



voiceprint

Newsletter

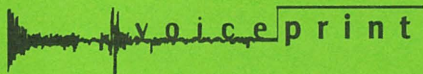
of the New South Wales Branch
of the Oral History Association
of Australia

11

February 1997



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Editorial

*This is the first **Voiceprint** for 1997, and also the first to be produced by the new editorial committee.*

One of our commitments is to try and involve members of the OHAA in their own newsletter, and we look forward to receiving a continual flow of letters, as well as other items of interest such as news of your current project, articles on any topic which you consider may interest other members, whether you have a grant, and if you have, how!

*We are very pleased that we can start immediately with a contribution from a new member, Bob Mitchell, who provided a memoir about his father. Because it was too long to include in its entirety in any one issue of **Voiceprint**, we decided that we would publish it in three instalments, the first of which, **Childhood Memories**, features in this issue.*

*Another member, Joyce Cribb, who is also a member of the editorial committee, has contributed an item on **Promoting Reminiscence**.*

*Following a stimulating discussion at the end of our first editorial committee meeting, I have summarised our combined ideas in **So what exactly do we think we're doing? The place of oral history in the scheme of things**. The whole purpose of this particular piece is to try and promote a lively discussion on what is, after all, a strong interest of all of us.*

We hope that these various pieces will spark off a flood of letters so that we can have a philosophical debate about what we are doing, what we are trying to achieve, its usefulness to historians, whether it should be a part of mainstream academic history, whether individual people's contributions on their own personal view of events occurring at a particular time of history have any useful bearing on the scheme of things.

*We would also particularly like your comments on the content, layout and style of **Voiceprint**. Please let us have your ideas on what would make it more interesting or useful for you. We will only be able to make it your effective newsletter if you tell us what you like and dislike.*

So please take a small amount of time to dash off a letter or comment, formal or informal, or a longer article on something that interests you, so that we know whether we are meeting your needs.

Angela Wawn

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New Members from August to October 1996

We are so fortunate to have such varying talents and interest among our members. Welcome to these new ones!

In our new membership application form we shall include an 'interest' inquiry so that we can enlarge our initial acquaintance with our members

Dr Ian Henderson	The Australian Nuclear Science and Technology Organisation (ANSTO)
Joanne O'Driscoll	Adventurous Ageing and Special Needs Consultant
Jane Connors and Michelle Rayner	ABC Radio National Social History Unit
Robin Jaffrey	Library Technician
Suzanne Mitchell	Teacher
Dianna Mannigel	Early childhood consultant
Susan Anderson	Mother
Siobhan McHugh	Writer and broadcaster
Bob Mitchell	Business analyst
Dianne Deane	Teacher

Nuts and Bolts: short items of interest to members

Janis Wilton is a Founder Member of the OHAA and a faculty member of the History Department of the University of New England, where her teaching includes oral history and local history. It is with much pleasure that we announce that Janis has been awarded her PhD. Her thesis is entitled (in brief) *Chinese Voices: Australian Lives. Oral history and the Chinese contribution to New England in the early 20th century.* Our good wishes go also to her husband, Joe Eisenberg, and to Daniel and Rachel. Our heartiest congratulations, Janis!

ARTICLES

Childhood Memories by Bob Mitchell

Introduction

BOB MITCHELL'S BIOGRAPHY OF HIS FATHER, NORMAN JOHN, WHO WAS BORN AT SCONE, NEW SOUTH WALES IN 1919, TELLS A REFRESHINGLY SIMPLE AND VIVID STORY OF A BOY WITHOUT GUILF WHO BECAME A MAN WITH A PHILOSOPHICAL VIEW OF LIFE. DRAWING ON CONVERSATIONS, THE BIOGRAPHER INCLUDES FRAGMENTS OF HIS FATHER'S LANGUAGE WHICH CONTRIBUTE TO THE SENSE OF A REAL PERSON REVEALED IN THE CONTEXT OF THE ERA IN WHICH HE EXPERIENCES LIFE. WE START, IN THIS ISSUE, WITH THE FIRST OF SEVERAL EPISODES, ONE WHICH PROVIDES US WITH NORMAN'S MEMORIES OF HIS CHILDHOOD.

