps held all over the country.

Today, more than 2,000 children go to our health camps each year. Casualties of a new poverty that often has little to do with money, Katherine Findlay points out, many of the children are emotionally disturbed. Most have learning difficulties and almost half come from broken homes. The Pakuranga camp is typical of the six Children's Health Camps run by the Health Department and the Children's Health Camps Board. The other camps are situated at Whangarei, Gisborne, Otaki, Christchurch and Roxburgh. A new camp will be opened at Rotorua this year.

In words and over 90 photographs, throughout **All Good Children** it is the child's experience of a Health Camp that predominates: the anxiety of parting with parents, undergoing medical checkups, getting used to the dormitories, a new daily routine of work and play, meeting numerous other children and slowly getting to know the staff.

Through to the joy of new achievements, of being understood and cared for, plus the new experience of bush and nature walks, and visits to the zoo, for many children who have not been there before. Working very much in the humanistic documentary mainstream of photography, Terry O'Connor's viewpoint is tender and compassionate.

"He photographs from the heart," says the editor of **PhotoForum**, John B.

Turner, Senior Lecturer in Photography at Elam School of Fine Arts, Auckland University."

All Good Children was conceived by Terry O'Connor, who not only edited and sequenced his photographs, but also collaborated with designer Helen Humphries and the printers of the book. Dedicated to the children in it, and to all children, this is his first book. His aim was to show parents and their children what it is like at a Health Camp; to see how it fulfilled its aims and objectives.

For convenience of access he chose to photograph the Pakuranga Children's Health Camp which is nearest to his home. He worked weekends at first, then took time off from his job as a commercial printing salesman for Wilson & Horton, to allow him to follow one intake of children through their stay from start to finish, from before breakfast to after bedtime every day. The result was nearly 2,000 photographs, made over a period of one year, from which 90 were chosen for the book.

Terry O'Connor was born in Auckland in 1946. He has worked as a technical sales representative in printing and in photography. Active as a freelance photographer since 1975, his photographs have been published in various magazines and newspapers in New Zealand and overseas, in addition to the recent books **By Batons and Barbed Wire**, and **The Tour**. His photo essays on such topics as Samoan immigrants, a top jockey and a Salvation Army home have appeared in **PhotoForum**, **Auckland Metro** and the **Listener**. Currently working on a television documentary, Terry O'Connor lives in Auckland with his wife and son.

Katherine Findlay was born in 1947 in Palmerston North. She has a B.A. in English from Victoria University, and prior to full-time journalism, worked for the State Services Commission, Foreign Affairs, and the Department of Trade and Industry in Wellington. A feature writer for the **Listener**, **Auckland Metro** and other journals, she aims to be diverse, although she has a special interest in the arts and current affairs. As a broadcaster in Auckland, she has worked for Radio Pacific and Television New Zealand. She is currently a reporter for the television arts programme **Kaleidoscope**.

PhotoForum Inc. is a non-profit society dedicated to the promotion of photography as a means of communication and expression. It has branches in Auckland and Wellington. **PhotoForum** magazine is published three times a year. Recent editions include **The Wanganui** by Anne Noble, and **The Way We Like It**, the 1983 Desk Diary of Contemporary New Zealand Photographs.

Te Miringa Te Kakara will rise again

Story by Charlton Clark
Pictures by Ministry of Works

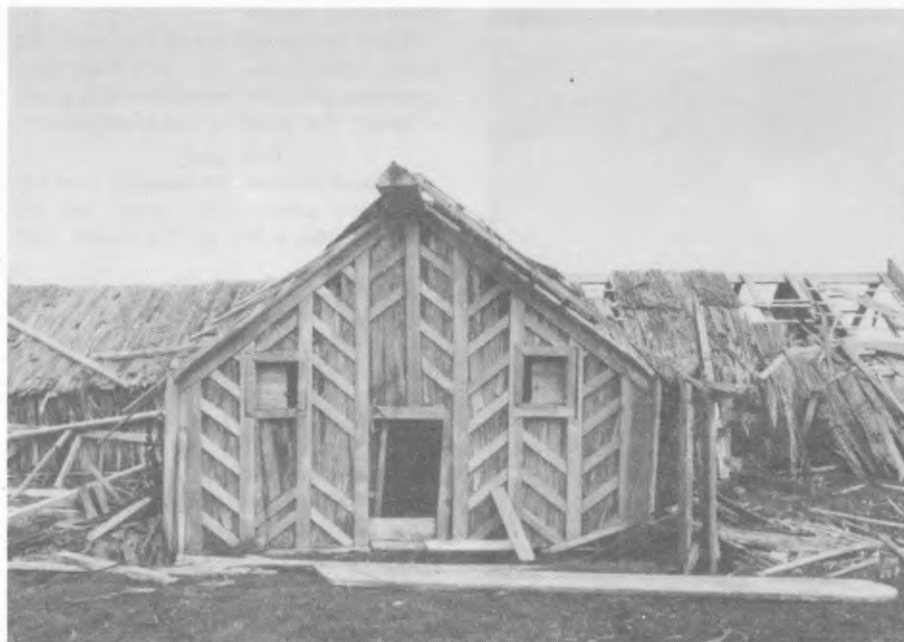
Fire has destroyed a unique piece of New Zealand's Maori history, in the form of an unusual cross-shaped meeting house at Te Hape, near Benneydale in the King Country.

It was Te Miringa Te Kakara, well over 100 years old and built in the shape of a cross. It boasted totara bark walls and roof, and was held together without a single metal fastening such as nails, screws or wire. Instead, its builders used lashings and pegs to bind the structure.

It was not carved, and it had never been painted. When it was destroyed in

January, it was in a very dilapidated condition, although its timbers were still surprisingly sound. Local Maoris were about to restore it with the help of the Historic Places Trust when the fire dashed their hopes.

Now, however, they plan to build an almost identical replacement with the money and timber they had got together for the proposed restoration.



Its cross shape was probably unique among existing Maori buildings in the country, according to a report on its restoration potential prepared by Ministry of Works Hamilton senior architect and Hamilton Historic Places Trust member, Malcolm Campin.

Mr Campin has since drawn plans for the new building, and he envisages that among the few concessions to modern technology will be the use of concrete bases in which to set the pillars so they do not rot below ground level.

Te Miringa Te Kakara's history has become somewhat confused with the passage of time, and different people have their favourite stories about it, which others sometimes dispute.

Mr Campin wrote that it was one of a succession of whare wananga on the site, where young rangatira learnt their craft under the guidance of appropriate tohunga.

According to Mr Campin's research, four whare wananga of the ancient school of Io were established at Tamaki, Kawhia, Whatawhata and Pio Pio by the Tainui people during the early period of their settlement.

Whare wananga

As their population grew, Ngati Rereahu, Whakatere, Maniapoto and Matakore tribes established further whare wananga on the northern edge of the then great central forest area of what is now known as the King Country.

These were at Ngahape, Hurakia, Waimihi and Pureora, Te Miringa Te Kakara being the last house of the Pureora school. These schools were established between about 1550 and 1600, Mr Campin wrote.

Over the years the buildings decayed and were rebuilt, and the instruction of young chiefs in sacred matters continued.

But Te Kuiti elder Bob Emery does not believe there was a previous whare wananga at the site before Te Miringa Te Kakara was built, probably some time between 1850 and 1870, although he knew of other very old ones in the region.

Top:

The east porch, which was the most dilapidated, both amo and maihi having been removed. The unusual central position of the doorway, with the rarely seen two windows, can be seen.

Left:

A detail of a window frame and panel, showing clearly the totara bark wall cladding.



The discrepancies in the accounts of the house's origins begin even before it was built, and it would be wrong here to favour one group's beliefs over another's, so we shall give all the known ones an airing.

One tradition has it that after the Battle of Orakau Pa in 1864 — the last great battle of the Waikato Wars — King Tawhiao and his people retreated into the King Country, where he soon received visitors from Ngati Rereahu.

When he realised Rereahu had no place to receive and entertain large groups of manuhiri, he told a leading chieftainess, Ngaharakeke, she should build a house, which confirmed a tohunga's prediction of two years earlier.

But Bob Mahue, the chairman of the trust board which administers the site, says its construction had nothing to do with Tawhiao. It was built after a kuia of Rereahu dreamt of a house which came from heaven.

When her people asked her what the house looked like, she took two fern branches and laid them down in a cross — hence the building's configuration.

