

# NEW DAWN

SEPTEMBER 1973



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FRONT AND BACK COVERS: *Dancers of Northern Australia performing at the first National Aboriginal Arts Seminar.*

(Photos courtesy *The Canberra Times*)

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# National Seminar on Aboriginal Arts

**During May of this year the first national Aboriginal Arts Seminar was held in Canberra.**

More than 200 people, including tribal elders and Maori, American Indian, Indian, African and New Guinean art and crafts experts attended the seminar which had been organized by the Aboriginal Arts Board of the Australian Council for the Arts.

Opening the seminar the Chairman of the Board, Mr Dick Roughsey, said the objectives of the seminar were to:

- *Review existing support for Aboriginal arts programmes in tribal regions, fringe-dwelling areas and cities;*
- *Examine roles to date of different government departments involved in this field;*
- *Examine ways of providing a range of creative experiences and gainful employment for fringe-dwellers and urban people;*
- *Make recommendations on the best ways of assisting traditional and emerging Aboriginal art forms; and*
- *Formulate programmes to train Aboriginal children in traditional culture.*

The seminar was opened on 21st May, 1973, by the Prime Minister. His address is reproduced in the following pages.

Highlight of the week's activities including lectures and screenings of film-making in urban and tribal areas; an exhibition of Walbiri-Pintubi paintings (*see* the following pages); reports on Aboriginal literature and theatre groups and on the work of the Aboriginal Theatre Foundation in preserving traditional dance and song; performances by the black Ninedethana theatre of Melbourne and by traditional dancers and singers from Northern Australia; and a performance by the Adelaide Aboriginal Orchestra.

The articles and photos on the following pages are taken from the seminar.

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# SPEECH BY THE PRIME MINISTER AT THE OPENING OF THE NATIONAL SEMINAR ON ABORIGINAL ARTS

*The Prime Minister, Mr E. G. Whitlam*



**“There can be no qualification about my Government’s commitment to the cause of the Aboriginal people. We are determined that the long record of injustice, repression, neglect, the record that has marked our treatment of the Aboriginal people for two centuries of white civilization on this continent, will be brought to an end.**

“Let there be no illusions about this. Let there be no mistaking our sincerity. Above all, let there be no mistaking our motives. Our commitment to the Aboriginal people is no token gesture to modish theories, no easy device to improve the ‘image’ of white Australia overseas, no comfortable sop to world opinion.

“We regard the Aboriginals’ rights and dignity as more important than the white man’s reputation. I repeat what I said in my policy speech last November: ‘The Aborigines are a responsibility we cannot escape, cannot share, cannot shuffle off.’

“In 1967, the Australian people, by an overwhelming majority at a referendum, gave the

national Government an overriding responsibility for the welfare of the Aboriginal people. We will accept that responsibility; we regard it as a sacred trust.

**“The Government has many plans and many ambitions for the Australian people. But if there is one ambition we place above all others, if there is one achievement for which I hope we will be remembered, if there is one cause for which I hope future historians will salute us, it is this: That the Government I lead removed a stain from our national honour and gave justice and equality to the Aboriginal people.**

“My Government intends to restore to the Aboriginal people of Australia the power to make their own decisions about their way of life within the Australian community. We know that most Aboriginal Australians are proud of their heritage, of their long history and of the traditions and culture which have been handed down to them. We know that most of them, in all parts of Australia, want to preserve their identity as distinctive groups within an Australian society which respects and honours that identity.

“Accordingly we see this seminar as an important expression of the Government’s intention. It has been arranged by the newly established Board for Aboriginal Arts within the Australian Council for the Arts. This Board is composed exclusively of Aborigines and is presided over by your chairman, Mr Dick Roughsey. That board has decided who was to be invited to participate in the seminar. That board will determine the conduct of the seminar’s proceedings. I am glad to see that the majority of those present are themselves Aborigines and that those who are not, are men and women of goodwill whose knowledge and experience will be of value in your deliberations. Important among these are distinguished representatives of ethnic groups from New Zealand, The United States and Africa, to whom I extend a special welcome.

“We expect that the work of the seminar will guide the Aboriginal Arts Board in the policies it will develop. My Government intends that the Board will receive greatly increased financial resources so that it can do its work effectively.

