

THE LAST POST

KEEPING THE ANZAC SPIRIT ALIVE FOR AUSTRALIA'S
VETERANS AND THEIR SUPPORTERS

BI-ANNUAL | ISSUE 18

ANNE LAMBERT

The Last Post Interview
Joan Lindsay's *Miranda* speaks
with The Last Post as part of
our special feature on
Peter Weir's 1975 iconic film
Picnic at Hanging Rock

Ben Quilty

Max Dupain

Veteran's Film Festival

Emily Archer

'Let my voice be yours'

Australians on
the Western Front

'Being John Lennon' author
Ray Connelly

**Memories on Glass:
The Macpherson family collection**



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from the publisher GREG T ROSS

As my Facebook followers know, through the Diary of an independent publisher, life at the desk can be frustrating and ultimately rewarding and sometimes chaotic. Within that though seems to be a natural order that allows Kirstie and I to sit down for two weeks and put each edition together. Some things don't change, like waiting for late copy and the feeling that, one moment we are well within the time frame and then feeling like we're going to miss the train. Each edition is the same, yet strikingly different.

This edition is no exception.

The 100-year anniversary of the armistice has been covered by every news organisation in Australia and the western world and we look at aspects of that but again, The Last Post looks at the evolution of a greater Australia and what that means in a contemporary way.

One of Australia's great callings is our ability to produce on the creative stage. Part of this achievement relies on the inclusive freedom of our society and its individuals to express themselves. That ability to express lies as an important part of individual and community health and so, in this arts-focused edition of the magazine, we look at achievements in art.

From the memorable photography of Max Dupain to works and exhibitions being held by the NSW Art Gallery and NSW State Library. With interviews with artist Ben Quilty and actor/author William McInnes. To the work of director Peter Weir and producer Pat Lovell and author Joan Lindsay and actor Anne Lambert we take what we believe is the most comprehensive look yet at the amazing cinematic experience of Picnic at Hanging Rock. After reading this over the summer you may well feel entitled to enter Hard Quiz with the movie as your expert subject.

We look too at the ongoing issue of domestic violence in this country. On recent figures one woman a week is killed by a husband/partner or former husband/partner. These figures are clearly unacceptable in a society that wishes to be seen as civilised. After hearing domestic violence survivor Emily Archer speaking on ABC radio, I made a decision to interview Emily and to give her room to express herself and promote her amazing and honest and empowering book, Let my voice be yours. The narration of that resulting friendship with a strong woman can be found in this edition.

With our usual look at Sports (and an interview with ABC Grandstands Peter Newlinds) Travel, Health and topics of interest to veterans and the wider society and with guest forewords from Emily, ABC radio's Peter Goers and South Australian Premier and Minister for Veterans Affairs, Stephen Marshall, we proudly present this 18th and biggest-yet edition of The Last Post. Happy summer and happy summer reading.

Greg T Ross
Editor and Publisher
www.thelastpostmagazine.com



The Last Post Magazine has been praised nationally and internationally since it was launched in 2011 and is designed by Kirstie Wyatt from Wyatt Creative.

Kirstie is a freelance graphic and web designer and can enhance your marketing to get the results you want in your business.

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- The Maritime Union of Australia (MUA) acknowledges the central role of the Navy protecting our vital sea lanes and borders, in both peacetime and times of conflict
- The MUA also acknowledges and salutes the role of the merchant fleet in supporting the Navy and pays tribute to the many civilian seafarers who have lost their lives in supporting the defence effort
- The Navy and the domestic civilian fleet remain as active partners in supporting and facilitating Australia's shipping dependency as an island nation
- The MUA looks forward to continuing to work closely with Navy on the many synergies that exist in Navy operations and commercial shipping operations

For more information go to www.mua.org.au

foreword



PETER GOERS, OAM ABC RADIO ANNOUNCER & RENOWNED VETERAN SUPPORTER

Best we forget revisionist historians such as Peter Stanley and others who have cavilled and carped during the centenary of the WWI.

Best we forget Virgin Airlines offering vets priority boarding but not use of the members' lounge.

I praise the extraordinary work of Greg Ross and Kirstie Wyatt in bringing us this brilliant magazine to honour and raise the profile of and respect for diggers and the returned.

The returned so often bear sad, sad psychological scars from their perilous service. This is a national issue and a national challenge. Lest we forget, indeed.

I'm grateful to artists who so often define the national spirit. The great photographer Max Dupain served as a camoufleur in WWII (draping the NT- somebody had to) defines the great Australian and the great Australian beach. Official war artist Ben Quilty (featured within) is probably our greatest living artist and his devotion to his diggers of Afghanistan is peerless.

With regard to the strange and celebrated 1975 movie, 'Picnic at Hanging Rock', Barry Humphries stood outside cinemas in London where it was showing telling everyone it was a documentary on the current Australian school system!

Max Harris said 'There are no heroes in Australia just good blokes and bastards.' Best we forget that Greg Ross is a Collingwood fan but apart from that he is a very good bloke who produces this great, and very valuable magazine.

Thankyou.

EMILY ARCHER DOMESTIC VIOLENCE SURVIVOR AND AUTHOR

In a world where we are all fighting for respect and equality, domestic violence hides quietly undermining all our efforts.

Domestic violence does not happen accidentally. It is pre-planned, cruel, orchestrated behaviour by the perpetrator, who is usually a current or previous partner. This begs the question, "why would the person who is supposed to love you the most, want to hurt you this badly?"

All the reasons why we don't tell, are in fact all the reasons why we should. Do not isolate yourself even further, leaving you with no one to turn to, no one to trust, no one to be there when you need them the most.

Do not stay for the children, if you think they don't know what's happening, you're wrong. They see and hear everything, and even worse, they feel helpless because they cannot protect you. It is sole destroying to hear your child say, the worst thing they remember was that they couldn't save you; and they were 10 years old.

We all live in hope that what we fight for today will forge a better life for our children and further generations to come. Often unable to comprehend what happened, your children can easily blame themselves. Don't leave them this legacy.

It's time to stand up and be the hero you've been waiting for. Be the strong confident woman you know you are deep inside. Let her out, embrace her, love her, save her – you are the only one who can.

I thank The Last Post for airing this subject and live in the hope that it may help in some small way.



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Cover: Still from Peter Weir's iconic film Picnic at Hanging Rock. Courtesy NFSA.



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The extraordinary story behind

On the 51st anniversary of artist and novelist Joan Lindsay's *Picnic at Hanging Rock*, Janelle McCulloch tells the story of its author, its genesis and the remarkable film that followed.

It was 9.30am on a bleak winter's day in 1966 when Joan Lindsay sat down to sketch out the plot of *Picnic at Hanging Rock*. It was the same time she normally started her writing day, but this day felt different. A sinister midnight gale had whipped the few remaining leaves off the old roses in Joan and her husband Daryl's side garden and a huddle of voluminous dark clouds had also moved in, crossing the countryside like black-coated villains in a Victorian Gothic novel. In the grim midwinter light, the landscape looked thoroughly dispiriting. It was, Joan mused to Rae Clements, their long-term, live-in housekeeper, the perfect day to stay inside and write.

Joan had woken that morning with the flecked remnants of a peculiar dream imprinted on the edges of her conscious. She knew immediately, she told Rae later that day, that it would make a good book. The dream had centred on a summer picnic at a place called Hanging Rock, which Joan knew well from her childhood holidays. Joan told Rae that the dream had felt so real that when she awoke at 7.30am, she could still feel the hot summer breeze blowing through the gum trees and she could still hear the peals of laughter and conversation of the people she'd imagined, and their gaiety and lightness of spirit as they set out on their joyful picnic expedition.

And so, wrapped up warm against the chill – for Mulberry Hill on Victoria's Mornington Peninsula was inadequately heated against the winter conditions – Joan pulled her favourite turquoise cardigan around her petite frame, walked up the staircase, turned left into her private writing room and quietly closed the door on the world. Her mind was focused on one thing: the strange picnic of her dream and getting it down on paper.

By midday Joan had already pencilled out the basic plot, according to Rae. The narrative revolved around a group of beautiful schoolgirls from an elite ladies' college in the Australian countryside who set out on a Valentine's Day picnic. She had decided to set the picnic, and the story, on Saint Valentine's Day, because it had always been her favourite day of the year – the day she and Daryl had eloped in London many years ago.

As the cold winter's day wore on, Joan continued to remember the dream of the picnic at Hanging Rock with unusual clarity. She spent most of that day trying to write it all down. That night she had the dream again, and the next day she rushed to write the narrative before it escaped her. This happened again the next night, and then every night for a week.

According to Rae, Joan didn't know why the story was coming to her in a series of very clear dreams, but she didn't care. The surge of words was invigorating her nearly 70-year-old body. Joan knew instinctively that she was onto a good thing. Tap, tap, tap went the typewriter keys. Morning, noon and night. Joan later told her literary agent, "*Picnic at Hanging Rock* really was an experience to write, because I was just impossible when I was writing it. I just sort of thought about it all night and in the morning I would go straight up and sit on the floor, papers all around me, and just write like a demon!"

"She really did dream the sequence of chapters," recalls Rae, who also remembers Joan's excitement when she was writing the book. "She would come down from her study each day and say she'd had the dream again. Then she'd discuss the characters and what they were up to. She loved Miranda and the French mistress. Miranda was her favourite character. She was also fond of Albert. She often said, 'Poor Albert! Poor little Sara!' She definitely had her favourites."

While Joan credited her curious dreams for the plot of *Picnic at Hanging Rock*, she had also envisaged writing such a story for some time, although she may not have thought of a defined outline. In 1963, she had told her good friend Colin Caldwell



Sir Daryl Lindsay Lady Joan 1925.

that she wanted to write a novel about a place that had always fascinated her. She then produced a print of the 1875 painting of Hanging Rock by William Ford (At the Hanging Rock, sometimes referred to as *Picnic at Hanging Rock*.) Caldwell asked when she'd last seen Hanging Rock. She couldn't remember, she said. So off the two of them went in Caldwell's car, for an afternoon picnic. "We took cold duck and a bottle of wine," wrote Joan in her unpublished memoirs.

Joan and Caldwell spent the morning eating and drinking at Hanging Rock's picnic grounds, just as picnickers had been doing since the 1850s. When they'd finished their little picnic, the two began to climb the trail, up to the higher slopes. Halfway up the path, Caldwell decided to leave her alone – "to feel that haunted thing", he later said.

Some of Joan's friends called her a "mystic". According to those who were close to her, she had certain abilities, sensitivities. She could "see" things that others couldn't, especially in the bush landscape. She knew things without being told. She could not only tell what had happened in the past, but also predict events in the future, without knowing why or how. And she could communicate with those who live in that grey space between life and the world beyond it. Those friends feel that Joan's novel is the result of this curious ability, which she'd had ever since she was three.

"Oh yes, she was very much a mystic," confirms Caldwell, who was convinced of her ability after their Hanging Rock expedition. "She could sense things in the landscape that others couldn't."

Melbourne academic Terence O'Neill, who befriended Joan in her later years, believes that she always tried to hide this mystical side from her husband, Daryl, because she knew he was deeply cynical of anything of that nature. "It was clear that she was interested in Spiritualism, and longed for some spiritual dimension in her life, but she didn't feel safe bringing that side of her out in front of her husband," he says. "So I think she channelled it into

Picnic at Hanging Rock

Photos courtesy National Trust.

her writing. I know she was very interested in Arthur Conan Doyle and his belief in and theories about Spiritualism, nature and the existence of spirits."

Less than two weeks was all it took to write the book. When Joan had finished writing, she thought about a title. Then she remembered William Ford's painting. The title was perfect. It was simple and pretty, and belied the horrors hidden within. A paradox, really. Joan had always adored those.

F. W. Cheshire Melbourne publishing director Andrew Fabinyi thought it had promise, and passed it to senior editor John Hooker and junior editor Sandra Forbes. Forbes, who went on to a stellar career that included several years as executive officer of the Australia Council's literature unit, wrote the following to Joan: "I really enjoyed reading this, it seems to have the right blend of 'truth' and fiction. Given that the actual disappearance of the girls is a fact, it is a fascinating problem, well presented in a style very much in keeping with the period and personages involved." There was just one thing, added Forbes. Might the story benefit from a little more ambiguity? She suggested deleting the final chapter, which delved into the spiritual realm.

The suggestion, to which Joan agreed, proved to be a prudent one. Without the final chapter, in which the missing schoolgirls seem to disappear into time, the story ends with a question mark, and it's this mystery that lingers in readers' minds.

Production on the novel, in preparation for a 1967 publication date, took several months, and the two women got to know each other over Joan's favourite tippie, gin. "Joan was Lady Lindsay by this point, and a prominent figure in Melbourne society," remembers Forbes. "She was very intelligent and very elegant. She took me to lunch one day at her club, the Lyceum Club in Melbourne. We talked a lot about the Australian bush and Joan's feeling for the bush. She said she'd grown up in the Hanging Rock area or had holidayed there with friends as a child. We talked about the myth and mystery of the bush. She also talked about how children, or people, could disappear into it at any time. I think *Picnic* was ultimately about the portrait of the rich history of Australia, and the myths of the bush. She was fascinated by patterns, by things rippling out from a centre and influencing other things, which is definitely a theme of *Picnic*."

"Did I think the story was true? We did talk about this. But the truth for Joan was different to the rest of us. She was never straightforward about it. I think I decided in the end that it was a great work of the imagination. I see it as a book of place; a painterly book that captures the atmosphere of the Australian bush."

The novel was launched in Melbourne on November 1, 1967 – All Saints Day – by Robert Menzies, who had twice been prime minister of Australia and was a longtime friend of the Lindsays. There were some notable reviews. A critic called Vintner called it "mythopoeic"; and a year later another, called Lemming, likened it to a "faded watercolour". But the highly regarded, highly influential *Bulletin* wasn't as convinced. *Picnic at Hanging Rock*, it said, was "too sunlit to be called Gothic".

The novel languished for a year or so – then came a stroke of luck. In 1969 John Hooker, who had been working as a publisher at Cheshire since 1964, was headhunted by Penguin. He stayed there for a 10-year stint that saw him contribute a great deal to the Australian publishing scene. *Picnic at Hanging Rock* was part of his master plan for a distinctly Australian front list. Little did he know how large a part this little novel would play in the landscape and history of Australian literature – and, indeed, of Australian film.

The late Australian television presenter Patricia Lovell first read *Picnic at Hanging Rock* in 1971, several years after it was first published. She found it in a discounted pile of books in a newsagent and thought it looked interesting. She took it home and read it in one sitting. She thought it was an extraordinary story. She didn't realise, she admitted later to the writer Cathy Peake, that it would "change her life".



TBT Mulberry Portrait of Joan Lindsay.

After she put it down, she couldn't get it out of her mind for several days. She wondered if it would make a good film. Inspired by the idea, Lovell wrote to Joan Lindsay to see if anybody had bought the rights. No, said Joan. And then, no doubt sensing a good business opportunity, Joan immediately asked if Lovell was interested and promptly invited her down to Mulberry Hill for a meeting.

Lovell knew she needed to beef up the artillery before she could fly down to meet Joan. After all, her film CV wasn't exactly extensive, and although her television career was impressive (she'd been a host on the ABC children's show *Mr Squiggle*, a presenter for the current affairs program *The Today Show* and an actress on *Skippy* and *Homicide*), it didn't include producer duties. She decided to take a director with her to show she was a serious contender. But where would she find one? And who would do it?

During her time as a television presenter on *The Today Show*, Lovell had interviewed a young guy called Peter Weir, whom she'd continued to admire as he established his film career. She decided he would be perfect for the project, even though he was only 27.

"Reading the book for the first time," he would later recall in another interview with Lovell for a mini-documentary produced by Lovell called *Recollections – Hanging Rock 1900* (recently included in a special issue of the director's cut of the film), "it was irresistible reading. It was the tremendous unease ... I couldn't wait to get to the rock to see if it was as good as it read."

And so, in April 1973, Patricia Lovell and Peter Weir travelled down to Victoria to meet with Joan at her home. Joan's agent at the time, John Taylor, went with them. Although nervous at the prospect of meeting the author of the book that he now

"I WENT TO HOLD OUT MY HAND, BUT JOAN WALKED STRAIGHT UP TO ME, PUT HER ARMS AROUND ME, AND SAID IN A VERY EMOTIONAL WAY, 'OH MIRANDA, IT'S BEEN SO LONG!'"

desperately wanted to film, Weir charmed Joan from the first hello. As he remembers it, there was an instant bond between them, created over their love for the novel.

Unfortunately, Lovell only had a small amount in her bank account when she met with Joan. The most she could offer for a holding option on the screen rights was \$100. Was that acceptable to Joan, her agent and her publishers? To her relief, they all said yes. It was, Lovell recalled later, the "best two days of my life".

The next day, Lovell and Weir travelled up to Hanging Rock. On the way they got lost and ended up approaching the rock from the wrong direction. They turned in from the Mount Macedon side, and saw the rock straightaway, with a little cloud sitting on top of it. Immediately, they sensed the eeriness of the place.

"We'd thought that we'd save money by maybe filming the story in the Blue Mountains," Lovell has said. "I mean, we thought a rock is a rock, you know. Every mountain's the same. It was only when we drove over from Mount Macedon and we saw it, this extraordinary eruption of rock and trees ... all on its own. We went completely silent. We knew then that we could never film it anywhere else."

Lovell was immediately uneasy. The rock seemed "so alien to the rest of the countryside". Her feeling worsened as the day went on. When the group arrived at the picnic grounds at the base of the rock, her watch inexplicably stopped. It was the first of many times this would happen, either at Hanging Rock or around Joan herself.

Forty years later, scriptwriter Cliff Green remembers Picnic at Hanging Rock's production team as one of the best he's ever worked on. It was, he says, a period of absolute joy. "I really enjoyed working on Picnic at Hanging Rock," he recalled in an interview for my biography of Joan Lindsay. "The whole thing was a magical experience. The strength of the book really stood out in its own quiet, poetic way.

"I did ask [Joan] if the story was true. I'd been warned early on not to ask, but I did anyway. Her stock answer was, 'Some of it is true and some of it isn't.' In the end, I decided that fiction and facts had been woven so inextricably together that it was impossible, even for her, to distinguish the difference. Writers use a multitude of threads of reality and fiction to create their stories. As I read the novel, I saw the film unfold; I saw the look of the film immediately. The novel is an incredible filmic piece of work in itself.

"The first 20 minutes of the film were easy to write because it's a straight line, chronologically. But the moment when Edith comes screaming down the hill, it becomes more of a complex story. So much of it is atmosphere and setting. It's really a book about the atmosphere of Australia."

After the main players signed up, Patricia Lovell began to seek funding of \$440,000, which took her two years. The money finally came from a combination of players, including the Australian Film Development Corporation and the South Australian Film Corporation, whose investment was conditional upon the film being substantially shot in South Australia. It was the first time a feature film had received such multifaceted support.

With the principal team in place, Lovell, Weir and the other co-producers, Hal and Jim McElroy, got on with the job of auditioning for the cast. Some of the characters were easy to identify and those roles filled first. Helen Morse was the perfect French teacher, Mademoiselle de Poitiers. Vivean Gray proved superb as the repressed spinster and mathematics mistress, Miss McCraw. Her performance was so strong that in 1995 her role in the film was commemorated with a stamp by Australia Post. Jack Fegan, the original star of Homicide, was endearing as the kindly Doc McKenzie. Jacki Weaver was delightful as the irrepressible Minnie, one of the school's bestloved staff members. A young and

handsome John Jarratt was moving and memorable as the lively stableboy-with-a-heart Albert. And Tony Llewellyn-Jones was specifically praised in *Variety* for his role as Tom, the gardener. Other actors included Dominic Guard as the main male character, Michael Fitzhubert, and Garry McDonald as Constable Jones.

Curiously, the roles of the schoolgirls proved to be the most difficult to fill. Searching for these girls became a long and complex process because Peter Weir wanted them to have a distinct sense of innocence about them. It was only when the team went to South Australia that they finally found girls who had that dreamy, innocent, 19th-century look that Weir wanted.

Cliff Green recalls that working with a cast that was composed predominantly of teenage girls came with its own set of unique challenges. "Peter Weir had recruited these lovely, innocent 16-year-old girls out of very expensive schools in Adelaide. But it wasn't long before many of the girls identified with their roles. I mean, they were hysterical most of the time! But Peter purposely generated that – that level of excitement that those girls showed on the screen. It was genius of Peter Weir to use real schoolgirls – to pick that up and translate it into a film. It was a highly charged film in lots of ways. Film communities live in very close-knit environments, and everybody does bounce off each other – sometimes literally. But I've never struck that as strongly as I did in *Picnic*."

For the main role of Miranda, Weir had cast a lively and fresh-faced young girl called Ingrid Mason, but then realised after several weeks of rehearsals that it wasn't working. (Ingrid Mason still appeared in the film as one of the other schoolgirls, Rosamund.) When he was left unsure about his leading lady, someone suggested that he consider a young actress called Anne Louise (Anne) Lambert.

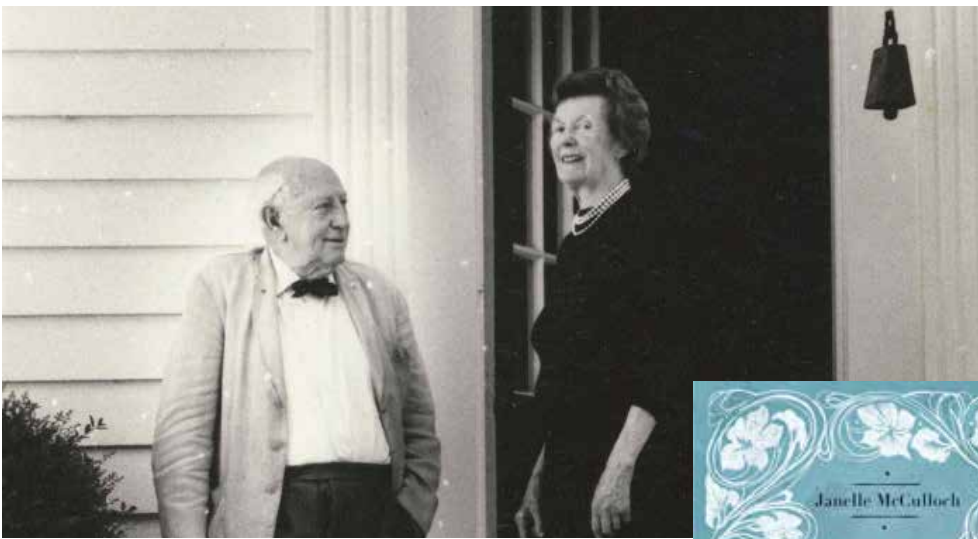
"I was 19 and was working in the [TV soap opera] *Class of '74* at the time," recalls Lambert. "We met over coffee one day. Peter brought with him a coffee-table book of David Hamilton photographs featuring girls in white muslin tops, back-lit in gardens. That was the quality and light he wanted to achieve. It sounded really interesting. I wanted the role. I really did. I thought I was made for the part. But like Miranda, I'd grown up in Queensland and was just a country girl and painfully shy. I had to overcome a lot of nerves to do the role."

For the first few weeks, Lambert remained uncertain as to whether she was playing the part correctly. There were lots of takes and retakes and more takes.

The turning point, she says, came in the form of someone unexpected: Joan Lindsay. Lambert says Joan really brought her out of her shell and inspired her to deliver a remarkable performance. "One day we were shooting a particular scene – the one where I say to the other three girls: 'Look up there, up there in the sky!' I couldn't seem to get the scene right and Peter would just say, 'Do it again!' Finally, he told us all to take a rest. While the cast and crew went to get coffee, I wandered off into the bush, still dressed in costume, to try to pull myself together. I was very emotional: it had all been too much, and I was ready to cry.

"At that moment, in the corner of my eye, I could see a lady making her way towards me. She was walking across these rough rocks, so I waited for her to navigate them. I realised that it was the author, Joan Lindsay. I went to hold out my hand, but she walked straight up to me, put her arms around me, and said in a very emotional way: 'Oh Miranda, it's been so long!' She was shaking like a leaf.

"I wasn't sure what to do, so I said very politely, 'It's me, Joan; it's Anne. It's so nice to meet you.' But she dismissed this with a wave of her hand. She just said 'Miranda' again and clung to me, so I embraced her back. I think we both started to cry. It was very



Joan Lindsay married husband Daryl on Saint Valentine's Day 1922, her favourite day of the year and the setting of *Picnic*.



moving. And it was clear she'd regressed into some part of her past. To her, I really was someone she had known, somewhere in time. Right then, I felt that if Joan Lindsay believed I was Miranda, I must be doing okay. I felt that if she believed in me, I would be okay."

Despite the angst and worry, Lambert delivered one of the most spellbinding performances in Australian film history. And even she agrees that it was all worth it, because the film is truly beautiful. "There was a sense, even then, that it was a special film," she says. "We all felt it. It was a remarkable piece of cinema."

Filming commenced at Hanging Rock on February 4, 1975. The shoot took a total of six weeks. When it came to the visual elements, both Green and Weir took a lot of their inspiration from Joan's home, Mulberry Hill, with its walls of art, as well as from the rich, painterly layers of imagery in her novel. "Without question, we were both influenced by Joan," says Green. "Knowing she herself had been a painter until she was in her mid-20s and then going in and out of that house, which is like a museum of Australian paintings, affected us all deeply. Unquestionably, that atmosphere affected the writing of the screenplay in terms of its visual Australian Impressionist feel."

But as the medium that Weir was using was film rather than paint, it took time to work out how to create the Impressionistic look and feel for the screen. Finally, he found the solution in the work of French photographer Henri Cartier-Bresson, who is now considered to be the father of modern photojournalism. Cartier Bresson had experimented with placing various veils over the lenses of his cameras, and had discovered that they created an unusually diffused, soft-focus quality.

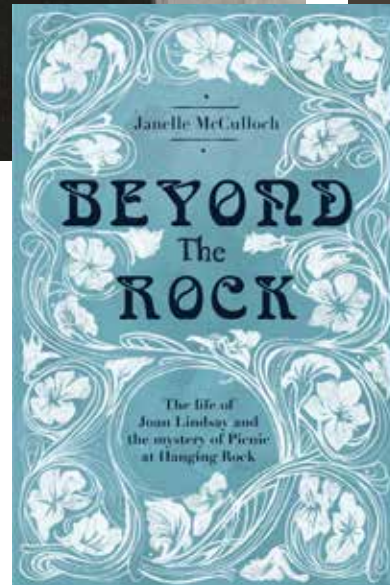
It was exactly what Weir was after. He and cinematographer Russell Boyd walked into a bridal shop and ordered various pieces of wedding veil.

Placing these bridal veils over the lenses, using various thickness for different effects, created a palpably dense, dream-like atmosphere that significantly added to the mood of the film. The scenes almost glowed, as if candlelit. And when the dialogue – which in the first part of the film was mostly a series of gentle whispers – was added, the characters seemed to exist as hazy, evocative figures in a painting, rather than real, three-dimensional people.

Before filming began, Wendy Stites, Weir's wife, spent a great deal of time contemplating Edwardian dresses. The tea dresses were originally going to be in pastel colours, but after she studied photographs of the era, she changed them to white. There was just one problem: the fabrics appeared a little too white on film, so Wendy soaked them in tea to soften the brightness.

Patricia Lovell also pitched in to help with the costumes. "I remember turning up to set at Martindale Hall [the setting for the novel's Appleyard College] in South Australia early one morning and seeing Pat there, at the ironing board, carefully ironing all the starched white cap sleeves," recalls Anne Lambert. "She ironed most of the costumes every day. She was incredible!" Lovell spent nearly 12 hours ironing petticoats, camisoles, frocks and sashes for one scene alone.

Peter Weir was a stickler for detail. For example, the daisy pattern in the lace trim of Miranda's dress was included because



Beyond The Rock
By Janelle McCulloch

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daisies were Miranda's favourite flower. The butterfly buckle was selected because butterflies' lives are beautiful and brief, as is Miranda's. The muslin fabric was intended to signify lightness of spirit. And in the scene where Irma returns to the school to say goodbye, Irma's crimson velvet cape – a rich blood-red – was intended to symbolise not just blood but also sex, shame and heated passions.

Likewise, Stites' attention to detail was so fine that in the pivotal scene where Michael (Dominic Guard) clutches a piece of lace that he finds while searching for the girls, the fabric was cut from the hem of Miranda's petticoat.

While Lambert, as the central character of Miranda, was in many scenes, she wore only one dress for the entire filming period. Amazingly, it survived the rough bush landscape – and, afterwards, she was allowed to keep it. Later, she kindly donated the famous picnic dress to the National Film and Sound Archives in Canberra.

Australians loved *Picnic at Hanging Rock*. It wasn't just an Australian product through and through – a film that had been set in Australia, and produced with Australian funding and an Australian cast and crew – but its subject was also uniquely Australian. It represented the country's landscape, its people and the problems that faced its early settlers in a way no other film had done before. Even the characters seemed recognisable to many people, from the ocker stable boy Albert to the pretentious British headmistress. Everybody adored Miranda, of course.

The film premiered at the then new Hindley Cinema Complex in Adelaide on August 8, 1975, and almost immediately was hailed as a success. The film seemed to achieve the impossible: both a commercial and critical success; a highbrow art-house film and a spectacular Hollywood production, destined for both the serious art cinemas and general release. The critics adored it, lauding its delicacy, its light and shade, and its artful construction.

At the time, Australians were hungering for something that was quintessentially Australian. They wanted books and films that held up a mirror to the nation. It was perfect timing. ■

smh.com.au

Edited extract from *Beyond the Rock* by Janelle McCulloch.



Anne Lambert

Anne Lambert acted before and after 1975 but it is for her remarkable performance as Joan Lindsay's Miranda in Peter Weir's *Picnic at Hanging Rock* that the now counsellor and psychotherapist is most remembered by Australian audiences. Here, TLP Editor Greg T Ross starts off speaking with Anne about *Picnic* in a conversation that soon encompassed a lot more.



— INTERVIEW —

Greg T Ross: Welcome and thanks for your time Anne. Your acting, was that something that you felt was always in your blood, was it a way of getting out of where you were? Brisbane, wasn't it? What was Brisbane like at that stage of your life?

Anne Lambert: I think boring is probably the appropriate word and more than likely had a lot to do with my turning to the imaginative world. Drama, exploring and inhabiting other places and at times, characters seemed like a more interesting choice. I think it had a lot to do with it, growing up in Queensland. I was born in 1955 and it was incredibly conservative and dull, that's probably the best way of putting it. I lived in Ipswich and it was all...it was a funny period. So it was a combination of those things that led to my interest in theatre and drama and all things creative. It was a way of bringing some much needed colour into my life.

GTR: It was an interesting time. Did your parents promote this side of you? Was there acting at school?

AL: I studied drama all the way through my childhood and I guess my mother must've supported it to the extent that she paid for classes with the local drama teacher in the country town we were in, or it may have been in Brisbane – we moved around quite a bit. So there was that kind of support. You either did ballet or you did drama or you played with the piano and the nuns taught you things like that, just as part of growing up.

GTR: How did *Picnic at Hanging Rock* change your life?

AL: It has had a huge effect on my life. It continues to. It's extraordinary. I'm still aware of, and meet people all the time who have either just seen it or for whom it was an extraordinary, meaningful experience. It's opened doors and accompanied me throughout my life. At the time of making the film I wasn't aware of how big a part of my life it was going to be and was an ever-present thing it was going to become. Of course, I've got used to it now but at the time I had no idea.

GTR: And part and parcel of that, I guess is, through acting giving you the opportunity to work with interesting people, and travel to interesting places that took you farther away from Ipswich than you'd ever imagined?

AL: Exactly and I think that's the great gift that a part like Miranda gives you. People come up to you and talk to you and as far as they're concerned they can skip introductions. They feel as though they already know you and there's a warmth and openness that is a great starting point and I feel blessed in that regard.

TLP: you have done some stage performances too with some great names, including the late-Lauren Bacall.

AL: Yes I did and that here in Australia and that was great but I did work in theatre for a long time and a lot of that was overseas. I haven't done a great deal of that here and that's part of the reason I left. I'd got stuck in TV land here and I knew I needed to do and wanted to do more in the theatre, desperately. So I went over to England and did that. And then I came

back here and tried that old thing of trying to live in two places for a while, spending 6-months here, 6-months there. But that was very hard to keep up and by the time I was ready to have children I knew I wanted to be here.

GTR: Acting, is it something you still think about doing?

AL: Yes, I think I'll always want to act but it's no longer in the foreground. It's not the thing I think about all the time. I like working with people I know and on projects I care about but I'm not in the hurly-burly of it anymore and that's by choice.

GTR: You studied psychology?

AL: Yes, well I did start studying psychology and got half-way through and thought, if this is all we know about the human condition, we're in big trouble. It just wasn't lighting me up. So I explored a little further and ended up undertaking a degree in psychotherapy and counselling and that seemed to suit me in a way of better viewing the human experience.

GTR: Encouraging humans to take a better...a more honest look at themselves?

AL: Absolutely. Any type of self-healing or self-growth that comes from that. That's what it's all about. To get to know ourselves, first and foremost. Being honest is the best starting point.

GTR: I suppose that involves people's willingness to change. Is that easy?

AL: Change is tricky. It's one where we know we should, we'll often just avoid and there are some things that seem to be bleeding obvious to everyone else but remain things that people aren't prepared



the risk of being ourselves...and with a secret fear in all of us that maybe our true self may be somehow unacceptable or unappealing. I think what a lot of people do is to pretend to be normal and pretend to be what they imagine others want them to be. The result may then be that they lose track of who they really are. From that, the life that we then lead, when we are living in that unauthentic place, starts to feel increasingly uncomfortable. That's often when I'll end up seeing people, when they're in a life that no longer works or fails to express anything of who they really are. These people have often lost touch with their real self.

GTR: I suppose the fear there may be is that they have no Plan B. If they reveal the real self and it fails, they may feel they have nothing to fall back on.

AL: Yes, I remember speaking with a client about the poisonous comments that appear via the internet. Comments about other people, on experiences that may have originated from childhood, like bullying. If there's anything that's perceived as different about you, you can bet your bottom dollar that there'll be someone only too happy to point it out in a negative manner. Because of experiences like that, people understandably become wary about expressing themselves, particularly if there's anything they feel may be viewed as "different" from the social norm. Whatever normal is or means. We can carry the idea of that word and what it means and some may measure themselves against it. There are a lot of people who push things underground or compartmentalise themselves, cutting off parts of what makes us who we are, in an effort to fit in so that they reduce the risk of seeming to be unacceptable. They fear rejection. The bottom line is that we all want that sense of belonging.

GTR: Is the media a part of this? There seems to be a degree of trivialism that has invaded mainstream media and social media too.

AL: Absolutely. It's up to all of us to draw the line of what's acceptable. Just as we don't eat junk food all day, it's important not to put junk into our heads too. Not all day, every day. A bit of junk's okay. But continual junk, for the mind or body as a staple diet is not good for you. I do worry about the types of values it's putting out there for young minds and that can put you up for a fall and it devalues things too. It's like saying you're unacceptable unless

to let go of, even if it's incredibly unhealthy. So it's really tricky but that's actually what my degree is in, human change.

GTR: And that requires an honesty with yourself, first and foremost.

AL: Yes, I think trying to find that and tune into ourselves, to get in touch with that little voice, that true self and to live in that place and to stand in your own truth and that's the ultimate goal of all my therapy.

GTR: Maybe a lot of people are reluctant to change or to attempt change because they feel they may not have the strength?

AL: Yes, we are all trained from an early age to people-please and I think that we may be frightened that if we do take

you're incredibly thin or incredibly rich. So, if you stand in your truth there's nothing to attack.

GTR: Correct. Standing in your truth may appear difficult but there can be no stronger place.

AL: Yes, and some people don't realise their strengths and subject themselves to the same cruel judgments and unrealistic expectations that they've learnt from society, the media and sometimes even from family and friends. Sometimes, when it's coming from family and friends it's often just them encouraging you to be the best you can but expressing in ways that could be better.

GTR: How important is being creative to you?

AL: Well, it's in my life and it's been important to me in many respects and it's led to a way to grow and to lead a fuller, richer life. There's something about the courage it takes to be a creative person, to actually take the chance and put it out there, to put yourself on the screen or your thoughts onto a page – to actually say, "This is who I am" and take the risk that someone may shoot you down or you may fall flat on your face. So, yes, the courage to express ourselves is incredibly important and that's something that I take directly from the creative life. You don't create in a vacuum so, to allow things in like that, that takes a lot of strength, bravery. You create from all you've allowed in, all in life that you've allowed to touch you, to penetrate and move you and inspire you and that's another reason that gives it value as a way of being. To not be armoured up, to be open and in response and to be moved by life. So there's lots and lots of things I think about in regard to creativity that enriches ordinary, everyday living.

GTR: You've been that way from the beginning, haven't you. Is that part of your brief? To encourage others to open up to the possibilities?

AL: Absolutely. Yes. Absolutely. Everybody's got their own journey and some are aware of the possibilities. I work with people across a broad spectrum, with creative people and with some that may not consider themselves that way but I think it is something we all have, to a degree and it's harnessing that that is vital.

GTR: It must have been a good place, in acting to be surrounded by that creativity. With people who had already opened up?

AL: Yes, it was and always is. Now I get to work with people from across the board. All kinds of people. The work people do in creativity is incredibly creative. That's probably the most creative thing there is, to work on our own selves and lives.

GTR: If you're dealing with people who suffer depression, is that something that could be looked upon as self-indulgence or, as we were talking about, a failure to communicate from the truth?

AL: I do deal with people who suffer from depression. As far as serious



depression goes, clinical depression, most of those people would probably go to someone who can prescribe. So I tend not to see people who are suffering on that level but I certainly deal with people who would view themselves as depressed. From my point of view I think of depression as, if it's not referring to clinical depression then it's sometimes just a socially acceptable way of voicing more vulnerable words like sadness or grief or disappointment or, as you were saying, having lost touch with that meaning, that creative self in life. The process is different in each case, there's no blanket treatment for everyone because that wouldn't work. I mean, there's a sense of isolation that people can fall into when they're struggling with personal issues. There was a time, I imagine when people going through that would've had someone in the community to turn to and these days, people like me have become that "someone". The neighbour over the back fence or the old lady around the corner or your Aunt. Maybe we have romantic notions of how it was then, I don't know but the idea is that somehow you shouldn't need to come to see a psychotherapist to work through things.

GTR: Happiness can be found in creativity and, I guess, by going out and enjoying yourself. How do you do that?

AL: Good question. I haven't had a lot of time to myself lately but if I'm on leave or whatever, I have to work out what to do when I'm doing "nothing". But I have a wonderful son and a beautiful dog who requires attention and I have a great bunch of friends who I don't get to see nearly enough. Just normal things. I don't have any brilliantly creative hobbies. I do spend a lot of time thinking, reading, talking about work.

GTR: I think maybe you should write an autobiography.

AL: Yes, I'll slot that in for next week.

GTR: Thanks Anne.

AL: Thanks Greg. ■

"... I THINK THAT'S THE GREAT GIFT THAT A PART LIKE MIRANDA GIVES YOU. PEOPLE COME UP TO YOU AND TALK TO YOU AND AS FAR AS THEY'RE CONCERNED THEY CAN SKIP INTRODUCTIONS. THEY FEEL AS THOUGH THEY ALREADY KNOW YOU AND THERE'S A WARMTH AND OPENNESS THAT IS A GREAT STARTING POINT AND I FEEL BLESSED IN THAT REGARD."

This conversation is a partial re-print of an interview previously published in *The Last Post*.



100 year old images of Sydney to become modern classics

Extraordinary century-old images of Sydney in transition will go on public display for the first time when the State Library of NSW's major new galleries open to the public on Saturday 6 October.

When the Macpherson family's collection of 688 glass-plate negatives were gifted to the Library, it soon became clear to curator Margot Riley that these previously unseen images of Sydney and NSW were "destined to become modern classics."

"As we digitised the collection, transforming these shadowy glass-plate negatives into positives, astonishing images of late 19th and early 20th century Sydney came to life!" says Ms Riley.

The Macphersons were a family of gifted amateur photographers who turned their camera lens on the goings on in the city and surrounding suburbs, people on the street, at the beach and in the bush. In doing so they recorded Australia's changing lifestyle over a 50-year period.

"Through their surprisingly modern documentary style photography we see dramatic events unfolding around them, including early motor cars taking to the road, daytime swimming restrictions lifted and the introduction of swimwear, as well as the clearance of The Rocks area and the birth of tourist photography," says Ms Riley.

The State Library's new exhibition *Memories on Glass* showcases over 70 images from the Macpherson family archive, including

examples of 'wet plate' and 'dry plate' glass photonegatives and stereoscopic images.

In preparation for the exhibition, the State Library turned to the Flickr community for help as the archive came with very little descriptive information.

"We uploaded 300 digitised images and the online community responded instantly, working like detectives to piece together fragments of information until identities, locations, times and events began to be revealed," says Ms Riley.

To the surprise of father and son David and Tim Macpherson, who donated the collection to the Library, it was discovered that several family members actually took photos, including women.

The Macphersons were British immigrants who gained their wealth through real estate speculation/investment. They owned magnificent mansions in majestic harbour settings, including Hawthornden in Edgecliff and Warringah Lodge at North Cremorne which still stand today. In fact, many streets in Sydney are named after the Macpherson family. As part of Sydney's elite, they were among the first families with a motor car purchasing a luxury French 1900 model Clement-Panhard dog-cart automobile with a £900 price tag (\$100,000 today). ■

Memories on Glass: The Macpherson Family Collection is one of the six new exhibitions on show at the State Library, until May 2019. For more information: www.sl.nsw.gov.au/galleries

Miranda's iconic dress



The mission of the National Film and Sound Archive of Australia (NFSA) is to collect, preserve and share Australia's audiovisual history. Its vast collection of more than 2.8 million items includes not just the films themselves, but also thousands of documents and artefacts related to their production.

Costumes are essential in creating the characters and the worlds that captivate audiences on screen and, as such, they are also collected by the NFSA. Some of the most iconic costumes preserved in their vaults in Canberra include the Priscilla thong dress, Muriel's wedding dress and, of course, Miranda's dress from Peter Weir's 1975 adaptation of Joan Lindsay's 1967 novel, *Picnic at Hanging Rock*.

When asked to name five Australian films, from any time, many people list *Picnic*; a critical and popular success, it helped establish Australia's place in

world cinema. At the heart of the film is Miranda (played by Anne Louise Lambert), the schoolgirl who vanishes during the picnic on St Valentine's Day, 1900.

Judith Dorsman was the chief costume designer for *Picnic*. She was only 26 years old at the time the film was released and collaborated with Wendy Stiles (director Peter Weir's wife, working under her maiden name) with assistance from Mandy Smith.

Miranda is dressed in a delicate white muslin frock at the fateful picnic, her appearance an allusion to Botticelli's painting *The Birth of Venus* (c1485).

Lambert, who donated the dress to the NFSA, described it as "very comfortable, made to measure and light and airy, like being naked wearing that dress. The daisy pattern in the lace trim was Miranda's favourite flower. The butterfly-buckle was selected because like her, their lives are beautiful and brief."

