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Ti Tangata

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Magazine



TU TANGATA MAGAZINE RELEASE

THE ORIGINS OF NGAA RAURU KIITAHİ

(English Translation)

By RUKA BROUGHTON

Ngaa Rauru Kiitahi is recognised today as a sub-tribe of the Taranaki peoples whose boundaries extend from Parininihi near Mokau, to Waitotara near Wanganui. Waitotara is regarded as the hub of Ngaa Rauru. Their oral traditions and those of the Aotea tribes, Taranaki and Whanganui claim that the ancestors of the Ngaa Rauru came originally in the Aotea canoe as part of the great fleet. The main object of this publication is to argue the Ngaa Rauru position as a Tangata Whenua or people of the land group and as a consequence remove mistaken though generally accepted ideas that the original ancestors of the group came in the Aotea canoe. The tribe has an identity which is distinct from that of the Aotea people.

"The bird has set on its flight upon the winds and now we wait to appraise its flight" Ruka Broughton, 27.5.83.

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Tu Tangata

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Cover by Joe Wylie for Maui Record label. Has also completed Maori film cartoon 'Te Wairua'.

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Kei te pehea koe?

Sorry, I don't speak that language now



That could be the response from any of our three hundred kohanga reo graduates who'll be starting their school lives in February 1984. But newly appointed director of Maori and Island Education, Wiremu Kaa is confident the education system can cope with these Maori-speaking youngsters. And says the main influx of kohanga reo children won't be starting school until a couple of years, and by that stage primary schools will be geared to utilize the strength of the Maori language with more Maori-speaking teachers and resources.

Since kohanga reo began for Maori pre-schoolers nearly two years ago, parents have had to put in a lot of hours and make sacrifices to keep their children at kohanga reo. For some parents it's meant going to Maori language night classes to keep pace with the language their children bring back to the home. For others it's been financial sacrifices. But for all it's been a new way of life.

To see and hear te reo rangitira being picked up by the children is an experience no parent would want to forgo. Many parents justifiably want to know how the education system will handle their children when it comes time to start school.

Tu Tangata magazine spoke with Wiremu Kaa to find out his views and departmental policy on kohanga reo.

connie riddell

Mr Kaa's appointment as Director of Maori and Island education coincides with the first trickle of Maori speaking infants from Te Kohanga Reo into schools and many of the parents of these children are worried that their children may lose what they have learnt when they begin school. Mr Kaa, however, believes that a lot is being done to accommodate them at the primary school level.

"The department is advising districts to identify Kohanga Reo and also that schools set up some sort of programme in Maori language and culture to accommodate the children from Kohanga Reo. The

itinerant Maori language teachers, (ITM), are helping other teachers to become more confident and competent to teach the language also."

However, with the lack of money, there is also a lack of ITM's so teachers have inservice training and the department also runs three regional marae courses for primary and secondary school teachers.

Parents, he feels, can be of great help in schools.

"Parents can start by ensuring that their children attend school and are properly cared for. They can support Maori language in schools by going along to the parent-teacher meetings and talking things over with the principal but don't only talk things over, put them

in writing as well.

"Perhaps with this support from the parents we can ensure that our children will grow up knowing who and what they are."

He says that the Education Department is developing a greater awareness of Maori society and that it sees the way forward as being through bilingualism.

"People should learn one culture first and, having understood and appreciated it they would be able to adapt another," he said.

Mr Kaa believes that the Maori language and culture is a part of being New Zealanders and should be recognised. It is also readily available in society.

"We have many resources — both human and in institutions like the marae."

He also believes that the Maori language should be recognised as an official language of this country. But, he says, that this must not be used as an excuse for NON ACTION from the Maori people.

"What I am saying is that we, (the Maori people), should korero Maori whenever possible, in a variety of circumstances and in the company of many different people."

He feels that the young Maori should be encouraged to speak the languages and spread the initiative of the Kohanga Reo movement.

At first glance you might think him a "laid back, easy going" sort of guy. But Wiremu Mangai Kaa — alias the Director of Maori and Island Education is a man who sees a future for Maori people in education.

Profile

Newly appointed Maori and Island education director Wiremu Kaa grew up in an East Coast farming community where English was rarely spoken except by the schoolteachers — even their children spoke Maori to their schoolmates.

Despite this, Maori was banned in schools and the children strapped for using it.

Though outlawed Maori remained the playground — and underground — language.

"Kids used it for instance, when they were having problems with their sums, and they would ask another child the answer in Maori," Mr Kaa said.

The memory of being punished for speaking Maori remained vivid, he said. But unlike some of his contemporaries he does not feel bitter.

"I should be bitter. But really I am not. The common belief, even among Maori leaders at that time, was that everyone must learn English."

He quotes Sir Apirana Ngata's saying; "English first, English second, English third."

Status

At 48 Mr Kaa exudes a reassuring tolerance, coupled with a youthful zest for life.

"We should look forward with hope," he said.

His upbringing, in the Ngati Porou stronghold of the East Coast, and then at the renowned Te Aute Maori Boys College, was so thoroughly Maori he was barely aware of his minority culture status till he went to Ardmore Training College in Auckland when he was 18.

"That was traumatic. It was the first time I'd been a minority. There were only about 60 of us out of 700 students there."

His benignly rounded features are unlined and a smile hovers at the corner of his mouth. His life-long philosophy of "taking the world as it comes" and finding it full of exciting things has stood him in good stead.

Working side by side with girls was another new and strange phenomenon — but an enjoyable one.

When he left training college he was determined to see as much of New Zealand as possible so he worked his way through schools in North Auckland down to Wairarapa, ending with a headship at his own Rangitukia Primary School.

Fluent

"Twenty years on it was a totally different scene.

"I had my own policy and the department had an open view."



His policy, in this and other overwhelmingly Maori schools, was to allow children to speak to each other in whichever language they chose, provided they were articulate and kind and did not abuse this right.

However Maori was seldom used for teaching, though many of the teachers in these isolated schools were fluent speakers.

"I guess we did not see fit at the time to use it. The climate in schools was not open to accepting it."

Given today's environment, and a school with the same proportion of Maori speaking youngsters, he would probably use Maori for most of the curriculum, he said.

In 1974 he shifted to Wellington and a position as adviser to the Education Department's Maori and Island division.

He and his wife Jossie — an itinerant teacher of Maori — wanted to give their five children, now aged 18 to 26, the best possible educational choice.

In 1981 he moved to the division's head office and was appointed education officer last year, taking over as acting head following the death of the previous director, Mr Allan Smith, in May this year.

"Multi-cultural" describes the make-up of New Zealand schools, which include children from Pakeha, Maori or Island backgrounds, said Mr Kaa.

But the language, subjects and the ways of teaching are mainly European.

Mr Kaa said a Maori child is often regarded by the teacher as "slow" because he does not volunteer answers as readily as a European child.

This may be because the Maori child is used to the "turn-taking" system, where only one person at a time speaks and the others wait, he said.

Mr Kaa said such misunderstandings occur because of the cultural gap between a Pakeha teacher and a Maori student.

The Maori and Island Education is trying to "modify" the education system to be aware of cultural differences and to accept ways of learning different from the European norm.

Mr Kaa said that since 1971 a target group for the section's efforts has been the senior administrators in education, such as school principals and their deputies.

Its work has been largely successful in convincing this group of the importance of multi-cultural education in schools, he said.



Waiwhetu Kohanga reo.

Most schools now offer courses in Maori language and studies, and Maori cultural clubs are being accepted as a necessary part of the school curriculum, on the same basis as subjects like music.

There is also increasing use of Maori or Samoan or other minority languages

at official functions, such as school assemblies.

Mr Kaa said that on a regional level the section organises courses in Maori studies for teachers.

He said the section tries to encourage a "respect for the difference" between different cultural groups in New Zea-

land.

Mr Kaa said the section is also involved in trying to make other groups aware that there are people in New Zealand besides the Europeans.

He pointed to libraries with their European cultural base having nothing culturally familiar to the Maori or Islanders.

He said the section is trying to encourage a more "inclusive" attitude among librarians, such as having displays about various cultures, so minority groups will feel they have access to this resource.

The section is partly responsible for making Multi-cultural Studies a compulsory subject at Teachers Training Colleges, said Mr Kaa.

From 1984 each student teacher will have 100 hours a year of multi-cultural studies, of which Maori will be a major component.

This means that from next year each new teacher will have some knowledge of Maori culture and values, said Mr Kaa.

He said the Maori and Island Education section was set up in 1955, but the pick-up came in 1974 with the appointment of education inspectors to the section.

The section presently comprises a director, four education inspectors and two administrative staff.

The problem at the moment is essentially one of resources, in the section as well as in schools, said Mr Kaa. If there were a further allocation of resources to Maori education, priority would be given to increasing the number of Itinerant Teachers of Maori and to providing more in-service training of Maori for teachers, he said.

But further funding is a "political decision," he said.

Mr Kaa said the Maori community is becoming increasingly vocal in its demands for change, because there are more Maoris with the knowledge and skill to operate the European systems of communication.

There are also the activists who criticise the system from outside, he said.

By promoting the study of Maori language and culture in schools, the section hopes to develop a sense of identity and self-worth in Maori children.

The section also tries to help non-Maoris appreciate the ways and culture of the Maori.

"It is the right of every New Zealander to have access to the Maori language," he said.

This gives people the choice:

As Willy Kaa and his colleagues in the Maori and Island Education section work for change in the education system, they may be encouraged in a recent statement by Governor-General Sir David Beattie: "We are not one people... we are one nation of many peoples."



The search for the sound of young Polynesia

The 1983 NZ Music Awards had several Maori or polynesian nominees representing the entertaining talent of a people, who are taken for granted as natural entertainers both home and abroad. The names go on and on, Inia Te Wiata, Kiri Te Kanawa, Howard Morrison Quartet, John Rowles, Maori Hi Fives, Golden Harvest, Billy T James, Herbs and a host of others.

Many artists are more well-known overseas on the Asian or Pacific entertainment circuit than they are at home. That's because it's possible to make a good living from entertaining overseas.

But what have these Maori and Polynesian artists got that makes their sound distinctive. That's a question that's being taken very seriously by some music people. Is it more than brown-skinned Pacific people playing and singing funk,

soul, reggae, blues and disco by black American artists?

One of the people looking for the contemporary sound of young polynesia is Maui Prime or Dalvanus as he's professionally known. He's been on the lookout for some ten years of his professional singing career and he says he's close to the source of the sound now.

He's launched a new record label, Maui Records as the waka to carry the

sound of young polynesia into the next century. And with his first record release on his label, he's chosen to turn the Maori world on its ear by recording the 1983 Polynesian Festival winning poi song 'Poi E' with a strong disco accompaniment. That's the sound of the Patea Maori Club complete with poi, backed by the driving sound of top session musicians.

To date it's selling well around New Zealand despite the rather limited airplay the record is getting, mainly on the Tonight Show. The problem is one that all music different from the norm has, it's unprogrammable. That is it doesn't fit in the nice and simple formats that New Zealand radio stations and television have for music.

For one thing, it's not in English and for another, it's not the traditional sound of the poi, what with the loud, brash disco beat.

These are the problems that Maui Prime believes we have to look at as a nation if we are to discover what makes the indigenous people of the Pacific distinctive in their sound. Perhaps it's a Pacific Motown sound.

Firstly let's look at the credentials of the man who's making sound waves. Maui went to Australia some ten years back, and with sisters, Cissy and Bartletta, became known as Dalvanus and the Fascinations. Their style was labelled as 'sepia soul' and they soon established a large following.

Maui — "The music scene is much more geared up there to provide support and work for entertainers, from protection on copyright for songs to professionally managed club circuits."

Dalvanus and the Fascinations performed at the opening of the Sydney Opera House and over the years have sung in concert with such greats as Issac Hayes, Dionne Warwick, The Commodores, The Pointer Sisters, Osibissa, Ike and Tina Turner, Petula Clark and Eartha Kitt.

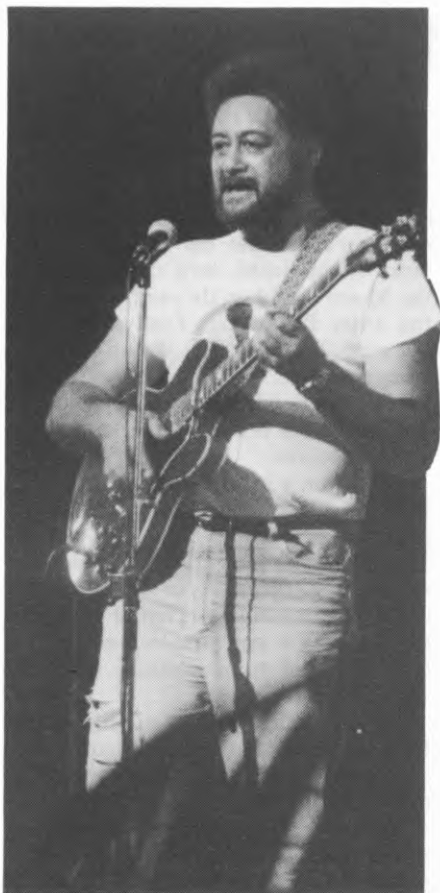
They signed to Reprise Records in 1974 and then moved on to Festival. It was here that Maui met a man who was to leave a big impression, Roger Davies, the manager of the Australian group, Sherbert.

Maui — "He told me to go for a Maori/Pacific sound and leave the soul/cabaret. He said we'd never get anywhere without an ethnic sound, that came from our background."

That sort of remark posed a few problems for Maui as he now readily admits. At that time he wasn't quite sure what his ethnic background had qualified him to sing about on the music circuits of Australasia.



Maui Prime



Dilworth Karaka from Herbs.

The trio went back to singing funky rhythmic songs like a political spoof 'Canberra, we're watching you' and mega-pop shows like 'Countdown' on the ABC television network.

Maui — "We were starting to do original material and began doing background vocal and session work for other artists' recordings, people like Richard Clapton, Renee Geyer. I became really interested in record production and what could be done to improve a sound."

In 1976 Maui returned to New Zealand to find the sound he wanted. He found a Maori band, Collision and returned to tour Australia with the African band, Osibissa.

"They had such a power influx of black music, in their instruments and language which they really showed. They looked at us and said, why can't you do the same? You know, fuse your culture with your music."

This time Maui came up against lack of knowledge of the Maori language, plus the problem that Maori culture didn't seem to have the percussion tradition that the African had. Also around this time, Maui's brother in Angola wrote to him telling about a fantastic black African stage show called 'Ipi Tombi'.

In 1978 Dalvanus and the Fascinations recorded 'Checkmate on Love', a

slow ballad that won many awards at the Australian Soul Awards.

In 1979 Maui returned home to his dying mother and was confronted with his maoritanga. He couldn't understand the maori his mother spoke in her last days. From this he vowed to feed the spiritual man and not just the physical man.

In 1980, Dalvanus and Barletta, minus Cissy, toured marae and worked with kids. They did a New Zealand tour with the Pointer Sisters and the old question came up again, what's the Maori sound?

"The sisters asked a lot about the Maori people, what they had and what was behind the culture. To them it wasn't obvious by touring the hotels of New Zealand. They turned on the radio and said they could be back in the States listening to the same music. I went out and bought them tapes by Herbs, St Josephs Maori Girls Choir, Pink Flamings.