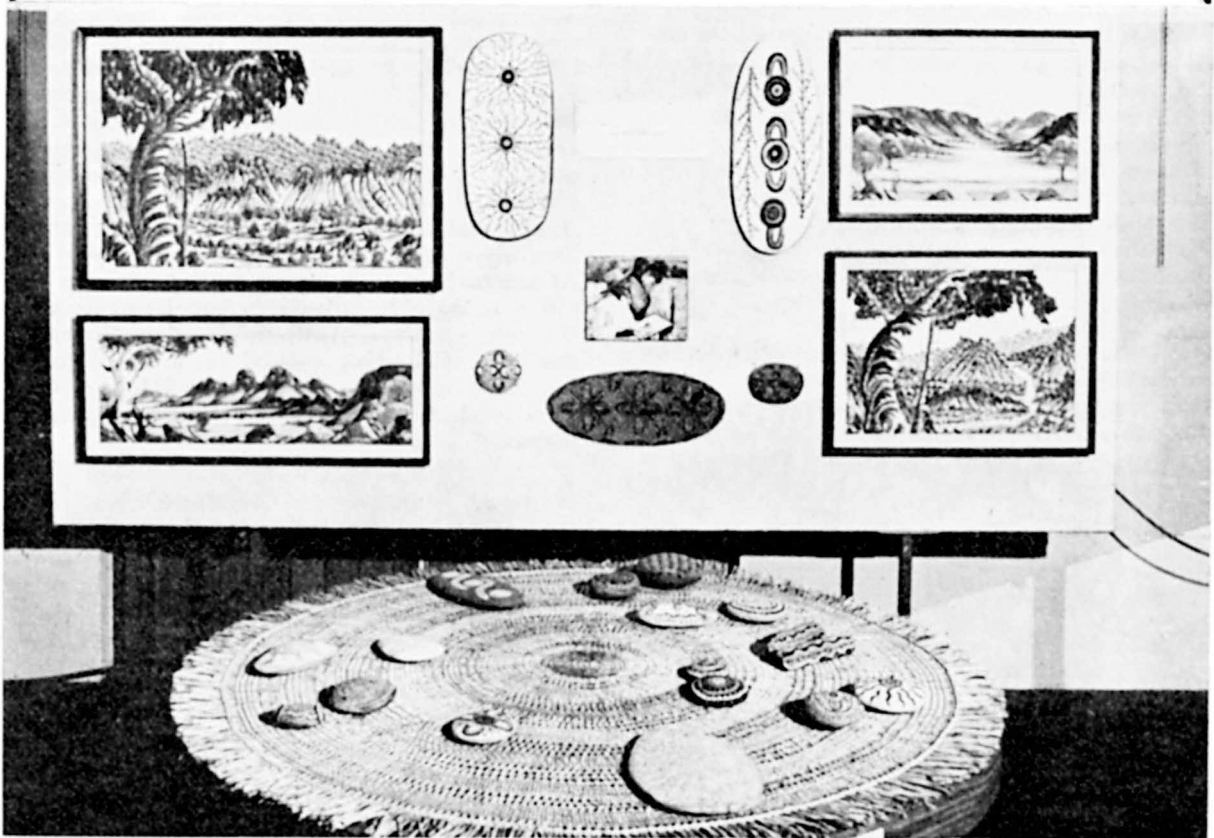
“The Board will be concerned to support and stimulate the traditional arts of the Aboriginal people. Gradually, white Australians have become aware of the richness and diversity of these arts—of the bark paintings, the rock carvings and paintings, of the mime, the dancing and the music

of the dramatic presentation of traditional myths and stories, of the great song cycles which celebrate the adventures of totemic ancestors in the ‘dream-time.’ What has tended to be forgotten is that these examples of the cultural heritage of the Aboriginal people have their source in, and derive their inspiration from, the deeply spiritual ceremonial which is of the essence of the Aboriginal way. I hope your seminar will explore this relationship so that the Board’s support may be given in ways which respect and enrich the ceremonial foundations as well as the works of the artists which spring from it.

**“It has been fashionable to regard Aboriginal arts as a rigidly unchanging repetition of forms laid down in times immemorial. I believe this is a mistake. There is ample evidence of the influence of change—in subject matter, in materials, in style and purpose. Truly it is an ordered change within a stable but developing tradition. I do not think we should regard Aboriginal arts as a museum piece, but rather as a vigorous expression of the vitality of the Aboriginal way, changing as it will from the effect of outside influences and from its own internal vitality. Authenticity depends upon the arts still being rooted in, and enlivened by, the true spirit of the Aboriginal people rather than by adherence to unchanging forms.**

“There are many Aboriginal Australians whose links with the traditions of their ancestors have been broken or become tenuous. Many live in towns and cities, facing the problems of isolation, of prejudice, and a multitude of social and economic handicaps. For them, the arts will take much from white society, and from other racial groups in style and technique. They will be seen in part as a means whereby urban Aborigines are frequently an expression of protest and that they learn much from protest in similar forms from minorities the world over. Such social protest is a proper purpose of the arts and I hope that the Aboriginal Arts Board will strengthen the capacity of urban communities to make their voices heard. Artists are not only those who see and feel most intensely the agonies, the sorrows and the hopes of their own people: they are those who can bring to others the willingness and capacity to comprehend and share these emotions. I have been struck by the distinctively Aboriginal style which is emerging in the writing, the theatre, the visual arts of urban Aboriginal artists. I hope this style will be brought to full flower in the coming years.”