Miranda's favourite flower, the daisy, symbolises purity, joy and innocence. The recurring daisy motif decorates the machine-made cotton lace trim on her dress's neck and sleeves. Lace – an openwork fabric of threads forming decorative designs – is a delicate tool used by costume designers to convey much about character. An abundance of frothy lace suggests wealth and ostentation; here, the restrained use of lace suggests otherwise. The dress's lightness and movement in relation to the actress's body create an image of transitory beauty.

Miranda's dress is made of muslin – a loose weave fabric used for making garments worn in very hot or humid climates. *Picnic* was filmed on location in February, during the harsh Australian summer. Rows of pintucks (a pintuck is a very narrow ornamental tuck in a garment) sculpt the front of the dress and the delicate material is inset with the daisy motif lace.

The NFSA has produced an online collection highlighting its *Picnic* treasures, including 3600 views of the costumes (Miranda, Mademoiselle, Sara), documents (sketches, call sheets, media kits) and props (the 'missing' poster on its noticeboard), outtakes and deleted scenes, international posters (including some abstract East European versions), interviews with Helen Morse, John Jarratt, and a Q&A with Lambert herself, shot at the NFSA when she visited to celebrate the film's 40th anniversary. ■



"THE DAISY PATTERN IN THE LACE TRIM OF THE DRESS WAS MIRANDA'S FAVOURITE FLOWER. THE BUTTERFLY-BUCKLE WAS SELECTED BECAUSE LIKE HER, THEIR LIVES ARE BEAUTIFUL AND BRIEF."

Go to nfsa.gov.au/picnic and start exploring.

Pat Lovell

— INTERVIEW —

EXECUTIVE PRODUCER PAT LOVELL,
INTERVIEWED BY MARTHA ANSARA FOR
THE NFSA ORAL HISTORY PROGRAM

I wanted to find something for me to read over the weekend and lobbed into the local newsagent in the middle of buying, you know, all that- the weekly supplies, and saw *Picnic at Hanging Rock*. And of course I knew of the Lindsay family. I knew nothing about the book and I took it home with me and I read it all the weekend. And I was absolutely mesmerised by it, because - because it was the story of an alien land.-, really, with this... And I understood this English thing, because of my grandmother. This English thing of a school mistress putting girls in the height of an Australian summer, into black stockings and corsets, which is quite bizarre!

To me it wasn't a romantic story; it was a horror story, and I just became fascinated by it.

At the beginning of 1973- it might have been at the end of 1972 or the beginning of 1973- but I went round to meet Peter (Weir). I had known him vaguely; I think I'd spoken to him once or twice but never... He was living opposite a friend of mine and she took me up to him and she introduced me. I remember hearing Wendy and saying "Yes and I have this book I'd like you to read", and Peter said, "Well, I'm writing my own film." Which was *The Cars that Ate Paris*. He said, "Leave it with me, but I don't think so."

And three months later, I got this call at about nine o'clock one night and said, "I've read it. I've got to do it."

We met Joan's - who finally became Joan's agent, who suggested... And I wanted to have David Williamson actually to write it, and I'd been told that Joan very badly wanted David to write it. She'd met him. So we went to meet David. I met him for the first time. And -err- David said yes, he'd be interested and then we were taken down to meet Joan and Daryl Lindsay at Mulberry Hill, which was quite an afternoon! And they didn't know what to make of me, because they didn't have a television set. They didn't have a radio in the house, and they had no clocks and it was quite extraordinary.

And that I was- that I had worked on radio and television meant nothing at all. But they were so sweet, both of them, and I- Peter talked with some passion about it. I mean, with a lot of passion about it and it was obvious to me that Joan was sold on him. I mean, before we even left.

And Joan said, "Well, yes!"

So I said- I was driving and Peter was saying, "You know, we don't need this rock. I mean," He said, "You could do it in the Blue Mountains."

And all of this was going on, so we ended up in Bacchus Marsh because I wasn't watching where we were going (laughs) But we then got on the right road, and - but we came through Macedon and round that way, and suddenly from the tip of- we were on a rise and I looked over and I see this little jumbled pile, in the distance, of rocks, in the middle of a small sort of plain with hills all around. And sitting right on top of it was a cloud. And I went absolutely- I mean the hair went up on the back of my neck, and I said to Peter, "Look, that's it!"

It was an extraordinary experience and I know we both got goosebumps going up. And then I went on ahead and suddenly that wretched Peter- I could hear this voice saying, "Miranda! Miranda!" So we came down, and we knew there was no other place to shoot.

"... I LOOKED OVER AND I SEE THIS LITTLE JUMBLED PILE, IN THE DISTANCE, OF ROCKS, IN THE MIDDLE OF A SMALL SORT OF PLAIN WITH HILLS ALL AROUND. AND SITTING RIGHT ON TOP OF IT WAS A CLOUD... I COULD HEAR THIS VOICE SAYING, 'MIRANDA! MIRANDA!' ... SO WE CAME DOWN, AND WE KNEW THERE WAS NO OTHER PLACE TO SHOOT."





Martindale Hall was built in 1879/80 for Edmund Bowman Jnr. at a cost of thirty thousand pounds. Built of local sandstone in the Georgian style with Italianate influence the hall has 32 rooms. There is a large cellar of 7 rooms some with domed ceilings.



Edmund's grandparents, Mary & Thomas Bowman were sheep farmers in the Lakes District in England and migrated to Tasmania in 1829 with their 10 children and sheep. In 1837 they arrived in South Australia and built a fine 2 story home at Pine Forest, now the Adelaide suburb of Enfield. The home, Barton Vale, still stands surrounded by a retirement village.

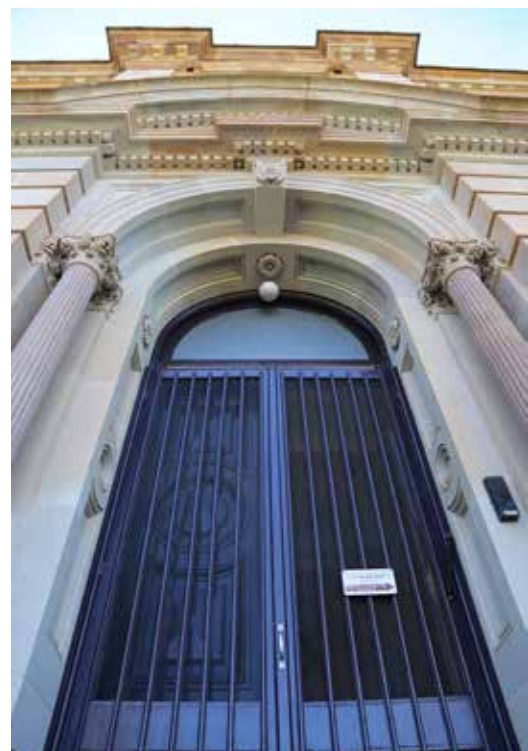
Edmund, eldest son of Thomas and Mary Bowman, followed the Wakefield River and eventually was able to procure 11,000 acres around Mintaro, which he named the Martindale Station, where he established the famous merino sheep stud. He and Elizabeth (Hackney) had 7 children, the eldest, also named Edmund, born in 1855. Edmund Snr drowned in the flooded Wakefield when young Edmund was only 11 years old.

It was while studying law at Cambridge that young Edmund came to love the English lifestyle and having come into his inheritance i.e. Martindale Station and a great deal of money, he engaged a London architect to design a home similar to the English manor houses. Edmund brought out 50 craftsmen from London and 10 carpenters from Victoria and the house was completed in 23 months. The workmen slept in tents near the building and worked from dawn until dusk seven days a week. Most returned to England.

Edmund surrounded the home with a polo ground, a racecourse, a boating lake, and a cricket pitch where the English X1 played on at least once. He and his two younger brothers lived a gracious lifestyle entertaining the Adelaide society, including the Adelaide Hunt Club. Edmund married Annie Cowes in 1884 and they had 6 children but only 3 ever lived in the Hall before Edmund had to sell up and move out in 1891 because of drought years, over expansion and depression of the mid 1880s.

William Tenant Mortlock bought Martindale Station which included the Hall for 33,000 thousand pounds as a wedding present for his wife, Rosye Tennant. They had 6 children but only 2 boys survived into manhood, John Andrew Tenant Mortlock (known as Jack) born 1894 and Frederick Ranson Mortlock, born 1900. Unfortunately the latter drowned in Colombo Bay leaving Jack to eventually inherit Martindale when his parents died.

Jack was a very studious man and travelled all over the world, bringing back many artefacts, furniture, etc. which you see in the Hall today. The only piece of Bowman furniture left in the Hall is the huge imported billiard table which was placed in the library before the north wall was completed, so there it remains. Jack married in 1948 and died 15 months later. He bequeathed the property to the University of Adelaide with his wife as a trustee. She handed the property over to the University in 1965 and died in 1979. In 1986 the University handed the Hall with 45 acres over to the SA Government. ■



Present Caretakers, Sharon & Mick Morris can be contacted on 0417838897 or 8843 9012.

William Morris

William Morris (1834-1896), artist, philosopher and political theorist, was one of the most outstanding and influential designers of the Arts and Crafts Movement and through his company, Morris & Co., he produced some of the most fashionable and exciting textiles and wallpapers of his era.

Morris was instrumental in establishing the Arts and craft movement. While perhaps best known for his textile designs, he was also a poet, scholar, writer, publisher, environmental campaigner and socialist.

His legacy continues today with Morris & Co. producing authentic versions of his original designs alongside new interpretations to create up to date fabrics and wallpapers with timeless appeal.

Examples of William Morris' artwork on wallpaper can be found at the historic Martindale Hall, in Mintaro, South Australia.

Martindale Hall was used in Peter Weir's classic 1975 Australian movie, Picnic at Hanging Rock.



A Fitting Home For Miranda's Dress



The National Film and Sound Archive are best known for their amazing work collecting storing and preserving great Australian film classics. One of those iconic films in the long list of Australian classics is *Picnic at Hanging Rock*. What might surprise most people is that they also have several of the films costumes in store.



That is where Senior Textiles Conservator Victoria Pearce comes in. Victoria recently has had the honour of cleaning and preparing for display Miranda's dress from *Picnic at Hanging Rock*. Worn by Anne Lambert the dress is of a cotton muslin with cotton lace and was worn with a ribbon tied at the back. The ribbon is an unusual weave of deep purple with a weft face white thread giving the appearance of pink. The ribbon was threaded through a silver butterfly buckle.

The costume is on loan to the National Portrait Gallery for their recent travelling show "Star-struck," An exhibition showcasing the wonderful portraiture of Australia's movie stars. The inclusion of costumes was a wonderful way of acknowledging that the portrait photo is the actor in character. Where as the costume is the character, the costume makes the character credible to audiences.

"What is wonderful, is the love affair of Australian film to audiences. Everyone in Australia has an Australian film which resonates with them, where the character relates to the viewer and it has been a privilege to work on costumes which connect to so many people."

The job of preparing and conserving a costume begins by ensuring the Item is clean, has no weak or torn areas which require fixing and that there are no pieces missing. Theatre and film costumes are often not well made and are put together really for a 5 minute scene. In terms of fashion Film costumes are the antitheses of *Haut couture*. Some costumes may be stapled or even sticky taped together. This means they need to be held in place more securely for display and travel or they would fall apart



with gravity and warm lights in a showcase.

Once a costume is deemed stable for display the hardest part of display is making a mannequin, which is the exact measurements of the inside of

the garment and reconstructing the human shape to fit it. The mannequin sometimes needs to be in different parts, which can detach. For example Miranda's costume has very very narrow and slender arms. Which must be inside the sleeves before the dress fits over the mannequin, so the arms velcro in place.

Textile conservators take incredible care to make sure the height of the mannequin and measurements reflect the body and height of the actress and give the visitor a direct three dimensional appreciation to the two dimensional nature of the film.

"Even people with a vague memory of a film or scene, see a costume when it is displayed properly and the whole memory immediately fills out and the recall is surprising. People are like this with Miranda's dress. When they see it on the mannequin a richer memory of the film comes flooding back." ■

You can see Miranda's dress on display for yourself. Star Struck is open in Adelaide at the Samstag Museum until 30th Nov 2018.

Lest we Forget, Best we Protect



YOUR CONSERVATION QUESTIONS ANSWERED

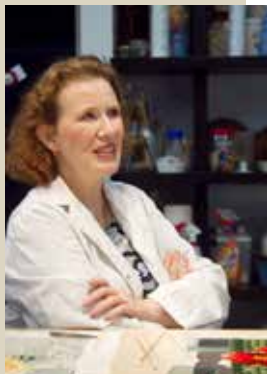
Relics from our military history are objects, which have been exposed to quite unique conditions. These conditions and time often complicate their future long-term care. It is important that the caring, repairing, storing or displaying of these items does not lead to new damage or the loss of their story.

Conservation and preservation of military items is a science and quality conservation advice, has not been readily available to the public.

Last Post wants to change that and help you to keep their stories and memorabilia safe.

Last Post is pleased to offer a new column where readers can write in with concerns or queries about the artefacts they have in their family collection. Letters will be answered by a qualified conservator from Endangered Heritage Pty Ltd.

Endangered Heritage is a conservation business in Canberra, endorsed by the National RSL for conserving our military history. Both Victoria and Andrew Pearce have years of experience at the Australian War Memorial and with other military collections.



Dear Endangered Heritage
My grand fathers uniform epaulettes were stored in brown paper to prevent them from tarnishing but I can no longer buy the paper for this to replace it. What should I use?
Elizabeth NSW

Dear Elizabeth,
Metal threads are complex layer of varying metals. The copper is very reactive to sulphides nitrides and chlorides and is often under the silver or gold leaf. The best storage solution these days is with a product called Corrosion Intercept, which has micro particles of copper inside a polypropylene sheet. These copper particles sacrificially corrode, scavenging airborne pollutants, protecting the artefact within. Cover the epaulettes with Intercept or if they come off the uniform they can be wrapped in non-acidic tissue and placed in a Corrosion Intercept zip lock bag.

Write in to LastPost@endangeredheritage.com to get a response in the following issue.

TIPS FOR STORING YOUR PRECIOUS MEMORABILIA

- If you wish to store a hat make sure the inside headband has some support a rolled strip of matt card to fit will be a start. Use a small nozzle brush to delicately brush vacuum the hat and then wrap in a clean cotton bag and archival box.
- Do not use hardware adhesives on ceramics you plan on continuing to use. Superglue for example has cyanide in it. Many other adhesives are also toxic. If you wish to continue to use a ceramic see a specialist conservator. Remember an objects conservator can do a repair cheaper, if they are not spending hours undoing a bad repair.
- Old documents and letters should be kept in archival sleeves, which are not PVC! This will limit handling and allow access.
- Do not freeze items to control insects in a cyclic defrost freezer, the overnight thaw is enough to keep eggs alive.
- Canvas paintings require an archival backing board to prevent dust falling between the timber and the canvas. Dirt and dust can be hard to remove, cause staining and allow for pests and other issues like mold to occur. Prevention is better than cure, and much cheaper too. See a conservator if you have concerns with a painting you own.
- Never allow a framer to adhere a work to the backing board it can become impossible to remove. And framing styles are not forever.
- Do not 'feed' leather. Dressing leather is a good idea for items we are still using or walking through wet grass with. But once a item is no longer in use dressing it with oils waxes and fats does not protect the leather from aging or make it supple. In fact the waxes tend to go rancid and this causes damage to the leather. Fatty blooms are surplus oils and waxes coming out of old leather. Gently buff it off and wrap the historic item in non acidic tissue to soak out the no longer needed oils and waxes.
- Medals often have delicate patinas and chemical finishes and they are meant to be dull or bronze in appearance not shiny. Do not polish off the coating colour and check first what colour the medal is meant to be. Make sure you remove any polish as it causes corrosion and do not get any cleaner on the silk ribbon. Do not replace medal ribbons with new unless the ribbon is lost. Repair of a ribbon is possible.
- Salt and vinegar is great on chips but not on metals. At a microscopic level metal is made up of crystals and is actually pretty porous. The acid and chlorides penetrate the metal and cause serious corrosion issues down the track. Oh and lemon (citric acid is not a safe alternative)
- Napisan is designed to remove stains from nappies not fragile heritage christening gowns. It literally breaks the bonds holding fibre chains together meaning that over time the cloth will yellow more and start breaking causing holes.
- Mothballs are toxic to humans and not toxic to insects which have become resistant. They have been banned in China and they cause serious health issues as we age.
- Sheds are not storage sites.



— INTERVIEW —

Ben Quilty

Australian prize-winning artist Ben Quilty, speaks with The Last Post editor, Greg T Ross about his work and his latest book, Home. Ben has previously worked with the Australian Defence Force as a war artist and has produced work for the Australian War Memorial's National Collection.

Greg T Ross: Good afternoon to you, Ben. It's Greg Ross from the Last Post magazine. How are you?

Ben Quilty: Good Greg, how are you going, man?

GTR: Oh, I'm not too bad, mate, it's been a good day for me.

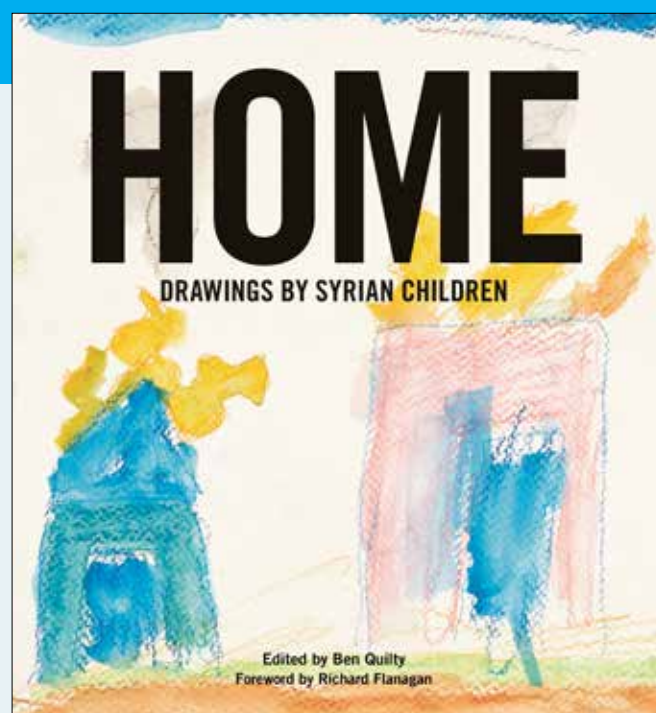
BQ: Oh, good. I hope I can continue that on for you.

GTR: I'm sure you will, Ben. It's a privilege and a pleasure to be speaking to you, so welcome to the Last Post.

BQ: Thanks, mate. Thank you.

GTR: Ben, you've recently released the book "Home." I believe, in a 2016 trip in Serbia with Richard Flanagan, you met some refugees and there were children and adults, obviously, from a wide range of locations. Can you just go through that, what you found there, and where you actually travelled? Because I think there's a fair bit of coverage there in different locations around the world.

BQ: Yes, we followed the refugees from the source, from the border of Syria in the Beqaa Valley, and we followed them all the way across to Greece, and then up to Serbia on their way to Germany, so we sort of watched the exodus, I guess. And you're right, in Serbia, in transit stations there, I met a little girl who prompted me to come with this idea of allowing the children to tell their stories. And I guess before that, following on from my, when I was the official war artist in 2012, with the ADF, one of the questions that I was asked constantly when I got home was, "Why did you not tell the story of the Afghan population?" And looked at, that's a simplistic question, because I was there to tell the story of the Australian Defence Force, and I was the official war artist, and besides that, it was too dangerous for me to go telling stories of Afghan people at that point in that war. But then a lot of those blokes had become friends of mine, lifelong friends, and they also, some of them are working now in, I've forgotten the term, in the Middle East, as private contractors. And so those guys were constantly giving me updates about this trip that I'd made with Richard about where are the danger spots, where are the hot spots, what to be aware of, and what to be careful of. And I was intrigued to know their take on what was happening, and all of them said, including the guys that served in Afghanistan who were back here still serving, or into civilian life, that what was happening in Syria was beyond anything any of them had ever witnessed, and that all of them were surprised at how little news was being reported out of those war zones. And I remember one fellow who was suffering from PTSD, had done four tours in Afghanistan, he said, "Ben, the destruction in Syria is like nothing the world has ever seen before." So, it sort of kicked off my interest, I guess. And then given the opportunity to travel with Richard Flanagan, it was an equal privilege, as was going to Afghanistan, a massive privilege to go and see human history uncoiling before me, in front of us. And then finally to answer, to give something back, to help add a voice to the conversation that was happening in Australia, to bring awareness to the chaos and destruction that was going on, and to add something positive to the debate, as well, I guess, as these children's voices hadn't



been heard, and are very, very rarely heard in a war zone. Yeah, so that's sort of a brief run-down of it.

GTR: Yes, it sounds ... I guess for a lot of people, it would be a shock to the system, I guess, from one moment not being able to hear the voices of those involved in the war, and particularly the children, and then to be confronted with what I guess you saw, what was it about the girls' exclamation or explanation that led you to taking this step to getting their recordings of their feelings through drawing?

BQ: She's a little girl ... So there's an NGO in that transit station, it was mostly a toilet break off the bus, but also they're giving food along the trip, and they had nothing, so they were allowed to bring a backpack, one tiny backpack each on the crossing of the Mediterranean to Greece, so by the time they got to Serbia, if they'd had food, it was gone. So there was NGOs, organizations looking after the people on their trip north to Germany, and one of the groups there, which was at every transit station, was just, I think they're Palestinian people who were giving pencils and paper to children to draw. And I obviously was traveling with lots of paper and pencils, so I got all of my materials out and allowed the kids to start using it.

GTR: Excellent.

BQ: And some of the children made paper airplanes straightaway, and others started drawing. And this one little girl just drew and drew and drew, and she was drawing pretty things, girls in dresses and fruit trees and gardens, and pretty houses, and flags, very colourful, beautiful drawings. And when I got a translator, I asked the translator if he could ask her, would she draw me a picture of her home. And she then immediately looked at me for a split second, and then put her head down and drew an attack, an Assad gun, a helicopter gunship with three barrel bombs, a house in pieces, and two bloody bodies lying next to the house. And it was such a confronting thing to see, that this little child was carrying that memory of her home in her little mind, fleeing that home at the same time for a completely uncertain life in a country where no one spoke her language or understood her customs or knew her family. From that moment on, I started collecting more and more drawings, and ended up with thousands of drawings. And then curated the works that you'll see in the book.

GTR: I've seen some of the drawings, Ben, and totally confronting. I guess one of the great tragedies of war is the

violence involving, I guess not only those that fight for whatever reasons they're fighting for, but the civilians and those who are endlessly dragged into the conflict. Particularly children, the disruption to household security and education, how different was this experience for you from the days with the ADF?

BQ: Yeah, it's a really good question. Look, I wasn't in the war zone, I was on the outskirts of the war zone, so I guess it's a part of war that I had never witnessed. I'd been in war zones, I'd spent ... I'd been through Kandahar, Kabul, and Tarinkot, and travelled between all of those places. And there's a certain energy in the adrenaline that comes with being in a place like that. But all of the people that you meet outside of that war zone who are fleeing or are in refugee camps have all breathed a big sigh of relief that they're beyond dangers, beyond harm, but, and like I saw with many guys who served in the ADF, so many of them showing the early signs of post-traumatic stress disorder. In that zone of being totally broken from your experience away from where you belong, living in tents in refugee camps or trying to cross Europe to get to Germany, a totally different experience, totally different, really. And World Vision took us and guided us through all of these incredible places. And for example, they have unarmed security detail, and their mantra that will not bear arms so that you're traveling with two very knowledgeable, lovely Lebanese security guards who have no weapons. So, it's a totally different experience.

GTR: It must have been confronting for you on many levels. Were you amazed, were you, at what you saw from the honesty of the children's drawings?

BQ: Yes, I was, absolutely. I was just blown away. I couldn't believe it, that that ... yeah, it was totally confronting. And, I mean, that was the vehicle for me to understand what was going on just over the border, in some places only as few kilometres away, hearing artillery fire in the middle of the night, across the border in northern Lebanon, you know, knowing that, yeah, that the children were telling me what was going on there in the most stark way with no propaganda. I guess that's what really hit me, that the children's visual language is totally devoid of propaganda. And it's hard, even for me as an artist, trying to be as sophisticated and intelligent as I can, to be devoid of propaganda. It's almost impossible for most adults. But not for them, it's impossible for them.

GTR: And I guess that honesty led you to a decision for this book, or was that decided before you went?

BQ: No, I conceived the project while I was actually in Serbia. I suddenly saw that there's something in this, and I exhibited some of those children's drawings in a show in South Australia after I returned, and then thought now the real way to do this is to make a book. And then the idea would be that it becomes a document that can be added to, and hopefully not too many times, but that every war is then documented by the children that have escaped that war zone. That is a very visceral, confronting documentation of the horrors of war, of what happens to the innocent people that lose everything during a conflict like that.

GTR: Yeah, well said. I think, World Vision is, I think, the proceeds are going towards children's education. Is that right?

BQ: That's right, yeah. All of the proceeds go to the education of children under the care of World Vision in Lebanon, Jordan, and around Syria.

GTR: Does, I mean this book "Home," which is drawings by Syrian children in the conflict. How does that leave you feeling? You have done something quite good here, but is there a feeling of hopelessness or helplessness in that?

BQ: No, that's another thing that I think adults, and from my experiences with guys that I've come to know through my experience of being the war artist, is that their very complex understanding of a war zone means that you can often become pretty pessimistic about the world at the end of your experience, whereas children are just eternally optimistic and filled with hope, and it was only the most damaged children that I saw, that were already suffering from the trauma and post-traumatic stress disorder, but on the whole most of them were very hopeful. They were bouncing around like children do. And that was impossible to, in some sense, complete sign of hope, that it's impossible to extinguish that flame of hope that those children carry. In the most unbelievably, profoundly uncertain times for their families, they were still happy little people.

GTR: And isn't that brilliant? I guess a lot of times adults may underestimate the ability of children to bounce back or absorb, but of course, the undeniable fact is that absorbing all that violence, I guess, is not good for the soul, but they will recover hopefully, and that gave you hope. Was it something that their ... This expression, were you surprised at what you saw with the children's expressions, through the drawings?

BQ: Yes, I was. I was surprised at how many children had seen beheadings, how many children had lost siblings and family members, and how many of them had seen the most graphic physical violence. And you know, it wasn't lost on me that the media was reporting beheadings. I knew about it, and I worked in television many years ago. I remember doing a news shift in the news room called The Foreign Feed, and you would watch foreign film coming in from all over the place, including war zones, and the violence that wasn't shown on television, I kind of felt that, in some ways, for us to understand what's going on in the world, it is important for adults to know these things. But for children to see it and to have known it, and for their parents always, always trying to protect them from that, that it was inevitable that most of the children had witnessed some sort of horror. Yeah, it's an experience of war zone that I had never had or understood.

GTR: Do you get angry with war?

BQ: No. I get angry with the humans that fail at diplomacy, that put people in harm's way.

GTR: And is it something akin to that, Ben, that led you to doing the drawings for the Australian Defence Force, was there any inclination from you prior to that to do that? Or how did that come about?

BQ: Well, as I said, it always felt like a natural progression for me to understand the story more, and for all the young men and women who served in Afghanistan, they're acutely aware of politics in the Middle East, you know? And they taught me a lot about Middle East politics. So they're all reading about politics

"I GUESS THAT'S WHAT REALLY HIT ME, THAT THE CHILDREN'S VISUAL LANGUAGE IS TOTALLY DEVOID OF PROPAGANDA. AND IT'S HARD, EVEN FOR ME AS AN ARTIST, TRYING TO BE AS SOPHISTICATED AND INTELLIGENT AS I CAN, TO BE DEVOID OF PROPAGANDA. IT'S ALMOST IMPOSSIBLE FOR MOST ADULTS. BUT NOT FOR THEM, IT'S IMPOSSIBLE FOR THEM."

in the Middle East. A lot of them were learning language, Pashto and Arabic, and sharing TV and film documentaries about the history of why, of the engagement in Afghanistan and further afield through the Middle East. So, yeah.

GTR: Do you feel privileged, Ben, to be able to bring light to this subject through your role as a painter?

BQ: Yes, very privileged. Very lucky to be able to go and respond, and add something to the conversation that's a bit out of left field. I think it's important that as more voices are heard, the more voices that are heard, possibly offers the more opportunity for more of us to see the ways of avoiding these sorts of conflicts.

GTR: Yeah, well said. And I guess for those involved in art, particularly, there may be a line, connection there between your expression as a youth which led you to painting, and the drawings of these children.

BQ: Yes, that's right, no doubt about it. I mean, I never stopped drawing. And that's the one thing you realize. I did meet one little boy who'd never held a coloured pencil in his life. He had no idea what it was. He was from a very poor part of Syria, and he'd been working in the field all his life. He was an orphan child, and he needed to work to eat. And I asked him how long he'd been working in the field, and the translator said he doesn't understand that question. He doesn't know anything but working in the field. His earliest memory is working in the field. But apart from that little fellow, all children know how to draw. They just do it.

GTR: Beautiful.

BQ: And I never stopped, and I helped and encouraged those little people that have added their voices to this book, that they continue drawing as well. It's an invaluable way of telling a story in a different way.

GTR: Does your painting connect you with your younger self?

BQ: No, not really. Well, I guess though, it's just one long lineage in a sense. If there's ever a big retrospective of my work, it probably should go right back to the first mark I made, but they weren't very good.

GTR: And what led you to do that? Did you feel a need to express yourself in some way?

BQ: When I was a kid?

GTR: Yes.

BQ: Yeah, all children do. I think, given the opportunity and the materials, all children want to draw and communicate that way.

GTR: Yeah, well done. I like your paintings. I know you that do what you do very well. How did you draw inspiration, or was it just something that evolved naturally for you? Was there a particular style that you saw that you wanted to emulate?

BQ: No, it's a very gradually evolving beast, my art practice. And mostly, it's responding to an experience, so whether the experience is having a subject or a model in front of me, like the young men and women from Afghanistan, or going to a place like the Beqaa Valley in Lebanon and responding to the refugee crisis, or making works of that myself and my experience of being alive, it's, in a sense it's about responding to experiences, and at the core of it, about being a human.

GTR: Exactly, and self-expression is very important, not only for mental health, but to, I guess, as a dialogue of your life, in many ways.

BQ: That's right, absolutely.

GTR: Ben, what's next? Do you see yourself returning to conflict zones?

BQ: It'll be fantastic if this book can be translated into Arabic, I think. I think that that's a tool. I hope the book is used as a tool to communicate. I won't be going overseas for a while. Actually, I had a football injury, and I've had an operation on my shoulder and have to have an operation on my knee, so I'm a bit land-bound at the moment.

GTR: And how did that happen? What code of football was it?

BQ: Soccer, soccer.

GTR: Okay, okay.

BQ: I retired from all sporting activities before I hit the ground.

GTR: I remember playing soccer and ended up on the ground, so yeah, that's my involvement with the game. May you recover totally physically as well. We wish you all the best for the future, and certainly for this wonderful book that you've produced. And Richard, it was a part of traveling with Richard that I guess was a good thing for you, as well.

BQ: Yeah, look, he's such a ... I don't know if you read "Narrow Road to the Deep North," but his father was deeply affected by his service in the Australian Defence Force. So I think there's a lot there for Richard as well, and he's such a great man and inspiration in a lot of ways, so it was an honour to travel with him, as well, and to have his take on it. And his intellect, you know. Yeah, it was a privilege.

GTR: He comes from an amazing family, because Martin had been contributing to The Last Post for a number of years.

BQ: Is that right?

GTR: Yes. A good person..... Your father fought in a war, or what had happened?

BQ: No, my uncle was conscripted to Vietnam. Uncle Jack went to Vietnam. And I remember getting back from Afghanistan and ringing Jack with a hundred questions saying, "Mate, why?" No one ever talked about the war. It was such a cliché. But I think, I don't know that anyone ... I'd never sat down with him, and Dad said he knew little bits and pieces, and he loves his brother very dearly, and Jack and I have shared a few tears and had a few beers since then, and I know a lot more about his service.

GTR: It's an eye-opener, and it's an experience that you don't forget. I had a similar experience with my father from the second World War. He would not talk about it until he'd had couple of drinks, but then he became a very emotive about his memories. So we bless you for your art, your expression, and your ability to allow others to feel it through your work, and of course the children involved in warfare around the world gain hope by their ability to express themselves and for being a part of that, Ben, through your magnificent book "Home," we congratulate you.

BQ: I hope it works like that, I really do. Thanks for your interest.

GTR: No, that's fine. Ben, thank you very much for being part of this. ■



MAX DUPAIN

Max Dupain was a vital piece of Australian culture from the 1930s until his death in April 1992. He rose to fame as a contemporary photographer who was adept at taking photography to an artistic level, which was rare in Australia at that time. Indeed, his famous photo called Sunbaker at Bondi became an icon that enjoyed worldwide recognition.

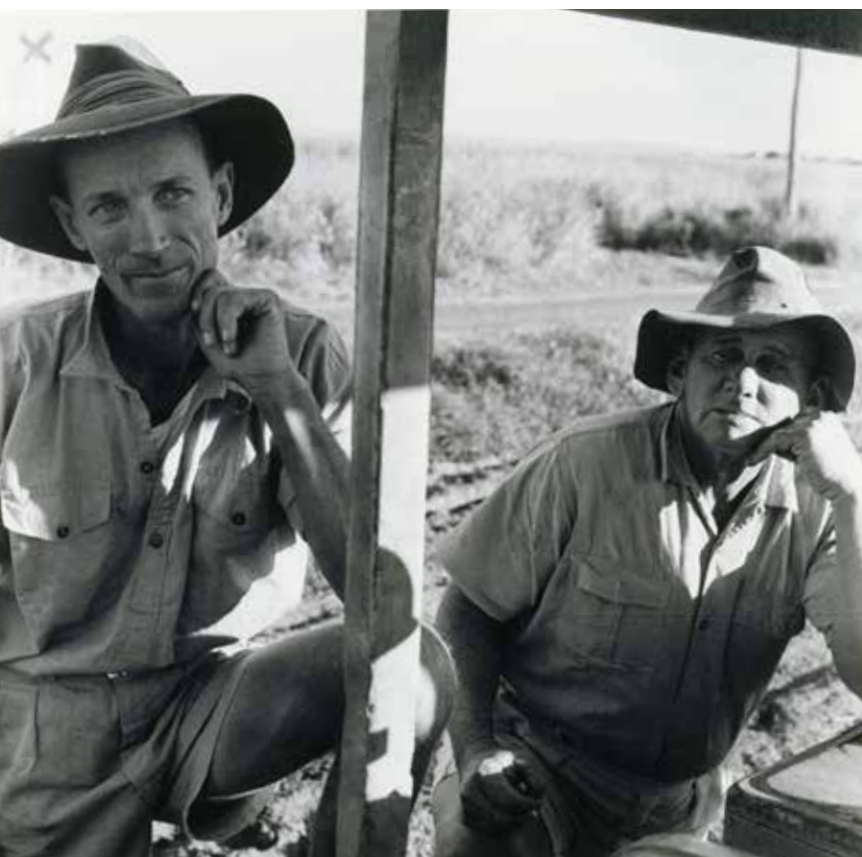
www.theartscouncil.org

Max Dupain was a vital piece of Australian culture from the 1930s until his death in April 1992. He rose to fame as a contemporary photographer who was adept at taking photography to an artistic level, which was rare in Australia at that time. Indeed, his famous photo called *Sunbaker at Bondi* became an icon that enjoyed worldwide recognition.

Dupain believed strongly that Australia should pursue its own culture of photography, and not listen to outdated ideas about style or content. He wanted his country to preserve its rich cultural heritage through pictures, while also incorporating new techniques of imaging. However, more than a few of the debates that Dupain started were highly controversial.

In the 1950s, Dupain became interested in photographing architecture and fostered working relationships with several prominent architects, most notably Harry Seidler. During his architectural phase, Dupain received his highest recognition and success.

Later, as his preferred style of camera shots became outmoded, Dupain continued his outspokenness in the Australian art world. He played an enormous role in the acceptance of photography as a recognized form of art, and remained an outspoken voice for photography.



OPPOSITE:
Max Dupain (Australia, b.1911, d.1992)
Sunbaker 1937, printed 1970s
gelatin silver photograph, 37.9 x 42.8 cm
Art Gallery of New South Wales
Purchased 1976
Photo: AGNSW
115.1976

LEFT:
Max Dupain (Australia, b.1911, d.1992)
Cane train drivers, Queensland circa 1952, printed 1984
gelatin silver photograph, 39.2 x 39.6 cm
Art Gallery of New South Wales
CSR Photography Project Collection - Bicentennial Gift of CSR
Limited 1988
Photo: AGNSW
58.1987

ABOVE:
Max Dupain (Australia, b.1911, d.1992)
Tamara Toumanova 1939
gelatin silver photograph, 47.2 x 35.4 cm
Art Gallery of New South Wales
Purchased 1978
Photo: AGNSW
127.1978

William McInnes

— INTERVIEW —

William McInnes is an acclaimed actor and writer. Born in Redcliffe, Queensland and a student of the Western Australian Academy of Performing Arts, William speaks with The Last Post Editor, Greg T Ross about life and his latest book, *Fatherhood*.

Greg T Ross: William McInnes, welcome to The Last Post. You've got a history of being a great author as well as an actor. What have you been up to lately?

William McInnes: I've been doing a play for the Melbourne Theatre Company which is just creaking to an end. It's been a pretty successful season, which is good. But, I'm very eagerly looking forward to farewelling the world of Oscar Wilde and an ideal husband. I have to grow a beard for the role, and I'm not a beard man. It's been irritating the bejesus out of me. But, nice bunch of people to work with, so that's good. And then, I'm shooting off to Brisbane to do another play. I'm flogging the book, *Fatherhood*, which is why I'm talking to you; although, I always love talking to you. I'll tell you what I am doing, I've been doing, I don't know if any of your viewers, any of your listeners might be watching that shenanigans that's gone on in Canberra. I can tell you, I'm gopsmacked. Simply because, it looks like it's the plot from *Rake*. I don't want to give anything away, but unbelievable.

GTR: I know, it just keeps getting more surreal with each passing moment. It is, for those of you that don't know, or whatever, the character leadership challenge in Canberra is reaching horrendous proportions, of course. I guess also, William, with a reflection on how we value democracy.

WM: Well, I guess, we're engaging in democracy, they've all got opinions, so many opinions I don't know what's going on, anyway. I mean, look the point is, even though they're maybe behaving in a shabby way, democracy is something that we must never take for granted, I think. And, it's a very precious thing. It's just not a very happy time in the nation's capital. But don't give up on civics, it's good.

GTR: Exactly right. My feelings exactly. I think we're watching democracy in motion. But, of course, the good and the bad are there for us all to see. There's no, well they're smokes and mirrors undoubtedly, but we're not aware of it. What we're seeing, at the moment, is democracy in action. The worst parts of it, perhaps, but hopefully it will prevail, so yeah.

WM: They'll sort something out.

GTR: Yeah, I'm sure we will William. Now, your book *Fatherhood*, a great read. Tell us, to listeners that may not have had the chance read the book, what have you



learned from your role as a father, first and foremost?

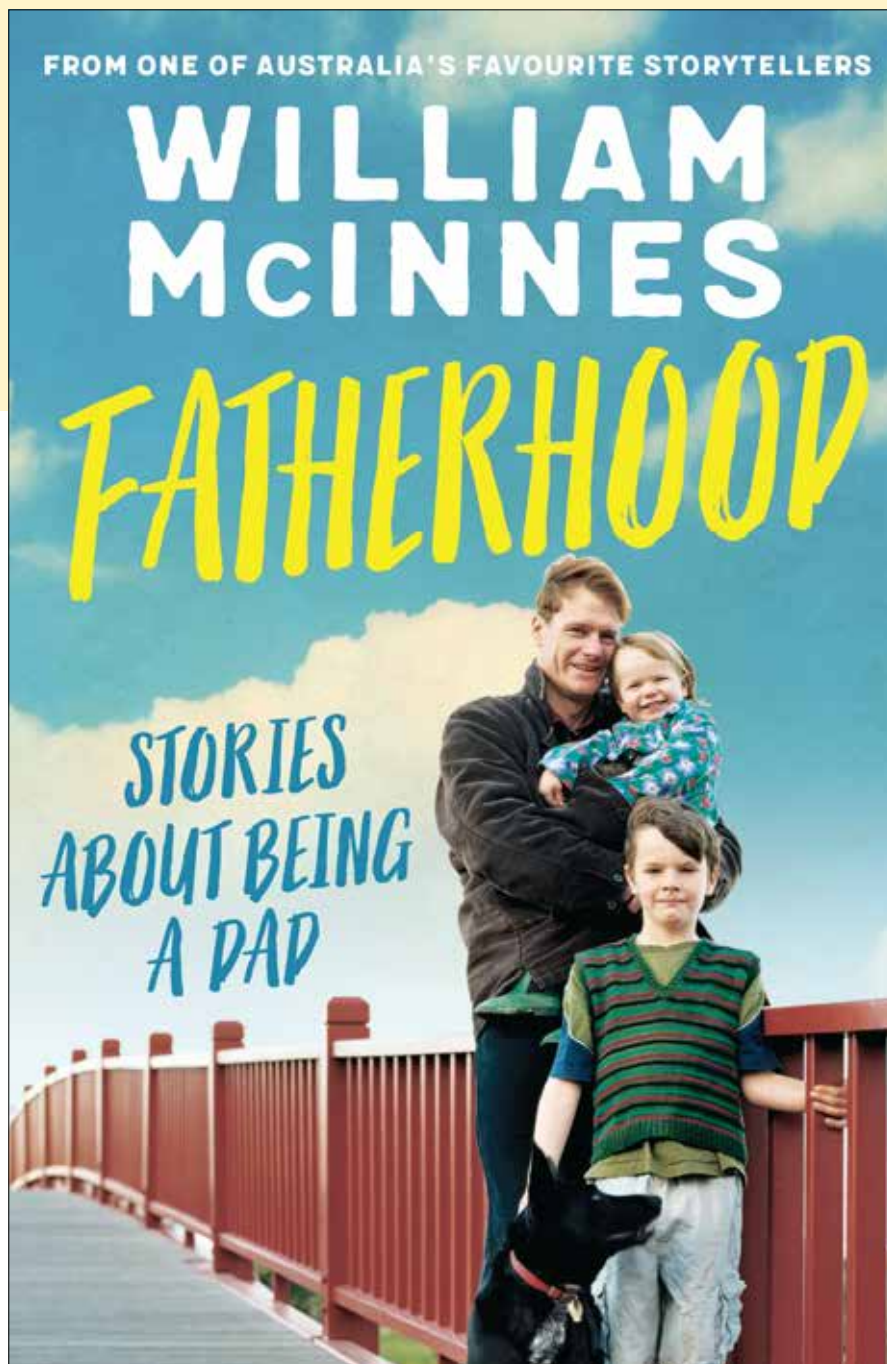
WM: Well firstly, when you have kids, and I'm not in the business of, this is not life-advice. I'm no guru, so this is just my experience, I don't want anyone to live the William McInnes way. I wouldn't wish that on anybody. One of me is enough in the world. When you have your kids, it's not about you anymore. And, that's something, it's not confronting. It could be confronting, but you understand that what you're holding in your arms, this little human being you've helped create, it's about them now. And, that's why, it's a big responsibility. You know, because you're the first grown up, male your kids experience. And, the way you behave, the way you conduct yourself, I mean, when you think about it, that does my head in, quite frankly. Because, we've all got our good points and bad points, Good people, look, we were just talking about Canberra. Good people behave badly. And so, the way you go about your business with life, that's, your kids are like sponges. And, they just absorb that. So, it's a pretty big thing, to be a father. And, yeah, I may not be some people's bag, some people are better at it than others, but it's a thing that's a fundamental building-block in a community, I think. That'll never change. You know, it's something I've enjoyed. I am enjoying, and I hope to enjoy for a long time. Being a father. It's a pretty good deal, I think.

