Intro (00:02:37):

[Inaudible]

Nick Drake (00:02:50):

Alcohol. I arrived in Australia in 1972, came across on a ship called the lieutenants, arrived in port Adelaide. My parents were 10 pound pumps. They came over at a time when some of the older folk would be familiar with the name Enoch Powell. The ship that we came on, my understanding is that it was one of the last ships upon which people of color were not permitted to travel. That's the ship that I came on during that time. I've learned many things. I came over as a seven year old during that time. I've learned many things about where I come from, but also where I now am. I'm a writer and a performer, mostly working with young folk. And we'll talk a little bit about that during the course of today, but I also work with my brother and my friend Carl LA Namane, especially the same money. I know that's another language. I only get one ad for now.

Karl Winda Telfer (00:04:05):

Well, yes, I guess my turn. Well I've been here I guess as well from the first sunrise. My blood relationship to country has been in here since the beginning, but I guess growing up in my home, what away from my true home and living through the experience of home through my mother's experience and my grandfathers and grandmothers and grandfathers and grandmothers before them really see since I'm 36 being removed from home taken away from home and not really knowing why. So I guess as my mom likes to call it being a survivor of the Holocaust is when she said that swept across Australia.

Karl Winda Telfer (00:05:14):

And you probably guessed by now, my mom's a bit of an activist involved in politics, but always, and she got it from really her mum, my Nana Mullah, my that's her name, Theresa name from over the ranker country, which means dry food, dry food. So, but yeah, and talking about that, we've just been coming home, coming back to know ourselves on this side here, which my pupper spoke about before he passed away. So I've been lucky in that sense to receive the stories because it was always dislocated, but I knew the word habit because I grew up with it, but what we do now, but my brother, as he said, that's what I signed for brother is teach the little people because they're more receptive to responding, to understanding the land itself where we all come from and our connection to the elements you see right here. Wow.

Nick Drake (00:06:32):

One of the great lessons for me in working with Carla's, but middle-aged white feller and we know in a dystopian Trump world, they're quite angry people. And one of the really angry is possibly not the right word, but they're, they're an odd group. One of the, and people often talk about, and remember when, you know, land rights and things like treaties are talking about, it's like middle-aged white folk think, oh my goodness, we're going to lose our homes. We're going to lose this. I say, no, you're not. You actually go to gain a whole insight into the culture that is here, but you're also going to learn. If you walk beside my friend, Carl, and with shared footsteps, you also have an opportunity to learn about your own culture. And so Carla and I had known each other for 15 years. We first did a show at the Botanic gardens sort of 14, 15 years ago.

Nick Drake (00:07:41):

And we've always talked about, yeah, we'll do some more stuff. And then a couple of years ago, 18 months ago, the opportunity arose. And it was really, really important in the creative process for us that this was a shared journey. It was really, really important to understand that from a Western cultural point of view, intellectual property is a very different thing to being the custodian of story. And so the creative process needed to take those things into account and it worked because we've known each other for as long as we have and because we crossed each other. And because he is my brother, one of the great lessons I think for me, as I alluded to before, is that when we do our shows, we often get folks going. Cause I talk about my ancestors. I talk about the fact that it's like, oh, hang on a minute.

Nick Drake (00:08:38):

That's right. I go back and four grandparents, English, Scottish, Irish, and Welsh. What's their story in order to come home properly because this is home for me, but I needed to understand that much more than I did before Carl and I went on this journey. So I think it's a really powerful thing to be able to talk to kids and adults and to be able to say, you know, Hey, middle-aged white fella, you've got ancestors and you can learn about those. And that actually adds to your story. And you can do that by better understanding the story of the original inhabitants of this land.

Karl Winda Telfer (00:09:23):

Yeah. Caretakers anyway just in saying that and talking about those sorts of things it's really important that we do share those come together by culturally you know, through ways of understanding and I guess ways of thinking because it's about that feeling of knowing where that sacred string of your time and your line has come from, just like the story of, and the sunrises when she's up ready to start the day and the, the TKI daughter is there and she's coming, you know, that star, you know, hurry up, hurry up, come on, come on. And for that sunrises, that string is there, that connection and that connects all the way across as it, sun travels all the way through the day. And then she goes into a Wadley and sits there and hits the fish then. Cause that's what she's doing, fishing with the daughter, the daughter's hungry see all the time.

Karl Winda Telfer (00:10:24):

But anyway, I just, I'm back to talking about my mother in a way. She, wasn't just the political activist and all of that and everything else. But I tell you she's pretty remarkable in a sense that yeah, she's survived and I'm gonna come off with a mission having to come into the city and stuff like that and growing up as kids and stuff like that. So I guess that I wouldn't be here, but the whole process of that is her reminding me of where I come from, where I, you know, who I am and that was always walking the country, going out on country barefoot. Now this place feel displaced, sit down and be fine.

Karl Winda Telfer (00:11:18):

I can hear you feed him, feel the wind. So I just wanted to read this and I won't read it as good as her, but this is one of her. Well, she's a poet as well. I try to get it write more, but she's always having to run around looking after a lot of people, because even in our family, like many Aboriginal families we're all touched with imprisonment, carceration, dislocation demoralized in a way, you know, we've got big problems with drug and alcohol and family issues and not having anywhere to live and all those sorts of things. So she does that as well as all these other things. So, you know, in talking about mother Teresa, well but this one is called coming home and she dedicated this to, he could not, no, I was going to say, yeah, I'm an old spirit born into this new world, taken from my place to die, stripped and beaten my land.

Karl Winda Telfer (00:12:30):

You claimed and called your own old spirit, ready to narrow. And Ghana is my name. Yes, I'm an old spirit. It's born today in this new form before I was here, I slept in peace. Very deep. I seed my mother's girth, old spirit, red earth ravaged and torn, weary and worn labored in my best then to was, I was drawn Findlay. She saw me hold spirit red earth. Now I feel the pain fear anxious upon my face appear. What was I born for? What must I die for? I labor on where time stands still. The old ways I am born in you, old spirits, red earth, silent in the night. My father gave me seed to lie in, wait to germinate old spirit right there out of the dust of these all bones. I arise my silence shattered by the clanging neon light in full circle. I bear this child and noon now in Ghana, his name.

Nick Drake (00:14:02):

So this one, as we touched on before, normally we, we work with young folk and reasonably young. So I think we compared with us.

Nick Drake (00:14:25):

But I'm thinking if we do a couple of things from

Nick Drake (00:14:29):

That show and the nature of the show. So I, I also work with kids a lot and sing about dinosaurs and stuff. Why Australian dinosaurs, by the way, because there are dinosaurs. It's not about T-Rex, it's not about all. I mean, there will be other dinosaurs are call, but here in Australia we have some pretty cool prehistoric creatures as well, which is also a part of our story. So

Nick Drake (00:14:54):

I digress, but

Nick Drake (00:14:57):

So it's interactive. So there will be things singing for you to do so do you want to do,

Karl Winda Telfer (00:15:04):

Yeah. All right. This is this is a song that was written in like the recovering of all. It was written in the first taken from the first recordings of our language. The most extensive language that was recorded, pause by the Lutherans, talk them and the chairman and closer and other people like that. I actually met their ancestors when I went to Germany, which is pretty amazing. And this, the language was being, you know, I guess renewed in a way and just like this other story, but just like other things as well. And it was being spoken again. When you words, we grew up with words from a lot of different areas because they're not Indian, not far from here. How the fellows too, I see a neuron and there's very, a lot of similarities with the neighbors, but different as well.

