

Australian Chinese Culture Exchange And Promotion Association (ACCEPA)

Newsletter
June 2010



From the President



It has been a very productive year so far for ACCEPA. In this issue of newsletter, we have articles

reporting our involvement in the events of National Multicultural Festival, Chinese New Year Celebration, Lantern Festival, Commonwealth Day Celebrations and our social activities.

I would like to take this opportunity to thank our committee members for their hard work and members for their continuing support. Especially, I would like to thank Yuqin He and Rosa Wang for organising the first ever Youth Concert of the Canberra Chinese Community, thank Wei Qi for coordi-

nating and thank Jin Zhu for taking videos and making DVDs. It was such a successful and well-presented Youth Concert. Thanks also go to Mimi Zhang, Yuqin He, Wei Qi and other committee members for organising the Farm Stay. It is their time and effort together with those from committee and other members that have made every ACCEPA event successful and memorable.

The most importantly, we acknowledge that the publication of this newsletter has been made possible by the support of the ACT Government's Multicultural Grants Program 2009-2010. We sincerely hope you enjoy reading the articles and give us your comments and suggestions.

Hsing Chou
President of ACCEPA

From the Editor

In addition to articles reporting the ACCEPA activities, this issue of newsletter also features articles relating to the areas of our interests (Chinese poetry/dance/ idiom/food/writers) and articles reflecting the experiences of our members. We hope that ACCEPA newsletter serves as an effective platform to communicate the interests, the commitment and the achievement of our association and our members.

Ting Lu
Newsletter Editor

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The ACCEPA Dance Group in Action

The ACCEPA dance troupe is back on stage again.

This year we introduced a new style Dai - Peacock dance (傣族的孔雀舞). The girls danced to a beautiful song called "South of the Colourful Clouds" (彩云之南) wearing pretty Dai dresses. The audiences were awe-struck at the elegance and graceful postures and steps that mimic the movements of the peacock when dancers performed on the Multicultural Festival Day and Chinese New Year Celebration Day (6th and 7th Feb).

The Xing Jiang Style dance is our troupe's favourite. We taught the girls another Xing Jiang dance "Half-moon Rising" (半个月亮爬上来) this year. Our little but talented dancers put a great effort in their practices and rehearsals. In order to master the various dance steps in a short period time, they worked very hard in the extreme hot weather, their knees were purple and blue due to constant kneeling on the hard surface of concrete floor, as was required in this dance.

The parents were very kind and they voluntarily took turns to provide ice cream, ice blocks, water and food for our dancers and teachers, they also helped out by picking up the kids when some parents were busy or unavailable. In return, the performances were very popular, and the audience really enjoyed them. They were surprised at the skilful, yet cute little dancers when they performed on Multicultural Festival Day and Chinese New Year Celebration Day, the audiences sitting next to me kept laughing and pointing to the little ones saying

"oh, they're so cute" "look at her, she's so cute".

Due to another team pulling out before the night of the performance, our dance troupe was asked to re-fill the 20 minute time. Wei Qi, Ying Zhao, Carrie Zhao and other parents helped to contact and organise dancers for rehearsals. We eventually succeeded to perform 3 more dances, "Good Luck Charm", "You Are My Rose" and "Boatman's Love" (福字舞, 你是我的玫瑰 和 纤夫的爱), to re-fill the time. It was much appreciated. We sincerely pass our great thanks to the dancers and their parents.

Besides the performances we did in February, our dance troupe were also invited to perform in Carey Gardens Nursing Home, Chinese New Year Celebration (17 February), Lantern Festival (27 February), Commonwealth Day Celebration (8 March) and Cook Competition (29th May).

We would like to thank the dancers, their parents and the teachers for their dedication and enthusiasm. A special thank goes to Wei Qi for her great contribution in registering, collecting dancers and their contact information, organising dance practices and rehearsals, helping on performances and other dancing activities and so on.

We acknowledge the support we received from the ACT Government through their allocation of the Multicultural Grants Program 2009-2010 for our dance performance activities. It is this support that made our dance performance activities possible and successful.

小档案

Daisy Wang

History of our Dance Troupe: Our dance group started from 2004 with only two dancers, Rosa and I, Daisy. The teacher (my mum) taught us and went to stage with us because we had stage fright, and we were afraid we might forget the steps – Don't laugh, I was only 6 years old and Rosa was only 7 at that time. Then Pearl Zhang and her friend May joined in us in 2005. In 2006, Lisa Zhu, Cathy Gao, Cindy and Judy joined us with the Xingjiang dance (杭州姑娘). We now have more than 20 dancers in our dance group. We have learnt a number of Chinese traditional dances including Han, Xinjiang and Dai dances, as well as contemporary dances. We have traveled around Canberra and performed more than 30 times with different styles of dance on various festival occasions. We really enjoy performing.

Who are we? We are Kathleen Tong, Helen Tong, Ailin He, Mandy Wang, Lisa Zhu, Vivien Wang, Nancy Ma, Yixin Zhou, Aimee Zhao, Yiran Wang, Jessica Zhang, Jessica Shi Zhang, Daisy Wang, Rosa Wang, Cathy Gao, Alyssa Wang, Jamie Jin, Rena Li, Monica Li, Emily Li, Elaine Li and Victoria Birch.

Many Interesting Things happened during the training of the dances. For example, during last winter holidays, when we trained the Notebook dance, little Vivien and Ailin although seemingly reluctant to learn the dance themselves, took the leadership role and led the small kids to practice their dance again and again while Rosa was busy in training the older girls. The dancers developed friendship during the learning process. Many dancers did not even know each other before dancing.

The ACCEPA Dance Group in Action



“South of colourful clouds” at the Lantern Festival



Daisy Wang and Rosa Wang in “Boatman’s love”



“Half moon rising” at the Multicultural Festival Opening Ceremony



The young dancers of “Half moon rising”



“Good Luck Charm” Dance at the Chinese New Year Celebration



The young dancers and their choreographer at the Carey Garden Nursing home

Farm Stay at Pelican Sheep Station

During the 2010 Easter break, the ACCEPA members, along with their family and friends, had a two nights' Farm Stay at the Pelican Sheep Station. The idea of Farm Stay was initiated by Mimi Zhang. Mimi was also the main organiser of this event. A few weeks before the trip, the committee members met together and discussed the various details relating to the trip. They collected the number of people who were willing to join, booked the accommodation, shopped the necessary food, and prepared the various things that need to be brought to the farm.