GTR: Pretty good, gig. William, I think, what you're saying, I was thinking about this on my morning walk, about you and your role as a father. And I guess, for many, it would, not perhaps force us, but

realign our views in, perhaps to being less self-centred. Do you think?

WM: Yeah, I think that you're right on the money there, old cock, that's what it's all about. You stop, you're not the first priority anymore. I mean, I think we're hardwired, most of us anyway, to sort of think we're the show. Sooner or later you just think your father, your parents or your father, especially if it's some old coot who bangs on in the corner.... but, when you have your kids, I look back and I think, oh I got to get 5. And right then it's all about family. We're all pretty good units, I think. My father, he was a pretty selfless fellow. He was very big on looking after as many people as he could. His great view of life was, you'd get on and have a crack, but you leave enough room for other people to have their crack, too. Because, when everyone has a piece of the pie, that's when we all move together as a strong community. And, I might sound like a conservative old fart here but I think that's what's, that's the best of Australia. In my view. That's when we're really running at optimum, when we follow that clue. We don't always, but if we can actually extend that hand of opportunity to people. You know?

GTR: I think what you've outlined there, William, is very true. And it's a macro event, I guess in sense of the wider community, because what you've just outlined there. And I guess, your father's philosophy too, sounds quite beautiful. In the sense that yeah, there's no need for hassle. Just perhaps, take what you've learned through the journey, and help those that are yet to come, or those that are below you, or being looked after by you, Which is great.



Were you aware of, growing up, did you take any, obviously you've remembered a lot of what your father gave to you, in sense of his fatherhood. But, do you remember moments of thinking I must remember that for when I'm a father, or what happened there?

WM: I can tell you somethings I learned not to do. Not to think that you've fixed the toaster while it's plugged into the wall. I remember him changing a light-bulb. One of his mates had done the wiring in his house, and fair dinkum, he was just standing on the chair. And, he flew backwards. He went, "Christ-alive," got up, dusted his pyjamas and said, "Well, that'll clean the wax out of your ears".

GTR: Jesus. Was he hardwired for the next day or so?

WM: He was a very funny guy. He was a big, rambunctious, character of a man. And, I'll tell you one thing he did do though, on a serious note, he pulled my

brother and me aside at separate times, and he was full of a lot of funny advice, like, "if you go to live in Russia, you'd still be a Queenslander. That sort of nonsense. But, he did get very serious. And, he just dragged us, we went down to the beach, he told me. He just looked at me, he said, "you ever touch a woman in anger, you are no son of mine."

GTR: Isn't that brilliant?

WM: Now, I remembered that. Because as much of a rat-bag as I was, and as much of a crazy old coot I thought he could be, I held his, that was enough of a threat for me to say, "okay, I'm going to think about what he said." And, I like being a son of his. He may be dead, but that sort of, you are no son of mine, that's not how a man behaves. And I thought, that's old-school parenting. But, it's lasted my life, and hopefully it'll go on through my sons. And if he's lucky enough to have kids, his kids. I know my brother was, he said,

"that's the one great thing dad just laid on the line to us." And again, it's old-school...

GTR: Well, William, I tell you what. I can align myself with that on a personal level, because my father said very much the same thing in a different way. But, the message was very similar, and my dad equated touching a woman in anger etc. as being worse than murder in some ways. I guess he was referring to the extreme acts of violence. But, the message was very similar. You're no son of mine if you do that. And, that's not the way that a man behaves. Of course, a man will take onboard and see the benefits that come from inclusion of females in, not only a relationship, but the broader community. So, and it starts at home, William.

WM: Oh, sure does. You know, you've got, you're lucky enough to have two parents. They both play important roles, I mean, it's very important for kids to have a really important female, motherly figure, or a woman in their lives. It's changing. Families change. Australia changes. The unreconstructed nature of life. Back when I was a kid, I just, bought into it wholesale, I loved it. It was funny, I was getting a coffee the other day, and there was this little kid, this toddler, he was being a bit obnoxious. And, his hipster Dad sits with the 3 wheel pram. No baby, you've got the choice. The naughty corner or your babyccino, you decide. Get them, I thought. Our father or mother would've hauled us off....I probably would've got a smack on the head, one of those little backhanders. .

GTR: Babyccino. Hah. Well, it's really funny when you say things like that, because of course, I grew up in the same era, very similar, I guess 10 years older than you or whatever. But, the point being, yes, I know I've observed parents of friends etc. bringing up their kids, and it seems to be a totally different way. But, then I've been asking myself, I remember a mate of ours who, when we were younger was the most spoiled brat that you could ever imagine. And, his parents gave him everything, including our toys that he pinched but wouldn't give back. But anyhow, that's a different matter. The funny thing is, William, that James grew up to be the most beautiful, beautiful human being, and yet as a child, he was a spoiled brat.

WM: Well, who knows? There may be something in the approach that sort of

father today has. But, it was just like, when you look back at it. When we were brought up, whoa. Things have changed. If you give your kid a good childhood, that is one of the best things. Or, you do your best to make that childhood as secure and as filled with love, and you give them space to learn and grow. That is probably one of the greatest things you can do. Not just for that person but for the community. I think I take my hat off to people who've separated and raised kids that know they're loved and feel secure. I think that's a tough gig. It's a strange old thing, being a father, the more you think about it, a strange business.

GTR: I think what you're saying too, William, well done, is about parenthood, and it's a team effort. We were talking about the importance of having a good mother-figure, as well. And of course, I guess, for couples raising children, it is best looked at as a team-effort. And I guess, also whilst the mother gives the best she can, the father, it is important to give the best that the father gives, also. Because, they will take from both, lessons in life. And, I guess it's a team-effort, and that gives some strength to the whole thing, also.

WM: Oh yeah, yeah. You're completely right there. Yeah. I agree with you. I mean, no man is an island, as the line goes. You don't want to be too prescriptive about parenting, but I think there's just the ways you should behave and there're ways you shouldn't behave. And I think, as long as we all know what we should and shouldn't do, we'll be alright. I mean, we tend to get to the right place anyway, in Australia. Despite what happens we're a really fortunate country like that. We're a society that's always in an evolutionary flux, I think. That's a fair thing to say, I think. We're always changing. I mean, the Australia of 10 years ago was different to the Australia of today, and the Australia of 60 years ago is probably barely recognizable to what we have today. But, I think we're a fine society and we should just keep evolving.

You know, as my dad said, you can't stop change. You've got to ride it for all it's worth.

GTR: Brilliant. So brilliant. It's like a wave. You've just got to go with it. Absolutely brilliant. And I guess, your book *Fatherhood*, is a contribution to that change. By not only looking back, but also looking to the future, and you've incorporated, I guess, a lot. Part of your thing is your humour and, the down-to-earth approach that you employ to communicate. Has that been a blessing for you?

WM: Well yeah, it's how I was brought up, I suppose. I haven't had a life as tough as my Dads. Or my mums. But, it's better to look at the glass half-full than half-empty. And, I find that it's best just to enjoy people in all way, shapes, and forms. When I was growing up, father threats were hilarious. You'd know them, I'm sure. "You going to make me get out of my chair?" Or when you knew you're really in trouble, "Do I have to turn the TV off?"

GTR: Isn't that strange? I remember my twin brother once crying after getting a belting from dad, and that happened about twice a year. It wasn't a thing that happened often. But, it wasn't a full-on belting, it was a slap to the bum or whatever. But, the reason Craig was crying, not because of the pain of the smacking, but because he'd upset dad enough to do that.

WM: Well, there you go, there you are, I guess...cause and effect.

GTR: That's right. And, I suppose with the new parenting, employing new tactics and communication with children, that too is a blessing. Do you get enough time set aside, or do you deliberately set aside time to speak with your children?

WM: Oh, I try to. I mean, they're adults now. My son is 24, and he's in Europe. I worry about him. I was doing a play, and I came up from the bowels of the Melbourne Arts Centre, up to St Kilda Road and I thought, I'll just give him a call, see how he's

going. And, it rang out, and I thought, oh I hate that. He's enjoying himself over there. And then, I got this text message saying, "reception no good, Dad. On a yacht in the Mediterranean, pretty nice." And he sent me a photo I thought, you know, I was freaking out about him. Bizarre. You never stop worrying. That's your bag, and I never will. It's really nice to be able to just pick up the phone and talk to them and hear their voice, maybe have a cup of tea or coffee with them and hear what they've been up to, bang onto them. It's a way of just talking and listening to them, hopefully listening. I have a tendency to bang on like an old fart sometimes. You maintain a relationship, and it's a fantastic thing. I mean, they've both grown into pretty reasonable people, and you know, I enjoy their company. But, you've got to know when to let them go, too. You can't just always be hanging around. That's not how life works.

GTR: No, that's very true, too. And, is that the essence of love do you think, as a parent? Or, I guess, love full-stop is a balancing... worrying about letting go and letting these people live?

WM: Yeah. Of course. Yeah, absolutely. It's just a shocking thing. But, that's the way we're hardwired, you know. I mean, you're always going to love your kids more than they'll probably love you. That's fine. That's the way it should be. It's a bit tough sometimes, but hey, I wouldn't swap it for all the tea in China. That doesn't make any sense to me at all, that saying. Where I pulled that one from? That's my dad or my mum talking. All the tea in China. What? Where'd that come from?

GTR: Yeah, yeah, yeah. That's funny, because there are some expressions that pop-out of nowhere occasionally. Like, carry on like a pork-chop, or something like that for instance.

WM: That was a bag-full.

GTR: My uncle was, well he lived most of his life in Queensland. He's wry and dry wit was wonderful. So, I was just imagining that when you were speaking

"I KNOW FATHER'S DAY IS A BIT OF NONSENSE. BUT, THERE'S NOTHING QUITE LIKE GETTING A CUDDLE ON FATHER'S DAY AND BEING TOLD THAT SOMEBODY AS LOVELY AS YOUR CHILDREN LOVE YOU EVEN THOUGH YOU PROBABLY WANT TO STRANGLE THEM 10 MINUTES LATER..."

about Queensland before. But I guess, it's down also to the rawness of Australia, and the lessons there entwined in being in Australian. As you were saying before, a lucky country continuously, despite troubles etc. And, it must, I guess it also, having children that are born in Australia, knowing that they have a head-start in so many ways, and wanting to make sure that they take advantage of that?

WM: Yeah, but again, yeah, I think it beats the lottery. You win one of life's lotteries. And, that's an old phrase too, but.

GTR: No, I say that, too.

WM: If you've been born in Australia and you've grown up in Australia. But, you know, you've got to make sure I think, I think that my kids know, they definitely know. I mean, the Australia they grew up in was completely different than the one I grew up in. Yeah, their primary school was like going off to United Nations. There was every sort of person there, and it was great. I think that's a fantastic thing to see your kids have absolutely no hint of noticing people aren't equal to them. You know, that's a blessing. And, that's not true for everyone in Australia, and that's fine. To each their own, but I look at those sorts of kids and their friends and I think, yeah, the kids are alright. I mean, it's the tendencies to think that we're going to hell in a hand-basket sometimes, and the kids don't know what's going on. And, they're always on their phones, or playing games, or they're all taking selfies, wrapped up in sensational media. But, they're pretty switched on in many ways. More switched on than I ever was. And, it's great just to sort of see them set-off on the ocean of life with a distinctly Australian step. And, I'm sure it's going to be fine. We'll all be alright. The kids are alright.

GTR: Yeah. Well said.

WM: Now I sound like Mr. Brady or somebody. The kids are alright.

GTR: That's incredible. Actually, you're talking about the United Nations with the

school and everything. The great pleasure in seeing your child make their first friends.

WM: Oh yeah. It's bizarre. You know. And, when you see those friends grown up. Somebody says, "Mr. McInnes, this is I, hi, how are you?" "What, who are you? That's Stacy?"

GTR: It's incredible. And I guess too, with an upbringing similar to your children, and the ideal, well yeah, I guess it's good to see a wide array available for kids to make friends with. We were talking about the United Nations, and I guess, if you're not open to making friends from all persuasions in life, whilst you must be careful at the same time, you are cutting yourself off I guess, from the potential of life. Because, there's so much out there isn't there?

WM: The world is so, it's sort of strange in a way. It's very big and it's also very small. I mean, the opportunity, their horizons are so wide now, kids. And, that's something that I maybe as a father, never had. I mean I thought of, When I was a kid, I thought getting out of Redcliffe and maybe going to Brisbane was something that was a step that was greater than going to the moon. But now, the kids, it's almost unlimited what they're offered. But, in some ways, it harder to attain. I don't know, it's like every generation has its own conundrums, and it's an ever changing feast. I just know, there's nothing quite like, I mean, I know Father's Day is a bit of nonsense. But, there's nothing quite like getting a cuddle on Father's Day and being told that somebody as lovely as your children love you even though you probably want to strangle them 10 minutes later. Because, they left the kitchen in a mess, or the fridge is open, or the dogs on a bed, or something like that. But, you know, it's a pretty special thing, being a father.

GTR: Yeah, it's brilliant. And, your book Fatherhood is brilliant too, William. I think it's magnificent. Just, I just perhaps finally, but I think also, it's a living embodiment of love itself when you have children that can

express that to you. It is I guess, the flower, isn't it?

WM: Yeah. Absolutely, old cock, but, that's all you need to perpetually attain, that's for sure.

GTR: Yeah. Good stuff. And look, all the best up in Queensland. What is the play that you're doing up there?

WM: Now, you've got me on that. I can't remember the name...

GTR: That's alright, that's okay. What's your role?

WM: Oh.....oh.....It's a new David Williamson play actually.

GTR: Oh okay, good. Yeah, okay, excellent, excellent stuff.

WM: And, that's QTC, in the Billy Brown theatre. That's just refurbished theatre named in honour of a perfect Australian actor from Queensland. He's a lovely man. I worked with him a couple of times. He was a very nice man so, that'll be fun. That'll be good. That'll be nice to spend a bit of time stomping around the old home town too, which will be interesting. It'll be catching up with a few mates and playing bad golf.

GTR: Yeah, right. That's a good, Will. You make sure you enjoy yourself, too. And William, the embodiment of Fatherhood contained a lot of great stories etc. And, you said you don't want to be a guru or whatever, but there is some sage advice if taken the right way. It's a brilliant book, so thanks for sharing that with the rest of Australia and indeed, the world.

WM: That's the best disclaimer I've ever heard.

GTR: What's that?

WM: He's no wise guru, but a bit of sage advice if you take it the right way.

GTR: (laughter) No, I think your message is quite beautiful, and I think people can understand that which is fantastic. I certainly did.

WM: You're a good man.

GTR: Well, you've been really good to speak to, William. Actually, it's been great.

WM: Okay, well, take care.

GTR: Yeah. ■



50 WAYS *into Vietnam*

BY JEREMY ROBERTS

39. The Saigon ychlo-driver experience: He sees you first. There's a squeeze of the horn & a greeting: "Boss!" or "Mister!" followed by "Why you walking? Where you going?". Up close, you look into old, old eyes that say "Yes, I've seen everything, Sonny... how can I get you to part with some money?" He's not just a pedal-pusher, he's also a grinning drug-peddling pimp - cruising on rolling rubber. Marijuana? Heroin? Cocaine? He whips out a photo: nine girls sitting on a sofa - legs crossed, all wearing black boob-tubes, yellow skirts & high heels. "Which one you want?" he asks, "She open everything for you. She 'low job, too".
40. FASHION TV: 60s-styled 'chicks' with guns, zips, feathers, & leather... Lagerfeld models playing with a baby leopard. Karl Lagerfeld playing with a cat, next to a red telephone, a black & white TV. Karl Lagerfeld looking about 85...next, there's big hair down the alley...is that Naomi? No. it's not Naomi...she flexes her legs in little black boots...image of Nelson Mandela...Mandela on Fashion TV?... next, an albino model shoot - she's smoking a cigarette in Egypt...cut to black bras & squatting thighs - now we're on a beach, in vivid colour: turquoise jewellery & tan skin, fake (?) transsexuals sitting at a bar...a face rises slowly from a pond, but it sure ain't Apocalypse, Now... cut to nude blond women waking & putting on lingerie...no ugly people allowed... "When I wear something special, I feel so much more confident as a person" model says...another in turquoise boots, messy hair...an ugly designer talks to a beautiful face...camera pans down a royal blue low-cut top, decorated with sequins, crescent moon, tassels...was that smile forced?...she looks away from the camera...yes, you've got nice legs, but that thing on your head looks stupid...she stretches her calves, twists her thighs, angles her hip...another model with yellow flower on head, wearing a checked jacket, huge red lips...cut to yellow, yellow, yellow, then blue eyes blinking...now it's bikinis at the beach, the photographer has a big camera... it's a Vogue photo-shoot...Rock Star Jim Morrison was in Vogue - he said, in November '69 - "Can you imagine doing that?"

Posing for the camera? I must have been out of my mind!"...cut to luggage, handbags - what is this? Winter fashion?...it's bag city - hats, polka dots & stripes, weird things stuck on the cheek bones...bags inside birdcages...anything can be a handbag now...photographers definitely love old-fashioned telephones... camera lingers on a chessboard pattern on handbag...there's so much clutter...what would David Hockney say about this composition? Maybe he's watching too... no - he's standing, painting in a field in Yorkshire...Fashion TV - judged by the clothes you wear & the look of your hair...here comes another model, outside Notre Dame, Paris, walking past a wind-machine...stylist guy is a 'cool dude' - a drizzle of hair on his chin, Ray Bans...everything must be perfect...she goes up the steps in white boots & pants hugging flesh, no expression, but somehow looks like an angry bitch - a real cranky bitch, a living example of high fashion...how much money do you make, honey?...is it normal for middle-aged men to watch this show? Yeah, it's pretty damn normal...another pretty head looks like a young Bridgette Bardot... what age is she now? 75?...her lookalike lies back on cobblestones, looking distinctly unhappy - but that's what they're going for...now we cut to Thailand - a model in grainy black & white footage - fingers across her face, now in colour - wearing a slashed red dress, black boots, purple fingernails, mandatory long legs, flickering shadows on her face...suddenly another beach...a model with OMG hair...the two people next to her look like that should be at a funeral - in the casket...mournful, violin music...a model who does not look like a model, but eight people are fussing around her...gotta get it right!...get that lacquer on the cheekbones...how would it be if the pants were red & the top was turquoise?...it's suddenly shocking to see a model that has to be at least 35...how long can you last in this business?...

41. The 'Lily Bar' becomes my nominated place to sit & watch the view, scribble in my green notebook, suck iced coffee, observe street protocol, scan the action. It's an air-conditioned refuge of red chairs, red walls, bored but



friendly waitresses with blue tank-tops & red bra- straps. It's good to stare into the dark grey stone floor or at the electrified bar-top Buddhist shrine. Sometimes, the boss will arrive on a motorbike with his gold Adidas shirt, gold chain, Elvis shades. The waitresses become animated. And when "Goodbye Yellow Brick Road" comes on the jukebox, Elton's singing for me. I realise that I don't want to come down. I don't want to land. There is too much to observe in Vietnam, too many lives to live here. The days are suddenly quickly ticking away. I want to stay here, far away from my too-familiar Western life...

42. At the Rex Hotel - where the American officers used to hold a daily conference, debrief, & share stories, I go up to the rooftop, which is empty, & sit looking out across the city & beyond. It seems that the sky over Vietnam is always filled with words. Words which tell a story of a nation's struggle to be truly independent, a story of what has been endured, defeated, & expelled, in order to gain true freedom. The words tumble down into the streets, among the living & it is easy to imagine all of them constantly rejoicing: At last we are in control of our own country!
43. I'm staring at the bricks & mortar of Notre Dame Cathedral - built of course, by the conquering French Colonials. God's brick house & officially named 'Our Lady of the Immaculate Conception'. Who prayed for war to end inside these walls? Who asked for forgiveness of their sins? The immaculate conception of war was certainly felt inside these walls... In the park nearby, an old man with a long white Fu-Manchu beard & leather cowboy hat sits on a park bench, playing a mournful electric-violin rendition of 'Que Sera Sera', which ricochets around the trees & inside the ears of peaceful lunchtime park-dwellers, as street-food sellers hawk their wares. A peaceful afternoon indeed, but - as the song says, 'what will be, will be'...
44. Tom, the owner of Hotel California is talking: "Charlie (Manson) was a wonderful guy. He was in the mainline prison. They kept him separate from the Mexican Mafia - those gang-bangers, or the Black Guerrillas - they'd keep him separated because those guys wanted to kill someone that's high-profile. He'd go to the main cafeteria & eat. He got the most fan mail. He used to call me Mr Tom, & he liked me man. & I liked him - never caused any trouble. Sirhan Sirhan - he was a nut, man...I said "Why did you do what you did?"

He said 'I did the world a favour, man, because he was the one - his family - John, sent the F16 Fighter jets over to Israel & bombed the Palestinians...Arafat tried to swap prisoners for Sirhan...they would have let about two hundred Israeli prisoners go for Sirhan, but the US government said 'we don't negotiate'...

45. I taxi to the famous 'Apocalypse, Now' club - hoping to 'make the scene' of dancers, players, bullshitters, & seekers, but it's far too early for anything interesting, so after a plate of beef salad, I stroll up the road & find myself inside another bar, giving a run-down of my romantic history to an apparently interested barmaid / hostess, who of course, very young & is only viewing me as a potential cash windfall. Some Aussie dudes are standing & drinking at the bar, yacking away - nicely buzzed in the expat zone of indulgence. "Ah, 'Free Bird', I say, as the old Rock classic starts up. "Do you like the music, mate?" asks one guy who is displaying a slightly higher status than the other two. "I do!" I reply. "You're a man after my own heart. You should take that girl you're talking to, upstairs, mate. Don't be shy, I've done it myself!" He carries on talking to his buddies - about his marriage & how it's coming to an end. "I like her, but I'm on the road too much...gotta have my 'Nammy boom-boom! You don't commit to a relationship that's not gonna last!" "She's a good woman, Steve", one of them says. "You don't need to tell me that, mate!" "Well, you should stay with her". "Don't tell me what to fuckin' do. I'll have any woman I want! I know you, mate. You need someone who will stand by you through the good times & bad times...by the way, if you ever tell my wife I what I said, I'll kill you." The guitar riff from Deep Purple's 'Smoke on the Water' begins...
46. Walking down Tran Hung Dao in my neighbourhood, I spy a beggar sitting on a step - barely noticeable in ratty, street-coloured clothing that's faded, stained, torn. He wears three chunky rings made out of some flaky silvery substance, has a pencil moustache, a goatee beard. I realise that I've probably

walked past him several times, already – so camouflaged that he is. There is something American about him. Is he one of the 'children of the dust' – the abandoned offspring of U.S. military? A living, lost jigsaw piece, part of the struggle of the past. I greet him, offer money & ask to take a photograph. He nods & returns a genuine smile. This man deserves to be skilfully sketched - in conte or charcoal & I imagine Vincent Van Gogh being here – peering, sizing-up, studying this wonderful, breathing artefact of Saigon streets. "You've found a new subject, eh Vincent?" I'd say.

"No", Vincent replies. "This man is already painted into the streets."

47. The Women's Museum is mostly a museum about war. As a pussy foreign male, I already feel humble walking through the door - ready for education, ready to learn, ready to be cornered by ghosts & only let go when I understand. There is something missing, though - as in all in museums: real time actual experience, the dialogue, the noise & true terror from the Japanese, French, & American timelines; the voices & personalities of these women – yet, it is still a powerful, silent experience, especially when you have the whole place to yourself. I try to see beyond any hint of 'glamorous' – striking women in military uniform, ready to kill. Guns are always guilty eye-candy to me. The 'exploitation' Pop-culture notion of 'chicks with guns' flashes through my mind. I do come from a decadent culture. As a boy, I only ever played with toy guns, a slug gun once or twice. I mentally slap myself across the face & focus on the issue here: women were captured, tortured, killed as they tried to defend their homeland. I stare for several minutes at the face of Trinh Thi Lien, in a photo album called 'Heroines of the Vietnam People's Army'. During the American conflict, she apparently collected unexploded bombs & then used them to make land mines, killing '280 enemy soldiers & 27 military trucks'. She stares back – a terribly beautiful face of cheekbones, river lines, grey hair, & dark, intensely challenging eyes. I want to tell her that I get it, but of course I can't.
48. A street-rubbish collector (man or woman?) lies asleep in a ratty old rubbish trolley, covered in a few rags – a terribly thin, a poor little bag of bones that looks dead, but is apparently still breathing. What would a rewind-tape reveal about this person? I go to take a photo, but put my camera away, out of respect & pity.
49. In my hotel room – "The Dark of the Sun" movie, made in '68 – year of the Tet Offensive, starring a great cast – including Rod Taylor, Calvin Lockhart, Jim Brown, & Yvette Mimieux. It's a fast-moving, violent interpretation of a Wilbur Smith novel where it seems that everyone is either arguing, shouting, or about to start a fist fight. It's a story of mercenaries, corruption, anti-colonial rebel forces, guns, chainsaws, & millions of dollars' worth of diamonds, set in the dangerous Congo during the 1960s. 'The Dark of the Sun' is a kick-ass action flick that once caught the eye of Martin Scorsese, who described it as "a truly sadistic movie... where the answer to everything is 'kill'". Sounds like the 'Nam MO. Ah, the violent late 60s... what was I doing? Watching 'I dream of Jeannie', 'Thunderbirds', & H. R. Pufnstuf...
50. My final day is spent wandering beside the Saigon River. I watch an 'ice-man' carry an enormous, dripping brick of light on his shoulder – time frozen, yet melting away... a long-haired fashion model poses on a park bench in a fake cop outfit with tiny shorts & bare midriff - holding a big fake gun, arranging her legs in various positions & curving her ankles in red stiletto shoes, the photographer focusing intensely, clicking furiously... an old man is reclining, kicking back on a push-bike, sipping hot tea, checking out the morning paper's headlines, looking like he's not in any kind of hurry. He's seen plenty of headlines during his life & knows that there will be plenty more... two uniformed men do the hungry 'noodle-squat' beside parked motorbikes, busy with chopsticks, but grinning for me... a group of schoolboys are hanging out on a jetty – their bright blue uniforms a contrast of innocence & optimism beside the murky, slowly moving old water... Wanting a souvenir, I take my sweet time choosing a hand-stitched leather belt in a shop, listening to muzak maestro Richard Clayderman tinkling the 70s Carpenters classic 'We've Only Just Begun', which somehow seems perfect for strolling a bit further beside the Saigon River, which is coated in an eerie, all-knowing haze, flowing all the way out to the sea.



**This is Part 4, and the final of the piece.
Part 3 featured in Anzac Day / Winter TLP 2018.**

You Are Someone

You are Thè Ronettes
You are The Shiralees
You are a rose,
You are Jimmy Webb's
All I Know.
You are the missing chapter from
The Book Of Love
You are Every Word Is A Beat of my
Heart
You are a cool, sweet scented breeze
That is heated.
You are Down On Rodeo
You are
Steal Your Heart Away
Only to give it back again
You are a garden.
You are
No Ordinary Love
You are someone who
Is something
And then something else again
But most
Of all
You are you.

G.T. Ross

It was 1.30pm and the clarion call of the school siren sounded the onset of the last, long, lesson of the day. In a few minutes he would be away from the relative security of the staff room and over the parapet in that hot box demountable classroom where the dreaded 9D lay in wait for him. The last day of the fourth week in the summer term - and battle was about to be joined.

Yet another lesson on another Friday in the interminable wasteland of his three year state school start-up teaching contract was about to begin.

His stomach tightened as he braced himself and trudged determinedly in the midday heat with a bundle of hastily marked exercise books towards the barrack blocks - the wooden 'temporary' classrooms in which the school's junior classes were confined.

'OK - in you go!' he shouted at the disorderly teens jostling and shouting outside the classroom.

Inside the classroom he shouted again: 'Right - can we all have out Poems of Spirit and Action. And you'll need paper and something to write with'.

His voice was shrill and barely audible above the racket of lesson start-up. He repeated the instruction with even greater volume. There was a slight lessening of the uproar and some of them were getting out their books. Someone threw a piece of paper from the back of the room.

He felt a slight panic. Maybe poetry was a bad idea for the last lesson on such a hot day, he thought. Too late now. He'd started to do some preparation the night before. But in the early summer heat he had been unable to concentrate and so he had decided to wing it, as he had so many times before.

But once again, it was a mistake, and he knew very early in the 90 minutes of the lesson that stretched impossibly before him that he was going to pay for his tardiness.

And that was how it turned out.

* * * * *

'Can I have a few minutes Mr. Brownlow?' It was the School Principal resplendent in white shorts, white shirt, white shoes and white long socks. He spoke as he gazed disapprovingly at the wreckage around the classroom. He had snared the teacher as the last student tumbled out of the room - before Brownlow could escape the nightmare and high tale it out of the school to safety, beer and television back home.

'There's one or two things I'd like to go through with you. It won't take a moment.' The Principal was a 'returned man' and nearing retirement after ascending as high as he was going to go in the departmental hierarchy.

He'd seen service in the navy. It was rumoured that his eccentric dress had something to do with that service - and the fact that his wife had left him during the war. His war service - it was World War 11 - was something he carried with pride and something he considered a world apart from the squalid, undeclared, unpopular involvement in Indo China that Mr. Brownlow had been conscripted into.

The meeting with the Principal went badly. There had been parental complaints. The Principal would have to act on them. He wasn't going to involve the Department at this stage. But clearly it couldn't go on as it was at present. They could, he said, have another chat after school on Monday to work out 'their forward direction on the matter'.

* * * * *

'Ladies and gentlemen, will you take your partners for the 'Brown Jug Polka'. It was Saturday night and Brownlow was at the monthly Saturday bush dance in Adelaide's Irish Hall in South Australia. He was starting up the third dance for the night.

Adopting a schoolmasterly tone he continued the dance instruction. His voice was clear and authoritative above the hubbub of conversation.

'For this dance we'd like you up in one large circle in a ballroom hold, with the gentlemen on the inner circle with their backs to the centre of that circle. It's an easy dance to do. And lots of fun. Lots of clapping movements. I think to make it more sociable we'll

make it progressive this time. That way you get to meet lots of people. ...'

The opening patter was more or less the same each time.

Initially there was little movement in response. It was a hot night and the dancers were still sweaty and flushed from the previous dance.

But eventually they moved into formation and Brownlow, standing in a commanding position on stage at the microphone, took them through the steps of the polka before the band struck up and it was danced to the music.

The music was provided by a motley collection of young and old instrumentalists - many of Irish extraction and some from bush bands - long practiced in the rollicking Celtic music that the dances went to. Brownlow controlled, not only the dancers but, in relation to the dance itself, the musicians as well. The dance ended when, and only when, he shouted across the stage at the band, 'Out!' to indicate cessation of the tunes and the dance.

By the time the polka had finished he was starting to feel good. The anxiety was starting to ease. He had just had his fifth pint of Guinness and the painful last lesson and the meeting with the costumed Principal was now only a dull ache in the back of his mind.

* * * * *

Brownlow survived that early volley of parental complaints and life went on for him.

But the experience - and others like it - haunted him down the decades as he struggled to get a grip on his classroom practices.

* * * * *

Apart from the dance he had other, lesser, temporary escape routes that offered him a partial anodyne against unpleasant life experiences.

For years - decades - he frequented Joe's kiosk on the sea front at Adelaide's Henley Beach. He'd sit there over a cappuccino marking English essays, perhaps writing Christmas cards, and maybe drafting away at what he called his 'unpublishable manuscripts'.

It was no accident that he chose this spot as a favourite respite from the rat race. That stretch of beach had a special significance for him. It was where his mother had taken him as a child one time to comfort him when his father, in a paranoid temper tantrum, started belting him across the head.

His mother had intervened and taken him out of the house that was their home and down to the seaside out of harm's way.

At that time his father was recently demobbed from the air force and struggling to control his Pacific War demons.

It was a choppy sea and his mother had sung a song to him with this refrain:

And every little wave had its nightcap on,
Its nightcap, whitecap, nightcap, whitecap, nightcap on.
And every little wave had its nightcap on,
So very, very early in the morning.

It was that chorus that stayed with him all his life from then on.

His father was a decent man of strong Methodist conscience who, with great courage and determination, did get on top of those demons soon after war's end. He went on from there to enjoy a couple of post war decades or so as a loving and kind husband and father before he died prematurely and miserably of a war related illness.

Now Brownlow had his own demons from his war.

* * * * *

One dance, in particular, gave Brownlow a lift. Boosted his confidence.

It was in 2001. Not long after the Twin Towers. It was a time when drama was in the air. Armageddon was upon us. A new war was starting up. Or so it seemed. Cool heads were needed. It was

The dance caller

A SHORT STORY BY TERRY HEWTON



all hands on deck for the cause. Presence of mind – leadership – was essential in this time of crisis. At all levels in society.

Half way through a dance one of the dancers slipped and injured herself. Urgent action was needed. He was the dance caller. He was in control. It was up to him to handle the emergency.

Brownlow took command.

The first thing was to stop the dance. Choosing the next stopping point in the music where there was a natural pause he bellowed out: 'Out!' At the same time he waved his arms in a cutting motion to indicate visually that the band was to stop.

He then addressed the dancers.

'Ladies and gentlemen, as you can see, we have an injured person on the dance floor and we have stopped the dance because of this. We ask you to resume your seats until we have the situation under control. Thank you.'

Obediently the dancers returned to their seats and the rescue operation continued on the dance floor. First aid was applied. An ambulance was called. And the injured dancer was taken to hospital.

Later dance caller Brownlow was able to report back to the dancers on the situation. He commended the dances for their swift action in responding to his directions.

'Well done all of you', he added, in his habitual schoolmasterly tone.

* * * * *

2016 began badly for him. Early in the year even his dance calling let him down.

It was St Patrick's Day in the Adelaide Irish Hall and he'd tried calling a dance to the excited, noisy, throng crammed into the building to celebrate the day. The celebrants were heavily intoxicated and not listening as he tried to explain the steps to a dance called, 'The Gallopede'. There was no response at all to his instructions.

It was a shock. Mutiny in the ranks. He wasn't expecting it.

He abandoned the attempt.

Brownlow drank heavily himself for the rest of that day until the painful rebellion had receded from mind.

* * * * *

Over the decades there had been many meetings with principals like the one with the uniformed ex-naval officer early in his teaching. But things were now coming to a head. There had been a nasty incident at school following one of his many week nights of heavy drinking.

It had all come to a head when there was a move in the direction of disciplinary action. 'Disgraceful and improper conduct' they had called it, in the quaint nineteenth century language of the Administrative Instructions and Guidelines – the official name for the collection of rules that governed teachers and teaching in the public education system in which Brownlow had found himself imprisoned.

'Can we play the veterans' card?'

This was the nervous question he had asked the union lawyer as they discussed his case in a conference room not far from the main city law courts. Outside private school students in uniform crunched their way along the street through the autumn leaves. The school day was over. They were free. They talked excitedly amongst themselves as they made their way back to the middle class comfort of their homes in the city's eastern suburbs.

'No show, mate', the lawyer had replied. 'It might get you a bit of sympathy and lessen the penalty but it won't get you off the hook. Not if they press ahead with it.'

I tell you what, let me see if they will drop the disciplinary move against you. That's where your war service might help you. I'll see what I can do.'

And it was shortly after that they announced they were not proceeding under the disciplinary provisions under the Guidelines. Without making the connection, within days of the letter making the announcement, there was another letter in his post box at home announcing that he was to be put on a Managing Poor Performance programme. The euphemistic title referred to an intimidating programme to encourage teachers perceived as incompetent to 'lift their game' or risk being removed from teaching.

The day after the letter Brownlow found himself in the School Principal's office with a pasty faced bureaucrat from Head Office.

'Hello Brownlow. Come in. Come in', the Principal said breezily.

The morning sunlight was streaming in through the office window. It reflected off the bureaucrat's glasses so that his eyes were not visible. It made him look even more sinister. 'Like Dr. Mengele', thought Brownlow.

The Principal kicked off the interview. 'Got the letter with you Brownlow?' Brownlow nodded in the affirmative.

'Good man!' the Principal said.

'The thing is Brownlow, as you will have seen from the correspondence, we want you to take a good hard look at yourself. We want you to take stock of your situation. It can't go along as it is old man. It really can't. You know what it's like in the current social climate. This atmosphere of strong accountability. It's my neck on the block if I don't do something about you – and be seen to be so doing. So you need to grasp this chance with both hands. It's your last chance old man. You know that don't you. If you can't match up in the programme you'll be out. You realize that don't you.'

The Principal was almost pleading with him now.

'But by then Brownlow wasn't listening. He didn't want to take stock. He didn't want the counselling they were offering. He was deaf to their outline of how the supervision of his teaching was to occur. He wanted ... Well, in truth at that moment he didn't know what he wanted.'

Although he nodded his assent to all they said by the end of the meeting their voices were just noises in the distance without meaning for him. The pain of the humiliation was too strong for him.

They had arranged relief lessons so Brownlow was relieved of any teaching for that day. They wanted him to go home and 'reflect upon his situation' in preparation for the supervised teaching that was starting up the day after.

In a daze – still in shock from the letter and the meeting - he shook hands with the Principal and the bureaucrat and headed off home and the Jack Daniels' euphoria that kept him going through the rest of that day and into the night.

* * * * *

'Ladies and gentlemen would you take your partners for, The Haymakers' Jig'.

Another Saturday night dance had finally come around since the traumatic meeting with the Principal and the bureaucrat.

By then he was a couple of weeks into his supervised teaching.

'This time we'd like you up in sets of no more than six couples with the sets running long ways down the hall between the bar and the band. Partners facing one another please.'

Seconds later couples started to move onto the floor. 'Good', he thought. 'Movement at the station'. Sometimes dancers could be a bit slow getting up. But not this time. It was all happening easily.

He felt a quick stab of anxiety as he recalled the St Patrick's Day insurrection earlier in the year. But the memory was momentary and passed quickly.

He'd called this dance hundreds of times before. He could do it in his sleep. It felt good. He was in command. He was the one in control.

A couple of teenage girls were giggling tipsily in the set immediately in front of him. 'The village maidens', he thought. Fleeting, it occurred to him that he might liken the jig to the pastoral dance setting in Thomas Hardy's *Far from the Madding Crowd*.

But he resisted the thought and moved on.

The dancers were well oiled with alcohol now and he might lose their attention if he started lecturing them on dance customs in Thomas Hardy's rural England.

He pressed on with his instructions.

'Right, just even up the sets if you will. ... That's the way. ... No more than six couples in each set please. Yes, that's it. ... Remember: the top couple is the couple nearest the band, and the bottom couple is the one furthest from them. That's important in this dance. ... A show of hands please. Let me see the top couples. ... Good. And the bottom couples? ... Excellent. Well done. Full marks.'

He downed the rest of his pint of Guinness. He'd begun the night with a couple of brandies. Just to get things going. He'd then had a pint of beer. Just to get him ticking along nicely. Just to get him into his stride. And the Guinness. One pint – for the

consumption of. He smiled at the memory. To tide him over while he was actually calling the dance and out of reach of the bar.

The sets were all assembled. He took them through the steps and was ready to start the dance.

'Right, after a short introduction from the band ...'

A piano accordionist played a four bar introduction and the dance began. To further prompt the dance caller spoke commandingly into the microphone over the music –like an RSM on a parade ground.

'In two, three, four - back two, three, four.

Again two, three, four - back two three four. ...'

The dancers caught on quickly. They were all moving in time to the music – as instructed. He stopped calling the steps. There was no need.

He raised his flute to his lips and began playing the jigs. He was now on automatic pilot. He'd long ago ceased to think about the music as he played.

As always his thoughts began to wander – away from the dance, the horrors of his teaching, the painful rejections of his life – and began to soar in other, happier, directions. He was a commander at the head of his troops. A school principal lording it over a school assembly. He was El Presidente addressing the masses from some balcony. He was Mark Antony holding forth in the Roman forum. He was Churchill inspiring the British public to get behind the war. He was commander in chief and the dancers his troops - his staff and students – his citizenry.

He was El Supremo – and all was right with the world! ■

VETERANS COMBAT PTSD AND DEPRESSION THROUGH ART

For many years, returned servicemen, women and first responders have been crippled with the effects of PTSD and depression as a result of their service.

Rehabilitation to, what people call, normal life after service is a battle in itself, let alone trying to overcome flashbacks, hot and cold sweats, marriage breakdowns and alcohol, to name a few. A minority have family members who have been educated and who render love and understanding to those suffering silently. Too many are taken by "the black dog" never to tell their story, some turn to sport, while others combat their depression through creating art.

WHO IS PETER HANCOCK AND WHAT IS "THE VETERANS EASEL"?

Peter Hancock CSC is an ex-NAVY warrant officer who has PTSD and major depression as a result of his war service. Peter told "The Last Post" of the art group he founded in June 2017.

"The Veterans Easel is a group of like minded serving or ex-serving defence members, spouses or health care professionals who combat depression, PTSD or anxiety through creating art. Those who feel like it, meet on Thursdays at the Partnerships Hub, adjacent to The Jamie Larcombe Centre at Glenside in Adelaide, or those too far to travel interact on our Facebook group". When asked the question, how do members of the group react to each other and their art work, Peter looked me straight in the eye and said "The unique language of the veteran is such, that it need not be spoken, yet the instant bond of friendship and trust is something to behold when our members meet for the first time, they are silently understood and trusted. A single glance can transfer a thousand words and emotions and can only be interpreted by a veteran" Peter went on to say " sometimes we just chat, we don't need to do art all the time, it's the bonding that helps."

The Veterans Easel currently has members' artwork on display in the Jamie Larcombe Centre for outpatients and visitors to admire and purchase "There are no winners or losers, we are unique and equal in every way. Together, we let go on canvas and produce the colour, inspiration and passion for visitors and residents you see on display in the centre".

More information on this special group of veteran artists can be found on their website: phancock2627.wixsite.com/theveteranseasel



1918

A different life



A new perspective on how Australians, both serving and civilian, found opportunities to rebuild their lives after the war.

An online exhibition, launching 8 November

naa.gov.au/1918.aspx

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A one-word poem

When
You
Told
Me
You were
Taking
A
Long
Hot
Bath
With
The presents
I'd bought
For you
I wrote you a
One
Word
Poem called
"Wow"

G.T. Ross

My very dear friend of nearly 50 years Colin Talbot has passed away after a long illness.