Karl Winda Telfer (00:16:05):

So this little song here come out of the school down there, kind of planes were used to get in there and work and sit down with the fire with the little people at the front when there wasn't any nice, you know, Bush Tucker gardens, they've got everywhere. Now they call them Bush Tucker garden, you know? But that's more of a connection for everyone. It's like a healing space, you know? Cause you reconnect that way back to the natural world. So what'd we do with this one, we sort of like, it's a sing back from south

Saint [inaudible]. [inaudible] not you, you know it, no I'm helping them or you're helping them or it's fallen through it. Always got to remind the young fellows in that muck around. Yeah. So we do a lot of that. Then, then we go [inaudible] [inaudible] [inaudible] should I that's exactly what all the kids do do that too. And all they can do is laugh. They all start laughing, you know? So in the show,

Nick Drake (00:17:25):

My character doesn't quite get it right until the end where Carl does. So you do it

Karl Winda Telfer (00:17:31):

Grabbed my spirit. He chases

Nick Drake (00:17:33):

Me. So say, so, say it, but I'll do the thing.

Karl Winda Telfer (00:17:36):

And we usually use the clips, the, where he's like, cause this song, he is just talking about, the kids are counting the counting and it's like the same way as we bring that educational way in that way. But bringing out understanding of that to a Western way. I mean, if the kids get up, yeah. That's 9, 9, 9, 9, 9, 9, sit down. I don't think everyone want to come to me to pay to stand up and no, you're fine. You're all right. Come on.

Karl Winda Telfer (00:18:04):

All we do

Karl Winda Telfer (00:18:05):

Just tomorrow is going to say, if you want to have a little crap long Eddie thing, maybe just let him okay. Gucci G yeah. Rob. Yeah, yeah, yeah, yeah. [inaudible]

Nick Drake (00:18:35):

Oh, wow. [inaudible] So we do that in this I'll pull the spear out, thinking it's funny.

Karl Winda Telfer (00:18:43):

It's all good, but it's good to get some. It does it, they love it. Cause they all get up straight away. I say, cut it, cut any [inaudible]. And then when, by the time we leave, the teachers are saying to them, cut Kennedy. And then

Nick Drake (00:19:00):

I say to them, I say, so I'm negative second language. Yeah, yeah, yeah. The school

Karl Winda Telfer (00:19:14):

Now, when we first started that, I mean, when we came together for like, cause with the show you know, everyone, you've got to write things down, you know, you've got to write, write, write, write, write. And I said, no, don't worry. Remember, write that first draft second draft. We've probably written, but we haven't had to do it really. 20 draws.

Nick Drake (00:19:30):

The nature of the show is that you write it, you

Nick Drake (00:19:32):

Write it, you rewrite it, you rehearse it. And then you perform it. And as you perform it, you always take feedback and see what works. And then you have ideas. The show's always interactive. So you're always like, oh, I'll wait. And one of the great things about being performed is that trust each other. You'll slow things out as you're doing it and see what works. And sometimes I'm trying not to laugh and he's trying not to laugh and you, but, but it's that thing. It's that creative thing. It's like be brave, always be brave, his performance. And so originally when we started the show, my character was English as agilely continued. I thought, well, hang on a minute. I've got Scottish, Irish and Welsh and the Welsh never get a good shot. So with some work I'd done at the maritime museum, I'd learnt to be able to do a well-check SIM reasonably well

Nick Drake (00:20:22):

It's, it's fine. You just, just cut out all of the vowels in all of the words,

Karl Winda Telfer (00:20:31):

But it's like the song, Hey, you didn't, it wasn't, you know, at the beginning. And that was like, yeah, yeah,

Nick Drake (00:20:36):

Yeah, yeah. And so the songs about

Nick Drake (00:20:38):

Little saucepan, anybody, any Welsh folk in the audience were shot. So

Nick Drake (00:20:46):

The songs called back in the chorus, you saying saucepan bar with me. All right.

Nick Drake (00:20:53):

So let's try try that 1, 2, 3, 4,

Speaker 1 (00:21:01):

My big [inaudible] do the second verse. So again, I do that. [inaudible] Not more Johnny [inaudible] Johnny. [inaudible]

Nick Drake (00:22:53):

For me, part of it was that stuff, I guess, that I was talking about at the beginning, that, that

Nick Drake (00:22:59):

By walking and learning how Carl was looking at the world and acknowledging that I have a way of seeing it, but also learning to, to listen and see his ways of understanding it made me stop and go, well, hang on a minute. What about my ancestors? What about, and how far back can I go? So I just sent off a

one of those ancestry.com things to find out how much of a Viking I am or how much I bought everywhere because it's

Karl Winda Telfer (00:23:25):

[Inaudible],

Nick Drake (00:23:26):

But it is exact question of like, well, who, how did I get

Nick Drake (00:23:30):

To where I am, where I am is my home here in Australia is my home. And there are so many layers that, that we can explore at home. We were talking before about, I mean, this particular guitar I've had for 25 years, this particular guitar, I have written a whole heap of songs on it. Some of them are balance of broken relationships. Some of them are kid songs. And

Nick Drake (00:23:56):

Each of those songs become a part

Nick Drake (00:23:58):

Of the story that this guitar, one of the great things about doing the work that I do with museums, that all of the things that you see in museums have such layers of story upon them. And so

Nick Drake (00:24:10):

This is yep. Yeah. Yeah. So, so it's

Nick Drake (00:24:13):

Really important when you walk around somewhere like Adelaide, you can apply the same, I guess, at the same kind of thinking that there are multiple layers of story, which add to your story for this to be your home. And I think that's, that's one of the lessons for me of the last few years of Carl and I working together.

Karl Winda Telfer (00:24:35):

And for me, I'm still waiting for peaceful settlement, man. I mean the king sign, the document with the seal and the,

Karl Winda Telfer (00:24:44):

These candle wax,

Karl Winda Telfer (00:24:47):

You know? So yeah. You know, they're the sort of things too, like, because you see how much the kids are involved and we get the teachers up to, and we get them involved as well. But you see how involved the kids are in our, you know, they want to get up, they want to participate. They want to be part of this. And there's an opportunity there then, because you know, to get them out of that classroom, because that's not the only place where you can become educated. And you find that out when you leave the,

these holes of education or the, the other ones around the place down here, you know, the institution, so on our cultural Boulevard. And it's not until you understand your own place as a human being in the spirit of humanity in this world, that we all walk on our earth walk, that there are many other facets to, you know, understanding and being what they call [inaudible].

Karl Winda Telfer (00:25:41):

Because it's how we relate to each other. It's about the relationships and it comes back to that word respect, you know? So for me, I've always tried to put that as number one. And that's where I come from today, during culture practice and culture today, can't walk, can't do it. Then this place here, then put the Wadley there. Cause that's where golfer follow, play golf. I can't put big fire there. You know, can't go and do it anywhere else, you know, but that's what I'm confined to, you know, and sadly that's what we're all confining ourselves to no, the quarter acre block, you know, it wasn't that Darcy dream. I dunno, I'm still dreaming. And just finishing on that, I just want to show you because people don't believe us when we talk about dreaming. I say dream time or this time or that, you know, what is that? People are becoming more aware of who we are now and what we're talking about. So I just wanted to show you say this year, and I think you could see it from there, but this is a map there's kangaroo island here we are here. And you know, this place has turned down. Right. So then, so, so, so, so, you know, I don't talk

Nick Drake (00:27:18):

All well actually, no, sometimes yeah, no, but that word, excuse that word. It was taught to me.

Karl Winda Telfer (00:27:24):

I call that call that proper English. And I think because we've got some more folks to come on shortly,

Nick Drake (00:27:30):

But [inaudible]

Nick Drake (00:27:33):

What I said before. It's it's about, for me, this is not about losing anything because we're not, you know, me little white fellows not going to lose my house, but I'm going to gain a greater understanding of that house that makes it much more of a home because I understand the 60,000 years, 70,000 year of, of human stories that have attached to it. So now I understand the prehistoric story that is Australia, which adds to all of the stuff that we are so

Karl Winda Telfer (00:28:05):

Well, we just got to walk softly on country, you know? And it's about what I'll say straight in spent. Now colonization says cheers space. Cause we didn't have any, we didn't have anything. I don't have one foot of country anyway. So that's why I do a greetings to spirit of place. I've never done a welcome because I didn't do them. I've always done. I'll greet you in the spirit and the humanity and knock them off from you to this event. But you got someone else to do that. But if I add country we'll then sit down there then and do ceremony and we can go through the process because it takes two days, not two minutes. Yeah. Yeah. Alright. But Tom, should I a go? Thanks. Anyway.

