GERMAINE Greer should catch up on Australia's "history wars". During the past decade, nitpicking writers persecuted and pilloried historians of the tragedy that befell Aborigines. The denialists must be rubbing their hands with glee at the claims made by Greer, especially her inaccuracies, in her castigating and misleading assertions about Baz Luhrmann's *Australia*.

Her attacks on me are partly in response to my own review of the film in *The Age*. I was a senior consultant to the television series *First Australians* and worked with often distressing historical records for almost seven years; nine months after the apology to the stolen generations by Prime Minister Kevin Rudd, I was thrilled with Luhrmann's compassion and good humour, and his visionary way of overcoming the guilt complex that poisons our national debate, and, as we have seen, Greer's view of her homeland and Aboriginal people.

The film is a romance, not a documentary. Greer wants to have it both ways, dismissing it with standards applied to documentaries and Tory history, and describing the plot as "Mills & Boon".

Nicole Kidman and Hugh Jackman depict the unlikely attraction between an English lady and an Australian drover, each widowed. The love story hinges on the racial prejudices of the frontier: The drover's wife was an Aboriginal woman during a time when liaisons
between white and black were outlawed in Australia. In order to win the army contract for live cattle, Lady Sarah asks the drover to lead a drove more than 1000 kilometres across the rivers and plains between Faraway Downs and Darwin. These awe-inspiring landscapes provide the setting for yet another love story. Lady Sarah develops a strong maternal relationship with the orphaned Aboriginal boy, Nullah, and it is this element of the plot that raises Greer's ire.

She claims that "Lady Sarah is no more likely to raise Nullah herself than she is to do her own housework". She is wrong. Many Aboriginal children were raised in loving homes by white people in the outback. Not all children removed from their homes suffered the terrible fate of the stolen children.

She claims that Luhrmann has sugar-coated the history of Aboriginal-settler relations in the northern cattle industry and concocted the end of child removal and assimilation. The last card in the movie states very clearly that the assimilation policy did not finish till the early 1970s.

Australia is a "fake epic", she opines in high dudgeon; it "shows Aboriginal people as intimately involved in the development of the Lucky Country", referring to the book by Frank Hardy, who wrote about the Gurindji "walk-off" in *The Unlucky Australians*, published in 1968, following his travels across the inland and period of living with the Gurindji. The strike by Aboriginal workers occurred close to the setting of *Australia*, where the absentee landlord Lord Vestey of Britain exploited the Gurindji people in slave conditions at his Wave Hill Station until 1968, when they went on strike, never returning to work for him, and instigating the long campaign for Aboriginal land rights.

They were indeed intimately involved in the evolution of the nation. *Australia* is set in an earlier period, and cleverly brings together several of the themes of the dark history of Australia's settlement. Whereas Greer claims that none of the dire conditions and poverty of station life are shown in the film, the first close encounter between Lady Sarah and Nullah takes place in a typical makeshift "humpy" in a native camp scene, where Lady Sarah sings to Nullah a few lines of *Over the Rainbow* to give us the hint that Dorothy has left Kansas and arrived in Oz. I lived in just such a place in my childhood and attended cinemas such as the one hilariously depicted in Luhrmann's wartime Darwin.

Fortunately, most Australian readers of her article will not be fooled by Greer. During the month before the release of *Australia*, an estimated 400,000 Australians were glued to their televisions watching the seven-part television documentary series *First Australians*. Directed and produced by the award-winning indigenous filmmakers Rachel Perkins and Darren Dale, the series has caused a tsunami of critical discussion across the nation for its candid, complex account of several slices of Australian history. It begins with the events that followed the landing of the First Fleet at Port Jackson in 1788 and concludes at the end of the long struggle for the recognition of native title with the famous Mabo case in the High Court. So much for Greer's claim that until there are Aboriginal filmmakers the truth will not be told.
Contrary to Greer's assertion, during World War II, the Japanese flew 64 raids on Darwin and 33 raids on other targets in northern Australia. It is believed that between 900 and 1100 people were killed. The "Mission Island" of the film is Bathurst Island, and it was bombed before the onslaught on Darwin.