Goodbye Tiger

I liked him instantly the first time we met at the old "Planet" magazine offices in 1971 and we remained friends, through short feuds and living in different cities, ever since. Our common interests in various forms of hedonism, writing and music gave us lots to talk about and for most of the last twenty years, up until he was too ill to go out, we met for coffee at various cafes in Prahran and St. Kilda.

He was always delightful company, always ready with a different point of view and so stimulating to talk with. I will miss our meetings so much as there are not that many people still left in my life that know all the silly things I know and all the crazy people as well. Colin was a very talented writer, his two early novels "Massive Road Trauma" and "Sweethearts" - which he turned into a terrific film - were classic examples of the "new writing" of the 1970's.

He was at the famous afternoon at the old Sydney Hilton when the song "Goodbye Tiger" was born and that song is partly about him as well. In our endless disagreements and fallings out we were probably more like siblings - brothers - than friends and we were the despair of both our wives: "David, you and Colin!", "Colin, you and David" - but there was always such a bond between us and irony

was such a big part of our lives. We finally did a project together in 2015, a book called "The 100 Greatest Australian Singles of the 1960's" which again caused several disagreements - as can be imagined (!) - but gave our friendship a kind of lasting legacy.

I lived through his previous bout with cancer, which he survived with a super effort, and I had hoped to live through this one but that was not to be. I loved his writing, his humour, his forthrightness, his passion, his orneriness - even if I was the focus of it sometimes - his belief in the goodness of people and his commitment to a Beat, artistic style of life.

I loved him dearly and I am devastated by the idea I will never see him again, never hear that voice of his so full of life and excitement. Not being able to ring him up for a coffee somewhere will create a huge hole in my life which I will never be able to fill. Dear Colin, this was not the plan, we were supposed to disagree



and enjoy things together until we were a hundred. I know I can live without you but I never wanted to. I celebrate the way you lived exactly the way you wanted to, with no compromise, and am happy you got to do that even if it came at some cost to you. That's the Beat Life and always will be. I stand here in tears with no way to say goodbye except Vaya Con Dios my dear comradre, Hasta La Vista till we meet again in the sweet by and by. ■

BY DAVID N PEPPERELL

"All men dream, but not equally.

Those who dream by night in the dusky recesses of their minds
wake in the day to find that it is vanity.

But the dreamers of the day are dangerous men,
for they may act on their dreams with open eyes to make them possible."

T.E.LAWRENCE



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Ray Connelly

He didn't know his place – Beatles friend and fan, English journalist and author Ray Connelly got to know The Beatles during the filming of Magical Mystery Tour. Here, Ray speaks with Greg T Ross about his amazingly insightful new book, *Being John Lennon*.

Greg T Ross: Congratulations on your marvellous book *Being John Lennon*.

Ray Connelly: Thank you.

GTR: Quite an amazing read Ray and thank you for sharing your story on John with the world. Perhaps the most comprehensive look at his personality though I've yet to read. You talk of John being a labyrinth of contradictions, which is a brilliant way to describe the man, I guess. Do you think that was down to his insecurity or gullibility, or a number of things that were affected by his parent's loss, his Uncle George, from an early age?

RC: It may well have been. You know, we can never be sure what happens to people in their lives. For sure, during the first few years of his life, it was very, very difficult. Being handed from one person to the other all the time. Then nearly coming into this sort of strong, this strong, in a way caring, but difficult woman. She was caring but she was fierce, you know. You know he always liked strong women later on in life. Cynthia wasn't a strong woman, and he gave her a rotten life actually. If we're really honest you know. He was very difficult. But later on he had affairs with older women always and he married an older woman, who was like, several years older. Yoko. It's hard to tell what was actually but he was a rather innocent, rather labyrinthian person and full of contradictions. What he also did, he needed to have a pal with him at all times. Maybe but he's a single child, he was on his own, as a little boy he had his best friend Pete Shotten, and then John and Paul, and then John and Yoko. He was a fascinating person.

GTR: Yeah. It was a book that I was unable to put down Ray, and-

RC: I'm very flattered. I'm really flattered by that.

GTR: No. I think quite brilliant. It took you into the world of John Lennon. My brothers and I have been fans of the Beatles since 1964 when they first appeared on television in Australia I think, or maybe '63, but his sharp and cruel humour too was something, I know that he unleashed that on his father then, when he told his father to get out. And obviously Cynthia and at times Paul too. A bitterness that-

RC: Everybody actually. You know, we all got it, from time to time. I got it in a very sort of minor way, 'cause it was funny at the same time. So he'd be sharp to you, but funny. You know. And he'd write letters. When later on he was living in New York, and I'm here in London, I got a couple of letters and they were funny but they were sort of sharp too, you know. Making fun of George Harrison, call him George Harrysongs, you know? And sort of, oh yeah, you know, I stammered very badly when I was, until I was in my thirties actually. So he knew me as a bad stammerer and at the time he didn't mention it. But later on, he wrote to me and said, "I'm glad your stammers got better. It could ruin your career you know." Quite blunt, you know?

GTR: Yeah, yeah. He was very blunt in some ways. I guess that's the harshness of his emotional response to his upbringing too I guess, Ray? He even differed in his opinion of the Beatles from time to time too. One moment cast-

RC: Oh yeah.

GTR: Tell us about that.

RC: Nobody was safe. No one was safe. And if he saw a joke coming he couldn't resist it. He'd just have to say it. And then say, "Well it's just me mouth talking." Like I didn't really mean it. But at the time, it'd be quite cruel.

Ray Connelly: I know George Martin got really upset when John said to him, I think during Abbey Road, he said, "I don't want any of your fancy work on it, George, none of that double tracking

stuff?" And yet, he encouraged George like mad and George was really hurt. Thinking my God, I went to all that trouble of making Sgt. Pepper. Now all that fancy work on there and here's now John criticizing me for it. And you can't win sometimes with John, you know?

GTR: It was quite extraordinary the way you described that in the book Graham, congratulations. Because of course, the trouble that, not the trouble I guess but the effort that John went to encourage George Martin to do that work on Strawberry Fields for instance and then to turn on him I guess with none of this overdubbing stuff and everything-

RC: It took weeks, it took weeks. I heard it again yesterday for the first time since I finished the book. I listened to it thought my God, there's so much work on this. That was John though, he'd change his mind.

GTR: Incredible stuff. How did you first come in contact with John and the Beatles?

RC: I was incredibly lucky. I was at the university. I couldn't get into Fleet Street. I went back to Liverpool and got a job on the Liverpool Daily Post. With a graduate trainee. But while I was there, I'd write occasional pieces. They wanted me for editor actually. They always wanted subs, you know that. So, I was a sub, a features sub. But there was nothing after feature's department. So I'd write my own pieces and turn them in. One person I went to interview was Mike McGear, who was Paul's younger brother.

GTR: That's right, yeah.

RC: I met his Dad and we just got on very well. I sent my interviews down to London to Evening Standard and the editor there liked them and said, "Come and write for us." Which is great. Virtually the first job I got was, I mean I don't know, at a month probably, was to follow the Magical Mystery Tour, which was taking off, going down to the West Country in England. And in my little car and I followed it and didn't know anybody and was quite scared. And I was 26. And it was sort of this big exciting place where I dreamed about and now was finding out I was in it and suddenly, I'm in a hotel in Devon it was. And thinking, how do I get to know these guys? How to get close to them, you know? And Paul McCartney sat next to me. I thought, I've got to say something so I said; "I know your Dad." "Oh yeah? How?" Then we got talking and then bit by bit I was introduced to the Beatles through Paul. Paul opened the gate and then the sort of Beatle entourage accepted me. And then, it took a few months to interview Paul the first time. Part of a really big interview. And then it was John later, no Ringo later and then John but you know, it took a while to get in but once I got in, John was fantastic towards me and he became my Deep Throat. He was my insider. Gave me information about the Beatles and things so it very lucky in that respect.

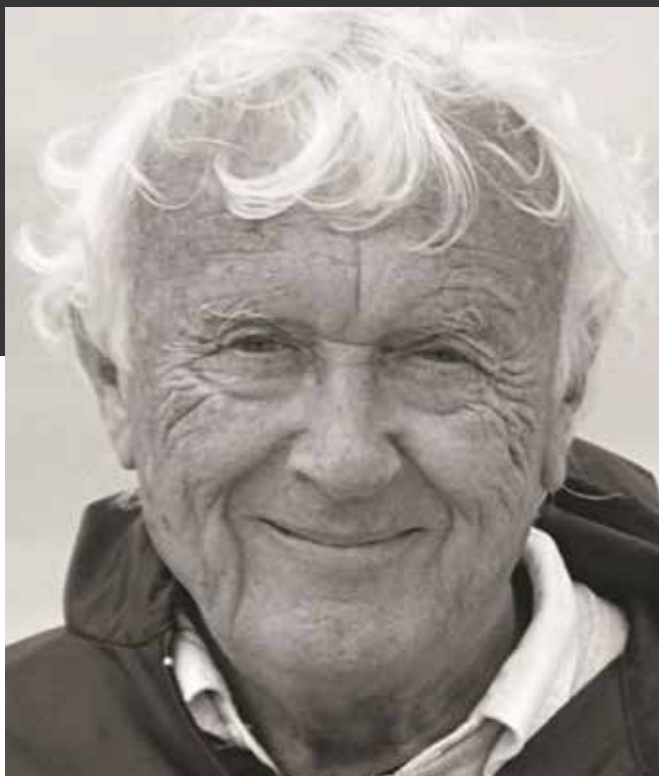
GTR: Well, isn't that interesting Ray that that happened that way because that must have been a surrealistic experience because Magical Mystery Tour, I know that it copped a lot of flak but there are parts of it that take you to another dimension. I guess the I Am The Walrus clip, etc. etc. Tell me, how did you enjoy that?

RC: How did I enjoy being involved with it you mean?

GTR: Yes, on the Magical Mystery Tour-

RC: Oh the Magical Mystery Tour. To be honest, I thought it was daft. I thought it was silly. I thought, this isn't gonna work. Paul was running around, pretending to be a director and he wasn't. I said, "Where's the script?" And there's no script and I thought, oh my God. And when I saw it, when I saw it I thought well, I was right. In a way, it was like a very expensive student

— INTERVIEW —



film, which was great, for that. But also the idea is that the youth would understand, because it's youth-centred. You know, people have done pop videos similar, or in similar styles and they work but they're only three minutes long. This was 50 minutes long and it didn't work. It was all a mess of daft ideas. They couldn't sell it to America, which was ... they were really hoping to do. And they were the biggest thing in the world at the time but nobody wanted it. The BBC took it reluctantly.

GTR: And you think that they aired it at the wrong time, to make matters worse, you think Ray?

RC: Yes, back then of course, the Beatles were falling out among themselves by then. Brian had died a few weeks earlier and suddenly they sort of ... running themselves and they were told, "You've got to spend a lot of money fellas. 'Cause you've got a huge income tax problem coming up." So they began, so they made Magical Mystery Tour. With their own money, at first. They then set up Apple Records, Apple Haircuts, Apple Films. Apple ... you name it, they could put Apple in front of it. Apple Shop, which was really daft. That was terrible, Apple Shop was. Really awful clothes. But because I was lucky enough to have got their confidence, I was always on the inside, from then on.

GTR: As I've said, this is the beauty of your book is that you do that. You take the reader inside and we become part of the story. I think one of the things that was first, foremost in my mind was his relationship with Julia, his mother. And how that may have been ... Of course, when Julia died, it had been on the top of his father disappearing and then not long after that, his Uncle George dying. So do you think this continual loss in his life was one of the reasons that we know, we spoke about his labyrinth of contradictions but he did tend to grab hold of things without thinking them through sometimes.

RC: Yeah, I mean I remember him saying to me. I remember him saying in his bedroom. John always saw you, or saw me, in his bedroom. You'd be outside in the kitchen and he'd say come inside I want to talk to you and tell you stuff that the maid or whatever it was couldn't hear, you know? And he said, "I've had a lot of love in my, a lot of death in my life." And he was certainly, the way he said it was so bleak. And I thought, yes you have Paul. He was then right what, 28, 29? And I thought, yeah you have Uncle George, Stuart, his mum. And then, I remember the day. I went round one day. It was just after Working Class Hero came out. That thing about, "Mother, you left me." That one, yeah? And "Father you left me." And I said, "Your Dad's not gonna like this, John." And he said, "Why should I care? He left me. And it was quite bloody fit, he was here last week. I showed him the door."

Later on I realized how he'd done it. As you said, he was brutal, he was brutal with him-

GTR: Was Christine Fred's wife or partner? What was her name? Christine was it?

RC: Oh God, it'll come in a second.

GTR: They went around for what, the birthday or something and John unleashed-

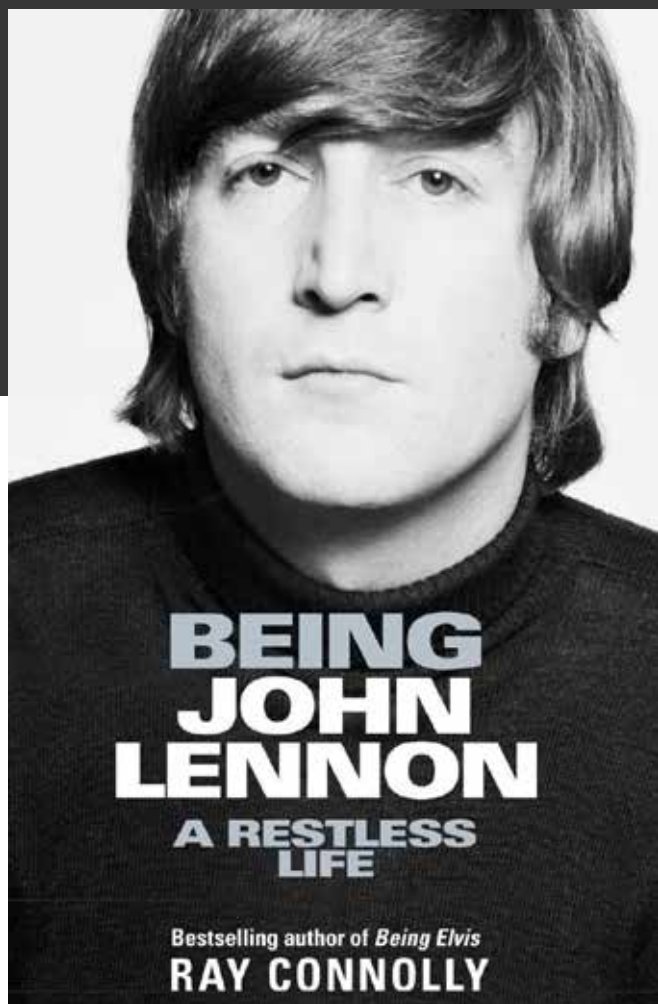
RC: Yes, for his birthday. And they took him some after shave. What you buy a billionaire. From all accounts, I didn't know him but my friends, several friends did know him. He was alright you know. He was a bit of a lad. He'd do a drink a bit and all that but there was no harm in him. He was probably just hopeless, actually. He couldn't cope, you know. But he had this younger wife and she clearly loved it and they went around to John's house. And the rest haven't seen John for a while, and then he'd been really friendly, it was like 18 months earlier, about. And then he'd go round there and they'd actually give a long time to wait. Then he comes down this spiral staircase and up to that big kitchen. And he lays into his Dad. It's in the book you know. I thought, why would you do that? But I suspect he was filled with cocaine. And it took a lot of time to come down and he got into the rant and he'd just been into primal therapy which he usually banged on about this great primal therapy thing he was doing. And I was thinking the same time, I'm not sure about this John. Maybe, maybe. He would go on. He'd kept his mad crazies friends and go on and on about them. And thinking maybe well maybe it'll be alright, you know. And sometimes I thought that's just plain daft. I mean the way like, Michael X-

GTR: Oh yes, shocking. Shocking.

RC: This guy's a bad guy you know?

GTR: And the world could see it but I think actually, when you talk about his father, unleashing on his father. That sort of sent a chill up my spine. It was so well written because Freddie had not expected that and John unleashed on him and I guess that I thought also too as you say that the primal therapy had played a role in this with drugs also, yeah.

RC: Absolutely. Absolutely. He sat screaming on the floor for weeks, you know whatever he said, sitting on the floor for weeks and all that. And you know, he came back from it. Before he went, then he came back. And he gave me the book. He said, "You've gotta read this book. It'll be good for you." And it's this huge book, Primal Therapy. And it's alright. And then, he was full of anger and the anger comes out on the album, Working Class Hero, which has got all those things. And it's a fantastic album. But he didn't know when to stop. He got more and more blunt. And it all came out also in those long Rolling Stone interviews when he said things that he shouldn't really have said, because they involved other people. It's all right to say, "I was unfaithful when I was with the Beatles on tour, had other women." But to actually say that and think, well there were four of us and the wives are going to think, "Well, what were they doing?" You know John didn't have those ... you and I would think, I'd better not say that because you know ... Jane Asher might wouldn't know what Paul was doing, or whatever, you know? He wouldn't think that, he'd just think, I'll say it, because it's true. And there wasn't that... most people have sort of said no, you've gotta think about others and he didn't. He actually would sort of say, be just blunt and say to me and he's said this several times. "Paul and me", even when they were falling out and hating each other, "Paul and me were the Beatles." And the other two played a big role, now they didn't write his songs, not some of them-



GTR: I think this is right too Ray what you say about that and it's one thing that I think John failed to understand was I think Paul maybe did, to the outside observer, Lennon and McCartney absolutely brilliant. But it was that combination of things and I was gonna bring this up later but I think that so many brilliant combinations of serendipity that happened to create the Beatles and one of them was that Ringo and George were there with Paul and John. So it wasn't just Paul and John because it wouldn't have been the same without the other two as well. It just all seemed to fit perfectly.

RC: It was and if you're to take out one of them and replace, like the Rolling Stones did with Brian Jones. But take out one of them and try to replace him. It wouldn't have been the same. Because they just worked so brilliantly together. And people say Ringo wasn't a great drummer. He was great for the Beatles. He was perfect for what they needed. And he was a good listener. And he was a-

GTR: When he put the towels over the drums for I Am The Walrus, or something?

RC: Yes, that's right. All that sort of thing. He was inventive. And they could talk to him. And also, John would always say, George Martin told me that. He said, "George always turned to Ringo first and ask what do you think, for a new song?" Ringo's opinion counted more than Paul's did, he reckoned, because Ringo was the everyday man. Ringo and there's no ego there. Ringo didn't have any ego in those days. So, he'd listen and say, "Yeah it's alright." Or "I don't like that one so much." And John would listen.

GTR: Isn't it brilliant you bring that up because we talk about ego and we talk about George feeling as though he was underpinned for a number of years. But with Ringo, I think devoid of ego in that sense, nothing you may have said or someone else said that Ringo really just thought himself to be lucky to be in that position. But George-

RC: He did. He couldn't believe his luck and I'm here saying, the very first time I interviewed him, which is like 50 years ago. And I asked him and he said, "All I did Ray was say yes. I'll do that. Yes." And of course but he was more than that because you

know none of the other three worked together again. John and Paul didn't work together. Paul didn't work with George again, I mean until after John had died. But they all worked with Ringo again. Which tells you a lot. He was a solid basis of you know, they could trust him.

GTR: Yeah and they all got together for his Ringo album I think in '73 or something?

RC: They all helped him out, yeah.

GTR: We talk about the serendipity that created the Beatles, Ray. I guess we look at Allan Williams. We look Brian and George Martin. Hamburg. Astrid and the haircuts. There just seemed to be the right time, the right people at the right place quite freakishly, more than anything in history. And I guess when Paul and John met, that was the great musical moment of the twentieth century.

RC: Yep, maybe it is. It's absolute certainty that all the way along, things just kept happening. And you sort of think, if you take out one of those bricks. I mean let's for instance, if Decca had said, "Yeah, we'll record you." It wouldn't have been the same because they wouldn't have had George Martin there. They wouldn't have had this guy that knew so much about music. Instead they got a good rock and roll producer, which would have been fine, for the first few records. But wouldn't have produced Eleanor Rigby and Yesterday and I Am The Walrus and Strawberry Fields. It would have been a straight rock and roll producer, which isn't the same.

GTR: How brilliant of you to say that. How brilliant of you to say that. Because Ray of course, you writing the book hey, George Martin was really the fifth Beatle in many ways.

RC: Yeah, yeah, yeah. I mean, in all truth, after the boys broke up, if you add up the great songs, you might make one great album, yeah. In all honesty, I think this. Maybe two, maybe two great albums out of their songs. But when George Martin wasn't involved, it often wasn't the finesse that had gone into it. And to think, just the good ideas. But he was very well until the day he died. He taught me a lot about music too. He taught me music too.

GTR: Did he?

RC: Well he taught me how to listen. I mean, I can't play anything but he'd always say, "What do you think Ray?" When things came out I'd bump into him. I remember one day McCartney, the Let It Be naked album came out. Do you remember that?

GTR: Yes I do mate, yeah, yeah, yeah.

RC: The stripped - down version of it and the first thing he said although he knows quite, quite well, he asks, "What did you think of it?" And I thought well, I thought it wasn't quite finished. I dared to say. I dared to say, "It was not as good." He was very hurt when the boys went off and got Phil Spector.

GTR: Oh, yeah, yeah. Indeed, indeed Ray. You speak about that so brilliantly in the book also. And I know that here, do you think, you talk about the rooftop experience there. Savile Row was it? Where they played on top of Apple. Do you think that for a moment Ray, that they were together again?

RC: Yeah well that's the last moment. If you look at the pictures of it. Yoko isn't with them. It's one of the few times you can see John and Paul together and Yoko not hanging around. She was by the side of the chimney and the four boys are on the little, what do you call it?

GTR: The rooftop.

RC: On the rooftop and she's to one side. And all of a sudden you see the boys again, by themselves without her. And after that it never, she was always there, you know. It was incredibly difficult. Then Paul's saying to me at one point. I think this is in the book.

"...DURING THE FIRST FEW YEARS OF HIS LIFE, IT WAS VERY, VERY DIFFICULT. BEING HANDED FROM ONE PERSON TO THE OTHER ALL THE TIME... THEN NEARLY COMING INTO THIS SORT OF STRONG... IN A WAY CARING, BUT DIFFICULT WOMAN. SHE WAS CARING BUT SHE WAS FIERCE, YOU KNOW. YOU KNOW HE ALWAYS LIKED STRONG WOMEN LATER ON IN LIFE. CYNTHIA WASN'T A STRONG WOMAN, AND HE GAVE HER A ROTTEN LIFE ACTUALLY. IF WE'RE REALLY HONEST YOU KNOW. HE WAS VERY DIFFICULT..."

About how he'd like to put a harmony on to some of John's later songs. And he hadn't the nerve to suggest it anymore. Yoko was there. I listened to Norwegian Wood yesterday and she asked me to stay and she told me to sit anywhere. That's Paul singing over the top of John, you know. And it's so effective.

GTR: Brilliant, brilliant.

RC: Those two voices and it's beautiful when they did that. You don't get that on the later albums because on Abbey Road or the White Album, I don't think you get any much on the White Album because Yoko was there and Paul was embarrassed to sort of say, "Why don't I do this John?" He says, "It's a shame, isn't it?"

GTR: It is a shame too Ray and I think, who knows what may have happened. There were so many moments there of great and I think, I say this many times Ray, we feel blessed to be alive together to experience such greatness.

RC: Yeah, I think we've been really lucky to get that because I think music, it comes in surges. It must have been great to be around here in the '30s when you had George Gershwin and Cole Porter. I think fantastic, fantastic songs. Then you get a dip again. Then you get the excitement from Elvis but from Elvis, they went a step and a half further, a big step and a half further. And then the George Martin thing. He really thought he would go on and on and on, getting better and better and better. And then the Beatles broke up and punk came in. God, was that-

GTR: Yeah, no I totally understand and I often draw those parallels myself when I think of the Beatles early appearance and early sounds. And then I think, for instance, when they're playing Abbey Road, or the White Album and I think, imagine them in suits on the stage singing those songs. Who would ever believe that that was possible from those four men?

RC: I know, it's just five years time. It just went and then the speed of it.

GTR: Speed, yes.

RC: The development was astonishing. That work they did. They never stopped working. And the number of songs they turned out. You sort of think ... I mean, the reason they broke up really, I said this years ago but I think they had a group nervous breakdown. I think they're totally exhausted. And the fear of, would do a new album every year no matter what happens and one day it won't be as good and the critics are gonna hate you. And I can see the huge pressure on them to be as good as they were.

GTR: I know I do and that pressure became more after Brian died. But things like this, things had started going a bit funny before that too Ray, with the '65 was it world tour, with Manila and America and all that sort of rubbish.

RC: Oh yes. It's a nightmare, wasn't it? That stupid thing about, it was the '66 tour, wasn't it. It's when they ... bigger than Jesus.

GTR: Yeah. Bigger than Jesus, yeah.

RC: It was a kind of, the sort of thing John would say. I remember reading it in the Evening Standard, thinking ah yeah, but I didn't think it was a big fuss. And it wasn't a big fuss. It's just hyped up to be a big fuss.

GTR: Even as a child Ray and hearing that. I was about nine or something and I thought, well it's probably right you know.

RC: Well it was right.

GTR: Yeah and it becomes sort of out of all proportions and I think John seemed to have an ability to attract attention. Negative and positive.

RC: Even when he wasn't nasty he could do it. He could do it.

GTR: Do you think he was jealous of Paul?

RC: Yes. Yeah, no doubt about it. He would never admit to it but you'd just sit with him and I know, that day I said to him something about ... We're discussing actually ... Oh someone in the paper said that Tom Jones didn't have a very good voice. Some music person. I seen that and John said, "Well he's got a good voice for what he does." And I said, "Well Paul's got a good voice too, doesn't he?" He said, "He's got a high voice." And he sort of looked at me, yeah, okay. That's another long story on something else. But he was jealous. If you criticized, or if somebody outside criticized Paul, he wouldn't necessarily agree. And that is someone out there with some other journalist at some point and this guy was laughing at Let It Be and John said, "The best one on the charts by miles." Point blank. He was making it perfectly clear that he could knock Paul, but you can't.

GTR: And you say in your book too, Being John Lennon. You say Ray that he had an ability to succinctly sum up a situation with a term or a phrase and of course this led to some brilliant titles like All You Need Is Love.

RC: Yeah, he was brilliant at summing things up very quickly and very succinctly. He could ... those little ... Give Peace A Chance. These things became anthems. He was just very quick at things like that. All the headlines in the papers for the last 50 years. There's been so many John Lennon's, even little phrases, you know? He was just good at it.

GTR: He was quite brilliant. They always, I guess from reading your book and being a lifelong fan myself. They always seem to pick the right moment to do the right thing. Whether consciously or not. Serendipitously or not again but of course it started I guess, well it started before this maybe. But I remember the Royal Command Performance when John encouraged the royalty to shake their jewellery or something. From that moment on, that was what they did. They attracted attention through what they said. They were more than the music, Ray.

RC: Yeah, they had the wit to say things that you and I wouldn't say. I've been told this by an actor I once worked with called James Grout. He said he was on the Royal Command performance and John was scared and Jimmy Grout said, "Why don't you say something like why don't you shake your jewellery or something like that?" John said, "What?" And listened to it and then honed it down to the exact phrase and it worked perfectly. So he would take things, he'd hear things and then turn it over in his mind and think, I can do better than that. I can get it exactly right. And that was the cleverness but also it was the fact that he wasn't ashamed to sit with these sorts. Most of us, there's a deference in the world. A real deference and you knew your place in it. He didn't know his place. I mean, I could have written that actually. John didn't know his place.

GTR: Well said, well said.

RC: He could say whatever he wanted. I wish I'd written that now.

GTR: Well perhaps you can call that ... That's brilliant. I might put that as the title of the interview. He didn't know his place and you know what Ray? That's quite brilliant but you talk about all the scene with John and this was the revolution that was taking place the moment Paul and him were born.

RC: I'm exactly the same age as John. About two months younger. So I'm in between John and Paul and it's hard to understand today how different the world was. But then, how lucky we were 'cause we inherited the National Health Service. At the age of four, that came in. We got free education. For me, right up to university. It was gradually we had the war but we didn't

“WHAT I WANTED TO DO ALSO IN THE BOOK WAS TO BE HONEST. YOU KNOW THERE’VE BEEN STORIES THAT HAVE MADE JOHN OUT TO BE A MARTYR AND A PEACE LOVING HERO. AND OTHER BOOKS, THAT GOLDMAN BOOK, WHERE HE’S A REAL BASTARD. AND I THOUGHT, HE WAS ALL THESE THINGS AND A LOT MORE TOO. HE WAS A BASTARD SOMETIMES. AND HE WAS A BIT OF A MARTYR IN ONE WAY AND A PEACE LOVER BUT HE WAS A LOT MORE AS WELL. AND I WANTED TO SHOW SOME OF THE WARTS, HE COULD BE A REAL BASTARD BUT ALSO THE OTHER SIDE TOO.”

mind it because we were too little. It was just a world of poverty. Not poverty really but austerity really and no great differences in society either. The rich weren’t that much richer than the poor because there wasn’t that much to buy in the shops. You might have a big house but it’s be cold and leaking, no central heating. So differences in class people with different accents and things but they weren’t physically ... There weren’t that many cars on the road, obviously these things and yet, we were born, the Beatles were born in this period of ever increasing prosperity and education and opportunity. And also the great thing was in the early ‘50s the hire purchase regulations were changed so that people could buy televisions and washing machines. It also meant that you could buy things like electric guitars. All these things. You say serendipity.

GTR: This goes back to that too Ray. Of course, it’s like the gods were aligned to make this happen. It just seems, we talk about the seven wonders of the world. We talk about the great experiences of life and what we have on this planet that’s worth viewing and worth listening to. But it happened with the four chaps from Liverpool. You’re a great observer of it and that’s why your book is so brilliant. And as I said, John was also very generous with his money. Do you think that this was a way of trying to get close to people without being a Beatle?

RC: I don’t know? I just think he didn’t care about money. He never cared. Mimi would say, “Oh don’t go throwing it away.” I don’t think he cared. He suddenly realized he had a lot of money. I’ll never forget the first time he took me to America. I went first class to Toronto. Why don’t you come with us? Okay and the next day I get to the airport and there’s a first class ticket waiting there. I haven’t been in first class in my entire life. He could have put me second class. He didn’t though. He said, “No, you can go first class because I can afford it.” So he was generous in that sense. I remember Cynthia got very upset when they got divorced because he got very difficult and that had to have been Yoko’s influence. Because he bought a house, he bought a shop for his mate, Pete. He bought a house for Pete. He bought a shop for Pete. He bought a house for somebody else. So he did throw it around and Magic Alex got away with murder, with all his daft ideas.

GTR: I’ve heard so much about Alex but you put it in a nutshell too with your book Ray, because I hadn’t known that much about him and I hadn’t known that he was hanging around for so long. He really did make a nuisance of himself but John was quite taken in with him for a while and of course with Michael X and then with the primal therapy. So the whole list of things there that they were opportunities for people to take money from him and I guess he helped them by giving them that money. But I guess that’s part of who he was. Do you think Ray, it was quite miraculous that the Beatles actually managed to stay together for so long?

RC: Well, we did think that sometimes except they enjoyed it you know. They enjoyed working together, while they were working. They enjoyed it. They would have separate social lives themselves by the time, in the mid- sixties. They’d see each other but John and Paul. John was in Weybridge and Paul was in Central London. They didn’t have many friends outside the Beatles that were interesting. Paul was more social but John didn’t have many friends. He was kind of sad at the very end I think because at the very end he’s living in the Dakota with Yoko who could be a difficult woman. But she was running the shop. She was the manager back then. He didn’t have many friends to turn to.

GTR: I remember seeing a photo, Ray, of him. Annie Leibovitz had taken a photo of John at the stove or something. And little Sean was there and he looked lonely.

RC: Yeah I think he was very lonely. He wasn’t strong enough to say ... well at the end, indeed he was. He should have come home. He should have come back to England and to see his old mates, Neil Aspinall and all that. But he couldn’t come home without having a number one album, he was convinced. Because he’d be a failure and that hung over him. And it was kind of sad really that only at the end, just before he died, he went on a big sailing thing. And he sailed from Massachusetts to Bermuda. Huge thing. And it’s 300 bloody miles and it’s forever and he loved it. And he sort of discovered, he rediscovered himself. He said I can do things, I don’t have to be ... and then he goes back and he makes his final album with Yoko. And it’s gonna be his comeback album. And he made all these films and Yoko said; “Well, I want half of it.” And he said, “No, no, no.” And ... I heard from Fred Seaman who worked for him. He said there were big rows about this. Yoko insisted that she would have half of it. Now you and I would say, listen I love you love, this is my album, you do your own. I certainly would.

GTR: He should have said, yeah you do your album I’ll produce it but this is my album. Do you think he was on the verge of another creative spurt that he seemed to come alive again?

RC: Well he came alive again and he did this album and there were six good tracks. Or there were six of his tracks and six of hers. I think about three of his were really good. Maybe four and the rest is awful. But even that’s not bad and then other songs that came on the second album Milk and Honey later on. I always loved that one, Nobody told me they’d be days like these. I thought that was great. What a great phrase. Nobody told me there’s be days like these...But anyway, I just think he was almost back to his old witty, jokey self and then he got shot. Anyway, if he didn’t have the ... I don’t know. Anything, courage or something, to stand up to Yoko and say, “I don’t care what you say, we’re not doing it. It’s my album.” Because by then she was running everything. She’s a very clever woman.

GTR: I think more a business woman than an artist, perhaps? I don’t know, I can’t-

RC: I think so too but you know, a lot of people would disagree but I’m convinced. Very manipulative. Very clever but I actually, I got on with her very, very well for a very long time. We don’t any more but we did.

GTR: Isn’t it strange. And look, as we get towards the end of this Ray, just think. There are a couple of things. Instances where Paul and John in ‘74 in New Orleans, Paul was asking John to ... John was gonna ... then Yoko rang or something?

RC: Oh it really breaks your heart. John was with May and Paul’s gonna go down to New Orleans to record and he says, “Why did he come?” And John says to May, “What would you say if I was to work with Paul again.” May says, “Are you kidding?” May was a big Beatles fan. And he started toying with the idea. And he actually even asked Art Garfunkel who said, “Yeah, yeah. Go. Why would you not go?”

RC: And so he.....

GTR: And then Yoko rings...

RC: Well Yoko told me a year earlier, she considered divorce. It was in her mind. But she was kinda worried about it and I think she decided that if she divorced John and this may be just me but I always had the feeling she thought that if they got divorced,

then she wouldn't be famous any more. She'd be famous as the ex-wife. John gave her credibility. And she gave him avant garde credibility, so in a way, they're tied together in that way, you know?

GTR: Yes I do understand that completely and the strange thing is Ray, that as an observer, a close friend of the Beatles as yourself. And just as an outside observer and a lover of good music and someone who appreciates that they changed the world. You must have seen that all the avant garde that was necessary for John, had been created in his music in some ways?

RC: I think so. It was all there. It was actually there even well before he met Yoko. It was there on Strawberry Fields. It was there on I Am The Walrus. It was there. John had a different kind of mind you know. I mean what I loved about him really was that he loved Chuck Berry but he couldn't see why Chuck Berry couldn't be mixed with I Am The Walrus or whatever or with-

GTR: With Bach

RC: Or with Alice In Wonderland.

GTR: Yeah, yeah, yeah, yeah, yeah, yeah. I still love-

RC: He saw no

GTR: No, no, go on...

RC: He was no difference in art forms between Alice In Wonderland, Lewis Carroll and Chuck Berry.

GTR: Isn't it funny you say that. It's brilliant you say that. Because the Beatles, Ray and obviously you understand this brilliantly. Is that they brought art to music.

RC: Yes, yes, yeah. It had been kind of missing really. I mean Chuck Berry's lyrics are fantastic but most of rock and roll lyrics were not great. They were just great on some great records but it didn't cross over into anything else. The Beatles said it could be this and it could be great music and be great to many great Elvis fans but we can add more to it because they had this wonderful, John and Paul certainly, grammar school education. And they were well read in those terms and it made a difference. Before the Beatles, most rock and roll bands in England had left school at 15 and they got jobs at whatever, that'll be good as plumber's apprentices, all these things. The Beatles never had to do that. They were able to stay at school, go in the sixth form and read-

GTR: They never worked.

RC: And John was very well read. He really was well read, in the traditional sense and that went into the songs. Which wasn't the case with Adam Faith or even Cliff Richards you know, or the like. They didn't have that huge background-

GTR: No, no. You've summed up the way that I've felt about this for years Ray. Just a couple of instances, I remember in 1967, my brothers and I had a friend and his older brother had a copy of Sgt. Peppers. So anyhow, he comes up to us and says, "Do you want to buy a Sgt. Pepper's for two dollars?" I said, "What are you talking about?" And he goes, "I'm over the Beatles. I'm into Hendrix now." And then, also, we had a friend whose older brother had bought the White Album in '68 and when Kim was going out, he was a male nurse, Steve and Craig and I were sneaking into his bungalow and put the record on. And it was just a brilliant, brilliant awakening of what the Beatles had become.

RC: Wasn't that a great album, the White Album...

GTR: I love it.

RC: ...apart from Revolution No. 9

GTR: I read that. I read about what you thought about that.

RC: I was on the phone to Paul about it and he said, "Don't write it Ray." I've written it, I've written it, I've written it. So at the time, if you're acting it'll be all hell to play.

GTR: No, no brilliant. Look fondly Ray, what sadness overcame you on the day of December 8th?

RC: It was terrible you know. It's in the book I'm feeling that I was meant to be going to see him that day. And Yoko says, in the afternoon and said "Where are you, why aren't you here? I thought you were coming?" I said, "Oh, I'll come tomorrow. Can I come tomorrow?" I booked my thing and booked the airline ticket and told her I was gonna go over and everything and then the last thing at night that night I remember ringing to say yes I'm coming, I'll be in tomorrow afternoon. I got an assistant to say John has, Yoko's gone down to make you know, one of Yoko's tracks. And then the next phone call's at 4:30, from the Daily Mail for some reason. They've been told from New York that he'd been shot. I didn't even know that he was dead. So I said, "Is he badly hurt?" I was just in a shock. I'm gonna see him again in a few hours. And they said, "We don't know." So I listened to BBC world service and there it was. He's been ... he was dead. And I had to write his obituary. Which is what he told me to do years earlier. Oh he said, "I wanna read it when you do."

GTR: And he also said he didn't want to die at 40.

RC: Oh yeah. I mean that was part of it. He said, "I've got to slow down. It's the same day I think. That was again in his bedroom. I've got to slow down. It was a very difficult day because in those days, you know this, writing the obituary at home I was freelance obviously and I'd write it and then there was the telephone and the copy taker there would take it down on his headphones and I couldn't do it. I couldn't speak I was crying so much and it took forever. And I thought oh I hope no one knows it but he told everybody.

GTR: I just think Ray that your brilliance is that-

RC: Oh thank you.

GTR: You're able to communicate. This is part of the human spirit that is one of the best things you've been able to communicate such a monumental part of history in a beautifully written book that doesn't draw any punches also but of course reminds us that we are all human and we do rely upon each other. I think the Beatles being four parts of the same is a classic example of that.

RC: What I wanted to do also in the book was to be honest. You know there've been stories that have made John out to be a martyr and a peace loving hero. And other books, that Goldman book, where he's a real bastard. And I thought, he was all these things and a lot more too. He was a bastard sometimes. And he was a bit of a martyr in one way and a peace lover but he was a lot more as well. And I wanted to show some of the warts, he could be a real bastard but also the other side too.

GTR: A beautiful human.

RC: Yeah, so just trying to get it all in.

GTR: Yeah, you did succeed brilliantly. I recommend your book to anyone and I would say that-

RC: Thank you very much.

GTR: One of the best books that I've ever read. I have great thanks to you for putting that down.

RC: Well I'm really grateful to hear you say that. Thank you.

GTR: And thanks Ray very much for this interview, it's been an absolute pleasure.

RC: Oh good. Well, I tell you one thing ... oh no, that's okay. Yeah, that's smashing. That's smashing. ■



TRANSMILITARY WINS BEST FILM AT THE RED POPPY AWARDS

The 4th Veterans Film Festival in partnership with RSL National have awarded TransMilitary, the 2018 Red Poppy Award for best film. Over the course of 3 days, the festival had its most successful year to date, exceeding previous attendance figures. There was an average of 70% capacity across all sessions with 4 Australian Premieres.

The Red Poppy Award for Best Film for best TransMilitary (USA), the documentary which chronicles the lives of four individuals (Senior Airman Logan Ireland, Corporal Laila Villanueva, Captain Jennifer Peace & First Lieutenant El Cook) defending their country's freedom while fighting for their own.

"TransMilitary is one of the most informative and visually engaging films that shows four brave men and women going about their lives," said Festival Director, Tom Papas, "There's even a love story in this doco."

Director Gabriel Silverman, Co-Director Fiona Dawson, and Producer Jamie Coughlin, weave the story around Jack Ireland's and Laila Villanueva's romance as we journey through this four-year story.

The Red Poppy Award for Best Short Film was awarded to Irish Goodbye (USA/ Sierra Leone), two strangers from opposite ends of the earth: Nizar, a Syrian refugee and Eric an Irish tourist, meet in the City of Angels and embark on a journey of trust, abandonment, tragedy and privilege. The consequences of their encounter will stay with them long after the night is over.

Best Female Actor – Marta Kozlova for Anna's War (Russia), Set in the Soviet Union at 1941: a Jewish girl regains consciousness under a layer of black earth. Close-ups of milky-white body parts reveal she is in a mass grave. The images are of great beauty despite all their horror. Anna is six years old and hides herself in a disused fireplace of the Nazi commandant's office.

Best Male Actor – Sam Claflin for Journey's End (UK), An adaptation of the R.C. Sherriff's classic play set in March 1918. Set in a dugout in Aisne in 1918, a group of British officers, led by the mentally disintegrating young officer Stanhope, variously await their fate.

Beyond Blue Prize for Hope, Recovery and Resilience went to An Unbeaten Path (UK), directed by Geraint Hill, details the heartfelt journey of retired Royal Marine Andy Shaw's 30 year battle against undiagnosed Post Traumatic Stress Disorder and his 'summitting' of the illness that plagued his life.

Best Animation – Sgt Stubby: An Unlikely Hero (USA) With World War I looming, a young Army Pvt. Robert Conroy is adopted by a stray, stump-tailed terrier. Conroy names his new friend Stubby and gives him a home, a family, and a chance to embark on the adventure that would define a century.

Best Music/Sound – was awarded to Atsuo Matsumoto & Vladimir Komarov (for Anna's War - Russia)

We thank everyone who has contributed to this year's edition... See you next year!

Fighting Season

You don't stop fighting just because you're home.



Fighting Season, a six part event drama about Australian soldiers returning from Afghanistan, is showing now on Fox Showcase or stream it on Foxtel Now.

