

ERRATA SLIP

The below refer to the first edition of Real Modern: Everyday New Zealand in the 1950s and 1960s by Bronwyn Labrum (Te Papa Press, October 2015).

page 245, paragraph 2

There was always 'a long counter ... the smell of flour and other foods, hardwood floors, and a wooden chair or two' for customers to pop a small child or rest their wicker basket on while goods were wrapped and money counted by men in white, full-length aprons.⁶

page 245, indented quote 1, paragraph 1

At the far end of the counter was a tiered wooden biscuit stand and, behind that, an alleyway with a large five-door Kelvinator refrigerator on one side and a Berkel bacon slicer on the other ...

page 245, indented quote 2

the Island women in their bright western clothes, often with a fading hibiscus behind one ear, as they carefully selected coconuts, taro and potatoes.

The Indian women who came to buy rice, curry powder and spices were reserved and shy and almost always traditionally dressed in pink, purple or saffron saris. They didn't linger to laugh and joke with us.

page 321, indented quote

For 18 months straight, The Be Bops played at Kakaramea every Saturday night to a packed hall, using a sound system that was about a foot square, with one speaker that used to sit on the piano.

The amp was a mere 10 watts and the microphone home-made, using a side light off a Morris Eight car and the hub of a propeller from a Gypsy Moth plane as the microphone stand ...

Later, when bass guitars were needed, band members Eric Jordon and Taylor's brother Vic built their own from solid wood ...

The Be Bops added a couple of saxophones and for a little while each night, some of the band would come on stage and play the modern stuff.*

* This and following quote from Rhonda Bartle, 'Dance band man: Errol Taylor', Puke Ariki, www.pukeariki.com/Learning-Research/Taranaki-Research-Centre/Taranaki-Stories/Taranaki-Story/id/431/title/dance-band-manerrol-taylor, accessed 15 January 2015.

page 323, paragraph 2

Going out to dine and dance was also a popular diversion for married couples. It too was a formal occasion with a dress code – women wore their evening dresses and men wore suits rather than sports jackets.[†] Though beer was often smuggled into venues that had been declared 'dry', more dance halls and cabarets started to serve alcohol. Live bands continued as a drawcard, but in the 1960s recorded music was often used and, in time, became the norm.

[†] Redmer Yska, 'Nightclubs: Loosening up, 1950s and 1960s', *Te ara: The encyclopedia of New Zealand*, www.teara.govt.nz/en/nightclubs/page-3, updated 24 July 2013.

page 332, paragraph 3

The beer jug, beer glasses and sherry glass (opposite) were manufactured for the Hotel Association of New Zealand (HANZ). Men generally drank from the larger 8oz beer glass, while the smaller 7oz glass was for women drinkers. The sherry glass was possibly also aimed at women, who favoured this beverage in the 1960s. The jug was considered an innovation at the time.[‡] HANZ regulated New Zealand's hospitality industry from 1958 until 1995 (when it became the Hospitality Association of New Zealand), and issued licences to run pubs. In the 1960s, alcohol could be sold and consumed publicly only in licensed places that provided accommodation.

[‡] Stephanie Gibson, 'Beer histories: The 'six o'clock swill'', Thirstyboys blog, <https://thirstyboys.wordpress.com/tag/beer-drinking/>, accessed 4 August 2014.

page 338, indented quote

Most of his patrons on Friday or Saturday night would head first to the pictures at the State, the Regent, the Opera House or Mayfair, before heading to the back bar of the Royal for a sly after-hours pint.

Or there would be a dance to rock up to, first at the Trades Hall and later at the War Memorial Hall or the Star Gym. And after all that socialising, there was always the stop at Ping's.¹