

successful painter on bark and canvas in his own right. *Moon and Rainbow*, his book about his early life and the legends of his people, was published early last year. He has in the past worked as a stockman and also as a deckhand on ships around Cairns. In October Dick Roughsey will be publishing his new book, an illustrated legend of Gaiya, *The Giant Devil Dingo*.

►ACTION OVER MINING ON RESERVES

Recently the Commonwealth Government has taken a number of steps to protect reserves and the communities living on them from the inroads of mining companies. The granting of any further leases in the Northern Territory has been stopped for the time being and it is expected that the granting of leases to mining companies in the future will be conditional upon the approval of the local Aboriginal community. In other moves the Government has decided that part of the royalties paid by mining companies to the Aborigines Benefits Trust Fund will now be passed on directly to the local community. At present 2½ per cent of royalties on minerals won in Aboriginal reserves are paid into the Trust Fund and are used for the benefit of all Aborigines in the Northern Territory. Under the new scheme 10 per cent of this money will be paid into a local community fund administered by Aboriginal trustees for the benefit of the community on whose land the mine operates. In New South Wales, under the powers of the new Aboriginal Lands Trust, mining rights to all minerals except gold and silver will be handed over to the Trust as reserves are transferred from the Government to the Trust. The Lands Trust is then free to exploit the minerals itself or to dictate the terms on which it may grant the leases to a mining company.

►DIDGERIDOO PLAYERS ON OVERSEAS TOUR

Appearing in the picture on this page are didgeridoo players George Winunguj and David Mindabal, from Goulburn Island. George and David have just returned from a 4-month overseas tour with the Adelaide Wind Quintet. During the tour the Quintet performed "Sextet for Didgeridoo and Wind Instruments" which combines Aboriginal wind instruments and those of the western world. The group performed in Switzerland, America, Korea, Indonesia, Singapore and Malaysia. George and David gave demonstrations to musical scholars in various centres and for 4 weeks were guests of Nigeria's Institute of African Studies at the University of Ife. The sextet performed by the group was written by George Dreyfus after hearing

George Winunguj and David Mindabal perform at the Canberra Musical Festival of 1971.

►THE NAMING OF BLACKTOWN

The city known today as Blacktown had its origins in 1814 when Governor Macquarie began there a school for Aboriginal children. The aim of the school was to change the children's life-style and attitudes from Aboriginal to European. The white settlers called it the "black town". Macquarie hoped the people would clear the land and farm it. In 1821 two Aboriginal constables married two girls from the school and were granted land a short distance from the present site of Blacktown. At the same time the school was moved from Parramatta to near Richmond. A visitor to the area in 1821 referred to the "black town" as Boogarumbee—Bungarribee as it was later written, the Aboriginal name for the district meaning "burial place of kings". In 1824 the name was given the dignity of capitals and written as Black Town. The experimental colony collapsed in 1825 when the Aborigines give up the farms for the freedom of the bush. The opening of the railway station in 1860 was a milestone in the State's railway network but still had little effect on Blacktown's development. By 1914, however, Blacktown had grown to a population of 6,000.

The Adelaide Wind Quintet with David Mindabal (left) and George Winunguj

(Photo courtesy Sydney Morning Herald)