Told story

Mr Mahue said the woman was his own great-great-grand aunt, and he was told the story by his father and uncles.

Another version of the house's origins says it was built by a sect called Pao Miere — not to be confused with Pai Marire — which was formed to combat makutu.

And yet another says it was built by or for Pai Marire adherents themselves, but Mr Campin believes there is little evidence to back this opinion.

Tradition has it, too, that the cross shape signified it was open to the four winds, symbolising its use by all the hapu of the district, rather than just one. But Mr Mahue says it was definitely a Ngati Rereahu house.

Mr Campin wrote that its site was in a kind of no-man's land between a number of hapu territories. A kuia told him that years ago she visited no less than 27 pa sites in the surrounding area, so that it represented a place of peace and learning amidst a region of war.

The ridge poles of the house lay on precisely north-south and east-west lines, and were exactly in line with large "niu" poles about 1.5km away in each direction, although they cannot be

Above:

A corner of the central crossing.

Centre:

A detail of the south porch exterior. Lashings for bark can be seen around the purlins.

Left:

The northwest angle, showing two pairs of outer rafters still in position.

seen from the site, Mr Emery said. There are smaller niu poles also on the site.

These axes had been lined up with certain stars which rose exactly at the four main points of the compass at a certain time of the year.

It is said the tohunga who ran the whare wananga there was a man called Te Ra, who died as recently as 1949 and is buried in an unmarked grave on the site. Apparently he asked that his grave be unfenced, saying he preferred the company of sheep and cattle to that of humans. This may have been a reference to his dissatisfaction with the passing of the old traditions and beliefs, Mr Campin wrote.

Two attempts have apparently been made to fence the grave, but both fences have been destroyed by animals, so it has since been left unmarked, in accordance with Te Ra's wishes. Mr Emery said there may still be one or two people who know exactly where the grave is, but they would be unlikely to reveal it to anyone.

Again, the Te Ra story has its doubters. Mr Mahue does not remember Te Ra, and feels sure that if he did die as recently as 1949, he would remember him. He says other people his age do not remember him either.

Most debated

But perhaps the most debated story about the house is the one about a visit to it by Te Kooti while he was on the run from the armed constabulary after escaping capture west of Taupo.

It is said Te Kooti wanted to boost his mana by visiting Tawhiao in the Waikato. News of his approach was brought to Te Ra, who conducted a ceremony with two heaps of gunpowder, only one of which burnt.

He then told his people they must not be the first to fire in any hostilities with Te Kooti, and if Te Kooti's followers fired the first shot, they would die by their own actions. When Te Kooti arrived, he was challenged, and directed to Te Kuiti.

Another version has it that Ngati Rereahu wanted to stop Te Kooti getting through to the Waikato, thus reducing his mana further, but Te Ra apparently decided Te Kooti was no threat to the peace and prevailed upon his people to let him through.

Mr Emery does not believe Rereahu did not offer their hospitality to Te Kooti, and he is sure he stayed at Te Miringa Te Kakara. To refuse hospitality would have been unthinkable to Rereahu, he says.

But Mr Mahue believes Te Kooti did not go to Te Miringa Te Kakara at all.

He believes Te Kooti only went as far as Te Kuiti.

"Why would Te Kooti want to go to Waikato while Tawhiao was in the King Country at Benneydale?" he asked.

There are more stories. Mr Campin wrote that a group of tohunga moved in-



Top:

The south wing. The interior of the porch wall was well preserved. Half a door is shown on the right of the opening, and the shaping of the heke is shown.

Right:

The top of the poutokomanawa, showing the junction of the ridge beams and valleys.



to Te Miringa Te Kakara during the First World War in a bid to revive the old religion, but nothing seems to be known of their beliefs. It is thought possible they were responsible for a number of inscriptions found in the building.

The number 12 was found repeated among the inscriptions, and local people told Mr Campin it represented Christ's 12 apostles.

Mr Mahue doubts that story too, saying he does not remember anything about a group of tohunga moving into the house.

Ngati Rereahu attempted a revival of the site between 1929 and 1931, and undertook some alterations to the house, as well as building a kitchen and dining room on the site. Mr Mahue's parents helped in the work.

But two other marae were established in the district soon after, and Te Miringa Te Kakara again fell into disuse.

An attempt was made to restore it in the 1960s, but it fell through for lack of workers.

However, high hopes were held for

the latest plans to restore it, which were to do away with the 1930s alterations and restore the original 19th century configuration and techniques, which included treating the totara bark in the traditional fashion.

Now, with the house a pile of ashes, those hopes and plans have been transferred to the idea of building an almost exact replica.

The trust still needs some more money for things like hiring a portable sawmill, but the timber, bark and labour will all be donated, and as far as they are concerned, it's all on.

The end result, they hope, will be a unique marae to be used by all people, Maori and pakeha, who respect the traditions of the site.

Dalvanious and the Fascinations

Almost 11 years ago a young, overweight Maori, known to his family as Butch, left Patea for a life on the road. He wanted to be a rhythm and blues singer.

He went to Sydney as the piano-player for three Porirua housewives who had a group called The Shevelles.

The girls decided to come home so the piano-player started his own group with his sister and two brothers. They called themselves the Fascinations. But soon the piano-player became Dalvanious and the group became Dal-

vanious and the Fascinations.

They played downstairs on Kings Cross, Sydney, in the Persian Room. Australians loved them.

Recently Dalvanious and Fascination sister Barletta played at the Castlecliff Hotel in Wanganui. They have been on the road since November, working the New Zealand circuit.

The Castlecliff suits Dalvanious. The audience is mainly Maori and the atmosphere is relaxed — occasionally such niceties as drinking from a glass are overlooked.

Dalvanious' backing band Xit opened the show at 8pm with a mix of rock, pop and blues.

Soon after 9pm there was a star-spangled introduction and Dalvanious and Barletta lept on stage. Instantly the atmosphere changed as the pair sang a reggae version of the Elvis song "All Shook Up".

Barletta shimmied and Dalvanious swayed as the lights caught the gold in their black costumes.

"We're bringing you the mystery of rock and roll," he crooned as the band hit the opening bars of Little Eva's "Locomotion".

And while Dalvanious is bringing crowds the mystery of rock and roll, he has discovered another mystery: The mystery of Maoritanga. He learnt it after returning to Patea from a successful stint in Asia.

Dalvanious and Barletta came home because their mother was dying.

"We became aware of our real Maori identity through her. Before she died she was speaking to me in Maori and I didn't understand," he told Tu Tangata.

He tried to do something for the young Maori in our cities. He worked with Youth Fusion which was organised by Southern Maori M.P. Whetu Tirakatene Sullivan. And in 1981 helped organise a food appeal for Auckland street kids.

"We're still involved with it indirectly but these things are best left in the hands of the people that work there. We have a detached role.

"We get a lot of flack for it. People saying we weren't interested in trying to help the children. That we were more concerned with publicity.

"I don't take any notice of people like that. We're involved in a lot of things."

He has backed IHC appeals, abortion law reform, homosexual law reform and is president of the Maori Composers' Guild. He is involved with the Guild because experience has taught him the cut-throat nature of the music industry.

"It was basically set up to help Maori composers and writers. To let them know their rights and what to ask for and what to stick up for.

"It lets the Maori composers know about royalty splits, percentages. Tells them not to become involved in long-term song-writing contracts."

He has just formed the Maui record label, through which he hopes to promote Maori and New Zealand song writers and performers. It is probable the company will make some waves in Maoridom.

"We have to look at Maori music and say is it strictly for the marae or can it go into the concert hall in other forms than traditional."

Maui records is putting out a single by Barletta called "Ati Konei Ra", which is a disco/reggae poi song.



"No one would ever dream of having a reggae poi. I'm the kind of person what likes to do something different: To reach our younger people we have to do what they are listening to."

He believes "Ati Konei Ra" will sell well. "It's going to be a hit, it will be a hit. We have been doing it on stage for six months and it's well received."

He and Barletta also intend re-recording an album, which will be "a surrealistic look at contemporary Maori life".

"The whole object is to do songs that have been part of our mode of living. We're not going to compromise."

Through the pair have been in show business together for almost 11 years, they are not well known in Aotearoa. They have worked mostly in Australia or Asia.

They are best known for their appearances on the local rock 'n' roll show "Rock Around the Clock". But he and Barletta produced the Prince Tui Teka smash single "E Ipo", which featured such diverse musicians as the Wille Dayson Blues Band, Stuart Pearce (Hammond Gamble Band) and Walter Biance (Hattie and the Hot Shots, DD Smash).