Early Days

Dad said that his grandmother had been girlfriend to 'Thunderbolt', the notorious bushranger who operated in the Hunter region last century. Thunderbolt had bestowed gifts of jewellery and money on his grand-mother, and kept a secret cache of stolen goods somewhere in the area. Dad said that he did not know whether or not Thunderbolt had told his grandmother where he kept his treasure, but as far as he knew it still remains undiscovered.

Dad's family home was a two-bedroom corrugated iron cottage near

the sale-yards on the outskirts of town. Living in the vicinity of a sale-yards had its advantages:

'We used to cart manure home from the sale-yards. It was all powdered down – lovely stuff! Mum used to grow dahlias out the front and at the side of the house. Dad wasn't interested in gardening.'

The cottage grew with the family – another two rooms being added to virtually double its size.

As a child five years old, Dad's earliest memories were of *'kicking his lady teacher in the shin on his first day at school.'* That day was one of the few times he wore shoes to school – during the next six years he went mostly bare-footed. He wagged school on occasions to *'nick down to the local creek to go swimming'*. He'd come home about dark, and get *'whacked by the old man'*.

Dad was caned quite regularly at school – for offences such as wagging the weekly scripture classes, which he particularly disliked. However, on Sundays he did sometimes attend Sunday school. Dad's parents would make him wear shoes to Sunday school but, not being used to shoes, he would take them off.

To Dad, the best thing about school

was sports. Both he and brother Ian represented the school in running. They had their share of wins and losses, without being overly successful. There were not trophies for the winners, just the honour of having won. Dad also *'played a bit of rugby league and cricket'* during school sports afternoons.

Dad's home life was not a particularly happy one, due mainly to the behaviour of his father. It seemed to Dad that both he and Max (*'Ian was all right'*) were the ones who were always being whacked. Dad complained that when his father thought he needed to 'pull his socks up' he would never try to talk anything out with him first – he would just whack! It was worse when his father was on a drinking binge. He wouldn't eat, just drink – sometimes two bottles of scotch a day for a week (*'ten bob a bottle'*). At those times *'he'd get the horrors and roar out at night in his sleep'*. Dad was never close to his father.

At the end of a drinking session, Dad's father would be in a poor physical state and would need to be nursed back to health. His wife refused to do that, but his *'silly sister who lived down the road would come and feed him egg-flips.'*

Dad's father lost his foot during the course of working his hire car business. He had collected a chap from Sydney and was chauffeuring him around the country while this chap sold farm equipment. Noticing that Dad's father

had a shotgun in the car, the chap asked if he could handle it. He was inexperienced with guns, and accidentally shot Dad's father in one foot. The leg had to be amputated below the knee, and from then on his father had to use crutches to get around (the crutches proved to be a good implement with which to hit the kids). Dad's father was in his late thirties when the accident happened. He had been a good athlete, and used to run in 100 yards events.

Dad loved his mother, who tried her best to maintain a happy home life for the family despite the excesses of her husband. She was a fulltime housewife (*'mothers never worked in those days'*), and hardly drank at all – except for the occasional small sherry before bed, to fortify herself for a difficult night ahead with the old man. On some nights Dad and his mother used to sleep out on the veranda. It got very chilly there on winter nights, as they had only a vine for protection from the winds. Like her husband, Dad's mother lived to 75.

Life for Dad as a child was definitely a no-frills existence – *'we had no electric light, no toys, not even a radio'*. However, it didn't seem to matter so much because by night-time *'we were that bloody tired we'd go to bed.'* During the day, Dad and his friends would run over the hills around Scone, or go swimming in the creek about one and a half miles from home. His territory included a waterfall

that they used to climb up. In recalling that climb, Dad commented that *'it was a wonder we didn't break our necks!'*

If it didn't rain, there was no swimming hole – and, at its best, the creek was only about eight feet wide. In summer it was very hot, so they used to leave it until late in the afternoon before making the long trek home. To quench their thirst they would drop in at the railway station for a drink of water. The railways had a canvas water bag full of cool water for the use of the workers. Dad and his mates could help themselves by dipping in the pannikin that was hanging from the bag. It was always the coolest water available. *'There was none of this business of going and getting an ice-cream or soft drink at the shop – there wasn't any money for that.'*

Another pastime Dad remembers was *'shooting a few poor birds and rabbits with a shanghai.'* Inner tubing from car tyres provided the rubber, and the missiles were lead pellets fashioned with a hammer. Dad said it would take no more than three shots at twenty yards to get a kill.