Set in 2010, a platoon of soldiers returns from Afghanistan after a controversial mission, one marred by bitter mistakes and cover-ups. Fighting Season is the story of these men, the unfolding mystery of what really happened, and the impact keeping this secret has on them and their families.

Starring Jay Ryan (*Beauty and the Beast*, *Top of the Lake*), Ewen Leslie (*Top of the Lake*, *The Daughter*), and Kate Mulvany (*Secret City*, *The Great Gatsby*), along with new and diverse talent including George Pullar (*A Place to Call Home*), Marco Alosio, Julian Maroun, Paul De Gelder, Sarah Armanious and Sabryna Walters. While Rhys Muldoon, Lucy Bell, Lex Marinos, David Roberts, Camilla Ah Kin, Aruna Po Ching and Jay Laga'aia will play supporting roles.

Helmed by the award-winning Director Kate Woods (*Looking for Alibrandi*), who returns to Australia after a decade in the US working on shows such as *Law and Order SVU*, *Nashville* and *Suits*, along with dynamic Director Ben Lucas (*Wasted on the Young*).

Produced by Goalpost Pictures (*Cleverman*, *The Sapphires*) and written by Blake Ayshford (*Barracuda*, *Devil's Playground*) is a compelling mystery regarding a possible cover-up, where the lines between killer and family man, between hero and victim, between truth and imagination, are constantly shifting.

Producers are Kylie du Fresne, Elisa Argenzio and Blake Ayshford. Executive Producers are Penny Win, Rosemary Blight and Ben Grant.

Fighting Season has development and production investment from Screen Australia and Screen NSW.

ROADIES

THE SECRET HISTORY OF AUSTRALIAN ROCK 'N' ROLL

BY STUART COUPE

There are thousands of roadies scattered around the globe. You may even know one or two. Even then you probably have only the vaguest idea of what they do. You probably think they set up equipment for musicians and cart it to and from concerts and pubs. And you'd be right – partially.

There's a little more to it than that. In fact, there's a lot more.

Yes, roadies generally need to be strong enough to move, position, reposition, pack and unpack usually heavy equipment. But pretty much anyone with some biceps and a strong back can do that. What defines the roadie is really the highly skilled, meticulously detailed work that goes with moving and setting up that equipment – and the unpredictable beasts (aka musicians) who accompany it pretty much everywhere. Spot an amplifier, drum kit or guitar case and chances are a musician will turn up sooner or later.

The circumstances of a gig are unpredictable. You have to consider the musicians themselves, the audience, the location, the climate, the power supply – and all these are things that arise at every concert or event.

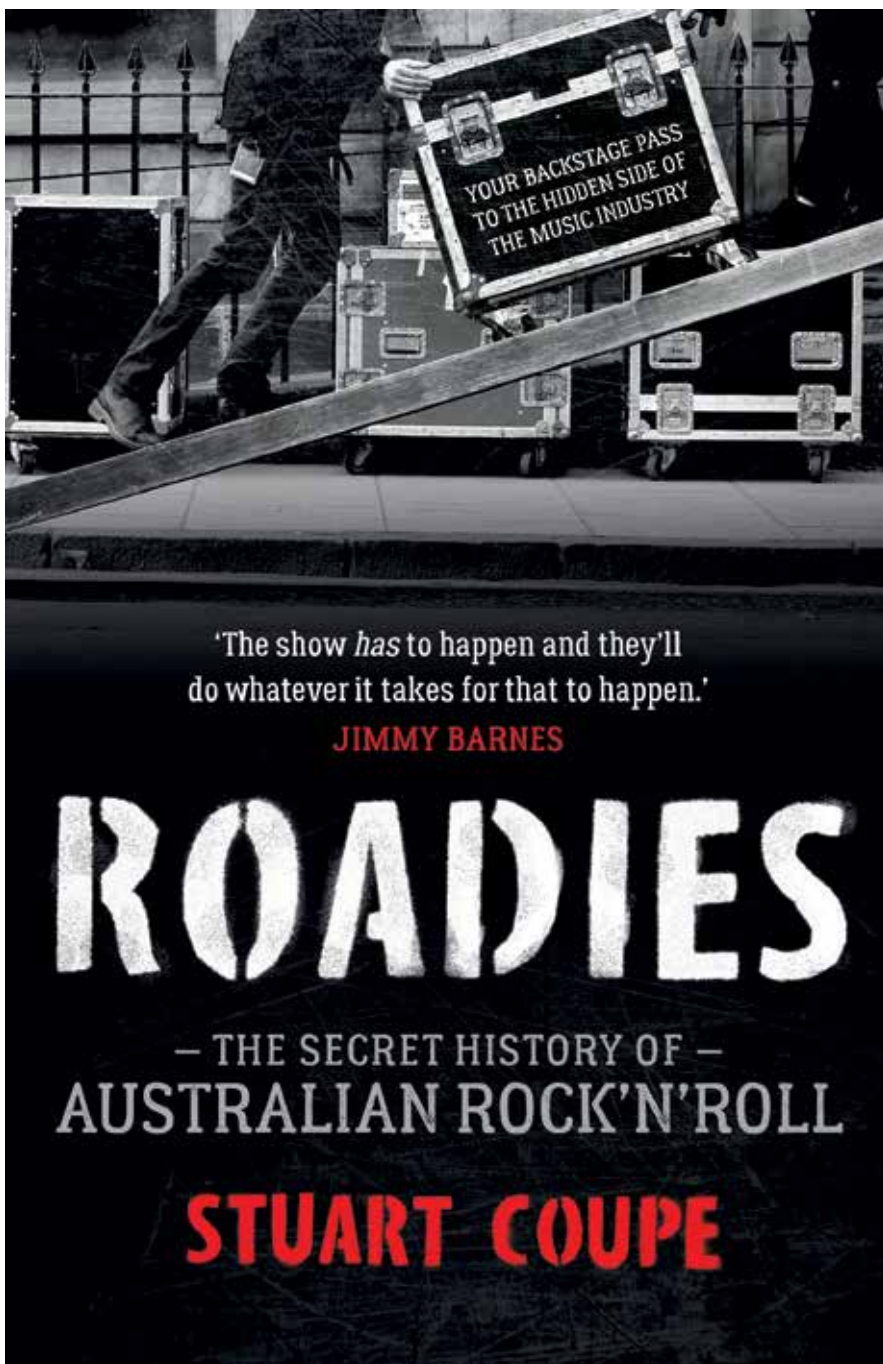
Roadies know how equipment works. They can plug it in, set it up, and get it working again when it breaks down mid-show. They are an ingenious bunch of people. They are problem solvers. Lateral-thinking wizards who don't understand the concept of something not being possible. Their minds are simply focused on what it will take to make it happen. They have no comprehension that you can't hang this there, that something doesn't fit or that this won't work in this situation. They find a way to get it done.

It doesn't matter what your musical preferences or your favourite performers are. Going to concerts, gigs, shows and events is usually thrilling. That's what it's all about. It's meant to be life-changing. And often it is.

Imagine walking into a big outdoor concert with 50,000 of your nearest and dearest friends. You walk through the turnstiles and head towards your seat or ideal standing position with hopes of being transported out of your everyday life to somewhere truly special.

There's a magnificent stage setting. There are video screens so you can see whatever's happening onstage even if you're in the cheap seats. There are huge stacks of sound equipment. There are thousands of lights around the stage, and people perched a hundred feet in the air in little cockpits to operate them. There is a wall of equipment, all finely tuned and ready for showtime.

The construction before you is a glittering, sparkling marvel. And – in most cases,



'The show *has* to happen and they'll do whatever it takes for that to happen.'

JIMMY BARNES

ROADIES

– THE SECRET HISTORY OF –
AUSTRALIAN ROCK'N'ROLL

STUART COUPE

anyway – none of it was there the day before. Over a hundred people will have spent a week building the huge stage, and those same arms and legs will be starting to dismantle it half an hour after the last song is played, while you, exhausted, shuffle out through the venue gates and make your way home. Those roadies and crew people will be working feverishly for hours after you've gone to bed, loading trucks and then driving them towards the next concert event.

Every aspect of staging a concert performance is intricate, demanding

highly skilled work. And at any stage of the process there are so many things that can go wrong. The wiring for a big concert looks like an explosion at a spaghetti factory. But backstage there are roadies who know every bit of that tangle of wires and cables. Every metre of it has a function in the overall structure of the two-hour show. And at any point any of it might decide to malfunction. Someone needs to know what to do – and then act quickly – when that happens. That person is a roadie.

When an amplifier splutters and stops – or when smoke starts billowing from the

The famous rock'n'roll performer Tom Petty, who knew a thing or two about the trials, tribulations and rigours of the live music world, once observed: 'I think the general public has no idea what roadies do. Bless 'em all. I just play the songs. They make the show happen.'

back of it – someone needs to know how to resuscitate or replace it, fast. That person is a roadie.

When the over-enthusiastic fan next to you drinks his eighteenth beer and decides it's a really good idea to climb onto the stage and race towards the singer, tripping over cords as he staggers forward, someone has to grab him, get him safely off the stage, and then sort out whatever complications have arisen from the thirty-second rampage. That person is a roadie.

Or when the lead singer decides to throw herself from the stage for an unscheduled crowd surf, still clutching a microphone, someone has to deal with the problems caused by this foray into thousands of fans, all of whom seem intent on grabbing the singer and the microphone. That person is a roadie.

Positioned at various spots around the stage and venue are a variety of highly skilled technicians. One is controlling the sound you hear, another oversees the lighting, others are responsible for each of the musicians onstage, their instruments, and amplifiers. If a guitarist needs to change his guitar every second song, there needs to be someone at the side of the stage keeping all his instruments in tune, and knowing exactly when each one is required. That person is a roadie.

And when the performance is over, someone has to dismantle and organise all the bits and pieces that made the magnificent show you've just experienced, tightly packing chords and leads into boxes and removing everything from the stage, and loading that equipment into trucks and vans in ways that resemble the intricacies

of the logic of a rubic's cube. Everything has to go in exactly the right spot – as that's the way it will be unloaded for the next show. One box at a time. One truck at a time. All happening at once. Then the truck doors are shut tight and those trucks pull out of the backstage area and dispatched onto highways and freeways, moving on to another town or venue, followed by all those exhausted human beings. Those people are roadies.

The bones of the concert bird will be deposited in the next backstage area in another city or town where the same crew will arrange for the skeleton to be unloaded, unpacked and rebuilt. It could be hours away, or days – or weeks. But the phoenix will rise again. The roadies giving it wings. Sometimes people climb mountains just because they are there. ■



Roadies – the Secret History of Australian Rock'n'Roll
By Stuart Coupe
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"...BACKSTAGE THERE ARE ROADIES WHO KNOW EVERY BIT OF THAT TANGLE OF WIRES AND CABLES. EVERY METRE OF IT HAS A FUNCTION IN THE OVERALL STRUCTURE OF THE TWO-HOUR SHOW. AND AT ANY POINT ANY OF IT MIGHT DECIDE TO MALFUNCTION. SOMEONE NEEDS TO KNOW WHAT TO DO – AND THEN ACT QUICKLY – WHEN THAT HAPPENS. THAT PERSON IS A ROADIE."

Songs from '68 still light a fire

BY NATHAN DAVIES

'HEY JUDE' – THE BEATLES

WHAT:

Written by Paul McCartney, Hey Jude started life as Hey Jules, a song to help John Lennon's five-year-old son Julian through his parents' divorce.

"I was going out in my car, just vaguely singing this song," McCartney said, "and it was like, 'Hey, Jules ...' And then I just thought a better name was Jude. A bit more country and western for me. It was optimistic, a hopeful message for Julian."

WHY WE LOVE IT:

The Beatles wrote a lot of uplifting songs (Here Comes The Sun, We Can Work It Out, All You Need Is Love), but this one takes the positivity cake. That huge singalong chorus of "Nah nah nah nah nah nah nah" cemented it as a classic.

'STREET FIGHTING MAN' – THE ROLLING STONES

WHAT:

"Everywhere I hear the sound of marching, charging feet, boy, 'cause summer's here and the time is right for fighting in the street, boy..."

If The Beatles were nailing upbeat positivity with Hey Jude then The Rolling Stones were doubling-down on their role as rock's bad boys. In America, where protests against the Vietnam War were ramping up, the song was banned by Chicago radio stations.

"I'm rather pleased to hear they have banned it," Mick Jagger said. "The last time they banned one of our records in America, it sold a million."

WHY WE LOVE IT:

This is The Stones at their rebellious, nihilistic best. It's both a call to arms and an admission that no amount of protesting and street fighting can really beat the power of "the man".

'SUZANNE' – LEONARD COHEN

WHAT:

The Canadian poet and singer's ode to Suzanne Verdal, the partner a sculptor friend.

"She had a space in a warehouse," Cohen said. "She invited me down, and I went with her, and she served me Constant Comment tea, which has little bits of oranges in it ... and I touched her perfect body with my mind, because there was no other opportunity."

WHY WE LOVE IT:

It's Cohen minimalism at its finest – and deservedly one of his most popular songs – a poem set to music that has been covered by more than 100 artists.

'THE WEIGHT' – THE BAND

WHAT:

Bob Dylan's backing band make a record of their own – Music from Big Pink – and drop a single that changes the course of American music. The Weight tells the story of a stranger "pulling in" to a town called Nazareth and the reception he receives, but more importantly it sees The Band mixing rock, country and funk to produce a sound that pulled rock away from psychedelia and into something far more rootsy.

WHY WE LOVE IT:

That big, rollicking chorus: "Take a load off Annie, take a load for free..."

'ALL ALONG THE WATCHTOWER' – JIMI HENDRIX

Jimi Hendrix released his version of All Along The Watchtower in 1968.

WHAT:

Just months after Bob Dylan's original, Jimi Hendrix releases this blistering version that quickly becomes the definitive recording of the song. Dylan's lyrics and Hendrix's playing converge, and magic happens.

WHY WE LOVE IT:

Those incredible Hendrix guitar sounds, underpinned by the simple acoustic strumming of Traffic's Dave Mason.

'CAROLINA ON MY MIND' – JAMES TAYLOR

WHAT:

First appearing on James Taylor's self-titled debut album in 1968, and later released as a single in 1970, Carolina On My Mind sees the homesick singer-songwriter in Europe working for The Beatles' Apple label and pining for the state he grew up in. It features Paul McCartney on bass and an uncredited George Harrison on backing vocals.

WHY WE LOVE IT:

Few songs better capture the bittersweet feeling of missing home better than this one.

'FOR ONCE IN MY LIFE' – STEVIE WONDER

WHAT:

This song had been kicking around for a couple of years before Stevie got his hands on it, being recorded by The Temptations, Diana Ross and Tony Bennett, among others. It was Wonder's up-tempo version, however, that hit home and became a hit around the world.

WHY WE LOVE IT:

That bass, those strings, the backing vocals and Stevie Wonder's incredible voice make this an irresistible slice of pop.

'GOOD TIMES' – THE EASYBEATS

WHAT:

The Easybeats were almost done by 1968. The drugs had begun to take their toll, and songwriting team Harry Vanda and George Young were casting around for new people to work with, but this great Aussie band still had some tricks up their sleeve.

WHY WE LOVE IT:

That opening riff, Stevie Wright's cheeky drawl, and Steve Marriott's (Small Faces) incredible backing vocals.

'HELLO, I LOVE YOU' – THE DOORS

WHAT:

About as close to a pop song as you were ever likely to get from The Doors, Hello, I Love You clocks in at just over two-and-a-half minutes and is underpinned by a jaunty organ riff courtesy of Ray Manzarek (which some claimed ripped off The Kinks' All Day and All of the Night). It was a huge hit, going to number one in the States and Canada.

WHY WE LOVE IT:

It was a Doors song you could play to your mum without freaking her out.

Nathan Davies explains why some of the songs from 1968 are still as powerful and resonating as they were back then.

It was a year of turmoil, with protests bringing violence to the streets of America and Europe. In Paris, students teamed up with striking workers and almost brought down the government, while in the United States opposition to the Vietnam War and the growing civil rights movement saw young people clashing with the police and army on a regular basis.

Martin Luther King and Robert Kennedy were gunned down by assassins and Apollo 8 became the first manned spacecraft to orbit the moon. It was also a tumultuous and unforgettable year in rock music, with The Beatles' White Album, The Rolling Stones' Beggar's Banquet, Jimi Hendrix's Electric Ladyland and Cream's Wheel's of Fire just some of the records to come out of England alone. We took a look back at some of the most memorable and influential songs to celebrate their 50th birthday in 2018.

'DO IT AGAIN' – THE BEACH BOYS

WHAT:

A deliberate attempt to recapture the band's early surf sound, this Brian Wilson/Mike Love composition saw the cousins sharing the vocal and producing yet another pop masterpiece. Love remembers telling Wilson, "I just went to the beach and the waves and the girls were great. We've got to do a song called Do It Again."

WHY WE LOVE IT:

Amidst all the late sixties experimentation – some of which was admittedly genius – it was nice to hear a Beach Boys song about surfing and chatting up girls on the beach again.

'ISRAELITES' – DESMOND DEKKER

WHAT:

The first UK reggae number one, Israelites mixed "rude boy" concerns about where the next meal was coming from with a Rastafarian religious subtext and set the whole thing to a perfect Jamaican beat.

WHY WE LOVE IT:

That call-and-response "Poor me Israelites" refrain and that bouncing bass line.

'WHITE ROOM' – CREAM

WHAT:

The British supergroup at its psychedelic best, a cracking track underpinned by Ginger Baker's urgent drumming and Eric Clapton's wah-wah mastery. The lyrics, penned by bassist Jack Bruce and beat poet Pete Brown, are pure late sixties freak out material.

WHY WE LOVE IT:

That intro, followed by Bruce's perfectly delivered opening line: "In a white room!"

'WICHITA LINEMAN' – GLEN CAMPBELL

WHAT:

Written by Jimmy Webb and recorded by troubadour Glen Campbell, Wichita Lineman perfectly captured the loneliness of life on the road for those working blue-collar jobs away from home.

WHY WE LOVE IT:

It has an ethereal quality that's hard to pin down, but it's been covered by everyone from Tom Jones to Guns N' Roses.

ALSO RELEASED IN '68

Helter Skelter - The Beatles

Going Up the Country - Canned Heat

Feelin' Alright - Traffic

Hurdy Gurdy Man - Donovan

I Heard It Through the Grapevine - Marvin Gaye

Hush - Deep Purple

Mrs Robinson - Simon and Garfunkel

Sister Ray - The Velvet Underground

The Loner - Neil Young

Time of the Season - The Zombies

(Sittin' On) The Dock of the Bay - Otis Redding



WORTH LISTENING TO...

LIVE IN ZAGREB

RANDY CRAWFORD 1995

Along the Sava River sits Croatia's largest city and its embracing café-culture capital, Zagreb and not far up from the Museum of Broken Relationships was where jazz/r+b artist Randy Crawford recorded her 1995 album, *Live in Zagreb*.

At a time in her career where she had met success but also criticism for over-orchestrating her music, this was stripped-bare Randy at her best and it helped put her back on track.

Randy was born in the "Heart of Georgia" Macon, accessible to the states capital, Atlanta along the 1-75 interstate highway and it was this love of the fusion of southern blues, funk, jazz, soul, rhythm and blues that led her to hone her craft in nightclubs until she got the opportunity to sing with George Benson and Cannonball Adderley.

Her first album debuted in '76 with a fine band that included the amazing Rober Valley on bass and vocals and LA legend Leon Bisquera on keyboards and vocals. In 1979 Randy guest-spotted with The Crusaders on their hit, *Street Life*.

Her solo career took off from there. This brilliant album gives us a practical lesson in less is more, with only nine tracks but it is this sparsity that is part of the brief here. It includes the recently-late Tony Joe White's *Rainy Night in Georgia*, Tom Snow and the late Jessie Dixon's *You Bring The Sun Out*, Dylan's *Knockin' On Heavens Door*, her 1980 hit single *One Day I'll Fly away* and arguably the best cover of Lennon's *Imagine*.

It's clean, it's bare, it takes you there. And what a beautiful place to be, part of some great music in a great city. As long as you haven't become a recent inductee in to the Museum of Broken Relationships. ■

BY TAJ WORTHINGTON-JONES

10 SONGS

SEPTEMBER NIGHT

VAN MORRISON

Sitting down recently with a woman friend who is both beautiful and intelligent and a loving reminder of my bravery in even asking her out in the first place, we were discussing how we go about de-stressing.

A journalists life can be pretty full-on which makes personalised de-stressing important but flip-side, bloody hard to find the time to initiate.

For me, if I don't feel like taking the motorbike for a spin or going surfing, it's the rather simple practice of sitting down comfortably or laying down, listening to calming music, closing my eyes and practicing the deep-breathing technique. There is a piece on deep-breathing in this edition so it's appropriate to share this.

Although I have tapered off, there was a time when I would buy every Van Morrison album, sound-unheard or not. In 1982 I bought his then-new release, *Inarticulate Speech of the Heart*. And again, I was rewarded. It is a beautiful album and was a vinyl relaxant that I would listen to, some mornings before heading off to work. In short, it encouraged me to instigate trying my own form of meditation. This album takes me to some nice places and *September Night* is a highlight.

You may listen to Harold Budd, Earl Klugh, Brian Eno or Gregorian chants or whatever you choose and by doing so, go wherever you wish to go. Your mind-made movie may include a cast of family, friends, loved ones or you may take the trip alone, because in truth, you will be alone. The important thing is to choose your own musical mantra and emerge clear-headed, rested and empowered.

What's not to love?

Listen to *September Night*. It may inspire you to find your own tune.

Practice self-healing in any way you want but this works for me and hopefully, for you. It will help lead to a better world and that's what we're all after.

September Night takes me to a forest but you may wish to go elsewhere. ■

BY JACK P KELLERMAN



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THE GIL BREALEY SOUND STAGE UNVEILED AT ADELAIDE STUDIOS

The South Australian Minister for Industry and Skills, the Hon David Pisoni has unveiled the plaque which officially names The Gil Brealey Sound Stage at Adelaide Studios after founding Director and Chair of the South Australian Film Corporation, the late Gil Brealey, a great visionary who is credited with creating the strong foundation for our industry that continues to thrive today.

Its new name will serve as a reminder of the man who first brought film production to South Australia 46 years ago.

Gil Brealey was the founding Chairman and Director of the SAFC. His imagination, commitment and eye for talent drove the agency and the wider Australian screen sector into its rebirth in 1971. In a career spanning 42 years he wrote, produced or directed one hundred productions and won Best Film at the AFI Awards five times.

Films produced under his directorship at the SAFC include Sunday Too Far Away which launched the career of Jack Thompson, Peter Weir's celebrated Picnic at Hanging Rock and the iconic Storm Boy.

Producer and executive in the early days of the SAFC, Penny Chapman, welcomed the naming of the Sound Stage after Gil, "When I was 24 and arrived in Adelaide at Gil's behest as an associate producer, I was inspired by his eloquence and modesty – he had a renaissance feel about him. These elegant studios reflect him and his ambitions for filmmaking in South Australia. Gil was creative and enlightened – the perfect person to implement Don Dunstan's vision."

Chief Executive of the SAFC Courtney Gibson said "Gil Brealey built what became the Australian screen industry we know today, when he set about kickstarting



its renaissance in 1972 in South Australia. Gil's achievement can't be overstated, and his remarkable legacy lives on today as a new generation of groundbreaking filmmakers produce acclaimed work - Anthony Maras and Julie Ryan's Hotel Mumbai, Jennifer Kent's The Nightingale, Sophie Hyde and Bec Summerton's Animals, Grant Sputore's I Am Mother and Warwick Thornton's Sweet Country - just a snapshot of the amazing work being created in SA, a state rich with screen talent and a thriving creative industry." ■

"All men dream, but not equally.

Those who dream by night in the dusky recesses of their minds
wake in the day to find that it is vanity.

But the dreamers of the day
are dangerous men, for they may act on their dreams
with open eyes to make them possible."

T.E.LAWRENCE



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TIMEPIECES FOR DANGEROUS MEN

Emily Archer

Greg T Ross: Thank you for joining us here, Emily Archer, to talk about your book, *Let My Voice Be Yours*. I've been reading this book of yours, Emily, about domestic violence, physical violence, your husband or ex-husband and your life, and it's a message that is hard to read but hard not to read because of its importance. Tell us a bit about what led you to write this book, and just for listeners or people that may not have read it, what it outlines.

Emily Archer: I read, I wrote the book as part of my healing journey. I thought it would be easier to write things down rather than keep a lot of it in my head, so I just started writing everything that I could remember, everything that had happened, how I felt at the time and just basically wanted it out of my head in an effort to try and stop dealing with it. I wanted to write down what I remember now, looking back, I wish I'd seen earlier the red flags that were the lead-up to what eventuated into the violence and wrote down what the lead-up to that day that I was attacked. Then, looked at ways that we could be helping other people. I didn't want to just write my story in the hope that other people would read it but more to write down my story in a way that would benefit other people and for them to take something from it in the hope that it would help other women in my situation. I wanted to write down ways in which we could help each other and the resources that are out there that are available. Then, how I came across my ... I guess the main part of my healing journey, I tried a lot of the psychologists and counsellors and things that the doctors had suggested to me and just felt like I was going round and round in circles until I found the EFT, which really dealt with the emotional part of what I was hanging onto and couldn't let go of. That was a major change for me.

GTR: What's the EFT, Emily?

EA: The EFT is Emotional Freedom Technique, also known as tapping. It comes from an ancient Chinese acupuncture point, and it's a way of communicating with our unconscious because we're dealing from our own conscious mind 90% of the time and the belief that we hold about ourselves. I mean I looked at was I partly to blame? Was it my fault? If only I'd done this, or if only I'd done that, and all of this on-lays. If you keep looking at them long enough, they just drive you insane because there's nothing else that you could have done in that moment that you wouldn't have. It's really hard to forgive yourself, I guess, is what I'm looking for. It's really hard to forgive yourself for everything that you now think you could have done at the time. Emotionally, that's a huge burden.

GTR: The EFT was a great benefit to you, Emily?

EA: It was, it was, and I found it by accident. The first time I went along to a workshop, there was lots of positive things said to balance out the negative feelings that we had, and even just saying that I accept and love myself, I couldn't do, because I didn't.

GTR: All right.

EA: I probably ... I wouldn't say I hated myself, but I had a lot. There was a lot of negativity there with what I've been through and obviously what I've been led to believe. You take on all of this negativity and to try and be positive about yourself.

GTR: Yes.

EA: To override that is a really difficult thing to do.

The distressing statistic in Australia is that nearly every week one woman dies from domestic violence. Imagine how many heartbroken parents, grief-stricken siblings and bewildered children are left behind with a gaping hole where their loved one used to be.

The longer you stay, the worse it gets and the harder it is to leave. There is no one to turn to, no one to help when you need them the most. Why? Because we don't tell anyone, due to shame, guilt, denial or possibly even because we don't realise what is happening to us. This needs to stop, by not telling anyone we are protecting the perpetrator not ourselves.

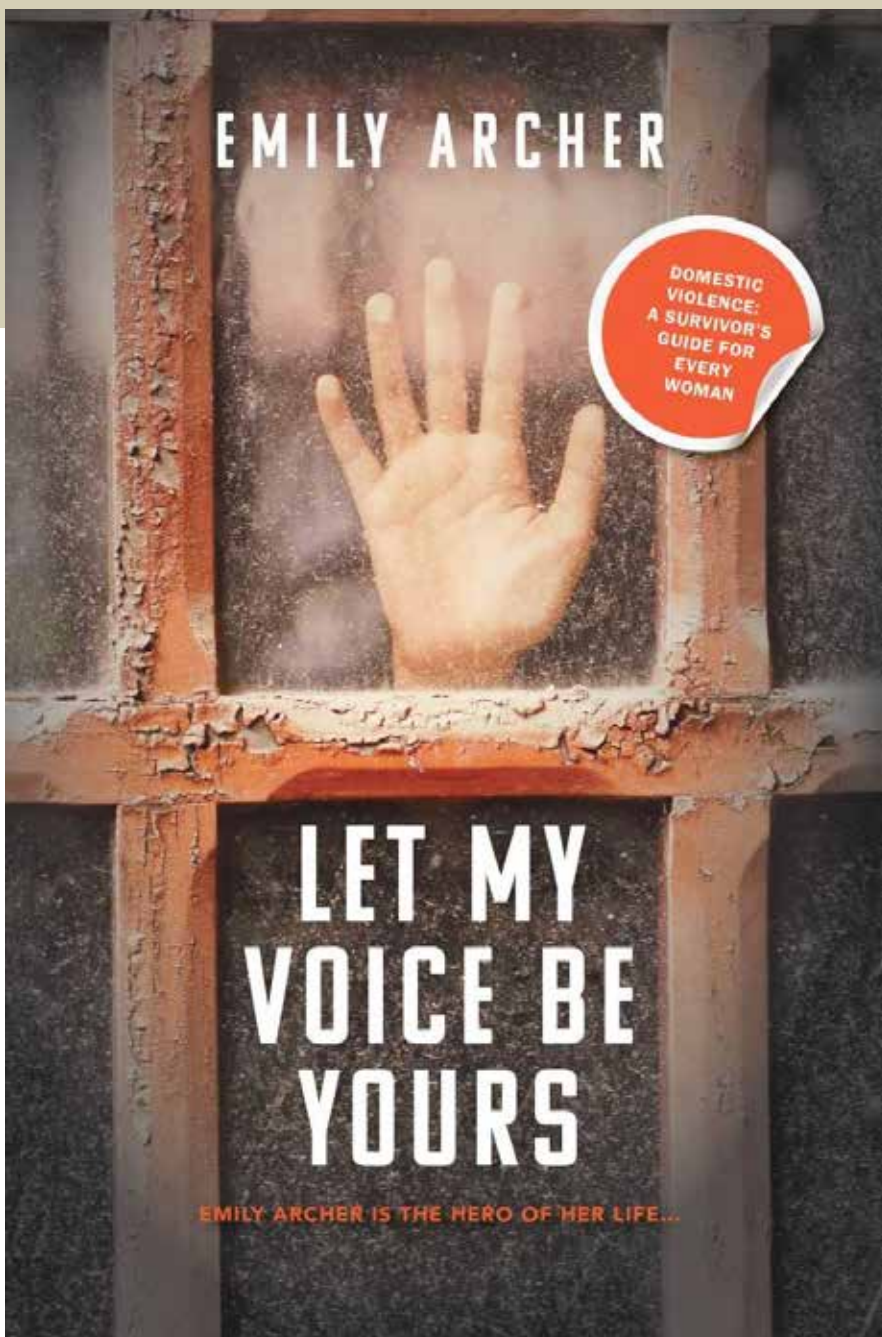
"I spoke with Emily about domestic violence and her recording of her experience through her book, *Let My Voice Be Yours*. I would recommend reading this book to all men and women. To me it went beyond domestic violence and addressed things like self-image and having the strength to back yourself and your decisions."

– Greg T Ross



GTR: Well, I think, Emily, one of the first things that strikes me about that, and I know that going through such a traumatic experience, you've come out of it very well, if the book is any indication because I felt an empowerment myself reading it. I think it addresses that not only for women but also for the general population about self-esteem, et cetera but how did that play into your feelings because he was lying to you from the start?

EA: I didn't know that. I was aware that he was lying to other people to try and make himself look bigger and better than he was. It never crossed my mind that he would lie to me, as naïve as that is, and it wasn't until later when his behaviour changed, and I started looking at things from a different angle, that I realized that he was lying to me. Again, you can go down that rabbit hole of what if, what if, but I had to accept that, "Okay, now, he's lying to me now. He may well have been lying to me a long time ago." In



Let My Voice Be Yours
By Emily Archer

RRP AU \$24.99

those that are involved. I mean the figures of domestic violence are quite frightening even here in Australia and the rest of the world too, I imagine. What needs to change?

EA: Well, I believe what needs to change is how men deal with their stress. I think stress plays a major part, not being able to verbalize possibly what they're feeling, how they're feeling. I think women seek help a lot easier and are a lot more verbal when they're not happy with things, whereas men, if they bottle things up, they just lash out. They lash out externally, and if women lash out, we tend to lash out internally. I think being the nearest person isn't the best thing, but that's all they've got. I think if they lash out to someone in the street or they lash out at work, they obviously realize there is consequences, so there is reasons behind what they're doing. I'm not saying they're not capable of changing or doing something differently, but hurting the person closest to them within the house means that they do still have control over the consequences of those actions.

GTR: When you saw the rage in Steve's eyes on that day of the attack, that rage was really directed at himself, wasn't it?

EA: Yes, exactly. He obviously had got himself to a point where he felt that, that was his only option. Terrifying as that is for him and probably, well, definitely for me on that day, but trying to look at things from four sides, he'd obviously got himself into a situation that he didn't know how to get out of.

GTR: You carried on getting stronger and stronger through the experience of knowing of his lies and his wanting to know everything that you were doing and where you were going and what you were spending your money on. Did you feel that ... I mean how long did it take you before you said enough's enough about that behaviour?

EA: Well, I verbalized that pretty much right from the start because I was used to being independent and having my own things, having my car, my own friends.

GTR: You went from being independent in England to actually relying on him out here in Australia.

EA: Yes, yes. It all happened within those 48 hours of getting here, really, but yeah, I definitely was outspoken that things weren't working well, and he didn't need to behave the way he was, but for some reason, he obviously decided that he needed the control, and he was going to take it.

GTR: You spoke about men's ... Not all men, of course, because I mean there are ... I think this is one of the brilliant things about communication and being able to write or express yourself is that you can get it out there. I know when my wife died last year from pancreatic cancer, I did a lot of writing, which her daughter's asked me if I need to go to counselling. I said no. I will do some writing, and so it was. Then, you discover in your experiences and your relationships, and you write about those too. It's never been a problem for me, but I know of the figures suggest that it is something that needs to be addressed on a wider scale. I

fact, my whole marriage may well have been a lie. I don't know, but that's not something that I want to dwell on and not something that I want to focus on. What I need to do is focus on what I know right now, and what I know right now is that he's lying.

GTR: Yeah. You go through that quite well in the book where you question this to yourself and wonder with almost every statement that he makes, "Is that another lie?" Of course, when lies are told, it involves so much that is unknown to the person, but if you figured, did that lying to you show disrespect for you, or was it ... Yeah, or to everyone? He seems to lie to everyone.

EA: He did seem to lie to everyone, and when I talked to people afterwards, they did feel disrespected. I'm not sure if I felt disrespected. I just felt lost, I think, is the word I would describe.

GTR: I think his attitude comes from a deep insecurity, I would imagine, or something even worse than that, but making up stories to make himself seem bigger and better than he was is a dangerous path to go to, and particularly, when you start lying to your spouse and I imagine the children and everything else too in that, but yeah, there was no sign of that stage when you were in England that anything violent was going to happen?

EA: Certainly not to me. I was aware that he did have a violent background going out with mates, having a drink, ending up in fights. Things like that, so there was that tendency there. Again, I didn't see that, that would be inflicted my way.

GTR: What is it from your experience that men have to learn about their treatment of women? Not all men, of course, but

know that here in Australia, there's a Stop It At The Start campaign that's currently happening.

EA: Okay, I'm not aware of that, sorry.

GTR: No, that's quite okay. I think they're running ads about showing respect for women, Stop It At The Start, so that from an early age, men can be showing respect for women so it doesn't degenerate into anything more. There are certain things. What about that day that the stabbing happened, Emily? Had you any idea that this was going to happen? Did you sense his increasing rage, or did it not happen until that moment when things started to go terribly wrong?

EA: No, I had no idea that, that would happen at all. I wrote in the book that, that day, I went to pick him up to take him to his car because he'd been using my car. I thought that if I could get him into his own car, he wouldn't need to see me as often. I was trying to not see him because we'd split up, and he's hanging on to my car as a way of still seeing me. To go and pick him up that morning to take him to go and pick his own car up was a great sense of freedom for me, so I had no idea what I was about to encounter. He certainly, even though he'd been expressing being not happy with not letting him back in the house and the fact that the children didn't want to see him, I'd never seen him in that much rage and that angry before.

GTR: You were very lucky because apparently, you picked the house in the street where there was someone home. A lot of things after that initial ... After that stabbing went your way in regards to that, and you showed a great amount of humour afterwards even in the hospital with the doctors and the nurses, Emily, which is an amazing thing. Do you think the spirit has helped you through it?

EA: I think so. I think even when I got to the hospital, I was just relieved to be there. I was just relieved that I didn't have to go back to that relationship, relieved that I wouldn't see him for a good while, relieved to not even have to see him the next day. When they told I was going to be in the hospital for a week with my injuries, I'm looking at the clock thinking, "No, I need to go and pick my children up," you know?

GTR: That's right. I understand.

EA: "I've just been stabbed a few times. I'm okay," and they're like, "No. This is serious." I think what got me through is the fact that I've always downplayed how, what's the word, how violent it was. Again, if you go down that path and just replay that in that form of intensity, then obviously, the depression and the negative feelings about yourself really take hold, but I just got through it by just thinking, "Okay. Well, I've just been stabbed a few times, but I'm okay." I've always looked at it like that.

GTR: Yeah. I mean you're wonderful, I think, in response to that with your spirit, but your sons, Sebastian and Oliver, you teach them to communicate? How has this benefited, do you think, in your relationship with your sons? They obviously have great respect for you in many ways, but your teachings to them would be to respect women and to communicate.

EA: Definitely, definitely. Communication is the key, whether you're happy, we're happy to communicate. If you're not feeling happy, you still need to communicate. People are still there to help, just to talk to, just to off-load to, just to get suggestions from. They've seen what I've been through, and they've got full respect for me. They think I'm incredible, which is lovely, but they didn't witness that, obviously, but they know what happened. I wasn't in a position where I was going to lie to them about what had gone on that day. They know. Coming from a

family where that's happened, and luckily, we have all come out the other side. They're definitely a lot more supportive. They're good listeners, and they're definitely good to their friends and their girlfriends, which is great.

GTR: Yeah, isn't that absolutely marvelous? I think we're talking about communication there too, Emily. Your words to women that are going through something similar ... Every case is completely different, of course, but there is a similarity backbone there, would be to talk to somebody about what's happening, and yeah, first of all, that would be your advice?

EA: My advice would definitely be to talk to someone. This happens behind closed doors. Women just feel that if we do speak, that something even worse would happen. We protect things, the perpetrator by not talking. Therefore, we're keeping them safe and not ourselves, and our priority needs to be ourselves. We need to look after ourselves by communicating with someone else just about what's happening, how we're feeling and just to get some support from a friend, a colleague, someone in the family, anyone, but don't not tell anyone. The worse thing you can do, and we see it on the news all the time, is that these women are killed, and nobody knew.

GTR: Yes. We hear it all the time. They'll say, they seemed like such a happy couple, or they seemed normal. Words like that, but in fact, because it was going on behind closed doors, and you had ... There were warning signs that you look back on now with your ex-husband that you didn't realize because, of course, you've never been through anything like this before. I guess that's the same with a lot of women who have not been through this before, find it hard to pick up the warning signs. Those warning signs are important.

EA: They are important. Those warning signs, they may obviously not be warning signs for everyone, but put together and a few more, a few from the financial or the social, restricting your friends and the way you're going or even just noticing that he's moving things around the house and denying that he's moved them or going through your drawers and denying that. They just all add up, and we need to add up. As much as we want to deny that things are happening that we're unsure about, denying things for us obviously keeps us there because we don't have to deal with it, but if you don't deal with it early on, then the consequences can obviously be quite catastrophic.

GTR: It must have been quite scary. I think at one stage there, you detail how you found your letters in his drawer or something where he's been taking your letters from the mailbox or something.

EA: Yes, he's been intercepting my mail, and obviously, I didn't realize because those letters didn't come, but I wasn't expecting any letters so just general letters from Centrelink or bank statements or things like that. No reason. No reason at all to be looking at those, but yeah, I was just cleaning one day. I was looking for something, and I just noticed all of these ripped up letters and put them together, and they were all addressed to me.

GTR: Oh, gee. I think you went into great survival mode. Your great independence came rather quickly after all this started. The kick-in that it was actually happening, and I think a scary moment there is you didn't want him to take the kids back to England but you found your sons' passports missing.

EA: Yes, and that was awful. As much as I wouldn't have taken them back myself, I couldn't be sure that he wouldn't, so to know

"EMILY ARCHER GIVES US A HEARTFELT, EMPOWERING AND INTELLIGENT LOOK AT THE SCOURGE THAT IS DOMESTIC VIOLENCE IN THIS BRILLIANT AND CANDID BOOK, LET MY VOICE BE YOURS. IT'S ABOUT STANDING UP FOR YOURSELF AND FINDING YOUR OWN WORTH. IT'S ABOUT STRENGTH. IT'S ABOUT LOVE. A MUST-READ." – GREG T ROSS

that both of them had gone really alarmed in my head thinking he's going to take the kids, and I'm not going to see them again.

GTR: Yeah. I mean, and he would hit you, your ex-husband, and then apologize? Did you forgive him initially and then realize ... How did you respond to that?

EA: I think I was a bit stand-offish for a few days. He would apologize and say he was sorry. "I was drunk. It won't happen again. I love you. Don't tell the police. I don't want a record. It will affect my job, and I won't be able to earn the money that we're relying on," so really those words that play with your head. Then, you start to worry that your standard of living is going to go down if you say anything. Yes, I forgave him.

GTR: You talk about his lying and even lying to his boss or something, and he would call you and say he was calling from somewhere, but in fact, he might be in a different place in the country altogether or the world. How do you recognize when someone's lying to you, Emily?

EA: Well, I had no proof when he rang as to where he was ringing from at the time. It was only because the phone account was in my name that when I looked at where the calls were being made from, then I knew that he was lying. Up until that point, you've got no idea.

GTR: No, and I wonder. I mean your book is designed to enable women to help themselves. I think you've done a very good job. There is a toolkit and certain things designed to help women, and I guess one of the strongest things would be about self-belief and willing to back your own determination on matters.

EA: That's exactly right. We need to stand up for ourselves. We need to believe in ourselves, and it is hard. You're looking at changing. If you go through with this and you leave, then you've got to work out how you're going to support yourself and the children, probably. It's not an easy decision to make, and I think that's why a lot of women stay because most households require two incomes anyway, and if you leave and you're down to one income, then your standards of living is going to drop pretty significantly.

GTR: Yeah, point well-made. I think the main thing here also is to teach women that no one else really can get them out of this except themselves, and whether they do that by leaving, obviously and through that education, that would be the main twist of this too, I guess, is the fact that to educate through what you teach women and through, I guess, just being aware. Aware of situations so that you're less easily drawn into conflict or drawn into situation where you find yourself with people like this.

EA: Yes, correct. Just look out for the warning signs. Try and piece things together. Talk to him. Try and work out what's happening. Work out whether you're being lied to or deceived. There are plenty of people out there that you can reach out to for help, but at the end of the day, they can't put things in place. Only you can do that. They can't decide when the best time is to leave. Only you can do that. You need to get yourself ready for that point. You need to prepare for that moment in time, and you need to tell people so that you know if anything happens, then someone will come and help you.