"We got a chance at the Mormon College at Hamilton to give them a powhiri. It was great, I stumbled through a mihi and for their waiata they sang 'He's so shy'. They said the music reminded them of gospel churches back home."

After the Pointer Sisters left, it was obvious some soul searching was in order but it took a further input from overseas in the shape of Fleetwood Mac's Christine McVie. "She watched our act and advised us to get ethnic."



Feau Halatau receives Best Polynesian Record award from Wiremu Kerekere. Feau's wife looks on.

1982 saw both Maui and Barletta take an intensive Maori language course at Wellington Polytechnic. Maui has always loved the songs of Maori composers such as Tuini Ngawai and wanted to meet her aunt, Ngoi Pewhairangi.

"I was meant to be only staying a day or two in Tokomaru but it turned out to be several weeks. I found I had so much in affinity with Ngoi and we were able to write several songs, I would supply the melody and Ngoi, the Maori language, it was beautiful."

From this fusion have come many songs to be recorded and the strengthening of the turangawaewae of Maori music.

"I had to look at the history of Maori recording in this country, and while there were many great artists and memorable songs, there wasn't a base to develop from. Most of the songs were Maori words put to European melodies, so all royalties went out of the country. Recording companies recorded Maori artists on the cheap, and because the Maori artists were desperate to record, they compromised.

Maui and Chris McVie of Fleetwood Mac.

Maui and members of the Commodores and Collision.





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.



Maui and The Pointer Sisters at Mormon College, Hamilton.

plete control, because they're sympathetic to our cause.

"They press and package and deliver to the record shops. We take the record round to the radio stations for programme directors to listen to. Usually we come up against the line, that market research has shown that listeners don't want to listen to Maori music. I say back to them, how many Maoris or polynesians did you survey? Even though 'E Ipo' was well known, it wasn't played much on radio.

"Rock music programmes on television are even harder to crack. There's Ready to Roll and Radio With Pictures which is programmed for a white middle class audience. Herbs have been the only polynesian band on RTR this year. One of our bands, Taste of Bounty made it on Shazam and have a RTR video for release soon.

"Of course a release in the rock music field by a Maori club such as Patea, presents all sorts of problems for some television programmers. I mean is a poi song performed by an obviously Maori group with a disco beat, acceptable stuff as contemporary music."

Away from the razamataz of the recording world, Maui has met up with kaumatua who've encouraged him on his voyage, and other composers, musicians and singers. Maui is chairman of the steering committee of the Maori Com-

posers' Federation and it's received twelve thousand dollars from the Maori and South Pacific Arts Council to hold a hui in March next year on the Hoani Waititi Marae. Here it'll look at the question of Maori music.

"Maori money is needed, not just grants and subsidies, but for investment in the Maori recording industry and performing arts to create vehicles. We're aiming to have Independent Recording Industry awards. There are eight independent recording companies in New Zealand distributing and recording Maori and polynesian artists, RCA, CBS, Ode, Warrior, Kiwi Pacific, Viking Seven Seas and now Maui Records.

"They would be the Aotearoa Waiata Awards, to recognise and celebrate the polynesian sound. As well as different categories such as best song, best group, there'd be awards to technical people behind the scenes and a Maori lyrics section judged by native speakers. Judges of the music would be from America, Australia and New Zealand.

"The awards would cover television and recording as well as concert material. Some sections would be open to public voting, the rest would be judged by the industry. We think this is the way to encourage talent that's laying untapped at the present."

As for Maui Records, it's tapped the talent of four groups. Taste of Bounty, a

Samoan family group who've released a four track extended play 'Party time' have a great rock sound and song-writing ability, with tracks like 'White Sandshoes' and the title track. The Tama Renata Band and Ruinz have recorded. And the Patea Maori Club should have another out soon.

Maui is planning to do a musical next year entitled 'Raukura' as well as 'Whats Be Happen', a television show profiling Maori music and reviewing releases.

Sandwiched into this busy schedule is some personal homework for Maui. He's attending a six week long record producers course in Ohio, United States that's being run by people who've worked with all the top groups in the world. While in the States he'll be boning up on the black music industry with visits to black radio stations and recording companies. On the way back he'll stop off in Hawaii to take a course with composer Tommy Taurima, who runs an arts faculty there.

Whatever musically develops in the future, Maui Prime wants the Maori people and their cousins of the Pacific to have a share and say in it.

The way he sees it is symbolised on his record label. Maui Records, like the ancestor Maui, is pulling maoridom into the new world of today, Te Ao Maarama.

New Maori Moderator appointed to Presbyterian Church

y Lois Turei

Two years ago the Rt Rev. Tame Takao began theological training. Recently he became the head of the Presbyterian Church of New Zealand.

An ordained minister just a couple of months, Mr Takao became the Moderator, his election being a double achievement in that he is the first Maori to attain the post.

His installation took place during the opening day of the church's annual

General Assembly at Christchurch. He succeeded the Very Rev. David Steedman.

More than 1100 people packed into St Paul's-Trinity-Pacific Church, appropriately a church which has a large number of Polynesian members, for the installation. About 400 Maori supporters attended, many of them from the Tuhoe area in the Bay of Plenty.

Mr Steedman told the Assembly that the occasion was a very important moment in the life of the Church.

"It should be clearly understood that he is elected by the whole Church for his particular gifts. What we do here is a big step forward in our relationships between Maori and Pakeha," he said.

Before the installation ceremony Mr Takao said he would face demanding challenges during his year in office. One of these would be relaying to people the importance of accepting Christ not just as a supreme being but as a person much closer. Another was building more bridges between Maori and Pakeha cultures.

He hoped to be part of the "machinery" in bridging some of the misunderstandings between the two cultures. He also hoped his election would encourage more Maori people to take interest in the church, "not just in the Presbyterian Church but in the church as a whole," he said.

Addressing the Assembly Mr Takao said the Church was often seen by two different groups of people with different views.

"The idealist sees the church as the church of God: pure, spotless, blameless, and wholly concerned with the salvation of people for the glory of God. The realist sees the church as an institution of people opposed to freedom and greedy for power, immersed in the finance and politics of this world."

Any change from the status quo to an idealist was a waste of time and unnecessary, and to the realist, it was an impossibility.

"The church therefore is made up of human beings and where there are men and women, there is always a tendency for human failure, and where there is failure there is need for improvement," he said.

Ministry today was just as demanding as it was in the past but perhaps the outward expressions and approaches differed. However, the challenge and message was still the same, he said.

"I believe that the key to a good ministry is firstly through commitment and obedience to God, and secondly through a good and thorough theological training."

Mr Takao recently completed two years theological study at Knox College, in Dunedin, where he was ordained in the ministry. Before that he spent six years as the first lay Moderator of the Church's Maori synod which he said had given him considerable confidence to carry out his role as Moderator of the whole Church.

As a lay Moderator he represented the Church overseas. In 1970 he led a mission to Vanuatu, then called the New Hebrides, and on his return formed the New Hebridean Association. He led two other groups, in 1971 and 1973, on working missions. In 1978 he was the church's representative at the Ecumenical Conference of Christians of



Ohope meeting house of the Maori Synod.

Asia, in the Phillippines. He has also been an active member on the Board of Turakina Maori Girls' College, in Marton, since 1975. His daughter has just completed her fifth form year at the school.

A member of the Tuhoe tribe, Mr Takao was raised as a Ringatu, before joining the Presbyterian church when he was 21.

Although a bachelor, Mr Takao has adopted four children, three nephews and a niece.

Another issue Mr Takao was concerned about was the "barriers" Christians created around themselves and prevented them from communicating with other people. This was a dangerous indication of their increasing isolation and insulation.

"What we often ignore or turn away from as 'distasteful' or irreligious in modern life only increases our isolation and makes it less possible for people to understand our message.

"A way must be found through the barriers of self-satisfaction and false confidence which many of us have built around us."

Creative change was also important, he said. Change in the church was always necessary as the church was not only a divine institution, but also a sociological human structure.

After his year in office, Mr Takao will settle in his parish in Hawkes Bay.



Tame Takao on a work party visit to ► Vanuatu 1971.



Visiting Rangi Ruru School Christchurch 1981.



Vanuatu 1971. Photos Keith Lyon.

Tama Verco off overseas



The farewell dinner for Tama Vercoe (l to r) Alan Hutchinson, Roz Agar, Tama (standing), Nancy Vercoe, Charlie Karekare, Elsie Edwards.

Hiria Rakete

Scholarship winner, Tama Vercoe, who has left for the United World College in Vancouver, Canada hopes his success will encourage other young Maori people.

The 17 year old Head Prefect at Rotorua Boys' High School said before his recent departure that 'Maoritanga and education should really go hand in hand'. And this is what he is setting out to do.

"If I can do it, anybody can."

The principal, Mr G. Crammond says that Tama is an "excellent ambassador for his family, friends and New Zealand."

Te Teko people are proud of their latest success. About 250 people gathered at Tu-te-Ao marae to wish him luck and congratulate him on his acceptance.

Tama is the second person from Te Teko in eight years to represent New Zealand.

Tama was one of 21 applicants from New Zealand and three were chosen.

Tama will join 200 students from all over the world at Vancouver. A Dunedin girl will study at New Mexico and an Auckland Girls' Grammar student

will travel to Wales.

"For some reason, girls' applications outnumber the boys' applications 2:1 and in the past there have been more girls going," said Tama.

Mr Crammond says that Tama is well qualified for his position at the college.

Amongst his excellent academic record, Tama has won the Ngarimu Essay Competition in both Maori and Pakeha. His command of both oral languages is also commendable. But Tama is a very down to earth person who doesn't let these things get to his head, says Mr Crammond.

During the school holidays, Tama helped teach boys to use the taiaha at the wangana held on Mokoia Island. Most of these boys were the same age or younger.

The 17 year old is looking forward to the trip, but is looking more forward to coming back. Which is not at all surprising since he will be staying in Canada for two years.

Tama will be doing a mixed course at World College. His subjects are English, Spanish, Philosophy, Marine Science and Maths.

However, the college covers much more than academic studies. It caters

for activities such as land and sea rescues, diving, yachting, search rescues and learning how to make wet suits.

Tama feels he has a definite advantage being a Maori. He can share his own culture amongst all the other students as well as putting New Zealand on the map.

He dismisses the suggestion of being homesick.

"Sure, I'll miss my family and all my friends. But I think I'll have to grin and bear it."

His mother, Mrs Lin Vercoe, is "thrilled to bits" about Tama's success.

"They all have to leave home sometime — only some have better opportunities, she said.

Although the younger members of the family don't really understand, she said they will miss Tama very much.

She says that they have discussed this matter over the last few years and when Tama wasn't very successful on his first application, family influence helped him through the second application.

All expenses are paid for by the scholarship which is a great load off the family's shoulders because the expenses come to \$35,000.



Tama Vercoe being congratulated by the principal of Rotorua Boys' High School, Geoff Crammond, with his mother Lin Vercoe looking on.

Te Ropu Kahurangi

Te Ropu Kahurangi (The Kahurangi Cooperative) has been formed by a group of secondary school teachers to extend and ultimately to take over the well known KAHURANGI READERS SERIES. These are booklets designed to help secondary school age students to learn to read or to extend their reading competence so that the students can cope with texts used in the everyday classroom. Some of the Kahurangi Readers also are in Maori. Some of them incorporate Maori as a normal part of a basically English language text.

Te Ropu Kahurangi has launched five readers with very strong cultural themes. 'Ruru', 'The Unveiling' and 'Marae' are English language readers which all incorporate important Maori words such as kuia, ruru, marae, tipuna. They are therefore useful in the Maori class as well as in the English class. Or as little booklets parents can read with their children. 'Little Brother Maui' retells the fishing of New Zealand in lively language. 'Hair Cutting' tells of a Cook Islands/Nuiean custom.

Each booklet is illustrated with enjoyable line sketches. The booklets are small, and cost about \$1 each ('Hair Cutting' 50c) plus postage.

The Kahurangi Readers have been praised by teachers and student readers. Where other kinds of books have failed to interest adolescents to want to improve their reading, these often succeed with their lively language closer to the language the student is used to hearing, and with their stories close to students lives, and with their humorous or emotionally appealing drawings.

Te Ropu Kahurangi has been set up not to make money, but to provide reading material relevant to the lives of adolescent Maori and Polynesian youngsters today, a market not sufficiently profitable for the established publishing companies.

There are now about 23 Kahurangi Readers aimed at secondary school students. They cost between 50c and \$1 each. They are obtainable from TE ROPU KAHURANGI, 43 Landscape Rd., Papatoetoe.

Catholic Maori organisation

A national organisation of Catholic Maori people was inaugurated at Hamilton on Saturday, November 19 at the Hui Te Rangiora Marae.

Known as Te Runanga, the New Zealand-wide linking of Maori Catholics will give the numerous and varied groups a united voice in Catholic matters.

Representatives from the six Catholic dioceses prepared an interim constitution which states:

"This Runanga is the means for the Catholic Church of New Zealand to heed the voice of Maoridom and engage in a dialogue with Maori people. Te Runanga is the body responsible to the New Zealand Bishops Conference for the evangelisation of te tikanga Maori and the defence of the Maori and our cultural development."

The aim of the organisation is to promote the faith of Maori people through Maori culture and customs and to permit them to join with the New Zealand Catholic Bishops Conference in all matters about the pastoral care of Maori people.

Te Koope Awards

The third annual Te Koope Maori fashion awards presentation ceremony is to be held in Te Awamutu next year.

The function will be held at the Waipa Racing Clubrooms at Te Awamutu racecourse on Sunday February 26.

The awards are offered by the New Zealand Te Koope Awards Association for fashion clothing with a Maori design and motif. They were instigated to promote the creative art of Maori design and traditional motif with a view to establishing a Maori fashion industry.

According to award programme director Phillip Munro, some of the designers who entered the first awards contest in 1981 have since been working with professional designers to develop their skills, economics and marketing.

And chairman Steve Heremaia said the committee was looking into the possibility of opening a boutique to provide an outlet for Maori designers' fashion-wear, as well as arts, crafts, jewellery and accessories.

The awards next year will, for the first time, include a young designers' award. The other sections of the contest include casual wear, high fashion day wear, evening wear, and Te Koope award for the best Maori design in any section.

Public servants attend Maori language course

A pilot course on Maori language and culture held at the Wellington Polytechnic School of Languages during Maori language week could be the forerunner of other courses if the enthusiasm shown by Mr Bing Lucas, Director-General of Lands, is an indication.



Mr Bing Lucas in the whare korero.

The course was one of the initiatives taken by the State Service Commission to make the public service more sensitive. It was attended by 16 people from the Department of Lands and Survey, two from the State Services Commission, two from the Commission for the Environment and one from the Tourist and Publicity Department.

Run over five half-days, the course covered marae etiquette and an introduction to the Maori language using the polytech's language laboratory. Talks were given by Mr George Asher from

the New Zealand Planning Council, Mr Stephen O'Regan of the Wellington Teachers College, and Professor Hirini Mead of Victoria University, on aspects of Maori culture and the Maori attitude to land.

A week after the course Mr Lucas invited Lands and Survey staff who had taken part to join in a korero to assess its value and determine what changes might be called for in departmental policy as a result of the course.