# ARTS AND CRAFTS EXHIBITIONS



*Modern Aranda paintings and traditional designs on stones*

**There were two major exhibitions held at the time of the seminar—one dealing specially with Walbiri-Pintubi paintings from Central Australia and another, a collection of arts and crafts representing Aboriginal communities throughout Australia.**

Also featured in the accompanying photographs are examples of Aranda school of painting as made famous by Albert Namatjira when he used water colours to depict his central Australian territory. The traditional art of the Aranda is being revived today with the reproduction of ancient ground paintings on plaques and river stones.

At Maningrida 220 miles east of Darwin, a number of men and women prefer to engage in traditional art and craft work. "Maningrida Arts and Crafts" was formed to encourage a high standard of workmanship and help establish markets for their work.

The photos show some of the work of the Pitjantjatjara people. At Indulkana, 100 miles

east of Ernabella, lizard prints are a specialty and the women have developed their own form of crochet with hand-carved wooden hooks.

At Hermannsburg, 80 miles due west of Alice Springs, the Aranda people have recently begun making the fine quality leather goods pictured here. The hides are tanned for various forms of leather-craft including heavy harness and finer leathers for tooling and carving with traditional designs.

Another skill displayed at the exhibition and in these photos is that of Thancoupie who was born at Weipa in the Gulf country. In 1970, she went to Sydney to enrol in ceramics at East Sydney Technical College. She completed the 3 year course to become the first Aboriginal to qualify in



*Traditional paintings*

*Traditional weapons and utensils. The range of boomerangs here includes the returning and non-returning types and those made for fighting as well as hunting. On the table is a display of coolamons as used by the Pitjantjatjara of the western desert for workaday purposes*



ceramics. Her work relates to the land, sea, animals, plants and myths of her people.

At Papunya settlement, 200 miles west of Alice Springs, Walbiri and Pintubi tribesmen have reproduced their sand drawing art on board using commercial paints. Each line and design in the paintings has symbolic importance and has its complement in the dance and song performed at its making and ceremonial display. Other paintings explain the strategy of the hunt, illustrate the telling of folklore stories or the personal "dreaming" of an individual person.

*Pottery and glazing of the kind produced by Thancoupie*

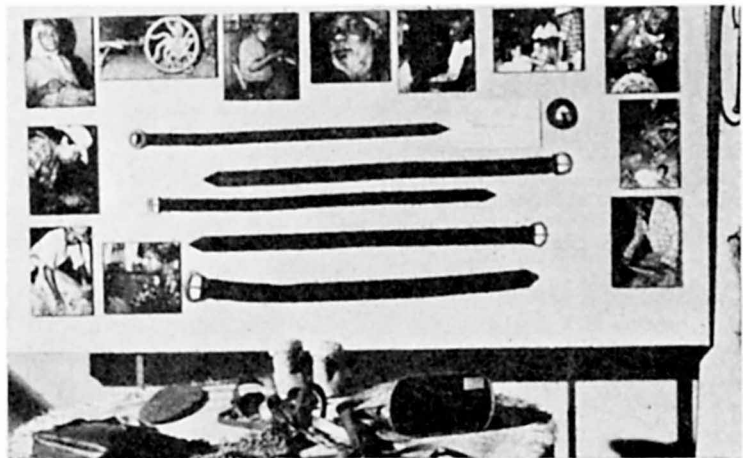


*Traditional designs and emblems woven into modern products*



The other exhibition included bark paintings. In eastern Arnhem Land the paintings consist of remarkable compositions which cover the whole surface of the bark. They incorporate totemic animals and plants; ancestral beings and also clouds, rain, waves, and other natural forces of the land, sea and sky. Some of the designs are sacred, others are simply pictures of hunting and fishing grounds, mortuary rites, camp dances, and daily activities.

*Leatherwork with photos illustrating the techniques used by the Aranda people of Central Australia*







*Kath Walker*

# ABORIGINAL LITERATURE

by Kath Walker

**In studying the programme, I assume, rightly or wrongly, that this seminar is looking and hoping for guidance from the indigenous people in the field of indigenous arts.**

**Regarding the field of literature, what can I, Kath Walker, use as a yardstick, to stimulate discussion, with a view to setting up a programme to encourage, develop and inspire, potential indigenous writers for the future Australian scene.**

Let us look at some of the published writers of Aboriginal descent. Kath Walker in her book of poems, comes very clearly to the foreground as one who wants to open doors.

She is not interested in whether the critics class her poetry as being good or bad. She firmly believes that whatever comes from the heart is good and should therefore be placed at the disposal of all people. She brings into play all the emotions possible to get her message across. She optimistically believes that man, given the opportunity, can live with his fellow-man in peace and harmony.

Her poetry is sloganistic, civil writerish, plain and simple.

In her latest book of children's stories, she uses nostalgia for the past to educate and encourage others. She believes that one must use every available media to bring the peoples of the world out of conflict and into the safe waters of peace, harmony and goodwill.

She is the author of four books.

### **Between two worlds**

Colin Johnson stands out as the, so far, one and only Aboriginal novelist. His book, *Wild Cat Falling*, has given me as a writer a yardstick to study the way he used to the full extent his own and the foreign (English) media to put his novel across. I am very disappointed to find he has not, to my knowledge, published another book.