They also produced the last Tui Teka album but fell out with the record company.

"A lot of Maori musicians were involved on the condition that they were to be credited on an inner sleeve. We also had a mihi to our dead. I said to them: 'Don't forget the inner sleeve and don't forget to acknowledge all those Maori musicians.'"

The album came out without the inner sleeve so Dalvanious threatened legal action and some records were released with the sleeve.

"As far as I'm concerned a lot of the public were ripped off. The musicians were ripped off and we were ripped off because people thought it was our idea to drop the sleeve."

As well as upsetting the establishment, Dalvanious has upset some Maori radicals with his song "Warrior — Headhunter Song".

"It's not a gang song — it's about how the Maoris came to New Zealand and ate all the Morioris.

"It says to our Maori people: 'Don't go blaming the system, the pakeha. We ripped off the land just like the pakeha.'"

And while he believes in Maoritanga, he also believes in pakehatanga — "There is a merger, we can live side-by-side."

Early on in his career he let Maori music take second place to the international — but mainly American — black music: The Drifters, The Temptations, and the soul singers that followed on from R and B. Even now one of the features of his show is the Temptations song "Standin on Shaky Ground".

He introduces the song saying: "It



will put more spunk in your funk; more pride in your stride; more strut in your butt. This is a song that's got problems. It's for all the people here that are on the PEP; all the people here that are unemployed. Most of all it's for the workers.

"It's a song about unemployment. About people not being able to pay their bills because they haven't got any money."

He and Barletta are at their best with rock 'n' roll and soul. After singing "Ati Konei Ra" at the Castlecliff they burst back into R and B with "The Great Pretender" by the Platters, "Save The Last Dance For Me" by the Drifters, and then the Shirrels classic "Will You Still Love Me Tomorrow".

Earlier he had invited people up to dance and they came. As they swayed and the band swung and Dalvanious shook he started talking....

"I can see a lot of beautiful people here tonight. Are you all beautiful people?" he asked, and the crowd roared its reply.

"I can see a lot of solo mothers here tonight," he said and a cheer went up. "I can see a lot of solo fathers here.

"You can always tell a solo mother. She's always dancing with another woman. You can always tell a solo father. He's always dancing with some other man's woman.

"I can see a lot of people here looking for a bit on the side. They're sitting down there looking real cool. I can see a lot of cool looking people down there.

"You know, you can take the hand of a stranger and say to him or her: 'Let's boogie'. And you can go back to his or her apartment and boogie all night. That's cool. That's OK, if that's what you're looking for. But can you honestly

say that's true love?

"In the morning you can wake up and say to him or her: 'Hey baby, last night, didn't we get it together?

"But is that true love? People, I'll tell you what true love is. It's when you wake up beside your baby and you say to him or her, you say...."

And then they hit it. Dalvanious and Barletta together. Sad and lonesome and full of emotion they sang: "Will you still love me tomorrow."

At the Castlecliff they were like gods. But Tu Tangata saw them again at the Empire Hotel in Masterton during the week of the Golden Shears. The audience was small and unresponsive and while the pair worked hard the show never got going.

"We worked our guts out," Dalvanious said after the show, "But it was boring."

They were able to stick with it because they're pros. They have worked with such people as the Pointer Sisters, Isaac Hayes, Dionne Warwick, Osibisa and the Tina Turner Revue.

As the Fascinations, they are the first New Zealand group to perform at the Sydney Opera house, where they played with Petula Clark. A week later they were invited back.

In 1978 they won the award for the best Australian soul composition with "Checkmate on Love".

In Asia they had a number one record and were a leading act.

After the professionalism of Australia and the money of Asia, returning to the pub circuit in New Zealand has been difficult.

"We have to try and reach a cross-section of people. A lot of old people want to hear the ballads. Then we have to up the pace and do something fast and funky. Do we cut that for the few people that don't like it?

"The fast songs get people dancing and sweating — and drinking, which helps the bar. That's the whole ethic of it.

"In Australia people go to a place because they want to see a group. Here it's different. On TV in Australia the songs are live. Here there's a lot of miming.

"It's hard because a lot of people don't know us or they have seen us on TV and they think we're a rock 'n' roll group. It freaks out the purists.

But despite the difficulties, Dalvanious and Barletta have been on the road since November and have managed to support themselves and their four-piece backing band. And they have been doing it without a regular spot in one of the pubs and clubs in Auckland and Wellington. One of their most successful shows was in Ruatoria.

They intend to stay on the road (mainly the back-roads) till May when they return to Australia for several months.

Peter Croucher

He tangi mo Te Iwi-ika

Margaret Orbell.

Only a few of the traditional Maori songs of the South Island have been published, for in the nineteenth century most the pakeha collectors of South Island lore paid little attention to poetry, and early this century there were none who knew the language. Yet until about 1930, perhaps even later than this, there were surviving elders who were authorities on the ancient songs and traditions.

At this time the main collector of South Island folklore was J. Herries Beattie, a modest, unassuming man who preserved a considerable amount of information that would otherwise have been lost. Knowing his own limitations, and knowing the importance of recording the knowledge that these elders possessed, Beattie tried in about 1920 to persuade the North Island scholar Elsdon Best to interview Teone Taare Tikao, a learned man who was living at Rapaki on Banks Peninsula. Best declined to go, claiming he was such a bad sailor that he could not face the ferry trip from Wellington to Lyttelton¹. Possibly he thought there was little to be learnt in the south. If so, he made a disastrous mistake.

Beattie did the best that he could in the circumstances; he spent two weeks questioning Teone Taare Tikao on many subjects, with Tikao, then aged seventy, remaining 'kindly, patient, obliging, urbane and informative' throughout. Their cooperation resulted in a useful book, published in a small edition in 1939. But there are no songs in their book. Beattie tells us that at a certain point Tikao had insisted on dictating old songs and genealogies:

For two whole days I did nothing but painfully and laboriously write down the Maori dictation of songs and genealogies.... Then he asked to see how I had written one of the songs, after which he eyed me aghast, and cried, 'You have got all the main words correct, but you have put in no grammar!'

His faith or confidence in my powers was sadly shaken, and thereafter he confined himself to English².

When Tikao died in 1927, many of his songs went with him.

Songs sung at Waikouaiti

The information that Tikao provided does, however, make it easier to understand those South Island songs that have survived. Among them are some collected in Otago by F.R. Chapman, a man with wide historical and scientific interests who was a barrister, and later a Judge of the Supreme Court.



Teone Taare Tikao, one of the last authorities on South Island traditions. This photograph was taken in 1896. Photo credit: Canterbury Museum.

Though Chapman did not publish very much, and apparently had little knowledge of Maori, he was far-sighted enough to make a collection of historical manuscripts, some of them written by Maoris, which is now preserved in the Hocken Library in Dunedin.

The song published here is taken from one of Chapman's manuscripts. With other songs, it was written down at Waikouaiti by Moses Wood at the dictation of his aunt Pinana, either in 1894 or soon afterwards. For permission to publish it, the writer is indebted to the Librarian, the Hocken Library, Dunedin³.

Songs often passed from one district to another, so the fact that this song was recorded in the South Island does not prove it was composed there. But it must come from the south, for its mythical allusions correspond exactly to a version of the myth of Tane which was recorded by Tikao and other South Island authorities.

Tane and his daughter

This myth explains the origin of life and death. After Tane had created the world by separating the sky and the earth, he created the first woman. She bore him a daughter, whom he named Hine-titama, and this daughter later became his wife; they also had children, among them two girls, Tahu-kumea and Tahu-whakairo. But one day Hine-titama discovered that her husband was also her father, and in great dis-

ress she rushed down to the underworld. When Tane found she was gone he followed her and urged her to return, but she would not do so. Finally she took her leave of him, saying, 'Return to the world, Tane, to rear up our progeny, and let me go to the underworld, to drag down our progeny'⁴.

So Hine-titama, in the underworld, now drags men down to death. But new generations replace those who die, for in the world above, Tane creates new life.