The only luxury items the family possessed were a telephone and a car. Their first car was a Ford, then a Dodge, followed by a Pontiac. Dad was quite proud of the fact that they were one of only three families in the street who had a car; the others being *'a solicitor, and three old maids (sisters).'*

Despite the relative lack of luxuries, there was usually enough food and clothing to go around. They grew their own vegetables, and kept chooks in the backyard for eggs and meat. The only time Dad's father became involved in gardening was when preparing new garden beds. The kids had to dig out any rocks and dump them out in the roadside gutter.

Apart from chicken, the only other source of meat for the family was when they bought a sheep. The would *'slaughter it in the garage, sell the skin to the skin-man, and eat the rest'*. On being asked how the meat was kept fresh, Dad couldn't recall how that was done as their family didn't have an ice chest. There was no ice works in town, and the nearest at Muswellbrook didn't have an ice chest.

There was no such thing as pocket-money, so if Dad wanted money to spend he had to earn it first. He did that by caddying for people at the local golf course. The manager of the Kiaora stud farm paid the best – one and sixpence or two bob sometimes, for eighteen holes. *'That was a fair bit in those days, as sixpence got you into the pictures and one penny bought a few liquorice squares that you could chew for ages.'*

Promoting Reminiscence by Joyce Cribb

I am delighted to join the small team that assists in putting together

Voiceprint. I have a particular interest in promoting reminiscence and assisting and encouraging members who share this interest. I know that we have many members already who are working in a variety of settings with older people who actively encourage their clients to reminisce about earlier events in their lives. Voiceprint can provide a vehicle for an exchange of ideas and information on the way reminiscence is used in various therapy settings and other projects which are being undertaken by our members.

Reminiscence in some form or another is part of much of our every day conversation and occurs quite informally, or it may be planned in a more structured manner. We need to recognise the difference between formal reminiscence sessions and the conduct of a well researched and structured oral history project. Beth Robertson describes oral history as:

- a tape-recorded interview in question-and-answer format,
- conducted by an interviewer who has some knowledge of the subject to be discussed,
- with a knowledgeable interviewee speaking from personal participation,

- on subjects of historical interest, and
- which is made accessible to other researchers¹.

Thus we can see that oral history has design and structure and is undertaken to record a particular history so that others in turn may be informed of this history.

Reminiscence on the other hand I see as a more informal process. Sessions may at times be recorded and the information made available to share with and inform others, but the two essential elements are a story teller and a listener. The telling and the listening are the key components and are both undertaken for the recreational or therapeutic value of the experience. The listener may gain considerable new information but in therapy settings the major benefit is seen as an enhancement of the self esteem of the story teller. The listener may have knowledge of the topic, but many very successful projects have been undertaken between older people and children. These form part of the age-old life-long process of handing down information and stories from one generation to the next – having a good time and learning something at the same time!

There is considerable overlap between oral history and reminiscence. Oral

historians may be directed toward particular research topics by the casual reminiscences of family and friends as well as interviewees, and those who have encouraged and listened to the reminiscences of clients' family and friends may take up serious research into a topic where their interest has been aroused.

Overall we need to think of the story told to us as a valid history of time, place and events for the story teller. It also may be a story about objects and their special meaning and worth to the person who tells it, as a valid memory of their own personal life history, and as such should be treated with due regard and respect. If reminiscences are to be recorded or published in any way, the normal ethical procedures undertaken in oral history should be observed. This I feel is particularly important when working with those who are in a dependent situation.