His disappearance or dropping out, or whatever one might call it, leaves the indigenous literary world the poorer for it.

Jack Davis is by far a better poet than is Kath Walker. His book *The First Born*, is of great educational value, not only for his own people but for all races.

Jack Davis, the man can fluctuate between his own indigenous and the European world and is able to make good use of both medias more so than Kath Walker the woman, who has never lived completely in her own indigenous world. She knew only the assimilated world the European had inflicted upon her people, living on the east coast of Australia. When the west coast of Australia finds the indigenous writers, they will be by far more influenced by their own indigenous way of life. For this reason Jack Davis will leave behind for the education and inspiration of his own people, more than will Kath Walker. On the other hand I believe Kath Walker is destined through her writing and her environment, to help inspire and educate the Europeans as well as her own people.

There lies the difference between these two poets.

Wilf Reeves was also brought up in the assimilated world in Queensland. In his book, *The Legend of Moonie Jarl*, he writes with the English idiom but uses the Aboriginal words. His sister, Olga Miller who illustrates the book, uses the assimilated media. It is important to realize that because of the assimilated system forced upon the Aboriginal people, they had no choice but to use the system



*Jack Davis*

*Kevin Gilbert*



media they had grown up with. They both gave, in spite of all, a worthwhile contribution to the literature field in Australia.

It is Wilf Reeves' one and only book. He died not long after it was published.

### **A Formidable Grind**

Kevin Gilbert learned the technique of writing under very stilted conditions. Because he was compelled to learn under the European system (and in this case one of the Europeans most barbaric systems, I might add) he tried unsuccessfully to hold tightly to his own culture and religion of his indigenous people. Confined as he was, away from the free life of his own people, this attempt

of his to continue writing must have been a formidable grind. Only a born writer could have come through it as did Kevin Gilbert.

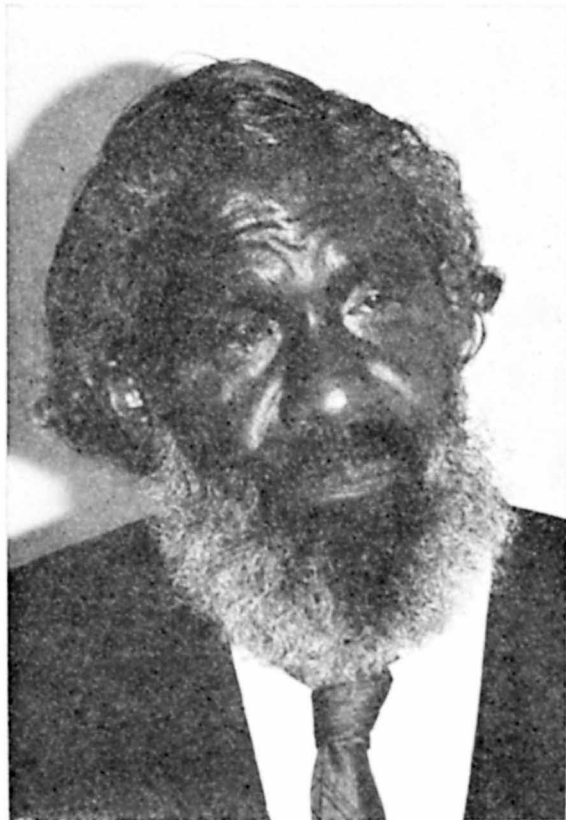
Kevin Gilbert is free to choose where he will live and go—free to go back and communicate with his own people. But I feel his writing still suffers from the enslaving of his brain and body by the European system.

In spite of all this he still keeps trying. May he never give up.

Dick Roughsey in his autobiography, *Moon and Rainbow*, has taken the indigenous literature a big step further ahead. He writes about his own people, the customs, religion and beliefs. His is indeed a very worthwhile contribution.

In my summing up, may I suggest that we of the literary field here in Australia, use whatever methods are at our disposal to encourage governments to set up for the indigenous people a school for writers who would be prepared to go into the field searching, encouraging and inspiring future potential writers. It would also be to our benefit to meet with and know writers of New Zealand and the Pacific and of other lands where the indigene has made his or her way into the field of literature.

*Dick Roughsey*



### **Potential to Enrich**

I believe there is an exciting time ahead. The untapped sources in the indigenous field, when tapped can contribute to a broader and richer field in the literature world here in Australia and in fact all over the world.

In looking at the New Zealand and Pacific field, last year, I came back to Australia with a feeling of excited expectation at what I had seen there.

Poets and writers are really emerging and we should be encouraging Australia to accept responsibility not only to Australian indigenes but also our indigenous cousins of other countries as well.

Can we hope that in the near future our brothers and sisters of the Torres Strait Islands will bring forth many writers to join our ranks.

Let us look to the future with faith and confidence. We know we can offer to the field of literature a very exciting and satisfying form of art. We owe this to our fellow-man.

This, I believe, is my responsibility and yours as well.