A lament, and an affirmation of life

In her song the poet, whose name is unknown, first laments the death of her husband, Te Iwi-ika, then sends him on the path he must travel to the underworld, the home of Hine-titama (who, after she went to live down below, is more usually said to have taken the

He tangi mo Te Iwi-ika

E kimi ana i te mate o Te Iwi-ika,
Waniwani amu a wekuna i whakapiki
Ka⁵ reo o tini o te iwi o te ao.
Waiho kia mate ana te tangata —
Taruatia nei e koe to mamae ki a au,
He tikanga huri kino i a au!
Whatungarongaro, e, te tahu —
I ngaro tonu atu koe i ahau!
Hare ra i te ara whanui,
He rori ka tika i a Hine-titama,
I a Tahi-kumea, i a Tahu-whaera .
Ka tika te ara ki te mate!
Hua parau noa 'e tane ki te whai atu
—
Koia 'no i tapoko atu ai ki ro te tatau
O te whare o Poutukutia, ko
Poutererangi!
He oti tonu atu koe, e te tahu ei!
Hoki kau mai 'e tane ki te ao nei,
Komiro kino ai tona kakau, penei me
au e .
Momotu kino nei taku manawa
Ki a koe, e te tahu ei!
Whakapiki te haere a Tane
Ki te raki i a Rehua i ruka,
Whakatika te haere a Tane
Ki te raki i a Tama-i-wa[h] o,
Whakapiki titaha te haere a Tane
Ki te rangi i a Rangi-whakaupoko-i-
runga —
ka tuturu ano te kahui ariki
Kai te mutuka o ka rangi!
Heke iho nei Tane ki te whenua,
Ka kitea he mahara mo te tohuatanga,
Ko tona ika whenua, ka tipu he
tangata
Hei noho i te ao marama ei—

name Hine-nui-te-po). The poet also refers to Hine-titama's two daughters, who accompanied her to the underworld; she calls them Tahikumea and Tahu-whaera.

In line 15, there is a reference to a house called Poutererangi. This is a name sometimes given to Hine-titama's house in the underworld, or the door of her house. Another South Island name for this house is Whare-o-Pohutukawa, Pohutukawa's house⁵; so in this song the name Poutukutia is probably a mishearing of Pohutukawa. (In the North Island, the souls of the dead were said to leap to the underworld from the branches of an ancient pohutukawa tree that grew at Reinga in the far north-west. But in the South Island there were no pohutukawa, so this part of the story must have become meaningless. It seems that in this area the word **pohutukawa** retained its association with death but came to be regarded as the name of a person who presided over the souls of the dead).

The last twelve lines of the song describe how Tane, returned from the underworld, sets about his task of making the world fertile, first going on a

journey to the highest of the skies; according to one version of the story, there are in this region **te wai ora a Tane**, 'the living waters of Tane', from which come the souls of new-born babies⁶. Rehua and Tama-i-waho are figures who inhabit the skies; sometimes both are on the highest level, and sometimes Rehua is in the ninth and Tama-i-waho in the first sky. Rangihaka-upoko-i-runga, or Rangihoko-forms-the-head-above, is a South Island name for Rangihoko the sky father, who was believed to preside over the tenth, highest sky⁷. 'The world of light' is an expression for the world of the living, as opposed to the underworld, which was identified with darkness.

So while the poet begins with death, she ends by affirming that life will continue and that 'the world of light' will be triumphant.

References

- Beattie, J. Herries 1939. **Tikao talks**. Reed, Dunedin.
 Wohlers, J.F.H. 1874. 'The mythology and traditions of the Maori in New Zealand', **Transactions and proceedings of the New Zealand Institute** 7:3-53.

Notes

- ¹ See the foreward in Beattie 1939.
- ² Beattie 1939:160.
- ³ The manuscript reference is MS 416A, song no. 3. Professor Mervyn McLean, of the University of Auckland, informs the writer that the text is not to be found in his manuscript index of the first lines of published Maori songs. It would seem, therefore, that it has not previously appeared in print.
- ⁴ See Wohlers 1874:8-10, 34-6, also Beattie 1939:33.
- ⁵ Beattie 1939:33.
- ⁶ Beattie 1939:35.
- ⁷ Beattie 1939:29.
- ⁸ Possibly the first line means 'Seeking [the reason for] Te Iwi ika's death'. The second line in the Maori text (the third one in the translation) is also of uncertain meaning, and may not have been recorded correctly.
- ⁹ In lines 4-5, and again in lines 7-8, the poet employs a standard poetic device in first speaking of her husband, then addressing him.
- ¹⁰ In the South Island dialect the sound *k* is italicised.

Lament for Te Iwi-ika

Seeking Te iwi-ika's death,
 The voices of the multitudes in the world
 Mount up, speaking bitterly⁸.
 Let the man be dead —
 How you make my pain increase,
 So that I turn about in sorrow!
 Oh my husband is lost —
 You are lost to me always!
 Set out on the wide path!
 Straight is the road of Hine-titama,
 Tahikumea, and Tahu-whaera —
 The path goes straight to death!
 I had thought there would be a man to follow,
 But he disappeared through the doorway
 Of Poutererangi, Poutukutia's house!
 Husband, you are gone from me always!
 When he visits this world again
 His heart is cruelly twisted, as is mine —
 My heart is cruelly broken,
 Husband, because of you!
 Tane made his way upwards
 To the sky of Rehua above,
 Tane made his way straight
 To the sky of Tama-i-waho,
 Tane made his way up slantingly
 To the sky to Rangihoko-upoko-i-runga-above —
 The lordly company remains always
 In the last of the skies!
 Tane came down to this land
 And saw how it might be made fertile —
 His mainland here — and people grew up,
 To live in the world of light!



The Volcanics

There's a lot of truth in the saying that Sydney is New Zealand's second largest city. It's certainly easy to bump into fellow Kiwis almost everywhere you go, but even so, Sydney is a big city and most ex-patriate New Zealanders probably suffer the occasional bout of home sickness.

This can be cured in a number of different ways. The most effective is an air ticket home. Less expensive and equally satisfying is a trip to the 'Hula Hut' Theatre Restaurant in Sydney's outer Western Suburb of Pendel Hill.

The attraction at the 'Hula Hut' is the stage show, presented around a Polynesian banquet, of the fabulous 'Volcanics'.

Formed in Auckland in 1965 the 'Volcanics' are one of N.Z.'s best known and well travelled groups. Over the intervening years they have toured the world constantly and have been heard and appreciated in over fifty countries. It's our

loss that the group has finally decided to set up a permanent base in Australia.

Even if you've never heard of the 'Volcanics', as such, then you only have to know the names of some of the many talented performers to have passed through their ranks to acknowledge the tremendous impact they've had on the Maori entertainment industry.

Prince Tui Teke, Billy T. James, Nuki and Gugi Waaka, Hector Epse, Dean Ruscoe along with current star Bill Peters and wife, sole remaining original 'Volcanic' and current group leader, Mahora Waaka, together make up something of a 'Who's Who of Maori singing talent.

Australia became home to the 'Volcanics' in 1979 when they took up residence in 'The Beachcomber' Theatre Restaurant. Late last year they moved to their current venue owned by Bill and Mahora. Their floorshow consists of songs and dances from many Polynesian countries with a healthy smattering of indigenous New Zealand culminating in the 'Maori Farewell'.

Justice takes a wider role in Kawakawa

Wigged judges and learned counsel are rarely seen in the Kawakawa courthouse, that is unless they want to learn how to carve bone or weave flax. Because you see the Kawakawa courthouse is now the Community house.

Co-ordinator, Lori Dodds says the changearound was due to a community survey carried out by volunteers to establish community needs. From this survey the need for a community centre was evident and with the practical, financial and moral support of the Justice Department, the Kawakawa courthouse assumed a new role.

"We aim to provide people with mental, social and physical support and the climate to learn new skills as well," says Lori Dodds.

Local writer Ani Hona-Bosch compiled this report for Tu Tangata.

The activities offered by the House are proudly posted on the notice board, and every day is accounted for. I was interested in two of the classes — the Bone Carving on Mondays and the Flax Weaving on open day, Thursday.

Lori went on to say, "To establish a need for the community, we did a survey of fifty families from two country areas to establish problem areas. We had an 100% return, using six local interviewers. The sample were aged from 14 to 80 plus. Of these 50% were pakeha 40% were Maori and 10% classified themselves as Others, being part Maori. Their occupations ranged from students to professional. The full range.

Three problem areas emerged. Stress and how to cope with it; Family budgeting and Marriage enhancement and by this they mean; How to make their marriages as a whole better and more satisfying. Perhaps this was the main area as it involved stress, family money and life.