I know all members who are actively engaged in conducting reminiscence sessions with their clients will have their own tried and tested methods of stimulating conversation and starting the story-telling process. Perhaps we might share some of these ideas. For those who have not been actively involved or for those who visit grandmother and find they have difficulty in getting a conversation started, let alone maintaining it, I would

suggest the use of some form of sensory stimulation. Sight, smell, taste, touch and sound all may be used alone or in various combinations to evoke memories of past events and act as prompts or a means to stimulate the communication process.

In the final analysis, I see reminiscence as one person communicating their story to another. I know there are many fascinating stories just waiting to be heard. Let's share some through *Voiceprint* along with any special techniques members have found helpful. Good listening!

Notes

1. Beth Robertson: Oral History Handbook (3rd Ed.), Oral History Association of Australia (South Australian Branch) Inc.

So what exactly do we think we're doing?

or what is the place of oral history in the scheme of things? by Angela Wawn

As oral historians, what exactly are we hoping to achieve? Every one of us who picks up a tape recorder and starts down the track of recording the thoughts, reminiscences, stories, legends, folk tales, life histories, or any other kind of memory recounted by another, presumably had a plan or objective when they started, no matter how modest.

Or did we? What did you want to achieve when you decided to start recording oral histories? Was it just for fun? A whim? Part of a serious piece of academic historical research? To record your own family history or the history of a particular member of the family? The history of a friend's family?

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to reach any conclusions, except the firm commitment to continue the debate, and to extend it to all interested members of the OHAA.

One of the points that came into the discussion included the view that some academic historians are scathing about the effectiveness of oral history, on the basis that it represents the limited views of one or more individuals about historical events. It was almost as though they thought that such events were not to be tampered with by ordinary human being, but left to the 'experts' to decipher and interpret.

Then the question was asked, what makes up the broader topic of history itself? Who decides which topics or events are important? Who judges?

Why can't individuals put their own interpretations on events, then combine those interpretations to build up a broad base of history, seen from the point of view of the participants at the time? In fifty years' time, who is the arbiter of what is the 'correct' interpretation of particular events and their effect on peoples' destinies?

Surely the individuals whose histories we are recording have a role to play in 'history' as a topic or discipline? Is it trite to say that each individual interprets

events in his or her own way, which is of significance at the particular moment the event happens, and throws a different light depending on the point from which that individual views the event?

Is it also trite to say that, as time passes, the individual may modify his or her interpretation in the light of later knowledge? What is history if not a compilation of events at a particular time, seen from many different viewpoints, which may or may not form a unified whole, which is then

interpreted by someone who forms the various pieces into a coherent whole and allocates significance to it from his or her viewpoint?

We would love to have your comments on these ideas, and your interpretation of these matters, as well as any other thoughts you want to contribute. So please write to us at the address on the insider front cover. Your letters will be a valuable contribution to what we hope will become an ongoing debate.

Reviews



Australian Poetry Live Classics from the Hazel de Berg Collection

Selected by Geoff Page. National Library of Australia. Cassette with 50pp booklet of poems. \$24.95.

Reviewed by Heather Cam

Some years ago, ABC Radio National's *Science Program* played a 'recently discovered' wax recording of Leonardo da Vinci's voice. It was a spoof, of course, but it was also a reminder of how rare invaluable traces of our eminent predecessors are.

Many poetry readers have been moved by the firm control of Sylvia Plath's reading of *Daddy*, made by Peter Orr at the BBC just months before her suicide, or by T S Eliot's chilly understated reading of *The Waste Land*.

And just think of all those lost opportunities...What wouldn't I, for example, give to have a recording of Allen Ginsberg's first performance of *Howl* that night in 1956 at San Francisco's Six Gallery. But unfortunately none of the rapturous audience – which included Jack Kerouac, Neal Cassady, Peter Orlovsky,

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And just think of all those lost opportunities...What wouldn't I, for example, give to have a recording of Allen Ginsberg's first performance of *Howl* that night in 1956 at San Francisco's Six Gallery. But unfortunately none of the rapturous audience – which included Jack Kerouac, Neal Cassady, Peter Orlovsky,

Kenneth Rexroth and Lawrence Ferlinghetti – was carrying a tape-recorder for posterity.

