

BI-ANNUAL | ISSUE 19

INTERVIEWS WITH

Col Simon Monterola  
Australia's Military Attaché in Japan

Bruce McAvaney

Max Hastings

Bruce Rickard  
*A Life in Architecture*

Veterans Film Festival

THE LAST POST  
VISITS JAPAN

# THE LAST POST

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# from the publisher GREG T ROSS

Hello and welcome to the latest edition of The Last Post.

As my Facebook friends know, the life of an independent publisher can be a constant unravelling of chaos with more outings than incomings, lovingly mixed with successful outcomes and contacts with Australians who are of a similar mindset to the philosophy of my magazine. There are times of tranquillity and times when it feels as though the whole world is conspiring to make your tasks harder than they need to be.

Then there are times that are etched into the mind forever and will add to the memory pool when recalling good events.

Such was my trip to Japan earlier this year. It was part of the RSL National/Stephen Henderson organised visit under the Japan-Australia Grassroots Exchange Programme. To commemorate the visit and the progress made through face-to-face meetings, this special Japan-Australia edition of TLP covers as many areas possible that represent common ground for the two countries.

We interview Australia's military attache in Tokyo, Colonel Simon Monterola about the relationship between Australia and Japan and feature this editions Foreword from Australia's Ambassador to Japan, Mr Richard Court AC.

In this edition we also speak with director Catherine Hill about her work on the play Hallowed Ground and learn more about this arts-focused woman who directed her first play at 17. We also interview author Max Hastings about his book, Vietnam: An Epic Tragedy.

When the names of significant Australian architects are mentioned, Bruce Rickards is always up there. A member of the Sydney school, Bruce's work produced some of the most notable and recognisable houses of the period. We feature a two-page spread on Bruce and the book, A Life in Architecture.

In Sport we speak with legendary sports commentator Bruce McAvaney about his fabulous career behind the microphone and, hot on the heels of Winx's retirement, ask for his list of the top 5 horses to have raced in Australia.

Also in Sport, Michael McDonald pays tribute to his friend and mine, the late Allan Aldenhoven. In my time knowing Allan, he was a kind, gentle man with good humour. But he was a boxer and a soldier and he died in a police cell in 1979, six years after I last saw him.

In this, the amazing and international Issue 19 of The Last Post we look at domestic violence, the role of traditional masculinity, indigenous cricket and feature Charles Bean, The Western Front Diaries.

Greg T Ross  
Editor and Publisher  
[www.thelastpostmagazine.com](http://www.thelastpostmagazine.com)



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# foreword

H. E. MR. RICHARD COURT AC  
AUSTRALIAN AMBASSADOR TO JAPAN

Australia's current bilateral relationship with Japan could hardly be stronger. We often tend to think of the modern relationship as being defined by trade and business ties, but it is perhaps the people-to-people links that are the true backbone of our strong partnership with Japan. Whether young Australians travelling to Japan as exchange students, to teach English or to ski, or Japanese studying or holidaying in Australia, so many of us have come away from these experiences with a lifetime affinity for the other's country. It is this strong foundation of trust and respect that brings our two liberal democracies together as such natural partners, and our bilateral relationship continues to go from strength to strength.

It would have been difficult for those of our parents or grandparents generations 70 years ago to imagine just how strong this bond between our two countries would become just decades after our young soldiers faced off against each other in bloody battles during World War II. My own father was an Army officer who served in the Pacific theatre. When the war ended in August 1945 he was involved in supervising the surrender and disarming of Japanese troops on Bougainville, working closely with Japanese counterparts. Many years later, he would again meet with some of them – this time over dinner in Tokyo. It was an emotional reunion and a very powerful symbol of reconciliation, after they had fought against each other in the jungles of Bougainville. My father went on to develop strong bonds with Japan in the years that followed and received an Imperial Honour from the Emperor.

I commend Greg Ross and his team for providing us with this thoughtful insight into some of the more delicate aspects of our recent history with Japan. This edition touches on the stories of Australian soldiers interned in Japanese POW camps and Australians supporting Japan's recovery during the subsequent occupation period, and gives a moving account of the 280 young Australians still interred in Japanese soil, at the Commonwealth War Cemetery in Yokohama. But perhaps most importantly, it reflects on the strength of the bond that now exists across the breadth of our bilateral relationship – a model example of two former foes reconciled and working as close partners to promote regional security and stability, ultimately aiming to prevent a recurrence of the wartime suffering our forebears experienced. Lest we forget.

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 THE PERTH MINT  
AUSTRALIA



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Miyajima Island in Hatsukaichi, Japan.  
Photo: Greg T Ross

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This special Anzac Day edition of *The Last Post* looks at my recent visit to Japan. The visit, under the banner of the Japan-Australia Grassroots Exchange Programme, was organized by RSL National's Corporate Communications head, Stephen Henderson. It was attended by descents of Second World War POW's, Jayne Leslie and Dianne Hick and myself.

The human face of communication and cooperation is one that was practiced successfully on this trip. It continues ongoing efforts from the Japanese and Australian governments to ensure reconciliation through education and hands-on experiences for all those partaking in this programme.

Here, within these pages are stories, interviews and submissions from the Australian government, the Japanese government, groups and individuals designed to further the cause of reconciliation, for the betterment of all involved.

**GREG T ROSS, EDITOR, THE LAST POST**



# The Diary of an Independent

My visit to Japan was to cover the results of the 2019 Japan-Australia Grassroots Exchange Programme. But it became much more than that, for me at least.

The visit was a success for all involved and I am proud to feature the results of that within this edition of The Last Post.

For me, the trip went beyond what I had expected in this land that has housed human settlement since the ice-age.

From the feeling that you were landing in the ocean, as we arrived in the middle of Osaka Bay at Osaka's Kansai Airport to the drive across the Skygate, the world's longest double-decker truss bridge. Through Rinku town and Sakai to Kyoto.

With finding restaurant's in the narrow back-streets of Kyoto, to the splendor of The Sheraton in Tokyo. To visiting Ryozon Kannon in south-eastern Kyoto to going to the National Institute of Technology in Kure and meeting an amazing bunch of schoolkids and spending time with the city mayor.

From taking the ferry to Miyajima Island in Hatsukaichi. An island where people and gods live together. I spent hours there walking through the primeval forest, visiting the corridors of shrines and temples and gardens, Tahoto Pagoda and Great Torii. I visited the Daishoin Temple. I took my shoes off and listened to a Buddhist chant.

From Hiroshima Peace Park and ground Zero and the Itsukuhima Shrine.

Flying JAL to Tokyo and to The Sheraton. To meeting the lovely women from the POW Research Network. Yoko. Having dinner with Mr Daiji Yamaguchi, Isami Takada, Kengo and Yoshiko and Keiko.

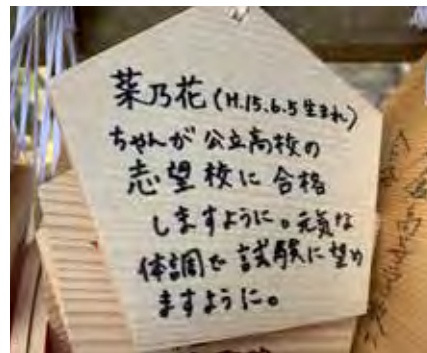
From meeting Col Simon Monterola and visiting the Yokohama Commonwealth War Cemetery. Laying a wreath.

From a message from David telling me he had a friend in Tokyo who ran a bar. A Friday night walk through neon-lit streets, asking a Canadian for directions. The Meguro Tavern. Garth and the boys. Good music. Good martini. Good company. Catching a cab back to The Sheraton at midnight.

From a long walk on Saturday to the café in the gardens of the Takanawa Hospital. A coffee. To the Origin of the Monument of Poems Garden, composed on scenic beauty of Kameoka. To returning the next day, with an umbrella to say good bye to the garden.

To finding an art gallery that looked like a normal house, in the backstreets. To saying good bye to Tokyo through a forest of skyscrapers on the way to the airport.

This and the Grassroots Exchange Programme. Thanks to all and Stephen for getting me a seat. ■



# Publisher in Japan



## THE POW RESEARCH NETWORK JAPAN

For many decades information about Allied prisoners of war during World War II was scarce so in order to bring to light historical facts about them the POW Research Network Japan was created in March 2002.

Since then, the approximately seventy members in Japan and around the world have conducted numerous research projects and studies on such topics as Allied POWs, civilian internees, and war criminal trials. In addition, the members have engaged in activities with former POWs and their families and have participated in many wartime related events. For example, in 2006, our Network held a joint seminar at the Australian National University in Canberra where we listened to the experiences of former POWs and research presentations by Australian scholars. As well, we were able to present the research findings and activities of the Network. This seminar greatly contributed to the mutual understanding of people in both countries.

Four years later in 2010, the Ministry of Foreign Affairs of Japan (MOFA) started to invite former American and Australian POWs and their families to Japan. Our Network provided information to MOFA about the POW camps that the men had been in during World War II, accompanied the participants to those places as well as organized exchange meetings between the participants and people in the community including young people. We all learned a lot from the former POWs and observed that the anger and hatred that some felt disappeared by meeting many kind and gentle Japanese during their trip, and they returned to their countries with emotional wounds healed.

In 2015, a memorial was built by the local citizens at the site of Fukuoka #2 POW camp (now a junior high school) in the suburbs of Nagasaki city. Our Network wholly supported this action by providing information, contacting former POWs and their families, collecting donations etc. The unveiling ceremony was impressive and attended by many former POWs and their families from overseas including Australia. Representatives from MOFA and the embassies of those countries also presented.

Presently, our members are engaged in writing a book in Japanese about the 130 POW camps and twenty-six civilian internment camps in Japan and plan to publish it in two to three years. To us it is important to describe what happened in those camps and what the Japanese did during World War II. It is our hope that people in the future will avoid the mistakes that lead to war and work toward building a peaceful world. ■

**TAEKO SASAMOTO, ADMINISTRATIVE DIRECTOR  
POW RESEARCH NETWORK JAPAN**

[www.powresearch.jp/en/index.html](http://www.powresearch.jp/en/index.html)



## MESSAGE FROM KURE CITY MAYOR SHINHARA YOSHIAKE

Dear readers, it is my great pleasure to meet you.

My name is Shinhara Yoshiake and I am the mayor of the city of Kure, a port town surrounded by islands and blessed with plentiful nature.

Kure City became the base of allied occupation forces in the Chugoku-Shikoku region in October 1945, and US forces were stationed in Kure. From February of the following year, the Commonwealth Occupation Forces, which consisted of units from Australia, New Zealand, the United Kingdom, and India, took over.

Over time, the scale was gradually reduced, and eventually, the Australian and British forces left Kure on November 22, 1956.

At that time, a large, three-story building, which was a former enlisted personnel's club named Aoyama Club, was used by the Commonwealth Army. The building was named "Kure House", and there was "Canteen" in the basement at the time, and the letter "Canteen" can still be seen on the door today, the same as when it was first written many years ago. Kure City is conducting researches such as hearing opinions from various people and experts' opinions on the application of the building to restore and preserve this historical building.

Since "Kure House" was the place where the people of Australia once spent a lot of time, I'll be grateful if the people of Australia visit the restored building with an interest in Kure.

In the city, there was a residential area called "Nijimura" dedicated to the Commonwealth Occupation Forces families. "Nijimura" means "rainbow village" in Japanese. Children went to school in "Nijimura" and participated in extracurricular excursions to traditional Japanese industry facilities. Teachers from the school at Nijimura also taught English at Japanese schools in the area. In addition, YWCA members and boy scouts held social gatherings and sports exchanges.

Australia is a much-loved country for Kure citizens, and many citizens visit Australia, mainly for sightseeing.

I sincerely hope that Australian people will become interested in Kure and we all look forward to seeing you in Kure.



COL Monterola with GEN Koji Yamazaki, Chief of Staff, Japan Self-Defense Force. Photo: Japan Ground Self-Defense Force.

*The Last Post:* Hello Simon, Colonel Simon Monterola, Australia's military attache in Japan, how are you and welcome to The Last Post.

*Colonel Simon Monterola:* Thanks Greg and yes, good thanks. Yeah, beautiful spring day up here in Tokyo, it's great. Cherry blossoms are blooming, and great time of year.