This House is for the people. It belongs to them not to the Justice department or the Health department. It is a place where they can drop in for a chat a cuppa or a rest. It is also a place where they can have a go at the activities offered. We are offering a Marae type situation and there is a lot that goes on here that can and do involve people.

We have a nursery or play room and other facilities. Although we are involved with redecorating at the moment, the House is still being used. We've had good publicity from our local papers, yet there are still those that don't know we exist."

I returned for the Monday class of bone carving and met the people for whom the house was named. To the sound of bone being sawn and filed, I became aware of what Lori meant when she said, "people need to be involved. To work together and side by side." I met the weaving tutor learning to carve bone from a young man. People encouraged each other and praised each others work. The House hummed with the sound of people.

I remembered Lori's words of the interview.

"We suspected that there were homes around that had a lot of stress in

it as part of their life style. There had to be. With the economic climate of today, children not knowing where they were going or what they were going to do job-wise, there had to be. We didn't think the survey would show this up so strongly. To provide some answers to these questions, we hope to run support groups with speakers and caring people to advise those who need help!"

Lori sees her role as that of a co-ordinator. "I am merely a shadowy figure in the background. I make sure that the House is used and used fully and that my voluntary workers are happy. If they are happy then those that come here will be too. We have a steering committee who meet regularly. We have a co-ordinator who looks after the play room an activities co-ordinator and I look after all the others. We involve the local college students and we have local people who spend a lot of time working around here.

We have been open since May 1982. In that time I have often wondered if we are heading in the right direction — in terms of our fulfilling a need. I think it is happening, but it's happening slowly.

The most satisfying thing that I personally did was when last year, I taught



Mrs Lori Dodds, Community House co-ordinator.

a Maori lady how to do taniko weaving. She came to the House to find someone to teach her and I was here. A Pakeha woman teaching a Maori woman. She has since made three taniko belts.

I believe that if the voluntary workers were paid workers, they would give better service, work harder and feel their worth."

Lori is well respected and loved. She was described by many I spoke to as 'sincere, caring and a very good person.'

This is a Community effort for a community need. Their house belongs to them. The programmes will only stand as strong as the people make it. Yet, it stands. Kia kaha, kia u, kia manawanui.

Community House, Kawakawa.



One of the people teaching weaving in the Community House is Ngapuhi Brown. Ani Bosch talked to her about early life in the area.

Ani: Ko tetahi o nga kai mahi o te Community House i Kawakawa, ko Mrs Ngapuhi Brown o Pokapu He kainga kei muri atu i Otiria. Ko tenei wahine i whanau ki Pipiwai i te tau 1931, na no muri ake i te matenga o tana papa, ka haere ratou ki Motatau, a i reira ia e tupu ake ana, He wahine i tupu ake i roto, a, i waenganui hoki i te reo rangatira nei — i te reo Maori.

Ngapuhi: "There were 11 of us in our family, six girls and five boys. I'm the second to last. Anyway, ko te reo Maori tonu to matou reo i te kainga. Ko te korero hoki, 12 years koe e haere ai ki te kura ki te ako i te reo Pakeha. Tae mai koe ki te kainga, korero Maori".

I a maua e korero ana, e rere ana nga ringa o te wahine nei ki te whiri potae korari. Ko nga korari ko te variegated a te Pakeha. Koia hoki tana mahi i konei. He whakako i te tangata, wahine ranei ki te whiriwhiri korari. Tokorua ana tamahine i tana taha. Kua mohio ke ki tenei mahi.

Ani: Ka patai atu au ki a Ngapuhi, "Ka mutu, na wai ke koe i whakako ki tenei mahi?"

Ngapuhi: "Na taku mama ano ra hoki. E nohinohi ana ano au, ko taku mahi he wati (matakitaki) i a ia e mahi ana. No tetahi ra, ka patai penei mai ia. 'Hena, e hiahia ana koe mau tenei mahi e ko?' Ka penei atu au, 'Homai koa kia tarai ake au?' Pai tena. Kua mohio koe, kua mohio katoa o hoa ki te whiri korari i a koe iaiane'.



Mrs Ngapuhi Brown weaving a hat.

Na, koina taku mahi, he whakako. I tetahi ra, ka noho maua ko taku hoa i te taha o te rori i Pokapu ki te mahi paro. Pai mutunga a Lori ki te mahi nei. Kihai i roa, patere ana a maua paro mo ta matou hangi hei mahi moni mo te Community House nei.

Ani: Ka hoki ano ana korero mo nga ra i a ia i te kura o Motatau.

Ngapuhi: "I aua ra, hore kau ke matou i whakaetia kia korero Maori i te kura. Mahara ana ahau ki aua ra. No te taenga mai o te Maori Culture, katahi ano matou ka waiata i nga poi, te haka me te waiata-a-ringa. Ko Miss Paraha, ara, Mrs Witehira ra iaiane, raua ko Bill Hohepa. Pai noiho ta raua korero Maori. Engari matou nga tamariki, kore rawa."

Miss Ngapuhi Hoterene married Pouwhare Tiari Brown in Pokapu in 1952. She says, "I have lived there all my married life. We never left the farm, and they have been my happiest years too. We have 10 children, four girls and six boys. The eldest would be 30 now if he was alive, my youngest is 13."

When I first met Mrs Brown, she was in the Bone carving class. She was actually trying to saw through a piece of whale bone, and had started her piece of carving. I asked her how she came to be the tutor for weaving.

She replied, "Since Lori grabbed me in the street. I've been here since the beginning. I love it too."

So Mrs Ngapuhi Brown has become a vital part of the Community House and it's band of dedicated workers. A woman who is quiet, caring and comfortable to be with and near. To people like her, and her kind, "I thank you for allowing this story to be printed, these photographs to be shown and most of all, mo to aroha kia matou e rapu nei i nga taonga tuku iho a nga matua, a nga tupuna. Tena koutou katoa."

Mrs Ngapuhi Brown bone-carving with saw at left.





Ma te huru huru ka rere te manu

A one-day Marae-based seminar with Judges and court-workers should take place in Poneke early in the year and for Irene Manuel, a court-worker herself, it'll be some recompense for the effort being made in the field.

She's just one of the many people giving time and caring to people appearing in the courts. Since the inception of community service, whereby an offender can be put to community work, instead of being put in an institution, or paying a fine, Irene has taken up this rewarding role, as she puts it.

What she found very difficult at first was gaining the acceptance of Judges, Police, court-staff, probation staff and

Irene Manuel

then acceptance by the polynesian community. However with support and understanding, trust and confidence was built up so that the best interests of the offender would be looked after.

"It has been made so much easier now because of the understanding of various other groups e.g. Probation, Social Welfare, Youth Aid, Police Prosecutor and Court Registrars, plus Judges and Police Department, of what our role is in Court, of why we are there, of what assistance we can offer these separate bodies in order to help our people, Maori and Islanders, of the various voluntary groups we have in our communities whom we can also call on to assist, and of the genuine concern we have for our own people.

"To the point now that duty solicitors are asking for us to help them, even lawyers who are familiar with us are now approaching us for assistance. If anyone of them does approach me and I have never had the opportunity to speak to him/her, after they have asked me for help, I tell them why I am there and explain the whole purpose of our role and I emphasise very strongly I am there because of my concern for our people.

Continued from page 31

"E hoki ki o maunga
kia purea koe e nga hau
o Tawhirimatea!

Te korero e whai ake nei, he korero e pa ana ki nga ingoa o te wa kainga mai i Te Wainui tae noa ki Matauri. Tu ana ahau i runga i te pa, Kauae-o-te-rangi.
E ai ki nga korero a kui ma, a koro ma.

"Ko Kauae-o-te-rangi
te kanohi o te iwi nei
o Ngati Ruamahue."

Korua ko to tapu. Ngutukoi, nga torere o mua. Ka korewha oku kanohi, a, ka tau taku titiro ki runga i a koe e Maungatu-pohatu, te matapuna o te awa Whitirau.

Heke iho ahau i roto i nga roimata o Ranginui e maringi ana i runga i a Papatuanuku.

Aue, taokuri te mamae!

Ka tere ahau i runga i te ripo o Whitirau, tae atu ki te awa Ngamoki. Ka huri, ka rere, ka pirori, pahure atu i a koe e te tupuna whare, me te papa kainga o te iwi o Te Wainui, Ngati Ruamahue.