I found particularly distasteful Greer's comments about Brandon Walters, the charismatic Aboriginal child who plays Nullah and carries the film. Greer writes ominously of young Brandon, aged 12: "We can only pray that Walters will escape the fate of other Aboriginal stars."

Intimating that like two other Aboriginal actors, he will fall victim, inevitably, to alcoholism and depression, and spend time in prison, she seethes about his success: "We can only hope that Luhrmann's production company has grasped the complexity of the issues that will now face their child star, but the omens are not good."

This is vintage Greer: Aborigines are doomed to failure, to misery and to the situation she left here as a young woman. I know that many thousands of Australians are praying for a bright and happy future for Brandon. I also pray that he does not suffer any more of Greer's cleverly disguised contempt for Aboriginal people, her desperate need to stereotype Aboriginal victimhood and nefarious white Australian attempts to oppress us.

And, yes, I do congratulate Baz Luhrmann for his film.

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Ms Greer moved to Australia in 2015, aged 21. She told the Sunday Night programme she met Martin in Cairns in January 2017, and after swapping numbers, Martin moved into her hotel room. He began asking her for money, and, according to Ms Greer, it was not long before he became abusive. She said he bought a gun for “protection” and she was “forced to drive the car with the gun to my head” while he robbed a drug dealer. An attendant called the authorities and Ms Greer was rescued by police in Queensland after they stopped the 4x4 she was driving. Describing the injuries she suffered, Ms Greer said: “He broke my nose, split my eyebrow open, I had various amounts of bite marks all up and down my arms.” Have you been getting these songs wrong? Feeling hot. Germaine Greer: Why do you believe there is such a thing as a â€œcereal womanâ€? ABC Q&A (@QandA) April 11, 2016. Greerâ€™s comments are surprising given she supports equality for lesbians â€“ insisting â€œthe problem with gay marriage is not the gay bit but the marriage bit.â€ She has previously opposed male same-sex parenting on the grounds of â€œmotherhoodâ€. She continued: â€œIf youâ€™re a 50-year-old truck driver whoâ€™s had four children with a wife and youâ€™ve decided the whole time youâ€™ve been a woman, I think youâ€™re probably wrong.â€ The feminist did concede some ground on Elisha Greer was backpacking in Australia when she met Martin who forced her to drive 1,000 miles through the outback while subjecting her to weeks of physical and sexual abuse. Marcus Martin (left) was jailed for 10 years for horrific abuse of backpacker Elisha Greer (right). During the kidnapping ordeal, Martin, who threw away her passport, was said to have choked Elisha as he told her it was ‘time to go to sleep’. The attendant had decided to follow the car to see if something was wrong, but called police immediately when Ms Greer took off without paying. A dramatic rescue took place hours later when police pulled over the four-wheel drive, finding the distraught and badly beaten Ms Greer at the wheel. An inspection of the car revealed her captor hiding in the back. GERMAINE Greer should catch up on Australia’s “history wars”. During the past decade, nitpicking writers persecuted and pilloried historians of the tragedy that befell Aborigines. The denialists must be rubbing their hands with glee at the claims made by Greer, especially her inaccuracies, in her castigating and misleading assertions about Baz Luhrmann’s Australia. Her attacks on me are partly in response to my own review of the film in The Age. She is wrong. Many Aboriginal children were raised in loving homes by white people in the outback. Not all children removed from their homes suffered the terrible fate of the stolen children. Why would Steven greer know but nobody in the entire US government know? (Or British or French government or whoever else). Don’t get wrong, its plausible, just no evidence. permalink. embed. It only takes a simple google search to find out why Greer is the biggest hoaxster and charlatan in ufology. don’t be a mark. permalink.