A total of 53 people from 18 families joined this trip and stayed in the farm for two nights and three days. On the second day after arrival, we participated in the Farm Tour hosted by Philip, the local farmer. Philip showed us his beautiful cattle and sheep, introduced to

us the daily routine of the farm. He also demonstrated the sheep shearing process in a traditional shearing shed. A number of children had an opportunity to have a go at shearing the sheep, and also had photos cuddling the sheared sheep. Philip then took us to see the wonderful performance of his two intelligent sheepdogs. We were amazed to see how the two sheepdogs led a mob of sheep to run in the direction they were asked to go. Our group also enjoyed the farm stay with a number of other interesting activities, including Karaoke singing, dancing, burning campfire, playing cards, table tennis, soccer and so on.

The food provided by the ACCEPA was delicious. We had a mouth-watering suckling pig, roasted ducks and chickens for dinner on the first evening. The lunch on the 2nd day was a sizzling BBQ with crispy salad. The

cooking skills of a group of women led by Mimi had certainly amazed us all. On the second evening, almost everyone participated in making and cooking dumplings. This group-cooking activity had really played a wonderful role in gathering people together.

It is worth mentioning that during the farm stay, there were three university classmates who met each other for the first time after graduating from Shanghai 20 years earlier, and they enjoyed close chat about their classmates and youthful time in the University.

The dedicated work of the committee members has received a positive feedback. Many participants commented that they thoroughly enjoyed the food, the activities, and the opportunity of meeting people and making friends during the farm stay.



We are watching the performance of the sheepdog



Children are having photo with the sheared sheep



Mimi Zhang and her group of "Iron Chefs"

Farm Stay at Pelican Sheep Station



The farmer is talking about the classifications of the wool



Sheep-shearing demonstration



Boys are playing table tennis at the Farm Stay



Ladies are making dumplings together



Children and parents are happily singing karaoke



Dinner Time

又见篝火

何玉琴

浓浓的雾气沾落在绿草地上，才晚间十点，便有了朝露的凝重感。寂静的四野点缀着稀稀落落的亮光，遥远得分不清是农场的灯火还是天际的星星。眼前是熊熊燃烧的篝火，火苗上冲，窜出一米多高的火焰。火焰随风而摆，摇出千姿百态，美丽灵动中带出一种神秘，人们的注意力莫名其妙的就被吸引了，久久地盯着那火焰，或激动或感慨或兴奋，怎么也看不够。偶尔有火星弹跳而起伴随着“丝丝、咧咧”的燃烧声。那火，竟自顾自地热烈着，洒脱而辉煌。难怪人们追求变化，因为变化本身确实是一种很迷人的美。

篝火房是木头做的，粗糙的木板横拦起三面墙，余下的一面全敞开着，铁皮封的顶，隔出一个十几米见方的温暖世界。中间是一米多宽的砖砌火池，巨大的树根横卧池上，借着几根碎树枝的援助，烈火便熊熊地燃了起来。地上以火炉为中心呈U字形摆着三条巨大的树干，树干的表层已经磨得很光滑，可以想象有多少人曾经像我们一样以树为椅围着火炉度过了多少美好的时光。

这是2010年4月2日的晚上，Good Friday。对于我这种没有特别宗教信仰的人，Good Friday就象它字面上表述的那样，是个好周五：不用上班。尤其是这个Good Friday，还可以到农场度假，还可以在营房里与一帮朋友唱歌、跳舞、打牌，还可以亲手点燃篝火、与小朋友们一起拾柴助燃、与好朋友们围着篝火聊天，真的是好日子。

我们是集体到农场度假(Farm Stay)的。这次的Farm-Stay是由我们中华文化协会主办的，Mimi是总负责，按35人定的计划，后来去了18家五十多人。

到了农场，见有这么好的篝火房，赵莹说要烤火。气温十八度的美好初秋，她竟会生出生火的念头，我被她的突发奇想激动着，屁颠屁颠地就跑去问

农场主人，农场主人很热心，说火炉就是给我们准备的，篝火房的后面有小火柴，可以拿来引火，他接着耐心地教我如何生火。

我们开始点火了，孩子们一看见火就激动起来，七手八脚地帮着撕报纸、搬树枝。

“Dad, don't do that, the fire will die” 小朵朵一看李政峰用木棍捣捣火炉就焦急，担心火要熄灭。

“多少年没有见到火了”，王洲感叹地说。我已经二十年没烤过真正的火了，能在这儿见着火，而且是那么有气势的火，真是幸事。

“如果有白薯就好了，咱们烤白薯吃，这么好的火” 赵莹说。

曾经与我们一起捡柴起火的孩子们一阵热闹过后终于散去，回到营地玩属于他们孩童的游戏，留下我们坐在火炉旁边的大树干上守候着旺旺的火炉。

夜深了，天气变得很凉。孩子睡了之后，祁伟，韩林和何毅也走了过来。朋友们拥在篝火旁，有一句没一句地聊着，很随意很轻松。偶而会想起小时候一家围在老屋里烤火的情景。回忆总是伤感的，不管当时的情景是否美好。但随着话题的转换和篝火的温暖，伤感里多了份甜蜜，也就不怎么沉重，相反地，内心变得充实而温馨，在这不知是他乡还是故乡的篝火房，我们回味和留恋着，直坐到凌晨一点。于是又想，多少年后，可能很多东西都忘了，但这一炉温暖的篝火一定会记在心头。

篝火

卢婷

你是

悠扬的歌

热烈的舞

悸动的心

你是童年

温馨的回亿

你是故土

浓浓的乡情

你跳动的火光

闪耀着星点往事

你熊熊的火焰

燃烧着岁月的激情

化为灰烬

无怨无悔

你点亮了

我心灵的夜空

希望之火从此

生生不息



Youth Concert – Celebrating Mid-Autumn Festival



Three Masters of Ceremony : Alex Wu, Kira Zheng, Corin Zhang

The first Youth Concert of the Canberra Chinese Community took place at the Belconnen Community Centre on the evening of 5 September 2009. The event was organised by the ACCEPA and was to celebrate Chinese Mid-Autumn Festival. The Concert featured various performances, including Taichi, singing, drama, a number of traditional and contemporary dances, the music performances by players of different music instruments, such as violin, guitar and piano. The majority of the performers are the young generation of the Canberra Chinese Community. The performances were regarded as above standard. The 2009 Youth Concert was a great suc-

cess and was very well-received. The audiences occupied the entire theatre.