All the Lands and Survey participants felt that they had gained greatly

from the course, particularly from the intensive work in the Maori language and from the close contact with Maori groups in a marae situation.

For Mr Lucas the most significant aspect of the course was the change in attitude toward Maori issues by many of the participants.

"It certainly opened my eyes," he said. "Although I had an intellectual awareness of the grievances held by some Maori people over land matters, this was the first time I had really seen the problem from their point of view and felt some of their anguish."

"The change in attitude by those participants who are directly concerned with land administration was most apparent too. I am convinced that lack of understanding that sometimes met Maori approaches to Government departments in the past could have been minimised if administrators had shared the insights that we gained from this course.

"Resentment was sometimes caused by failure to consult Maori people in advance over decisions concerning their interests and sometimes because the Maori people were diffident about consulting us or lacked confidence in 'the system'."

"I would certainly respond sympathetically to requests from staff to undertake further language study where this is directly relevant to their work," he said.

"I also believe it is desirable to emphasise Maori connections with National Parks and reserves by the use of the Maori language wherever possible and by the use of signs and literature which would inform visitors of Maori names, and legends attached to various places, historical facts of importance to the Maori people and the Maori cultural uses of various plants and trees.

"I would like to see greater recognition of Maori aspirations toward gathering of plants for food and as raw materials for traditional cultural activities.

"As a response to these issues, a number of changes to the general policy for national parks were approved by the National Parks and Reserves Authority at its last meeting. I am hopeful that one consequence of this will be that the historical Maori involvement with land now set aside in national parks will become more widely known and that future visitors will be more aware of Maori links with the land.



New wharekai opened

Te Puna O Te Ora, the new wharekai for the Wainuiomata Marae was opened recently, with the meeting house adjacent, still to be completed.

For the people of Wainuiomata, Wellington, it's been a project with over twenty years of fundraising. Current marae committee chairman and treasurer, Barney Barclay remembers when the idea for a community marae

was first discussed in the 60's and the people involved, Mo Baker, Ralph Olsen, Gerry Tauri, Albert Wano and Kara Puketapu.

Barney says he took over the chairmanship on the death of Ralph Olsen and owes much to the people who believed in the idea of a marae for all people, not just for a certain tribe.

Fundraising for the marae has seen some setbacks, with a Wainuiomata District Community Council project plan having to be shelved. Barney is hopeful some of the ideas like the planned theatre can still be incorporated into the marae when and if funds are avail-

able. He says the council has already contributed substantially to the site preparation with over seventy thousand dollars worth of work as well as guaranteeing the underwriting of a loan.

He says the fundraising is continuing and will culminate with the opening of the meeting house. All external carving is expected to be completed by the new year with the maihi and amo already carved.

Barney says he's very pleased that the carver is Rangi Hetet because Rangi has been involved in the area for years. His wife, Elanor Hetet is working on the tukutuku work.



Mural by Cliff Whiting



Maori art at Forum North

by Te Paki Hone Te Aho
CHERRINGTON

Forum North, Whangarei, was the venue for a Maori Art and Craft Exhibition. The exhibition was open from August 27th — September 11th, 1983 and presented work from members of the New Zealand Maori Artist and Writers Society and from members of the Tai Tokerau Maori Arts and Crafts Society.

The exhibition was formally opened by Dr Bruce Gregory, M.P. for Northern

Maori. Dr Gregory felt that the "arts were the wairua and soul of our nation reflecting the dynamism, hopes, aspirations, dreams and state of our society. Art gives substance to the imagination and realities of tomorrow. The imagination — that powerful and little understood faculty is seldom encouraged in our society and it is in the sphere of the arts that it finds its greatest expression and flowering". Speaking to those who had exhibited he said "many marae buildings in Aotearoa need to be revitalised with your artistic temperament and this is particularly the case in Tai Tokerau which has a paucity of carved meeting houses which are calling out for your art forms".

He concluded his remarks saying "Maori Artists and Writers have made a significant contribution to the art of this country and have paved new paths for our people".

Dr Gregory then performed an item on one of his flutes as his waiata. Other speakers included the Minister of Maori Affairs — Mr Ben Couch, Sir Graham Latimer, Chairman of the New Zealand Maori Council and Para Matchitt, President of the New Zealand Maori Artists and Writers Society, Rev. Robert Tucker, Toka Totoro and Doug Gerard.

The exhibition included works by the following members of the New Zealand Maori Artists and Writers Society from throughout New Zealand: Haare Williams, Robyn Kahukiwa, Mathew Pine, John Hovell, Toi Mahi, Ross Hemera, Buck Nin, Cliff Whiting, Arnold Wilson, Robyn Stewart, Mere Lodge, Darcy Nicholas.

Works by members of the Tai Tokerau Maori Arts and Crafts Society included: Wallace Hetaraka, Colleen Walters, Alan Douglas, Hector Busby, Colleen Miller, Kath Munn.

There was a wide variety of work including taniko, pingao, bone and wood carving, paintings, murals, pottery and there were live demonstrations of carving and weaving throughout the opening hours of the exhibition.

Works by Robyn Stewart, Ross Hemera and Cliff Whiting showed interesting new developments in their art forms but it was the work of Arnold Wilson and Wallace Hetaraka which held my interest.

Arnold Wilson presented his "Ode, to Tane", a construction of totara telephone poles with lines (wire) connecting several points of the hall. This striking work seemed to be commenting on a perhaps by-gone age in that telephone poles are items from the past in urban areas and are increasingly going underground in cables. Regardless of the merits of work, "Ode to Tane" is not easily forgotten.

Wallace Hetaraka's carving was the other artist whose works interested me.

Wallace Hetaraka is from Whangaruru. When he was 15 years old Wallace was chosen by the Tai Tokerau people to attend the New Zealand Maori Arts and Crafts Institute in Rotorua. He spent 5 years there under the tutelage of the late John Taiapa. Wallace then returned to Whangaruru and continued his carving.

Currently he is supervising three carvers under a Labour Department P.E.P. Scheme. His works include: the



Sculpture by Arnold Wilson

canoe house at Waitangi, helping with the Waitangi meeting house, a commission for the Maritime Parks Board, a miniature canoe for Queen Elizabeth, a papahau for Prince Edward, and numerous others.

Obviously Wallace Hetaraka will in time help to correct the "paucity of carved meeting houses in Tai Tokerau" as mentioned by Dr Bruce Gregory.

The exhibition organiser and designer was Lisa Graig. The Tai Tokerau exhibits were organised by the Tai Tokerau Maori Arts and Crafts Society. Keir Volkerling was responsible for lighting and the erection of Arnold Wilson's "Ode to Tane" and Peter Monroe was responsible for sound.

Bone/stone/wood carvings by Hec Busby and Charlie Devonshire.



Pre-school unit working well

Rita Thomas

The YWCA Mobile pre-school Unit has been so successful in its ten year history, that it has been adopted nationwide.

The unit was established because of the concern shown by public health nurses over the lack of Maori and Island children participating in pre-school services.

"Quite a number of these people may not have the confidence to visit an actual kindergarten or playcentre and assess its value", said former Director of the Hutt Valley YWCA, Mrs Betty Sinclair.

A survey done nearly ten years ago by the Department of Maori and Island Affairs, showed that of the approximately 3,000 Maori and 300 Pacific Islanders in the Hutt Valley, many families had never applied for kindergartens or playcentres.

The Hutt Valley unit, working closely with local kindergartens was set up because of the growing waiting lists for the Lower Hutt Free Kindergarten and the Playcentre.

The unit, which visits children in their homes is equipped with play and educational materials, is not only for the children but for their mothers as well.

Director of the Mobile Kindergarten and a trained kindergarten teacher, Mrs Helen Whatman, feels that bringing mothers out of the isolation of being tied by toddlers to the home, is important.

"Parents involvement is tremendously important as it is better not to

isolate very young children from their mothers", said Mrs Whatman. "If mothers and children can join in activities together it is enjoyable for both, especially if it is in the familiar atmosphere of their own home.

There are large numbers of Maori and Island people in the Hutt Valley as well as some Chinese and Indian families.

Mrs Margaret Zachariadis was the social worker who started the project.

"I prefer to work with people in their own homes rather than in huge buildings such as halls which are cold, impersonal and often frightening. I felt the best way to speak to people was on a person-to-person basis rather than from a rostrum."

She also purchased a van and equipped it with pre-school materials and saw to the running costs.

"I was given a great deal of help from the Departments of Education, Health and Maori Affairs, as well as from the Upper Hutt Kindergarten Association and the Hutt Valley Playcentre. Their representatives thought it worthwhile, especially as it would involve parents, with mothers learning about play and language from their children", she said.

When the estimated cost of establishing the project was completed, the plans were sent to the German Women's Committee of the World Day of Prayer who donated \$7,000 for the now familiar blue van.

Originally, the project was undertaken by volunteers using their own cars. Even Mrs Whatman was a volunteer — with the most simple equipment. However, the scheme has been so successful that Mrs Whatman is now paid a salary by the Education Department.

There are 88 children on the roll at the moment. The unit operates at Hutt Park, Petone, Epuni, Naenae and Pomare and regular reports are made by the teacher and volunteer helpers. But Mrs Whatman spends extra time taking older children to kindergarten, when mothers have a transport problem.

The mobile unit introduces children and their mothers to pre-school education and as they become familiar with it, they go to existing pre-school centres thus leaving room for other children to join the group.

"The mothers' co-operation is vital," says Mrs Whatman. "They are the axis on which the whole project works. Their confidence and support is most necessary. They feel the scheme is so worthwhile that they happily participate in a roster system of homes which they have worked out with the teacher. The furniture in the room is rearranged and black plastic laid on the floor to prevent any mess. The mothers work as aides and provide refreshments."

A group is ten children who arrive at the homes chosen, with their mother and younger brothers and sisters for one and a half hours. This brings together mothers who have things in common.

The project is administered by the Hutt Valley YWCA, working with a special committee and a group of consultants has also been formed. A close liaison is kept with the National YWCA who support the project completely.

"It has been reciprocal as both the YWCA and I have gained much knowledge about the polynesian way of life," says Mr Whatman. "The relaxed relationships that have developed in each of the pre-school groups has been an inspiration to us all".

Maspac grants for arts projects

The Council for Maori and South Pacific Arts has made a series of grants for projects coming under its umbrella. They include \$10000 to the Aotea Marae at Dannevirke.

The grant was made under the Council's Marae Decoration Projects Scheme and is to assist with the costs of approved materials for interior carvings of the Aotea Meeting House as well as tutors fees for carving tutor, Mr Calvin Kereama.

Restoration work on the exterior carvings has recently been completed and

the people are looking forward to finishing the interior carvings in three months.

When completed the house will have 27 carved poupou representing ancestors of the local people.

The Pahiatua Maori Committee have received a grant of \$600.

The grant is made under the Coun-

Maspac Weavers hui, Labour weekend, Pakirikiri marae Tokomaru.



Weaving group on beach.



Group on porch of the house, Hono-ki-Rarotonga.

cil's Traditional Maori Art Programme Special Art Projects Scheme and will assist with the costs of a wananga on Maoritanga.

Tutors at the wananga will include Mr Sonny Waru, Nuku Leatherby and Hanatia Palmer. Topics to be covered at the wananga will include marae kawa, whaikorero, history, whakapapa and legends.

The aim of the wananga is to bring together those people with knowledge of the history and whakapapa of the area to share that knowledge and provide a spiritual basis for the building of the marae.

The Council has approved a grant of \$600 for two projects being organised by the Morehu Social Services of Wellington.

Carvers are being trained at the Morehu Centre by Clarence Takirirangi Smith. In order to extend their knowledge of carving styles the group plan to travel through the East Coast area to learn Tairāwhiti and Whānau-a-Apanui carving styles. The group have been involved in a number of carving projects including the gateway for the proposed marae for the Whanganui a Tara Trust.

Another group at the Morehu Centre is planning to learn the art of piupiu making. The Council's grant will enable two tutors, Mrs E Rogers and Mr M Kemara to travel from Whakatane to Wellington to teach piupiu making to the group.

The Council has approved a grant of \$600 towards a project involving the teaching of art to adolescents in remand homes.

The project has been set up by artist, Tui Hamon Zanetich. Zanetich was one of the founder members of the NZ Maori Artists and Writers Society and her work has been exhibited on a number of occasions. Zanetich hopes to teach art based on indigenous Maori art forms expressed in a contemporary manner. The MASPAC grant will go towards the costs of materials for her students.

The Council has approved a grant of \$1200 to the Pacific Island Guides of Tokoroa. The grant is made under the Council's Cook Islands culture scheme and will assist with the costs of traditional costumes and traditional musical instruments for the group.

The Guides meet regularly to learn their own culture from tutors representing the various Pacific Island groups. The group has been honoured with selection by the Girl Guides National and International advisors to represent New Zealand at an International Music Festival in Tasmania.

The Council has announced a grant of \$2,000 to the Maniaroa Marae at Mokau. The grant was made under the Council's Marae Decoration Projects Scheme and will assist with the costs of tutors fees and carving tools. Leading the project will be carving tutor, Mr Paki Harrison, and whariki tutor, Mrs Ada Harris.

The original marae, established in the 1890s, was destroyed by fire in 1929. Recently work has begun on re-establishing the marae. The dining area and ablution block are completed and work is continuing on the kitchen and meeting house. This should be completed by 1984.

The marae is said by the local people to represent the site and resting place of the stone anchor from the Tainui canoe.

The Waimarama Marae has received a grant of \$600 from the Council.

The grant is made under the Council Traditional Maori Art Programme under the Special Art Project Scheme. The grant will assist with the costs of completing the interior decoration of the new hall at Taupunga. The project will include tukutuku panels, kowhaiwhai work and a mural depicting the anchoring of the Takitimu canoe on the Waimarama foreshore. The Takitimu canoe is the ancestral canoe of the Maori people of the Waimarama area.

The Castlecliff Community Centre Society of Wanganui has received a grant of \$600 from the Council. The grant is made from the Council Traditional Maori Art Special Art Projects scheme towards the costs of running a Maori and Pacific Island art and craft programme.

The Society intends to work towards the establishment of an urban marae which will include representatives of all cultures. Projects to be undertaken include tukutuku, carving and flaxwork as well as sessions in Tongan crafts. The tutors involved are Mrs Huia Reweti and Mrs Lolohea Nuiato.

The Motuti Community Trust of Panguru have received a grant of \$500 from the Council. The grant is made under the Council's Traditional Maori Art Marae Decoration Projects Scheme towards the costs of carving tools.

In 1980 the Trust received a grant of \$1113 from the Council to support their work in the area of Maori art and craft. This further grant recognises the work the group have done for many marae in their area. The Trust now wishes to concentrate their efforts on completing their own Motuti Marae which they hope to complete in 1984. The carving tutor is Ken Dixon.



(L to r) Evelyn Pahewa and Emily Schuster.



Mahino Honetapu and Tungia Baker.



Freida Kawharu, Toi Maihi and Roka Paora. Photos Maspac.

Letters to editor

Teenaa koe e hoa,

I read with interest the two articles on the conservation projects undertaken by me on the Niu Mokai and the Meeting House Aotea at Makirikiri.

I would like to make a few comments on the restoration process as described in the article on the Meeting House Aotea which I think are very important.