*TLP:* Yes, I'm missing it already.

*CSM:* I think your trip was three weeks too early. It's great colour here.

*TLP:* Yes, we'll have to do it better next time. How have you been? Everything going okay?

*CSM:* Yeah, good, good. Busy couple of weeks, but, yeah, just sort of another week in the life I guess. The defence relationship we have with Japan continues to be fundamental. It's keeping us busy.

*TLP:* What do you see as the situation with Japan and Australia and their relationship as we speak?

*CSM:* I guess broadly, look, we are two like-minded liberal democracies in the Asia-Pacific region, so I guess we are drawn together as natural partners, I guess, is how I would describe the broader relationship. Our governments are very close from our prime ministers down. There are very strong, well-established, sincere relationships, right across government and across the official level. And then, I think beyond government, people-to-people links right across society in Australia and Japan are very strong so ... But look, we really are natural partners, and I think the strengths of the relationship has been developing for many decades. But, I think really, just in particular of the last five to 10 years, I think the relationship is really gone to ... In terms of the strength of the political and broader strategic relationship, really has gone to new levels. So, we have a special strategic partnership with Japan,

is the way it's described in the scheme of things which really means two close like-minded, natural partners underpinned by very strong strategic trust, and I guess that's the key to growing a relationship of this nature. It takes years and years of developing strategic trust, and look our prime ministers and our ministers over the years have often said, "We really have no better friend in the Asia-Pacific region than Japan. It is amongst our most important regional relationships."

*TLP:* On the way back from Hiroshima, speaking with you and I think I was aware of the importance and the growing importance of the Japan Australia relationship, and it was interesting to hear you articulate it so well. You speak of an ongoing development in the role. What stage are we at, at the moment?

*CSM:* Look, I guess, I would describe the relationship as we're still in the grow phase. There is still further opportunities certainly in terms of our strategic partnership, and for me, in the defence relationship, we are certainly still in the grow phase of the relationship.

*We have a really good, strong, solid foundation with the partnership that we want to build with Japan, but there are many opportunities going forward for what more we can be doing together. Yeah, it's the best way of describing it.*

*TLP:* Yes, an evolution of sorts. We spoke also, Simon, about the added extra importance of maintaining and growing the relationship in light of some strategic question marks over certain allies, and I guess the strength being of Australia and the importance of a trusting bond is probably what you said earlier, and very important in the light of international affairs.

*CSM:* You mean, in regards to regional security circumstances and so on.

*TLP:* Yes, exactly.

*CSM:* Our relationship with Japan is really not focused on any specific regional security issue. It's about us working together as like-minded partners as I said, "To contribute to enhancing regional security and stability." It's really not focused on any one issue. We all know there are a handful of issues in the Asian region that at present which have the potential to cause instability, but we're not focused on any particular issue. We're just focused on building our partnerships, so that together we can be working across the region together for common objectives, common purposes, that sort of thing.

*TLP:* Yes. You're reading my mind. And I'm saying to you is that, "Japan and Australia, what are the things that bind us together, those common attributes?"

*CSM:* Look, it's often said that, "The people-to-people links are really one of the strongest pillars of the relationship." I mean, how many Australians do you speak to who will spend time in Japan as doing English teaching, or as exchange students, or traveling, or skiing? My impression is that Australians really love visiting Japan, and really just have a natural affinity with the place, and likewise Australia is one of the most popular destinations for Japanese to visit, to study, to work, so I think it really is those strong people-to-people links that really underpin the relationship in many ways. But then beyond that, as I said earlier, "it's more broadly, in terms of being like-minded liberal democracies." I mean, as you know, our governments look at the region; they look at regional security circumstances through very similar eyes, through a very similar sort of prism.

*TLP:* I think what you said about both being democracies, it is such an important part of that bond.

*CSM:* We've very similar outlooks on regional security issues and regional

— INTERVIEW —

# SIMON MONTEROLA

During The Last Post's visit to Japan as part of the Japan-Australia Grassroots Exchange Programme, TLP Editor Greg T Ross caught up with Australia's military attache in Japan, Colonel Simon Monterola. In it we discuss the importance of the Japanese, Australian relationship and it's relevance in 2019.

security circumstances, and so you will often find our governments sort of speaking out on key important and key issues as one. In the security space, our relationship with the United States, of course, is also important, but Japan and Australia are allies with the United States, so not only do we have a strong bilateral defence and security relationship with Japan, but also a strong trilateral relationship, but I think it's probably that trilateral relationship that has brought us closer to Japan just the last five or 10 years in a bilateral sense. With Japan working closely for decades with the U.S., Australia working close with the U.S. in the defence and security space, it's probably what brought us together and sort of brought us to the realization that we are natural security partners, and we should be doing more together. And, I'm probably sort of jumping ahead here and talking about the defence relationship, but I guess in terms of that, our objective is to get to know each other, to be able to work with each other, to get to understand how each other works, so that we can partner together to do pretty much anything in the region, be it disaster relief, search and rescue, enhancing maritime security, or even in the event of a major conflict somewhere in the region, being able to work together in an actual war fighting sort of scenario.

*TLP:* The military connection of which you speak, they are tied in together culturally and socially which leads me to ... I remember being told years ago that I should go to Japan and now that I have, I can confirm that it is an enchanting, beautiful place. How have you found your time there?

*CSM:* I've really enjoyed my time here. In this current job, I've only been here since July, 2018. I first visited Japan as a very young lieutenant, literally 25 years ago, in the mid '90s, and really enjoyed travelling in Japan. You're right, it's a beautiful place. People are very friendly. There is a great balance, great mix of history and sort of modern and all mixed in, somehow they just seem to do it well, mixing it all into one. But, it's a great place to live and to travel, as I'm sure you experienced when you were up here.

*TLP:* Yes, well, I didn't want to leave. That's how much I enjoyed it. A faster week I've never had in my life.

*CSM:* It's very, very orderly. Very easy to find your way around, so, yes, great place to travel.

*TLP:* Well, we both spoke of a likeness for walking, and I think that was one of the great things that I did in Japan, and you do that too. Tell us how this fondness for walking helps you with Japan?

*CSM:* I think any new city I go to when I travel, not just here, but anywhere, I do like to get out and go for a good walk every morning, and I think it's just a great way of discovering a new city and getting off the beaten tourist track and just sort of going down back streets and just finding those places that your average tourist doesn't typically go to. I think, in fact, I do recall you and I speaking about this, so I think that's just a great way of really getting to understand what makes a country and its people tick sort of thing.

*TLP:* Yes, we did.

*CSM:* So, I really do enjoy that whenever I travel around Japan or even here around Tokyo.

*TLP:* It was wonderful. On one occasion I discovered a Japanese garden in the back streets of Tokyo and bumped into an 81-year old chap there who said, he'd lived in Tokyo all his life but that this was the first time he'd seen this Japanese garden. Right there, there's an example of that. Now, our trip to Yokohama was very important. The Commonwealth War Cemetery, can you tell us a bit about the history of that?

*CSM:* Yeah, sure. So, the Commonwealth War Cemetery at Yamate, Naka-ku on the outskirts of Yokohama, was established, in fact, and is cared for by the Commonwealth War Commission. Straight after World War II, about 1946 I think, and it was basically any Australian prisoners of war held here in Japan, and in fact some came from Hannan in southern China, were basically reinterred in the Commonwealth War Grave Cemetery in the years after World War II. So, there's four main sections: Australian section, a British section, New Zealand/Canada section, and then an India section. In fact, a fifth section is the post-war section for service personnel who died during the occupation, and even in more recent times, some are buried down there, but so there are about 300 Australians who ... Most of them died whilst interred here as POWs in Japan. As with pretty much any Commonwealth War Cemetery around the world, it's just impeccably maintained, just a beautiful place as you saw. Probably Kengo Kobayashi, who's been working there at the cemetery as the groundskeeper for the past 20 years has just done a magnificent

job of just impeccably maintaining the garden.

*TLP:* I met Kengo at dinner and at the cemetery. He lives in a house alongside the cemetery. I met his dog.

*CSM:* Yes. It's just such a delight every time we go down to meet with him. He's someone who just puts ... There's so much pride in everything that he does, and he has so much pride in maintaining these graves of fallen Commonwealth soldiers buried here in Japan, I think it's just very touching and very moving actually to sort of look at it from his perspective.

*TLP:* I was lucky to meet him, as I was lucky to meet you and the others while on my trip, and I was taken by his approach to his job. We had dinner together, and quite wonderful.

*CSM:* Yes, he does a magnificent job every year. He supports our Anzac Day Ceremony that we host down there at the cemetery every year. He supports the Remembrance Day Ceremony which rotates around different Commonwealth countries.

*TLP:* What are you doing Anzac Day?

*CSM:* Anzac Day, we co-host a ceremony down at the Commonwealth War Cemetery with New Zealand. This year is Australia's turn to host, and look, it's a fairly standard sort of an Anzac Day Ceremony format, and we invite a number of dignitaries from the Japanese government, Defence Force, and a number of other ambassadors and defence attachés to come and participate, plus, of course, a number of Australian and New Zealand expats come down and participate. So, this year we'll be holding the service right here at the Australian Cross of Remembrance where we visited when you were up here.

*TLP:* Most important and I was honoured to have laid a wreath there too Simon, and it's a perfect spot for Anzac Day. I think that is something that I would look forward to being part of in the future if I can get up there for Anzac Day, not this year of course, but in the future. Simon, you're a military attaché. Can you explain exactly what that means and what your day-to-day roles include?

*CSM:* I guess what the focus of our day-to-day responsibilities really are maintaining the working level relationship with the Japanese Ministry of Defence and the Self-Defence Force, so day-to-day we're maintaining a strong relationship with policy staff in the Ministry of Defence, with the maritime, ground, air Defence

## "AS LIKE-MINDED LIBERAL DEMOCRACIES IN THE ASIA-PACIFIC REGION, WE ARE DRAWN TOGETHER AS NATURAL PARTNERS."

Force Headquarters here in Tokyo, plus a range of other defence organizations. And, I guess a really key part of what we do is arranging and supporting visits to Japan by key defence personnel from Australia, and planning and supporting just a range of engagement activities is probably the best way to put it, so visits by Australian defence seniors, or large-scale exercises, or smaller exercises, and practical engagement activities. So, that really is a very core part of what we do is facilitating that planning and execution of exercises and visits, and so on. On top of that, we are also remaining abreast of key sort of policy for structure. What else? Training etc, developments in the Japanese defence systems, so we're maintaining abreast of what the Japanese Self-Defence Force are doing, in terms ... yeah, policy, capability, development, and so on. Tied into that is keeping Canberra abreast of those developments, and then conversely, we are explaining Australia's defence policies, capability, development, acquisition, training, etc. to the Japanese defence system. So, a lot of engagement, a lot of liaison with the Japanese defence system, and working with a close partner like Japan, I think, that really is one of the really satisfying parts about this job is being out there nearly every day engaging with our Japanese counterparts.

*TLP:* And, you would be in the wonderful position of being able to see that relationship growing daily.

*CSM:* That's right Greg. Look, right now in fact, I think I spoke to you about this when you were up here, but, yeah, right now is a really exciting time, I think, for the Australian Japan defence relationship. We are, this year, in the process of expanding our defence staff here in Tokyo, so this year we will, for the very first time, establish an Army attaché, Air Force attaché, and then next year a Navy attaché, plus a number of additional support staff, so we're actually growing our defence section by five uniformed IDF members and a few additional locally engaged support staff.

*TLP:* Yeah, we spoke about that. I remember, and that was obviously mutually agreed that, that's ... Can be no surer sign of an engaging and growing relationship than increasing your focus on it.