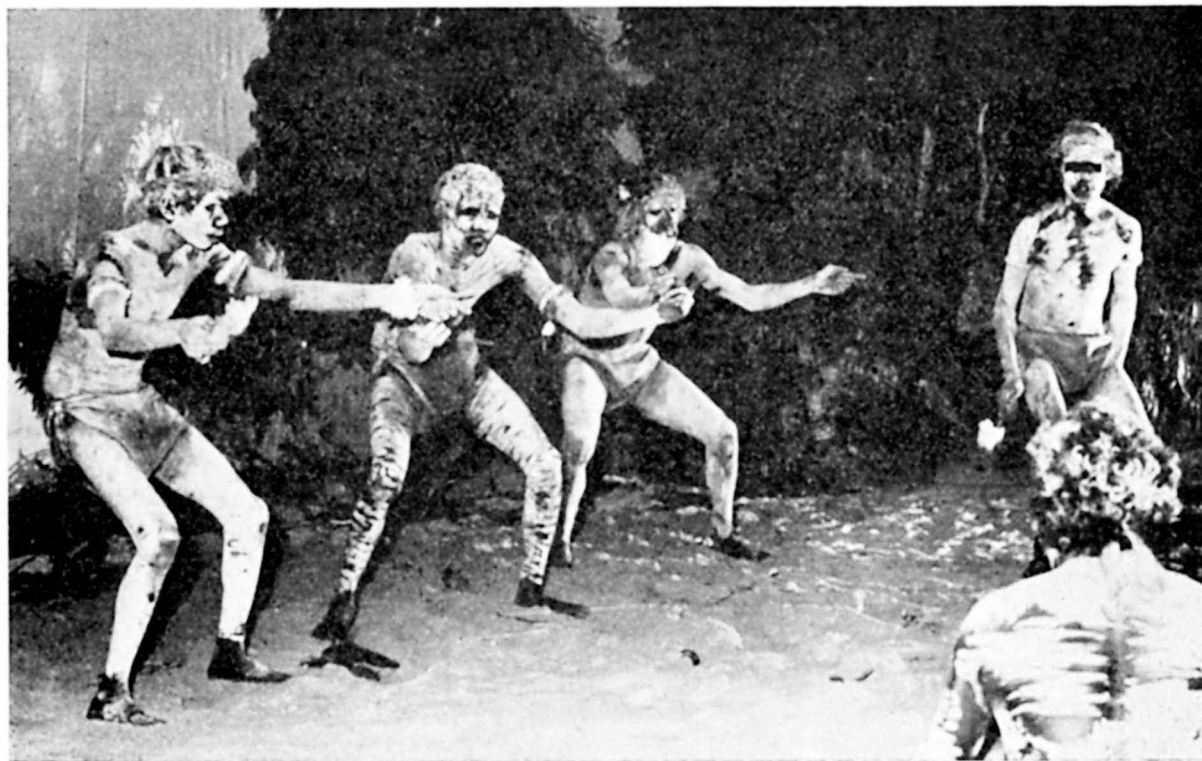


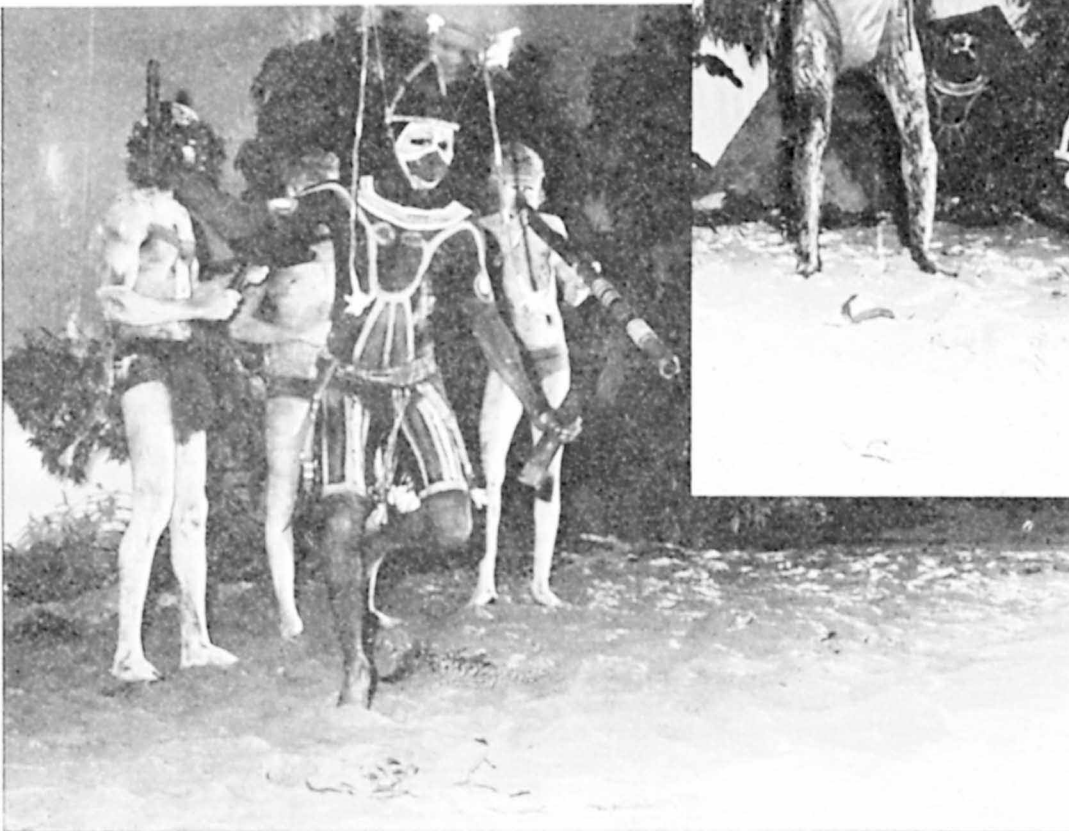
## *Dancers of Northern Australia*

The photographs on these pages and those on the front and back covers were taken at a special performance on the evening of the second day of the seminar.

This performance of traditional dance and song by people from Cape York, Arnhem Land, Bathurst Island and the Kimberleys, was presented by the Aboriginal Theatre Foundation.

(Photos courtesy *The Canberra Times*)





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## All-Aboriginal Credit Union to be formed in Sydney

**On Wednesday 17th October a meeting will be held in Sydney to form the first all-Aboriginal credit union.**

The credit union will be confined to the Sydney area and will be for the benefit of Aboriginal people.

Details about the venue for the meeting may be obtained by contacting Mr Ted Wymarra (Tel: 622-8152) or Mr Ted Fields (Tel: 771-4195) or their office at the Australian Federation of Credit Union Leagues (Tel: 649-1911).

Mr Wymarra and Mr Fields have been employed as field officers by the Federation in order to set up credit unions in Aboriginal communities.

It is hoped that the Sydney credit union will begin on 3rd December.

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# BLACK THEATRE IN NEW SOUTH WALES

by Lester Bostock

**The idea of a theatre coming from Aboriginal people, run and controlled by them, based on what is generally termed European theatre yet with their own particular style has been attempted from time to time but to my knowledge has not been able to eventuate until the last decade and particularly within the last few years. Because of the efforts of a small but dedicated group of people who felt the need for such an enterprise there is now a National Black Theatre in New South Wales.**

The failure of teachers to interest Aborigines in theatre and other art forms was due to the fact that they were attempting to teach European art forms without relating these to the social environment in which the Aborigines were living. Aborigines who have to cope with bad housing, unemployment, ill health and who are not over supplied with money had not come forward in large numbers to learn European art forms and values.