Although that was the process carried out at Makirikiri, **it must be understood that was for the carvings at the Meeting House Aotea, and cannot be taken as a recipe for all Maori carvings and Meeting Houses.**

This process was devised for this particular house and it would be very dangerous to treat all Meeting Houses the same, what is good for one situation or condition can be detrimental to another. Each case has to be treated in its own right and there is **no** standard treatment in scientific conservation. Only a trained and experienced conservator can make these assessments and no Joe Bloggs from down the road can do this. I have seen too much unwise advice given to Maori people by good willing persons who are no experts and consequently wasted good money and time of the owners of Maori **taonga**.

Thus it would be very unwise for Maori Marae Committees to start conservation programmes without having obtained expert advice and guidance.

One place who can help in this respect is the Maori Buildings and Advisory Committee of the New Zealand Historic Places Trust, Private Bag, Wellington. They will get in touch with experts who will give advice etc.

Another point I would like to make is that when programmes of restoration are undertaken, detailed records are kept on chemicals, people, time etc so that future workers will know what has been carried out and by whom. To capulate that as described in the article is a good idea but keep also a copy in the Marae records.

Lastly, the man described in the photo on page 25 of the July/August issue is not me but my good friend Barry Bloomfield of Dannevirke who supervised the programme when I was back in Auckland.

Heoi anoo aku koorero,

Kia ora koutou katoa

Karel Peters
Conservator
Anthropology Department

Ko Hikurangi te maunga, ko Waiapu te awa, ko Ngati Porou te iwi, ko Apirana te tangata, nana i whakairo te motu. Ngati Porou, tena rawa atu koutou katoa.

They thundered in on Holdens, 4WD's, Toyotas. From bow-tied 3-piece suits to tramping boots and bush shirts. I saw the blue-blooded pride of a people assemble, say hello, well done, good to see ya. With vigour and style Ngati Porou whanui demonstrated the joy of being together.

A tribal "at home" such as this will never again be duplicated. The oh so recent passing of Maraea Te Kawa has ensured that. But the old and the young, the interested and the passionate succeeded in weaving yet another aho into their historical kakahu and in a world of copies Ngati Porou can still remain original.

There were the puzzling and confusing moments. The old people, confronted by such brain bruising concepts as the "Austronesian family of languages" were hard pushed to reconcile Hawaii with Formosa, Vietnam and Madagascar. "I thought when my kaumatua died he'd return to Hawaii. Now I hear it could be Madagascar. Where is he?"

Without knowing it, the kuia sitting next to me followed Moni Taumaunu so closely I could hear the same story being told at the same time by two voices. If that isn't duophonic sound then what is?

And further up the Waiapu valley where once the chorus of tui and bell-bird accompanied the voices of the past, the unfenced cows now chew the grass alongside the vines at Rangitukia.

An onlooker could be forgiven the mistake of assuming that all's quiet on the eastern front. But when opposing political factions are drawn together beneath the mantle of a Christian ethic then in the words of Hone Tuwhare:

"Watch out.

Ruaumoko will not be
Able to contain himself"

Once was the time when the village sent its own "out to get education". Without a doubt we got it. And I saw those youngsters, now grown older, return to the cultural hearth some with ruffling feathers, others carrying the indelible stamp of an international community. With studied calm, supreme confidence and efficiency they used the technology of today to tell the stories of yesterday. The vidiomatic tokotoko had arrived.

I am so glad it happened, and so glad that I was there.

Ngati Porou, those of you whose energy and vision brought us all together, I write only to say thank you.

Heoi ano, na,

Tungia Baker

Dear Sir,

A friend of mine who comes from a close-knit Maori community, tells me that among his people, the ability (E.S.P.) (able to foresee the future), is quite common and taken very seriously.

He tells me that faith-healing is also widely used, but, that Maori people do not like speaking about these abilities, in case, they are laughed at, and for fear of ridicule.

I am extremely interested in this information, and can assure your readers, that, far from being ridiculed, any examples or information on Maori people having and using these abilities, would be taken very seriously and would be of great interest to scholars and those interested in psychology.

Would any readers who have such knowledge be kind enough to write to 'Tu Tangata' and tell us what they know?

Their information would be treated very seriously and could be of great importance.

It could be, that people who are close to nature and spiritual things, have these abilities, naturally, perhaps we all might have them, but, they have been taken from us, by the same ridicule and lack of understanding.

I would be grateful, if your magazine would kindly publish my letter.

Yours sincerely,
Mrs M. Morgan

Dear Sir,

This is my reply to Olly Olson's gripe about our Maoritanga. I am astonished, dismayed and downright disgusted that a man from Tuhoe should downgrade his precious heritage. I would say without fear of contradiction that he would be the only single Tuhoe who would come out with such trash. In other words he is a lost Tuhoe — lost in the mist of the Pakeha world, a brown Pakeha. What is a New Zealander? The original name of New Zealand named by Kupe some 800 years before the advent of Captain Cook was Aotearoa, therefore he should be calling himself a Maori. The North Island was Te Ika-a-Maui and the South Island Wai-pounamu (Muruhiki) so in fact Olly doesn't know his early Maori history. Of course ignorance is bliss.

Now the Maori All Blacks — He is apparently short on rugby history although our capable Race Conciliation Officer, Mr Hiwi Tauroa did sort it out for him and those other ignorant ones, I will spell it out again for him in the fervent hope that this time it will sink in. The first Rugby team to tour the British Isles was a Maori team under the captaincy of Joe Warbrick. They toured in 1888 seventeen years before the 1905 tour by the All Blacks. Maori tours that followed the one in 1926 and the one recently to Wales and therefore purely and simply traditional not racist as Olly insists. Those that utter racism are themselves encouraging racism.

As for the crime rate; Unemployment which is very much more than our Pakeha counterparts is the main contributing cause. This must be put directly on the Government's shoulders. Now on the other hand if you care to

look at it in perspective you see positive manifestations such as land development in forestry, horticulture and business; resurgence in Maoritanga; Kohanga Reo; Matua Whangai; Whakairo, Tukutuku and hosts of other cultural activities aimed at specifically fostering a Maori identity which Olly would have us deny. This denial would perpetuate the brown Pakeha image which is the root cause of many of our ailments.

In conclusion Olly, we admire you considerably as a very able, magnetic T.V. personality so look after that most important task, Tuhoe, Ngati Whare, and Ngati Manawa from whom you spring are proud of you; more especially when you answered a question put to you by one of your children — "What is your main ambition"? Your reply was this — "To develop and renovate your Waikotikoti Marae complex". Now then Olly surely that means *kia mau ki nga taonga o tatau tipuna hei tikitiki mo to mahunga*.

Kia ora mai ano na to Whanaunga,

Henry Tahawai Bird
Chairman Southern Tuhoe Executive

Dear Ed,

First let me introduce myself, I am Mrs Sarah Boxall originally from Gisborne, my maiden name being Richmond daughter of Mrs Dorothy and Whare Richmond of Gisborne my home town where I was born and raised in Stanly Road Awapuni. My youngest sister is probably known to you, The Lightwood Family entertainment group who are now residing in Melbourne. Her name Nancy Lightwood nee Richmond.

I have been in Australia for the last fifteen years and during that time I have become involved working among the Aboriginal people in Western Australia. The last few years my involvement has become more intense and I accepted a challenging position to manage an Alcohol and Drug Rehabilitation Centre here in Mullewa. Its population is 5/600 Aboriginal and 4/500 white population. I feel this is the grass roots of the Aboriginal problem, and if we are to preserve this nomadic race of people this is where the re-education must start in Centres such as these throughout Australia.

I don't want to go into much more detail than this at the moment, as my main objective was to write and ask for the assistance of my own Maori people. Now how you can help me is to put me in touch with people who are doing the same sort of work I'm doing amongst our own people who would be interested in coming together to pool our resources at a conference.

Yours sincerely,
Mrs Sarah Boxall
Manageress

Dear Sir,

The Auckland Entrepreneurs Association was formed in late 1982 by local members of the Vth Tu Tangata Business Wananga held at Massey University and conducted by Dr George Kanahele from the Hawaiian Entrepreneurial Training and Development Institute. A Constitution for the Association has been drawn up and we are at present in the throes of petitioning for registration under the Industrial Societies Act 1908.

The Association has been formed to assist people already engaged in or intending to set up in a small business. It is a non-profit organisation geared to assist primarily the Maori people but membership is not restricted to any racial group in keeping with modern trends to share expertise with all.

The objects of our Association encompass the acquisition of technical and business expertise, deployment of innovative talent, development of skills in promotion and marketing, the establishment of a comprehensive store of information relative to the business interests of members etc. We are anxious to work closely with established business agencies such as the Auckland Chamber of Commerce, Small Business Development Division of DFC etc, with whom we have already established contact.

In order that we may reach more Maori people with items of news relating to business, the development and day to day running of same, it has been suggested that we approach your maga-

zine with a view to becoming a regular contributor. You will appreciate I am sure that the Tu Tangata Business Wananga members have been drawn from throughout New Zealand and that during the time the courses have been conducted a large number of people have passed through successfully. However, although members of our Association do keep in touch with classmates of their particular Wananga group outside of Auckland, there does not seem to be any other attempt to keep open the lines of communication.

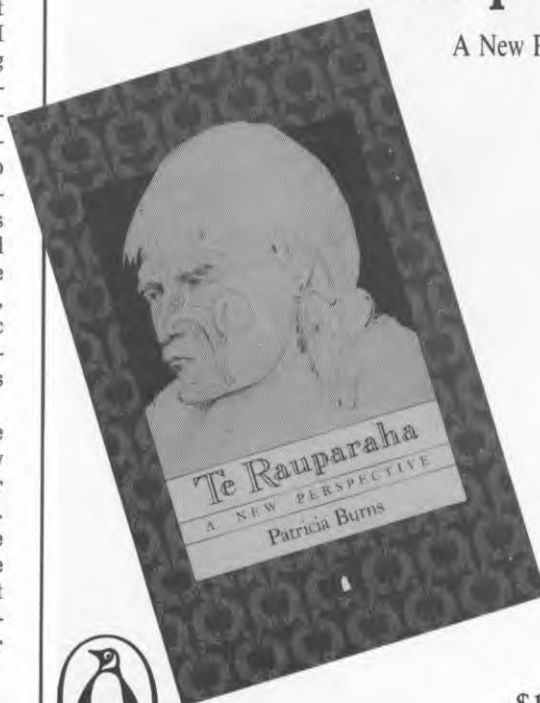
Our Association feel that your magazine, having a national circulation, would be an ideal carrier of news to these people as well as creating interest in others especially in these difficult economic times where small businesses are having problems. We feel that tremendous encouragement is needed and that people must know just where to go to gain information on their particular project or business idea. All Wananga people have received the training to provide these things and if by publishing in your magazine news material about progress made by ex-Wananga students, others are encouraged to set up in business, the Tu Tangata Business Wananga will continue to contribute to the community.

We would appreciate your approval of our suggestions and of course any advice or ideas you may have which would be of assistance to us.

Yours faithfully,
Christine L. O'Brien
Secretary

Te Rauparaha

A New Perspective By Patricia Burns



A sensitive and perceptive portrayal of Te Rauparaha, a complex Maori leader and pivotal figure in the history of NZ. Within this well researched, interpretive study many of the myths, stereotypes and inconsistencies perpetuated by both Pakeha and Maori alike are stripped away. Illustrated with many fine contemporary pictures *Te Rauparaha* is a book of interest to anyone who has even a passing interest in the history of N.Z.

Winner of the Wattie Book of the Year Award 1981

\$14.95

New in Penguin
at bookshops everywhere



Maori Publications need funds

It is three years now since a press in Whakatane was first set up to print children's books in Maori, and in that time the need for these books has grown enormously. Yet in spite of the growing demand for books in Maori, the future of Whakatane's Maori Publication's Committee looks doubtful.

Don Turnbull of Ruatoki, and John Hunia of Te Teko, set up the press to support the teaching and learning of Maori, helped by a grant from the IYC Telethon Trust.

The two men effectively combine their different skills. John is a fluent Maori speaker, with Maori as his first language. He is an adviser in Maori language and culture to schools in the Eastern Bay of Plenty, and uses his wide ranging knowledge and contacts to collect stories for the books. His aim, if the venture continues, is for people all over the country to contribute stories in Maori based on their own environments. "This would help children relate to their own areas, and also build up a collection for all children reflecting the many different tribal tradi-

tions," he says.

Don Turnbull is an adviser in language for the area, and has acquired many new skills over the past three years that he has been running the press. In the beginning he found he ended up with more ink on himself than on the pages, but now he doesn't even bother to don his overalls, and confidently prints in colour. But printing is only part of the job — he has now refined his costing, binding, distribution system, advertising, and all the consequent office work.

Don is forever experimenting with ways to make the material more useful in classrooms. Some books have an English translation in small type, others have two versions in Maori — an easy to read one and a more difficult, expanded script for older children and

those more confident in their Maori.

Books are mailed New Zealand wide to schools and individuals. There is a growing demand from fluent speakers and parents learning Maori who wish to read them to their children. Parents learning the language themselves find it helps improve their own command of the language as well as helping their children learn, if they read these books to them.

Of the 20 books so far produced, Don's favourite is **He Pepeha Aroha**, the story of the North Island mountains, printed with colour illustrations. This book has sold over 1000 copies. No charge was made but each one carried a request for a \$4 donation to cover costs.

Most of the books are sold for a mere \$2, with a colour cover and black and white illustrations inside.

"It is most important to keep costs down," says Don, "as schools have such limited budgets these days". The low costs are possible because of grants received, and the support of the local Rural Education Activities Programme, which paid Don's salary this year. In previous years both men willingly gave up their evenings and weekends to printing, collating and mailing the books, but now the enterprise has grown beyond the stage where it can be run by voluntary labour.

The venture must be put on a solid base, if it is to continue, Don insists.

"We need to make long term plans," he explains. "Scripts keep arriving and illustrators are waiting to work on them, but there is no point raising their hopes of seeing their work in print if we have to stop production at the end of this year." And Don is not sure whether it is worthwhile to advertise books any more, to add more names to the growing mailing list of schools and individuals who wish to hear of new publications.

The future looks bleak. "Although the Education Department officials are aware of our existence and verbally support our enterprise, they have not been forthcoming with firm offers of personnel or finance to keep the project running," says Don. "And although my salary was paid by REAP this year there is no guarantee that this will continue in 1984 as there are other pressing needs in this area."

He points out that they have proved the viability of the enterprise, and the need is growing all the time. With 120 Kohanga Reo already set up and a hundred more in the planning stages, more bilingual programmes in schools are inevitable, and the numbers of adult students of the language are increasing all round the country.

"What a waste it would be, if the contacts we have built up and the skills we have acquired were no longer able to be used to help fill the need for children's books in Maori."



John Hunia (seated) and Don Turnbull look at the paste up of their most recent book "Kei hea koe e pi?"

Maori artefacts overseas

The only extensive catalogue of Maori artefacts held overseas has recently been published by the Auckland Institute and Museum's assistant director, Mr D Simmons.

The unique publication gives comprehensive descriptions and photographs of what is believed to be 99 per cent of the Maori art and tools currently in American and Canadian museums.

Involving almost nine years research, the catalogue has been published with the assistance of a New Zealand Lottery Board grant of \$20,000.