We would like to thank Yuqin He for her great effort in directing and organising this wonderful event. She and her daughters, Rosa and Daisy, have done a terrific job coordinating all people involved in managing the stage, setting up the lighting and sound equipment and so on. Our thanks also go to Jay Gao, Zhao Ying, Jin Zhu, Wei Qi, Tim Wu, Alex Wu, Corin Zhang, Kira Zheng and everyone who helped in making this event so successful.

It was the wonderful performances of these children that made the 2009 Mid-Autumn Festival most enjoyable!

movie-maker, Jin Zhu. The Youth Concert has been recorded and the performances are now available in three DVDs. If you would like to keep a record and to revisit the wonderful evening, you can order the DVDs by contacting Yuqin He on 6242 5886 or 0433880347.



Violin
Performer:
Sabrina Tiong



Tachi
Performer:
Liu JinJu



"Good Luck Charm" performed by the ACCEPA dance troupe



"Escaping from the Chinese School" performed by Rosa Wang, Daisy Wang, Ailin He and Nancy Ma



Our dance troupe sang "I am Australian" together at the end of the Youth Concert



Allen Zhou played Jazz music "Take the 'A' train"



The modern dance "Notebook" performed by the ACCEPA dance troupe

The Multicultural World through the lens of a photographer

Mr Louie Lai's photo exhibition (from 29 May – 13 June)

Xiao Jun (Mimi) Zhang

It is a great pleasure to see that Mr Louie (Ming) Lai's works will be exhibited in the Multicultural Centre from 29 May to 13 June. I would really like to take this opportunity to thank Mr Sam Wong and Mrs Chin Wong. This exhibition would not have been possible without their help.

I have known Ming for a very, very long time. It is too long to remember how many years. Both of us lived in the same hospital campus in Guangzhou when we were in kindergarten since my mum and his parents were colleagues.

My mother was the head of a sub-area of the hospital at the time. She was also Ming's parents' only close friend as no one dared to be friends with them. Ming's grandfather was one of the political aids of Mr Wang Jing Wei (汪精卫) — a traitor who had a very notorious reputation in Chinese history. You can imagine what their family's

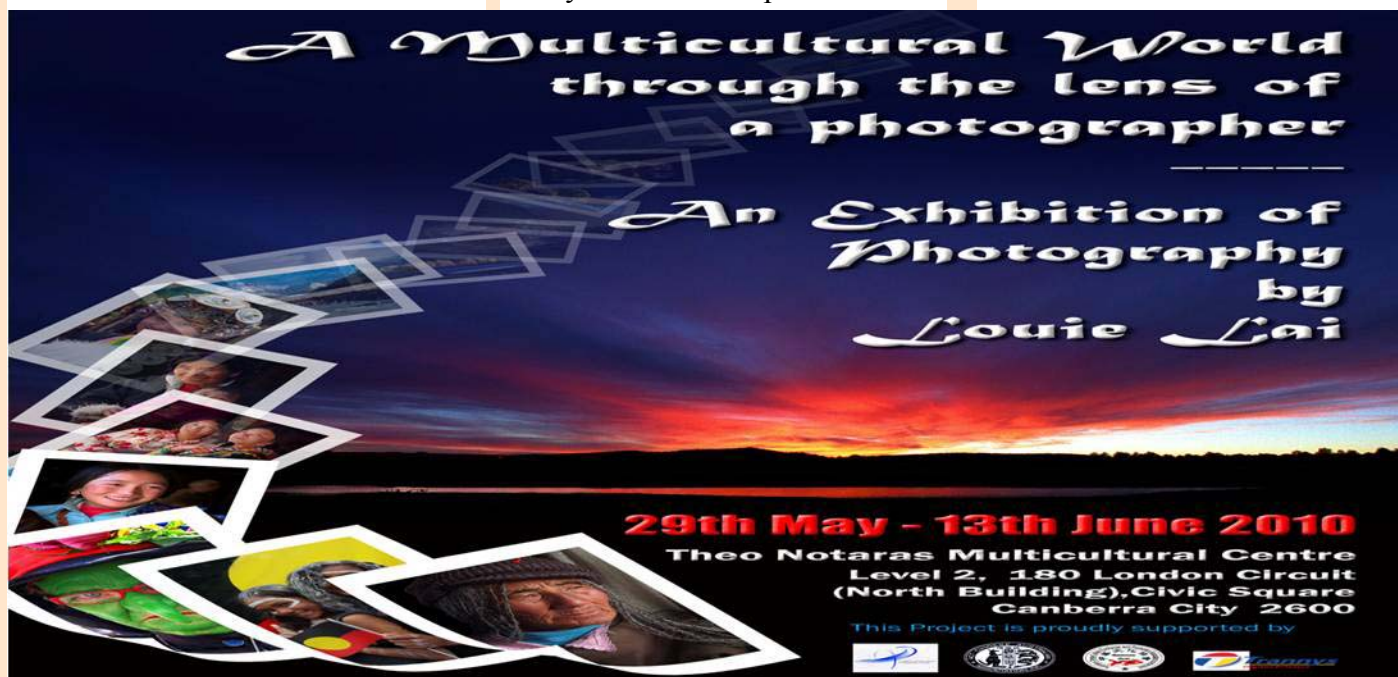
lives were like during the Cultural Revolution period.

