

THUMBS

ROBIN OLIVER

100 IMAGES OF THE 20TH CENTURY: SBS, 7.30pm. Joe Rosenthal's famous picture for *Associated Press* of US Marines raising the flag at the summit of Mount Suribachi, on Iwo Jima, marked the end to one of the bloodiest battles of World War II. The picture was reproduced on US postage stamps and most notably at the US Marine Corps War Memorial at Arlington, Virginia, which the program visits. Rosenthal's image was of the second flag-raising, ordered two hours later when the original flag was found to be too small to be visible to US troops. Also in this program are Vincente Carese's picture of Mussolini and his mistress, Claretta Petacci, executed by partisans, the dropping of the A-bomb on Hiroshima, and Robert Capa's D-Day landing.

DALZIEL AND PASCOE - The British Grenadier Part 2: ABC, 8.30pm. A heart-stopper ends a season of four new stories with terrific performances all round, particularly from Dennis Waterman as Frank Moon, a Falklands veteran who runs a village pub, and Patricia Kerrigan as his wife, Stella. Dalziel (Warren Clarke) is among those held hostage in the bar when Moon loses his marbles, locks everybody in and shoots the local bobby. The handling of the siege by the police is the key, and new viewers will find the start enhanced by a particularly effective flashback to last week's opening. The wink at the end is an intriguing touch from Clarke.

A long and bumpy ride

ABOUT US:
Whiteys Like Us
SBS, 8.30pm

REMEMBER my first driving lesson in a beat-up old VW. The vehicle didn't look much, but it was exceptional for getting me from A to B. When I turned 18 I failed my first driver's test, not because I did anything wrong but because my guide didn't think I was ready. You probably can relate: it was a beautiful right turn behind the bus, but not giving way to the other guy on my right undermined my good intentions, resulting in an "F" for failure to understand the rules.

Looking back on those years, I can't complain - I eventually made the grade.

Whiteys Like Us is a delightfully exceptional portrayal of first-timers in a car that seems to be going nowhere, and without a friendly guide. No-one has quite worked out how to drive the car, but every one of them nervously takes his or her turn at the wheel and every one of them to some degree plays the role of "backseat driver".

It is a poignant journey down the bumpy road to "reconciliation" - some mythical and mysterious far-off place in the distance. These are ordinary people - the sort of people you would see at the beach, the parents of the kid your son goes to



Leslie ... her personal journey highlights some of the issues surrounding Aboriginal people and reconciliation.

school with - and you quickly recognise the little old lady who tends her garden in the leafy suburbs of Sydney.

What is exceptional is that every one of them has said "yes" to finding out something more about Aborigines and going on his or her own journey to find out about reconciliation.

What is soon discovered is that very few of them know anything about Aboriginal people and even less about reconciliation. From that point onwards they embark on a personal discovery that puts to the test their basic attitudes and beliefs about Aboriginal people - attitudes and beliefs common to many other Australians.

Whiteys Like Us is a magical exposé of how hard it is for Australians to come to terms with Aboriginal people and, for that matter, reconciliation. "Leslie", no doubt a delightful person, mirrors many of the views held about Aboriginal people, but what is so true is an insightful observation made by the others in the group - "If we didn't have her, we would have had to create her" in order to bring the issues out into the open. To varying degrees this is so true - everyone of us has a falsely held view that prevents us from making a "bump-free" ride.

But this film is indicative of every Australian in his or her "castle", and it highlights so clearly that, for many Australians, reconciliation is a journey that initially must be taken alone. The challenge, of course, is our patience, our ability to at least try to understand and to continue with the choice when it is too confronting and far easier to walk away from.

This is our Australian version of Jane Elliott's *Blue Eyed* and it is not to be missed. I give this a five-star rating, and if people pass this test then they're on a better, but bumpy, road to understanding Aboriginal people and perhaps the real meaning of reconciliation.

Aden Ridgeway

Senator Ridgeway is the Australian Democrats' spokesperson for reconciliation.

MOVIES

DOUG ANDERSON

THE THOMAS CROWN AFFAIR (1968)
On Seven at 8.30pm
The Windmills of Your Mind is an apt

working with Sean Penn in *Colors* didn't do much for his enthusiasm.

Centre for Continuing Education

Life can be more interesting