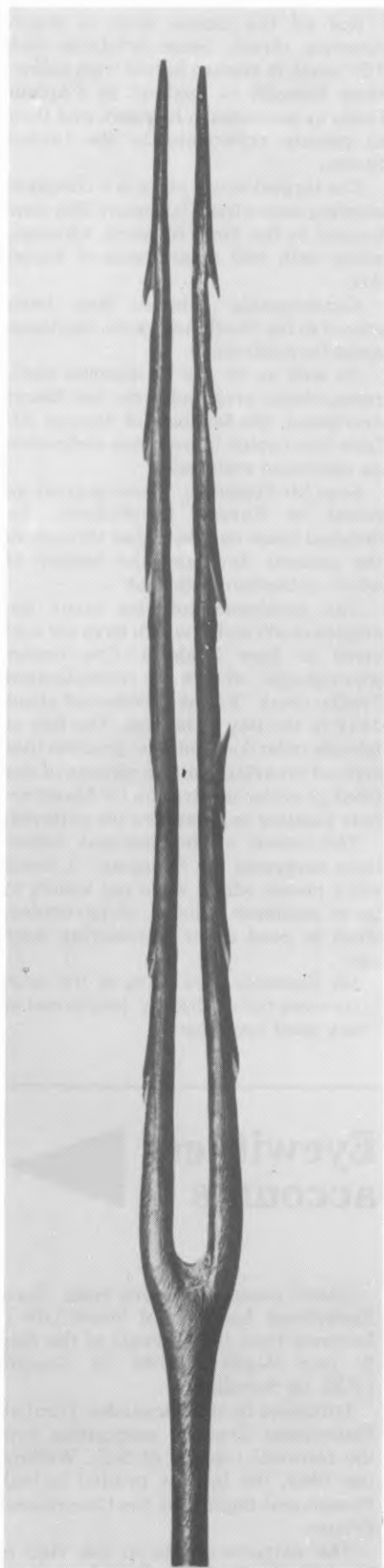
In work at present are catalogues detailing artefacts held in museums in the United Kingdom and Europe.

Primarily for the benefit of the Maori people, the detailed descriptions and identifications in the North American catalogue have helped Maori tribes to regain part of their lost culture. As art styles changed over the centuries, much of the knowledge was not passed on. The catalogue, says Mr Simmons, gives Maori artists original works to

refer to and to gain inspiration from.

Mr Simmons recorded the artefacts during four months travel in the United States and Canada, visiting museum and private collections, tracking down some 2500 items. The finished book contains 300 plates, with 600 illustrations, some of which are in colour. All that is known about a particular piece is given; style, description, what part of New Zealand it came from and when, and where it is now.

Mr Simmons says much of the Maori art in the United States is housed in East Coast Museums. In the late 18th century, early traders from Massachusetts on the 'tea run' to China took back hundreds of items when they left the Bay of Islands ports. In Salem, Massachusetts, for instance the Essex Institute was set up in 1792 to record the voyages of traders. Enterprising men soon persuaded ships' crews to bring back curiosities from around the world. Some of the Maori items are still identified with latitude and longitude.



A Maori war spear, dating back to about 1830. Part of the Fuller collection in the United States, and documented in a catalogue of Maori artefacts published with the assistance of the New Zealand Lottery Board.

Early Images of the Maori

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GEORGE FRENCH ANGAS, 1844

'Tamati Waka Nene' : 'Motupoi Pa on Lake Rotoaira' : 'On the Waikato at Kapou' : 'Women of the Nga Ti Toa Tribe, Porirua'.
Four prints in a folder. \$10 the set of four; \$3 each.

AUGUSTUS EARLE, 1827-1828

'The Meeting of the artist with the Wounded Chief Hongi at the Bay of Islands, November 1827' : 'The Bay of Islands from Near Pahia, November 1827'. Two prints, in a folder illustrated with 'Te Rangituke, Chief of Kawa Kawa, with his Wife and Son, February 1828'.
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Examples of Maori carving at the Brooklyn Museum, New York. The tekoteko at left is in the style of an East Coast carver working around Wanganui about 1850-60, and the tekoteko (right) with diagonal decorative work on the body, was carved with a steel tool, probably by an Arawa carver in the Bay of Plenty about the 1850's.

Not all the pieces went to North America direct. Some artefacts took 100 years to change hands from collections brought to England by Captain Cook, to museums in England, and then to private collections in the United States.

The largest single piece is a complete meeting house from Tokomaru Bay now housed in the Field Museum, Chicago, along with 600 other items of Maori Art.

Considerable interest has been shown in the North American catalogue since its publication.

As well as its use by museum staff, researchers, archaeologists, and Maori craftsmen, the Ministry of Foreign Affairs has copies in overseas embassies as reference material.

Says Mr Simmons; "There is great interest in Europe particularly. Individual items can be traced through to the present day, and the history of whole collections followed".

The catalogue contains many examples of art styles which have not survived in New Zealand. One colour photograph shows a complicated Taniko cloak, 'Kaitaka' collected about 1812 in the Bay of Islands. The Bay of Islands tribe does not now practise that style of weaving, but the picture of the cloak provides inspiration for Maori artists wanting to recapture the patterns.

The extent of the overseas collections surprised Mr Simmons. "I found some pieces which were not known to be in existence. Cloaks, in particular, were in good order considering their age".

Mr Simmons says many of the artefacts were not on display, just stored in "very good conditions".

Eyewitness accounts



These photographs are from 'Early Eyewitness Accounts of Maori Life 1, Extracts from the Journals of the Ship St Jean Baptiste, 1769' by Captain J.F.M. de Surville.

Published by the Alexander Turnbull Endowment Trust in association with the National Library of N.Z., Wellington 1982, the book is printed in both French and English by the Government Printer.

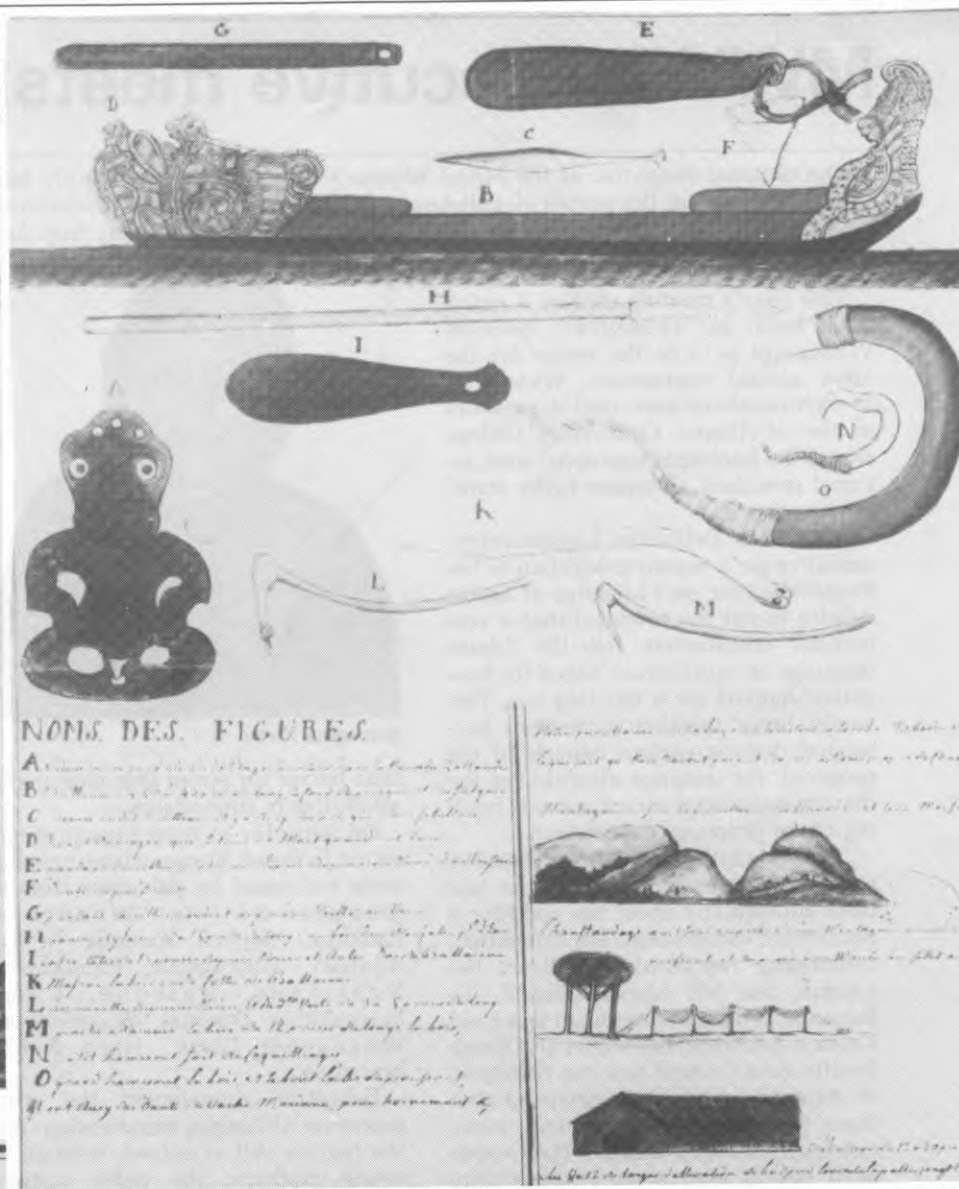
The extracts relate to the visit to New Zealand of the French ship, in December 1769 under Captain de Surville's command.

While the comments in the Journals about noble savages may seem odd in today's eyes the sketches of fishhooks, bailers and other implements as well as moko are first-rate.



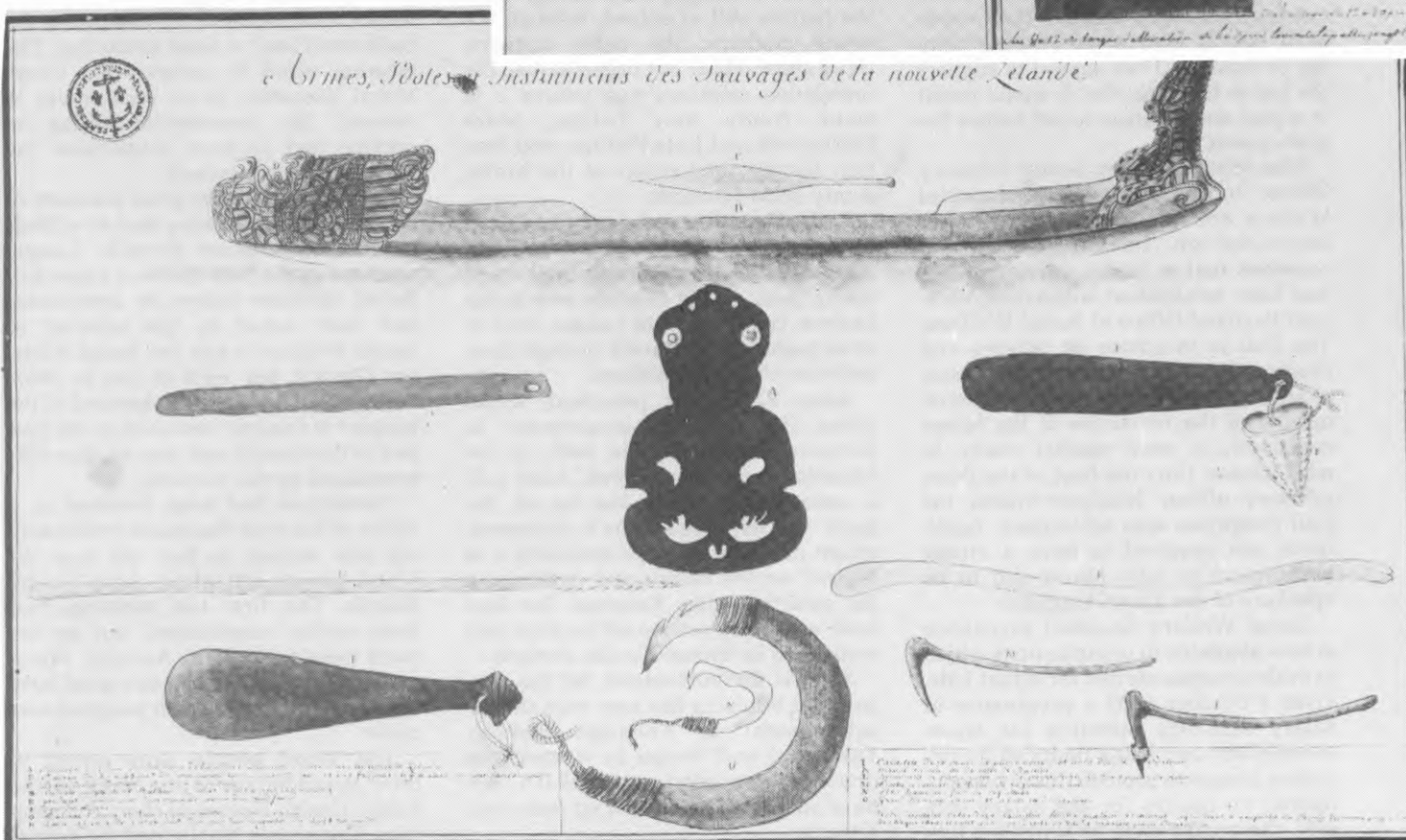
*Indio de la Nueva
Zelanda*

*Tela de la Nueva
Zelanda*



NOM DES FIGURES

- A. Arme en bois de la Nouvelle Zelande.
- B. Arme en bois de la Nouvelle Zelande.
- C. Arme en bois de la Nouvelle Zelande.
- D. Arme en bois de la Nouvelle Zelande.
- E. Arme en bois de la Nouvelle Zelande.
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- L. Arme en bois de la Nouvelle Zelande.
- M. Arme en bois de la Nouvelle Zelande.
- N. Arme en bois de la Nouvelle Zelande.
- O. Arme en bois de la Nouvelle Zelande.



Armes, Modes et Instruments des Sauvages de la Nouvelle Zelande

A. Arme en bois de la Nouvelle Zelande. B. Arme en bois de la Nouvelle Zelande. C. Arme en bois de la Nouvelle Zelande. D. Arme en bois de la Nouvelle Zelande. E. Arme en bois de la Nouvelle Zelande. F. Arme en bois de la Nouvelle Zelande. G. Arme en bois de la Nouvelle Zelande. H. Arme en bois de la Nouvelle Zelande. I. Arme en bois de la Nouvelle Zelande. J. Arme en bois de la Nouvelle Zelande. K. Arme en bois de la Nouvelle Zelande. L. Arme en bois de la Nouvelle Zelande. M. Arme en bois de la Nouvelle Zelande. N. Arme en bois de la Nouvelle Zelande. O. Arme en bois de la Nouvelle Zelande.

MWWL executive meets the people

The national executive of the Maori Women's Welfare League recently had a chance to meet the people of Taitokerau. At the league's annual conference in May this year, it was decided to hold one meeting each year away from headquarters in Wellington.

This year's meeting on Nov 4 and 5 was held in Taitokerau because Whangarei is to be the venue for the 1984 annual conference. Whangarei branch members welcomed the visitors at the Northland Community College where the first night was spent with national president, Georgina Kirby chairing the session.