*CSM:* We've got a lot coming up this year right across our defence relationship, so I think having Army, Navy, and Air Force. We also have representatives from our International Policy Division focused on policy issues. We have a representative here from the Defence, Science and Technology Group focused on deepening our science and technology cooperation and collaboration with Japan. So, I think once we get the Army, Navy, Air Force positions in place, we'll really, sounds like a bit of a throwaway line, but we really

will be able to deepen our cooperation with the counterpart organizations, the Army to Army, Navy to Navy, Air Force to Air Force relationships. So, this year, in terms of big activities coming up, each of our three services, Army, Navy, Air Force, have a signature exercise with Japan, all of which are being held this year, so Navy have three ships coming up in October for an exercise called Nichi Gou Trident. So, Nichi Gou Trident, due to be held in mid- October, so we have three ships coming up for that. That's a biannual exercise here in Japan, and every time we run this exercise, we continue to build the sophistication, and the complexity of the exercise, and the sorts of scenarios that we practice to work together. So this year also, Air Force will be holding their inaugural fighter aircraft exercise here in Japan. That's exercise Bushido Guardian. And, Army also has a well-established exercise, going back about four or five years now, called exercise Southern Jackaroo in Australia. Australia, Japan, and U.S., so trilateral exercise, ground focus, and we did this exercise also with sort increasing the complexity of the exercise every year, so sort of building up our ability to be able to operate in more and more complex scenarios. So, all three of those

activities really, really heading in a good, positive direction.

*TLP:* Well, I would say you're very lucky man to be a part of something that is not only important now, but will be growingly important in the future, and you've been right at the cusp of all of this.

*CSM:* Well, it's a big team effort obviously, but it's a very satisfying job, and a satisfying ... Here within Tokyo, I think, a satisfying relationship to be a part of right now, but it's a big team effort, obviously supported by my highly capable staff here in Tokyo. So, we're now up to 14 members of my defence team here in Tokyo, and we'll build to 16 over the next year, plus supported by, obviously, highly-capable people in our Department of Defence in Canberra, plus Army, Navy, Air Force Headquarters in Canberra. All have desk officers focused on the Japan relationship, so we are just one cog in a bigger wheel, and as part of a bigger team. But it really is, yeah, a great relationship to be involved with.

*TLP:* I could tell that by discussing it with you when I was there, and which led me to the idea of a wider discussion on Japan-Australia through an interview. Thank you so much Simon, it's been a pleasure.

*CSM:* Likewise Greg, yes, thank you. ■

## THE JAPAN-AUSTRALIA

Japan has enjoyed very friendly relations with Australia for many decades. When it comes to political relations, the annual visits to one another's countries by our respective prime ministers that started in 2014 have made the relationship grow and deeper.

During the Second World War, many countries fought against one another.

During the conflict, Japan inflicted tremendous damage and suffering on many people, including Australian Prisoners of War (POWs). As conveyed by Prime Minister Abe in his statement on August 14, 2015, Japan expressed a feeling of deep remorse and heartfelt apology and made a pledge for peace, saying that it will never repeat the devastation of war. In the post-war era, the people of Australia have demonstrated a spirit of tolerance and extended friendly hands to Japan, instead of hostility from the past memory.

With this as a background, the Japan-Australia Grassroots Exchange Programme, which was launched in 1997, was an initiative of the Japanese government based on an awareness of the need to encourage the "heart-to-heart reconciliation and exchanges" as well as to promote mutual understanding and friendly relations between the two countries. The Embassy of Japan in Canberra and the Returned and Services League (RSL) Australia closely coordinated with one another to start this programme.

Under this programme, former Australian POWs and their families visited Japan, where they interacted with Japanese citizens and paid a visit to local cities where former POW camps were located, as well as the Commonwealth War Cemetery in Yokohama. During their stay in Tokyo, officials from the Ministry of Foreign Affairs of Japan (MoFA) and the members of Japanese citizens' group studying the history of POW earnestly listened to their experiences and their views on how to enhance future-oriented relations. The former Australian POWs who took part in this programme deepened their understanding of Japan's efforts toward peace and prosperity as well as Japanese society and culture. Between 1997 and 2017, over 120 former Australian POWs and their family members visited Japan under the Japan-Australia Grassroots Exchange Programme.

The gradual reduction in the number of former POWs who are able to travel to Japan led MoFA and the RSL to decide in 2017 to conclude the programme by holding commemorative events both in Canberra and Tokyo

## YOKOHAMA WAR CEMETERY

Located about nine kilometres west of central Yokohama and about 30 kilometres from the centre of Tokyo, the Yokohama War Cemetery at Hodogaya was established in 1945 by an Australian Army War Graves Unit as the Commonwealth War Graves Commission's only war cemetery in Japan.



The Cemetery's Australian Section has the graves of 277 known and 3 unknown Australians. The majority of the ten RAN, 250 Army, eight RAAF and nine Merchant Navy service personnel in these named graves died in prisoner of war camps in Japan, including the infamous Naoetsu Camp featured in the 2014 film, *Unbroken*. Among the Merchant Navy sailors was Stewardess L. Elizabeth Gleeson, who died in Japan as an internee having been taken prisoner aboard the merchant vessel the SS *Nankin*. The Post-War Section also has the graves of a further 57 Australian servicemen, including those evacuated to Japan during the Korean War, or who died while serving with the British Commonwealth Occupation Force in Japan.

In the Post-War Section, the grave of Warrant Officer Ray Simpson, VC, DCM tells an unexpected story about the changed course of Australia's relationship with Japan. After joining the Second AIF in March 1944, the 18-year old Simpson was sent a holding unit for soldiers who were too young to be deployed overseas. On the morning of 5 August 1944, Simpson was part of a detachment sent to reinforce the garrison troops at Cowra

after the escape of several hundred Japanese prisoners-of-war. He subsequently served in Morotai, Tarakan and Rabaul.

Demobilised in January 1947, Simpson re-enlisted in 1951 for service in Korea, and while on leave in Japan met and later married Shoko Sakai, a Japanese citizen, in 1953. Less than a year after the Australian Government approved the admission to Australia of some Japanese wives of servicemen and ex-servicemen, this aspect of this Simpson's life demonstrates how the Australia-Japan relationship developed from belligerence to engagement.

Following service in Malaya from October 1955, Simpson joined the 1st Special Air Service Company in November 1957, and was later selected as one of the first members of the Australian Army Training Team, Vietnam in 1962. He was awarded the Distinguished Conduct Medal during his second tour in Vietnam in 1964, and in his third tour in 1969 was awarded the Victoria Cross. In 1972, Simpson took up an administrative position with the Australian Embassy in Tokyo, where he died on 18 October 1978. ■

## GRASSROOTS EXCHANGE PROGRAM: AN INTRODUCTION

Based on discussions at the events, measures were then taken to implement a successor programme that would contain the original programme's spirit, and which would be aimed at the descendants of former POWs.

In late February 2019, as an initial step, four participants, including two descendants of former POWs, were invited to visit Japan for a week.

This saw the participants take part in a study exchange event hosted by young students of Kure Kosen (National Institute of Technology, Kure College), located in Hiroshima Prefecture. The students undertook a survey of a former Imperial Japanese military facility that was used by Australian forces during the occupation of Japan after the war. The students explained the results of their research to the participants, and then acted as guides in a tour of the facility. In addition, through exchanges with various Japanese citizens' groups organized by the POW Research Network Japan, and conversations with State Minister for Foreign Affairs Ms Toshiko Abe in Tokyo as well as various site visits such as to the Hiroshima Peace Memorial Museum and a former POW camp site in Naoetsu, Niigata Prefecture, the participants learned more about the historical realities of the time.

For two of the participants in particular, those descended from former POWs, this programme provided an opportunity to gain a new perspective on the post-war reconciliation between Japan and Australia. Moreover, we have heard that the participants were able to familiarise themselves with and deepen their understanding of Japanese history, culture, and modern society.

This new initiative of inviting the descendants of former POWs to Japan has only just begun, however MoFA feels that it will contribute to encouraging "heart-to-heart reconciliation and exchanges" between the peoples in the both countries for the current and future generations. The programme is planned to continue for the following Japanese financial year 2019-2020. MoFA Japan and RSL Australia look forward to active participation by the descendants of former Australian POWs.

MINISTRY OF FOREIGN AFFAIRS OF JAPAN



# The Cowra Prisoner of War Camp

The Cowra Prisoner of War Camp was established in May 1941 to hold Italian Prisoners of War (POWs) captured by Allied forces in North Africa. The camp, located on the northern outskirts of the town, initially also held some Italian civilian internees and internees from other 'enemy' nations.



POWs and internees were held in four 17-acre 'camps' (now referred to as compounds) A, B, C and D. The camp was controlled by approximately 800 men of the 22nd Garrison Battalion under the command of Lieutenant Colonel Monty Brown.

War with Japan commenced in December 1941. As fighting approached Australia, it was inevitable that Japanese POWs would be captured. A decision was made to hold these men, who came under United States jurisdiction, in camps at Cowra and Hay. These camps were selected as they were in southern Australia, were far from the coast and were located in relatively isolated areas.

From 1942 to 1943 Cowra POW Camp also held a number of Indonesians (or Javanese as they were then known). These comprised two groups, merchant seamen who went on strike following non-payment of wages and family groups (comprising academics, political activists and their families) who were seeking Indonesian independence. These internees were held at the request of the colonial Dutch East Indies government but had been released by mid-1943.

By the end of 1943 the camp had been divided as follows;

- Italian POWs in compounds A and C,
- Japanese Privates and NCOs in compound B, and
- a mixture of other nationalities, including Japanese officers in compound D.

## THE COWRA BREAKOUT

The Cowra Breakout, the mass escape of Japanese Prisoners of War from the Cowra POW camp on August 5th, 1944 is the single most significant event in Cowra history.

At approximately 1.50am, 1104 Japanese, unable to bear the shame of capture, charged the perimeter fences of B compound at the Cowra camp. The POWs were determined to regain their honour in the only way they thought possible, by dying in battle against their Australian captors.

In the ensuing clash, the only land battle fought on Australian soil during World War II;

- 334 Japanese POWs escaped into the surrounding countryside and were recaptured over a period of nine days,
- 107 Japanese POWs were wounded, and
- 231 were killed (with a further three dying of their wounds up to three months later).

Eight Australian guards were wounded during the Breakout and three were killed. Privates Ben Hardy and Ralph Jones were posthumously awarded the George Cross for their action in manning a Vickers machine gun until it was overrun by Japanese POWs at the north-eastern perimeter of B compound, while Private Charles Shepherd was stabbed and killed by a lone POW near the B compound guard room.

Lieutenant Harry Doncaster, an instructor at the nearby military training camp, was killed late on the afternoon of August 5th while attempting to recapture a group of 12 Japanese POWs found approximately seven miles (12 kilometres) north of the camp.

A fifth Australian, Sergeant Thomas R. Hancock, a member of Blayney's Volunteer Defence Corp (VDC) suffered a fatal gunshot wound on August 8th when a .303 rifle carried by another VDC member discharged. The bullet struck Hancock in the buttocks, then passed through his body. He died one week later from septicaemia.

The four Australian servicemen who died locally as a result of the Breakout were buried in the Australian military cemetery already established adjacent to the Cowra general cemetery.





OPPOSITE PAGE:  
View from A Company Tower.

BOTTOM LEFT:  
Map of Cowra POW Camp.

ABOVE:  
Japanese POW captured at Weir's property after breakout.



The Japanese POWs were buried immediately after the Breakout in an area adjacent to the Australian military cemetery. Soon after the end of World War II returning Australian servicemen began the job of tending to the graves of the Japanese POWs because they believed it was 'the right thing to do'. This simple act of respect so impressed Japanese diplomats visiting the site from the mid-1950s that the Japanese government requested that it become a formal cemetery for all Japanese, both civilian and military who died in Australia during WWII. This was agreed to in 1963 and the cemetery, designed by Japanese architect Shigeru Yura, was officially opened on November 21st, 1964.

The Cowra Japanese War Cemetery is the only Japanese military cemetery of its type in the world. It now contains the graves of 525 Japanese POWs and civilians who died in Australia during WW2.

The establishment of the Japanese War Cemetery has led to the development of mutual feelings of reconciliation, respect and understanding between the people of Cowra and the people of Japan. Cowra now regards itself as a centre of world friendship. It is the home of Australia's first World Peace Bell and the location for the largest Japanese garden in the Southern Hemisphere. There is an annual Festival of International Understanding and a Cherry Blossom Festival each September in the Japanese Garden. Regular student and Council staff exchanges, and a friendship agreement with Joetsu City in Japan - home of the former Naoetsu POW Camp, further cement the friendship that has developed from such a tragic beginning.