Thanks to the foresight and determination of one oral historian working for the National Library of Australia, however, this country has a rich archive of tape-recorded interviews and readings made over a 27-year period (1957-1984). The subjects of the 1,290 recordings in the Hazel de Berg Collection are predominantly Australian poets, writers and artists, though de Berg did cast her net further to include accomplished Australians from the other arts, the academy, the public world and the political sphere.

Hazel de Berg's project grew out of Talking Books for the Blind. It began appropriately with the most oral of the literary arts (poetry) and its most venerable practitioner at the time (Dame Mary Gilmore, then in her 90s). The idea was to record Gilmore reading some of her poems and discussing her work. Gilmore, in turn, urged de Berg to record Judith Wright, and so the collection began.

Poet Geoff Page has had the daunting and no doubt fascinating task of selecting 60 minutes' worth from the generous recordings of Australian poets that Hazel de Berg has left us. The result is *Australian Poetry Live*, a cassette, plus a booklet giving the text of the 50 poems read by the 41 selected poets.

The tape uncannily brings to life the voices of the past. It opens with the grand dame herself, Gilmore, aged 93 in 1958. At the same age, Will Ogilvie recorded the longest piece on Page's tape, *Hearts of Gold*. (The shortest is Laurie Duggan's four-second *South Coast Haiku!*). Read with a slightly trembling, yet strong and heartfelt, measured voice, Ogilvie's poem rings with the sentiments and pioneering scenes from a bygone era.

After readings by Gilmore, Ogilvie and Dorothea Mackellar, Kenneth Slessor's voice sounds distinctly modern. *Beach Burial* and *South Country* were recorded in 1960, years after Slessor had stopped writing poetry.

The broadest Australian accent, to my ears at least, is John Blight's Queensland tones in *Death of a Whale*. The most exotic and foreign is Antigone Kefala's lush Greek accent in her 1974 recording of *The Peanut Vendor*. Judith Wright, no doubt because of encroaching deafness, has a strange, lispy, high, frail and quavering voice. And Bruce Dawe, our best-selling and among our most popular poets, gives a disappointing, rushed and unclear rendition of *Enter Without So Much As Knocking*.

Roland Robinson, on the other hand, is natural, paced and conversational, as is Oodgeroo Noonuccal (Kath Walker), who appreciates that poetry's sister art is music. Deep, breathy, musical, her voice is gentle and comforting, though the

subject of her poem, *Son of Mine*, is the hurt of racism.

The colouration of voices is fascinating – David Campbell's voice is cultured and full; James MacAuley's hoity-toity, Rosemary Dobson's stretched by domestic emotion; Vivian Smith's plummy and languid; Faye Zwicky's deep, husky, a smoker's voice; David Malouf's has those characteristic catches; John Trantor's is much higher in register as a young man; and Eric Beach's is raw, rough-edged, working-class.

Martin Johnson gives an assured, businesslike, controlled reading of *The Cafe of Situations*, whereas Randolph Stow's voice is imbued with sadness, it sighs and has a neurotic, moody quality.

The best 'performance' is Geoffrey Lehmann's over-the-top dramatic monologue, *The Emperor Claudius*. Lehmann plays the emasculated,

stuttering, ineffectual Claudius to the hilt. This hilarious camp piece is followed by one of Lehmann's 'straight' poems, showing Geoff Page's judicious editorship.

Saddest of all is to hear *Love Affair 36*. Here is Jennifer Rankin, age 37, assured and passionate, apparently in the midst of life, but actually only a year away from death. Thanks to Hazel de Berg, her voice is still with us.

Listening to these readings, your appetite will be whetted for the tape of the poets' interviews. Let's hope *Australian Poetry Live* becomes a series, giving us more fascinating glimpses of our rich literary heritage.

(Reprinted with the kind permission of Heather Cam and the *Sydney Morning Herald*)

Gems from other publications

Now and again we will bring you snippets from newsletters and publications from other oral history associations.