Miss Anne Delamere, League representative on a recent delegation to the Prime Minister and Minister of Maori Affairs to put the proposal that a permanent commission for the Maori language be established, asked for Executive support for a one day hui. This would bring together interested persons to discuss various aspects of the proposal, for instance alternatives for the organisational structure and funding of the proposed commission.

Though neither the Prime Minister nor the Minister of Maori Affairs had been enthusiastic about the need for a permanent commission, the delegation, comprising representatives from the League, the NZ Maori Council, Te Runanga Whakawhanaunga i nga Hahi Katoa o Aotearoa, the Maori and South Pacific Arts Council and the Bishopric of Aotearoa remained convinced that there was a need for a central, monitoring organisation and that the government should bear some responsibility for its funding. They agreed to support the hui in the hope that it would result in a plan and strategy to put before the government.

Miss Juliet Elworthy, Senior Advisory Officer in the Department of Social Welfare and the department's representative on League Executive, reported that a Maori Advisory Unit had been established within the Auckland Regional Office of Social Welfare. The Unit is to advise on policies and programmes appropriate to the needs of Maori people and assist in the development of the resources of the Maori community to meet special needs. In mid-October 1983 the first of the three advisory officer positions which the Unit comprises was advertised. Applicants are required to have a strong background in taha Maori and to be speakers of the Maori language.

Social Welfare financial assistance is now available to organisations which provide accommodation for street kids. From 1 October 1983 a programme of salary subsidies operates for house parents who are being financed by voluntary groups to provide this accommodation. To qualify for the salary subsidy, the groups must be providing full-



Georgina Kirby

time homes for street kids with mature adult, live-in supervisors.

On Saturday at noon Executive moved out to Poroti Marae where members were welcomed by delegates from the Manukau-Kaitiaki, Whangarei, Ruakaka, Ahipara, Awanui, Te Kao, Ngataki, Whangape, Panakareao, Ngatikahu, Kaikohe, Kamo, Mangakahia, Onerahi, Otangarei and Whangarei Girls' High School branches.

Delegates represented the whole spectrum of League membership, from the juniors still at school, through the young mothers, the older mothers, those stalwarts of our organisation, the foundation members nga whaea o te motu, Aunty Amy Tatana, Mere Petricevich and Kate Phillips; and then that famous fund raiser of the North, Aunty Nikki Edwards.

Taitokerau's newest branch, Raukaka, is based at Marsden Point and has 28 members, mostly mothers of young families, the majority new to the League, but many with League links in other parts of the country through their mothers and grandmothers.

Anne Fox, their president, spoke about the branch's involvement in Kohanga Reo, which is held in the Marsden hall twice a week. Anne said it seemed to her that, like the oil, the basis for her community's existence, which just lies in the ground until it is tapped, so the desire and enthusiasm for something like Kohanga Reo had been within the women all the time, just waiting to be brought to the surface.

Such is the enthusiasm for the project that Ruakaka has now seen the establishment of Kohanga Reo at Takahiwai and Waipu by women who originally travelled to Ruakaka but have now been able to set up their own Kohanga.

Anne said that the Joint Venture 2 developments at Marsden Point have brought new waves of families in to work. Kohanga Reo has been a focus for these families and the League branch is well situated to give the companionship that the women badly need in their new environment.

The Taitokerau Regional President, Mrs Roma Raupapera, asked the National President to take the chair. Mrs Kirby introduced Sir Graham Latimer who spoke briefly of the aims and structure of Maori International and answered questions from the floor.

The meeting then heard the reports of Area Representatives from Aotea, Tamaki Makaurau, Tainui, Waiariki, Ikaroa, Te Waipounamu and Taitokerau.

Recurring themes in the reports were the close involvement of branches with Kohanga Reo, their schools and their marae; strong interest in the development of the Matua Whangai programme promised by the Department of Maori Affairs to begin on 21 November; wide involvement in the teaching and production of craftwork.

A special concern in Te Waipounamu was the introduction of commercial dredging for cockles (pipis in the north), which are destined for marketing in North America as New Zealand little neke clams. Nine commercial permits have been granted which allowed the gathering of one tonne per week. Local people fear damage to the beds could lead to their extinction. The meeting voted to support the Otago Maori Executive in its endeavours to restrict the commercial lifting of cockles and to have withdrawn the licences already issued.

Taitokerau had the great pleasure of reporting to the meeting that Mrs Druis Barrett, Whangarei Branch, League nominee on the New Zealand Council of Social Services before its dissolution, had been asked by the Minister of Social Welfare to join the Social Advisory Council, her term to run to 1987. Druis asked for and was assured of the support of League Executive in any project of the Council and was warmly congratulated by the meeting.

Taitokerau had been involved in a series of hui with the health professionals who wished to find out how the Maori people felt about Area Health Boards. The first two meetings had been rather constrained, but by the third meeting, held in Awanui, everyone had relaxed, there was a good turnout of members and much progress was made.

The Maori people were strong in their appreciation of the work of the Public Health Nurses in their communities. The people highlighted the degree

of stress on their young people and the difficulties of unemployment and poor housing. Another concern was the loss of the training school from Kaitaia Hospital which, as Auntie Amy Tatana said, "had trained and given employment to girls from our own area who were lovely with our kuia and kaumatua. Nevertheless," she said, "they (the health professionals) were really sincere in doing something for our people and we tried to help them along."

Delegates reported that there had been feedback from the professionals within a fortnight and they regarded it as a very successful exercise.

Past National President, Mrs Violet Pou, reminded delegates that the closing date for applications to the Maori Education Foundation for assistance for tertiary students would fall in February. She suggested that it would be a good idea if delegates asked a student who was coping well with his/her university studies to talk to their children about the difficulties they would be likely to experience in their first year at university, and how to deal with them.

Miss Anne Delamere, who over several years has served on the secondary selection panel for the Foundation, told the meeting of her great pleasure at the really good reports on Maori students coming in this year from the schools. She urged delegates to encourage their children to stay on at school. Though further education no longer ensured immediate employment she was sure it would assist the children to cope better with their lives when they left school.

The programme for League conference in 1984 was widely discussed. Employment, housing and health, with special emphasis on stress management, were the themes which recurred in all the comments. The conference theme will be: 'He aha te mea nui, he tangata, he tangata, he tangata.'

Presenting her report to the meeting on Sunday morning the President made the suggestion that an arts and crafts session be incorporated in the conference programme and this call met with a warm response from Taitokerau, where skilled craftswomen abound. The President also asked the women to think about putting waiata to the rhythms used in flax cutting and weaving, waiata which would incorporate the names of the flaxes of their particular area and of the processes used in flax preparation and weaving.

The meeting with Taitokerau Regional concluded at noon on Sunday and after making its farewells, Executive was escorted to Waipuna Marae, Panguru, by the branches travelling north to their homes. There it had been arranged that Executive would meet with League foundation president, Dame Whina Cooper and the branches of North Hokianga, Pawarenga, Motuti, Lower Waihou and Waipuna.

At each of the places visited members had paid tribute to Maraea Te Kawa, and in visiting Panguru the National President was fulfilling a commitment made by the Past National President to Dame Whina, that she would travel on to Panguru after the Executive meeting in Whangarei.

As the meeting commenced, Dame Whina called the President to her and, putting the League's cloak around her shoulders, she said she placed it there to confirm her in her position as President. She exhorted her to be strong to the aspirations of the League.

Dame Whina said that League had been the pioneer in grappling with the social problems of the day and that it must not lose its place in the forefront of efforts to promote the well-being of the Maori people. She saw housing as the greatest need in the area and asked Executive's support in making the government responsive to the community's needs. In Panguru alone 28 applications for housing had been placed, but the cry was the same in all the settlements she visited. The young people wanted to come home from the towns but there was nowhere for them to live.

The National President assured Dame Whina that the purpose of this meeting was to hear the concerns of the people and then to take some action on those concerns.

Local stalwart, Father Tate, said the priorities for development in the district were:

1. The construction and restoration of marae, for the dignity of the people and for the tangi. Half of the tangi held were for people brought home from the cities, hence the need for big marae, such as Waipuna, which could cater for them.
2. Employment. Father paid tribute to the Hokianga County Council for their great effort in supporting and promoting PEP schemes which now provided employment for 60 people in the area, clearing land and improving the marae. In developing employment projects the people were at the mercy of the financiers and were doubly disadvantaged because their land was under multiple ownership. In Pawarenga there was land research being done and it was hoped to put the land into a Trust for the people of the area. In the meantime uses for the land had to be explored. Water had to be found for some areas. Experimental plantings and soil testing were going on. But at present there was just no permanent employment available.

The President said she was a member of the Board of Maori Affairs. The Department was fully committed to the investigation and actioning of development plans and on request an investigating officer would be sent out to help local people.

3. Housing. In the last five years 17 new houses had been built in the area. In Motuti the marae was undertaking the building of 9 two-bedroom homes. The people wanted to come from the cities and make a new start, but there were no houses for them. Yet the community needed the population for its viability. Rural zoning, multiple ownership, the difficulty and expense involved in bringing in building materials, the expense of surveying were all additional complications in the struggle to provide homes for the people.

4. Education. The community was very happy with the Panguru Area School where there were excellent teachers giving extra hours to the children and the community.

Mrs Hilda Wilson, Taitokerau Area Representative, described to Executive the wonderful progress that had been made over the last three years, as witnessed by the magnificent Waipuna Marae in which they were meeting, which Dame Whina had opened just months before. This progress she attributed to the efforts of the people under Father Tate's drive and wise leadership.

On Monday morning Dame Whina took the Executive to Motuti to visit the work skills programmes Father Tate was operating under the umbrella of the Community College. These gave twelve young people training in carving, bone carving, tukutuku work, ferro-cement, sewing, tapestry, screen printing, and fancy cooking. All the skills taught were ones which would be of benefit to the community. The magnificent carvings and tukutuku panels were destined for local marae, the sewing, tapestry and screen printing trainees had attractive, saleable articles ready for visiting tourists and for outside markets, the ferro-cement work had already provided water tanks and could be used in the manufacture of culverts, boats, even houses. Other courses, such as welding and car custom painting were contemplated.

Executive were sad to leave Motuti and turn back towards the city. Although the problems in the area are many the impression was of a community tackling them with purpose and pride — achievement.

Some memories that will linger in the mind of the Leagues city bred, pakeha secretary — the stillness and silence of the evening under bush-clad Mt Panguru; the great green moths and the monster beetles attracted by the light streaming from the door of the meeting house, open to the mild air; flounder, fresh caught and cooked over an open fire crisp and juicy and no relation to city-bought flounder; and everywhere the many moods and beauty of the waiata and the warmth and kindness of the welcome.



Sir James Henare (left) and Lady Rose Henare (right) with distinguished guests.

50th wedding anniversary for Sir James and Lady Henare

by Te Paki Hone Te Aho
CHERRINGTON
Photographs: Len DOEL

The Otiria Marae, Moerewa was the venue for the 50th Wedding Anniversary Celebrations for Sir James and Lady Rose Henare.

Hundreds of relatives and friends from all over New Zealand were in attendance. Distinguished guests included Mr Ben Couch, Minister of Maori Affairs, Sir Graham Latimer, Chairman of the New Zealand Maori Council, Dr Bruce Gregory, M.P. for Northern Maori, John Rangihau of Tuhoe, Mr Hiwi Tauroa, Race Relations Conciliator, and Mr Neil, M.P. for Bay of Islands.

The weekend was notable for the many people who visited Otiria to give their best wishes and then carried on to other hui in the North being held on the same weekend, in particular, the opening of a marae at Panguru and the Maori Art Exhibition at Whangarei.

Members of the New Zealand Maori Artists and Writers Society went to Otiria from Whangarei after the opening of the Art Exhibition. They took with them as a taonga for Sir James and Lady Rose, a work by Sandy Adsett. Arnold Wilson spoke for the Artists and



Paki Cherrington presents an anniversary present from artist Sandy Adsett.

Ka kore te reo, e hara koe i te tangata!

Kei a tatau ano te rongoa mo te whakaora ake i to tatau reo. Mehemea ka u te hiahia kia mau tonu, ka taea noa tia.

Kaati noa te titiro whakamuri ki te wa i whakakoretia ai te reo i roto i nga kura. titiro whakamua!

Kua maha nga tau e tukuna ana te reo kia akona i nga kura, ahakoa ra he takitahi noa nei i te timatanga. Taka rawa iho ki tenei ra, kua maha noa atu — pera ano te maha ake o nga tamariki e nana ana ki te ako.

Hei konei, kua kitea te ngoikore o nga pakeke; o nga mea e matatau ana ki te reo; tatau nei, te hunga 40-tau, 50-tau, piki atu nei.

Mahe te awhina atu i nga taitamariki, ka tahuri ke tatau ki te korero pakeha — ina ra, tetahi tu korero pakeha nei ano! Tuarua, kei te kaitaina e tatau pakeke ano nei nga hapanga o nga korero a nga taitamariki. Kei hea he tauritanga ake mo ratau?

Katahi rawa te mahi kohuru — kohuru i te reo, kohuru i te hunga e ako ana.

Kia mohio mai koutou. I aku haere i nga whenua o te ao, ka kite au i te ngawari o nga iwi ke ki te awhina i te tauhou, i te kuare, ki te korero i o ratau reo. Ko te iwi Wiwi te iwi matapopore rawa atu, whakahihi hoki, ki to ratau reo. Ina ta ratau whakatauki: TE TANGATA KUARE KI TE REO WIWI HE MOHOAO!

Ahua rite tonu tenei whakarite ki ta tatau: KA KORE TE REO, E HARA KOE I TE TANGATA!

(NO REIRA) Tenei au te whakahau atu nei i a koutou — tena koa

whakamāmahia ake nga mahi a te rangatahi e whai nei kia mau te reo i a ratau. A WHINATIA ATU, WHAKAMARAMAHIA ATU, KIA NGAWARI TE TOHUTOHU; kia u ai a ratau mahi.

Ko te tino mate ke hoki, kei te kuare te nuinga ki te reo Maori, aa, hei te huringa ake ki te reo Pakeha, aue taukuri e! Kei te takahuri noa atu — kei te kawa noaiho ano. Ka noho kuare ai ki nga reo tahi e rua. Katahi ra ano te tino he rawa atu!

He oi ra, ko ta tatau e whai nei kia mau tonu to tatau reo, ne ha?

Ae ra nei, Kao ra nei?

Mehemea koutou e ki mai ana AE — ana, kia kaha,

Kei tena, kei tena o te hunga matatau ki te reo, te rongoa.

Ki te kotahi nga whakaaro, maro tonu te haere.

Ehara i te ara whaiti — he ara whanui tonu.

HE ARA KE ANO TENEI

Tenei matau te kohikohi nei, te whakaemi nei, i nga tuhituhinga, i nga korero a ngai-tatau hei ta ki nga pukapuka. Tuatahi, hei whaka-ako i te tini e horiri nei kia mau te reo. Tuarua, hei panui ma te katoa.

He aha enei korero? **E, ko tau e mohio na!** He purakau, he korero mo tou rohe, tou kainga, tou marae; nga awa, nga maunga o tena wahi, o tena wahi. Tene koa tukuna mai kia taaia hei pupuri i te reo, hei koha ma koutou ki nga whakatupuranga e piki ake ana. I te mea kei te marara te noho a te iwi, me tuku nga korero kia horapa i te motu. Kua pau katoa te motu te haere e a tatau tamariki — kua moe tane,

wahine, i nga rohe ke.