A FORMER JAPANESE AMBASSADOR ONCE SAID THAT COWRA IS THE SPIRITUAL HOME OF JAPANESE PEOPLE IN AUSTRALIA. TO THINK THAT SUCH A SENTIMENT SHOULD DEVELOP FROM THE TRAGEDY OF WAR IS TESTAMENT TO THE GOODWILL OF THE PEOPLE OF COWRA WHO FOLLOWED THE EXAMPLE OF THOSE LOCAL EX-SERVICEMEN WHO 'DID THE RIGHT THING' OVER 70 YEARS AGO.



A former Japanese Ambassador once said that Cowra is the spiritual home of Japanese people in Australia. To think that such a sentiment should develop from the tragedy of war is testament to the goodwill of the people of Cowra who followed the example of those local ex-servicemen who 'did the right thing' over 70 years ago.

## THE COWRA BREAKOUT 75TH ANNIVERSARY

The people of Cowra recognise the significance of the 75th Anniversary of the Cowra Breakout and a program of events has been scheduled between August 2nd and August 5th to commemorate the event.

Official commemorative ceremonies will be held on Monday, August 5th while the preceding three days will feature a range of activities designed to showcase the important part Cowra played in the Australian war effort during WWII.

In addition to the military training camp, which saw up to 80,000 men receive basic training between 1940 and 1945, and the Cowra POW Camp (1941 – 1947) Cowra also hosted;

- A feeder factory for the Lithgow Small Arms Factory, housed in the converted Showground pavilion between 1942 and 1944,
- A CSR factory producing power alcohol (ethanol) from grain,
- An Edgells cannery, established in 1943, producing canned vegetables for supply to Allied troops serving in the South Pacific, as well as the domestic market; and
- A group of nine German Jewish families, brought to Australia at the beginning of WWII, living on farm properties about 15 miles (25 kilometres) from Cowra.

Events planned from August 2nd to 4th focus on how Cowra was affected by the sudden influx of military personnel during the war years and how the town grew from the resulting increase in business opportunities. It is the hope of the organising committee that recognition of these events may form the basis of annual 1940s themed activities in the community.



CLOCKWISE, FROM TOP:  
Cowra residents out hunting Japanese in Cowra breakout.  
Knives seized at Cowra breakout.  
Shigeru Yura at Cowra Japanese War Cemetery 2014.  
Wreaths laid at Cowra Japanese War Cemetery Cowra 2017.

**For more information on this year's Breakout 75th Anniversary commemorations or the Cowra Breakout in general please contact the secretary of the organising committee Lawrance Ryan on 0408 639 088 or by email at: [cowrabreakout75@cowra.nsw.gov.au](mailto:cowrabreakout75@cowra.nsw.gov.au).**

# Cowra Japanese Garden and Cultural Centre

The Cowra Japanese Garden and Cultural Centre has become a powerful symbol of reconciliation and friendship between the people of Cowra and Japan, a relationship that originated during WWII with a Prisoner of War camp on the outskirts of Cowra and the largest ever POW Breakout that occurred in 1944.

As a result of the Breakout, 231 Japanese perished along with 4 Australian Servicemen, and the Australian and Japanese War Cemeteries were established. In 1960, the Government of Japan brought all Japanese war casualties from around Australia to be interred at the Japanese War Cemetery in Cowra, the only Japanese War Cemetery outside of Japan in the world.

Together with the Australian and Japanese War Cemeteries, the POW Camp site and the Australian World Peace Bell, the Cowra Japanese Garden plays an integral part in the wonderful Cowra – Japan reconciliation story.

The Ken Nakajima designed 12.5 acre Kaiyushiki (strolling) Garden was opened in two stages, stage 1 in 1979 and the second stage in 1986.

The Garden is a representation of the Japanese landscape; the striking hill represents Mount Fuji, manicured hedges cascade across the garden like rolling hills, streams flow like rivers and the ponds glisten like inland lakes and the sea.

An exhibition room showcases the work of local and regional artists providing exhibitors with a full month to display and sell their works, while the Cultural Centre houses an extensive and unique collection of Japanese movable cultural heritage artefacts.

Other features in the Garden include a Bonsho Bell, a traditional tatami room in the EDO cottage, an authentic open-air tea house, and a bonsai house. There is also a gift shop and café on site, and golf buggies are available for hire.

Open every day of the year except Christmas Day, the Garden is beautiful all year round. It is a place of peace and serenity with many quiet spots in the Garden to be able to sit, relax and take in the views. Children enjoy feeding the fish and the ducks, and dogs are welcome in the Garden (must be on a leash).

Entry fees apply as the Garden is a not-for-profit organisation that relies on admissions and gift shop sales to fund its day-to-day operations. ■



P : 02 6341 2233  
[www.cowragarden.com.au](http://www.cowragarden.com.au)

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The Central West NSW town of Cowra has developed a deep and meaningful relationship with Japan in the decades since WWII. A relationship which stemmed from tragedy and blossomed through understanding and reconciliation. On August 5 1944, the Cowra POW Camp was host to the largest prison escape in WWII history. Over 1,000 Japanese prisoners of war launched a mass escape, resulting in the deaths of 234 Japanese prisoners and 5 Australian soldiers stationed there.

From this violent beginning, an unbreakable bond formed between the people of Cowra and the nation of Japan, a bond that continues to grow and strengthen to this day. Today, the town of Cowra is steeped in beauty, history and heritage. Cowra's relationship with Japan is epitomised by its many monuments and landmarks. From the rolling hills of the Cowra Japanese Garden to the solemn site of the POW Camp and War Cemeteries, Japan has influenced every corner of this charming country town.

Cowra welcomes visitors to explore and learn about its rich history, take in incredible views of the Central West countryside and enjoy its many nearby national parks, waterways, cycling routes and walking tracks.

Cowra is also home to a highly acclaimed wine region, with a number of unique, boutique wineries producing some of the Australia's finest wines. It's also one of Australia's most sustainable wine regions, with approximately 75% of brands produced in the region being certified organic.

**For more information on Cowra, visit [www.visitcowra.com.au](http://www.visitcowra.com.au) or contact the friendly staff at the Cowra Visitor Information Centre on 02 6342 4333.**

# COWRA RSL SUB-BRANCH

Cowra is a small country town in Central NSW with a population of 9000 people, situated 300km west of Sydney. It's economy is rural based boasting fat lambs, cattle, wheat, hay, canola, grapes and supported by manufacturing and furniture building.



As a transport hub, highways leading out of Cowra provide access north to Qld, west to SA, south to the ACT/ VIC and east to Sydney.

Cowra features an Australian War Cemetery, a Japanese War Cemetery where every Japanese killed on Australian soil during WW2, including pilots from the bombing of Darwin are buried along with POWs from the failed breakout attempt in 1944.

Returned members of the sub-branch elected to attend to and care for the graves of the Japanese until it was officially proclaimed a War Cemetery in 1963 when the land was ceded to Japan.

As a result of this act of compassion, a Cowra/Japanese Friendly Society was formed leading to the establishment of the world famous Cowra Japanese Garden and the awarding of a World Peace Bell in 1992.

Cowra RSL sub-branch received its Charter in 1917. From a population of 2,400, 541 served Australia during WW1. During WW2, from a population of 4,500, 1053 served and post WW2, have served in BCOF, Korea, Malaya, Ubon, Borneo, South Vietnam, gulf Wars 1 and 2, Somalia, Cambodia, East Timor, Iraq, Afghanistan and many Peacekeeping Deployments.

114 died during service.

A Memorial, listing all the names of those who enlisted during and post WW2 from the Cowra Shire was erected in 1997 outside the entrance to the sub-Branch. A Cenotaph listing those who served in the Boer War, WW1 and Korea is nearby.

In 1987 sub-Branch sent a large contingent of members to the Welcome Home Parade for Vietnam Veterans, in Sydney. This act has never been forgotten and today, the sub- Branch philosophy is to ensure all returning veterans and ex-service personnel are welcomed home and to the sub-Branch.

Our membership remains strong with over 90 members with Meeting attendances of 30-40. Many of our members are young contemporary veterans and are current or ex-serving. Our President is 31 years old.

We have a very strong relationship with the Royal Military College in Canberra and each year they support us by providing our ANZAC Day Guard of Honour. We reciprocate by attending their functions and by presenting The Staff Cadet of the Year Award to Alamein Coy.

The sub-branch is very strong in pensions and welfare. In 2004 we established a joint venture with the local Legacy Club, financially assisted by DVA, known as the Veterans and Ex-Services Personnel Advisory Service (VESPAS). Since then, our three Level 3 and one Level 4 trained advocates have assisted in over 2000 veterans and widows pension claims. We have provided one NSW/ACT Tip Trainer and representations in other ex-service and local organisations. We have three members recognised in the Order of Australia Awards and 7 Life Members.

The sub-branch owns its own premises featuring a large Meeting area and bar focusing heavily on camaraderie, an upgraded modern kitchen, toilets, office area and floor to ceiling glass cabinets displaying memorabilia from WW1, WW2, Korea, Malaya, Borneo, Vietnam, Post Vietnam Wars and Peace Keepers, presentations from the RMC, and a section devoted to the National Service eras

We host and reciprocally respond to groups from visiting sub-branches from the metropolitan and country areas. We also conduct games nights involving surrounding sub- Branches and hold a strong view that camaraderie is as much 'an essential' component of our unique organisation as any other service we provide.

The Cowra RSL sub-branch is very strong with a dynamic mix of experience and youth and is an integral part of our local community well placed for the challenges of the future. ■

# REFLECTING ON THE GENESIS OF THE POST WAR AUSTRALIA- JAPAN RELATIONSHIP

It is difficult to re-imagine the circumstances in which Prime Minister Robert Menzies and his Trade Minister Jack McEwen took the bold step of initiating negotiations with Japan and carried the enabling legislation through the Australian Parliament.

The Pacific War was just a decade over when the negotiations began. The Opposition Labor Party voted against the Bill in the Australian Parliament, a shame that among other more fundamental things drove Gough Whitlam, later Australian Prime Minister, to commit to deepening and extending the relationship through what became the Basic Treaty of Friendship and Cooperation between our two countries. Japanese Prime Minister Takeo Miki was his compatriot in that effort; Malcolm Fraser completed the work.

Sir John Crawford and McEwen, in Australia, and Nobuhiko Ushiba, in Japan, were the visionaries in the 1950s but, later, the leadership of the business community and men like Tadashi Adachi, Shigeo Nagano, Maurice Mawby, Russell Madigan and Bill Morgan, transformed their vision of the relationship into the reality of its scale and importance today. When I committed to work on the relationship with Crawford just a few years later, these men, and many others, extended their support to my work and their advice and kindness was a great strength then and remains an important legacy for me today.

It is difficult to imagine today that when Crawford opened talks with Japan in the mid-1950s, he did so by hitting a tennis ball into Ambassador Nishi's back yard in Canberra as a pretext to start negotiations without drawing attention to the initiative. And at the end, when Ushiba cabled Tokyo from Canberra that Australia had offered in effect to extend most-favoured-nation treatment in trade to Japan, he was immediately recalled to Tokyo for consultations, his colleagues fearing he had lost his senses. Gaimusho (Japan's Ministry of Foreign Affairs) thought him in need of serious rest from the stressful task of negotiating with the Australians. But Ushiba was of course an immensely reliable witness.

The Commerce Agreement had an enormous immediate impact on the relationship. It more than doubled the intensity of Australia's export trade with Japan and Japan's export trade with Australia in just a couple of years. Later in 1976 the Basic Treaty of Friendship and Cooperation (the Nara Agreement) did the same for Japan's investment into Australia and people movement between our two countries, almost trebling the intensity of Japan's direct investment into Australia.

These were bilateral agreements, it should be remembered, that were nonetheless ordered around the most-favoured-nation principle or non-discrimination in our trade and other dealings rooted in postwar global trade regime. The Agreement on Commerce entrenched Japan's march towards establishing equal trade treatment under the General Agreement on Tariffs and Trade (GATT), at a time when Article 35 still allowed signatories to discriminate specifically against Japan. It served Japanese diplomacy well in securing equal treatment in the global trading system and it served Australian diplomacy well in establishing the base for Australia's becoming the number one supplier of a whole range of industrial raw materials not only to Japan's but also to other Northeast Asian and world markets.