I didn't have a deep impression of Ming as he was a few years older than me; we only had very close family ties when we were young. We became closer after both of us migrated to Australia. He was our photographer when I got married, so he has given me many beautiful memories. You can easily see from his works that he is a very diligent guy; he puts all his effort into each of his photos. I remember once when we went to the Canberra Floriade in 1992, he took almost half an hour to take a picture of a chrysanthemum.

In recent years, he has spent all his holidays exploring many beautiful scenic areas in China, Tibet, Australia and US, participating in many Multicultural events, and recording changes in the world and in human beings. I really wanted to help him to hold

a photo exhibition after viewing his works again last Christmas. He insists that it is just a hobby, which he has continued even though he has faced many difficulties. However, he is really an artist and does not know how to promote himself.

I am glad that I received great support and help from Sam and Chin to arrange a venue. They also gave many other suggestions. I also feel very happy that Canberra Multicultural Community Forum (CMCF), ACT Chinese Australian Association (ACAA) and Australian Chinese Culture Exchange and Promotion Association (ACCEPA) have organised another significant event in 2010. Mr Lai's photos selected for the exhibition are inspiring. I hope the exhibition is a great success and that everyone will enjoy it.



Canberra Literati Issue No 6 Foreword

Hsing Chou

*Spring tide rose up to the brim of the
riverside last night,
The giant vessel is now floating like a
feather light.
All along it wasted so much effort to
drift in vain,
Today it sails in the midstream with-
out any strain.*

"A View from Reading" by Zhu Xi
Translated by Hsing Chou

昨夜江边春水生，蒙冲巨舰一毛轻。
向来枉费推移力，此日中流自在行。

— 朱熹《观书有感》

More than two years have passed since the publication of *Canberra Literati Issue No.5*. Our original plan to publish the book once a year could not be realized. This is mainly because our human and financial resources are limited. During this period, the involvement of ACCEPA in the community activities, either organising or participating, had both increased significantly. In addition to the Canberra community and multicultural activities, ACCEPA had contributed to its best the time and effort in the Olympic Torch Relay and in the fund-raising for victims of Sichuan earthquake. For these reasons, the plan to publish the *Canberra Literati* once a year has been difficult to imple-

ment. However, the publication has always been one of the important tasks for our association that we have persisted in achieving. Not only because it provides the arena for our member writers and artists to express their personal experiences of living in Canberra through their literature and art work, but also because its content holds the connotation of Chinese culture that we carry at this particular moment. The feelings and the moment all of a sudden will become the history, leaving only the published *Canberra Literati* to manifest that we once lived here. In addition, the publication beyond doubt has contributed to the exchange and promotion of Chinese culture.

This year we have again received the grants from the ACT Government's Multicultural Grants Program. We are glad that our efforts over the years have been recognized and encouraged. We appreciate very much the support that we have received and would like to acknowledge that the publication of the *Canberra Literati Issue No. 6* has been made possible by the support of

the ACT Government's Multicultural Grants Program 2009-2010.

In addition, we would like to thank artist Mr. Cunde Wang for his kindness to allow us use his paintings "Moonlight" and "Guitar Girls", as the covers of the book and thank Mr Ying Bai for designing the layout, compiling and editing the book. We would also like to thank our Committee members for carrying out the tedious proof-reading and thank you all for your continuing support.

As usual, this issue of *Canberra Literati* has collected many poems, prose, fictions, memoirs and articles in both English and Chinese. Please read them at your leisure and we hope that you can give us your comments and suggestions after reading them. It will be such a delightful thing that one day we could also quote your view from reading like the one I quote above from Zhu Xi that has inspired us all for generations.



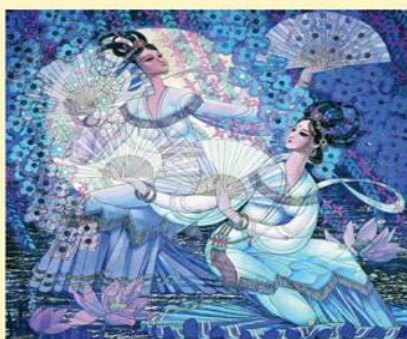
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海浪

摄影：周昕

The covers of the *Canberra Literati* No 6

Love Stories and Women Writers

Ting Lu

Although many things in our life can be measured one way or another, love is the one thing that defies measurement in any quantitative way or even being defined in any logical term. Literature has been a wonderful medium in which to explore the complex nature of love and in the portrayal of love stories. Women writers, with their unique sense and sensibility, have been doing an excellent job in writing romantic fictions. “Pride and Prejudice” by Jane Austin and “Love in a Fallen City (傾城之戀)” by Eileen Chang are ready examples of the great contributions of women writers to English literature and Chinese literature, respectively.

In the field of Chinese literature,



ture, Eileen Chang (张爱玲, 1920-1995) was one of the most-loved female writers in the 1940s. She wrote many touching love stories which occurred during this turbulent period of the Chinese history. Her stories frequently dealt with the tensions and emotions between men and women in love. She appeared to be an expert in describing in trivial details of family activities and love-hate relationships that occupied the daily life of the ordinary people. However, the complex nature of human desire that lies beneath the surface of the daily life was vividly revealed through her writings.

In the 1980s and 1990s, many Chinese students / scholars immigrated to Australia and other Western countries. As a consequence, a new genre, loosely dubbed the “Chinese immigrant literature”, emerged in the field of Chinese literature. With no exceptions, women writers have played a prominent role in writing romantic and other stories reflecting

the experiences of Chinese immigrants in their new environments. This is also the case in the Canberra Chinese Community.

“Where has the love gone (情歸何處)” and “Patches on love (愛的补丁)” are two great collections of love stories written by the two talented women writers of the ACCEPA. The titles of the books seem to indicate a feeling of lost love or a sense of dissatisfaction. What lies beneath such a sense or feeling? Could it be related to our inherent yet unrealistic desire for a perfect, flawless love? If you like to find out the answers yourself, you can contact the writers to buy a copy of the book:

何玉琴 (愛的补丁): 6242 5886

张晓君 (情歸何處): 6259 7878

Like a Tiger Added with Wings (如虎添翼) Eileen Yang

Year 2010 is the Year of the Tiger. As the third in the Chinese zodiac, the tiger is a symbol that has always been salient in Chinese culture. Tigers being native to China are held dearly in the public imagination and are heavily-used symbols throughout Chinese culture. The tiger symbolizes power, wealth and reverence and is considered to be the Ruler of Beasts on Earth.