Speaker 1 (00:29:00):

[Inaudible] [inaudible] [inaudible] [inaudible]

Manal Younus (00:31:21):

My name is Manal Younus and this is my name's Ellie. Great. I'm going to kick it off with the first poem we were meant to fill in spaces. We were meant to stand side by side, but set. We were meant to stand side by side, but instead we stand apart like two ends of an open wound infections of indifference and resentment emerging between us. So we can no longer merge even when we want to, like we're supposed to. And when we see how much we need to, we try to dig out those foreign bodies and marry the two ends together with needle and thread and hope that they can heal. But few do for many fate holds remission. For years later, we find that it was never removed and the seeds of what was not supposed to be sprout out from the shadow, from the shallow healing, breaking, all that we have accomplished. And we're once again, one side of an open wound, we develop separate skins and distance. Maybe it's resilience, or maybe it's a weakness to build protection that protects us from what we don't need to be protected. So when I ran into you hoping the crash would cause a fusion of our souls, our membranes ricocheted, and now I'm much further than before. And all I can think is why did we create that space in the first place?

Speaker 1 (00:33:03):

[Inaudible]

Alec Javier (00:33:03):

My name's Alec Javier [inaudible]. And I would like to acknowledge that we're on Ghana land and pay respects to the spirits. I was born here. Then at Brighton beach, I was stolen from my family here on Ghana country. Being in this whole feels like maybe the first time that I feel welcomed back from my journey of finding my family by the white establishment. I feel honored to be here today and to be back on Ghana country because the spirit of this land and the community, the Aboriginal community have always welcomed me back circles and squares. I was born young Congetta my mother is young Concetta. Her mother is young conjecture. My family is young converter. I have learned many things from my family elders. I have grown to recognize that my life travels in circles. My Aboriginal culture has taught me that universal life is circular.

Alec Javier (00:34:22):

When I was born, I was not allowed to live with my family. I grew up in the white man's world. We lived in a square house. We picked fruit and vegetables from a neatly fence square plot. We kept animals in square paddocks. We set and ate at a square table. We sat on square chairs. I slept in a square bed. I looked at myself in a square mirror and did not know who I was. One day I met my mother. I just knew that this meeting was part of our healing circle. Then I began to travel. I visited places that I had been before, but this time I sat down with family. We gathered closely together by big round campfires. We ate Bush Tucker feasting on round ants and berries. We ate meat from animals that live in round burrows. We slept in circles on beaches, around our fires. We sat in the dirt on our land that belongs to a big round planet. We watched the moon grow to a magnificent yellow circle. I have learned two different ways. Now I'm thankful for this. That is part of my life circle. My heart is round like a drum, ready to echo the music of my family. But the square within me still remains. The square hole stops me in mind. Charity.

Speaker 1 (00:36:03):

[Inaudible]

Manal Younus (00:36:04):

It such a privilege to be up here with you, Ellie? I love hearing your stories. We found a lot of parallels when we were talking about our work. Not necessarily similarities, but parallels. Yeah, that was yeah. Very interesting. This next poem that I'm going to do, I'm going to stand up for, and I also want to introduce something if that's all right. Something that we do in kind of the slam or spoken word poetry scene. And that's because it's very interactive when you feel something or if you like something you can click, just so that, can everybody do that for a second? Yeah. Great. So if you liking something that said, go ahead and do that. I didn't realize I was that funny. Okay. You can go ahead and do that. And that's just so that I can vibe off of you.

Manal Younus (00:36:48):

When I think of home, it's always been a very con conflicting thing for me. Cause coming to Australia, when I was three years old, I was very young. So not really having my fate planted in this land, but not really belonging to anywhere else either. So it's been very confusing. And this one's a little bit about my experiences of trying to come to terms with where I fit in, in, in this country. And yeah, don't you speak? English said the professor to the student. This was just after the student had been conversing in plain English with no hint of a foreign accent. And when his friend with a pale complexion intervened, of course the professor backed off the student, filed a complaint and went about his day. But for me, I didn't let it go that easily. See, Hey, a fair dinkum.

Manal Younus (00:37:43):

Mama's Ozzie. As they come, mum is liberal of a Muslim. As you'll ever find this post-grad Australian born aspiring to Australian politics because he loves this nation. Had no chance. Despite his faultless articulation, his first class, dark gray suit, his skin was a giveaway and he had been cursed with the blessing of a foreign name. This fed income I'm as Aussie as they come I'm as liberal Muslim, as you'll ever find, had just been telling me how glad he was that his parents weren't traditionalist. I'd watched him run like a foot soldier for the very university he's now being abused in. He is everything they could ever ask him to be. So what hope is there for me? What hope is there for the kids with foreign names, for the kids, with colored skin, the women who wear scarves for the Mohammed's for the ones who just beards the convex nose, the wider nose for the smaller eyes, the ones with accents, for the ones who can't afford to throw back stereotypes of being broke and black.

Manal Younus (00:38:44):

What about the kids who were advised to take easy courses? Because they're most likely going to fail the other ones. What about the ones ignored in class? Because they probably won't have anything useful to say. What about the ones ignored? Because they'd been brought up in a different way. What about the ones who can't get to uni or who can't say what they need to in the face of adversity? What about the ones who can't be fed income as Ozzy, as they come as liberal of a Muslim as you'll ever find, but Hey, why should we try one? Even that's not enough. Thank you.

Speaker 1 (00:39:28):

[Inaudible]

Alec Javier (00:39:29):

I can't stop drinking. I tell you a tree. Since I watched my daughter perish, she burned to death inside the car. I lost what I most cherished. I seen the angels holder as I screamed with useless. Hope can't stop drinking. I tell you true. It's the only way I cope. I can't stop drinking. I tell you true. Since I've found my sister, did she hang herself to stop the rapes? I found her in the shed that rapist bastard still lives here and punished in this town. Can't stop drinking. I tell you true. Since I cut her down, I can't stop drinking. I tell you true. Since my mother passed away, they found a batter down the Creek. I miss her more each day. My family blamed me for her death. Their words have made me wild. I can't stop drinking. I tell you true. Cause I was just a child. So if you see someone like me, who's drunk and loud and person don't judge too hard. Cause you don't know what sorrows we are nursing

Speaker 1 (00:40:55):

[Inaudible]

Manal Younus (00:40:59):

They tell me my profile is like my father's the chiseled nose and the jaw holding stories from the city and the clouds to the home of ancient remnants and colonial covenants. We were generations raised on Crimson dust between Highlands and red sea. But it seems that all we have memories, a TF every time an auntie asked me, do you remember me? And I say no. For every time I remind my baby sister where she's from. And she says, so for every phone, call that with a weight of a key. And I say, no, I didn't lose touch when really I did. And that ends with I to that fee. And I say, no, I won't lose touch when really I will not because I want to, but I'm at a loss. For words, they get stuck in my throat and I refuse to and refuse to leave my tongue.

Manal Younus (00:41:55):

And instead come out in tears. When I think about all those years, that could have captured that I could have captured in my own hands and relived before each conversation, then maybe we would actually have something to talk about the moments a few, but so precious, like sitting on the floor of an ad, this home with my grandmother, weaving locker, like I weave between cultures and countries, presence and absence. She taught me to craft my own master fit as I would my life with patients precision and the wit of a woman. I learned from her to where my crown of cloth passed down from mother to mother in varying colors, cloth. That once was just cloth now holds truth. Strings cut, love costs, cloth that represents roads and rivers that run west of red waters lives lost crossing borders because those amongst us forwarders may, may fought us, made killers of our sons and daughters as they taught us that there's no justice here, just us and power hoarders. Thank you.

