



Tim Finn backed by Herbs.

"Maori songs were recorded in the studio with just acoustic guitar backing a whole group, whereas most pakeha arrangements had lush affairs with strings etc. People, including Maori, got to accepting that this was the Maori sound, the party style.

"Maori composers, myself included, never really considered the commercial potential of our music, and only now are realising how much has slipped through our fingers. It's our fault that we have a lack of knowledge of the music industry because we never saw our songs as an industrial force. The royalties are immense from recording and performing original material. I object to the use of western tunes when there are young Maori songwriters today.

"The music I'm talking about is the contemporary sound for the rural and suburban Maori, it's rhythmic and danceable, it's for young people growing with the language. I steer clear of traditional waiata because no way do I have the spiritual mana of our tupuna when they wrote waiata. However I see Ngoi

and her song writing as a link."

Maui's response to a history of neglect of Maori music led him into the studio to produce an album for Prince Tui Teka.

"I produced the album on the condition that he'd record six songs by Maori composers. He didn't want to record 'E Ipo' because he'd done it before. After the mixing of the song, me and the engineer, David Hurley, cried, it was great. Of course it became a number one song in New Zealand, despite the limited airplay it got."

Then to prove you don't need lush arrangements for popular Maori music, Maui brought out 'Maoris on 45' by the Consorts. It was a sort of hand clap and guitar sound of well-known Maori songs in a medley. It went to number four.

With these chart successes, Maui came up against getting airplay. A distinctive Maori sound composed and performed by Maoris proved too much for radio and television with their middle-of-the-road music and programming policy.

"The Howard Morrisons, the Tui Tekas the John Rowles will always be around, there's a market for them and their middle-of-the-road music.

"We need Maori radio stations that are programmed according to our kaupapa, our take. We could learn from the blacks of America who set up black owned radio stations and ethnic television channels funded by black-owned companies.

"It's pointless to expect specific airtime will be put aside for Maori music. In Australia, there's ethnic radio and television. The minority cultures didn't wait for government handouts, they went and did it. I've got plans on how to set up regional Maori radio stations around New Zealand and ways to fund it from Maori sources."

After the airplay comes the marketing of the product and distribution.

"We need total control of this from Maori composition to Maori recording producers and engineers, to Maori outlets. We've already had problems with pakeha retailers who will order records by the DD Smash and other NZ bands rather than something by the Patea Maori Club. They don't relate to it."

How does Maui Records operate then to get over these hurdles.

"Well, we work through the record company, WEA, who've given us com-

Tu Tangata Magazine is proud to support the Aotearoa Waiata Awards which will be presented for the first time in 1984. The awards will celebrate the indigenous music and people of Aotearoa and the upright stance of the people to maintain this kaupapa.