It was not just the immediate impact on bilateral trade and later investment that was important. These Agreements changed the whole structure of economic and political dealings between



Peter Drysdale is Emeritus Professor of Economics in the Crawford School of Public Policy at The Australian National University. He undertook the foundational study of the Australia-Japan economic relationship working as the first Australian economist in Japan after the Second World War, set up the Australia-Japan Research Centre at the ANU which continues to play a major role in the development of the relationship and later was the intellectual architect of APEC.

Australia and Japan and within the Asia Pacific region. They were not just economic agreements but also political settlements of enormous significance, made possible at that time under the umbrella of the great global institutions like the GATT (now the World Trade Organisation) and the security arrangements that America bequeathed through the Atlantic Charter and the Pacific Pacts that were signed with the Australia during and after the Second World War.

At the beginning of the 1960s, with the iron ore export embargo in prospect of being lifted, the Nagano mission came to Australia to see for themselves whether Australia might become a large and reliable resource supplier to Japan. Twenty-three years old at the time, I was privileged to be part of the team that briefed the mission in what a couple of years later would serve as the headquarters of the Australia-Japan Business Cooperation Committee. The mission from Japan was impressed with — even amazed by — what it saw when it flew over the Pilbara. It was also gradually persuaded to enter into long term contracts to make the giant new resource projects in Australia bankable. The Japanese mills were wary about moving to long term contracting, having relied on spot purchase of ore out of Malaysia and elsewhere before the Australian projects came on stream. So long term contracts were not, as is often believed, a Japanese invention, but an Australian one.

On these beginnings the comprehensive economic and political relationship that Australia has with Japan today was built and the deep and complex web of economic interdependence among the countries of Asia stretching from Japan through Korea, China and Southeast Asia to India developed, lifting millions of people in our region out of poverty to a growing measure of prosperity. This region that accounted for less than 10 per cent of the world economy at that time now accounts for over 50 per cent. Australia and Japan together with their partners in East Asia now face the challenge of defending the global trade regime against those who threaten it with protectionism to preserve the economic and political security it has delivered over the past 70 years. ■

PETER DRYSDALE, ANU

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# Ryozen Kannon

## A temple built for world peace

In the eastern part of Kyoto is a frequently traveled path that leads from Yasaka Shrine to Kiyomizudera temple.



Along the way there are many historically and culturally important sites one of which is Ryozen Kannon - a temple that opened on June 8th, 1955 in memorial to Japanese and non-Japanese who died during World War II. This magnificent statue of Kannon, the goddess of compassion and mercy, is twenty-four meters high and weighs approximately 500 tons. Hirotsuke Ishikawa (1891-1965), a Japanese businessman who founded the Teisan Auto Company provided the funds to create this remarkable temple. In fact, between 1945 until 1952, his company buses took GHQ staff and their children to work and school in such places as Kobe, Kyoto, and Tokyo.

In June 1958, a large white marble tablet was erected in one of the doom-shaped roofed rooms in the main building to pay tribute to 48,000 Allied military personnel who died in the Pacific area during World War II. Mr. Ishikawa said, "I thought it was only natural to have a monument going beyond the boundaries of nationality and religion to console their souls" and later stated that "the monument is dedicated to the World's Unknown Soldier because all of the names could not be inscribed on it." An undated English pamphlet about this temple states that, "This monument is dedicated to all, irrespective of friend or foe, regardless of their status in the human race or religion. This monument is dedicated from man's sincere and hearty love in a belief of universal brotherhood...as we visit this monument, may our prayers and our thoughts be aware of the desire of all our hearts - that of everlasting world-wide peace." Then, on November 11, 1959 the tablet was moved to the newly constructed Memorial Hall on the temple grounds. This building has a large room with the monument and a small room with filing cabinets full of index cards with the information of those Allied personnel. There is also a glass cabinet full of jars with earth from cemeteries from around the world including one from Australia.

The peak of this temple's popularity was in the 1970s and since then the number of visitors has dropped dramatically. However, people need to know the reason why Ryozen Kannon was built and why this monument was erected here more than sixty years ago. Personally, it has been a great honour to share my knowledge and research about this temple to the participants on the Japan-Australia Grassroots Exchange Programme since 2011. ■

**DAVID MORETON**  
ASSOCIATE PROFESSOR, TOKUSHIMA UNIVERSITY



We revere courage and heroism, noble lives lived in the service of others. Australia's history is rich with stories of bravery, both military and civilian - sometimes even by priests. Here are mirror-image stories of two ex-prisoners, the first two examples of post-war Japanese- Australian reconciliation. Their courage was to sacrifice themselves for the good of their 'enemy'. They would demonstrate the power of radical forgiveness for greater reconciliation.



#### BISHOP MICHAEL YOSHIRO

In 1950, Bishop Michael Yoshiro, Japan's highest ranking Anglican priest, was the first Japanese man to enter Australia after the War in the Pacific. He toured the entire country, every major town in every state, preaching from the pulpit where he apologized for the actions of the Japanese against Australia, especially towards Australian Prisoners of War. He dedicated a memorial bamboo cross to Sister May Hayman, a Canberra missionary, killed in New Guinea by Japanese troops during the war. He also asked all churches in Japan to observe September 18 as a day of remembrance for her. He gave the bamboo cross as a gift to her church, St John's Church in Reid, where Sister May Hayman is also honoured by a luminous stained glass window. They sit, within the jewel-like church, at the end of Anzac Parade's Memorials which lead up to the Australian War Memorial.

Japanese Christians, while tolerated during WW2, were still deeply distrusted in Japan. Yoshiro, as bishop, was imprisoned during the war by the Kenpeitai, the Japanese secret police. 'We have had a terrible experience in the last ten years,' he said. 'It is dangerous to be governed by politicians who are not guided by the Holy Spirit. I hope that my visit to Australia will help bring reconciliation between our countries. The Japanese people want peace. It will take at least 20 years at our present progress to recover from the effects of the war.'

Anglicans in Australia brought him here with the expressed hope of creating

links of dialogue that could lead to reconciliation. Dean M. K. Jones stated "the Christian Church in Japan is a bulwark against the pre-war spirit which brought Japan to war with such ruthlessness, and he is the presiding Bishop of the Church of England in Japan. His visit furnishes the first post-war link between Australia and Japan."

Emotions were raw - only five years had passed since the end of the war. The RSL, quite understandably, protested his visit. Ex-POWs particularly felt deep resentment towards the Japanese for their actions. There were sufficient death threats for plain clothes policemen to have to accompany Yoshiro on his tour. He in turn, expressed understanding of their feelings and compassion for their views. He travelled our entire continent expressing his sincere regret for his country's actions in the Pacific War on behalf of all Japanese people - a war he took no part in, except as prisoner

#### FATHER LIONEL MARSDEN

Captain Lionel Marsden, served as an Army chaplain with the 2/13th Australian General Hospital in Malaya. He was captured by the Japanese at the fall of Singapore, imprisoned in Changi, before being sent to work on the Thai Burma railway. Due to the shortage of padres, he was given unique permission to visit other camps, giving mass daily along the line, all too often on an altar that doubled as the camp's operating table. It could often be an onerous and solitary task - in June 1943 alone, when cholera broke out in the



ABOVE: Bishop Yoshiro

BELOW: Father Lionel Marsden

# Serving Reconciliation



OPPOSITE:  
A dysentery hut in  
Chungkai, Thailand,  
drawn by POW  
John 'Jack' Chalker  
around 1943.

LEFT:  
POW WC Wilder sketch  
of POWs working on  
the Wampoh Viaduct,  
Thailand-Burma Railway.

RIGHT:  
Sister May Hayman  
honoured in stained  
glass window at St  
John's church in Reid.

camps, he gave the funeral rites to 149 Australians and 150 British POWs.

Lt Hugh Thwaites, a British POW, who built the Changi Chapel in 1944 with the architect Lt Hamish Cameron-Smith under Marsden's direction (now rebuilt at the Royal Military College in Canberra as the national POW memorial). Thwaites described Marsden as "a living miracle. No one knew where he slept. No one knew how he ate... I cannot look back on his memory without emotion, when I recall his smiling heroism and utter forgetfulness of self."

On the Thai Burma railroad, Father Marsden witnessed a Japanese officer striking a POW with his stick for no reason. Marsden protested, was subsequently grabbed and kicked back down the embankment, causing him pain and injuries but far greater anger and resentment. He had consistently preached to his fellow POWs that "we Christians rise above hate" yet still this murderous rage persisted, bringing on a spiritual crisis that led to a profound depression – the loss of the will to live, a state in the camps which all too often led to death.

Father Paul Glynn later wrote that Marsden, "the preacher of love, felt he was a phoney, a hypocrite. In spiritual desolation he turned to God asking forgiveness for hating his enemy ... and promising, if he survived the war, that he would go to Japan to preach love and reconciliation." He would serve the Japanese as forgiveness for having hated them - an echo of a childhood promise made to his Aunt Molly, after hearing the story of the Nagasaki martyrs, drowned for their faith in 1597.

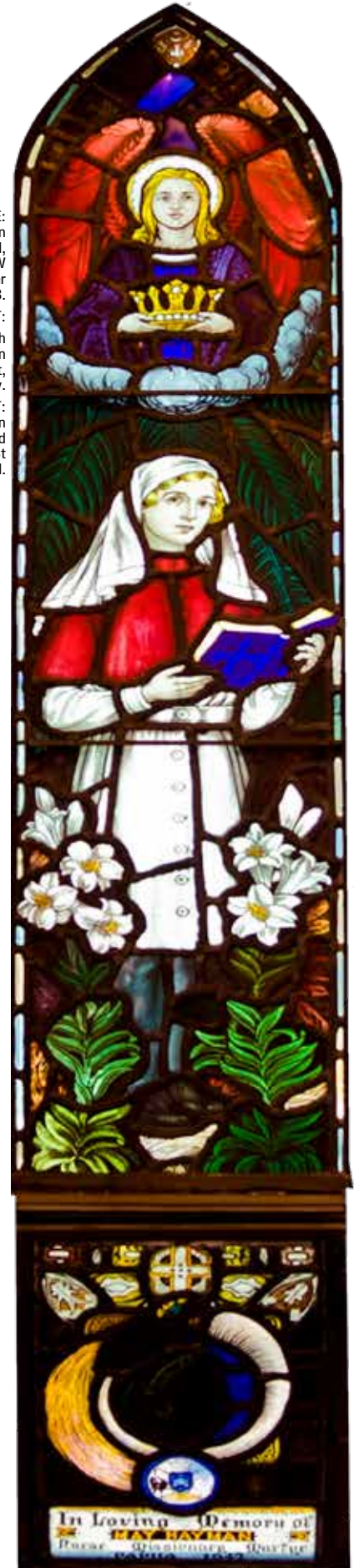
Having made the vow, Marsden quickly recovered and eventually survived the war. On his return to Australia he spoke to his Marist superiors of his wish to serve as a missionary in Japan – who

held grave concerns that this was a sign of mental trauma, resulting from the camps. Finally after a Marist field trip to Japan demonstrated the real need for humanitarian aid, they gave him permission to go. The Melbourne Argus subsequently quoted Marsden and other POW survivors as having decided that the best monument to the men who died in the camps would be 'a mission in Japan which would bring at least one soul to Christ for every man who died down there.'

Mirroring exactly Bishop Yoshiro's pilgrimage to Australia, Marsden's mission began with the distribution of simple gifts such as used clothing to help poor Japanese families survive the winters in their simple wooden houses. Post-war, Japan's economy was profoundly depressed, its industry devastated by bombing, its shipping largely sunk. Marsden and his fellow priests found a population with significant rates of tuberculosis, and had to minister to people with diseases as severe as leprosy. At that time the average Japanese life expectancy was only 50.

Marsden began a mission in the city of Nara with one small Japanese church and a few believers. Under his leadership it prospered, eventually further expanding under his protégés, Fathers Tony and Paul Glynn, to seven churches, four kindergartens and two old people's homes. Father Tony Glynn came to be seen as a living saint in the eyes of the people of Nara. After his death more than 4,000 people queued to pay their respects.