Speaker 1 (00:43:07):

[Inaudible]

Alec Javier (00:43:12):

My mother's screens. As I touch her hair attempting to brush away the coarseness with my hands to entwine tweaks filled with leaves into her locks, a Tiara of green to soften her face and her tears dry. Now my mother is Frayling. She talks only to those who have gone before no longer seeing my love no longer needing and the whaling burst from her mouth. So she sinks to the ground, her mother earth, my mother, the dying throw sand in her face, tasting the grip in her mouth and wailing louder throws herself forward, pushing her breasts into the softness of the earth, her mother and my mother who dine cruise down into that final embrace her conversation incoherent. Now as if like child she's practicing

words for the lifetime to come and the syllables loud and guttural spill over the sand, her mother, the earth, and I walk away leaving her there in that cradle safely nestled in the roots of that tree, safe in her country as solace her grave.

Speaker 1 (00:45:10):

[Inaudible]

Manal Younus (00:45:11):

This one I've I've never actually performed before. Put it out for this today. How many of you have heard of the country air? Ah, this is good. I'm so used to like the first reaction being like what where's that? So this is comforting. That's where my family's originally from. And so this poem is kind of, I wrote it to Eritrea. It's called nuts and nuts, which means freedom. So it's a country that got independence 25 years ago and that's but since then, it's, it's ha it's been under a dictatorship. And that's why my family and I can't go back. So yeah, our family is kind of scattered all over the world because as refugees you go, wherever it takes you. And this is kind of about, yeah, I have a big family and war torn causes, shutter shattered our dreams and scatter our pebbles ripping our fabric from the sames.

Manal Younus (00:46:12):

We are all refugees. We have our stories, but where to begin, should I tell you about the ones in France or Italy or London, Texas, or Canada, Florida added a dis or Germany, Jeddah Asmara Sweden, Sudan or Australia. The ones I've met or the strangers with whom I share ancestry, the ones in palaces built by slavery with bricks of corruption or the ones flooding camps throughout the motherland or the uncle whose body was found dismembered on a farm or maybe the one who was imprisoned without trial. And for 20 years later, we still don't know if he's dead or alive. Is that the one who tried to escape to Israel, but was held for ransom when he went and when we couldn't pay it, they sold parts of him on shut down on the borders or the ones who sank in the depths of their only hope to some kind of life worth living. Lampedusa one of the ones currently forced international slavery learning to use guns before learning to sum up the difference between freedom and being kept under the thumb Eritrea.

Manal Younus (00:47:18):

These are the stories of your children, my family scattered and broken, lost parents and children, brothers, and sisters, cultural clashes, emotional lashes, fear of the past as flash us glimpses of the future. If this is what it looks like, then we don't want it. I'm sorry. We are now homeless though. You ask for our loyalty for you or occupied by someone we thought was our freedom fighter, but like many, we only saw the true face when it was too late. Eritrea on the day of your rebirth, many will celebrate, but I will mourn for your plight for now. Now the other enemy is gone and we only have ourselves to fight the land of the red next to the red sea. The land I once lived in that no longer belongs to me, your children long for you. But when they get too close, they feel the sting of bullets. How did you become so bitter? We are accepted more by hands with which we have no connection than we are in your own lands. By those you sent our fathers towards to protect us from we are accepted. The faith of your people shrinks as your ego grows. Where do we go from here? Eritrea. Thank you.

Speaker 1 (00:48:40):

[Inaudible]

Alec Javier (00:48:43):

I think the spirit of my mum's here, I think mum's here and I'm part of the justification for tricking her into giving me up was that she could go to university. Maybe she's here to let me know that that the trick was. We welcome the refugees to Australia. I welcome the refugees to Australia. I have no fear of the refugees we have been made to be refugees in our country. My mother was born at Marilinga resulted in the loss, in the separation of her, from her mother, me from my mother and my son from me. Marilinga had a huge effect on my family.

Alec Javier (00:49:33):

A whisper arrives 2000, 2000 or more. Did you hear it? That bomb the torture of red sand turning green, the anguish of earth turned to glass. Did you hear it? 2000, 2000 or more yams cremated inside the earth, poison, trapped in glass like a museum. Did you hear it? 3000, 2000 or more tears. We cried for our land. For the fear you gave us for the sickness and the dying 2000 years of memory here, 2000, 2000 or more peaceful place. This place happy place too. You come with your bombs. You stole a happiness with your poison ways you stole our stories. 2000, 2000 or more people gone missing. Did you hear it? Where's my grandfather. You seen him? Where's my daughter. You seen her mommy. You seen my mum, dad, 2000 geez thousand or more times I asked for truth. Do you know where they are?

Alec Javier (00:50:54):

2000 she's thousand or more trees dead with arms to the sky. All the birds missing no bird song here. Just stillness, like a funeral, 2000 or more, a whisper arrives. Did you hear it? It sounds like glass, a heart's breaking, but we are stronger than that. We always rise us mob 2000, 2000 and more. You can't break us. We're not glass. We are people 2000, 2000 more. As spirits come together, we make a heart. Did you see it in the fragments? It's there in the glass 2000, 2000 or more? Our hearts grow was we mourn for our land. It's part of us. We love it. Poisoned and all

Speaker 1 (00:52:06):

[Inaudible].

Manal Younus (00:52:10):

I'm going to attempt to a little bit of a wrap. So bear with me. Cause I'm not a rapper. It might just fade into spoken word. Let me give it a shot. Dust dust slowly, rusty, no trust, but cross of lust, disgust, that must let go. Get in the zone. They're not alone. I still don't know what home is. These phones and loans and groans of drones. I try to turn my spirit sounds of lover there, but soft. Can you hear it? I know I want to be it, but I can't hold what holds me. See my father, he wants told me when it's cold is when the heat of love will scold. So I wait for the unfolded law. I'd rather feel the burning than remain a solo soul, but I'm nomadic in the stillness. When they're moving. I'm still, I'm not in sync.

Manal Younus (00:52:56):

I can't keep up and I'm not sure I ever will. Now. I'm not sure I want to be it, but it's calling me. It's calling me, but I can't see it. And I fear the lack of clear. We sat watching planes take flights into the Twilight, not quite day and not quite night. We sat somewhere in the possibility of fantasy of the contrary, becoming complimentary CDs, divine bloodlines, that transcend manmade map lines. Can't be confined. There are a blessing and a curse, but for every woman, besides my mother that ever nursed me, I hold a place beneath these layers. And I know that home does not depend on a physical place, but rather a meeting of time and motion. See my twenties feel like home and it's where I am in this state of mind. And wherever I'm standing in this body is the home I choose is mine.

Speaker 1 (00:53:52):

[Inaudible] Sunrise.

Alec Javier (00:53:56):

I see your grandmother more beautiful than a sunrise at people Ajera windswept read in. Mccloud's watching over. I hear your grandmother telling stories at Cooper PD, old wisdom, stand on, standing on sand dunes, watching over tuber PD, conga, Judah, Frankie, Yammer sings talk this way, walk this way. One gun and ne Jeannine. And you guide my journey back through the mixed up mayhem. I feel you, my grandmother sitting on the Munda, wailing away another half cast day,

Manal Younus (00:54:57):

And this is the last poem that I'm going to do. And this is very much about being in the present and how I ended with the last pace about wherever I choose is home. And this is yeah. Okay. I stand at the coast, watching the waves, tease the sand dance with the seaweed, moisten the colored Moss rocks of every shade, changing with the sun's rays. I watched the world not poisoned by us. I stand at the edge of a country and mess with my back to all the distress pain fear. I stand on the lines of maps and I know where I am when I am small. They remind me that I am born from the same place. We crafted the ocean in me by the same hands. I know it has demons. Sometimes I indulge in the Yans, dip my toes into their home, let the waves carry me when I am too big, they show me that I can be crushed. I always come back to sit on the coast until the day goes somewhere between these parts of the same world, different ideas, different heavens. I stand at the coast like I sit on fences, catching breath, sifting stories, creating truths, dismantling thought lost, but not

Speaker 1 (00:56:14):

Thank you. [inaudible]

Alec Javier (00:56:23):

I'm going to finish with this poem. In that previous poem, I made a reference to the Cuba PD, conga Judah. That was a collective of grandmothers. If you don't know their story, please go to 10 Daniel, their stories on the wall there at the Marilinga exhibition, go and sit in the circle there, listen to the wind, listen to our story and maybe really think about the nuclear debate in south Australia.