Haere tonu ahau, a, ka puta atu i te korokoro o Ngamoko i te taha o te pa Te Rawhitiroa. I huiana ia e ratou ko Te Rawhitiroa, na te mea

"Whakapaetonuhia kia puta te ra,
e kore e ngaro, a,
torongi noa ki te moana."

Ko te onepu o Te Pahi ki taku taha mau, a ko Motupareira tera e tu mokemoke ana i waho.

Ka kake ahau ki runga i toku waka, a, ka hoe. Piri tonu ahau ki nga pari o Te Rawhitiroa, a, ka hipa te one o Piapia. Haere tonu a ka kite ahau i a koe e Te Kauri, e Omorere me koe noki e Paihia, nga kete kaimoana o te iwi.

Ka paea ahau ki uta i runga i nga ngaru o Tangaroa. Ka tau, ko te kuaha o te takotoranga tuturu o oku koiwi tupuna.

Moe mai e koro e Maru
i te moengaroa.

Moe mai ra i roto i nga
pirautanga

o te ao kohatu.

Haere, haere, haere atu ra.

Ka titiro atu ahau ki roto o te awaawa o Te Ngaere te kainga o te iwi Ngai Tupango. Oho ake ahau, ka timotimo haere ko te huarahi o oku tupuna, tae noa atu ki te marae kainga o te iwi nei.

Huri taku haere ki te rawhiti, ko Whakarara tera maunga, nga torere puritanga koiwi a ratou ma.

Ka rere ahau ki reira, a, katahi ka anga taku haere ki nga hiwi, a, ka whai i te taupae i te tarawhenua, tae atu ki te pa Te Tapui, te pa o te iwi Ngati Kawau. Whakaeke ahau i te marae rongonui ko Ngapuhi. E hoki ana oku mahara ki nga ra o mua ki tau ingoa ake — Ngapuhi Taniwharau, a, ki te whakatauki nei,

"Ko Matauri te kainga
Te Tapui te marae
Ngapuhi te whare."

Ka kopikopiko taku haere ki te wahi takoto o ratou ma kua pahure atu ki tua o te arai.

Ko te tinana tena o toku tupuna he mea tanu ki roto i a Whakauruuruahau.

E Papa, e Ruru.

E kore e taea te whakatakoto kupu

mo nga whakaaro i roto i taku ngakau.

Na reira, e Papa.

Moe mai ra koe, moe mai, moe mai ra.

Ka whai atu ahau i te huarahi ki raro, a, tae atu ko te moana o Matauri.

Ka kanuku ahau ki roto i te moana. Powhiri kau ra nga ringa rapa o te rimu.

E noho ra koutou.

Ma te ia o te moana ahau e kawe ki waho o Waiaua. Ka tau ake ahau ki runga o Kiha te kohatu i takea mai enei kupu pepeha.

"E hara kiha whitinga ra

A patao Mapuna,

ko te ripo kau tau

o te moana e kite ai."

Katahi ko matoto ahau ki waho ra i runga i te ia, hei poi ma nga ngaru, ki nga ringa e tuwhera mai ana o ratou ma.

Na Tuihana Hona nei.

If they want help from us, vice versa we require help from them too, and it works very well, but I also bear in mind that we are privileged in that we are accepted in these tapu areas, so therefore respect and consideration is something I always apply — even when the going is pretty tough (which it has been sometimes) I karakia and ask for guidance so my emotions would not get the better of me.

There are times when I have been asked to make a verbal report on a defendant whom I know well, I have addressed the Judge and presented my report slowly and clearly and the Judge has accepted it. And also times when I have been approached by the Police to assist in a matter which I have done and it has been appreciated to the point the Police Prosecutor calls on me to discuss a certain case and asks my opinion on the type of sentence I think should be given to a defendant.

It is in these areas that we have been able to help, which is very important. We have been allowed to visit a defendant before he/she appears in the witness box. If that person is held in custody we have been allowed to see defendants if they are held in custody in Mount Crawford. What I am really saying is that people in the court area are now recognising us for our worth and our ability in helping our own people.

But do not be misguided, there is still a steady flow of our people through the courts, young and old, Maori, Island and even our Pakeha people for various charges ranging from the common old fighting — to burglaries, car conversion, thefts — and rather alarming rape and murder. Drug related charges will be around for a while yet. So there are a series of things going on, we have our humorous moments at times in Court, our upsetting times, in all the good and the bad. Sure there are times when I would love to chuck it all in and say "what the heck, let them go", but you know, it eats away inside of me. I get up in the morning and I am off to Court again — I did go through a bad spell through March, so I just left for my Papa-Kainga for a month. I came home feeling good.

There is still plenty to do in that area, I like it. In my work and the way I do it I consider myself pretty good — I like people — I like a challenge and that is what it is everyday — a new challenge.

I will close with a very famous Maori saying my Kuia Taukiri Thomason always says:

Ma Te Huru Huru
Ka rere te Manu

My own interpretation of this saying is:

It is because of the people support
This big bird is able to fly.



Alan Eriwata, Managing Director of Computer Management Systems Auckland.

Computer specialist

Alan Eriwata was raised by his Grandparents Eddie & Winnie Eriwata of Fitzroy New Plymouth and attended New Plymouth Boys High School "I left at 15 with no qualifications or anything to even state I had been to a school."

He now heads a Computer Company that is about to teach people a revolutionary way to program Micro-computers, a computer language that is taking Japan by storm. The parent company SORD COMPUTERS of Japan whose computers Alan's company specialises in has been placed as the number 1 super growth company in Japan out of 600,000 surveyed. Courses for this revolutionary computer language have already begun. "I would like to see a few Maori businessmen come along and learn the modern way to do business".

Alan left school and joined the Royal New Zealand Navy firstly as a boy seaman and then Radio Operator, after leaving the Navy he worked for the Dept of Civil Aviation as a Communications Officer at the Control tower New Plymouth Airport then the Sydney International Airport. While in Sydney he spent some time working for a large communication company which was linked to computers and Earth Satellite stations around the world, "this was my first taste of computers and I loved it".

On returning to New Zealand Alan obtained a position as a trainee computer operator in Invercargill (beating 10 other University Entrance holders in a computer aptitude test).

After 3 years, by then Operations Manager, he left to travel overseas, firstly Australia — Singapore — Malaysia — Thailand — India — Kenya — Tanzania — Zambia — Malawi — Botswana — Rhodesia (now Zimbabwe) — South Africa — Swaziland — Mozambique, mostly overland taking about a year and a half, a fascinating experience. Alan then settled in Zimbabwe working for a company as a computer programmer. Spent a bit of time in the computer section of the Rhodesian Airforce during the course of the war.

After a few years there Alan returned to New Zealand and worked for a New Plymouth software house as a consultant. After approximately 8 months he decided to set up a company of his own in the more viable but competitive area of Auckland where he now has an office right in the busiest part of the City.

Alan would like to get more Maori youth into the industry but as he says "without money I can't do a lot, maybe some businessman will help finance a course for training young Maori's who have the aptitude. Why should most of our people be subjected to mainly manual tasks or menial administrative duties, why not computers, if I can do it that means so can many others".

Alan sees an extremely bright future for the computer industry "95% of all companies in NZ have not touched any form of computerisation therefore within a few years the demand will be extremely great, that is what I set the company up for and am anticipating".

Poetry co-editors

Tu Tangata magazine is pleased to have the assistance of two poetry co-editors, Marian Evans and Keri Kaa. Tu Tangata will aim to encourage unpublished or little known poets and to this end welcomes contributions: Only those with stamped self-addressed envelopes can be returned.

Marian Evans: co-ordinator with Kid-sarus Publications who were responsible for The Kuia and the Spider written by Patricia Grace, illustrated by Robyn Kahukiwa, also Kimi and the Watermelon by Miriam Smith, translated into Maori by Sonny Wilson. Marian works with Spiral — a womans arts and literary magazine. Spiral will be publishing The Bone People by Keri Hulme of Kai Tahu and The House of the Talking Cat by J.C. Sturm of Taranaki.

Keri Kaa: executive member of the N.Z. Maori Artists and Writers Society. Writer of poetry, waiata-a-ringa waiata and childrens stories in English and Maori. Lecturer in Maori language at Wellington Teachers College and guest lecturer on Patricia Grace in the 1982 Images of Women series at the Womens Studies Dept of Victoria University. Co-translator with Syd Melbourne for Te Kuia me to Pungawerewere Currently translating Lynley Dodd's, 'The Apple Tree'.