Kaore e taea te wehewehe o nga karangatanga hapu. Kua 'miki-apu' katoa!!!

Kua tupu te whakaaro inaianei, me whakapau te kaha ki te tuhi i roto i te reo Maori anake. Ina hoki, ko te korero i nga tau ka taha: 'E, kaore hoki a koutou korero i tuhia. He tuku a waha anake.'

He oi, kua kitea ake, ee, ara noa atu nga korero kua tuhia ki te reo Maori — mai ra ano i te wa i a Kawana Kerei ma. Na nga pakeke o era wa i tuhi etahi; aa, ko etahi, i hoatu ki nga kai-tuhi Pakeha. No reira, e haere tahi tonu ana nga korero Maori me nga whakapakehatanga.

Ana, e kii ana ahau nui ake te tirohia o te whakapakehatanga, i te mea kei te marama ki te nuinga. Ko nga tuhinga Maori, ka waiho noa ake i rahaki, takoto pakapaka ai! Koia ra te whakangaro haere tanga o te reo nei.

No reira, kua maro te takoto o te whakaaro: moumou taima te whakapakeha i nga korero. Ki te waiho nga tuhituhinga i roto i te reo Maori, katahi pea ka u te tini o te tangata ki te ako i te reo. He whakaaro ra kua tipu — whiriwhirihia mai — awhinatia mai — tukuna mai nga korero! Ahakoa iti, tukuna mai. Ahakoa hianga — hianga pai ano nei — tukuna mai. Ko te mea nui rawa, kia whakaae mai o koutou ngakau ki te kaupapa, kia ngahoro mai nga korero kei a koutou e putu ana.

KAUA — KAU — KAU RAWA E TUKUNA KIA NGARO!

Miria Simpson
Heretaunga Tamanui

Writers and the taonga was carried on to the marae and presented by members Te Pahi Cherrington and Raymond Tau Henare.

Sir James and Lady Rose (nee Cherrington) were married in the Porowini at Otiria on the 2 August 1933. They were married by the late Canon Wiremu Cherrington, an uncle of Lady Rose.

Sir James spoke of his betrothal to Lady Rose and the 100 people from both families in attendance at the traditional tomo. He spoke of his career in the army and the political world. He completed his comments by paying tribute to his wife and read a poem he had just finished writing titled "A Knight and his Rose".

A lighter moment with Race Conciliator, Hiwi Tauroa. Photos Len Doel.





Poroporoaki Wiki Christie



Wiki Christie (left) with lifetime friend Turi Tipoki.

A great supporter of the Catholic faith died September 19, 1983, in Wairoa.

Her name was Wiki Margaret Christie.

Wiki was well known in many parts of New Zealand for the help she gave to the Catholic Church.

She was born in Wairoa, in 1899 at her family marae, Whaakirangi, and died at the age of 83.

During her lifetime Wiki was known for her big heart and straightforwardness and cheery disposition.

She was widely respected for the help she gave to many families in their time of need and especially for her help to the Catholic congregation in Wairoa.

She provided a home for many of the priests from The Society of Mary, Pakipaki, who came to Wairoa for mission work.

She taught many priests ways to understand the Maori people and their language.

During school holidays she held catechism camps at her marae for country children.

Children from remote areas like, Te Reinga and Ruakituri (places about 25 miles from Wairoa), would attend these camps.

Wiki held the camps to prepare children for confirmation and first holy communions.

Wiki was also considered a leader of the Tawhiti a Maru Marae, Wairoa.

This marae is looked upon as a Maori extension of the Catholic Church.

It is built in the same grounds as the St Theresa Church, Ruataniwha Road, Wairoa.

As a staunch Catholic, she regarded St Theresa's as her home church and she was regarded as a leader of its congregation.

She also helped other denominations.

Whaakirangi, her Marae, is regarded in Wairoa, as the stronghold for the Ringatu faith.

Many of the tekau ma rua were held there, every year.

She did not confine all her assistance to her church, but took part in many of the activities at the different marae in the Wairoa district.

She considered Takitimu, the paramount marae in the Wairoa area and helped make some of the whariki which protect the mattresses there.

Wiki is survived by five of her 12 children.

At the age of 17 she was wed to her first husband, Harry Lambert.

He was a health inspector and a few years after their wedding they moved to Waipiro Bay.

They returned to Wairoa and later, Mr Lambert died. Together they had 11 children.

She later married her second husband Hairuhu (Sy) Christie, and bore him one child.

Until she retired 24 years ago, Wiki was cook at the old Wairoa Hospital for a few years.

She gave up work to take care of her mother.

Due to ill health Wiki had spent eighteen months in Hallwright House (an old peoples home in Wairoa), before she passed away.

She was buried on her 84th birthday, September 23, 1983.

Haere e kui
Haere te wahine whakapono
Haere ki te Po uriuri
ki te Po nakonako
te Po tangotango
Haere ki te tini
ki te mano
ki te wehi
Haere ki te ao wairua
ki te ao marama
Haere ki te huinga o Rehua

Okioki ki te araahata o Te Runga Rawa
Waiho te Pua Nani o te whakapono ki
roto i o matou ngakau
Ma te Wairua Tapu e ngaki, kia
puawai.

Ngahuia Wilson



Ervera Stirling



Amiria Stirling and Peter Sharples

Eruera Stirling, an elder of the Bay of Plenty died at his home in Auckland in October aged 84.

Mourners gathered at Hoani Waititi marae to farewell Eruera Stirling before his body was taken to his marae at Raukokore, Bay of Plenty.

His wife, Amiria died in April this year and the couple are now buried alongside each other.

The couple farmed at Raukokore from their marriage in 1918 until 1945 when ill health prompted their move to Auckland.

Eruera Stirling was educated at the Kirieke School of Learning in the eastern Bay of Plenty, attended Te Aute College, and in 1983 received an honorary doctorate of literature from Auckland University. He worked with the Auckland District Maori Council, the Maori Women's Welfare League, the Maori Artists and Writers Society and the Orakei, Mangere, Hoani Waititi marae.

In 1977 he received an MBE. Much of the lore of his people was recorded by Anne Salmond in 1981 in the book: Eruera: The teachings of a Maori elder.



Tu Tangata Business Conference, Tamaki-ma-kaurau 1982.

Tangatawairua and the Sunriseman

It came to pass one night that a messenger called, and asked if Tangatawairua would receive precious stones (Kohatu Tapu) from the Sunriseman who had journeyed over the Land of Dreamtime.

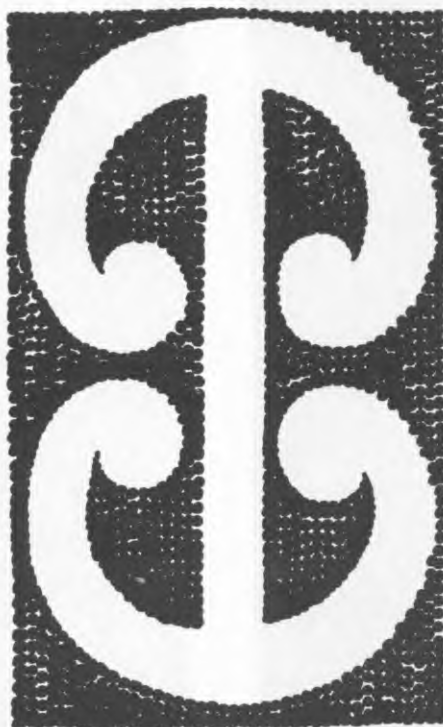
Tangatawairua went to prepare himself for the special sunrise ritual. He prepared his family for the roles that they were to play and drifted into sleep in order to open the corridors of his mind to receive his Kawa or protocol.

In the darkness of early dawn Tangatawairua rose with his family and journeyed to Puke-O-Te Rangimarie to await the Sunriseman. Tangatawairua prepared the ground beneath his feet and the air that surrounded the Marae. The consecrated ground was ready for the visitors. The women of the Whanau chanted the Karanga — the sacred call bidding the visitors to come upon the Marae under the mantle of peace. Tangatawairua stepped forth — his whaikorero vibrated the still morning air:

*Behold a breath of life
Behold a glimmer of light, the dawn of light,
behold light of day
From the heavens above by the way of the God creation
Down to the womb of mankind,
motherearth
Behold I am alive
To the great house of peace before me,
I give you my greeting
To the sacred ground beneath our feet
I greet thee
To the spirits of our ancestors go forth
away, way, away
Spirits whose place is not here, journey away,
Haere atu ki hawai iki, Hawai iki roa
Hawai iki Pamamao
Let us commit the departed to the departed
Salutations, salutations, salutations
To the visitors who have journeyed from over the oceans
Behold a glimmer of light, the dawn of light,
behold light of day
From the heavens above by the way of the God creation*

*To the visitors who have journeyed from over the oceans
To the great visitor who journeyed from the land of Dreamtime
I bid you welcome in peace, I bid you welcome in love
Let us gather in love and peace
Before you, I stand, the messenger of the people
Greetings all, greetings one and all.*

As Tangatawairua finished his whaikorero, a Rangatira from his family chanted a Haka to welcome the visitors. The sounds of TAPARAHİ rent the air. Then came the heartfelt sounds of the Waiata TENA KOUTOU. So con-



cluded the welcome by the Whanau O Te Wairua.

The Sunriseman stepped forth, gave his message and sang a waiata in the language of Dreamtime land. He presented his gifts to Tangatawairua and explained that the ceremonial stones had been the possession of his people for over 2,000 years. Upon this revelation, Tangatawairua saw the significance — these stones were older than the time when his own ancestors first stepped onto this very land. The oldest people living in the world had brought a very tapu gift to place in the hands of the youngest people living.

"What wisdom lies here?" reflected Tangatawairua.

Songs were sung and speeches exchanged. The Sunriseman told of the power the sun gives his people; told of the visions and warmth that radiate; told of the Dreamtime — then handed the Kohatu to Tangatawairua.

Tangatawairua then set the stones down by two trees. The tall older tree had come from the land of Dreamtime, the small tree from this very land. Those trees told the wisdom to all who surveyed. Tangatawairua departed promising to return to collect kohatu before sunset.

All through the day the stones were bathed in a new light in a new and strange land. When Tangatawairua returned, he found the Sunriseman pa-

tiently waiting. He was then told of the significance of the stones. Some were used for the ceremonial lacerations of initiation, some were used for circumcision and some were mother stones. All were very tapu, very sacred and of great significance.

Tangatawairua felt the immense importance of the gift. He felt that these stones were reaching through a median of time to give a message to the people of the world about the troubled times to come. The sunset had just begun when Tangatawairua rose, bid his tuakana farewell saying that he must hasten to do what he had to do, before the light fled from the sky.

Tangatawairua took the stones to a secret place by the lake, so that their story could be told to the new stones of his land. In the early light before dawn he went alone to perform his ritual. As he neared the waiting place, he called to the spirits to give guidance. He called to the mountain yonder; he spoke to the clear water of the mother lake. He was told to take the kohatu to a sacred place for safe keeping. They were to remain at this sacred site, called Papakohatu, until all the visitors had left this new and strange land.

As Tangatawairua recited his incantations the first morning rays of the sun kissed the sacred spot Wairukahanga. As he left with kohatutapu the spirits wailed their grief for the agonies of the people of the land of Dreamtime. Tangatawairua journeyed yonder until he came to a special sacred place that will play a great role for the people of this land. A spiritual Rangatira greeted Tangatawairua and led him to the site to rest the Kohatu Tapu before they began their task.

Tangatawairua walked quickly through the green bush. The birds helping to guide him to his destined place. He came to the high cliffs and gazed over the great crystal lake. He turned east and continued on his way. Suddenly before his eyes stood the rocks of the sacred place Papakohatu. He greeted the rocks and asked, "Where is the guardian — the keeper for these precious relics?" He was shown. As he thrust his hand into the special rock it split open.

Below in the darkness lay a cavity. Tangatawairua lay the relics from Dreamtime into a bed of soft leaves and moss. He closed up the opening placed his tapu head against the guardian rock and recited a karakia. Bidding farewell to Papakohatu he departed with a joy-filled heart, homeward to his whanau.

As he slept that night, the corridors of his mind received the purpose and tasks. Tangatawairua and the Kohatu Tapu were locked into the destiny of mankind.



Maoridom 20th Century Style

Maoridom 20th century style sometimes makes for incongruous situations such as the recent opening of the latest luxury hotel in Auckland, the Sheraton and the commencement of a Cathay Pacific Airways service.

Pictured is the welcoming party for guests arriving for the grand opening. Perhaps the context of such 'traditional' welcomes needs to be looked at, as the significance behind such a powhiri is sometimes misunderstood by hosts and visitors alike.

Likewise the 'traditional' welcome for Captain I.P. Steven who piloted the Cathay Pacific Airways flight to Auckland pictured with members of the Auckland Anglican Maori Club.

As New Zealanders become, or are forced to become aware of the Maori roots in this country, new developments are making changes to 'traditional' kawa or procedures. Hence the adaptation for what would have been marae-based welcomes or challenges, to modern-day situations like the opening of hotels or commencement of flight services.



Mawhera buys hotel

A South Island Maori group, the Mawhera Incorporation has purchased an historic Greymouth business, Revingtons Hotel.

The Incorporation already owns two other Greymouth properties, Poutini House occupied by Roys Furnishing Ltd and the MacDonnells Building next to Revingtons Hotel.

Mawhera Incorporation bought the Revingtons Hotel with an eye to tourism and has installed an experienced hotelier, Mr Russell King of Kings Hotel to run the hotel as a co-operative venture.

It's an historic investment because it gives the Poutini Ngaitahu people a strong foothold in its ancestral area. It's been a policy of the incorporation to reinvest rentals received from land on which the town of Greymouth is built. With the recent lifting of legislative restrictions, the incorporation has been free to develop the land.

A familiar landmark in Greymouth for many years, Revingtons Hotel was established about 100 years ago by the Revington family of Greymouth. It quickly established a high reputation throughout the country for hospitality.

A name change to the Post Office Hotel earlier this century caused so much confusion that the owners changed the name back to Revingtons.

The hotel boasts amongst its guestlist, Her Majesty, Queen Elizabeth the Second who stayed there during her first N.Z. tour in 1953.

Chairman of the Mawhera Incorporation, Stephen O'Regan said the purchase of the hotel brought traditional elements together.

The Barrow family owned and held the licence for Revingtons for some years and were an established Greymouth family. The King family had roots in West Coast heritage through an All Black rugby captain and through run-

ning hotels. The incorporation was an even older element in the West Coast landscape, he said.

Murupara league saves house

The Murupara Maori Women's Welfare League has succeeded in retaining the local district nurses home which was threatened with closure.

However Murupara has lost its resident nurse and now shares two nurses who cover an area from Kaiangaroa, Murupara, Galatea, Minginui, Te Whaiti and Ruatahuna.

The Health Department withdrew its resident nurse because of the shortage of public nurses and had planned to sell the nurse's home.

Meetings were held between the department and the league with the league saying it was prepared to maintain the house and grounds and pay the rates until a resident nurse could be employed.