Many Chinese idioms feature tigers, and the tigers always play the role of power and strength, or are

used as metaphors for difficulty and strength.



Like a tiger added with wings (如虎添翼) is one of the famous Chinese idioms involving tiger. This idiom refers to a power that is reinforced and strengthened, just like a tiger added with wings who is not only powerful on the land, but also in the air.

We wish everyone to be a tiger with wings in the year of tiger, so you can achieve many ambitious goals in this extraordinary year.

The Peacock dance (话说孔雀舞)

The peacock dance (孔雀舞) is the most famous ancient dance of the Dai ethnic group (傣族) in Yunnan (云南) Province. There is a story about the origin of the peacock dance. One day a thousand years ago, the father figure of the Dai people saw a beautiful peacock dancing gracefully, and he could not help imitating it. From then on, thousands of dancers from generation to generation have made the "Peacock Dance" perfect continuously.

The dance has a long history. In Eastern Han Dynasty, Dai people often went to the capital city to dedicate their elegant dance to the emperor. It can be seen that the Peacock Dance already held a very high status at about 2000 years ago.

In the heart of Dai people, peacock is the symbol of beauty, happiness and good luck. The peacock has been brought into the religious amenity. Whenever there are festivals, fairs, or parties, Dai people will perform the peacock dance.

According to folk custom, the peacock dance used to be performed by

men. They had to shoulder heavy wings, and their actions were therefore very much restrained. Breaking through the tradition, the dance is now changed from male dancers to female dancers. The heavy wings have now been replaced with the long broad skirts decorated with peacock feathers.

The peacock dance is based on folk tales and stories from Buddhist scriptures. The dance imitates the movements of peacocks, and it has strict rules, fixed footwork and even fixed accompaniment.

Dai people know the living habits of peacocks very well, so they perform the dance very similar to movements of a real peacock. The dance procedure contains several steps. At the beginning of the dance, a peacock flies outside from its nest, watching around sensitively, and begins to dance elegantly. Then, it pokes the grass and looks for food and water. When it finds food and water, it will go to the bank of river and take a bath. At last, the peacock outspreads its wings and flies happily. The movements of the dance

are quite diverse. The most common hand gestures include tucking the thumb under with the four fingers extended close together (the peacock hand). There is also the peacock eye movement. The footwork include tip-toeing and undulating steps such as kicking one foot backward toward the hip, stepping back, then stretching and bending the other leg in rhythm.

The elegant peacock dance is the crystal of Dai people's wisdom. In May 2006, the peacock dance was listed as the first National Grade Cultural Heritage.



The peacock dance performed by the ACCEPA dance group at the 2010 Chinese New Year Celebration

The Chinese Food—2Yummy

Wanting to reach the heart of your loved one? Yummy food is certainly one way to try. There is a saying that "It is through the stomach where a person's heart can be captured".

If you are thinking to have a nice lunch or dinner with special friends, or if you simply do not feel like to cook, 2Yummy

BBQ Noodle House (3/114 Emu Bank Belconnen) is an excellent place to go.

The cuisine of 2Yummy BBQ Noodle House is beautifully presented and bursting with exotic flavours. A few examples of dishes that you can order from the 2Yummy BBQ Noodle House are Peking ducks, suckling pigs,

steamed pork with pickled vegetable, and vegetarian five spicy eggplant hot pot.

You can also order the take away food by calling 62516622. To find out more information, you can visit the restaurant's website on:

www.2yummy.com.au

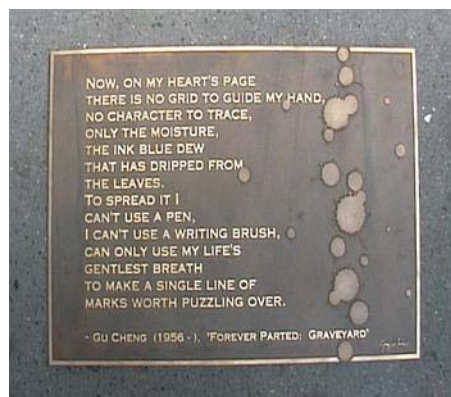


Forever Parted, Graveyard

Ting Lu

Gu Cheng (顾城 1956 - 1993) was a famous Chinese modern poet. His readers refer to him as a “Misty Poet (朦胧诗人)” or a “Fairy-tale Poet (童话诗人)”. Around 1988, Gu Cheng migrated to New Zealand to look for his own fairyland. Tragically, he failed to adjust to life in a foreign land, and he committed suicide at Waiheke Island in October 1993. The controversies surrounding his life and death are beyond the scope of this short article. Although Gu Cheng has departed forever from this world, the legacy of his poetry will long survive for generations of readers to savour and ponder over.

A few lines from one of Gu Cheng's poems are engraved on one of the bronze plaques installed along the sidewalk of the “Library Way” - the East 41st St leading to the public library of New York City. There are a total of 96 plaques installed along the “Library Way”, and each plaque is engraved with a quotation from prominent works of literature selected by a panel of literary experts. The photo of the plaque with Gu Cheng's poem can be found on the wenxuecity website (see below).



The title of the poem is “Forever Parted, Graveyard” (永别了, 墓地). Gu Cheng wrote this poem after he visited the Red Guards (红卫兵) Graveyard at Chongqing Sha-ping-ba Park (重庆沙坪坝公园) in 1982. The poem was to commemorate the many Red Guards who died in the violent battles (武斗) during the “Cultural Revolution” in China. The poem consists of six stanzas of three verses each and the first stanza from which the engraved lines were selected is presented here in its original Chinese language as well as in its English translation.

A piece of good news relating to the Graveyard is that in December 2009, the Red Guards' Graveyard in Chongqing's Sha-ping-ba Park was granted city level cultural heritage status by Chongqing's Bureau of Culture Relics. This is the first “Cultural Revolution” relic recognized formally for its cultural heritage status.