Untitled

With furry eyes
the plant
watches me
its lips pout
and tiny yellow
spikes stand
alert,
to monitor my
every sound,
while the red
pohutukawa says,
pooh.
She's the only human
around.

Like wind on waves
the Colonials arrived,
sipping tea from floral cups,
eating cake from silver plate,
with the hand held high.
Birds called across the lake,
and the warriors watched.
The children laughed,
wide eyed,
touched faces,
while the women wove raupo,
as the shark-oil lamps
waved shadows...
on the whare walls.

Rosemary Lunn

Reading The Stones

A taua of wet suited warriors
has stripped a colony of young paua
from the rock wall.

Now there is a great
gathering of wood
for the hangi
in the trees
where the church
once stood.

The smoke and smell
of food
drift over the kaik.

A girl is reading
the stones,
the names she reads
are mine;
I turn away
into the sea wind.

Rangi Faith

He Putake

Let us cast out the anchor
lay the nets
sow the seed.

Too long have we drifted
without sight of land
or fish
or bird.
The anchor of Tainui
is more than an ark on Ararat.

Let us strengthen the nets
tend the crops
tomorrow's harvest will be plentiful.

Lois Burleigh

The Poet

His bearing is fixed
where his face floats
like a lodestone
across the deep gaze
of the black rock,
& under his gentle touch
the crescent moon, the star,
and the red rose
look up from Moeraki,
glowing like fires
on the headland pa —
his promise
like a beacon shining.

Rangi Faith

Aotearoa

AOTEAROA,
Fragile flower afloat
'Neath the watchful eye of Io,
'Neath the Southern Cross
Io the Great
Io the Immeasurable.
Aotearoa,
Home of the voyager, the fisherman
Sanctuary of the planter, the weaver
The mountaineer, the master carver,
the scribe
From the four winds.

Born out of the myths of Maui
Of King Arthur, Merlin
And Milton
Of Kupe, Toi and Whatonga
Tasman Cook and Batten.
AOTEAROA,
Embracing twin heritages,
Lies still, quiet, alert
Basking in light celestial
The beauteous flower
Of the Southern seas.

AOTEAROA
Gave substance to Koromiko
Matai and Manuka,
To birch, willow and lantana
Now nurtures offspring
Treasuring the Pounamu
Leek, rose, thistle.
Emblems of roots from
The distant past
Now in strength entwining.

AOTEAROA,
Focus of myriads
From the new Hawaiki
Forging links of generations
Instilling the gentle aura
The sounds of laughter
To stifle the deadly monotony
And lustreless life
Of factory floors
In cities, concrete encased.

AOTEAROA
Indeed the flower of ethereal
loveliness
Did we not sing
Of thy beauty
Five decades now gone?
Words clinging to memory
Words which stirred...
"Thy mantel of Manuka
Perfumes the breeze."
Thy mantle, now, surges from your
tamariki,
The children of the multi-hued flower
'Neath the sleepless eye of Io
Io the Great
Io the Immeasurable.

By TEUPOKOINA MORGAN
TOKOROA 27.4.82.

Love Poem

from above we are like a pendant
embracing and locked, love
when my fingers find you
glistening like starlight,
when my fingers slip from your dry
hair
when my fingers run upon your
thighskin,
your heartbeat;
beneath my knees the blue sleep-bag
laughs like maui.

Brian King

TARANAKI (Barren Mountain)

They call you Barren Mountain
Sometimes I think you are
At times you show your beauty
Especially to those from afar

From Legendary times immortal
you hold much mystery
but, it is your
Distinctiveness and stories
that have gone down in history

A romance you had going
with pretty Pihanga
but Volcanic Tongariro
blew up, and you went far

You had so much power
you left your place of grace
In doing so, dear Mountain
you left a river, in your wake

When Kupe sailed the Pacific
He was guided by specifics
For the Land of milk and honey
Was what he sought, not money

He did not need to Land at all
When he espied the Mountain
But rejoiced, and returned to call
The Chosen to the Fountain

Ngaere Ngahau Moko

Maharahara

Maharahara ana te hinengaro
Ki nga wawatea ote tangata
Ahakoa Koe haere Ki hea
Haere tonu o wawatea me o moemoea
Whakaponu tonu Koe. Ki nga Korero o
nga
tipuna e tipu e hine Kia puawai
mai he Kotiro ataahua Kia whai
ai Koe i o moe moea

Naku na. Eileen Martin
Sacred Heart College
Wanganui.

He Tama Noiho

Te ingoa ote tama nei Ko Brent
Tona Papa he maori
I te Kura tino whakama ia
Ko ia te tama Kino
Na te mea he rere Ke ia Kia
ratou
Engari i roto i a ratou
Kei te pai tonu te ngakau
Ki tona whanau me tona iwi
maori

Naku na. Jacki Boyle
Sacred Heart College
Wanganui.

Ko wai te Rakau Toa

Ko wai te rakau toa ote ngahere
Ko au e Ki ana te Kauri Ko au
te rakau toa
Taku mahi he waka mo te iwi maori
Koa he rakau ano Kei te ngahere tino
toa
Ka Ki te Totara Ko au te rakau
tino toa ote ngahere
E Ki ana te iwi maori Ko au
te rakau tino toa
Koa he rakau ano Kei te ngahere
tino toa
Ka Ki mai a Puriri iti
Ko au te rakau toa ote ngahere
Na te mea he Pu taku
He tangata Riri au
No reira Ko au Ke te rakau
tino toa ote ngahere
Ae Ko Koe te rakau tino toa
Puriri
Engari Kia tupato Koe
Kia pai to Atawhai i nga
rakau ote ngahere
Haere hoki to Kaenga tuturu
mo nga rakau ote ngahere

Naku na. Mary Whanarere
Sacred Heart College
Wanganui.

Toku Iwi

He iwi ataahua Kei hea?
Kei Aotearoa
Haere mai ma runga waka
I tawhiti roa Tawhiti pamamoa
Tau mai Ki Hokianga
Ka rere Ki Ahipara noho ai
Ki Taupo, Ki Waikato noho ai etahi
Huri noa Ki te hauauru
Ka tau atu Ki Taranaki Ki Poneke
Ka tau mai oku tipuna Ki Wanganui
Ko au nei he korero purakau
naku i tito
Na te mea e hari ana te ngakau
Kua ora mai te reo rangatira
Ote Maori Kia Kaha Kia manawa
nui Kia Koa

Naku na. Erina Sutherland
Sacred Heart College
Wanganui.

Kotare

Kotare, Kotare Kei hea to reo?
Kua ngaro taku reo Kei te tangi au
Na Pukeko i tahe
Kotare, Kotare rapua to reo
He reo ataahua, he reo tapu
No a tatou tipuna maha
He reo rangatira, rapua kia tere
Kei ngaro rawa atu Aue
Kua Kitea, Kua hari taku ngakau
Kua Koa te whatumanawa
Na wai i Kite
Maku e Ki Na Kiwi i Kitea
Nana Ka Kitea te tohu ote
iwi Maori, Kite motu Katoa.

Naku na. Dallas Haami
Sacred Heart College
Wanganui.

Toku Reo Maori

Toku reo maori
Ko etahi e pupuri ana
Ko etahi e Kore
Ki etahi pai noa te Korero
Ki etahi Kore Ke e pakaru mai
Tangohia te taonga nei
He taonga ngawari
He taonga i puawai mai
I roto ite ngakau ote iwi maori
Pupuritia, manaakitia Kia Kore ai e
ngaro mo ake tonu rawa.

Naku na. Te Ara Allen
Sacred Heart College
Wanganui.

A love song for Te Toko (Te Mahutu).

I reach Wairaka
Turn to gaze backward
Stop!
My love jumps Kakepuku
Rushes straight to Pirongia peak;
You beneath
You my cousin lover
I cast you aside.
My heart the fool
Not to keep hold
Not to have two more nights close-
bound-
You,
The one I dearly cherished:
Blood relative of 'Toa in the south
Of Mainia in the west,
We were paired!
I longed to end lifes work with you
Instead,
I return home
To the boiling waters
Brought from Hawaiki
By Ngatoroirangi
By his sisters Te Hoata and Te Pupu
To fume on Tongariro
To warm my skin —
Rangi married him
Pihanga the wife
Thus the rain,
the wind,
and storms in the west:
I leap!