One which we thought would appeal to city dwellers fighting battles with developers and government organisations on many fronts comes from the November 1996 issue of *Phanfare*, the newsletter of the Professional Historians Association of NSW Inc. Entitled *Rising Nepal*, it is Shirley Fitzgerald's reminiscence of a visit to Nepal:

'A couple of weeks in Nepal recently put me in the centre of a developer's nightmare, an historian's delight. Every building a heritage building, not one of the whole Kathmandu Valley of more than 6 stories, and many of them falling over or crumbling down. Experiences like being caught in a gridlock traffic jam when I and most of the 'traffic' was on foot, or watching a stray cow grazing next to a sign announcing 'ISD, STD, FAX, INTERNET' challenged any easy assumption about the meaning of concepts like 'past' and 'present'.

But the unexpected highlight was reading one of the several English language newspapers circulating in the Valley. I have always known that

the real messages in a piece of writing can be conveyed through the captions. After all the advisory committees and commissioning bodies have done their worst, the pictures, rarely vetted by anyone, can tell a tale of their own, and the power of the caption to convey the unsuspected is too often under-rated. Whoever does the captions for *The Rising Nepal* takes the skill of the captioner to new heights.

The first image belonged to an article titled 'Sainju calls for transparency', which argued that the political parties in Nepal were not clear enough in conveying their point of view on certain issues. The second image was attached to an interview with the Speaker of the House of Representatives, Ram Chandra Poudel, who expressed a range of coherent views on a number of issues.'

[Unfortunately we are unable to bring you either image! The first one appears to be a photograph of a number of people gazing at someone or something. The second one was not included with the story. We thought you might like to read it anyway, even without illustrations.]

Reprinted with thanks to *Phanfare*.

Fellowships and Awards

1. The Nancy Keesing Fellowship of

\$10,000 will be awarded in June. It may be used to supplement a writer's income during work on a project or to meet research and travel costs, within the aim of the Fellowship. The Fellowship was established by Nancy Keesing's husband Dr Mark Hertzberg AO, Past President of the Library Council of New South Wales, to encourage the use of the State Library's collections for original research into any aspect of Australian life and culture.

A period of two years is allowed for completion of the project, with at least one progress report to be submitted to the Library Council prior to completion. The successful applicant is also expected to present a lecture during the fellowship.

For more details or to obtain an application form, telephone Mitchell Librarian Alan Ventress on (02) 9230 1466, or send him a fax on (02) 9235 1687, or send your request by email to aventres@ilanet.sinsw.gov.au. Applications, which must be submitted on the correct form, close on 31 March 1997.

2. From the November 1996 issue of **Play**

Back, the newsletter of the West Australian Branch of the Oral History Association of Australia, we discovered that the Oral History Association at Baylor University, Waco, Texas, USA is inviting applications for three awards to be presented in 1997 in recognition of outstanding work in the field.

Awards will be given for a **published** book that uses oral history to advance an important historical interpretation or addresses significant theoretical or methodological issues; for a **nonprint format production** including film, video, radio programming, exhibition, or dramatic production, that makes significant use of oral history to interpret a historical subject; and to a **precollegiate teacher** who has made outstanding use of oral history in the classroom.

In all cases, awards will be given for work published or completed between 1 January 1995 and 30 March 1997.

Awards are honorific and will be announced at the Association's annual meeting, to be held 25-28 September 1997, in New Orleans, Louisiana. The association is inviting entries and nominations from all who practice oral history, including academic scholars, educators, public history institutions and practitioners, independent and freelance

professionals, libraries and archives, community-based groups and individuals and others.

For guidelines and submission information, write to Rebecca Sharpless, Executive Secretary, Oral History Association, Baylor University, PO Box 97234, WACO TX 76798-7234; OHA Support @Baylor.edu. Deadline for receipt of all nomination materials is 1 April 1997.

Diary of Events



Extraordinary General Meeting

Saturday, 15 March 1997

Members are advised that an Extraordinary General Meeting of the Oral History Association of Australia (NSW) will be held at 9.45am on Saturday, 15 March 1997 prior to the Seminar in the Metcalfe Auditorium, State Library of New South Wales, Sydney. The meeting is called to ratify the incorporation of the NSW Branch of the Association.