“Forever parted, Graveyard” will always remind us of the painful period of the “Cultural Revolution”. We hope that history of this type will not repeat itself anywhere in the world so that people will be free of the extreme suffering, the unnecessary deaths and the damaged souls caused by it.

永别了, 墓地 (顾城)

模糊的小路
使我来到
你们中间
像一缕被遗漏的阳光
和高大的草
和矮小的树
站在一起
我不代表历史
不代表那最高处
发出的声音
我来了
只因为我的年龄
你们交错地
倒在地下
含着愉快的泪水
握着想象的枪
你们的手指
依然洁净
只翻开过课本
和英雄故事
也许出于一个
共同的习惯
在最后一页
你们画下了自己

现在我的心页中

再没有描摹

它反潮了

被叶尖上

蓝色的露水所打湿

在展开时

我不能用钢笔

我不能用毛笔

我只能用生命

最柔软的呼吸

画下一片

值得猜测的痕迹

“Forever Parted: Graveyard”

By Gu Cheng, Translated by
J. P. Seaton and Mu Yi

A labyrinth of byways
brought me here
among you
like a solitary shaft of sunlight
where the tall grass
and the short trees
rise up together.
I do not represent History
or the sounds
that issue from high places.
I came...
because it was time for me to come.
You fell in a heap here
on this ground, together,
tears of joy in your eyes,
grasping imaginary guns.
Your hands were
soft, your nails clean,
the hands of those
who'd opened school books
and storybooks, books about heroes.
And maybe just out of habit,
a habit we share,
on the last page
you wrote your name, your life, your
own story.

**Now, on my heart's page
there is no grid to guide my hand,
no character to trace,
only the moisture,
the ink blue dew
that has dripped from the leaves.
To spread it I
can't use a pen,
I can't use a writing brush,
can only use my life's
gentle breath
to make a single line of
marks worth puzzling over.**

田太权摄影作品: “遗忘”



扫荡金雀花

湘平



周六早晨，闹钟一响，我“腾”地一声起床，以军人的速度三下两扒吃过早饭，就背上装有午餐和四五瓶水的登山背包，提着一袋花园剪子和铲子等工具，等在门前的园子里。

看看手表，离约翰来接我的时间还有十分钟。我一边等着，一边取出包里的小铲子，顺手铲除了门前花圃里的几棵杂草。不过今天的任务是进山“扫荡”金雀花，这些“自家门前雪”还得改日来扫。

今天，我们登山俱乐部要上山清除一种英文名叫“**Broom**”的野生植物(中文意译该叫“扫帚树”？可是，错！它的名字叫“金雀花”，拉丁学名 **Cytisus Scoparius**)。谓之“扫荡”，听起来象当年鬼子进村似的，怪吓人的，是不是？这说明人们对其斩尽杀绝的决心。

7.30，约翰的车准时到达。上车后，约翰说，你现在可是老队员，我们今天还得去接几个新人。约翰六十上下，中等个子，收拾得干净利落，看上去精明能干。据说他退休前是农林部国家公园的高层策划管理人员。去年我第一次参加这一活动时，就和约翰交谈过。他告诉我，以登山俱乐部人员为基础，他在每年十到十一月间组织人员到离城二百多公里外的 **Namadgi** 国家公园的纵深区域，去清扫铲除和监控这种叫 **English Broom** 的野生木本植物，从1992年开始至今已经坚持了十七年。和平时的登山活动一样，我们不但自带粮草，大家还要分担长途驱车的汽车汽油消耗费，每人\$12。

我们往邻近的小区接上琳达和Richard，再一路赶到城南的一个商厦的停车场。已经有一些人和车依约聚集在那里，总共二十来人，约有一半人是去年的熟面孔。大家集合，登记，互相介绍后，由约翰的车在前领路，我们一行六辆四轮越野车向西南部的 **Namadgi** 国家公园进发。驶入国家公园的入口之后，原始的小路九曲十八弯，狭窄颠簸，虽然系着安全带，还时常将人甩得前伏后仰，甚至头碰上顶蓬。我们开了大约两小时才到达目的地。只见林子内有一幢小小的老式木板房，平时专供林区管理人员落脚。

因为有新成员参加，约翰照例先抗着锄头到附近的林子里找来了一株样本，展示给大家。这是一种长

着翠绿密集小叶的木本植物。它象一切灌木一样，小的时候匍伏在地毫不起眼，但一两年之后可以长得比人还高，开出满树的亮黄色花朵。虽然开黄花的植物漫山遍野，但这一种的花朵格外鲜亮，象一只只展翅翻飞的蝴蝶，难怪它有如此美丽的中文名字，“金雀花”。

如此美丽的植物，和其它野生植物相比，看不出有什么怪异不同，应该说对环境有美化作用。可我们为什么要清除它，还年年坚持不懈，非要斩尽杀绝？去年我就是带着这样的疑问上山的，后来向约翰求教，又上网查索，才了解到真相。

这种植物英文称为 **English Broom** (英国扫帚花)，是一种生命力强大侵袭力很强的植物。因其根扎得很深，吸水吸肥能力非常强，因而较之周边的其它植物，它的茎叶格外翠绿密集强壮。长大后开花结籽，每株每年能产生几千颗种子，而撒下的种子可以留存在土壤中长达二十年也不腐烂变质。它对土壤环境条件的要求很低，几乎在任何地方都能生长茂盛。一旦侵袭到森林、草地、牧场、甚至荒野，它都能很快成十倍百倍地发展繁殖，最终排挤战胜取代其它植物，成为一片金雀花的汪洋。名符其实的扫荡之势，难怪称之为“扫帚”！

因而，这种植物的蔓延对国家经济、环境生态都有很大的危害。在一些已经泛滥成灾的区域，国家正在投入大量人力财力，采用各种化学或生物手段(比如 **Broom psyllid**, **Broomseed-feeding beetle**, **Broom ting-mining moth** 等等)来控制其蔓延并尽力清除之。而我们登山队的人力清除，对环境最无害，现在经过十几年来不懈努力，已经有效地控制了 **Broom** 在这一带国家公园的扩散蔓延。