It is because of Marsden and the Glynn's' deeply committed work towards Japanese Australian reconciliation that Canberra and Nara have a sister city relationship. They and Yoshiro all advanced the cause of peace by bringing Japan and Australia closer, turning a deep and painful wound into a flowering beacon of hope. ■



CHRIS LATHAM, ARTIST-IN-RESIDENCE, AUSTRALIAN WAR MEMORIAL

# INTERNATIONAL KIMONO CLUB SYDNEY



International Kimono Club Sydney (IKCS), established by Mrs Tae Gessner, is a social group where kimono enthusiasts share their passion for, and express themselves through wearing the kimono.

Mrs Tae Gessner grew up helping at the family-owned kimono selling business, and is a wealth of knowledge in the traditional arts of wearing the kimono. While acknowledging the kimono as the traditional clothing of Japan, the club embraces traditionalists and modern fashionistas alike.

Over the years, the Sydney-Hunter based group has attracted friendly members with different talents and of diverse cultural backgrounds. They all share the same appreciation for the kimono as both clothing and art, and the passion to promote Japanese culture to the wider public.

Members attend Japanese cultural workshops, concerts, tea ceremonies, cooking classes, and even just the Saturday night out while dressed up in kimono. Your next dinner with IKCS could be the perfect way to get tips on honing your own kimono style.

On top of the monthly social gatherings, IKCS is also a proud participant of cultural exchange events, including the annual Sydney Matsuri, Cowra Festival, and SMASH! Sydney Manga and Anime Show. The list of activities seem to never end.

Watch out for the next event on our Facebook page: International Kimono Club Sydney.

ENGLISH

Message from the great Battleship Yamato

# Conveying History to the Future

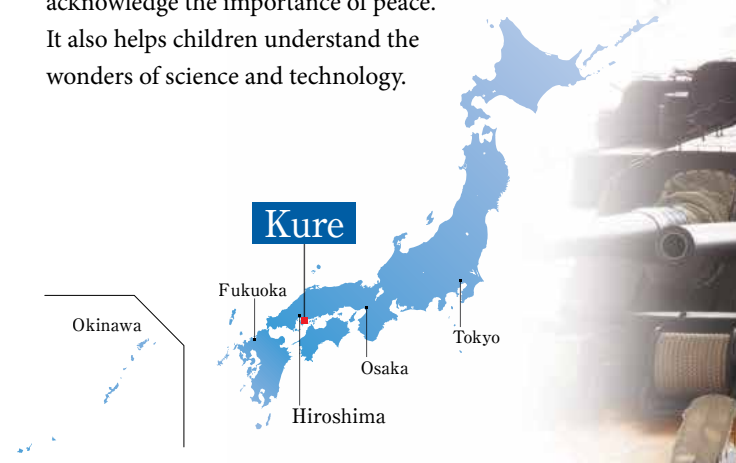
Once Kure flourished as a naval port city with the Naval Arsenal that built the battleship Yamato.

After the war, Kure built many of the world's largest tankers by merging the technologies developed before the war with the new post-war technologies. It helped Japan develop into the world's biggest shipbuilding country.

Kure Maritime Museum, "Yamato Museum" introduces the "History of Kure" and a broad range of "Science and Technologies" including shipbuilding and steelmaking which have served as a foundation for the modernization of Japan, with a perspective on the efforts of our predecessors and lifestyles and cultures at that time.

This museum builds dreams and hopes for the future by educating people about the history of Modern Japan and by having them acknowledge the importance of peace.

It also helps children understand the wonders of science and technology.



# YAMATO MUSEUM

Kure Maritime Museum



5-20 Takara-machi, Kure City, Hiroshima 737-0029  
Tel: +81-(0)823-25-3017, Fax: +81-(0)823-23-7400

[www.yamato-museum.com](http://www.yamato-museum.com)

# Gerwyn Davies

Gerwyn Davies is a photographic artist and costume maker currently based in Sydney Australia where is undertaking his PhD examining the lineage and strategies of concealment and self-representation in photography at the University of New South Wales (Art and Design). Gerwyn completed his undergraduate studies at the Queensland College of Art and has been a member of academic staff lecturing at both Griffith University and University of New South Wales teaching across photomedia.



Gerwyn has been a finalist in Josephine Ulrick and Win Schubert Photography Award (2018, 2017, 2016, 2015, 2014), The Sunshine Coast Art Prize (2018, 2017), the Alice Springs Art Prize (2018), the Bowness Prize (2017), Fisher's Ghost (2017), Clayton Utz (2016) and the Churchie (2014). Gerwyn has been the recipient of funding from Australia Council for the Arts, Arts Queensland, NAVA as well as being commissioned for public work by ArtBank and the Qld Performing Arts Centre. Gerwyn was the recipient of the inaugural Australia Council residency and grant to the Kyoto Arts Centre (Japan) in 2018. His work is held in public collections including the Gold Coast City Gallery/ Home of the Arts, Redlands Gallery, Museum of Brisbane, Artbank and the Queensland Centre for Photography.

Gerwyn has held numerous solo exhibitions including at the Australian Centre for Photography (2018), Jan Murphy Gallery (2018), Ballarat Art Gallery (2018), Singapore International Photography Festival (2018), Gould Galleries (2017), Spiro Grace Art Rooms (2016, 2015, 2013), Brisbane Powerhouse (2014), the Queensland Centre for Photography (2012) and the Bunaberg Regional Art Gallery (upcoming 2019) as well as showing at Photo LA Art Fair (2012, 2011).

Gerwyn's work has been featured and published in the British Journal of Photography, ART Guide Australia, Runway, Sturgeon Magazine, Plastik Magazine and Carnival.

Gerwyn is represented by Jan Murphy Gallery's Protégé in Brisbane Australia.



## SIX MONTHS LATER (FALLING ASLEEP WITH YOU)

Granted, I was helped by a dream  
The night before we met  
That told me you had humour  
But still,  
After only ten-minutes of being together  
I knew we would be friends,  
And by the end of our first night  
After we'd said goodbye  
I knew I would see you again.

Six months later,  
Laying in bed alone  
I thought of how we'd been able  
To keep this feeling new  
And in a montage  
Of blissful moments  
I fell asleep dreaming  
Of falling asleep with you.

Sometime later  
I woke in warmth  
And, as the midnight moonlight  
Threw venetian shadows across my frame,  
I recalled the beautiful question  
From the Shout Out Louds,  
"Who's at the door  
That you've opened it for?"

It's me.

**GREG T ROSS**

## A REBIRTH OF ELOQUENCE

On a warm day in spring  
A scent  
As sweet  
As your smile  
Floats on the breeze  
And embraces me.  
As thoughts of you come  
To mind,  
I'm enamoured  
With what I've already found in you  
And by the things  
I'm yet to find.  
As thoughts of you come  
To mind  
There is an avalanche of good things  
To see,  
And a visage of two people  
Happy in the others company.  
There is a rebirth of eloquence  
With you.

**GREG T ROSS**



Winner of 2018 Napier Waller Art Prize – Rob Douma, *Green on Blue: The betrayal of trust*, drawn 2018, charcoal on snowdon archival paper, acquired 2018, AWM2018.809.1

## Napier Waller Art Prize for veteran artists opens from 29 April 2019

The Australian War Memorial, the University of Canberra, The Road Home, Thales Australia and the Minister for Veterans' Affairs, the Hon. Darren Chester MP encourage current and former Australian Defence Force personnel to enter the 2019 Napier Waller Art Prize, open from 29 April.

The prize program, initiated in 2018, is the only one offered to former and current Defence personnel at a national level. It aims to promote artistic excellence and nurture the healing potential of art, while raising a broader awareness of the military experience and the impact of service on the individual.

The winner will receive a \$10,000 cash prize, and their entry will be displayed at the Australian War Memorial and accessioned into the National Collection. The winning artist will also receive a two-week research residency in the Art Section of the Memorial, and a mentoring day with former official war artist eX de Medici.

A prize of \$5,000 will be awarded to the entry that wins People's Choice.

Director of the Australian War Memorial Dr Brendan Nelson said the inaugural prize in 2018, won by Rob Douma with his moving charcoal work *Green on blue: the betrayal of trust*, was an outstanding success.

"Each of the short-listed artists in 2018 expressed to us how much it meant to them to be able to tell their own stories through art, and to showcase them here at the Australian War Memorial," Dr Nelson said.

"It also enables visitors to our galleries to interpret their work and understand more about the experiences of our service personnel. I urge all creative Australian servicemen and servicewomen, current and former serving, to consider entering the Napier Waller Art Prize."

Entries open on 29 April 2019 and close on 10 June 2019. Entrants can submit any visual art medium including but

not limited to: painting, photography, printmaking, drawing, sculpture, digital, decorative, and installation.

The judging panel will include Memorial Director Dr Brendan Nelson, Chairman of the Council of the Australian War Memorial Mr Kerry Stokes AC, Ms Christine Simpson Stokes, Chief of the Defence Force General Angus Campbell AO DSC, former official war artist eX de Medici, Director of the National Gallery of Australia Mr Nick Mitzevich, Australian War Memorial Head of Art Ms Laura Webster, and representatives from the University of Canberra, The Road Home, and Thales Australia.

An exhibition of the highly commended entries, generously sponsored by The Road Home, will be displayed in Anzac Hall's mezzanine area from 20 September 2019 until 1 December 2019.

Please visit the Memorial's website for more information and for terms and conditions of entry.

# The Oakleigh Carnegie RSL



The Oakleigh Lounge,  
Oakleigh Carnegie RSL  
95-97 Drummond St, Oakleigh 3166  
Phone: Blair 0439370458  
[www.oakleighlounge.com.au](http://www.oakleighlounge.com.au)  
[oakleighlounge@gmail.com](mailto:oakleighlounge@gmail.com)

The Oakleigh Carnegie RSL are proud to be a Licensed-only, non-gaming RSL Sub Branch and Community club in Drummond Street Oakleigh, surrounded by parkland and sporting facilities.

The Oakleigh RSL has a long tradition of supporting Live music and community events as well as RSL specific events. We pride ourselves on offering a warm and friendly environment, quality food and entertainment in our newly renovated Memorial Hall, which also includes top of the range Digital sound and audio-visual equipment.

Entertainment in the venue dates back to the 50s and 60s and more recently as the Caravan Music Club and The Pearl Oakleigh and is up and running again as the Oakleigh Lounge. It is now managed by Blair Burt, who has a long standing involvement in the music industry, ABC TV and SBS radio as an audio engineer/producer, and working with bands like Joe Camilleri and the Black Sorrows, Lou Reed, Frank Sinatra, Vince Jones, The Models and is now bringing his experience and talent to the Oakleigh Lounge. We are creating a venue where you can catch up with friends and enjoy a drink and a meal in the Bistro and bit of a boogie on the dance floor. Friday and Saturdays feature a range of styles from Soul Sacrifice (Santana Tribute Show), Wendy Stapleton (Dusty Springfield Show), Raw Brit 60s hard rock and Rebecca O'Connor Simply the Best (Tina Turner Show). Sunday are a more relaxed vibe in the Beer Garden or Members Lounge, featuring Blue's, Jazz and Swing-R'n'B. Sunday sessions at the Oakleigh Lounge are the perfect way to wind down and enjoy the music, a drink and quality and affordable dining in Jenny's Bistro offering traditional and Asian cuisine.

The Oakleigh Carnegie RSL is proud to continue the traditions set by our forefathers in providing a place and support for veterans and their families, while being an integral part of our local community and regularly supporting local organisations and charities.



Tim Bowden is writing a book about the experiences of Australian World War II Diggers told through the self-published memoirs of Ivan Blazely (Boots and All), Ken Clift (The Saga of a Sig), Colin E. Finkemeyer (It Happened to Us), Norm Fuller (The Flying Footsloggers), Bob 'Hooker' Holt (From Ingleburn to Aitape), Clarry McCullough (Some Call it Luck), and Roy P. Sibson (My Life as I Saw it Boos 'N' All).

He is keen to make contact with the authors, their families or estates. Tim can be contacted through his website [www.timbowden.com.au](http://www.timbowden.com.au).

# THE BRANDNET DIFFERENCE – A CHAT AND SOME EXPERT ADVICE ABOUT YOUR ORGANISATION’S BRAND

As an independent publisher who is dedicated to bringing you content that is both relevant and interesting with each edition of The Last Post, I know how powerful a compelling story can be. I also know how important it is to keep engaged with you, the readership and audience, in keeping the Anzac Spirit alive.