Speaker 1 (00:56:54):

[Inaudible]

Alec Javier (00:56:55):

This is another story that you'd really need to learn and think about and help us support. It's called black deaths in custody. They're killing our children younger and younger. Despite the cost a new jail has been built. It seems the incarceration rates are trembling. I only came here in the role of a destined custody inspector. All the cells are stark and spotless blank screens watch from the corner. The officers have the highest technology. The faces of the staff still look the same. But when I walked down this wing and peer into this filthy room, the door slams behind me. The feeling in my heart is changing from a proud strength of duty, to fear all the stories I have ever heard stand silent in the space beside me, a coil of rope is being pushed under the door of this cell.

Speaker 1 (00:58:18):

[Inaudible] [inaudible].

Ali Alizadeh (01:00:52):

My name is Ali Alizadeh there. Where am I from? Well, I currently live in a suburb of Melbourne called Coalfield south, which is really lovely and I'm right next. We live not next to it to a cemetery, which is great. I've never had better neighbors. Although now we've had people moved in who are actually alive and they make too much noise. We don't like it. So I dunno anyway my, the zombie apocalypse might take care of that, but it's lovely. It's a great cemetery in interesting, fascinating people buried there. What about you, Nick? Where are you from?

Nick Drake (01:01:29):

Oh, don't stop. That was great. My name is Nick Drake. I am, I've come from London and I'm very happy for excited, very honored to be here. So I've come since our FEMA's home. I've come a long way from home. And I'm going to read some poems from a book, which is about being very far away from home. Because in 2010 I was invited to go on a 19th century sailing ship around some islands in the Arctic, which is not an offer you get every day. So I wrote a book about it and it's, I got to read some plants, but it's partly about the experience of nature, the wild, the magic of that. And also about what it's like to come back to the world that I live in London, big city, and what it felt like to try and bring back of the magic of that land into my life. Where should we start you first, I guess? Oh, okay. Well, I'll ask you some questions. Why did you go there

Ali Alizadeh (01:02:32):

In the first place? The Arctic and not the Antarctic say,

Nick Drake (01:02:37):

Well, it's nearer and they asked me, so I guess I go to the Arctic and Antarctic. Anybody asked me that would be great. The Arctic the ideal was I was invited to go with a group of scientists and writers and, and theater makers to look at climate change and then to try and make some work about it. So I was really excited by the first part, go to the Arctic. I was kind of interested in the second part, which is a bit climate change. Cause I hadn't, hadn't had the opportunity to do that. And I was pretty worried about the third part, cause I had no idea how to write about climate change before I went, because it's such a vast subject and it's so daunting to many people it's so boring as well. Of course it's not, it's the most important thing.

Nick Drake (01:03:22):

So I just want to tell you a little bit of the story of what it was like to go up there. So we flew up to the north of Norway and then we, we we took another plane to this site, these islands called [inaudible], which are 500 miles from the north pole, which in itself is incredibly exciting. And then there's a fly that's just decided to to come and introduce itself to me. So if I'm waving, it's not because I am excited, but you know, not, not that excited, not yet. It's an English fly. Yes, yeah. Or flies or English. and so then we, then we found ourselves further and further away from home and deeper and deeper into a place where things changed. We were put on a 19th century sailing ship and we set off and it was the Arctic summer.

Nick Drake (01:04:21):

So the day lasted for about 22 hours. The light was unbelievable. The silence was unbelievable. Our shadows lengthened to the horizon, it was magic. It was literally awesome sublime. So for the first days we were in an amazement at the beauty of it, we were almost like tourists of the sub-line place. And of course it was going to take us a long time to learn, to look at this properly and to really begin, even begin to understand it. So the journey was an education, really of a bunch of good, good people, but kind of idiots about this sort of thing. I'll speak for myself. And once we got past the sublimity of it, we also found ourselves as a group feeling very needy of things, which were very exposed. We needed our food and we need to asleep. We need that our apple maps, we needed our laptops.

Nick Drake (01:05:24):

We didn't have internet connections. And it was very shocking how upset we were not to have those things, but every day we would go out onto the land and the land was the wonder. And of course, as a group, we would go off and we would talk and talk and talk and talk and that'd be the rustle of our kind of technical clothing. And then after a while someone would say, why don't we just shut the up, stop talking, listen. And as we did that, something really special happened, fold up the charts, close the guidebooks and the scrolls of information, turn the engines off, let the laptop sleep, let plans and speculations and the names of things, go pick up a stone, hold it in your hand. This is the history of the world. Watch the animal of the light, always moving away across the land in its own time. And when the silence comes, welcome it for it makes you think and dream

Speaker 1 (01:06:57):

[Inaudible].

Ali Alizadeh (01:06:58):

Yeah. do you mind if I talk a bit more to you about your poem or do you want me to shift? Because I know we decided to swap, but I just wanted to say that it's so interesting to me that you know, say, you know, in any really before even during industrial revolution, 19th century, all of that stuff happening with the decline of life in rural parts and the explosion of the big cities, you could still get away from the city. You could still be a word's worth, you could still go somewhere worse. It seems to me now, especially last 20 years or whatever, there is nowhere to escape to from the tyranny of the digital really. Is there, I mean, where can you really be free from technology? Yes. So you have to go all the way to the heart.

Nick Drake (01:07:41):

I have to go a long way. Yeah. It's one of the few places that you can get to get away from yourself and that matters a great deal. Yeah. Yeah. let me ask you a question. Yes, please. So I was looking at your, your wonderful collection of poems ashes in the air, and this is a, this is a thing of home here, but it seems to me that these are poems of all over the world and off the world. And I wondered if you'd like to say something.

Ali Alizadeh (01:08:06):

Sure, sure. I mean, I mean, unlike you, I guess I, but go to to places of, you know, nature, this culture versus nature of my interest in especially what's happening in the world today. And and I was I guess kind of attracted to the uniqueness of a particularity, a specificity of a play. And I thought, well, okay, w

what is a city? What is it what's particularly happening St. China, for example, I was really interested, lived there for a couple of years. But little by little, I came to understand that actually, whatever is happening in one place is happening elsewhere. And this is the kind of the terrible universalizing effect of capital really, and how cities are becoming a dumping ground for capital everywhere. And, and I, I think that, you know, those of you from Adelaide you know, it's kind of interesting to see not so many construction sites here, as opposed to Melbourne, which is now one vast construction site and the city is becoming totally unrecognizable, but of course the cost of living is going up.

Ali Alizadeh (01:09:07):

It's, it's quite out of control. And I first saw that in Dubai and, and I was yeah it's kind of interesting how much of everywhere is either becoming that and that's where there's development a new economy that's meant to be good which I'm not sure if it is, but apparent because people who already own property are making so much money the property boom, is really unbelievable. And but so that's kind of observed the goal of that has changed my view of place. I don't think places are as specific anymore. And I think that's my own sort of relationship to has changed. It's made me sort of withdraw a little bit from the physical world probably in the opposite direction to, to yourself where but anyway, I'm in Dubai mom, what's two may seem like a very unusual and abstract place and not real at all.