随后，按照林区地图的划分，大家分组分头行动。我们这一组六人往指定的区域出发，开始“搜索、围剿、扫荡”。我注意到，我们这个组大部分都是新人，我俨然成了有经验的老队员。山里的黄花植物实在种类繁多，看得人眼花缭乱，不易区分。况且，由于连年的努力，**Broom** 在这一带竟成了稀有植物。因此，每找到一株疑似的，同伴们就让我这双有经验的眼睛来鉴定证实一下。每铲除一株，大家都一阵兴奋。我同时负责将已经清扫的山林区号，找到多少，铲除多少，一一登记。

按照天气预报，今天的最高气温33度，林子里

不透风，更加热气蒸人，每个人都汗流浹背，只能不停地补充水和能量饮品。琳达的包里背了一桶四升的矿泉水，最后也基本喝光。

两小时后，大家相聚总结交流了一下。我们这个组所到的五六片林区，一共只铲除四十五株。而去年我一人找到的就大于这个数字。记得去年，我们每个人都不断找到零散的大小 **Broom**。有好几次，我们还遭遇上洋洋洒洒地夹在各种灌木茅草中的一大片，足有上百株，因为一一铲除太费时费力，我们只能在地图上粗略定位，以便专业护林员前来喷洒药物。不消说，今年这样的战绩让大家有些悻悻然，没有成就感。然而，约翰作为这项活动的长期组织者却欣欣然，很满意。如同约翰所说，正因为这些年大家的不懈努力，**Broom** 在这个区域连年减少，这不正是我们的目的吗。

中午，我们坐在树荫下的草坪上吃饭休息。林子里的袋鼠们都三三两两、或者探头探脑、或者大摇大摆地跳过来，好奇地围观我们，有的还拖家带口，胸前的口袋里装着探头探脑的小宝宝。更远的树林间草地上，还有男女老少一大家族在悠闲地蹦蹦跳跳觅食歇息，足有上百只。这林子本是它们的领地，一年一度，这么多两条腿的“异类”闯进来，多多少少骚扰了它们的生活。它们中的许多成员可能还没见识过这个阵势，却也就无知无畏地走近我们。在澳大利亚这片广袤的土地上，人类和袋鼠类就这样和睦共存生活。

下午的搜索区域是河岸。所谓河，就是一条宽处三四米，窄处一两米的小溪，却潺潺流淌着鲜活清亮的水。约翰告诉我，别看这么条不起眼的小河，它却是我们堪培拉人饮用水的最重要水源，堪称这个城市的命脉。因为 **Broom** 的蔓延将严重影响生态和水土环境，我们今天的努力对保护这个水源亦有特殊意义。我们沿着河岸一步步向前搜索，虽然同上午一样捕获数量不多，但想想它的种子的漫长潜伏期，少量植物也能产生的燎原之势，决不敢掉以轻心。

一年又一年，我们还要回来，与美丽而狂放的金雀花较量下去。

国家紧急状况工作室在行动

湘平

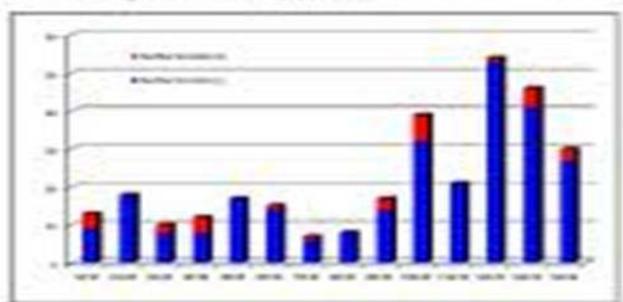
国家紧急状况工作室（National Incident Room, NIR）协调员保罗打来电话，说NIR缺少人手，问我明天能否去值班，从下午1.30到晚10.00。我说当然行。保罗知道我没有幼年孩子的牵挂，可以随叫随到。这是在不到一个月时间内我的第四次值班。国家紧急状况工作室始建于2003年的 SARS期间，是国家统一组织和协调与卫生健康安全有关的紧急行动的一个机构，数年来已经在应对与澳大利亚和澳大利亚人有关的流行病、爆炸、地震等天灾人祸中发挥枢纽作用。自今年(2009年) 4月24日澳大利亚政府接到世界卫生组织（WHO）关于一种新的“猪流感”（H1N1 09）在墨西哥、美国、加拿大和欧洲爆发的通知，一直处于待命状态的NIR启动新一轮的运作，所有工作人员都是从卫生部所属的各单位部门临时调配。

5月24日是我的第一次值班。我按时到达位于卫生部主楼三层的NIR。刷磁卡进门之后，发现办公室是开放式的，左面的墙壁有一个电视大屏幕，显示包括当前国内国际疫情简报的新闻。除了组织管理人员的几个小办公室之外，硕大的空间分割成长方形的几块，每一块装备了数个办公台和计算机，分别为不同功能的小组占据，包括监控组（Surveillance team）、报告组（Reporting team）、计划组（planning team）、后勤组（logistics team）和媒体组（Media team）。我所在的报告组每班二至三人，主要任务就是负责收集最新情报，及时上呈下达。我们情报的来源包括与健康相关的几条国家级的热线电话网络系统，各州卫生办公室，和客机客船的旅客健康申报卡数据库，以及群众来电来信（电子信）等等。从早上6点开始，每六小时要根据最新情况给包括国会在内的各级机关提供一份状况报告（Situation Report）内容包括H1N1 Influenza 09在澳大利亚各州的发生情况和政府组织的应对措施(例如病人隔离、学校关门、旅行警告、预防治疗情况等)，澳大利亚人在海外的发病情况，全球各国发病和死亡情况。每两次报告之间（每三小时）还要以电子信的方式补充新情况。同时，我们还要准备简报给国会和专家委员会；每天与WHO联系，报告澳大利亚最新发病情况和举措，了解全球态势。此外，我们还负责提供更新专门网（www.healthemergency.com.au）的内容，也给媒体组提供准确信息。总之，各组之间的工作互相关联协作，又各有侧重。