GTR: Indeed, indeed. Emily, I was attracted to the idea of speaking with you and doing something for this subject when I heard you on ABC Radio. I was amazed at your clarity, and I guess recall, obviously, which is a strength, I guess, that's come about through your determination to reveal what actually happened. What are you doing now? What's happening now for you in life?

EA: I'm still working. I went back to work, so I've got a stable job. I'm enjoying watching my boys grow up, and I'm enjoying life.

GTR: Yeah, it's beautiful. You do help people through ... I guess you're a coach in many ways for people that are going through trauma. Is that something you're doing?

EA: Yes, yes, so people ... I did have a website. I took it down recently just due to the fact that my ex has applied for parole, so I didn't want anything pointing to where I'm living, but yeah, I do. I do counsel women through ... If they think there's a problem or if there is a problem, what can they do? What help is available? How are they traveling emotionally? Emotions are a crazy thing. If you let them run riot, then you really weaken yourself to be able to make rational decisions, and you're easily led along that path of, "I'm sorry. Don't leave. Please stay. It won't happen again." I think we really need to take a good look at what's happening. Is this the life we want? Just make some decisions, and it's really hard to make rational good decisions when you're emotionally imbalanced.

GTR: Yes, and I think that's obviously what the situation was with Steve, your ex-husband. When he was blaming you, and again, I guess a message ... I think the point maybe is that by teaching and educating women in this subject, you're also helping in educating men because his failure to look himself in the mirror properly, totally was something that actually grew from ... It grew to a cancer where it became bigger and bigger. The lies became bigger, and even his reaction to that became bigger, so I guess the message is that women must stand up for themselves and also that will encourage men to create a reality. Something about their emotions and the way they deal with them.

EA: Yeah, definitely. When you're in a relationship and that's any relationship, you can't make someone feel any way a certain way. They feel that way because they feel that way. They've learnt to feel that way, so blaming someone else for the way that you're feeling is not true at all. You've got already got those feelings. You're just replaying them though for all, they try and blame the other person, it's got nothing to do with us about how you're feeling. You're feeling that way because of what you're doing and whatever's happened in your past history leading up to that point. If that's the way you behave and if that's the way you deal with the way that you're feeling, unfortunately, it's the woman there. Their learned behaviour is to lash out, then that's when we get injured.

GTR: Yes, and hopefully, as civilization evolves, if it is possible that this whole business will evolve with it so that everyone is treated with each equal respect on that gender, race, et cetera, but your book is a marvellous book, Emily. I recommend that, well, not only women but everyone get a hold of this book. It's a domestic violence, a survivor's guide for every woman, but it's really for men to read too, I think.

EA: Thank you. Yes, I do think so. I think there's a lot to be said about communication. I think the way life is going with all the technology, we're talking to phones and we're talking to computers, and we're not actually physically engaging in conversations with ourselves. I think we need to get back to that and just get back to the basics of talking to each other, seeing if we're upset, how we can work through that. What can we do? What do we need before things just get too out of hand and things get to a point of no return?

GTR: Mm-hmm, very well-said, Emily. We thank you so much for taking the time to speak with us here.

EA: Thanks Greg. ■

If you or someone you know is impacted by sexual assault, domestic or family violence, call 1800RESPECT on 1800 737 732 or visit 1800RESPECT.org.au
In an emergency call 000.

Vale William Thomas Corey OAM

On Friday 19 October 2018 at 4.00pm a funeral was held to celebrate the amazing life of 'Rat of Tobruk', Mr Bill Corey OAM.

The early hours of Wednesday 10 October 2018 saw the passing of beloved 'Rat of Tobruk', William (Bill) Thomas Corey OAM. Bill recently celebrated his 101st birthday.

Born in Riverton, Bill grew up in Walkerville and went to Adelaide High. He was working as a butcher when he enlisted in June 1940, aged 22.

In August 1941 he took part in the famous Siege of Tobruk, a small town on the Libyan coast that was central to much of the fighting that took place in the Western Desert during World War II. The soldiers who held the garrison of the port of Tobruk during fierce fighting became known as the 'Rats of Tobruk'.

Bill went on to serve with the 2nd/43rd Battalion in El Alamein and Syria before returning to Australia in 1943. He then went on to fight against the Japanese in New Guinea before taking part in the campaign to recapture Borneo from the Japanese in June 1945.

The first nuclear bomb was dropped on Hiroshima on 6 July 1945, the day before Bill's 28th birthday. He says it was that day he knew he would be going home.

Bill's military service is best summarised in his own words:

"Mateship is a big deal to me and always has been. However, after the war (World War II), I looked at mateship and Anzac Day differently. It was different because no longer was it a commemoration of the diggers of World War I, but to me it meant that I was going to see mates and chaps that I lived with for five years.

For the first few years after the war, Anzac Day was always hard for me, it brought back memories of my service, I even found it hard to sleep a couple of nights before the day. In those early days it wasn't so much about remembering the war, but meeting up with all the old chaps. But as time has passed Anzac Day has changed again for me. It has turned into a bitter sweet time as over the years most of them have passed on and I am just about alone.

I don't think I am anything special, but I think I am a link between now and that past. I get quite a lot of pleasure out of people asking me if I knew their father or grandfather who served with me in World War II. Talking to these people about their relatives gives me a lot of satisfaction and they think it's wonderful as well. I also talk to school children often, they love hearing the war stories, but I only talk to them about our living conditions and what we ate etc.

When I joined the army we were a mixture of all different backgrounds and it was terrific how we just all melded into one and became good mates. A lot of chaps, who had life tough before the war discovered they were as good as someone else. I found everybody has good in them.

When I returned home I became a butcher again and eventually went into my own business. For 25 years I ran a butcher shop on Glen Osmond Road. Looking back, I think getting back into work straight away helped me to deal with the war because I didn't have time to think about things. It was a good way of recovering.

In myself I am just Bill, but I do serve a purpose, seems as though I have been kept alive all this time to be a bridge for history in time."

Bill took part in every Anzac Day march since his return in 1945.

Bill was always willing to visit school children and talk to them about his life's experiences, describing himself as a 'bridge



between generations'. Bill would speak to children about being descended from the 'Pioneers' who settled South Australia, his mother and father's World War One generation and what life was like for him as a child and then his reflections on his time as a 'Rat of Tobruk' with the 2/43rd Battalion during World War Two and his own life when he returned from the war. He spoke about the positive impact post World War Two European migration had on Australia, which was something he took a keen interest in as the local butcher on Glen Osmond Road.

An unfailingly positive and optimistic gentleman, Bill has inspired thousands of children and adults alike. Just a few weeks before his passing, Bill made his final school visit to St Michael's College, where his talk and answers to questions held the history students captivated. His passion for passing on his life's experiences to the younger generations remained with him until his final days.

When the Anzac Centenary Memorial Walk was opened on 23 April 2016, Bill was chosen to join then Premier Weatherill and His Excellency, the Governor of South Australia, the Hon Hieu Van Le AC, to cut the ribbon and officially open our State's major contribution to mark the Anzac Centenary.

On Monday 7 August 2017 Bill was joined by his family at a morning tea hosted by His Excellency at Government House to celebrate his 100th birthday.

Bill was an incredible South Australian and will be deeply missed.

Vale Bill Corey – a life well lived.

Lest We Forget.



The Hon Steven Marshall MP, Premier of South Australia moved the following motion in the House of Assembly on 8 November 2018.

That the House of Assembly of the Parliament of South Australia places on record its deep and sincere appreciation to all South Australians who have served and continue to serve in our armed forces to protect our freedoms and acknowledges that this year's Remembrance Day marks the 100th anniversary of the signing of the armistice that ended the fighting in the First World War.

When the guns fell silent on the Western Front at 11am on 11 November 1918, it marked the end of the Great War.

This date and time have become an occasion for us to recognise and pay tribute to all who have served throughout the last century and into this one. Just two weeks ago, I had the privilege of visiting the Western Front in France. I went to the Heath Cemetery, a short drive from Villers Bretonneux.

There, I was honoured to be able to place a cross at the gravesites of three South Australian soldiers: Sergeant Charles Allen Williams, Private Frank Francis Harrison and Private Charles William Winkler.

I also had the privilege of laying a wreath at a small ceremony at the Australian war memorial at Villers-Bretonneux.

It was a humbling experience to stand on the Western Front to honour our soldiers at the place where they served and where many fell, making the ultimate sacrifice, men unknown to us today but to whom we remain enormously indebted 100 years later.

Our nation is eternally grateful for the sacrifices our soldiers have made.

Between now and Sunday, there will be further opportunities to pay our respects. There will be many commemorative services across our state and I urge all South Australians to participate on this very special anniversary. The day after the armistice, 100 years ago this Sunday, this House of Assembly met. It debated and adopted unanimously the following motion:

That the House of Assembly of the Parliament of South Australia places on record its deep and sincere thankfulness to Almighty God for the success vouchsafed to Great Britain and her Allies in the great war now happily brought to a conclusion, and for the blessings of peace. It also expresses its loyalty and devotion to the throne and person of His Majesty King George the Fifth.

On the same day, on North Terrace outside Parliament House, a mass of people gathered to hear an Armistice Day address from the governor.

At the time, relief at the end of the First World War also brought hope that there would be no more wars. That was not to be fulfilled.

Today, Australia still has men and women in conflict zones. We remain indebted to all those who have served and continue to serve in our name to protect us and to preserve freedoms all too often taken for granted.

After the very special commemorative services conclude this Sunday, let us ensure, as a community, that we continue to shine a light on all military service personnel past and present in gratitude for all that they have done and continue to do for us.

Let us also recognise that when men and women sign up to serve on our behalf, they do not stop being a citizen. When they step out of uniform, they do not cease to serve.

Like their predecessors, today's service personnel have skills that enable them to continue to serve, just in a different role. We must be prepared to meet the continuing needs of veterans and to learn to leverage their considerable skills when they transition to civilian life.

In South Australia, we are committed to supporting transitioning veterans. We are developing a defence industry employment program for ex-serving personnel.

We recognise the value our veterans bring to the workplace through their skills and experiences developed during military service. Their strong work ethic, leadership and problem-solving skills are highly valued attributes and we want to continue to enrich the workplace with experienced workers.

Defence SA is working closely with the Defence Teaming Centre on developing the defence industry employment program to assist ex-serving personnel to move into new jobs in the industry. We are also ensuring that we are able to provide the right assistance to transitioning veterans in areas such as advocacy, employment, advice and community support.

In the life of our nation, across every generation, there are those who stand apart: they step up; they raise their hands.

In South Australia, they take an oath, they put on the uniform and they put their lives on the line. They do this so that the rest of us might live in a country and a world that is safer and freer. This is a gift and we owe a debt.

The person you pass as you walk down the street might not be wearing our nation's uniform today, but consider for a moment that a year or a decade or even a generation ago they may have been one of those people who was willing to lay down their life for complete strangers.

At this special time of commemoration, let us also remember all that our veterans still have to offer. We thank you for your service.

We are forever in your debt.

Lest we forget.

Hon Steven Marshall MP, Premier of South Australia

BOEING DEFENCE TO JOIN INDUSTRY ADVISORY COMMITTEE ON VETERANS EMPLOYMENT

BOEING Defence Australia has been invited to join the Prime Minister's Industry Advisory Committee on Veterans' Employment (IAC).

Minister for Veterans' Affairs Darren Chester said Boeing Defence Australia was an excellent fit for the committee as it has demonstrated over a long period its commitment to veterans' employment.

"Boeing was recognised in the inaugural Prime Minister's Veterans' Employment Awards, named as Large Business Employer of the Year in recognition of the work it does to provide employment and development opportunities for veterans," Mr Chester said.

"Boeing will bring a great depth of experience on veterans' employment issues, as it has active programs all around the world aimed at harnessing veteran talent."

Through the Prime Minister's Veterans' Employment Program, the Government has committed to working with an Industry Advisory Committee to deliver a number of important initiatives.

Boeing will join a leading group of industry representatives on the IAC, who represent small, medium and large businesses across a range of industries in the private sector.

"Veteran employment remains a key priority of this government. Current unemployment figures compiled by the Department of Defence have the rate around 8 per cent after 13 months upon transition from the Defence Force," Mr Chester said.

"I am keen to see this rate reduce and more businesses throughout Australia come on board with program to learn more about the benefits of employing veterans because quite simply, they are good for your business.

"We have delivered an awards program that saw more than 90 entries from a range of industries and launched a digital platform to promote the achievements of our veterans in the workforce and we are also hosting roundtables across the country to spread the word about the value of hiring our veterans.

"I believe deepening the capability on an already impressive advisory committee will help deliver even more employment opportunities for veterans in the coming year."

Boeing Defence Australia has nominated vice president and managing director Darren Edwards as its representative. Mr Edwards was proud that Boeing had been recognised in the Prime Minister's Veterans' Employment Awards and being asked to further contribute through the IAC.

"Veterans' hard-earned skills and experiences are valued at Boeing because we know veterans make us better," said Mr Edwards.

"Through the IAC, we want to encourage more companies to recognise those with military backgrounds are assets to any company. We look forward to working with our Committee partners to support existing initiatives and to identify new opportunities to provide meaningful career opportunities for veterans following their service."

Chair of the Industry Advisory Committee, George Frazis of Westpac congratulated Boeing on its appointment to the IAC.

"We welcome Boeing to the IAC and look forward to working with Mr Edwards on this important program. It is also an opportune moment for me as Chair to acknowledge the hard work of the organisations already contributing their time and expertise to this program," Mr Frazis said.

Boeing Defence Australia joins Westpac Group, Seven Network, Australia Post, CanPLAY, Serco Asia Pacific, PwC, ACCI, Allied Express Transport, J.P. Morgan Chase Bank, Clayton Utz, Saab Australia and Raytheon Australia in the Prime Minister's Industry Advisory Committee on Veterans' Employment. ■

GRANTS HELP COMMUNITIES COMMEMORATE CENTENARY OF ARMISTICE

More than 660 community projects commemorating the 100th anniversary of the Armistice of the First World War are set to share in more than \$5.3 million under the Armistice Centenary Grants Program.

Minister for Veterans' Affairs Darren Chester said he was impressed with the projects that had been approved for funding, and the innovative ways groups were commemorating the centenary of the First World War Armistice.

"Successful projects and activities include the restoration of relics from the First World War, installation of commemorative plaques, the creation of displays and books, activities to honour the role women played during the war, as well as the installation of honour boards," Mr Chester said.

"Two projects that particularly resonated were the establishment of a dedicated learning centre at Redfield College in Dural, New South Wales to educate students about Australia's role in the First World War, and the production of a short documentary showcasing students' work and learning about the centenary of the Armistice at St Mary's Primary School in Dandenong, Victoria.

"These projects are central to the goals of the Anzac Centenary 2014–18, creating a lasting legacy for those in the community and educating the younger generation of Australians of the service and sacrifice of those who served during the First World War."

Under the Armistice Centenary Grants Program, every Federal electorate had the opportunity to receive up to \$50,000 for local projects that commemorate the 100th anniversary of the Armistice on 11 November 2018.

This is the latest announcement of successful community projects awarded funding and details by state are listed below. Further announcements of successful grant recipients will be made over the coming weeks.

Details of the Prime Minister's Veterans' Employment Program and case studies of veterans in the workforce can be found at www.veteranemployment.gov.au



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Why Veterans and the Outback?

For generations of Australian veterans, the bush has held a place close to their heart. For some it is home, a place that has raised them from birth until they enlisted and served their country's need at the time, for others it has become an adopted place that has become a home of sorts.

Some veterans don't feel at home in the suburbs, the walls always close in on them. The pace, people and the noise of the city have always been a reason not to venture out of the house, a reason to keep the door closed to the outside world.

The outback of South Australia, in particular the Flinders Ranges is where they find some solitude and calmness to their disrupted life. The sense of belonging in the bush is strong amongst some veterans, some old some young

"The outback is freedom," reflects Bob, a Vietnam veteran of two tours as he recalls this emotional connection with heading bush.

"When I pass through Jamestown in the Mid-North, all the stress and worries from city life are left behind and the open road provides infinite possibilities."

For Jim, a veteran of peacekeeping operations in East Timor, it has also come to signify renewal and self-empowerment as well as escape.

"The Outback has meant many things to me after my time since the military," he says, looking back on 14 years' full-time army service followed by a city life where he worked a number of jobs to support himself, make some money and hide from the world.

He says drawing on his experiences of wandering and exploring: the outback has come to mean something special to him after his years of dedication to service life.

"It is a place where I find peace and solitude - and if the Flinders Ranges can survive this long, so can I."

Australia has been involved in conflicts that have become increasingly difficult to define, from UN Peacekeeping missions involving genocides to counter insurgency wars where the enemy combatants easily appear and disappear into the population.

As veterans who have served on war and peacekeeping operations since the Vietnam War know only too well, such conflicts leave a mark on those who have served.

Too many, old and young, have seen the worst environments that human behavior can produce; coming to face-to-face with a sense of disillusionment with the world, an inability to see the positives which can lead them down the spiraling path of their mental health decline.

"The outback still hasn't been corrupted by human nature, there is a stark honesty about it," says Justin, an Army veteran now in his late 40's.

For some, the outback provides hope. A place of tranquility and meaning that heals those who have given so much.

BY JAMES FITZROY





AFTER THE WAR

*An Australian Light Horseman
collects anemones near Belah in
Palestine. James Hurley, P03631.046*



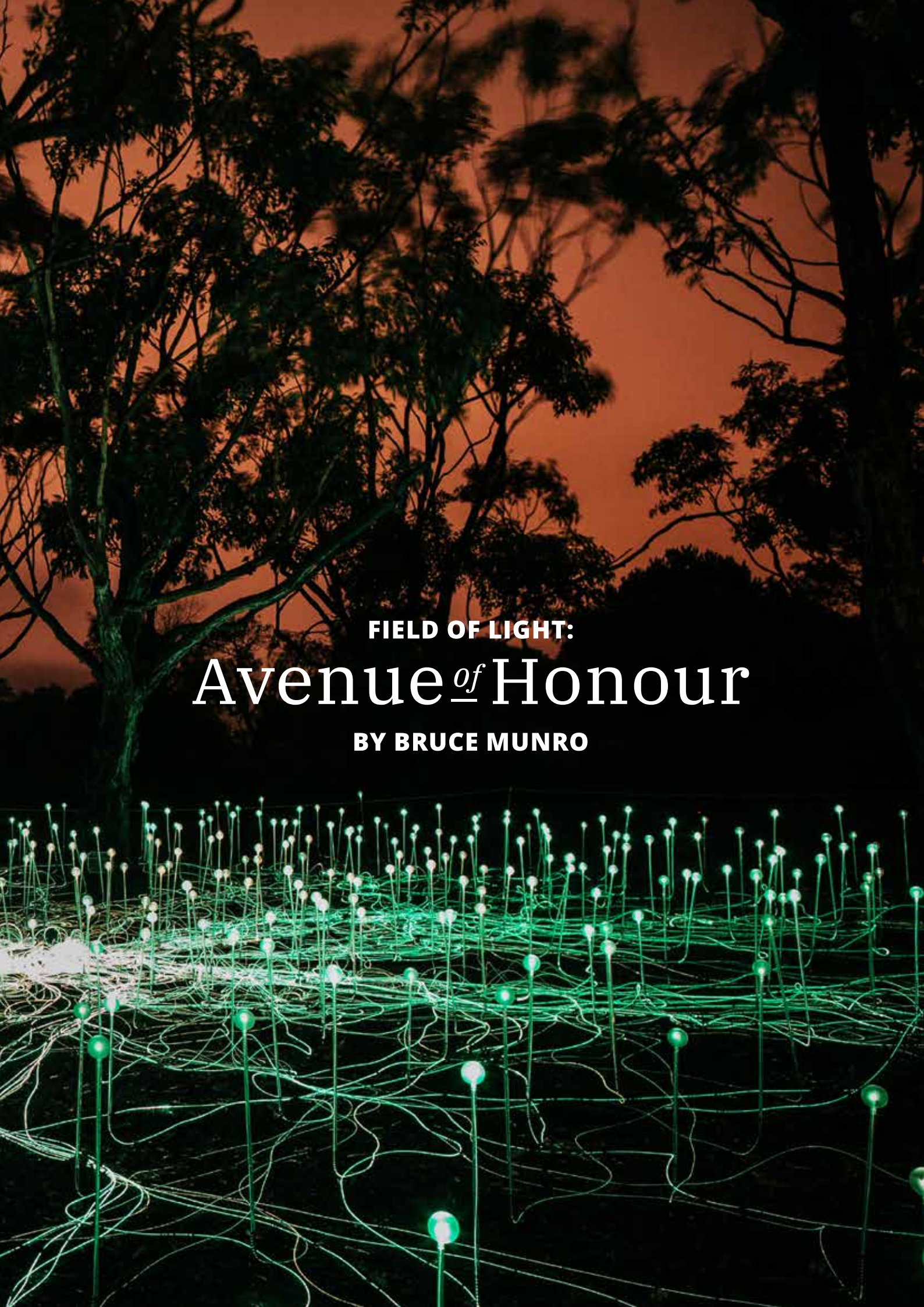
An exhibition exploring the personal stories of hope, loss, and love of ordinary Australians whose lives have been altered by war, from those who have served to loved ones left behind.

Take an intimate journey of the personal costs and consequences of war, unfolding over 100 years from 1918 to 2018.

AWM.GOV.AU/AFTERTHEWAR

Field of Light Avenue of Honour
at night Lee Griffith Photography
courtesy City of Albany.





FIELD OF LIGHT:

Avenue of Honour

BY BRUCE MUNRO

FIELD OF LIGHT: AVENUE OF HONOUR BY BRUCE MUNRO

Dusk. A glimmer builds among the memorial trees lining the Avenue of Honour on Mt Clarence in Albany Heritage Park, Western Australia.

Sixteen thousand lights on slender stems, white, green and yellow, the colour of wattle and the kowhai. Slowly they intensify to a wash of warm light under the spreading branches, a poignant memorial to the World War I Anzacs who departed Albany and who did not come back. A memorial to the Anzacs who did. Hypnotic, mystical, moving.

Over 400km south-east of Perth, the Albany coastline was the last glimpse of Australia for more than 40,000 Anzac soldiers, departing for the battlefields of The Great War. It was wildflower season. Soldiers had bunches of flowers in their hats, or in their hands. Green, yellow, white, splashes of colour against the sea of khaki, these flowers were literally the last contact with home.

From sunset to 10.00pm every day until Anzac Day 2019, these colours inspired by the national flowers of both countries, the wattle and the kowhai are shining out from Mt Clarence as part of a major, site-specific and immersive art installation by the internationally-acclaimed artist, Englishman Bruce Munro.

Made of tens of thousands of fibre optic light-emitting spheres, 'planted' beneath the trees, Field of Light: Avenue of Honour offers not only a moving memorial to the Anzacs but also to everyone who has fought in conflicts since.

'To be given an opportunity to create a work in remembrance of the Anzacs is a wonderful honour and a privilege. Albany would have been the last sight of home for many and this is a poignant thought' says Munro.

For over 30 years Munro has used light to make artworks and installations which have delighted audiences all over the world (including at Uluru). He was commissioned to develop this latest work (only the second of his original installations in Australia) especially for Albany and the Anzac centenary commemorations by cultural organisation FORM and the City of Albany. The project is also being supported by the Australian Government through the Building Better Regions Fund and the State Government through Tourism Western Australia and LotteryWest.

The trail through the lights is walkable and fully accessible. Visitors can pause to read the plaques and learn about the bravery of Major Herbert Bowen 'Paddy' Hamlin DSO, Pte Walter Robins DCM, Aboriginal serviceman Larry 'Pincher' Farmer, and Albany-born nurse Nellie Saw.

'It is too easy for our generation to forget the sacrifices that were made and it is difficult to attribute the freedoms that we take for granted today to a war that ended one hundred years ago' says Munro. 'This whole space is a commemoration for people who have given their lives, but it's also a message to us all that we mustn't do this again. If Field of Light: Avenue of Honour stands for anything, let us live in peace and not war.'

While the city is far from the shores of with Anzac Cove in Gallipoli, there's no question that Albany will be Australasia's centrepiece when it comes to commemorating the centenary of the end of World War I. It's a place every Australian and New Zealander should visit at least once in their lives and, whatever their family connection, one that really will take anyone's breath away.

While the artwork has a particular resonance for anyone with a connection to the armed services, it is also simply a mesmerising sight to experience. For this is a place which is unique. One of only 25 biodiversity hot-spots world-wide, Albany is the gateway to a wild and dramatic coastline, and to a region of great natural beauty, which produces world-class wine and food.

Munro, FORM and the City of Albany hope that Field of Light: Avenue of Honour will not only offer a moving and memorable experience for visitors, but also prove to be an extra drawcard for tourists from the rest of Australia and overseas to spend time in Western Australia's southernmost port city and the Great Southern region. 'I would love people to come and see the installation, but there are so many reasons to come to Albany anyway' says Munro.



For anyone wanting to make Field of Light: Avenue of Honour a major part of their experience, there are special visitor packages which include a visit to the National Anzac Centre, and dinner at Garrison Restaurant & Bar in Albany's Heritage Park.

For more information visit www.fieldoflightalbany.com.au or to discover the wonderful sights and for accommodation within Albany visit: www.amazingalbany.com.au



FIELD OF LIGHT:
Avenue *of* Honour
BY BRUCE MUNRO

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October 2018 – April 2019

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PARRAMATTA

HERITAGE CENTRE

VISITOR INFORMATION



CITY OF PARRAMATTA LORD MAYOR'S MESSAGE

CITY OF PARRAMATTA LORD MAYOR, CR ANDREW WILSON



November 11, 2018 marks one hundred years since the armistice between the Allies and Germany was signed, ending hostilities on the Western Front after four long years of battle. In memory of this momentous day and in honour of all the brave men and women who served our country during this unforgettable period in history, the City of Parramatta is holding a special event.

Our 2018 commemorations, which begin with a Remembrance Day service in Prince Alfred Square at 10.30am, will provide an opportunity for the community to reflect on the valuable contributions made by those in service. An Armistice Family Open Day will then take place at Royal NSW Lancer Barracks and Memorial Museum from 12pm-4pm and will include a free community lunch, live music and entertainment, armoured and military vehicle display, WWI home-front display and a tour of the NSW Lancers Memorial Museum.

Not only is Armistice Day a chance to pay our respects to our veterans and service men and women, it is also a wonderful opportunity to learn from and reflect on the past as we move toward the future. I give my thanks to our service personnel past and present for the incredible sacrifices they make, today and every day.

Spirit of Remembrance in Parramatta

From being home to Australia's oldest military barracks to commemorating local heroes who made significant contributions to the war, Parramatta is a city infused with cultural fragments which pay tribute to sacrifices made in times of conflict. Discover the spirit of remembrance in the City of Parramatta.



ROYAL NSW LANCER BARRACKS & MUSEUM

Constructed in 1820 to house British regiments stationed in NSW, the Lancer Barracks are the longest continuously running military facility in Australia, home to the Royal NSW Lancers. Operating inside one of the Barracks' three original buildings, the Lancer Memorial Museum is run by a dedicated group of volunteers who have preserved historic documents and artefacts, including equipment, uniforms, weapons and fully-restored armoured vehicles used by the Lancers.



PARRAMATTA WAR MEMORIAL PRINCE ALFRED SQUARE, PARRAMATTA

An initial memorial for Parramatta's WWI soldiers and current gathering point for Parramatta's ANZAC Day services, the smooth façade of the obelisk recognises local citizens who represented the country across all Australian wars. While only the names of the fallen are engraved on the memorial, the names of all those who served in WWI can be found inscribed on vellum within a casket inside the monument.



ROYAL MEMORIAL GATE ST JOHN'S CHURCH, PARRAMATTA

Opened in 1918 to honour soldiers and nurses of St. John's Parish who served in WWI, the Royal Memorial Gate reminds us of the debt owed to those who assisted the war effort, with the words 'Pro tanto quid retribuemus' – "What shall we give in return for so much" – inscribed on the gate. During the months of April and November, you can find a commemorative 'River of Poppies' displayed on the gate's arches.

HERITAGE AND VISITOR INFORMATION CENTRE

Overlooking the Parramatta River, the Heritage Centre brings stories of dedication, courage and loss to life through its interactive touch table display and biographies of 1,962 soldiers, seamen and nurses from Parramatta.

A series of World War I (WWI) eBooks are available to read online at arc.parracity.nsw.gov.au



CARAVAN AND CAMPING TRIPS PROVEN TO BENEFIT OUR HEALTH

In today's modern society, life is busier than ever. Whether you are working, retired, or somewhere in between, chances are you have a lot on your plate!

For many of us, busy periods of time make it tough to balance our priorities and health can sometimes fall by the wayside. Health encompasses a variety of things and is not just limited to physical health and fitness; it also includes mental and emotional wellbeing, general lifestyle, and relationships with partners and family.

With mental health a priority for many veterans, it is important for us all to be aware of some of the factors that can contribute to overall health and wellbeing—including caravan and camping trips.

Caravan Industry Association of Australia's Real Richness Report examined the benefits of caravan and camping trips, with the results revealing those who regularly went on caravan and camping trips are happier, more satisfied, optimistic and energised than non-campers.

Campers were also found to be less stressed, bored, frustrated and lonely.

Spending time surrounded by nature and loved ones is a well-known cure for a case of the blues, and it seems more and more people are using camping as

a way of aiding in recovery from all sorts of illnesses and improving general health. Maintaining a healthy lifestyle seems to be front of mind for our Aussie campers, with 68% describing their level of health as somewhat or extremely healthy.

"I have a very high stress job that requires me to listen to a lot of terrible stories," one respondent said.

"Camping and being with my loved ones in nature is the ideal way to switch off for a while for me and also forces me to be a lot healthier - my job is primarily sitting and camping requires a lot of walking and effort usually!"

When conducting the survey, Caravan Industry Association of Australia's research team found the most common words appearing in people's reflections of camping were love, time and family. Such positive memories reflect the true value that caravanning and camping adds to the lives of so many Australians.

Respondents' answers also revealed 71% of campers with grandchildren felt close to them, compared to 49% of



non-campers. In terms of families and children the benefits are wonderful, with respondents saying that it teaches them many important life skills and allows them to build strong relationships with their family.

“As I have MS, we stay in cabins, but my children & grandchildren have campervans so it’s great to get together because the grandkids can play in safety in the camping ground,” said one 61-year-old surveyed for the report.

Not only do trips make campers happier, they also give people an opportunity to connect with themselves and their feelings, with 53% of women and 44% of men strongly agreeing that camping trips enabled them to gather their thoughts.

The research also found 94% of campers believed camping makes you appreciate nature more, generates happy memories, and recharges our batteries. ■

If you would like to find out more about the Real Richness Report contact jessicab@caravanindustry.com.au



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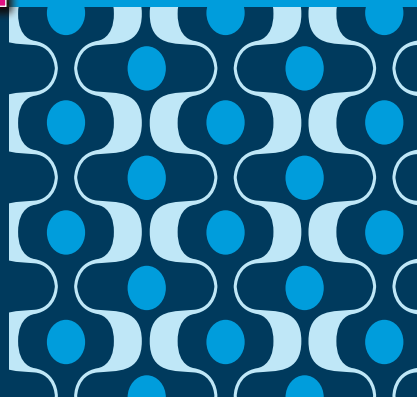
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Had a visit to Canberra lately?



It's not surprising that Lonely Planet named Canberra as third best city in the world to visit for 2018, and that the OECD ranked Canberra as the best city in the world to live in 2014. Those stuck in the tired old cliché of roundabouts and politicians might need to kick up their heels to join the fun and see what's there for themselves.

Canberra can present as quiet, but it is a thriving, colourful city with lots of spirit. It has 'hubs' of activity and the biggest Canberra secret is knowing just where to go to find what you are looking for. Once you tap into this, you are off. It doesn't take long to get the vibe and become smitten.

Canberra has more restaurants per capita than any other Australian city and the offerings as tasty as they are diverse. Fine dining includes 2018 Good Food Guide two-chef hatted restaurants Aubergine, and Ottoman Cuisine Turkish restaurant.

More casual restaurants in the suburbs include Canberra's favourite burger, Brodburger in Kingston and at Capital Brewery; Rama's in Pearce for curry; and, next door, Ethiopia Down Under, which is always delicious. Sister-restaurants, Kinh Do in Macquarie and Griffith Vietnamese, always tried and true, offer tasty menus and are good value. You might even spot some polities at Griffith.

Canberra's cafes don't disappoint either from national and internationally acclaimed baristas including Ona coffee's Sasa Sestic and Hugh Kelly, to dog friendly spots to stop while en route with your pooch such as Eat Me Drink Me in Kaleen, Campbell's Teddy Pickers and The Pedlar, and Little Oink in Cook.

Canberra is a lively centre for music, theatre, art and cultural happenings. A dynamic calendar of festivals and events; sporting facilities and activities; national attractions with significant collections on show; along with innovative and creative endeavours of talented locals keep the place humming throughout the year. Upcoming 'Love and Desire, Pre-Raphaelite Masterpieces from the Tate' at the National Gallery of Australia along with the National Museum's 'Rome: City and Empire' and 'Cook and the Pacific' at the National Library are sure to draw crowds, as do smaller exhibitions tucked within the city and suburbs.

Set some time aside to explore Canberra's award-winning cool climate wineries, many just 35 minutes' drive from the city centre. The varying altitudes of the district help create the unique body and flavour of local wines. Added to the choice are events such as the Murrumbateman Moving Feast held over the October long weekend each year by the Makers of Murrumbateman, a passionate group of local producers of wine, food, honey, chocolates, entertainment and fine accommodation. There is also Wine Week each March, a 10-day festival of food and wine matching, wine blending, grape stomping, winemakers' dinners and long lunches. Wine Week concludes with the Canberra District Wine Harvest Festival.

Walkers and cyclists don't miss out either, with walks and tracks throughout the city taking in the sights and views from the many hills surrounding the city. Why not refresh your view of the national capital and see for yourself why it rates as Lonely Planet's third best city in the world to visit for 2018.

City of Kalgoorlie-Boulder


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2018 ARMISTICE DAY TRIBUTES AT WEST TERRACE CEMETERY ACKNOWLEDGE SERVICE AT AN INDIVIDUAL LEVEL

West Terrace Cemetery in Adelaide is one of the oldest operating cemeteries in Australia, home to over 150,000 souls. It is a place of monuments, memories and stories, where tales of colonial days come alive in the words on the headstones.

It is also a resting place for those who have served their country, the AIF section featuring rows of memorials in the shadow of the Cross of Sacrifice.

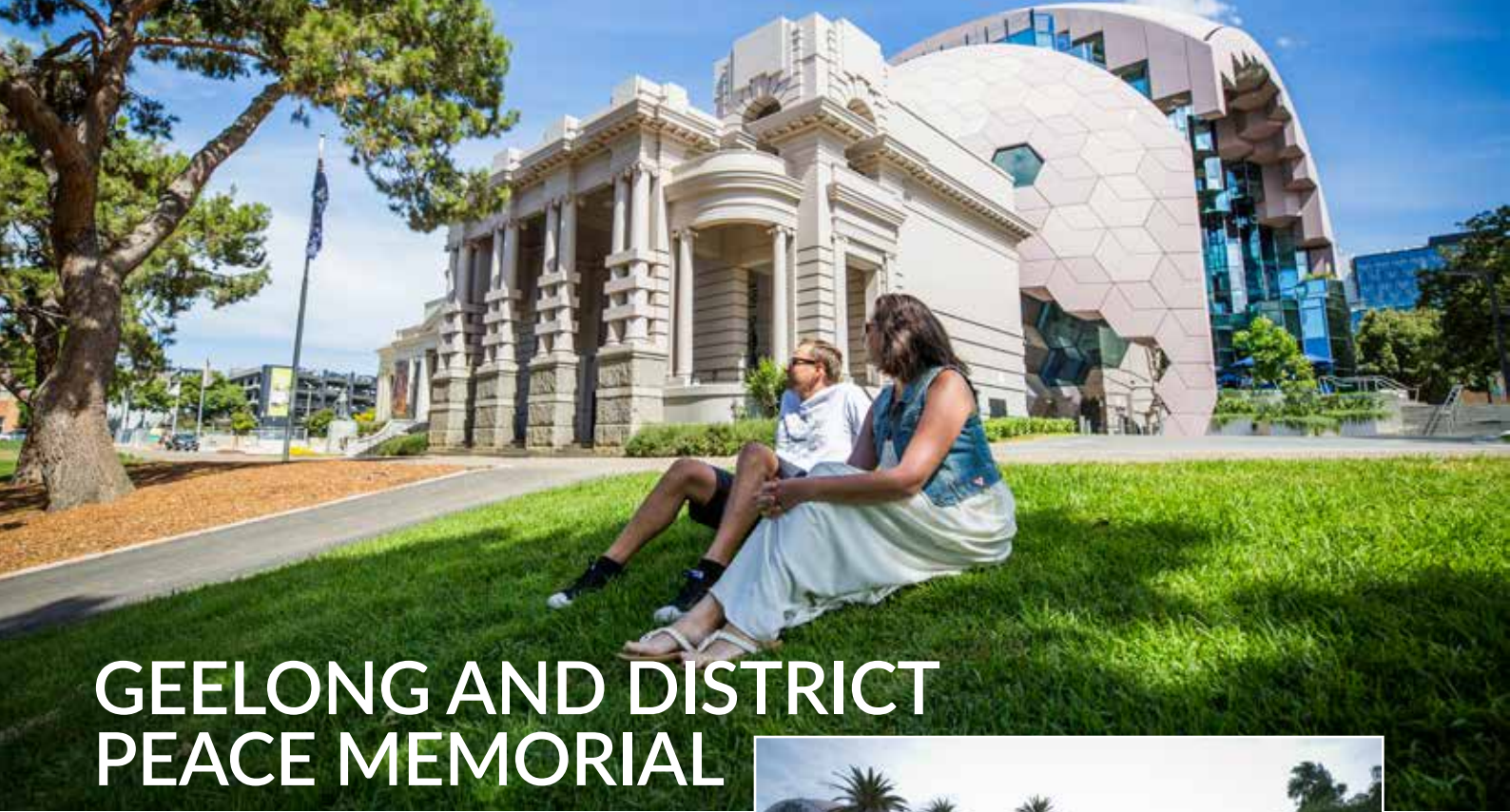
Not everybody is aware that West Terrace Cemetery is one of four locations looked after by the Adelaide Cemeteries Authority. The Authority also cares for Cheltenham Cemetery and Enfield and Smithfield Memorial Parks. With so many locations and choices on offer, the Adelaide Cemeteries Authority works with families, helping them find the right garden and memorial

The emphasis is on authentically memorialising in a way that best reflects the life and tastes of the individual.

This year as Australia commemorates Armistice Day, the Adelaide Cemeteries Authority has also been inspired to take an individual approach in honouring those resting in the AIF section of West Terrace Cemetery. Some of those who lie in

this section died in action, to be returned home to Adelaide for burial. Others came back to South Australia with grim souvenirs of their service in the form of wounds or diseases picked up in the field, often not surviving for long after their return. Many returned, settled down and got on with life after their service, only succumbing to old age long after conflict had become a distant memory. Each headstone represents a person, a story and a sacrifice, and inspired by this thought, the Authority will visit the cemetery with a team of staff and volunteers to place a poppy on every AIF Section site, individually acknowledging each person. Come Armistice Day, a bright red poppy will stand on each site, signifying that in 2018 every grave has been visited as a small gesture of thanks and appreciation.

The Adelaide Cemeteries Authority always strives to initiate healthy conversations about death, taking away taboos and helping families to cope through frank, open conversations. The Authority hopes that through its small Armistice Day tribute, members of the public will also be encouraged to visit, explore the stories behind some of the individual memorials in the AIF Section at West Terrace Cemetery and in doing so, honour the sacrifice of those who lie there.



GEELONG AND DISTRICT PEACE MEMORIAL

In July 1919, the Geelong Town Council decided to build a Peace Memorial Foyer to commemorate the fallen and honour those who served in World War I.

The Peace Memorial is a significant intact example of late Edwardian Baroque style designed by local architects, Percy Everett in conjunction with Laird and Buchan.

The Mayor of Geelong, Howard Hitchcock, laid the foundation stone on 30 December 1922, and building works were completed in 1926.

The foyer was officially opened on 31 October 1926, by the Governor of Victoria, Lord Somers, and it's been maintained in good condition ever since.

The Peace Memorial sits between Geelong's City Hall, the Geelong Art Gallery and the Geelong Library and Heritage Centre and opposite the Hitchcock Memorial Bandstand (in Johnstone Park).

The imposing symmetrical two storey, stuccoed brick, late Edwardian Baroque styled Peace Memorial building is characterised by a giant portico supported by paired, blocked ionic columns on massive granite tablets and smooth-surfaced bluestone pedestals.

Two flights of smooth-cut bluestone stairs lead to the upper landing of the portico with terrazzo floor. Behind the portico is a grand foyer. Large timber screen doors and screen doors highlight the central foyer beyond.

Granite slabs in front of the Memorial record the First World War campaigns in which Australians fought and the names of the 3500 who enlisted from the district are inscribed in the panels on the walls inside the foyer.

Local soldiers and nurses who had served and relatives of those who died had to apply for their names to be inscribed on the walls inside the peace memorial.

JOHNSTONE PARK

Johnstone Park, on Central Geelong's western edge was once a swamp, then a dam and the area was transformed into a park in 1872, the idea of Mayor Robert de Bruce Johnstone.

Johnstone earned a reputation as the 'parks and gardens' mayor for his support of the Geelong Botanic Gardens and of its curator Daniel Bunce. He served three terms from 1865 to 1867 and had the park named after him for his efforts to beautify Geelong.



Another Geelong mayor, Cr Howard Hitchcock, had a major hand in further Johnstone Park work that created the park's layout, central bandstand and entrance facing Mercer Street. It was part of his city beautification program in 1917, during the first of five terms as mayor. The transformation of the Park was designed by the same architects as the Peace Memorial.

Johnstone Park is bounded by Fenwick, Mercer, Little Malop and Gheringhap streets, and Gordon Avenue.

JOHNSTONE PARK RAINGARDEN

Geelong's historic, heritage-listed Johnstone Park has been given a new lease on life with the development of a \$1.85 million self-sufficient raingarden that harvests, stores and uses its own water.

Jointly funded by the Victorian Government and the City of Greater Geelong, the raingarden exemplifies contemporary water conservation principles.

Rather than relying on town drinking water, a 350,000 litre underground water storage system cleans, stores and reuses stormwater runoff for irrigation and filters storm water pollutants before they enter Corio Bay. Stormwater that flows from surrounding city streets is diverted into a 100,000-litre holding tank under the park.

The water is then pumped to the top tier of the raingarden, where it is filtered through gravel garden beds, from terraced pool to pool. This clean water is then stored beneath the park in a 250,000-litre tank.

The water is used to irrigate the garden beds across the entire park via 18 kilometres of buried pipe, meeting up to 60 per cent of the park's annual 4 million-litre irrigation need.

The Raingarden also connects Johnstone Park with the city's landmark Green Spine project via accessible all-weather pathways, improved lighting and a new staircase. ■

GEELONG RSL
- Lest we forget -



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steak night, market night raffles & members draw

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Tuscany painting adventure

BY KASEY SEALEY

Every September for the last ten years I have been taking a group of keen amateur artists to Lucignano in Tuscany for a two week Italian painting adventure. The combination of a favoured hobby and holiday is hard to resist.