Ali Alizadeh (01:10:05):

But this is upon the bed that this is called Dubai. I can't pretend there's beauty to zoom from the slabs, concrete and sandstone planted in the sand few near real totems. I can't harmonize with the drill fracturing the boulders beneath the desert puncturing, the landscape holes to insert pillars as foundations for incipient towers towards an uncontrollable concrete forest. What Palm trees remain inspire the outline of the artificial island beach resort to a list celebrities, grad, Angelina Jolie were going to buy themselves one of those islands back then they're not to anymore going to anymore. So I wonder if they're going to have a, like a yeah, straight, I don't know, camels happy and harmonized logos on t-shirts at the gargantuan mall, the largest in the world outside of USA burger king and code clash, but compliment the Arabic kitsch. I can't conjure my gifts meager as they are enough to reassemble this reality in an aesthetically refined string. Our words on the, this beveled cluster of clauses summoned by your Colossus of a place called Dubai. Hm

Speaker 1 (01:11:44):

[Inaudible]

Ali Alizadeh (01:11:46):

Nick, you meant you went up there with scientists. Yes. What can an artist, how do that scientists can't do in helping us understand global warming?

Nick Drake (01:11:58):

Well, I think the short answer is tell stories and the, the other short answer is the imagination, which is something that every human being has, and that is suppressed and conquered in many places, but is an undeniable Liberty tool of us. And it's the way we think for ourselves through the imagination. But I have to say, I found the scientist, wonderful people. I didn't know many scientists. I don't know why, but I'm fantastically passionate and engaged and interested in the world and then what they wanted to do. And one of the things that they did for me was they taught me to look beyond what I was thinking I was

looking at. And in particular, this was true of ice. So, you know, we looked at the ice and we thought it's so beautiful. It's so wonderful. Look at the polar bear prints on this piece of ice.

Nick Drake (01:12:47):

So it was very aesthetic sort of experience for us, but no, there's more to it than that. Of course ice is a treasury. It's the most crucial thing in a sense that we own because the ice of the Arctic reflects back solar radiation, and it's maintained this kind of luxury climate stability, which we have had for many, many, many thousands of years. It's crucial. And without that all the solar radiation comes into the Arctic ocean. It goes into the ocean, warms the ocean, and that has huge consequences. So I needed to learn that it's very, very important story. But I went on to say, then night, then I was introduced to the idea that that scientists know about climate, largely through ice core drilling and ice core samples. I don't know if you know about this. I didn't really know about it, but they, they drill down through glassy as they go down hundreds of thousands of feet and they draw out a column of ice.

Nick Drake (01:13:52):

And that column is the unique record of the climate of the earth going back millions of years. So basically every winter, it's like a library, every winter lays down a page, which has no more than a millimeter thick, which carries the information of the atmosphere at that. So that's, that's a fantastic science thing to do, but it also made me think about time and about how we think of our own personal time, a lot, the scope of our lives, the scope of our society, the scope of our history, and then the scope of geological time in which we're kind of two texts or the plot, which is a year long. So this is a poem in the voice of an ice core sample. I think it's the only one in existence.

Nick Drake (01:14:43):

Oh, by the way, I had to go and read this a couple of months ago at a, at an ice core sample storage room, which I thought was pretty bloody exciting until I got into it. And it was minus 35 degrees because these are like creatures that like dinosaurs, you have to keep them at that temperature. Otherwise they're gone. And it was thrilling for about 30 seconds. And then about 32 seconds, I thought I'm going to die because the ice just gets into every pillar in your eyes and your ears and your hair and your nose, and you think you're going to die. Anyway, the amusing thing about it was that the director, let me read it once. And then she said, I think you should do it again. She made me do it four times. So by the end of it, I was in intensive care, which is the revenge of the ice core sample, the ice core.

Nick Drake (01:15:37):

I am a long story, 10,000 feet long, a million years old, a Chronicle of last time, back to the first dark, too dark for telling I am every winters for, I am the keeper of the air of all the vanished summers I distill lost atmospheres, pressed into ghosts, kept close to my cold old heart. And as for you, what story would you like to hear on your two feet trucking the snow two by two, two by two, two by two. Here is the dust and music of your brief cities. Here is the Ash and smoke. Here are your traffic jams and vapor trails. Here are your holidays in the sun and your masterpieces and your pop songs here are your first cries. And your last whispers here is where it went, right. And where it went wrong. Easy come easy go. So I know why you slice moon after moon from me holding each fragile disc up to your search lights while you measure and record the tiny cracks and snaps of my melting mysteries, because you know, you are the people who have changed nature, and now you're on your own. I have no more to tell no questions please, about the future for now. The great narrator silence takes over, listen carefully to her story for you are in it.

Speaker 1 (01:18:01):

[Inaudible]

Nick Drake (01:18:03):

Only tell us about other places that is Dubai other places as well.

Ali Alizadeh (01:18:12):

Yeah I mean, after, after a lot of the traveling came back to Australia and I, I kind of found that especially when I was living in Dubai towards the end of it, I just really kind of withdrew from the real world if you like. And I thought, well, what are the problems? And this was specially after the 2008 global financial crisis. And I totally agree with you that global warming is a great problem. The greatest problem possibly, but I will say that there's another greatest problem in us, best global capitalism which kind of contributes to that, to that other problem. And I think that and this is where I kind of thought, well, w what, what do we, what can we learn from it? And I, I, I started to really investigate philosophers and and, and, and read more and more.

Ali Alizadeh (01:19:04):

And a lot of my poetry of the recent last few years has really been about me, just reading a philosopher and, and writing about it now, how am I going to try to get away by reading those poems in a session like this, which is about home. And I know this is gonna sound really pretentious, but that is sort of become my home there, the world of books and philosophers and that's and I think that that's kind of also the, the, the, those, some, someone like me has had the experience of growing up. And when I was a child in a place where there was war, and then there's a migrant, et cetera, you sort of have to find new ways of belonging, I suppose. And this is one place where I found where I could belong in a way.

Ali Alizadeh (01:19:49):

So I think one idea of, of philosophers that I find really interesting is, you know, if the world is really as messed up, as we've all been saying it, that it is, and let's be honest, it is, we're not making any of it up. It is really that I don't know if I'm allowed to swear or not. Ah, it's really up. I'm good. I actually had all the swear words in the next poem crossed out I had to screw instead of, but anyway so, but I think if you're all saying it, one question is, well, why can't we do anything about it? Why hasn't it changed? But we've been better in the past historically, but now we're the complete deadlock and we can't take a step forward. We just taking steps backward, I think. And I, there's a, there's a philosopher 18th century philosopher, Zandra who saw, and he had a really excellent idea called the general will.

Ali Alizadeh (01:20:39):

And I thought, hang on. What, when older people to put it most simply when it's something we really want. And sometimes that can just take a course historical course. So one great example of the general will is the French revolution and tarnation did change the course of history. What would that look like today? Here's a upon to kind of speculate on the general wheel. Just the general will, you know what you want? Isn't this a new wig say a new, calotte not even the promotion. Be honest enough to say you want me riding under the heel of your boat because power demands it. Ethics. Really. You don't know what you need beyond persistence in survival and new carriage say at night at the new brothel may be an electric car, but will you will to possess to power over my bare life. Desire. Seriously. I have studied

the Marquis Madden by the brutality, by the banality of pleasure, even whipping a whole like may, could not help him.