Seminar

Saturday, 15 March 1997

The Oral History Association of Australia (NSW Branch) and the State Library of New South Wales, together with the Professional Historians Association are holding a seminar on **Oral History and the Consultant. A practical seminar on conducting professional projects in oral history.**

Registration is at 10am, with the first session from 10.30 to 12.30. Speakers are Jenny Hudson, consultant, who will talk on *The Company your Client: dealing with corporate history* and Sue Rosen, consultant, who will talk on *South Sydney: a video history of a community*. In the afternoon, Rosemary Block,

Curator of Oral History, will talk on *The Techniques and Practice of Oral History*.

Inquiries to Rosemary Block
(02) 9230 1697.

Xth International Oral History Conference

The International Oral History Association in collaboration with the Brazilian Oral History Association are holding the Xth International Oral History Conference in Rio de Janeiro, Brazil from 14-18 June 1998. The conference sub-themes include:

- Violence and Silence
- Memory and Identity
- Globalisation
- Crossroads of Disciplines
- New Techniques, New Technologies
- Theory, Method and Politics

Proposals are invited for contributions to this international oral history conference. The proposal may be for a conference paper, workshop session or thematic panel. The single proposal should include an outline of the paper together with the following details:

- Proposal title
- Name, affiliation and short curriculum
- Mailing address, fax and telephone number for each presenter

Contact Rosemary Block on
(02) 9230 1697 for membership
application and conference details.

STOP PRESS

Call for Journal articles for 1997 OHAA Journal

Articles for OHAA Journal No. 19 should be submitted to the editors, June and Peter Donovan, c/- OHAA (SA) 122 Kintore Avenue, Adelaide SA 5000, on disk unformatted.

Deadline: 13 June 1997

Enquiries: (08) 8270 1770

the 1990s, the number of people in the world who are under 15 years of age has increased from 1.1 billion to 1.3 billion. The number of people aged 15 years and over has increased from 3.5 billion to 4.5 billion. The total population of the world has increased from 4.6 billion to 5.8 billion.

The population of the world is projected to increase to 7.5 billion by the year 2025. The population of the world is projected to increase to 9.5 billion by the year 2050. The population of the world is projected to increase to 11.5 billion by the year 2100. The population of the world is projected to increase to 13.5 billion by the year 2150.

The population of the world is projected to increase to 15.5 billion by the year 2200. The population of the world is projected to increase to 17.5 billion by the year 2250. The population of the world is projected to increase to 19.5 billion by the year 2300. The population of the world is projected to increase to 21.5 billion by the year 2350.

The population of the world is projected to increase to 23.5 billion by the year 2400. The population of the world is projected to increase to 25.5 billion by the year 2450. The population of the world is projected to increase to 27.5 billion by the year 2500. The population of the world is projected to increase to 29.5 billion by the year 2550.

The population of the world is projected to increase to 31.5 billion by the year 2600. The population of the world is projected to increase to 33.5 billion by the year 2650. The population of the world is projected to increase to 35.5 billion by the year 2700. The population of the world is projected to increase to 37.5 billion by the year 2750.

The population of the world is projected to increase to 39.5 billion by the year 2800. The population of the world is projected to increase to 41.5 billion by the year 2850. The population of the world is projected to increase to 43.5 billion by the year 2900. The population of the world is projected to increase to 45.5 billion by the year 2950.

The population of the world is projected to increase to 47.5 billion by the year 3000. The population of the world is projected to increase to 49.5 billion by the year 3050. The population of the world is projected to increase to 51.5 billion by the year 3100. The population of the world is projected to increase to 53.5 billion by the year 3150.

The population of the world is projected to increase to 55.5 billion by the year 3200. The population of the world is projected to increase to 57.5 billion by the year 3250. The population of the world is projected to increase to 59.5 billion by the year 3300. The population of the world is projected to increase to 61.5 billion by the year 3350.

The population of the world is projected to increase to 63.5 billion by the year 3400. The population of the world is projected to increase to 65.5 billion by the year 3450. The population of the world is projected to increase to 67.5 billion by the year 3500. The population of the world is projected to increase to 69.5 billion by the year 3550.