5月24日，全球状态处于WHO首次宣布的第五期（Phase 5）*，全球确诊病例以日增千例的态势急剧上升，一夜之间从11168例（5月23日18.00）升至12027例（5月24日6.00）。此时澳大利亚自5月9日发现第一例病例以来，确诊病例缓慢增至16例，政府的应对状态自境内无病例的预警期（Alert），延缓期(delay)，刚刚转入局限期（contain）。

6月4日我第二次值班，全球状态仍为第五期，全球确诊病

Figure 5: Weekly prevalence of H1N1 2009 pandemic flu RT-PCR Positive patients seen at the outpatient clinic from 26 June 2009



例已突破20,000，包括117例死亡。澳大利亚的发展态势更加触目惊心，当天从午饭到晚饭时间，确诊病例从639例猛增至876例，几乎全部发生在维多利亚州。虽然全国依然维持在局限期（contain），为了能够采取更有力的相应措施限制流行，政府宣布维州进入“改良维持期”（Modified Sustain）。

6月12日我再次值班，全球病例直指30,000，死亡144例。澳大利亚的确诊病例已经成倍增长，总数高达1391例，除维州之外，各州病例都在两位数，小小的堪培拉就有35例。由于爆发性的流行已经在美洲和澳洲两个区域发生，更有扩大之态势，WHO在当日凌晨（澳大利亚时间）宣布将全球的流行状态由五期提升至六期，各国更加加紧调动人力物力财力准备应对措施，包括调动抗病毒药物和发展和购买疫苗。当天，WHO陈总干事讲话指出，世界正处于2009年流感大流行的开端。各国对这次流行的早期严密监控和及时如实报告是前所未有的。至今为止的资料表明，这次流行病的严重程度当属温和，虽然不能排除今后的可能变化。由于前阶段的绝大多数病例都来自发达国家的报告，WHO非常关注H1N1病毒和此次流行病在发展中国家可能的表现和发展。

WHO建议各国政府将重点放在（1）照顾患者（2）指导公众保护自己和家人（3）监控流行情况（4）就病毒在各国的发生和流行病的演变情况与WHO交换信息，（5）注意科学和临床方面的发展。相应于WHO的上述反应，基于目前澳大利亚的发病情况（高度传染，症状温和，病例数已突破2000，政府宣布将目前的“局限”和“维持”调整为一种新增的反应状态“保护”（Protect）。在这一状态下的应对措施主要包括：注重鉴定和早期治疗中等和严重感染病例；早期治疗易感人群（孕妇，土著和一些心肺肾等慢性病患者）中的患者；仅对上述病人进行病毒检测鉴定和抗病毒药物治疗；控制在一些特殊院校的爆发；对国际机场撤销监控，恢复正常运作等等。这些措施保证了有效地将人力财力和药品资源用于保护生命。

病毒在猖獗，流感在蔓延，人类在自卫，WHO和各国在行动。为了澳大利亚人民的健康福祉，国家紧急状况工作室始终处于行动的最前列。

- WHO 流感分期: **Phases 1-3** Predominantly animal infections with few human infections; **Phase 4** Sustained human to human transmission; **Phases 5-6 / Pandemic** (Widespread human infection); **Post peak** (Possibility of recurrent events); **Post pandemic** (Disease activity at seasonal levels).
- ** 澳大利亚应对状态分期: Alert (预警), Delay (延缓), Contain (局限), Sustain (维持), Control (控制), Recover (恢复期)。

少年乐队 - Bleeped

Mimi Zhang

大家可能注意到，在最近几次堪培拉的多元文化节活动中，代表中华文化协会表演的，除了多姿多彩的少女舞蹈队外，还有一支少年乐队- **Bleeped** 也参加了多场表演。他们一丝不苟地弹奏和演唱着时下流行的乐曲，赢得了不少观众的掌声。以下是他们的组队和成立的介绍。

Bleeped is an Australian rock band that formed in 2007 in Canberra ACT. It was once a trio which was composed of three best friends, Nic Johnson (guitar, vocals), Lachlan Taylor-Grant (keyboard), and Pearl Zhang (Drums). The band was first known as *Preditaz*.

History of the music band

At early 2008, the three teenagers moved into Year 7, and they became best friends. They later found a bass player, Nick Wanjura, whom they nicknamed “Blondie”. They also found a new drummer, Matt Tomkins. Pearl was then switched to keyboard playing and Lachlan to turn-tables / synthesizer. Nathan was in the band for a short while until they discovered he does not actually play the guitar. They soon changed their band name to *Miscommunication*. Many names followed as the band progressed, such as *Kids with Scissors*, *Fatal Flaws* and *Backbone*. In mid 2008, they introduced a new singer, Tayla Page, Nic’s friend from St. Francis. They had also replaced Nathan with Pearl as the rhythm guitarist. The band plays covers, mainly Blink 182 and Green Day, while working on originals.

In late 2008, the band, which had not settled on a name yet, played for the first time in front of a large crowd at the Radford College school fete – Battle of the Bands. Their second performance was at the Multicultural Festival in 2009. In early 2009, Lachlan left the band because Bleeped did not need a synthesizer / Keyboardist.

乐队的主要组织者张佩儿（Pearl Zhang）是澳大利亚出生的中国孩子。她有多方面的才能和爱好。曾经在中华文化协会的著名画家李梅老师和王存德老师门下学画。她自创了几个图文并茂的网页，有她的乐队的活动和卡通形象的队员，也有一些她创作的卡通形象。她现读Radford College八年级，已有一些追随她的“粉丝”。



Band Members:

Nic Johnson (Lead Guitarist, Vocals),

Matt Tomkins (Drums), Tayla Page (Lead Vocals)

Nick “Blondie” Wanjura (Bass, Vocals)

Pearl Zhang (Rhythm Guitar, Vocals)

Pearl Zhang’s Website:

<http://thoseliibastards.sheezyart.com>

Email: iamprikle@hotmail.com

Her work:



How to Contact Us

Australian Chinese Culture Exchange and Promotion Association Incorporated

**(Former: Zhong Hua Wen Hua
Association Incorporated)**

**Incorporated Date: 15 May 2001
Association Number: A03604**

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