Local MP Dr Peter Tapsell helped with the negotiations and two months later the league was given the lease to the house. League branches at Te Whaiti, Tawharangi and Murupara organised a working bee and the house was blessed.

At the opening was the Waiariki area representative Areta Koopu as well as Mr and Mrs Murchie, Mr and Mrs Whiteman (local mayor) and local teachers.

The league plans to have health talks in the house as part of a health awareness programme.

The secretary of the Murupara league, Mrs R.L. Te Are thanks Dr Tapsell and the Department of Health and all the people who gave donations and time.

No reira e nga hapu o nga hau e wha, tena koutou katoa.

korero iti

A Waiomio man, Mr Charlie Reihana was recognised in the Queen's Birthday honours with a community service order. Mr Reihana was the 128th warden to be appointed in New Zealand and the first to come from the Tai Tokerau district.

A 101 year-old native school at Kaikohe has celebrated its centenary. Kaikohe West School, which opened as Kaikohe Native School, was later renamed Kaikohe Maori School and was one of the last to carry that classification.

Assistance to writers

INFORMATION ON AWARDS AND BURSARIES FOR NEW ZEALAND CREATIVE WRITERS

Besides its established bursaries, the N.Z. Literary Fund offers assistance throughout the year to writers, to enable them to work for varying periods of time.

The level of the grant may vary according to the writer's needs. However, to ensure the Fund is able to assist as many writers as possible, most grants will be relatively small and few will exceed \$2,000. Writers requiring a higher level of assistance should apply for one of the established bursaries or scholarships.

Priority will be given to writers undertaking work in prose, drama and poetry. Although writers engaged in critical or historical activity will be considered, preferences in these fields will be given to work relating to the social and cultural development of New Zealand.

Applications

Applications for grants should be made by letter.

- Give detailed proposals and outline notes of the works you intend to undertake if you receive a grant;

- State the level of grant required and how the grant is to be used;

- Give an indication of what stage the work has reached e.g. rough notes, first draft etc. If possible, you should provide an example of the work already completed or examples of previous works.

All applications are considered by the full Advisory Committee. Meetings are normally held in February, May, August and December.

The closing dates for applications are: 31 December for the February meeting, 31 March for the May meeting, 30 June for the August meeting, 30 September for the December meeting.

Applications should be sent to:

The Secretary
New Zealand Literary Fund Advisory Committee
Department of Internal Affairs
Private Bag
Wellington

The staff of the Advisory Committee will be happy to discuss projects with writers.

New Zealand Book Awards

The aim of the awards is to provide substantial recognition for excellence in books written and published in New Zealand.

Annual prizes of \$2,000 for the best book published, in the categories of poetry; fiction, non-fiction and book production. Applications invited: March.

Closing Date: 1 May

Presentation: First week in July

ICI Writers Bursary

The aim of this award is to provide substantial financial help to a writer with potential but whose reputation is not yet well

established to enable them to work full-time on an approved project for up to one year.

Bursary value: \$6,000.

Applications invited: March.

Closing Date: 21 May.

Presentation: Approximately 15 June.

Scholarship in Letters: 1984

Applications for the 1984 Scholarship in Letters valued at \$12,000 are invited from authors of any kind of creative writing to work on a specific programme of work for one year.

Applications invited: mid September 22-23.

Closing Date: 3-4 November.

QE II Arts Council and New Zealand Literary Fund Playwrights Fellowship

This award is designed to allow a playwright to spend at least six months with a professional theatre.

Award value: \$5,000.

Applications invited: June.

Closing Date: 26 August.

Katherine Mansfield Memorial Fellowship

The Katherine Mansfield Memorial Fellowship is offered annually to enable a New Zealand writer to work for a time in Menton, France.

Applications invited: June.

Closing Date: July

Choysa Bursary for Children's Writers

This award enables an author of imaginative work for children to work full-time for a period of up to one year on an approved project(s) which will reach book form.

Bursary value: \$7,000.

Applications invited: Late July.

Closing Date: 30 September.

Presentation: Approximately 17 November.

Overseas Travel Fund for New Zealand Creative Writers

The Fund is jointly established by the New Zealand Literary Fund and Queen Elizabeth II Arts Council to assist New Zealand creative writers to travel overseas for various purposes connected with their work.

Applications invited: Late April.

Closing Date: 1 July.

Literary Fund Writing Bursary

The Literary Fund Writing Bursary is offered annually and is valued at \$6,000. The intention of the Bursary is to encourage writers with potential who's reputation is not yet well established, to work full time on an approved programme for a period of up to six months.

Closing date: 3-4 November.

Information on the above awards and bursaries are available from the Secretary, New Zealand Literary Fund Advisory Committee, Department of Internal Affairs, Private Bag, Wellington.

Victoria University Writers Fellowship

An annual award to enable a writer of proven merit to work for one year at the University in any area of literary activity.

Applications invited: June.

Closing Date: August.

Enquiries to:

The Registrar
Victoria University of Wellington
Private bag
Wellington

The Secretary
New Zealand Literary Fund Advisory Committee
Department of Internal Affairs
Private Bag
Wellington

University of Canterbury Writer in Residence

The position has been created to foster New Zealand writing by providing a full-time opportunity for a writer to work in an academic environment. The position, which will be available annually, is open to writers in the fields of creative writing: fiction, drama and poetry.

Applications invited: August.

Closing date: October.

Enquiries to:

The Registrar
University of Canterbury
Private Bag
Christchurch

or

The Secretary
New Zealand Literary Fund Advisory Committee
Department of Internal Affairs
Private Bag
Wellington

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University of Auckland Literary Fellowship

The fellowship has been created to foster New Zealand writing by providing a full-time opportunity to work in an academic environment.

Applications invited: September.

Closing Date: November.

The Registrar
University of Auckland
Private Bag
Auckland

or

The Secretary
New Zealand Literary Fund Advisory Committee
Department of Internal Affairs
Private Bag
Wellington

Robert Burns Fellowship: Otago University

Is to encourage and promote the writing of imaginative New Zealand literature. Writers may be awarded a Fellowship to work for a year on their own writings in association with the Department of English.

Closing date: 10 August.

Enquiries to:

The Registrar,
University of Otago,
P O Box 56,
Dunedin

John Cowie Reid Memorial Fund

From time to time the Committee will announce grants, awards, etc. for writers and other artists.

Enquiries to:

The Registrar,
University of Auckland,
Private Bag,
Auckland.

Maori Writers Award

Two annual fellowships of \$1,000 each: one award for creative writing in English, the other for creative writing in Maori. The awards are available to writers of Maori descent.

Enquires to:

The Secretary,
Maori Purposes Fund Board,
P O Box 2390,
Wellington

Awards for Completed Work

James Wattie Award for the New Zealand Book of the Year

For books written by a New Zealander or a resident of New Zealand or its former island territories, and published by a member of the Book Publishers Association. There are no categories in this award but first, second and third prizes valued at \$6,000 \$2,500 and \$1,500 are offered. Enquiries to the Director, BPANZ Inc., P O Box 78-071, Grey Lynn, Auckland 2.

For books published under a New Zealand imprint (new editions, but not reprints, are eligible) by members or associate members of the Book Publishers Association of New Zealand.

Enquiries to:

The Director, BPANZ,
P O Box 78-071,
Grey Lynn,
Auckland.

Award for Achievement

An annual award of \$500 from the New Zealand Literary Fund in recognition of one person's contribution to literature.

Applications are not called for.

Jessie Mackay Poetry Award

An annual award from P.E.N. (N.Z. Centre) for the best first book of poetry during the year in question. Applications are not called for.

Hubert Church Prose Award

An annual award from P.E.N. (N.Z. Centre) for the best first book of fiction writing during the year in question. Applications are not called for.

PEN Young Writers Incentive Awards

Two awards for writers of secondary school age. Applications by nomination.

Enquiries to:

The Hon. Secretary,
P.E.N. (N.Z. Centre),
P O Box 2283, Postal Sorting Centre, Wellington.

Bank of New Zealand Young Writers' Awards

The biennial awards are made for short stories: a Senior Award is open to writers under 25 years of age; a Junior Award for

secondary school pupils (and a small grant is also made to the recipient's school for library purposes).

Enquires to:

New Zealand Women Writers Society,
P O Box 1993,
Wellington

Esther Glen Award

An annual award of \$50 and a medal, suitably inscribed, made to the author of the book which is considered to be the most distinguished contribution to literature for children. Applications are not called for.

Enquiries to:

The New Zealand Library Association,
P O Box 12212,
Wellington.

A.W. Reed Memorial Book Award

An annual award of \$5,000 offered to the author of the best non-fiction manuscript.

Enquiries to:

Mr Paul Bradwell,
Reed Publishers,
P O Box 14029
Kilbirnie, Wellington.

PEN (NZ CENTRE) BEST FIRST BOOK AWARDS

Two awards are offered they are *Best First Book of Prose* (incorporating the Hubert Church Award) and the *Best First Book of Poetry* (incorporating the Jessie Mckay Award).

Enquiries should be directed to:-

The Secretary,
PEN (NZ CENTRE),
P O Box 2283,
Postal Sorting Centre,
Wellington.

J.M. Sherrad Award

Biennial awards for studies in New Zealand regional history, from the Historical Association (Canterbury).

Enquiries to:

Historical Association,
Department of History,
University of Canterbury,
Christchurch 1.

This information sheet was compiled in April 1983 by the Secretary, New Zealand Literary Fund Advisory Committee, Department of Internal Affairs, Private Bag, Wellington.



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O	A	C	A	N	M	K	B	O	R	O	W	E	I	O	B
O	G	T	W	I	W	O	A	A	H	U	V	A	M	E	F
R	E	I	N	I	A	C	T	U	E	S	E	E	N	U	K
I	T	K	C	R	N	W	H	A	R	E	R	H	E	A	T
I	E	N	D	A	A	D	R	C	A	A	A	R	Y	H	E
P	U	E	T	H	C	H	O	I	H	N	N	M	N	A	P
E	Y	N	A	A	T	W	O	W	C	U	D	G	P	M	R
B	O	R	A	W	A	A	M	R	A	T	A	P	A	K	A
D	O	G	A	U	R	L	P	D	R	E	N	G	A	T	C
A	T	U	A	K	T	L	E	G	A	R	D	E	N	N	A

How it works: Each puzzle contains a group of 16 related English/Maori words and is divided into letter squares. Hidden in these letter squares are 8 English and 8 Maori words. The clues for the hidden words are given to the right of the puzzle. Enter the equiv-

alent English or Maori word according to word length and then find that hidden word in the puzzle box. The word may be placed in any straight line (horizontal, vertical, or diagonal) and in a forward or reverse direction.

Maori

- kaupapa — — — — —
- tuanui — — — — —
- woro — — — — —
- mataaho — — — — —
- kuwaha — — — — —
- kaukauranga — — — — —
- wharemoie — — — — —
- mahau — — — — —

English

- fence — — — — —
- kitchen — — — — —
- carpet — — — — —
- chimney — — — — —
- cupboard — — — — —
- garden — — — — —
- gateway — — — — —
- path — — — — —

Ngarimu Results

MAORI SECTION

- Form I:

 - 1st Marie Uatuku
 - 2nd Jesie Teepa
 - 3rd Tatai Nohotima
- Form II:

 - 1st Anthony Morehu
 - 2nd Hans Tiakiwai
 - 3rd Lawrence Thrupp
- Form III:

 - 1st Peti Nohotima
- 2nd Haunui Davis

3rd Margaret Thrupp
- Form IV:

 - 1st Kim Williams
- 2nd Sharon Morehu

3rd Richelle Maora Morehu
- Form V:

 - 1st Puti Clarke
 - 2nd Lena Kaihe
- 3rd Wena Tait
- Form VI:

 - 1st Myra Cotter
 - 2nd Terehia Teresa Haumate
 - 3rd Edwina Tahata
- Form VII:

 - 1st Tamaoho W.N. Vercoe
 - 2nd Millie Akuhata
 - 3rd Sydney George Reedy
- Ruatoki Bilingual School,
Private Bag, Taneatua
- Ruatoki Bilingual School,
Private Bag, Taneatua
- Waikohu College, Box 21, Te
Karaka
- Trident High School, Whakatane
- St Cuthbert's College, P.O. Box
26020, Epsom, Auckland 3

Trident High School,
Whakatane
- Trident High School, Whakatane

Ngata College, P.O. Box 147,
Ruatoria

Trident Hill School, Whakatane
- Girls' High School, Gisborne

Trident High School, Whakatane

Girls' High School, Gisborne
- Boys' High School, Rotorua

Trident High School, Whakatane

Boys' High School, Gisborne

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A Level 1 (Basic Course)	: 16 January — 24 February	(6 wks)
B Level 2	: 12 March — 19 April	(6 wks)
C Level 1 (Basic Course)	: 21 May — 29 June	(6 wks)
D Level 3 (Te Keke Pāpaku)	: 16 July — 10 August	(4 wks)
E Level 3 (Te Kete Hohonu)	: 10 September — 5 October	(4 wks)
F Level 1 (This course will be run if there is sufficient demand)	: 10 September — 19 October	(6 wks)
F Level 1 (Basic Course)		
Mothers & Pre-schoolers	: 29 October — 23 November	(4 wks)

AIM OF COURSE: To enable course members to communicate with speakers of Maori language in a way which is acceptable to those speakers.

A The Basic Course (Level 1) requires no previous knowledge of the language. It does require however, motivation, perseverance, patience, stamina, fortitude, adaptability, physical and mental fitness.

Good Performance at Level 1 is accepted by Professor S M Mead, Victoria University of Wellington, as a prerequisite for paper 121 in Maori Studies.

B Level 2 prerequisite 6 week Basic Course (level 1) equivalent study and/or working knowledge of the spoken language.

C Level 3 (Te Kete Pāpaku) Prerequisite Level 2 or equivalent and/or fluency and working knowledge of the spoken language. Candidates who have not attended a level 1 or 2 course must satisfy Tutors of Maori Language as to their ability to cope with a level 3 course.

D Level 3 (Te Kete Hohonu) Prerequisite Level 3 (Te Kete Pāpaku) or equivalent fluency and a good working knowledge of the spoken language. This course will be conducted entirely in Maori focusing on Karakia, Waiata, Whaikorero and Karanga.

Members who have not attended a Basic Course will need to make a special effort to acquire the self-discipline and other attitudes necessary for success at an intensive course.

F Mothers with **pre-schoolers** require no previous knowledge of the language. The aim is to create an environment whereby the mother and child can learn the language and other related activities in a relaxed and friendly atmosphere. The hours will be from 9 am to 1 pm Monday to Friday for four weeks from 29 October to 23 November.

Numbers will be limited to 10 pre-school children.

NOTE Fees are \$75 for each course, except the course for mothers and pre-schoolers which will be \$50. Course members (except mothers with pre-schoolers) usually require an average minimum of \$10 per week in addition, for on-site and off-site expenses, eg visits to marae and other places and occasions relating to the course.

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1. Ki te kōrero tūturu i te Reo Maori.
2. Ki te ako i tēnei reo hei reo tuarua.
3. Ki te kawhe tūteni reo hei reo tuarua.
3. Ki te kawhe tūturu i ngā karanga, me ngā tikanga a o tātou kuia.
4. Ki te awhina i ngā kaihautū o tēnei kura, o tēnei marae.

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