Karl Winda Telfer (01:22:16):

I've been walking

Ali Alizadeh (01:22:17):

Solitary, be honest with the universe. Welcome this integration of what is you a new selfie say handcrafted, artisan, old bespoke, innovative mirror. Do you see anything other than human shaped? Let's go this way. It is a lovely day for losing oneself. Walk with us. There is so much more to say

Speaker 1 (01:23:04):

[Inaudible]

Nick Drake (01:23:07):

It's no, I think no accident that the exponential decline and the health of the planet matches the growth of Western industrial capitalism. It's no mistake. And looking at the Arctic, I had to think a lot about the way that the way we live now is paid for in other places. In particular in the ice and the water of the Arctic mercury has been found everywhere. It looks at the place looks wonderful, but the mercury is, and all the water mercury is used in Colfer. It's in, it's a product to coal-fired power stations. It's in batteries and light bulbs. It's in kind of everything that we use and have been using for quite a long time, but it, it has it has I think what it's called a multiplying effect in the food chain. So the effects of it get worse, the higher up the food chain you go, but mercury has its own story. And if I can find it, I will tell it to you.

Nick Drake (01:24:12):

Let's say that we were born in your dream of the future released by fire. We ascended the winding stairs of the smokestacks until we reached the orange sunset and the blue sky. No one waved goodbye. No one saw us go. We were uncountable and invisible one way or another. We were carried north in the hands of the wins on the wheels of the rivers, by the generosity of the oceans. And when we arrived at the cold top of the world, it felt like home sweet home. And we waited in the long darkness until that last, the first light of the year, transmuted us out of thin air. And we came to rest in ice and snow and black water. Now we accumulate and magnify in the cells of fish in the eggs of birds, inside the warm coats of seals and bears. And in the wounds of mothers, we concentrate. So the faces of the future take on our features and we sing our names into the ears of the unborn Caesium. Technetium mercury.

Speaker 1 (01:25:58):

[Inaudible].

Ali Alizadeh (01:26:00):

That's great. I like that. You can make scientific words poetic. It's very, very nice. I might just I think finish off yeah, with with this poem, which is talk texts and other philosophical idea, but I hope this is a bit more upbeat and kind of optimistic. This is, this is something I read in an interview with the contemporary philosopher, Jake onset. He says the political struggle is also the struggle for the appropriation of words. We, as in, you know, not the friendliest, but WWII. We play with that. We are

decent. We love our country and our Liberty. We earn a living off the profits of things. You're fighting nature for rich trading partners who pay us with the blood of terrorized workers. We hear the chit chats between the puppets of capital prime minister, our Playdoh, and give our consent to their triviality via free and fair elections.

Ali Alizadeh (01:27:15):

We dream of feeling happiness as psych is rejoice at buying I-phones and designers, socks, a life finally, expediating its futility with a 2% pay rise. We pur when cuddled in the arms of a community founded on culture and religion hiding behind the mask of heritage. We are really like that. I wake up early or surrender to my insomnia, to Dre daydream about another. We, the people flummoxed by so much fantasy struggle and wonder towards the truth of an event after the idea of equality for a humanity, that won't be conditioned by a pronoun when we are the name of the measurable power to rupture the reality of the world and instigate new worlds, the traces of eternity

Speaker 1 (01:28:32):

[Inaudible] [inaudible], [inaudible],

Nick Drake (01:31:19):

We're not done yet.

Nick Drake (01:31:20):

So don't believe in cause we we, we wanted to having, I guess, each of us come up in our pairs and shared our stories and our, some of our journeys and an ideas of home is to talk as a group cause you would Amanda campfire. And I've got to say, I started off writing poetry as a young kid, and I'm constantly in, or those that are able to present a poetry of such a personal nature to be able to firstly write it, but to be able to then speak it because I took a different path for me, it was about writing stuff for kids. And we might come back to that as part of maybe when we talk about what do we do next, but was interested in, in, in each of you to just give us a hint about how the writing has helped you in a sense to come home and to be home. And how the stories that you tell maybe cut if we were to start from this side and go, man,

Karl Winda Telfer (01:32:35):

I guess we'll the stories have been written in the sand Toronto, and that's where it means a lot because your feet are right there next door and you're sitting right in the next time. So

Nick Drake (01:32:54):

It's sort of things for me, part of that kind of links to what you were talking about when, when, when you talk about going somewhere else to find your way back home. Yeah. I mean wonderful to go, wonderful. To be in nature also pretty good to be home. I mean, to start with, I got home and I was, I was astonished by how we live, just horrified by how we live. But then I have to say, I was also really pleased to be back in the world of cinema's books, friends, people, wifi, wifi. So it's, it's very contradictory experience, very close to black women. They're very moved by hearing people speak their truth tonight. That's been wonderful.

Ali Alizadeh (01:33:47):

I don't even know if I'll have a home as such and not being just yeah, I mean writing, I think if anything, it makes me more sort of takes me away from a sense of

Nick Drake (01:33:56):

Yeah. But that's an answer to itself and that's a perfectly okay. Answer as, as, as a writer, you're, you're a traveler and you're a traveler in thought, I guess, as well as in place. Yeah. Yeah. How has it helped you in terms of doing the work, the writing that you do?

Manal Younus (01:34:15):

I think I really believe that we create ourselves through our stories. So in the same way that if you hear something enough times, you start to believe it it's the same in the way that that you talk about yourself and the way that you talk about, you know, the people around you or whatever else. So, I mean, I see a great evolution in the way that I was writing in the past and how I'm writing now. And it's almost like the chicken or the egg. I don't know if it's that my situation is changing. All the stories are changing. And therefore my situation is changing. Does that make sense? So we're kind of I'm growing at the same pace as these things. And I think that every story that I tell her, every time that I write, I'm adding to who I am,

Nick Drake (01:34:57):

That stuff that Ken and I were talking about as well, that the layers of story that you can keep adding to who you are by learning about the place that you're in by learning about the ancestors that came before you about the footsteps that came before you. It's very much about that. Yeah,

Alec Javier (01:35:17):

I'm going to first read a poem called intervention allies, and everyone knows about the interventions that's been happening for nearly 10 years. So this was the you're aware. I had been on such a big journey and I'd finally was living in a community in the desert, working at the art center, surrounded totally by my family. And then the intervention arrived when John Howard said, let's have an intervention. The women shouted, yes, we're sick of the drinking, the weekends, 40 trips away, half the in hotels without bringing their pay home for us and sometimes losing their jobs when they don't know when to stop. We're sick of the sad cousin, the fights, the occasional black guy, their priority for their mates over Russ and the children were sick of their drunken breasts, exploding and unjustified to abuse. The words that can't be retrieved when he crawls back into bed. Yes, the women shouted let's have the intervention, the Aboriginal women. Weren't so sure now I've lived in a white world and now I was embraced in my family world.

Alec Javier (01:36:41):

Yes. Poem describes what I knew and I wasn't seeing it in the community that I was living in. Then I became a poet for my people and it allowed me to carry myself finally with the dignity that I should have been allowed to be born with. My mother had to give me up to have an education in this institution just the other day on Thursday. And I'm in Perth. I've just come back from Perth. And I walked into the bank pretty much wearing the same clothes with my sunglasses on. And I walked in. Someone had just given me a hard time. I was traveling with a very grumpy passenger, but I walked in. It's the way that I carry myself. Now I'm proud of Ali. Cobby, Eckermann, I'm not a second class citizen in Australia anymore. My family and my poetry you've given me this. And I walked in and this lady said, Chris, she said, I love your concerts. I love best. And I said, thank you very much. And later on, when I was off at the tellers, she

come up with it. They really were the best concerts I used to take my top off. I was having a really good conversation until security said she had to move along and then she had to leave the building. But it's about poetry for me, allowing me to stand in my truth in a way that I don't know people that don't me, I've lost my point of view

Speaker 1 (01:38:28):

That I can walk in as a rock star [inaudible] and,

Nick Drake (01:38:42):

And, and we all felt it when you were reading, not just that, but the other works that you were reading because of the honesty was with too, right? The honesty with which you tell your story and the honesty with which, and the emotion with which you deliver it, it makes a connection to us and it helps us. It helps us understand this place. I think

Alec Javier (01:39:07):

Anybody that's listening, how would know when you're talking your truth? I'm not joking that my mother came here was the reason we were separated at the university. I love it when and I have a lot of guidance from my family. They they'd guide my poetry journey all the way, but I love it when I can feel the spirits count and they're sitting there and I'm only, I'm only a little girl in culture, but that's sitting there like, you know, encouraging because we are just one page in a big book. I think you made reference to it. I want when my children and grandchildren turn over the page, that it's a good page and not a, not a rubbish page. That's when the ancestors come and fit.