I was given pause to think about these principles recently, after having a chat to Stephen Davie. Stephen is the Managing Director of BrandNet, a brand management and marketing business with a long history of supporting Last Post and the Australian ex-service community at large.

I asked Stephen what BrandNet’s starting point of departure is when helping clients think about their brand. His answer was simple and straightforward:

“How do you want to be seen?”

According to Stephen, it’s a question that every organisation should consider: “It’s a question that is based on the premise that you can influence the way your brand is perceived by your community, clients and customers. By managing your brand effectively, you can make it resonate with specific audiences that are important to your organisation’s growth and success.”

## ACTORS DON’T WRITE THEIR OWN SCRIPTS.

The BrandNet approach starts from the principle that good branding and strong brand management requires an outsider’s perspective. Conventional wisdom suggests that because organisations and brands are intimately linked, branding and brand management should be the exclusive preserve of the organisation itself. However, as Stephen explains, by asking the question “how do we want to be seen”, the focus should be on the audience, not the organisation. After all, the goal of managing and positioning your brand is to influence the people who you are asking to trust, use or invest in your brand. He likes using a writing-related metaphor to explain this approach:

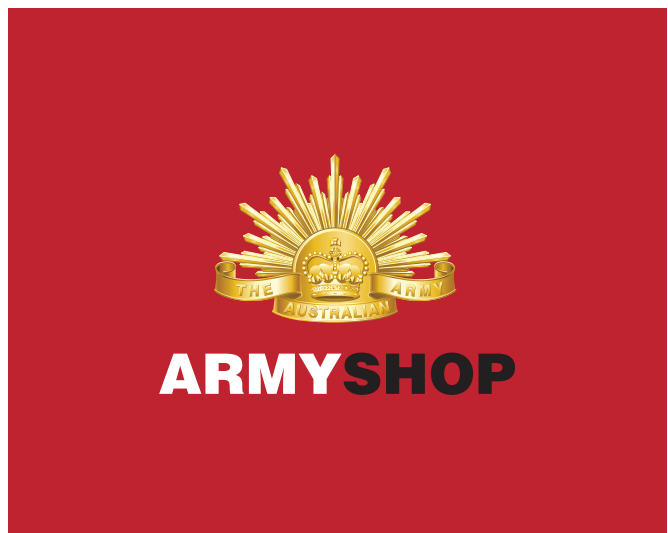
“Consider the script to a film or play as an example. Even though a script is performed by actors, it is not for their own benefit – the script is the medium through which actors reach their audience. In the case of brand management, your organisation is the actor; your customers and clients are the audience; and your branding strategy is the script.”

“In the same way that actors rely on scriptwriters to create relatable characters and career-defining roles, your organisation needs an expert guide to hone your brand perception and its key messaging. This is why an external, expert perspective is key to successful brand management; and why BrandNet is passionate about helping organisations reach their audience with a clear, brand-defining message.”

It’s a different way of thinking about this important building block of your organisation, business or not-for-profit, and one which BrandNet has consistently applied with great success in promoting their clients’ brands.

## SERVING THOSE WHO SERVE

The people behind BrandNet have honed their professional strengths and skillset in the very demanding but equally rewarding domain of Defence and Public Sector branding. For more than 30 years, BrandNet has worked with Australian government entities, the Australian Defence Force, Police and Emergency Services,



corporates, NGO's and charities to develop tailor-made brand solutions. They currently manage the Navy Shop, Army Shop and Air Force shop online platforms on behalf of each service branch, and bring these brands to thousands of people through their marketing and communications channels.

Stephen explains that it is a privilege to work with high-profile and prominent organisations that are trusted by the public, but also a point of pride that BrandNet's well-grounded approach to crafting brand solutions have exceeded the high expectations and exacting standards of Australia's most important public brands.

This exposure has cemented BrandNet's position as a leader in their field, but also as an organisation that cares about the people they serve:

"Through our close connections with defence organisations, BrandNet has become one of Australia's biggest private donors to military and service-linked charities. BrandNet has leveraged its corporate strengths in support of organisations dedicated to improving the lives of current and former serving members and their families, and has donated more than \$1 million in direct funding to date."

"We have also helped hundreds of veteran and ex-service organisations raise much-needed funds to continue their charitable work. It has been our honour to work with the RSL, NASHOS, Soldier On and the Australian War Animal Memorial Organisation to promote their brands and support their vital fundraising campaigns."

Many of our readers would be familiar with the Military Shop (also part of the BrandNet group), that works with a wide range of military charities and service organisations in their fundraising work.

#### PASSIONATE ABOUT TELLING AUSTRALIAN STORIES

BrandNet's close relationship with defence and government organisations brings them into daily contact with those individuals who choose to serve our nation. Like all Australians, they too are proud of the men and women who serve, and have served, in dangerous roles that maintain our nation's freedom and contribute to a peaceful and prosperous Australia – they are also proud to tell their stories in ways that the public can relate to.



Stephen Davie, Managing Director of BrandNet, presents a \$250,000 donation to John Bale, Deputy Chairman and Co-Founder of Soldier On.

Through ground-breaking campaigns such as Australia in the Great War they have used BrandNet's strengths to shine a light on Australia's rich heritage of service. Not unlike The Last Post, their goal is to stimulate interest in the history and stories of the men and women who have served Australia at home and abroad for more than a hundred years. Since the Centenary of Anzac, BrandNet has brought our nation's stories into the homes and classrooms of thousands of Australians. With the passionate advocacy and enthusiasm of Keith Payne VC, they are committed to sharing the Anzac Spirit and our nation's heritage of service with a new generation of young children through the Bears to School project. If you don't know about Bears to School, it's definitely worth visiting the project's homepage [AnzacBears.com.au](http://AnzacBears.com.au) and to consider donating a bear to a school of your choice.

#### LET BRANDNET HELP YOU FIND YOUR SOLUTION

If you need a guiding hand to improve your organisation's visibility with its target audience, BrandNet will help you find the solution. Whether it's expert consultancy or innovative product design and development – they can mobilise their strengths and industry experience in support of your brand. To explore their track record visit [BrandNet.com.au](http://BrandNet.com.au) to get in touch with Stephen and his team.

"How do you want to be seen?" It could be the most important question you've never asked about your organisation. ■

GREG T ROSS

**How do YOU  
want to be seen?**

Explore our track record to see what we can do for your brand.

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# Catherine Hill

Catherine Hill speaks with The Last Post editor, Greg T Ross about her life in the arts and directing *Hallowed Ground*, a play that tells the cross-generational story of four women doctors in sites of conflict during war.

Catherine holds a Bachelor of Arts from the University of New South Wales and a Diploma in Acting from the Western Australian Academy of Performing Arts. She worked as an actor in Theatre-in-Education before moving to Melbourne where she established Soup Kitchen Theatre and worked in an artistic and administrative capacity for this company for ten years, directing and acting in many of their shows.

As an actor she has also worked for the Hunter Valley Theatre Company, West Theatre, Hit Productions and numerous theatre co-operatives. She has had guest roles on *Neighbours*, *Blue Heelers*, *MDA*, *Flying Doctors*, *Embassy* and *ABC's Nice*.

Her directing credits include, the original productions and national tours of Elizabeth's Coleman's *Secret Bridesmaids' Business* and *It's My Party (And I'll Die If I Want To)*, *An Evening with Richard Frankland* for the Sydney Opera House and Adelaide Cabaret Festival, *Max Gillies Live* at the Club Republic, national tour, *Homesick!* by Abe Pogos, Caryl Churchill's *A Number* for Winterfall Theatre Company and more recently *Calendar Girls* by Tim Firth.

Catherine is a recipient of the Ewa Czajor Award for female directors and the Peter Summerton Award for directing. As a dramaturg she has worked with numerous writers including her partner Abe Pogos, Michele Davis-Gray, Glen Shea, Jane Harrison, Richard Frankland, Elizabeth Coleman, Ross Mueller and Peta Brady.

**Greg T Ross:** Thanks for joining us here at The Last Post, Catherine Hill, director. Look, I think perhaps the best thing to start off with, Catherine, is can you tell us a bit about where do you originate from in Australia?

**Catherine Hill:** So I'm from Newcastle in New South Wales. And that's where I grew up and that's where I started at young people's theatre when I was about ten. And so Newcastle was an amazing hub for creativity, had enormous amounts of theatre's for young people. I think at one stage, before I left Newcastle, I may have been involved in about, I mean, half a dozen at least, theatre companies.

**GTR:** And what led you to that in the beginning? Were you attracted to that idea as a youngster?

**CH:** I was, yeah. So I was about ten and so I had my entire youth ... I think in Newcastle you either grew up with a love of the beach, which I certainly have now, and if you didn't you found another passion. And I found, came to theatre very early on, in fact. Some of my best friends were, that I have now, were friends I made when I was in theatre in Newcastle. So, you know, I've had decades of friendships, so, from Young People's Theatre in Newcastle

Repertory Theatre, which was another major company I was involved with. It was just such a creative and generous culture back then. Everyone was incredibly supportive of what you were wanting to do and I think I was 17 when I directed a show for young people's theatre, and it was a main stage show. It was the first production of *Bugsy Malone* by Alan Parker, and the company, the theatre was just so completely supportive of this 17 year old girl going, "But, I want to do this!" And you know, giving you full support, full technical support, publicity, everything. It was just an incredibly gracious and generous, creative environment.

**GTR:** At least you didn't ask to direct something when you were ten.

**CH:** No. Although I do think naivety and youth bring a with it a certain braveness that you have to keep, you know, try to keep alive when you're older. Because you love feeling invincible when you're younger, I think. And as you get older you start, you know, you're far more judgemental of your own work and your own processes and how to make things better. So, there's a certain wonderful freedom and creative energy when you're young.

**GTR:** Actually I ponder on that myself, regularly and I think I come to the same conclusions as you Catherine. So that's brilliant. Now, I guess, do you remember, just briefly back on the ten-year old business, do you remember that first time that you walked in the doors of the theatre? Or wherever you were then practicing.

**CH:** Yeah. That's right, I think, if I think back, it was one of my, actually, I know very well, it was one of my best friends today was in a production at Young People's Theatre and she asked me to go along. And I just remember being so transfixed by everything, by the lights, by the music. It has live music. By the performances, by this huge ensemble of children and I pretty much joined the next week, I think. So, yeah, it was a really magical time and it was like I felt I had just stepped in my home. It was like, "Wow, that just feels so beautiful and so right." And the wonderful thing about, in particular, in Young People's Theatre, which still exists today, was it really taught you such respect for all elements of theatre. Because you had to work backstage, you had to work, you know, stage management, you had to do your own make up. You had all those things you had to pick up your costume. Like it was just making sure you're disciplined of that craft. And the understanding of all

the elements that were involved to bring this magic to stage were respected and all those creatives were acknowledged. So it was an amazing grounding for me, because I then went on and worked in theatre and education as an actor and I went to Western Australia Academy of Performing Arts to study. And I just think it was such a wonderful foundation to build on.

**GTR:** It sounds like a great learning board or starting point for someone that wants to know everything about theatre and appreciate where it comes from and how it enacts with individuals. Fantastic. So what, just briefly Catherine, your parents, have they been involved in theatre?

**CH:** No. My parents, well, they had to end up being supportive of me when they realized it wasn't a fad project for me. One of the conversations when I was doing, I use to do a lot of, through University and through ... I did Shakespeare in the park and things like that, my mom and my dad both said to me, "Okay we'll come to musicals and comedies but no more of that Greek and Shakespeare stuff." So, but they've always been, they've been supportive when they've realized it's been a career path. And it was going to become a career path. They, I think, initially they were quite concerned around the decision to move into a creative field knowing that it can be quite a difficult path for many people.

**GTR:** I think, it's the love of what is done that's going to keep people going into that field. With your performances on stage, you said you became 17 when you did your first directing, with *Bugsy Malone*, but did you decide after that, that that was where you wanted to go?