National Black Theatre was formed in 1972 to supply these people with art forms to which they could relate. It grew out of political struggles. Such a political struggle was the land rights demonstrations which at the time were being organized by the Black Moratorium Committee. Those who were not political celebrities found they could become involved as actors and dancers etc. and that they could show their convictions in this way. Many had not realized the political force that the theatre represented.

## History of the National Black Theatre

Workshops and play readings were already in operation at this time but the first public performance by Black Theatre was street theatre—to publicise the Black Moratorium and the Aboriginal Land Rights claim against Nabalco. This performance was filmed by TDT and broadcasted nationally.

The next performance was to lead the Aboriginal Land Rights demonstration on 14th July, of that year where for the first time Aborigines with their families came out on the streets in large numbers to support their younger people.

A few days after the Land Rights demonstration the news came through that the Aboriginal

Embassy had fallen; it was at the re-erection of the Aboriginal Embassy that the Black Theatre Dance group had its first performance. It performed the dance of the Embassy, which was a symbolic re-erection of the Tent Embassy but portrayed the whole history of Aboriginal/European Conflict and gave powerful expression to the emotions of that event.

The Embassy was the crisis point of Aboriginal political action in Australia. When this subsided some of the activists found a new arena—*The Stage*. If you look around you, you will find some of those activists here at this seminar.

The first professional performance by Black Theatre was from the dance group, where on the

*Lester Bostock*





A scene from the National Black Theatre's production *Basically Black* at Sydney's Nimrod Theatre last year. (L to R: Zac Martin, Gary Foley, Bob Maza, Aileen Corpus.

7th September, of that year, under the direction of Carol Johnson, in the Quaker Hall, Surry Hills, Sydney, they made \$60. Members of the dance group choreographed some of the dance sequences. The main item in this performance was the Embassy dance performed this time incorporating traditional Aboriginal movements.

### Nimrod Street Production

A house was rented in Redfern after the Land Rights demonstration and set up as headquarters of National Black Theatre. It was from here that planning for more extensive workshop activities took place. These included writing, silk screening, printing, music and children's workshops. The co-production with Nimrod Street for *Basically Black*, an Aboriginal Revue, originated here.