Karl Winda Telfer (01:40:12):

I just thought that, and yeah, that's right straight out. There's no other way, you know? And that's the teaching that I talked to young fellows about at the time when I talked about the drawing in the sand, I mean, talking sideways to your followers because I don't know your followers yet. But that's our thing. You know, we'll talk about that in a drawing and the stories and the songs and everything else that who we are that makes everything move through us. A part of us. And we are the land. We are the stars. We are the sea we are at. We've never, ever been taught anything different, but the pain has been the cut. Yeah. And that's when we sit down and I'll sit down with the young fellows, cause there's still beach Dan here. Now there's still beach another part in our file, but that's what we do. And we sit in the sand there, how many draw over that like that? And then we turn the page and then we tell another story. And then we turn the page and that's all the pages before, and this will then pay just to come. Cause that's how we think from the ancestors seven generations before us to thinking about what's this place here now, seven generations in front for the future

Nick Drake (01:41:41):

Writers and artists and storytellers, like as an artist in short. So we've had a spider thing that I think you touched on Nick was the question of what next, how do we, how do we ensure? And I think conversations like this are part of that and sharing the poems and the stuff that Carl talked about as part of that. But how do we, when we look at the world that is that chaotic ghastly mess at times, you know, we, we can't proceed on the assumption that all is lost. No, you know, because if we do that all is lost. And one of the reasons that Carl and I very much work with young kids is because as we talked about at the beginning, they are receptive to ideas and thoughts and stuff. So, so what sad responsibility, what

responsibility is the right word? Because as I, as I tried to think my way, not, not only through climate change, but also how to write mine, how to write my book.

Nick Drake (01:42:44):

I sort of went between pessimism and optimism, mostly pessimism. I have to say the more I found out. But I thought that's no good. I can't stay there. You know, the PO the poet who didn't set poetry makes nothing happen. And I thought that's not right. That's not true. The poetry has to make something happen. But my friend Ray gates, who's sitting in the audience here, said, it's not about pessimism. And it's not about optimism. It's about responsibility taking responsibility for the world that we live in. And we can do that at a personal level. And then we have to fight for it at a political level, because those are the two areas that we have to work in. But for, for, for myself I began to think about the future more than anything, about how things change and about the future. Can I just read this poem in the voice of the future? It won't take long.

Nick Drake (01:43:34):

I can find it again. Where did I put it? Where did I put the future before you? Okay. This is, this is in the voice of the voice of the future. Now I'm speaking Palm voice, sorry. The future can have any voice that you hear in your head. Preferably mine, dear mortals. I know you are busy with your colorful lives. You grow quickly bored and you detest moralizing. I have no wish to waste the little time that remains on arguments and heated debates. I wish I could entertain you with some magnificent propositions and hilarious jokes, but the best I can do is this. I haven't happened yet, but I will. I am the future. But before I up here, close your eyes, please and listen carefully. I can't pretend it's going to be business. As usual. Things are going to change. Please don't open your eyes.

Nick Drake (01:44:37):

Not yet. I'm not trying to frighten you. All I ask is that you think of me not as a wish or a nightmare, but as a story, you have to tell yourselves, not with an ending in which everybody lives happily ever after, or a B movie apocalypse, but maybe starting with the line to be continued and see what happens next. Remember this, I am not written in stone, but in time. So please don't shrug and say, what can we do? It's too late, et cetera, et cetera already. I hear the sound of empty seats clapping as you head for the access. I feel like the comedian who died, dear mortals, you are such strange creatures with your greed and your kindness and your hearts like broken toys. You carry fear with you everywhere. Like a tiny God in its box of shadows. You love shopping and music, good food festivals. You'd like to yourselves because you're afraid of the dark, but the truth is this. You are in my hands and I am in yours. We're in this together face to face and eye to eye. We are made for each other. Now those of you who are still here, open your eyes and tell me what you see.

Speaker 1 (01:46:27):

[Inaudible]

Nick Drake (01:46:27):

What do I say? I see a future of possibility. I see a future that is yet unread. I see a future that we as writers and poets, and we as a community that we, as a festival can contribute to making a better future than it might otherwise be if we weren't here. So I think that's, yeah, if you guys want to five minutes. Yep. So, so what do you see or do I say, yeah,

Manal Younus (01:47:11):

I think that when we talk about, you know, the world being messed up or whatever else I think that it's important that we realize we don't really have any other kind of world to compare it to and sorry,

Nick Drake (01:47:23):

Just go somewhere else can wait.

Manal Younus (01:47:25):

Exactly. And also like we have there's always, I mean, yes, the issues that we face now is so significant and we need to work out and deal with them, but there's always been some kind of issues and I'm not sure that the world is necessarily completely worse than it ever was. And yeah. So I definitely think that there's hope in the same way that there was hope in every generation, there were mistakes made in every generation and there are mistakes being made now and we can, we can work on them. And I think yeah, I'm definitely very hopeful and I, yeah, I think it's a little bit safe. I can't see

Alec Javier (01:48:09):

Australia working to be the friends of Aboriginal people and to allow us to move a little bit closer to where we belong in our cultural and spiritual landscape, it's not commerce. That's going to give you an identity it's culture. And I wish Australia would learn that we will bring much dignity to this country. I have an idea. It's a festival of ideas that if, and it's just an idea for people to take away, but if people here are working in the public service and not protesting against the arts cuts from inside the walls of the public service you're doing, then you shouldn't be in the room because you can't work in a system that allows ask us and then come and enjoy the art. And sometimes I feel like if some of you should be ashamed of living in their country without being our friend [inaudible]

Ali Alizadeh (01:49:24):

What did he say?

Ali Alizadeh (01:49:26):

Just very briefly. I think I totally agree. And I think what I really love to hear is that, you know, that we speak about our truths and I think we have truths and that's very important. And I think in terms of what the, what the artists or poets can do, I mean, I'm, I'm, I'm I think that's, you know, there's something that the arts can do responsibility as general. We should all be responsible. I totally agree, but I think there's something art can do. And one of the things listening to, to, to and taking part in this event and things similar is that you hear that the kind of a specific individual, personal experience of people and their groups and their identities that are made understandable by everybody. And I think that's a really important thing as well. The thing that's one thing that art can do is take that particularity of experience into a universality. And I think that could contribute towards maybe a creation of a general sort of commonness that could bring us together, because I don't think we're going to resolve any of this individual problems individually. There will have to be a global universal solution to all of them. That's this. Yeah. And I

Nick Drake (01:50:28):

Think art can help towards that. Absolutely. And last off to finish off the night Karl over to you.

Karl Winda Telfer (01:50:38):

No. Yeah, just listening to all the things I in him. And I did that thing cause we're all human rights comes back to that common sense thing and how we walk on place and the spirit of place, because it's true to places everywhere. And I think listening to everybody at T and was the first mother, but not being said, been invited to here is that there needs to be more of this stat Athens, and where's the roof fire, where's the fire. Then you can come and contribute to know everybody, just sit around that and feel that and understand that and take on nice things about who we are and ideas that everybody has because of what he has. So I don't know the ideas, how to make the file.

Speaker 1 (01:52:39):

[Inaudible]

Nick Drake (01:52:53):

Thank you all. Thank you all. Thank you all. Let's say the Rachel special, Rachel Johnson here are of the cello, Allie Coby Eggerman [inaudible] [inaudible] Michael Mills, Nick Drake. How many hours a day and the other two poets performing in the corner. Amber and Chelsea. Thank you everybody for being involved. Thank you for coming along.