Art lessons through the day were followed by late afternoon wine at the front bars and then off to nice restaurants in the village to sample classic Tuscan foods. All in a days work.

We painted for a couple days and then did a tour to Cortona, an old Etruscan town and then on to Pienza, famous for its cheeses and great panoramic views - a must see.

When my two week workshop finished my Italian friend Eezio Fontana planned a trip into magnificent southern Italy, an area I had not visited before. Our first stop was Salerno and it became our base. Just below Naples and not as busy or expensive, a good room with bathroom and only thirty euros.

We had a day there spent close to the ocean with some nice seafood restaurants as well. A day after we set out for the Amalfi coast. What an amazing drive with beautiful coastal vistas but a very thin windy road was interesting, watching buses reverse up to let each other pass a very different set up but somehow it works.

After our long drive we stopped into a lovely restaurant for lunch and had a margarita pizza as you do in the south., they are the best in Italy mainly because of the ingredients with the best and richest tomatoes in the world. Only something we can dream about in Australia. Its worth the plane ticket for the tomatoes and olive oil alone.

And don't forget the fresh mozzarella cheese that goes to making it as well ,, there is actually a pizza university there. I had to laugh at that one but yes, a PhD maybe for some in pizza. Any way the next day we took a trip to Pompei. What an amazing place and a must see if in Italy. This was part of the origin of a very sophisticated society, a couple thousand years back and has been viewed as having had everything - bars, swimming pools, sauna theatre, paved and guttered streets, frescos painted everywhere. A fantastic day.

Our next stop along the way was into Puglia a southern county.

Matera was our destination next stop and another must see. The worlds third oldest inhabited city where only forty years ago they were dwelling in caves and now they have been converted to fancy restaurants and homes more recognisable to contemporary architecture.

Mel Gibson made one of his period movies there because they didn't have to change a thing. We stayed at a farm B and B, a fantastic experience and drove into town every day.

Our next stop was Alberobello the famous place for the Trulli houses built of stone and the only place in the world where they are found. Well worth a visit.

From there we headed to Polignano on the ocean. A famous town where the famous and popular song Volare was written, it has a large cave on the ocean front that has been converted to a fancy restaurant that is well known for its seafood and white wines. It also boasts ancient olive trees two feet wide. These aged and natural supplements to the Italian diet thrive in the region as it gets very hot.

A scenic five-hour drive away was Polignano on the ocean. We stayed with a nice and very talkative B and B owner, confirming my belief that Italians in the south are very friendly and helpful. Throw into the bargain that there were some beautiful coastal drives around the area, encouraging me to stop and paint. did some paintings as well, the weather mid- October weather was mild and still not hot enough for a swim so after three days there we made our way up to Rome. Along the way we stopped in to the Italian version of the Dolomites a grand panoramic mountain range and again well worth a visit. It's tranquillity magnified by the fact that there were few people.

We saw a sign that said farm stay lunch and were curious. We headed down this intriguing little track not knowing what we were in for and met two lovely old Italians that put on a grand lunch for us all with produce from their farm.

Salerno wasn't far so we headed back there, dog-tired after a long days drive and pizza and glass of red and into bed.

My last day was a slow drive up the coast to Rome stopping in at Montagna for a nice lunch looking out over a blue ocean that is also famous for the cave of the Turks. A lot of holidaymakers from Rome go there for weekends, taking advantage of the culture, the scenery and the beaches.

With the nice lunch finished it was time for my departure from Rome airport. Ezio dropped me off and departed for Lucignano.

Thank you my friend for a well planned and wonderful tour of southern Italy...

Ciao, Kasey





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As one of the few remaining cargo-cruise experiences in the world and the only soft adventure cruise line to sail the virtually untouched Marquesas Islands, Aranui Cruises offers a truly unique Polynesian experience aboard its passenger-cargo vessel, Aranui 5.

Throughout the year, the dual-purpose ship offers a regular 3800-kilometre voyage between Tahiti's three northern archipelagos providing a lifeline of food, fuel and other staples to the isolated island communities while cruise guests enjoy complimentary, guided excursions such as visits to archaeological sites, a picnic on a private island in Bora Bora, 4WD tours, and hikes for the more adventurous traveller.

The culturally-rich, far-flung Marquesas Islands are always a highlight. One of the most remote island groups in the world, the Marquesas, known as the 'land of men', lie thousands of kilometres from the nearest continental land mass.

During visits to the archipelago's six inhabited islands, guests walk in the footsteps of artist Paul Gauguin, novelists Robert Louis Stevenson and Herman Melville, and musician Jacques Brel, who were so inspired and captivated by the exotic volcanic islands and their tattooed people, that they called them home and in Melville's case, jumped ship.

Most of the Aranui crew are from the islands the ship visits which means that guests are immersed in the Polynesian culture from the moment they board in Papeete. Guests can learn how to weave, dance, wrap a pareo, play the ukulele, and even draw their own 'tatau', a tradition which originated in the Marquesas.

There is also plenty of time to sit back, relax and enjoy the year-round warmth of the Tahitian sunshine. When not ashore exploring a new island, guests can swim in the pool or enjoy tropical drinks from one of four bars including the Veranda Bar with a deck overlooking the aft of the ship and the Sky Bar offering a panoramic view of the cargo deck and the ocean beyond.

Aranui 5 is a 126-metre ship capable of carrying 254 passengers in air-conditioned comfort. While there is no casino or disco onboard, the ship features a boutique, lounge, conference rooms, a spa, a gym and a casual restaurant serving local cuisine and complimentary wine with lunch and dinner. Accommodation includes single staterooms, premium and deluxe accommodation, with more than half of the ship's rooms offering a private balcony. All rooms are styled with a Polynesian flourish, further adding to the Polynesian immersion.

In 2019 and 2020, Aranui 5 will offer regular 13-day roundtrip voyages from Tahiti's capital, Papeete, to nine islands including Bora Bora in the fabled Society Islands; Nuka Hiva, Ua Pou, Ua Huka, Tahuata, Fatu Hiva and Hiva Oa in the Marquesas; and the picturesque Tuamotu ports of Fakarava and Rangiroa with their dazzling white sandy beaches and turquoise waters.

Come aboard and discover French Polynesia, the Aranui way. ■

For more information or to book visit
www.aranucruises.com.au or call 1300 485 846.

Photo: Danez Hazama



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JOINING THE AUSSIES AND KIWIS

On The Western Front 100 Years On

BY RICHARD HOLDSWORTH



26220 Private George Baptiste Didier.



One hundred years ago, on the night of 24th April, 1918, to be precise – several thousand Australian and New Zealand soldiers poured into the village of Villers-Bretonneux in France on the Western Front, routing the occupying German forces and starting a chain-reaction which ended with victory for the Allies and defeat for Germany.

And exactly one hundred years later, it is expected many hundreds of Australians and New Zealanders will again pour into the little village – but this time to pay their respects to the 1200 Aussies and Kiwis who died in the battle that turned the tide of the First World War – the war that was said to end all wars.

It will be at the dawn service held at the Australian National War Memorial just outside the little village of Villers-Bretonneux and it will be a memory they will never forget.

I know from experience as I made that journey in 2009 as one of those paying my respects. I was with my Australian wife, Heather, and her brother and his wife, Robert and Margaret Pattison, and the moment was even more poignant as we set out, and found, the grave of 26220 Private George Baptiste Didier, half-brother to their father, Allen PATTISON. Their Mother was Martha Sophia Didier, then re-married as Martha Sophia Pattison on the death of her first husband.

Private George Didier of the 7th Battalion Australian Infantry died on 29 June, 1916, aged just 21. His grave lay among the thousands on that warm, sunny day in Northern France, and we wandered in silence overcome by the thought of what these men had given.

And next morning with the sun still to rise, the service, the bugle call and the biting cold that must have greeted the ANZACS as they prepared themselves for the battle ahead. A moving moment to surpass anything we have witnessed before or since.

We stood in silence that bitterly cold morning with the three thousand Aussies and Kiwis and cast our eyes around the row upon row of grave stones and the ten thousand names etched into the walls of the ANZAC War Memorial. And listened to the bugler sound the call that brought men to arms and then, at the end of this moving ceremony, sounded the Last Post.

It was a little over a year after the end of the First World War that the Mayor of Villers-Bretonneux, on behalf of the villagers, handed a tablet to the Australians "...a gift which is but the least expression of our gratitude when compared with the brilliant feat which was accomplished by the sons of Australia.... Soldiers of Australia, whose brothers lie in French soil, be assured that your memory will always be kept alive and that the burial places of your dead will always be respected and cared for..."

Although the memorial commemorates those Australian and New Zealand servicemen who died in the 1914 – 1918 war, it was not actually completed until 1938 due to the Great Depression. And then to be damaged severely in the Second World War. A small ceremony has been held at the memorial since the end of WWII, but it was not until ANZAC Day in 2008 – 90 years on from the Australian and New Zealand involvement in the European conflict at Gallipoli – that the ceremony became something of a National pilgrimage for Aussies and Kiwis.

And in 2009, we stood with the three thousand men, women and children in the freezing cold and listened to France's Secretary for Defence and Veterans' Affairs, Jean Marie Bockel, say what an act of great generosity and selflessness for the men from Australia and New Zealand to travel across the world for the defence of freedom.

Altogether, 46,000 Diggers and Kiwis – along with untold thousands from Britain and the rest of the Commonwealth – lost their lives on the Western front between 1916 and 1918. The memorial at Villers-Bretonneux lists no less than 10,771 of those men. It was a truly emotional and sobering occasion on that freezing cold morning back in April of 2009 and will be again in 2018, exactly one hundred years later.

The inscription on Private Didier's gravestone reads, Lest we Forget. I won't for one... ■

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Prologue...

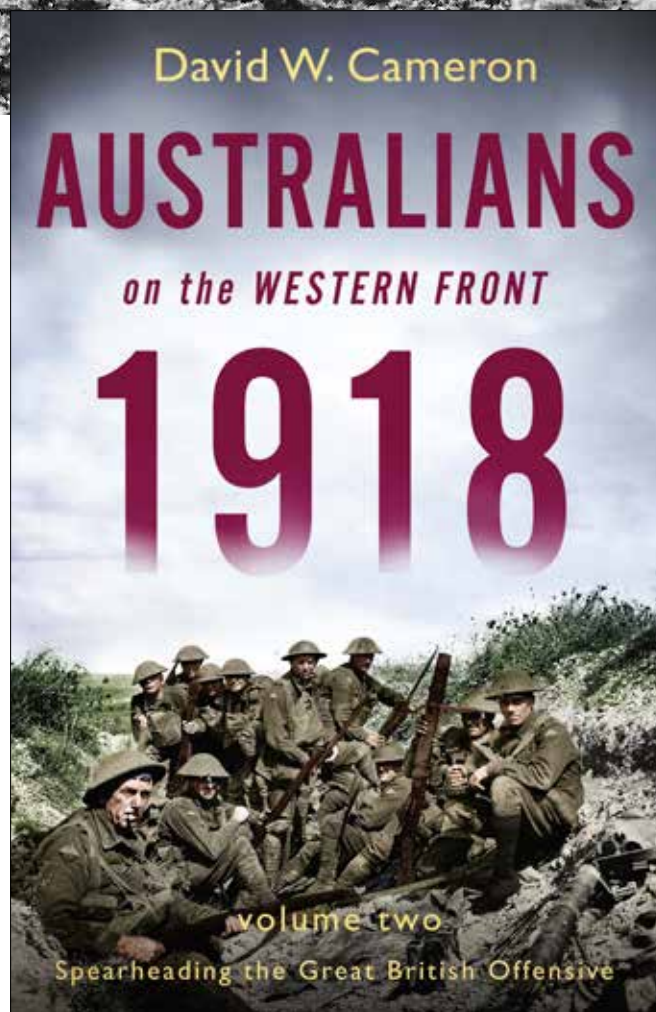
The war in Europe was finally over, although the killing would continue until the signing of the Armistice and in some circumstances beyond. All troops were informed that it would be signed precisely on the 11th hour of the 11th day of the 11th month of 1918. While Australian troops were falling back from their positions, other Allied troops were moving forward, including American major general Charles Rhodes and his men, who, a few days after the announcement of the Armistice, crossed into what had been the German front lines. He vividly recalled many years later: 'Near Dinant we began to run into the retiring columns of German troops, and all day long we pushed through the transport of swiftly marching German soldiers. They made a fine appearance and were undoubtedly veteran first-line regiments. The officers were courteously responsive to our calls and signals for road space, but many soldiers regarded us with sullen ill-will. One German private shook his fist at us, but a member of my staff suggested that perhaps he took us for a group of his own officers.'

Revolution had broken out just days before in Germany, and many of the war-weary German troops had thrown in their lot with the leftist revolutionaries – the Spartacists. However, just as many would go on to fight their former comrades after joining the rightwing reactionaries – the Freikorps. Signs of this had been seen a year earlier when the Russian revolutionary Vladimir Lenin, sponsored by German intelligence, travelled through Germany in a diplomatically closed railway carriage heading for Russia in order to take control of the revolution there. As they steamed through German cities, the travellers from neutral Switzerland saw emaciated soldiers and exhausted civilians for the first time, raising Lenin's hopes that the war would soon lead to revolution in Germany. While the war on the Western Front had come to an end, future pitched battles against those supporting the left and right would soon result in blood flowing in the streets of Berlin, Munich and many other German cities throughout 1919 and into 1920.

Another who was making his way into the German lines was Captain Bruce Bairnsfather of the British XI Army Corps, who recalled: 'Soon after we passed through Tournai we came to the German front line – the line which they were holding when the "Cease Fire" sounded. As we rode down the road to Leuze we saw a German machine gun crew lying by their gun, and the gun was trained on us. However, as we approached a young German officer stepped out of the ditch, and saluting smartly, asked us, in broken English, what we thought we were doing. We told him, and showed our telegram of authority, and he allowed us through.'

At this time the news that the war was over had only just penetrated the minds of the majority of German troops, and they were kidding themselves that they had won not us.³

Among those struggling with the reality that Germany had lost the war was 29-year-old corporal Adolf Hitler. He would later falsely claim that at the time of hearing the news he was in a



Edited extract from *Australians on the Western Front 1918 Volume Two: Spearheading the Great British Offensive* Published By Viking. RRP AU \$34.99.

military hospital at Pasewalk in Germany, convalescing from a British gas attack that had left him temporarily blinded. While he had suffered a minor amount of gas poisoning, it was insufficient to keep him out of the line; instead, he was actually being treated for 'war hysteria' in the hospital's psychiatric ward.⁴ Hitler was devastated to hear that revolution had broken out in Germany and that his beloved Kaiser had been forced to abdicate.

While Hitler had served with the German 16th List Regiment, he was actually Austrian by birth and remained an Austrian citizen; however, he considered himself thoroughly German.⁵ He would claim in *Mein Kampf* – his twisted, bloated diatribe of an autobiography – that on hearing the news while assembled with other patients he went blind again and began to cry: 'Everything went black again. And I felt and stumbled my way back to my sickbed and buried my burning head in my blanket and pillow . . . Everything had been in vain . . . Must not now the graves open of all the hundreds of thousands who had once marched out, believing in the fatherland, never to return? . . . Had everything



happened only so that a band of criminals could get their hands on our fatherland? . . . In the nights that followed, my hatred grew, my hatred for those responsible for this deed.'⁶ He concluded with the following anti-Semitic scapegoat rant: 'There is no making pacts with Jews; there can only be the hard: either-or . . . I, for my part, decided to go into politics.'⁷

With the war officially over, German troops, along with their artillery, machine guns and other war material, were now marching into Germany, where the people welcomed them – in many cases throwing flowers at their feet. This scene would later be used by Hitler and his cronies to justify the great lie of the 'stab in the back'.

Hitler would argue that the German troops had not been defeated in battle, as regiment after regiment, division after division, corps after corps marched back into Germany with their weapons. He and his disciples would argue it was the politicians – especially the Bolsheviks commanded by Jews (the 'November criminals' who would later sign the Treaty of Versailles) – who had brought

Germany to its knees, not the successful British offensive of the second half of 1918. The home front had supposedly let down the 'undefeated' German troops. This myth was quickly adopted with the rise of the Nazis and Hitler's rise to power in 1933.⁸

However, the fact was that Germany's armies had collapsed and been comprehensively beaten in battle all along the line. The Australian Army Corps, commanded by Australian lieutenant general Sir John Monash, who was of German-Jewish descent, had done much to help crush German resistance, not with a stab in the back but by defeating the German troops on the battlefield, face to face. Indeed, German warlord General Erich Ludendorff declared that the 'black day of the German army' was 8 August 1918, when the Australian and Canadian corps broke through the German lines in their respective sectors east of Amiens – to him, this signalled the defeat of Germany.⁹ The opening shot in the great British offensive that led to the overwhelming military defeat of Germany was Monash's attack against Hamel on 4 July 1918. Within months, the war would be over. ■

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KEEPING OUR PROMISE TO REMEMBER – ONE CHILD AT A TIME

This year, the world will pause to mark a century since the fighting of the First World War ended. The Armistice of 1918 is an event that concluded a turbulent chapter in world history, but also shaped the course of the 20th century, which had only just begun. The world, and Australia, would be profoundly changed by the events of 1914-1918.

Today, these events have receded beyond living memory. The original diggers and Anzacs no longer march on 25 April, and they no longer share their stories afterwards while slaking their thirst with a cold pint. How, then, do we make sure that their stories are told to a generation of great-great-grandchildren? – a generation that has inherited a legacy of freedom and prosperity, shaped by the sacrifice of men and women who are only seen on photographs, in sepia tones of black and white.

It's a dilemma that Australia in the Great War has tackled through a pioneering campaign called Bears to School.

During the past five years, Australia in the Great War has been at the forefront of commemorating the Centenary of Anzac. AGW has helped the RSL, Legacy and other service charities raise funds to support Australia's veterans, as well as developing innovative ways to share history with Australians of all ages. As an organisation with a commitment to promoting Australian military history, AGW conceived of the Bears to School project as an innovative means of reaching a new generation of young Australians with stories of service. When Keith Payne VC joined as the programme's National Ambassador, it was clear that Bears to School was going to be something special.

The philosophy behind Bears to School is simple: sharing history shouldn't only be about the telling, but also about the experience. After all, the stories we share with others in our daily lives are grounded on our own experiences, and history is no different. Having a tangible, relatable object to help tell a story, especially history, is a powerful way of engaging young minds with events long-past. The digger, sailor, aviator and nurse bears of the Bears to School program are designed for exactly this purpose.

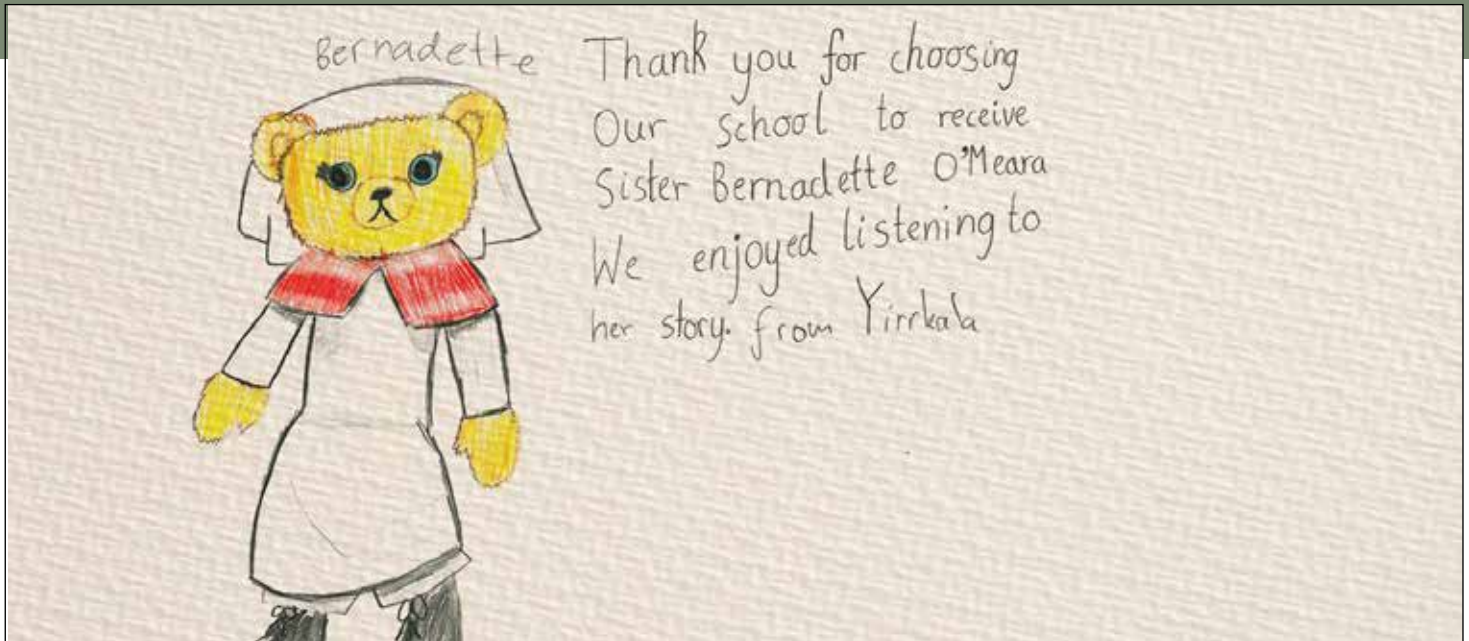
The Light Horse bear, Trooper Bert Jones, tells the story of an iconic Australian regiment, down to the last detail. A leather bandolier is slung across his chest, in true cavalry style, and he sports Emu feathers in his slouch hat. His uniform is history incarnate. The unit colour patch on his arm (5th Light Horse), riding breeches and leather gaiters all bear significance – stories that can be shared with a child holding Trooper Jones in her hands, experiencing history in the retelling.

In their own way, each bear tells a different story of service during the Great War. David Cohen, the Lone Pine bear, cut his trousers into shorts to ease the stifling heat at Gallipoli; Grey Wilson wears a woollen greatcoat, gas mask and Brodie helmet because of the very different conditions on the Western Front; and

CHARITY AMBASSADORS, COMMUNITY AMBASSADORS AND



BEARS TO SCHOOL WANTS EVERY PRIMARY SCHOOL IN AUSTRALIA TO HAVE AT LEAST ONE GREAT WAR BEAR TO HELP SHARE OUR ANZAC HERITAGE WITH A NEW GENERATION.



Thomas Hendy fights off freezing temperatures a kilometre up in the air by wearing a long, leather flying jacket and helmet.

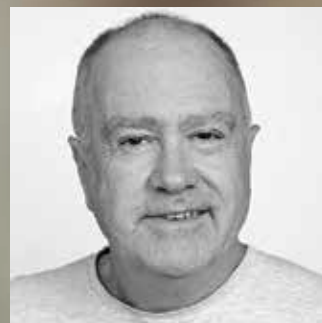
These are the types of snippets that children remember, because they have held David, Grey and Thomas with their own hands.

Bears to School wants every primary school in Australia to have at least one Great War bear to help share our Anzac heritage with a new generation. You can donate one of the 11 Great War bears to a school of your choice by visiting AnzacBears.com.au.

The Bears to School team will make sure your bear is delivered to the school, along with learning materials and a story card about the bear and its service. The story card also recognises you as the donor. Additionally, 25% of your donation will go directly to supporting veterans' charities.

The Anzac spirit compels us to ensure that Australia's history is preserved for each successive generation. A century ago our nation made a promise not to forget – a promise that Bears to School is honouring. ■

CORPORATE SUPPORTERS OF THE BEARS TO SCHOOL PROGRAM



An illustrated history of Nurses in Australia



Nurses are Australia's most trusted profession, yet the fascinating and extensive history of nursing in Australia has never been told—until now.

Produced in collaboration with the Australian College of Nursing and the Congress of Aboriginal and Torres Strait Islander Nurses and Midwives, *Nurses of Australia* (NLA Publishing \$34.99) follows the unique history of Australian nurses. From the First Nations caregivers who healed, birthed and nursed for millennia, to the untrained and ill-equipped convict men and women of New South Wales, it would take the arrival of a group of dedicated Irish nuns, followed by Florence Nightingale-trained nurses—and decades of constant and continuing campaigning—to transform nursing into what it is today.

The book takes the reader on a visual journey, often in the nurses' own words, beyond the hospital to explore bush, wartime, mental health, aged care and community nursing along with midwifery, the special bond formed between fellow nurses and the racism Indigenous nurses often experienced. Along with changing social status, readers will see uniforms change, as veils and capes disappear, hemlines are shortened and then replaced by scrubs. Portraits of nursing's trailblazers and leaders show formidable women who took on archbishops, the medical fraternity, institutionalised racism and sexism—and won.

While the profession has transformed dramatically with advances in medicine and technology, *Nurses of Australia* shows that the core nursing values of kindness, compassion and courage remained unchanged. ■

Photos courtesy National Library of Australia.

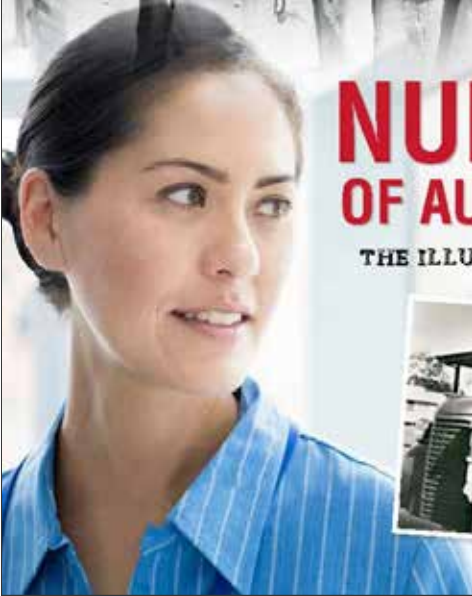


DEBORAH BURROWS



NURSES OF AUSTRALIA

THE ILLUSTRATED STORY



Author Deborah Burrows is a researcher and medical historian. Her popular historical fiction series Ambulance Girls centres around women ambulance drivers.

RRP: AU \$34.99
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Australian nurses first tended to Australian soldiers on fields of battle in the Second Anglo-Boer War. From 1899, in a fever of patriotism, the then six Australian colonies sent troops off to South Africa to fight for Great Britain. Over the two and a half years of Australian involvement in the Boer War, the colonies also sent around 60 nurses. One nurse did not return.

On 17 January 1900, 14 women from the New South Wales Army Nursing Service Reserve (NSWANSR) embarked for South Africa. The unit had been formed a few months before the war broke out, as part of the New South Wales Army Medical Corps. It comprised in total 24 trained and experienced nursing sisters aged between 24 and 40, who had been sworn in, provided with a uniform (grey serge dress, grey bonnet and sensible shoes) and paid £2 with the promise that they would receive another £1 each year while 'efficient'. The NSWANSR nurses left on the six-week journey under the command of Ellen Julia ('Nellie') Gould as lady superintendent and superintendent Julia Bligh Johnston.

The other Australian colonies were deeply concerned that New South Wales' patriotism would be seen to be greater than theirs. So they became determined to send nurses also, despite Britain's protestations that they did not want them. A group known as The South Australian Transvaal Nurses, paid for by prominent South Australian citizens and nurses and under the leadership of Miss Martha Bidmead, sailed on 21 February.

Seventeen days later, nine nurses from Victoria set off, under Miss Marianne Rawson. Their fares were paid by the British government, which employed them under the British Army Nursing Service Reserve conditions and rates of pay (£40 per year plus board and lodging).

Not to be outdone, Western Australians raised money to pay the travel costs of 11 nurses who left on 21 March. They were equipped with deckchairs, surgical scissors and other equipment donated by Western Australian firms and individuals, and a letter of introduction from the mayor of Perth, Alexander Forrest, to Viscount Milner, the High Commissioner for South Africa.



TIME FOR BED: ANTI-CANCER DRUG PUTTING CANCER CELLS INTO A PERMANENT SLEEP

After almost a decade of research Australian scientists have discovered a new type of anti-cancer drug that can put cancer cells into a permanent sleep, without the harmful side-effects caused by conventional cancer therapies.

Research led by Associate Professor Tim Thomas and Associate Professor Anne Voss from the Walter and Eliza Hall Institute, Professor Jonathan Baell from the Monash Institute of Pharmaceutical Sciences and Dr Brendon Monahan from Cancers Therapeutics CRC investigated whether inhibiting the KAT6A and KAT6B proteins could be a new approach to treating cancer.

The KAT6A and KAT6B proteins are responsible for amplifying genes that stimulate cancer growth.

“Early on, we discovered that genetically depleting KAT6A quadrupled the life expectancy in animal models of blood cancers called lymphoma. Armed with the knowledge that KAT6A is an important driver of cancer, we began to look for ways of inhibiting the protein to treat cancer,” Associate Professor Thomas said.

By targeting specific proteins the researchers were able to develop a small molecule that inhibits their activity. The process can stop tumour growth and spread without damaging the cells’ DNA.

Through our partnership with the Cancer Therapeutics CRC we helped with our skills in crystallography, protein production and biophysics. Our scientists designed the protein constructs and expressed, purified and characterised all of the proteins used in these experiments. They also performed the SPR and crystallography experiments. These experiments helped to understand how the compounds bound to the proteins and what affinity the compounds had for the proteins (the KAT proteins).

PUTTING SIDE EFFECTS TO SLEEP

The new class of drugs means better treatment for cancer patients. Conventional cancer therapies (like chemotherapy and radiotherapy) cause irreversible DNA damage as they target both cancer cells and healthy cells. The DNA damage can result in short-term and long-term side effects such as nausea, fatigue, hair loss and susceptibility to infection, as well as infertility and increased risk of other cancers developing. This new class of anti-cancer drugs simply puts the cancer cells into a permanent sleep.

“This new class of compounds stops cancer cells dividing by switching off their ability to ‘trigger’ the start of the cell cycle,” Associate Professor Voss said.

“The technical term is cell senescence. The cells are not dead, but they can no longer divide and proliferate. Without this ability, the cancer cells are effectively stopped in their tracks.”

The development of the drug is currently at a pre-clinical stage.

BY ELLEN SINGLETON, CSIRO



BREATHING TECHNIQUES FOR STRESS RELIEF

Take a deep breath in. Now let it out. You may notice a difference in how you feel already. Your breath is a powerful tool to ease stress and make you feel less anxious. Some simple breathing exercises can make a big difference if you make them part of your regular routine.

Before you get started, keep these tips in mind: Choose a place to do your breathing exercise. It could be in your bed, on your living room floor, or in a comfortable chair. Don't force it. This can make you feel more stressed. Try to do it at the same time once or twice a day. Wear comfortable clothes. Many breathing exercises take only a few minutes. When you have more time, you can do them for 10 minutes or more to get even greater benefits.

DEEP BREATHING

Most people take short, shallow breaths into their chest. It can make you feel anxious and zap your energy. With this technique, you'll learn how to take bigger breaths, all the way into your belly.

- Get comfortable. You can lie on your back in bed or on the floor with a pillow under your head and knees. Or you can sit in a chair with your shoulders, head, and neck supported against the back of the chair.
- Breathe in through your nose. Let your belly fill with air.
- Breathe out through your nose.
- Place one hand on your belly. Place the other hand on your chest.
- As you breathe in, feel your belly rise. As you breathe out, feel your belly lower. The hand on your belly should move more than the one that's on your chest.
- Take three more full, deep breaths. Breathe fully into your belly as it rises and falls with your breath.

BREATH FOCUS

While you do deep breathing, use a picture in your mind and a word or phrase to help you feel more relaxed.

- Close your eyes if they're open.
- Take a few big, deep breaths.
- Breathe in. As you do that, imagine that the air is filled with a sense of peace and calm. Try to feel it throughout your body.
- Breathe out. While you're doing it, imagine that the air leaves with your stress and tension.
- Now use a word or phrase with your breath. As you breathe in, say in your mind, "I breathe in peace and calm."
- As you breathe out, say in your mind, "I breathe out stress and tension."
- Continue for 10 to 20 minutes.

EQUAL TIME FOR BREATHING IN AND BREATHING OUT

In this exercise, you'll match how long you breathe in with how long you breathe out. Over time, you'll increase how long you're able to breathe in and out at a time.

- Sit comfortably on the floor or in a chair.
- Breathe in through your nose. As you do it, count to five.
- Breathe out through your nose to the count of five.
- Repeat several times.
- Once you feel comfortable with breaths that last five counts, increase how long you breathe in and breathe out. You can work up to breaths that last up to 10 counts.

PROGRESSIVE MUSCLE RELAXATION

In this technique, you breathe in as you tense a muscle group and breathe out as you release it. Progressive muscle relaxation helps you relax physically and mentally.

- Lie comfortably on the floor.
- Take a few deep breaths to relax.
- Breathe in. Tense the muscles of your feet.
- Breathe out. Release the tension in your feet.
- Breathe in. Tense your calf muscles.
- Breathe out. Release the tension in your calves.
- Work your way up your body. Tense each muscle group. This includes your legs, belly, chest, fingers, arms, shoulders, neck, and face.

MODIFIED LION'S BREATH

As you do this exercise, imagine that you're a lion. Let all of your breath out with a big, open mouth.

- Sit comfortably on the floor or in a chair.
- Breathe in through your nose. Fill your belly all the way up with air.
- When you can't breathe in any more, open your mouth as wide as you can. Breathe out with an "Ahh" sound.
- Repeat several times.



KILLER CELL IMMUNOTHERAPY OFFERS POTENTIAL CURE FOR ADVANCED PANCREATIC CANCER: NEW RESEARCH

Researchers from UNSW Sydney and the California Institute of Biomedical Research (CALIBR) have demonstrated the success of a new, cell-based immunotherapy for pancreatic cancer. The treatment led to mice being completely cancer-free, including cancer cells that had already spread to the liver and lungs. The landmark study was recently published in top-tier academic journal Gut.

In the study, the team obtained pancreatic cancer cells from patients with late-stage disease, and transplanted them into mice. They then took the patients' immune cells and modified them to specifically identify and eliminate the cancer cells – which is why they're also called educated killer cells, or CAR-T cells.

"After injecting these CAR-T cells into mice, they were capable of finding any cancer cells in the body, stick to them via surface markers, and subsequently destroy the cancer cells. The treatment was so effective that the animals remained tumour-free," lead author Professor Chris Heeschen from UNSW Medicine says.

The researchers didn't just demonstrate the outstanding efficiency of their new CAR-T immunotherapy for the treatment of pancreatic cancer. They also introduced a new technology that allows them to completely control the activity of CAR-T cells.

Using so-called 'switchable CAR-T cells', the team used this new concept for the first time in pancreatic cancer, and divided cancer target recognition and subsequent killing of the cancer cells into two separate processes.

Dr Alexandra Aicher, joint corresponding author, who recently moved to the School of Medical Sciences at UNSW Sydney, says CAR-T cells are very powerful therapies that need to be tightly controlled.

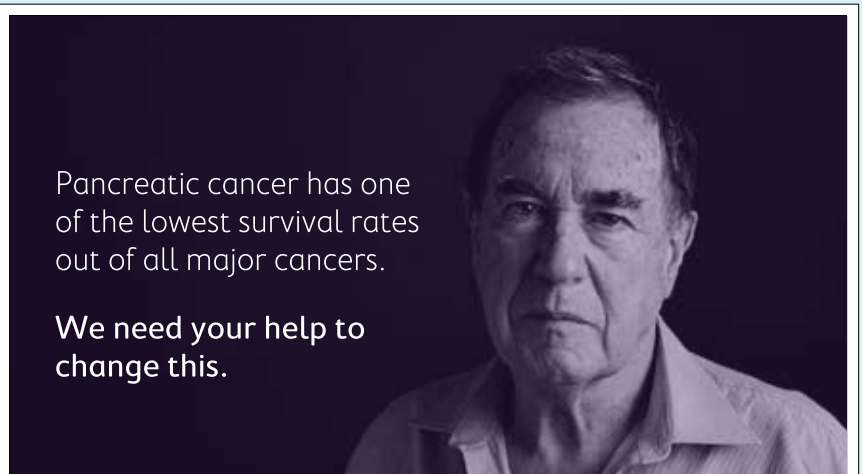
"Switchable CAR-T cells now allow us to stop the treatment, if required, thus making our therapy extremely safe. Switchable CAR-T cells will also ensure to rapidly adapt our treatment target to another cancer surface marker, if resistance may occur."

The team now hopes to bring this promising therapy to the clinic, and is seeking funding to progress.

"This is the first time in my career that I have seen an actual cure for this very aggressive disease. The next step will be to combine CAR-T cells with treatments that make it easier for the CAR-T cells to reach the cancer cells," Professor Heeschen says.

"Pancreatic cancer is known for its fortress-like structure that needs to be overcome in order for the CAR-T cells to reach their target cells and remain at maximum activity. We hope to have this new treatment strategy ready for the clinic within the next three years, pending funding."

More than 3,300 Australians will be diagnosed with pancreatic cancer in 2018. Pancreatic cancer is often diagnosed at a late and advanced stage, when the tumour has already spread to other organs. Current treatments only marginally extend the lifespan of pancreatic cancer patients, with five-year survival at just 7.7%. ■



Pancreatic cancer has one of the lowest survival rates out of all major cancers.

We need your help to change this.

This year in Australia, an estimated 3,364 people will be diagnosed with pancreatic cancer and 3,006 people will die from it.

With a five-year survival rate of just 8.7%, it's one of the most lethal cancers due to a lack of early detection and effective treatment options.

Research into pancreatic cancer is one of the most under-funded of the major cancers, despite it being the 10th most commonly diagnosed cancer in Australia and the fifth most common cause of death from cancer.

Without any major breakthroughs, by 2030 it is projected pancreatic cancer will be second highest cause of cancer deaths.

Pancre Foundation is Australia's only charity dedicated to pancreatic and other upper gastrointestinal cancers.

We're dedicated to providing patient support services and education that help improve the quality of life for patients and their families, as well as funding research into new cancer treatments and early detection. We also support clinical trials that will lead to less deaths and one day a cure.

The challenge is huge, but one that's worth the fight.

Join us in the fight against pancreatic cancer.

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Women, Ageing & Disadvantage

A symposium of experts facilitated by Ellen Fanning



9.30am - 12.15pm
Wednesday 28 November
Auditorium, NSW Teachers Federation
Conference Centre
37 Reservoir Street, Surry Hills

Places are limited. Register to attend:
[www.seniorsrightsservice.org.au/
women-ageing-and-disadvantage/](http://www.seniorsrightsservice.org.au/women-ageing-and-disadvantage/)

This event will also be webcast live on this website



Seniors Rights
Service

+61 2 9281 3600 | 1800 424 079 | www.seniorsrightsservice.org.au

Over the past year there has been discussion in Australia recently on the disadvantages and issues older women are increasingly experiencing. Studies have been done, papers published, data crunched and television shows have focussed on the increasing rates of older women who are sliding into poverty putting them at much greater risk of homelessness.

In the 2016 report "Time of Our Lives?" Dr Susan Feldman and Dr Harriet Radermacher wrote that half a million older Australian women are living in long-term income poverty.

On many benchmarks, older women lag behind their male equivalents. Yes, women do have longer life expectancies than men of around 4 years. However that statistic has to be considered in relation to the following points:

- Women retire with 47% of the superannuation of men and receive only one-third of government tax concessions on super compared to men,
- Currently women earn \$700,000 less over their lifetime than men
- A study in 2011 stated that 34% of single women over 60 were living in poverty, compared to 29% of single men and 24% of couples
- Since 2011 older women experiencing homelessness has risen 31%
- Data collected by helplines throughout Australia indicate over 70% of older people who report abuse (known as elder abuse) are women.

Australia is a culture where ageism is widely tolerated. A recent report published by the Australian Human Rights Commission states up to 30% of employers thought people over 50 were too old to hire. Gender equity

in Australia has barely shifted in the past 20 years. The compounding effects of ageism and sexism particularly impact the lives older women. The 2017 Human Rights Commission report "A Conversation in Gender Equality" states that a complex mix of circumstances serve to discriminate against women, including the increasing casualisation of the workforce, the superannuation system that rewards permanent fulltime employees, and often long-standing experiences of family violence.

The upcoming symposium Women, Ageing and Disadvantage explores these issues and is a timely opportunity to discuss what solutions and responses would most affect positive change for older women. The two forums facilitated by respected journalist Ellen Fanning bring together a wide range of experts from the community, peak organisations as well as some key researchers on the subject.

Panellists include Jody Broun, Director of Red Cross NSW and former co-chairperson of the National Congress of Australia's First People; Dr Catherine Barrett, Founder and Director of the OPAL Institute, Coordinator of The Power Project; Katherine McKernan, Executive Officer of Homelessness NSW; Mary Patetsos, Director of Federation of Ethnic Community Council Australia; and Susan Ryan AO, former Age Discrimination Commissioner, Human Rights Commission. ■

Seniors Rights Service is hosting the event in Surry Hills, Sydney on November 28. Registration is \$25 + booking fee, and is free for NSW Seniors Card holders and Seniors Rights Service members. The event will be webcast live on the day for those unable to attend in person. For event inquiries contact Catalyst Events on 02 9419 4889 or visit: seniorsrightsservice.org.au/women-ageing-and-disadvantage

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On this very auspicious occasion of the centenary of the cessation of hostilities at the 11th hour of the 11th day, we pause to consider the utmost sacrifice of so many for the cause of freedom.

In a previous edition I was able to report about progress on understanding that the blast effect from military operations has been identified to have the same effect as concussion in sports that gets much more attention. However, repeated impacts before one has had time to recover can lead to progressive deterioration. We are currently funding research to identify biomarkers to assess the extent of any ongoing damage and seeking means by which to repair that damage. The Foundation also supports research into all other brain and spinal disorders and injuries neurological disorders and is continuing to develop evidence for healthy brain programmes so we cover the entire community.

This article is an opportunity to raise awareness about a very large proportion of our people who suffer an intermittent disability. The frequency and duration of episodes varies between people. That affliction is migraine.

Our efforts to help have been dogged by lack of confirmed statistics and impacts. However, Novartis sponsored a Whitepaper by Deloitte that was launched in Canberra just two weeks ago. Their findings are that 5 million men, women and children suffer migraines and the cost factor in total is just over \$35 Billion! Overall, the report stated that 70% of the 5 million suffering are female. That amounts to 3,500,000! Further, about 8% are badly affected so that means 400,000 men and women who would not be able to gain nor maintain employment and would need someone to be available to help when they are having an attack.

There is a misunderstanding in the community that migraines are "just a kind of headache". Our job is to correct that impression because it is a neurological disorder that causes blurred vision, loss of balance, vomiting and intense pain usually on one side of the head. Medication helps mainly to manage the pain, but we don't know why some stop after a number of hours, others a day, some two days or more. All the questions are known but it has been hard to get funding for research to find the answers without the evidence that we now have. Most important though is to communicate that between episodes, people who suffer migraines are fully capable.