After the *Basically Black* Revue finished it was decided to take the revue on a tour of country areas and Queensland. This decision to tour Queensland caused a crisis in the organization of National Black Theatre. It was beyond the economic resources of the theatre and revealed the weakness

in the financial administration: before all this the theatre had been running on a shoestring budget, then suddenly we found we had to administer large amounts of money. It was taxing to the limit the small group of people who were co-ordinating the day-to-day activities of the workshops. Out of the ensuing disorder emerged a group of people who felt the theatre will meet their new challenges with new vigour and determination.

**These people see the theatre as being established for the following purposes: to provide a theatre which will be able to perform the many plays now being written by young Aboriginal writers; to give cultural expression to both urban and rural experience of life for Aborigines through a variety of mediums; and to provide professional training for Aborigines in all aspects of theatre and media.**

An important point to keep in mind when we consider theatre is not whether it is professional or amateur work, but that it is there performing to the people and giving expression to the interest and emotions of the people.



# Smoke Signals



Members of Advisory Council at Broken Hill airport

## ►LANDS TRUST PROCLAIMED—

On 18th June, last, the Act of Parliament to establish the N.S.W. Aboriginal Lands Trust was gazetted. This is the final step following the Act's passage through parliament in April and its subsequent signing by the Governor. The Aborigines (Amendment) Act, 1973, as it is officially known, provides for the eventual transfer of ownership of Aboriginal reserves in New South Wales to a fully-elected Lands Trust, consisting of nine people chosen by the residents of New South Wales through a ballot. The same Act also provides for the restructuring of the present Aborigines Advisory Council so that it will be a fully elected body (previously three of its nine members were appointed by the Government). In accordance with the new Act the Director of Aboriginal Welfare, Mr Ian Mitchell, has stepped down as chairman. At a recent meeting the council chose as its new chairman Mr Tom Williams. Tom is pictured in the photo on this page. The picture was taken on the occasion of the arrival in Broken Hill of members of the Aborigines Advisory Council on their way to their meeting in Wilcannia. Those in the photo are from (l. to r.): Frank Wilson (Department of Child Welfare and Social Welfare, Broken Hill), Ian Mitchell (Director of Aboriginal Welfare), Ossie Cruse, Ken Dixon (Secretary to the Advisory Council), Bill Cohen, Tom Williams, Mrs Ivy Smith, and Mrs Muriel Stewart.

## ►ABORIGINAL CEMETERY MADE SECRET

An Aboriginal burial ground in South Australia has been declared a prohibited area and its location is to be kept secret from the general public. The area, near Blanchetown, 83 miles northeast of Adelaide, is considered to be of "profound scientific significance". Secrecy for the site is considered essential in order to protect it from possible damage by unsupervised visitors. The site is thought to have been occupied almost permanently from prehistoric times till after white settlement. The site could provide scientists with invaluable material on the traditional and ancient life-style and customs of its former residents. The burial ground was exposed during clearing in 1960. It contains in excess of 130 skeletons of the Ngaiawang tribe. The prohibition on unauthorized entry to the site was made under the South Australian Aboriginal and Historic Relics Preservation Act, 1967.

## ►GRANT FOR DARWIN DEVELOPMENT GROUP—

The Commonwealth Government has made a grant of \$27,000 to support the full-time operation of the Aboriginal Development Foundation in Darwin. The foundation, established in 1972 by a group of Aborigines, has a current membership of more than 200. The group's objective is to provide a community service for Aborigines who seek assistance from it. It will advise and assist on aspects of social welfare and assist in the development of business and self-help projects. The foundation also acts as a liaison and referral body between Aborigines and various government and non-government agencies. It aims to stimulate greater understanding between Aborigines and other ethnic groups. The grant will also enable the foundation to offer these services more effectively. Funds will be used for the salaries of three officers, including two community welfare workers, the rental and equipment of suitable premises and the purchase of a vehicle. It is intended that all employees would be Aboriginal, thus enabling Aborigines to take a direct part in their own affairs.

## ►CREDIT UNION FIELD OFFICERS—

Last December, *New Dawn* carried a report on the credit union established in Walgett. At that time it was said that the Australian Federation of Credit Union Leagues was to employ two Aboriginal field officers to spread the credit union movement among disadvantaged groups in the community to provide them with a system whereby pooling their financial resources such groups can help themselves.

The two officers appointed by the federation have completed their training and are now gaining experience in the field. Ted Wymara and Ted Fields were selected from among the fifty-six applicants from all parts of Australia. The successful applicants were chosen according to their ability to identify and communicate with their fellows and get across the basic principles of the operation of credit unions. The Federation hopes eventually to employ more Aboriginal field officers until there are sufficient for each State and the Northern Territory. Anyone interested in the formation of a credit union in their area should contact the N.S.W. Credit Union League, suite 23, 127-133 Burwood Road, Burwood N.S.W. 2134. Tel. 747 3522.