Michael Reilly

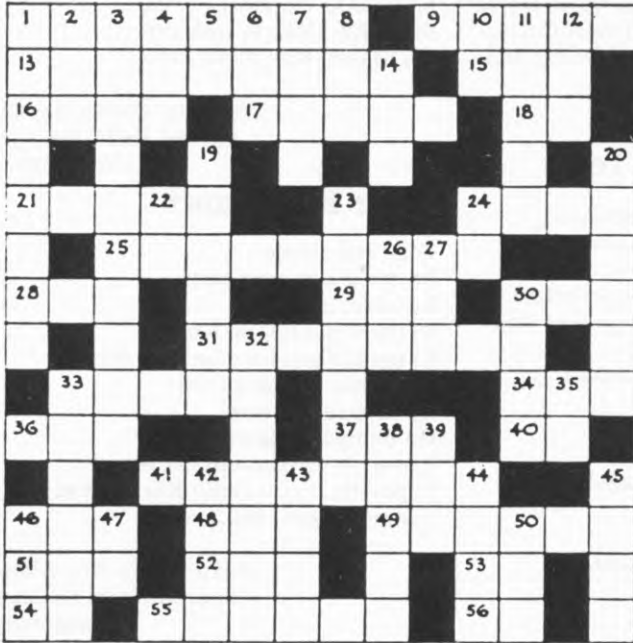
CROSSWORD PUZZLE NO. 11

CLUES DOWN

1. September.
2. Enter; join.
3. Hand, arm.
4. Cramp, stiffness; benumbered.
5. Breath.
6. Fixed, settled; satisfy.
7. Fly; sail; flow.
8. Revenge; price.
10. Your (pl).
11. Throw away, reject.
12. Two; pit, den.
14. Nose.
19. Trap for catching eels and other fish.
20. Beg, cadge.
22. Burn.
23. The day after tomorrow.

24. Stamp; dash; strike.
26. Fish.
27. Leaf.
30. Allow, let.
32. Mount Cook; a variety of Kumara.
33. Olden times.
35. There is; beget.
38. Omen; in trouble.
39. Those (near you).
42. Sea egg.
43. Be reached; be achieved.
44. When? (fut.).
45. Grey.
46. Horizon; perch; margin; sill.
47. Yes.
50. Calm; at piece.

18. Current.
21. Look after.
24. Very many.
25. Chief.
28. Towards the speaker.
29. Vine.
30. A spear.
31. Man who chants out the time.
33. Whistling sound; asthma.
34. No.
36. Where?
37. Forehead.
40. Ask.
41. A prick or stab, and a young brother together give a lake near Rotorua.
46. Perhaps; surely; when.
49. One side.
51. Open.
52. Noise, screech; thicket.
53. Int. in poetry.
54. Avenged, paid for.
55. Root of a tree.
56. Day; world.



CLUES ACROSS

1. Feather; hair; bristles.
9. Board.
13. Elizabeth.
15. Clay.
16. Spoon.
17. Fern root.

Solution to Crossword Puzzle No. 10



Letters

Dear Editor,

I have much pleasure in writing this letter. I am a Ghanian who wants penpals from all over the world and I would appreciate you publishing my name and address in your country for me.

Name: Jerry Gorman Barker Jnr,
Box 423,
Cape Coast,
Ghana,
West Africa.

Age: 15 years **Sex:** Male.

Hobbies: collecting photos, post cards, exchanging gifts, table tennis and football.

Yours faithfully,

PS: I would also appreciate you publishing my friends address.

Name: Francis Bonney,
C/- Mr Barker,
Box 423,
Cape Coast,
Ghana,
West Africa.

Age: 16 years **Sex:** Male.

Hobbies: collecting photos especially post cards, football, table-tennis, banknotes, gifts, reading and swimming.

Thank you sir, may God bless you and your workers.

Concern expressed at hui

A hui was convened at the Tunohopu Marae, Rotorua to discuss the Young Persons Training Programmes and alternative Programmes for the unemployed in Central North Island regions. The majority of those present were tutors in the various programmes. All regions expressed their concern of the extent and damage of youth unemployment.

The aims of the training courses are not likely to succeed until the public accept the responsibility for the courses of unemployment including the prospect that, for many of the youths, work in the traditional sense is unlikely. (The tutors involved with these courses were perturbed that restrictions placed on the courses limited their ability to share with the unemployed youth the skills and attitudes they believe are useful for to-

days way of life.

They believe that the attempts to help young people particularly Maori youth to cope with the changes in lifestyles and attitudes requires the assistance of all the community.

This was the first hui held in connection with YPTP and it is expected other follow-up Huis will take place this year. Also as a result of this hui, John Tapiata has been appointed Co-ordinator of YPTP in Hamilton, so no doubt there will be many constructive courses run this year.

Many thanks to hosts Tunohopu marae Committee, and Waiariki Community College for an excellent programme.

A Keen Participant

Joanne Allen,
Taumarunui.

Chances are, if you're a Government Life policyholder, you just received a bonus that amounted to more than you paid us in premiums.

If you're one of our participating policyholders congratulations. You just received your biggest bonus ever. In many cases, the amount of extra bonus cover exceeded what you paid us in premiums this year.

For instance, on a standard \$20,000 Whole of Life policy taken out 10 years ago by a 25 year old, the yearly premium would be \$291.00. The 1980 bonus cover would be \$811.80. That means you got \$520.80 more in extra cover than you paid us in premiums. The total bonuses on the policy over 10 years would now total \$5413.10.

We are the only fully mutual Life Office owned by the people of New Zealand. That means we return all of our profits to our policyholders. This year on Whole of Life

policies we're returning at least \$33 in extra cover at no cost for every \$1,000 of insurance.

In addition, for the first time, we are paying a special additional 15% of the total bonuses on any policy if it matures or becomes a claim during the next twelve months, from 1 July 1981.

This is our highest bonus rate ever; the result of careful and skillful management of our investment funds and administration of our Life Office.

Naturally, the amount of bonus cover you receive depends on the type of policy, and how long you've had it. But one thing is clear. If you're a Government Life policyholder — you came out on top this year. And if you aren't maybe its time you called your nearest Government Life Office.



Government Life

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Look to the future with State Insurance

For over 75 years the State Insurance Office has protected New Zealanders by offering a range of policies and options to meet every insurable risk. At the same time, premiums have been kept within reach of all New Zealanders, ensuring that no one need accept the risk of under-insurance, or go without insurance protection. This has made the State Insurance Office what it is today — the largest risk protector in New Zealand with over 1,500,000 current policies.

State Insurance is yours. It belongs to New Zealand. It invests everything here. Not one cent is invested overseas. There are offices in 54 New Zealand towns and cities, which are backed up with an extensive agency network.



Let State Insurance help you.

The staff at your nearest State Insurance Office will welcome any enquiries.

YOU CAN JOIN OUR AIRFORCE WHANAU

You can join our Air Force Team and learn important skills — and the things you learn can see you right for the rest of your life. The Air Force is looking for keen young school leavers to join the R.N.Z.A.F. Ground Team. After two or more good years of work at High School YOU could join our whanau and learn one of the following skills:-

ENGINEERING TRADES:

Aircraft Mechanical, Metal Worker, Machinist, Armament, Avionics, Draughtsman, Electro-plater, Safety Equipment Worker.

SUPPORT TRADES:

Administrative Clerk, Cook, Publications Specialist, Fireman, Medical Assistant, Accounts Clerk, RNZAF Police, Driver, Shorthand Typist, Clerk Typist, Telecommunications Operator, Telephone Operator, Supplier, Steward, Accounting Machine Operator.

For full details of career opportunities, contact your nearest RNZAF Recruiting Office. LISTED IN YOUR PHONE BOOK OR THE YELLOW PAGES.



G020



WE KEEP ON GROWING

We have the right kind of climate, adequate soil conditions and the silvicultural expertise to grow forests, mainly temperate zone softwoods, to mature within three decades.

We have proved that we have the technological know-how to produce from our trees high quality manufactured items such as plywood, panelboards, woodpulp, paper and a variety of products to the best of world standards.

Apart from export markets already

established for forestry products, mainly in the Pacific and Indian Ocean areas, there are many more potential customers in the developed and developing nations of Asia, Africa, Europe, and the Americas.



When you think of some of the world's notable natural resources - oil, coal, gold, copper, timber - remember timber is the one that keeps on growing!

Keep in touch with New Zealand's major integrated forestry company.

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Private Bag, Auckland, NEW ZEALAND.

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