Given the numbers, it is likely that most people know someone and we need to raise the profile of our Division, Headache Australia where there is valuable information about how to better manage migraines and some treatments that minimise or prevent the onset. We are also calling for those who do not suffer to give at least \$5 for 5,000,000 at headacheaustralia.org.au

For your health,

**BY GERALD EDMUNDS
SECRETARY GENERAL
BRAIN FOUNDATION**

RAPID EXPOSURE SUPPORTING TRAUMA RECOVERY

From shell shock to war neurosis to post-traumatic stress disorder (PTSD), invisible war wounds have had many labels over the years. As the labels for PTSD have evolved over time, so too has our understanding of why PTSD develops and what clinicians and researchers can do to help.

The incidence of PTSD is higher in military personnel than in the civilian population — not surprising given the nature of combat — but post-traumatic stress is not specific to battlefields or deployment. PTSD does not discriminate between sexes, cultures, nor age. And although post-trauma wounds may be invisible compared to physical injuries, symptoms of PTSD can become noticeable, if not to the individual, then often to loved ones.

PTSD impairs daily function, often making life more tiring and less enjoyable. Common symptoms include avoidance of people, places, and things that trigger memories of the incident. Often, PTSD leads to negative thoughts, anger, and nightmares or flashbacks. The latter are called 'intrusive symptoms,' which can be highly responsive to a type of treatment called exposure therapy.

Exposure therapy aims to help the individual reduce distress associated with reminders of the traumatic event by dealing with memories in a gradual, safe, and supportive manner. Although it's well known that exposure therapy can help PTSD, a treatment trial by Phoenix Australia – Centre for Post-traumatic Mental Health is currently investigating a new, more condensed form of this therapy with the hope of eventually making it more accessible for all – called the RESTORE trial.

In its current form, prolonged exposure therapy includes a session once a week for ten weeks, one-on-one with a psychologist and is a very effective treatment for PTSD. The RESTORE research trial is investigating this same treatment in a condensed (intensive) form – a session each day for ten days (spread over the course of two weeks). Prior to this therapy, Mark*, an Australian Defence Force (ADF) veteran with 21 years' service, described his symptoms as social withdrawal, nightmares, heavy drinking, and an inability to handle crowded, noisy areas. Following treatment, he described his experience:

"I found that I started to make peace with myself for some of the things that I had done and forgave myself for displaying human emotions in a time of severe stress... My mental state improved dramatically and I was able to start to do things that I had been unable to do for a long time."

The RESTORE trial is now recruiting participants in Adelaide, Brisbane, Canberra, Darwin, Melbourne, Perth, and Sydney to begin treatment in early 2019. ■

If you're a current serving member and believe you are experiencing symptoms of PTSD due to a trauma that occurred while serving then talk to your Medical Officer about getting a referral into RESTORE.

If you are an ex-serving ADF member and believe you're experiencing symptoms of PTSD due to a trauma that occurred while serving, you can register your interest directly with the RESTORE team today by calling 1800 856 824, or emailing RESTORE@unimelb.edu.au

Do you believe you may have developed PTSD during or after your military service?

If so, you may be eligible for the Rapid Exposure Supporting Trauma Recovery (RESTORE) trial. RESTORE is trialling a condensed version of a gold-standard posttraumatic stress disorder (PTSD) treatment.

The trial is now recruiting volunteers in Adelaide, Brisbane, Canberra, Darwin, Melbourne, Perth, and Sydney.

Register your interest with the RESTORE team by calling **1800 856 824**, or emailing **RESTORE@unimelb.edu.au**. For more information visit **www.phoenixaustralia.org/RESTORE**



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Sydney's War Memorial: Blackadder Without The Jokes

BY KEITH AUSTIN

This year is the 100th anniversary of the signing of the peace agreement which ended the War to End All Wars. Remembrance Day this year will, therefore, hold a special significance.

To this end, the ANZAC Memorial in Hyde Park is being given a \$40m facelift which will include elements of the original design never completed due to financial constraints. It is now again open again to the public.

Architect Bruce Dellit's building is handsome indeed, its fine art deco lines reflecting lovingly in the pool out front. But recently I stopped to look at the photographs of the statues and bas-reliefs on the work hoardings around the site.

It was an eye-opener. Rather than a sombre reflection of the waste and futility of war it seemed to fetishise it. Here there are square-jawed, clear-eyed muscular men stripped to the waist in a manner that brought to mind old Russian propaganda posters where everybody is just so handsome and heroic.

The bas-relief and the statues that pepper the upper ledges are the work of English-born sculptor George Raynor Hoff and are curiously bereft of the wounded, the shell-shocked, the dead or the maimed. Odd, given that Hoff served in WWI and would have witnessed the carnage at first hand.

Among the statues is a flying corps pilot, "courageous and daring" according to the accompanying caption, who stands to stiff attention with a severe-looking aerial bomb between his legs. The style is sparse, clean and angular and terribly martial. He looks like he's been stolen from some 1950s' Russian propaganda video. He looks like he's just got back from the dry cleaners. He looks ironed.

The same is true of the field artillery driver, the naval signaler, the seaman, the light horseman and so on. The ANZAC Memorial official publication from 1934 describes them thus: "These figures are shown resting after their war efforts, contemplating the tragedy and wastage of war – silent sentinels and guardians of the spirit of the memorial."

Frankly, they look like models who have just schlepped off the set of some bizarre new Ralph Lauren fashion ad. The field telephone mechanic, his hat tipped jauntily back on his head, is holding a chunky old phone up to his ear and seems to be on hold to Telstra.

Only the infantryman seems contemplative, resting his chin on the barrel of his rifle and staring off into the distance. Given what happened to so many of the men who went off to war and came back irretrievably damaged one could conclude he's contemplating blowing his head off. But, no, not in this company, not in this sculpted post-war get-together. These are "silent sentinels and guardians" of the drinks cabinet at a cocktail party. Blackadder Goes Forth without the jokes.

It gets worse further on when we, the public, are exhorted to "support the ANZAC Memorial Centenary Project by dedicating a star to a veteran". For just \$100 you get a virtual star and can post a message to a veteran in the online Constellation of Honour and Memory.

This poster shows a star shining benignly down on the memorial in almost biblical fashion. This, it suggests, is the very same star that woke the shepherds outside Bethlehem and you, too, can get in on the action.

Inside, once finished, we will once again be able to gaze at Hoff's beautiful statue depicting three women supporting a dead soldier. It's called 'Sacrifice' and is said to be a symbol of peace, the givers of life weighed down by death and all that jazz.

But again, the touch of religious iconography – the crucifixion pose is obvious – and the muscled, unmarred flesh of the victim gives the lie to this idea. The explanation on the poster evokes Sparta, as if it were a wellness clinic and not an ancient military dictatorship. Frankly, he looks like a weightlifter who's dozed off on a building site.

You may think this academic but consider this; the two parts of the original design that DID feature the dead and the dying were excised. Next time you're standing in front of the memorial take a moment to notice the stone pedestals on either side of the front entrance. Once seen you cannot un-see them. They are gaps that Dellit himself said made the building look like "a countenance without an eye".

What was supposed to be there were two vivid bronze Hoff sculptures - The Crucifixion of Civilisation and Victory After Sacrifice. Here, below naked women on crosses, were piles of corpses, shattered soldiers, weapons - the real detritus of war.

The church objected. Not to the dead, they said, but to the nudity, and the offending figures were excised from the final design.

Perhaps, if we really wanted not to forget, we'd have restored them to those impotent stumps. It would have cost a lot less than \$40m.

Lest We Forget indeed.

Peter Newlinds

Peter has worked in sports radio since 1991 and has worked with ABC Radio Sport's Grandstand team since 1997 in Sydney and Hobart. He has covered just about every major sport there is with a special emphasis on cricket.

Here he speaks with TLP Editor, Greg T Ross about his book, *Around the Grounds* and his magic moments as a sports broadcaster, including that catch by John Dyson.

Greg T Ross: Peter Newlinds, welcome to The Last Post Magazine and to talk to us about your great new book "Around the Grounds". You've had such a great and interesting career... It's a Boy's Own Annual come true.

Peter Newlinds: Well, thank you. First of all Greg, thanks for having me along and saying all those nice things about the book. Well, if that's the way it appears, that's fantastic. But it was and continues to be a great adventure and it does have, I guess in its own way, a certain Boy's Own Annual element to it which is kind of nice to sit back and think about.

GTR: Yes. And considering that, did you see that at the beginning? How did that start?

PN: Well, when you say the beginning, do you mean the beginning of my radio broadcasting or back in my very early days? Or-

GTR: No. Actually, that's a very good question you're throwing back to me so it feels like that's good. I think probably ... Let's perhaps go back to when your interest in sport happened, I guess as with us all, it's at a young age-

PN: Yeah.

GTR: ... but then evolving into when you first saw that becoming a chance to become on radio.

PN: That's right. So like countless, hundreds of thousands young people in my day, which happened to be the 1970's. I was greatly taken by the drama and the theatre of sport, but also looking back at it, the influence and the effect of the mass media. So in my case I grew up in Sydney and the big game in those days where I grew up was Rugby League. So I grew up watching people like Rex Mossop on TV, Frank Hyde was the number one radio commentator and I was greatly influenced by those people and the way they created a sense of, I don't know, some sort of drama, some sort of ongoing narrative almost like a soap opera week to week but I just found it really engaging. Whether that's because of the nature of sport itself which I suspect it is, but also the skill of these particular people. At a young age I was really sort of drawn to it, but it was many, many years later not until I was in my- let's say mid-twenties, early twenties that I figured out that you could actually,

there was actually a way to do this through the medium of radio. And I was actually very lucky to be living close to a fabulous community radio station that more or less was looking for people like me to come along and give them some air time. And it occurred to me one day that maybe I could combine my great love and interest of sport with broadcasting and see where it took me. It's taken me to this point.

GTR: Yeah, well said and a great commemoration of you and sports. And I mean I was on radio doing, I used to be in country, New South Wales and play music and read the news and I think if maybe I had that time again, maybe I would have done a sports role. It sounds wonderful.

PN: Well, I mean it was wonderful, but it was a bit risky because I decided I wanted to be an ABC commentator. That's what I wanted to do, because I like, once again like many, many people I use to listen to it on the radio and I think "Wow, this is pretty good. "How do I become part of this?" Well the answer was with a lot of difficulty and a lot of persistence. So when I possibly could have pursued other avenues in broadcasting, particularly in the IVC, I somewhat stubbornly decided to stick to the cricket route where the odds of making it are not great. And I somehow through sheer persistence and a bit of luck and determination got my break and made almost 20 year career out of it so that, yeah looking back on it that was kind of fun, and it was, it wasn't always easy. I can assure you of that.

GTR: No, I bet too. And the great, brilliant thing of persistence which pays off in so many areas and it's demonstrated here with what happened to you. In the book you mentioned, I think you were 17, correct me if I'm wrong, Sydney cricket ground at the scoreboard when you saw Dyson's famous catch?

PN: Yes. Spot on. It was January 1982, so that year was spot on. I was 17 years of age and I was, it was the final day of the test between Australia and the West Indies of that series. The game was not really going anywhere in particular. And I think as I recall, Bruce Yardley was having a pretty good spell. On that day there was about, let's say about 25000 people in the ground so that may be half-full. He bowled a lovely little

looping off-spinner. Sylvester Clarke, the late Sylvester Clarke, the West Indian tailender launched into it. It flew high, possibly with the breeze and John Dyson who was standing right in front of us from the scoreboard's vantage point ... If you check it out on YouTube, you'll, it all makes sense. Dyson was standing, a little bit straight and he followed the arc of the ball. At a certain point he realized he had to, he was going to take the catch and then he launched himself like a soccer goal keeper which he in fact was. And he took this stunning, stunning grab right in front of us, roller over and ... he picked himself up and away we went.

GTR: You've seen a lot of cricket and a lot of catches. How does John's compare?

PN: Of all the cricketer moments I've seen before and certainly since, there's nothing's that's been quite like that, the impact of that brilliant piece of individual fielding of John Dyson. I still think, I still believe that, and this is in the book if you ... Virtually every day of the week there I went 20 competitions and other matches around the world, you'll see some sort of outstanding individual piece of fielding. I still believe that catch by Dyson stands up all these years later. Because of the precision and perfection of its execution. And the beauty of it. The simplistic beauty if that particular piece of fielding-

GTR: Yeah. Actually Peter, you use the word 'beautiful' and I can only agree with you. For readers and listeners, check it out on YouTube. But I did that last night and watched again and again. And I remember my brothers and I were watching the cricket when that happened. And it was, as you say, a special moment. One of the things about that is the way that he has time to think about ... Great catches can be reflex and there's no doubt they are great catches, but reflex is another thing altogether. But here Dyson eyes the ball, realizes he's out of position, runs back and then launches himself like I don't think I've ever seen anyone do before.

PN: Yeah. I tell you what. It just occurred to me that, I'm wondering, has anyone actually sat down with John Dyson and talked through his thought process? I guess they have but-

GTR: I don't know.



— INTERVIEW —



PN: I sort of wonder at what point he decided that he was going to have to give up on using his feet and fly-

GTR: Yeah. Spellbinding.

PN: Yes, like a white-flannelled superhero, in order for him to take the catch. So at a certain point, he's, and once again if you if ... He was back-peddalling and running backwards and judging a catch obviously is quite difficult. But he had to abandon plan A and move to plan B pretty late in the piece and was at full stretch.

GTR: Actually having said that, I might try get in contact with John and we might get a few comments from him about that catch to add to this interview which would be great.

PN: I'd like to hear them.

GTR: I knew his cousin in Melbourne and-

PN: Ah!

GTR: ... Yeah, Adrian. And yeah, so I should have got him to line something up. You were, had a focus on cricket from an early age. What, you played at school? I know you went over to England. You played some club cricket there or something.

PN: I did. Well I was certainly very keen. I was never the greatest player at school or anywhere but I was kind of good enough to play the game and enjoy it. I have my good days which kept coming back as a sportsperson I suppose. So I was a very keen player of cricket at both you know in a formal, organized sense at school and also in our backyard where I grew up in the very northern regions of Sydney. And it was just a game that dominated our lives. I wouldn't say it's because there was nothing better to do. But I guess we, perhaps we couldn't think of anything we'd rather do. And once again with the influence of the media, with the game on the TV, on the radio, you were sort of, you can immerse yourself in the game. Almost lose yourself in the story of it as a young person. And I thoroughly enjoyed it. I was always ... I wanted to do well at it. I'd like to have been a really good cricket player but I wasn't. But when an opportunity came along or I was given ... Someone gave me the advice to go to England and play some club cricket in my very early twenties and I just could not think of a better way to

spend at the time and as I went and did it, it turned into the most amazing adventure. And I met some incredible people, saw some places I would never have seen if I hadn't have done the cricket thing. And, including playing a match in Berlin, in the old West Germany.

GTR: Wow.

PN: ... And that was that. So I just sort of ran with it. I sort of trusted my love of the game and I always felt that when I was around cricket, life was kind of a bit better. I still feel like that to this day, there's something about the order of the game, the logic of it, the story of it that makes me feel good.

GTR: Isn't that wonderful?

PN: ... So I just sort of went with that and it took me to some really interesting places. And a little bit later on, when I got in, when I realized that maybe broadcasting cricket was going to be my way to really stick with it. It also took me to some interesting places. So yeah, I guess I was lucky to have that sort of, that very strong cricketing streak. And I had very supportive parents who pretty much identified that and no one ever sort of stopped me, held me back from it. So I guess I was very lucky in that way. I would have thought I was privileged.

GTR: Yeah, indeed. And many would agree with you too there. Peter I think in the book you speak of some wonderful places in England that you've been to and played cricket. And I can almost, it almost takes the reader there because you know having been to England once or twice myself. But it's a beautiful, it's a beautiful setting. And back here in Australia of course, you speak of some of the great commentators. The cricket on the radio is the sound of Australian summer.

PN: Well, it, I think a lot of people would agree with that. The, we all understand it. You get in your car. You go down to the beach for 20 minutes. You go to the shops. You stick your radio on, in my case the ABC and you hear your 20 minutes of commentary. They might be talking about the, who knows what? It's all part of a wonderful narration. And it's the nature of this wonderful game that translates so well to radio broadcasting that has brought a lot of pleasure to a lot of people. And certainly, it gave me and still does give me a great deal of pleasure to listen to it.

GTR: Yeah, indeed. It's almost like a script from a play because it serves a constant backdrop. It's the backbone of a lot of people's summer. And as you said, you just gave examples of the beach and shopping etc. And that's what it is. It's a beautiful thing. So you mentioned before about your childhood and in the book you describe I think Duffy's Forest? Is that right?

PN: Correct.

GTR: Yeah and of course. The beautiful occurring part which ... and I've been there too. Did you, where Skippy was filmed there at the Waratah National Park supposedly.

PN: Well, Skippy ... The house where I grew up in was maybe 700 meters round the corner from where they filmed the "Skippy, The Bush Kangaroo." And the film set to this day exists. So my life in it's own funny way Greg was a little bit like a sunny habit. Except I was, I had my cricket bat and my neighbour down the road and we lived in this amazing bush land environment that's not at all typical of the regular suburban or even in a rural upbringing. It was quite a unique place to grow up. So as it turned out, they filmed this iconic TV series and I think to this day is being replayed at, somewhere at this moment is being played somewhere around the world. And it was filmed, it was actually filmed a few years before I became aware of such things. It was filmed sort of a few years after I was born so I don't remember the filming of it as such but if you happen to see a replay of the series and those beautiful landscapes at the Kuring-gai Chase, then you'll get an idea of the environment that I was living in. But it was also quite isolated Greg. We were, it was 40 minutes to the harbor bridge. There was limited public transport. You had to sort of make your own, I don't want to sound like someone saying everything was better in the old days, but we had to make our own sort of world. And as it turned out, cricket and creating our own little test match arena was a way of making life you know interesting and creating our own sort of miniseries, TV series in a cricketing backyard.

GTR: Yeah, you're incredible. And I've been you know under the set there they used to film Skippy. Yeah and walked

“...IT’S NOT ABOUT HOW MANY WICKETS YOU TOOK ON A GIVEN DAY OR HOW GOOD YOU WERE OR HOW GOOD YOU WEREN’T. IT’S JUST ABOUT THE SHARED JOY OF DOING IT AND BEING INVOLVED WITH SUCH A GREAT GAME.”

inside. And it’s just like you’re going back to 1966. It’s all, things were, remain untouched. That was about ten years ago. But, so I’ve got a very good idea of where you used to live from being there with my partner at the time.

PN: Oh, right.

GTR: Yeah, it was absolutely beautiful.

GTR: Yeah, so I guess certain cricketers come to mind in your growing up. And I think, you mentioned Rick McCosker in your book. Tell us about that.

PN: Well, I was like a, I was a right-handed opening batsman. Tallish, and I was, I was in New South Wales obviously and I always identified with the New South Wales players. There was something about McCosker’s understated manner. I mean, if you think back to those years and those days, that Australia was full of these very animated ... What’s the word when people have a moustache or a beard? Is it hirsute? Whatever that word is. Rod Marsh, really the Chappell brothers, they had this macho persona. Whereas McCosker was kind of more clean-cut. He was from the country.

GTR: He was a gentleman.

PN: Yes, he was a gentleman. And he, yeah he was a very clean-cut guy who was a very good, a very good opening batsman...

GTR: Oh, yeah.

PN: ... for Australia. And I just liked his style because I was a bit more of a defensive style of play. So, not only guys did I like, I liked McCosker very much. So I got, I was given or I asked for, I was lucky enough to a Rick McCosker autographed Gunn & Moore bat one year for my birthday and I cherished that cricket bat. And he, a bit like Dyson, his moment was of course the centenary test when he had that terrible jaw injury-

GTR: It was incredible.

PN: ... And, I tell you what, the players that played pre the helmet, they missed out didn’t they? Because there were so many, there were those terrible facial injuries that used to happen too often-

GTR: Indeed.

PN: ...But McCosker was, had that heroic innings in the centenary test, but if you look at his record, it stands up very nicely. The average tick under 40 as an opening bat in a very strong area of fast bowling. But later in his career when I was working at the scoreboard in the season of ‘81, ‘82 and ‘83, he was captaining New South Wales, he was a prolific run scorer and he captained them to the Sheffield Shield in ‘82, ‘83 which was the first time

in I think seven, eight years that they won. So he’s just my, my kind of player. I think his brother worked in a branch of the rural bank near where my grandmother lived. I think she used to go into the bank and see McCosker’s brother. So all these things in that, in those days kind of mattered. It was all part of a, this great love of the game. And he was a ...you know, but when you’re young you’re impressionable, you absorb all of this.

GTR: I know. I know. And I asked you about that because I followed in different era’s both Rick (McCosker) and Border. I was a big fan of both these New South Wales batsmen of great talent. It was only a matter of time before both were selected in the national team.

PN: Yes.

GTR: So I feel almost since, it’s like picking a Melbourne Cup winner. When you follow someone’s career through the Sheffield Shield and then they get picked for Australia, it’s a blessing. McCosker was magnificent.

PN: He was. And I think you touched on a good point there because there’s a chapter in the book that really is about my time covering Shield cricket, first class cricket which is what I did for the majority of my time. I did some of international cricket but I certainly wasn’t one of the mainstreamed travelling commentators. So my, my beat if you like was Shield cricket. So you would, I spent more or less a career watching players and they come through the system and they work their way through the system. And they build up their numbers and their performances and sometimes they even make it to the national team. And then when they get to the national team, some of them only survive for a short time and go back to Shield cricket. And that’s sort of the order of cricket, which was as it was established. And that’s, I guess if you really love the game and follow it closely, just studying those form lines. As you mentioned, it’s a bit like horse racing-

GTR: Yeah. For a young male or female, following cricket, it’s a loving pursuit.

PN: Yes, it’s an overall, interesting, everything is part of a bigger picture. And I think I made that point in the book that if you really do love the game and study it then being, spending your days watching first class cricket is a wonderful pastime. I never got tired of it. I never got sick of the idea of seeing a new player making his way or an old one making his way out or one sort of stepping into it. So I guess in the, without wanting to philosophize too

much about the modern era, I guess it’s a big bash, a big bash system is a little bit different to that. But if you study it closely enough, you work out where the player has come from, where he’s been, where he’s going. And it’s still a great game to follow despite all the changes.

GTR: I agree totally Peter. And I think what you just said about the big bash etc. Now there’s so many players coming through the system and names will be thrown around through advertising and everything. And you think “Now what’s this guy’s history?” Because of course when it was basically the one dayers and the tests, you knew each player pretty intimately because you’d follow the history etc. and now it gets a bit harder. But you yourself showed flashes of brilliance. I think, 5 for 23 or something? What did you score? Was that 7 for 20 ... What happened?

PN: I think everyone has their day out, you know. Every cricketer, every guy’s had his day. I don’t know. I had a lucky day with my team in Sydney. This was not, this was not first grade cricket by any stretch of the imagination. It was a good standard of club cricket-

GTR: It’s still seven wickets.

PN: And it was to this day, despite all the matches that I played subsequent to that it ended up being my best bowling figures. So you know what it’s like Greg. And that’s the beauty of sport. Sometimes it’s just your day-

GTR: I do, yes.

PN: And I think, even back then I think that I recognized that. And you know you have an awful lot of ones that aren’t so great but maybe that makes the really good ones a bit more special. But yes, you’re right. You know it was a good game and better than a bad game.

GTR: Every day of the week.

PN: And it happened during one of the great games of football like grand final day 1984, the day that Kevin Sheedy, Bombers ran over the top of Hawthorn in the final quarter of the MCG.

GTR: I was in Hawaii. I remember it very well-

PN: Oh, yes.

GTR:...Phoning up and getting the scores. And you, you were in the meantime, you were creating your own little legend there. And what a beautiful thing to do. What a beautiful thing to do. I mean I’ve played cricket you know in Melbourne, but not A grade either. Far from it. But just that joy of being able to score runs or take wickets and have a beer afterwards. It’s part of life I guess that’s so important.

AROUND THE GROUNDS

Magic moments from
the life of a sports broadcaster



Around The Grounds
By Peter Connolly

Finch Publishing Sydney
RRP AU \$32.99

PN: Yeah. It is. And I, it's funny, I've been in touch a bit through the writing of his book which has been a really good process. But it's got, it's also got me back in touch with a lot of these characters from those days. And I've had a couple of wonderful conversations about those days with people. And it's not about how many wickets you took on a given day or how good you were or how good you weren't. It's just about the shared joy of doing it and being involved with such a great game.

GTR: Spot on. I could never do this fielding in close but some days, some beautiful days on the beautiful grounds, in the outfield my mind would wander and I would admire the scenery and concoct stories. But that's the mind of a poet, I guess.

PN: Yes, and of course some people take it to a higher level, but the memories and the associations from that sort of thing are wonderful...

GTR: Yeah.

PN: ... So it was really nice to, in the process of writing this book, be able to incorporate those little things that are quite important to me into my overall story. And I loved the, I loved the opportunity to do that and I really did enjoy weaving it in. And also, getting as I said, getting in touch with the people who were around that time to see what they remembered of it and put their perspective into the book. So that's what I really enjoyed. So it was, yeah it's nice. It's nice.

GTR: I think, I think it's certainly well written Peter. That's exactly the vibe that I got from it that you just described-

PN: Thank you.

GTR: I was just thinking as I was reading it, "He's been able to put in all these things that he's done and include it in the story and it still flows beautifully." So well done for that. I just, hats off to you for everything in regarding your career. No, it's fantastic. And it's good that you've recorded it in such a magnificent book. But for readers and listeners to the interview,

Peter's done so much in so many different types of sport. From NRL to AFL and sailing and tennis and the Olympic Games of course as well. There's so much there to talk about but I would recommend to everyone that they get hold of the book.

PN: Well Greg, thank you very much. There is a lot in there. There's also, the longest chapter in the book is actually about soccer. I can sit here for another time and talk about soccer. And of course the World Cup that recently concluded, took me back to some wonderful experiences that I've had. Being at the World Cup itself in Italy in 1990, in the USA in '94 and France in '98. And to be part of this incredible global sport ... It's more than a sporting event, it's humanity. Although you might argue about that when you see Maradona's amazing goal in '96. So there's a long stretch about the soccer. I didn't grow up, didn't, I grew up because I was interested in soccer in the way I followed other sports in the mass media. I was very interested in the Australian rules football. Once again, through the influence of TV and Peter Landy and Lou Richards and those kind of people. Rugby league was the same. But the, my game of origin which actually doesn't, barely get to mention in the book was Rugby union. Because I went to a Rugby union playing school. I lived in a Rugby union playing area pretty much-

GTR: Knox Grammar.

PN: ... Knox Grammar. And that was the, that was the, that was the world, the culture of a school like that is ... Maybe is it now, it certainly was then, almost built around the game of rugby which I loved greatly. But it's interesting I don't, I chose not to write about it so much, because it wasn't so much the game of the mass media. It was more of a niche game. So I was impressed by it but it was what was happening on the TV screen that really sort of got me in.

GTR: Yeah, well you picked that well because the mass media has so much to do with success in the media world. Obviously if you're going to cover a sport ... But like with rugby union, I myself find it better to watch than league. But it's a funny thing. They have characters in rugby union. And I went to a rugby union match here in Adelaide a few months ago and there was tarpaulins and marquees and wine-tasting and cheeses and five star food and all the Land Cruisers and

everything. It was absolutely beautiful. Yeah, so it's a great game in itself.

PN: It is.

GTR: And it's good that you've had an experience from that as well but-

PN: And it was my game. So really when it's all said and done, when it's, if I've got to admit, I'm actually a rugby union person first and foremost. But because of my nature and my view of the world I absorbed all those other things. And I've got a, I've had a wonderful experience being, covering and following and talking about these other games but the one that I really know doesn't actually appear in the book so.

GTR: Yeah. No, that's fine. I think the Peter Newlinds that ABC listeners know is well-presented in this book. And maybe, when you've got more time to reflect on the rugby union, we can expect a book on that at some stage. So wonderful.

PN: Yeah, there'd be a nice chapter in it for sure.

GTR: Yeah, that's wonderful. Peter Newlinds thanks so much for being part of this interview with us here at The Last Post. And we do commend you and recommend to readers and listeners that they go out for the upcoming summer series and buy a copy of *Around the Grounds*.

PN: Thank you very much Greg. I greatly appreciate those sentiments. And I'm absolutely thrilled and fascinated you've actually, you've been to Duffys Forest. Just...

GTR: Ah, yeah, well Deanna and I, I don't know what we were doing up there. We were living at Manly and then we went up there and I felt the same way as you. It's like another world. And then walking into Skippy's ... Yeah, the helicopter pad was still there and everything else. And I told Tony Bonner about that too. And he was wrapped. And it's just another world. But good on you. It's such a beautiful spot to be brought up in.

PN: It was. And I can't, what can I say, you know? I was a very lucky person. I had been a very lucky person in so many ways and it's really nice that you picked up on that. I hope that the listeners and the readers also get something out of it.

GTR: Yeah, no we will. It's an absolute pleasure to speak with you Peter and talk and reminisce and look at the book for people to get out and buy.

PN: Thank you very much.

GTR: Thanks Peter. Take care mate. ■

Follow Peter on Twitter: @PeterNewlinds

BALLARAT YACHT CLUB TO RECOMMISSION WW1 HONOUR BOARD

BY ALEX FORD

The original World War 1 honour board at the Ballarat Yacht Club has some very familiar names.

The club, which has recently restored the board after receiving a grant from the Department of Veterans' Affairs, is looking to get in touch with the families of those who served.

The board was found in an attic recently, and was completely pulled apart and repaired, with gold leaf used for the names.

Club historian Quinton Wilkinson said out of the 70 members the club had at the time, 40 signed up to fight, and most of them were recognised on the board.

While not all of the men returned home, there are some fascinating stories, including Lieutenant Colonel Alexander White, who died at Gallipoli.

"The Tunbridge family have been in Ballarat for decades, they were very big in furnishing, and there's a lovely stained glass window in St Peter's church in Sturt Street that has memorials to both of (the soldiers)," he said.

"There's five Pascoes - two are brothers, Cyril and Victor, and they lived on Pleasant Street.

"John Pascoe was a major, with a military medal, Herbert Leslie Pascoe lived in Humffray Street, and Charles Gordon Pascoe, he was married to Katie and lived in Junction Street.

"There's a soccer stadium called Trekardo Park (in Redan), and believe it or not we've got a George Trekardo - who knows, possibly a link."

Mr Wilkinson said the club's history was incredibly important, and the honour board was one way of continuing to keep memories alive.

"The history on all of the boards here is part of who we are, that's very important," he said.

"If you haven't got a history, it's boring.

"We're the second oldest inland club in Victoria, we've been here since 1877, and we'd like to get past members back to the club because it's part of the family and the history."

The club has been collecting historical trophies, and is looking forward to beginning a restoration project on a 25 foot racing yacht soon.

"There's only two left, we've got one, and there's one in Albert Park - they'd race for lots of money in the early days," Mr Wilkinson added.

Families of men on the honour board are invited to the recommissioning, which is on November 10 at 10am at the club.

The grandson of the club's president, Henry Berry, who originally commissioned the board will help to recommission it on the day, with military historian Gary Snowden. ■

To get in touch with the club, or to RSVP for the morning tea on the day, phone 0417 011 821 or email secretary@ballaratyachtclub.com.au



CLOCKWISE FROM ABOVE: 1) Restoration in progress. 2) Ballarat Yacht Club archivist Quinton Wilkinson and commodore Colin Littlejohn look over notes on members who served in World War 1, with the restored honour board behind them. 3) Refurbished honour board. Pictures: Luka Kauzlaric.

LIST OF BALLARAT YACHT CLUB MEMBERS WHO SERVED IN WW1

5027 ALLEN, Stanley Gordon, MSM, 8th Bn
 476 ANDERSON, John Austin, 2nd Aust Tunelling Coy.
 60649 BRITAIN, William Draper, G.S.R.
 845 COGHLAN, Marice William MM, 39th Bn
 12262 COGHLAN, Kevin Joseph, 3rd M.T. Coy.
 19575 CRADDOCK, Roy Reginald, 2nd Aust.Gen. Hospital
 10206 DOEPEL, Edmond Christian, 2nd Field Ambulance
 163 DAWSON, Frank Eric, Motor Transport Section
 3309 DAVIS, Edward Henry, Aust Flying Corps
 4954 DAVIS, Frank Lindsay, 14th Bn
 17484 LASCELLES, Walter George, 1st Div. Signals Coy.
 3184 ELLINGSEN, Harry, 6th Field Ambulance
 Lt. HOLGATE, Edward Spencer, 15th Field Ambulance
 1011 JOHNSON, Charles William, 23rd Bn
 7854 JOHNSON, Albert Edwin, Service Corps
 1109 MERLIN, Horace Richard, Light Rail Coy
 PIKE, E
 Maj. PASCOE, John MC, 23rd Bn
 Lt. PASCOE, Charles Gordon, 5th Bn
 3875 PASCOE, Herbert Leslie, 12th Field Artillery
 Lt. PASCOE, Victor Alfred, 8th Bn
 3117 PASCOE, Cyril Wright, 37th Bn
 391 SUMNER, Ronald Hamilton, 8th Bn
 8007 TUNBRIDGE, Daryl Ballantyne, Aust Flying Corps
 7598 TUNBRIDGE, Geoffrey Ballantyne, 2nd Field Artillery
 1003 TREKARDO, George Henry, 39th Bn
 3966 TWEEDIE, Forbes MM, 6th Bn
 Lt. Col. WHITE, Alexander Henry, 8th Light Horse Regt.
 Capt. WALKER, Stanley, 2nd Div. Train
 4322 WALKER, George, 14th Bn
 Chap. Maj. MACPHERSON Alexander, Chaplains Corps
 3377 SUTHERLAND, Hugh, 3rd Pioneer Bn



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The BPL is the 20-20 of bowls, it's fast, it's loud, it attracts the world's best bowlers and it appeals to non-bowlers who once upon a time may have seen bowls in a different light.

The players have embraced the BPL format and done a terrific job entertaining the crowds both here at Club Pine Rivers and back at home tuning into the live broadcast on Fox Sports and Sky Sport NZ.

We are thrilled to have some of the fan favourites back again for BPL08 including Alex Marshall MBE, Ryan Bester, Aaron Wilson, Jeremy Henry and Ali Forsyth returns for the Bowls NZ New Zealand Blackjacks.

The inclusion of a female player into each franchise has been a welcomed edition to the BPL and when you have the likes of Commonwealth Games gold medallists Jo Edwards, Karen Murphy, Kelsey Cottrell and Carla Krizanic in this sensational field you know you will be treated to some amazing bowls.

Defending champions Club Helensvale Gold Coast Hawks will have plenty of support heading north up the M1 to cheer on their superstar team.

There's been a change to the Hawks line-up with Georgia White stepping in for Lynsey Clarke who is on maternity leave (so to speak!)

The man to keep your eyes on is Aron Sherriff; if there was a player who has excelled in the BPL format, who has delivered time and time again it is the current MVP and four-time winner of the Bowls Premier League, the man they call "Omar".

Sherriff has already created history winning four titles consecutively, with two different franchises might we add, but he can blow his own record out of the park by winning a fifth title here this week.

Locals will get behind their franchise, the Club Pine Rivers Brisbane Pirates, and their chances of seeing the Pirates lifting the BPL trophy is strong when the man widely regarded as the world's best bowler is wearing their colours.

Alex Marshall is a former winner of the BPL with the Moama Murray Steamers but more importantly has won more international gold medals and world titles than any other participant in the field, and perhaps more than the rest of the field combined; he's that good!

We always keep a close eye on the Bowls NZ New Zealand Blackjacks; one, because they are always in contention and have taken the BPL trophy back over the Tasman before and two, because they entertain us with their skills and passion.

There's a friendly but healthy rivalry with the kiwis, the All Blacks are always flogging the Wallabies so it's up to the other seven franchises to restore the balance in the sporting world and stop those Blackjacks taking their second BPL title home with them!

In saying that, it's not going to be easy. The Blackjacks have a sensational line-up for BPL08 including their star player Jo Edwards who is the envy of many franchises; Ali Forsyth was born for BPL and we have seen him play some of the most memorable shots in BPL history, and their secret weapon is a teenage prodigy Seamus Curtin who is destined for more international appearances.

So, which other teams will pose a threat?

The Moama Murray Steamers have a consistent track record in BPL and will be right in contention after the 14 sectional matches.

It's hard to look past the history books; the BCiB Sydney Lions have their names etched onto the BPL trophy three times and have acquired the services of a former BPL MVP Scott Thulborn.

The Silkari Illawarra Gorillas are a team of international superstars and certainly a team with the combination of fire power and finesse needed to improve upon their two finals appearances.

Jeremy Henry and Aaron Teys will show plenty of flare and will be feared by many in this competition.

Look out for the Blooms the Chemist Perth Suns to cause some upsets and the Blundstone Melbourne Roys have one of the best teams on paper.

Aaron Wilson can win titles in any corner of the globe, but none are more significant than his victory in the Gold Coast Commonwealth Games coveted men's singles where he well and truly arrived on the international stage.

With teams of this calibre BPL08 is sure to be a hotly contested affair, and with \$100,000 prize money on the line, \$25,000 to the winning franchise, we are in for a real treat from the first bowl to the last.

Whether you're watching the 20 hours of live television from the comfort of your home or you're at Club Pine Rivers soaking in the atmosphere and enjoying the clubs amazing facilities, be sure to spread the word about the world's most exciting, fast paced, bowls event ever produced.

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HANDY TIPS FROM GARDENING AUSTRALIA

Jerry Coleby-Williams shares his tips on keeping his Brisbane garden going through hot and dry summer weather that also holds the threat of damaging winds.

MULCH

Mulch is vitally important: it insulates the soil from heat and slows water evaporation from the soil, but more is not better. If the cover is too thick, light showers won't be able to penetrate and plant roots will suffer. Jerry recommends no deeper than 5cm.

WATER JUDICIOUSLY

Jerry has 21,000Litres of water storage but he says his biggest regret is "only getting the second biggest rainwater tank" when he set up his garden.

He has learned to live with what he got by using it judiciously – and what he calls being cruel to be kind. He waters his fruit trees and vegies on alternate days and, while they do sometimes wilt on the 'off' days, he believes this helps build their resilience to heat and drought, encouraging them to put down deeper roots in search of water.

Also, root-rot fungi and nematodes thrive on consistently wet soil so, by allowing it to dry out, you are reducing the likelihood that they will become a problem.

BALES

Drying winds can be a problem so one trick Jerry has learned is to place hay bales around this vegie patch; this has four benefits:

They offer a good place for his mouse melon (*Melothria scabra*) to grow.

They create a barrier, protecting vulnerable vegies from hot winds; he believes this reduces the amount of water he needs to use by two-thirds.

The bales support poles across the garden bed, which can, in turn, hold up shade cloth so the patch can be covered to protect any newly planted seedlings.

They provide habitat for blue-tongues lizards, which provide slug and snail control in the garden.

PRUNING

To prevent wind damage, Jerry reduces the size of some plants. The smaller plants are less likely to be damaged by high winds and fewer leaves means less water loss through transpiration.

SALAD DAYS

It's nice to eat salads in summer but Jerry can't grow lettuce over summer; if it's wet they rot and if it's dry they shoot to seed. Instead he grows warrigal greens (*Tetragonia tetragonioides*), which needs to be blanched before being used, and purslane (*Portulaca oleracea*), which is used in a number of Mediterranean recipes. Both self-seed in his garden. Another favourite is wall rocket (*Diplotaxis tenuifolia*), which likes a warm, freely draining position and doesn't mind a bit of drought.

LONG-TERM PLANNING

Jerry says climate modelling means Brisbane may one day have a climate similar to Townville's so when he planned his garden he used plants that do well further north.

His Screw Pine (*Pandanus cookii*) and Queensland bottle tree (*Brachychiton rupestris*) are both doing well. Nothing in the garden gets more than six waterings when planted and are coping well with just rainwater since then.

Use conditions to your advantage: If the weather is too hot and dry for planting seedlings, then it will be good for ripening seed, so Jerry has turned some of his best plants into a seed crop, allowing them to set seed and rejuvenate that way.

Plants he has done this with include huazontle (*Chenopodium berlandieri*), coriander (*Coriandrum sativum*), chili, mustard greens (*Brassica juncea* cv.) and dai gai choy (*Brassica juncea* var. *foliosa* 'Wynnum Imperial').

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KOREAN WAR ARMISTICE CEREMONY HONOURS SEARCH FOR AUSTRALIAN SOLDIER



The story of Australian soldier Vincent Healy and his mother's search for his grave in Korea featured in an official ceremony in Seoul to mark the 65th anniversary of peace on the peninsula.

South Korean Prime Minister Lee Nak-yeon spoke at the ceremony that honoured the United Nations forces, including Australia and New Zealand, that fought for democracy and peace in South Korea in the 1950-53 war.

Australia was one of the first of 21 nations in the UN force to have boots on the ground in Korea from 1950.

Australian Sergeant Vincent Healy (3RAR) - killed in action on March, 1951 - was one of 339 Australians who died fighting the Communist North, which was supported by Russia and China.

His mother Thelma was the first civilian to travel to a still war-ravaged South Korea to find her soldier son's grave in the southern port city of Pusan, now called Busan.

The Healy family's story formed part of the ceremony in Seoul to mark the 65th anniversary of the Korean War Armistice, with Korean actors playing the roles of Vince and Thelma in a re-enactment.

Korean organisers relied on the book *Passage to Pusan* written by Vince Healy's niece, Australian journalist and author Louise Evans, for the re-enactment. *Passage to Pusan* tells the story of Vince Healy's sacrifice in Korea and his mother Thelma's harrowing journey to find his grave.

Louise was also invited to go to Seoul by the South Korean government to speak at the ceremony. Louise was the only Australian who addressed the 1000-strong gathering and she was joined on stage by just two other speakers - South Korean PM Lee and the Commander of the UN Forces in Korea, US General Vincent Brooks.

Louise said it was a huge honour to represent her late Uncle Vince, her family and Australia at such a historic event, which was screened live around Korea on KBS TV, the national broadcaster.

"I was blown away to discover the South Korean government chose an Australian story and my family's story to feature in the ceremony and being invited to speak was an emotional and humbling experience," Louise said.

"It demonstrates the enormous respect with which the service and sacrifice of Australian service men and women is held overseas and in Korea."

Louise's book *Passage to Pusan* has also been turned into a feature-length documentary. You can buy the book online here: passagetopusan.com/buy-passage-to-pusan



- CLOCKWISE FROM TOP:
1. Vince Healy with his mum Thelma on the front stairs of their home before he volunteered to fight in the Korean War.
 2. The *Passage to Pusan* re-enactment with a picture of Australian Sergeant Vincent Healy (3RAR) in the background.
 3. Kang Daeyoon (Danny), the Korean actor who played Vince Healy in the re-enactment. Danny was chuffed to see a picture of the real Vince and said the Aussie digger was a good-looking fella.
 4. Louise Evans, Australian journalist and author of *Passage to Pusan*, addresses an official ceremony in Seoul to mark the 65th Anniversary of the Korean War Armistice.

For those who served

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