#### ►AID FOR "MURAWINA"—

The Aboriginal Women's Group which operates the "Murawina" centre in Sydney has recently received two grants totaling \$40,000 from the Commonwealth Government to assist in their breakfast programme for children and for their other pre-school and cultural programmes. The women operate out of their centre in Chippendale, Sydney. Part of the grant will enable the group to employ a pre-school teacher and leader of the Yirrkala tribe, Mr Wunjuk Marika, to combine conventional pre-school teaching with traditional cultural tuition. Murawina developed from the initial "Breakfast Programme" established early last year. The grant includes \$7,500 for capital expenditure for the programme, \$2,670 for running expenses and food, as well as \$1,500 for capital expenditure and \$800 for wages and fares for the pre-school and cultural programmes. The breakfast programme, involving serving a hot breakfast to children in the inner-city area before they leave for school each morning, helps young students overcome some of the disadvantages to which they would otherwise be subject. The recent grants have allowed Mrs Norma Williams to work full-time on the project.

#### ►ADVANCEMENT COMMITTEE FOR BROKEN HILL—

The accompanying photo was taken on the occasion of the first meeting held to establish an Aboriginal Advancement Committee at Broken Hill. At this and following meetings elections were held for office-bearers. As a result Mr Bill Riley was elected president, Mavis Riley secretary, Alf Bates vice-president, and Mrs Cole assistant-secretary. Those in the photo, from left to right, are: Eddie Stewart, Mavis Riley, Eddie Landers, Mr Fitzpatrick, Bill Riley, Joan Bates, Mr Perry, Mrs Edge, Don Considine (Employment Service),

an unnamed gentleman, Bill Smith (Housing Commission), Margaret Phillips, Kevin Hyland, Robert Lawrie, and Alf Bates. This photo was supplied by Ron Riley, Broken Hill area representative on the Aborigines Advisory Council. The Committee can be contacted through Bill Riley, 354 Gossan Street, Broken Hill, N.S.W. 2880.



*People attending inaugural meeting of Broken Hill Advancement Committee*

#### ►CATTLE PROJECTS IN N.T.

Two Aboriginal communities on the Daly River Reserve in the Northern Territory are to begin large scale cattle projects to cost \$1.1 million under 3-year development programmes being sponsored by the Commonwealth Government. The funds include provision for housing for Aboriginal stockmen, roads and equipment. The programmes involve the establishment of separate cattle projects on the 5,200 square mile reserve by the Murin and Unia Associations. The Murin Association is representative of the 800 Aborigines at Port Keats Mission and the Unia Association represents a community of 230 Aborigines at the Daly River Mission. The Daly River Reserve is 100 miles southwest of Darwin and covers the communities' traditional tribal land. Pastoral consultants will make regular visits to the areas to help implement plans and each community proposes to engage a cattle adviser to assist in the day to day running of the projects. The enterprises will provide substantial employment opportunities for the communities and provide them with an economic base.

## SUPERVISOR AND SECRETARY NEEDED FOR WALLAGA LAKE PROJECT

**The Wallaga Lake community is seeking a supervisor and a secretary for their market garden project.**

The 10-acre irrigated farm will be the largest of its kind on the south coast.

The supervisor position is open to any Aboriginal person with suitable experience. Some experience in bookkeeping will be a decided advantage. Salary will be appropriate

to experience and qualifications. The person should be able to begin work in October and the appointment will be initially for one year.

The project also requires a secretary to start in October. The position is open to any Aboriginal male or female who can type and has some familiarity with bookkeeping. Salary will be paid according to skills and experience.

In the case of both jobs some assistance will be provided for the bookkeeping.

Enquiries and application may be directed to:

Wallaga Lake Market Garden Committee,  
c.o. Post Office,  
Wallaga Lake N.S.W. 2547.

## *Christmas Gifts for Children on Reserves*

**Each Christmas the inmates of Parramatta gaol make toys and gifts available to children of needy families under a scheme known as the Prisoners Orphanage Project (POP).**

This year disadvantaged Aboriginal children living on reserves will be eligible to receive such gifts, although there can be *no guarantee* that sufficient presents will be available to meet the needs of every child.

The prisoners manufacture the gifts by repairing disused and damaged toys donated by the general community. Sydney radio station 2CH helps organize the collection of the toys. (People wishing to donate toys can do so by contacting: Secretary, POP, P.O. Box 71, Parramatta N.S.W. 2150).

In order to be eligible to receive the gifts a list of the names, ages and addresses of the children must first be collected. This list is being organized by Mrs Elsa Dixon who is active in the Sydney Aboriginal community.

It is suggested that someone from each reserve collects the names of needy local children up to the age of 12 years old, fills out the following form, and posts it to Mrs Dixon:

<i>Name of Child</i>	<i>Sex</i>	<i>Age</i>	<i>Address</i>
.....			
.....			
.....			
.....			
.....			
.....			
.....			
.....			
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.....			

The list can be sent to:  
Prisoners Orphanage Project,  
c/- Mrs Elsa Dixon,  
Flat 9,  
188 Campbell Street,  
Darlinghurst N.S.W. 2010.