**CH:** No, but I did, Newcastle Repertory was also a wonderful company for me. They, I did some directing with them, some small directing pieces. It was only when I graduated from Western Australia Academy of Performing Arts and moved to Melbourne and realised that you have to take some control around your career in terms of producing stuff and creating your own theatre that I established a company called, *Lunchtime Theatre*. And so I ran *Lunchtime Theatre* in the city of Melbourne for almost a decade. And that then provided me with a, you know, we use to produce three months of theatre and perform it at the Melbourne Town Hall and then the Athenaeum Theatre, and I think finally it moved to Trades Hall after it had been operating for a little while. But it was -



*GTR:* Which years were they?

*CH:* So, I graduated in 1990, so from 1990 to 2000 I basically was very involved with Lunchtime Theatre. So we would perform a half an hour, a half an hour show and we'd also provide lunch and we get it for five dollars. And we would do two shows at lunchtime. It was a wonderful, wonderful company. We had actors, the actors would make the soup and bread and served it to the audience as they came in. And when they perform ... and it was just ... we had such an eclectic audience. We would have people who had English as a second language sitting with office workers, sitting with people from focus groups. Shoppers and people, like it was just an extraordinary, wonderful ...

*CH:* I lived in Melbourne those years. How come I didn't know about this?

*CH:* Why, we've played ... we were like 85% audiences every day. So it was very well supported by the city of, by the people in the city of Melbourne. And it was a wonderful company. So that's when I moved from, so I started acting in it and then I moved to directing a lot of those shows, as well, so ...

*GTR:* What a brilliant thing.

*CH:* Yeah. And I do a lot of directing at University of New South Wales as well. I was there for a couple of years. Directed their drama society there. So I always knew that I loved directing and I loved acting and it was really ... And I think that's one of the keys for creative existence now is to develop as many skills as you can, so that you are more employable, really.

*GTR:* That's absolutely brilliant. And how beautiful to know your calling from such a young age.

*CH:* Yes. I read recently around children want, if you can get them to find their passion before they hit their teenage years, then you don't go through a lot of the angst. And I certainly never did. I just remember being a bit confused that some of my peers were struggling so much, and I think that was a lot about feeling so accepted and feeling like I had a home in the theatre. So, yeah.

*GTR:* What a clarification of, yeah, that's absolutely brilliant. What do you look for, Catherine, in a play? What makes you want to do a play? Direct a play?



"HALLOWED GROUND...IT FOCUSES ON FOUR FEMALE DOCTORS BUT IT ALSO HAS OTHER STORIES THAT OF OTHER FEMALE MEDICS WHO HAVE WORKED IN THE ARMED FORCES OR WITH THE ALLIES. AND IT'S AROUND THEIR PERSONAL JOURNEYS."

*CH:* Look, I think story is ultimately the key. If I think the story is strong it's always the thing that grabs me. So, you know, if it's got a character with whom we identify, it's got high stakes, there's a sense of urgency or drive through the page. Story is so fundamental to us understanding who we are and to reflecting, reflecting ourselves on stage. It was different with *Hallowed Ground*, and I was drawn very much to *Hallowed Ground* because of my association with Helen Hopkins and Carolyn Bock, the producers of *The Shift Theatre Company*. I have worked with Helen before and I was major admirer of Carolyn's work, and I knew them both personally to be such wonderful people. And I think when you are working, especially co-operatively, the most important thing is to be working with generous, kind people. Because the experience and the journey is going to be the thing that sustains you because you've got to ... And the quality, the quality of the writing of course, but it was more around my associate with those two women that when they came to me with *Hallowed Ground*. I really thought the material was wonderful because it was material that, and that story that I hadn't known, I hadn't heard about and I think there's a lovely

line in the play ... I think I know that there is, which is, "the history of women is the history of silence." And I already felt kind of, you know, a bit ashamed that I didn't know some these astonishing stories of women's sacrifice in the war and what women had done, these women doctors, in order to serve. So that was combine, so it's often the people who are approaching me, that and fundamentally the story. Whether I feel that this is a story that I think would be exciting to tell, that I would like to tell, or I would like to develop. But, yeah ... Story is absolute but the soul, if we don't have it, we just don't grow. And we don't, you know, learn more about ourselves.

*GTR:* Yeah. Perfect, perfect. And I think what you were saying there too, Catherine, about having good people along for the journey is so important because, of course there will be bumps, and grinds, and stops, and detours, etcetera along the way, so yeah, if that good personal is essential. Yeah.

*CH:* Yeah, absolutely, absolutely. You want to be having fun, I always say to people, it's a play. We've got to remember the word, P. L. A. Y. If we're not playing, if we're not finding that creative joy then we're doing something wrong. And that often is around having the right group of

people. Yeah, and that ego thing is a very important one to kind of manage in the creative arts, I think. Because yeah, the play is the thing, that you are all serving the writing.

*GTR:* That is the vehicle. And if you flatten its tires, or crash it, then it's not going to happen for you anymore, I suppose. Can you tell us about Hallowed Ground, Catherine, what is the story for those who haven't heard about it?

*CH:* So, Hallowed Ground comes from another passion. A passion of Helen Hopkins and Carolyn Bock, who were very, they produced *Girls in Grey* and wrote and produced that a couple of years back. And there were very, very interesting female stories and then they started looking through that research at the history of women doctors in the armed forces. And it led them to a wonderful doctor, called Susan Neuhaus who spent 25 years as a doctor. And I think she ended up a colonel and served in Afghanistan for a while. And she wrote a wonderful book, *Not For Glory*, which is, and you know, I think it's a century of service and medical women out to the Australian army and it's our life. And from there the girls read that and they actually contacted Susan and Susan had been such a champion of the work as well, just ... She was so excited to collaborate with Helen and Carolyn and she provided ongoing feedback on every script and the stories. So, Hallowed Ground it's a story of, it focuses on four female doctors but it also has other stories that of other female medics who have worked in the armed forces or with the allies. And it's around their personal journeys. And so you've got four women, one woman from, who served in the first world war, another female doctor who served in the second world war. Both women were unable to serve with the Australian army because of the rules of the Australian army. One went and worked with the Scottish Women's Hospital and one in world war two, the British Army was then accepting female doctors. Then we had another two more contemporary doctors. One who worked in Afghanistan and one who served in Iran. Iraq, sorry. Served in Iraq. And it's their individual stories but the four women, which is a wonderful thing that the writers have done, are placed in the same time. So they're baptised into a space where they meet each other and they are learning, learning from each other and they, so the four women are on stage all the time. But it's just a beautiful things where they're reflecting back and being challenged by kind of new medicine, and new rules, and the women who are the younger doctors are being, you know, really impressed is probably the wrong word there. They're understanding the genesis of their journey as well. So it's a really, it's personal, it raises beautiful things. This sacrifice, you know, what women these women, but women in particular give up in order to serve. But also the values important for these doctors, these women who choose

to do military medicine. Who choose to serve. And where their values are in bedded in a sense of service and a sense of, you know, commitment to country. And so it's a really, you can feel the conflict in each of their journeys as they have to give up, you know.

*GTR:* Yes, a commitment to humanity, Catherine.

*CH:* Yes, that's right. It's at the expense of their own personal, you know, lives, so they'll miss the sixth grade graduation, and they'll miss birthdays, and they'll return home, and their little child will say, "Are you my mum?" Like, all those things that they have to deal with but they, so you feel that ongoing conflict within their own minds but it's overridden by their values, and they need to serve.

*GTR:* It sounds like it was a great education for you?

*CH:* It was, it really was. I've never even heard of the Scottish Women's Hospital or Elsie Inglis, who set that up. I'd never realized that there were women, a number of women who fought and actually fought to, go and serve and how important that was to them to what lengthens they went to.

*GTR:* And not being allowed, and not being allowed to join the Australian army, was that right?

*CH:* That's right. So it's think the Australian army was only towards the end of world war two, started accepting female doctors. But, so our female Dr. Mary, in world war two she went, she went to, she served in the British. She was from Warrandyte and she served in the British army. She was working with the allies, she ended up treating or meeting a lot of Australians.

*GTR:* It sounds like an amazing plan. I can visualize the four women on the stage and going through that thing of helping, and assisting, and supporting each other with the time thing there, all together at the one time. Which is brilliant. Absolutely brilliant. What, so I believe, Hallowed Ground is playing at the Adelaide Fringe?

*CH:* It is, yes. So it opens next week at the Adelaide Fringe, on Friday but I think we have the preview. And Saturday night, I think it starts five performances. For the Adelaide fringe it's been a great journey in terms of we've had to, because of the nature of the Fringe we've had to edit the piece down from its initial, I think about 83 minutes to 61 minutes and 30 seconds now. But it's been a great task and challenge for the writers to come back with myself, and we were just going through what is the essence. What is the most important, how do we maintain the story and strip it back? So it's been a great writing challenge, and I ran the show yesterday, and it was just looking beautiful. I just was really pleased with what the girls had come up with. And we're doing a regional tour of Victoria in June. We'll be doing the full length play, which is wonderful and also we are working with the most beautiful designer, Meg White and Richard Farber,

whose doing our lightening design. Both wonderful, ridiculously creative people. Meg designed the most stunning set and the set is made of this amazing panels that are made, that provide a landscape that they're often made out of old medical equipment and it's ... They're just beautiful and for Adelaide, we, because we're working the Fringe, she's designed another set based on photographs of her original set. So because we're using a projected backdrop, so it's, they're truly beautiful.

*GTR:* What's next for you? I mean this is obviously, this is going to take up a fair bit of your future there, but how far do you plan ahead?

*CH:* Look, it depends. It really is, I never seem to have much down time in terms of I always ... My partner is a writer, and I've got on the back burner a beautiful piece of his called, *Burned for You*, which is a music theatre two-hander that is around a marginally violent relationship. And I would love to, we've already done a concert version of it and I really want to get that up and on. But I'm also, I'm in, you know, I always think if you're not a little bit scared you're not really living. So I directed a feature film last year and at the moment I'm still trying to finalize an edit. So that's something that I really will be trying to get to over at some point this year.

*GTR:* Does that film have a name?

*CH:* It's called, *Some Happy Day*. Please, please like our Facebook page and our Instagram and please keep an eye on it because it is completely independent. And it's around, I worked in a crisis centre so I, my part-time work is working with, generally people who are homeless or in crisis. Whether that's mental health or drug and alcohol or trauma backgrounds. And so on. *Some Happy Days*. Yeah and I worked with a whole lot of community to produce it and direct it. We're at the half way point, because I'm in post and I've got a commitment to get completed by November this year.

*GTR:* So, Hallowed Ground starting at the Fringe and then, of course, in Regional Victoria later this year. So keep check that out for people listening on radio. And we wish you all the best for the future too, Catherine. We'll keep an eye on you and would love to continue the promotion whenever we can.

*CH:* Look, wonderful, thank you so much. I really appreciate it. It's been lovely talking to you and I do hope I get to meet you on Friday night. If you are in Adelaide please come, that would be wonderful.

*GTR:* I will look forward to it in the hope I can get there Catherine. Your passion for the arts is of great worth and yeah, I hope to get there. Hallowed Ground. An amazing story and, by the sounds of it, an amazing play. You spoke about it wonderfully.

*CH:* Oh, thank you so much. I really appreciate it. You've made it a really easy journey. And it's been lovely speaking with you. ■

# “Coming Home” by Beeb Birtles.

I didn't realise that the Fringe Festival was a month-long event that runs from February to March every year with something going on every night in one of the parks surrounding Adelaide.

Of course, Adelaide has been known as the “city of the arts” for many, many years now. My mind takes me back to 1978 when Little River Band performed at the Adelaide Festival Theatre, as it was known then, with the Adelaide Symphony Orchestra conducted by David Measham. There's a fabulous photo of my wife, Donna, backstage talking to the S.A. premier, Don Dunstan.

It wasn't that long ago that I was back in Adelaide when I was inducted into the South Australian Music Hall of Fame in November 2017, along with Barry Smith, my old flat mate and lead singer of The Town Criers, and posthumously, Darryl Cotton. We're all Adelaide boys. In fact, Barry Smith and Darryl Cotton attended Marion High School together and were both on the cricket team.

So, moving forward to the Fringe Festival 2019, I was invited to headline my own show, “An Evening With Beeb Birtles”, by Rob Pippan, one of the organisers of the festival. Many phone calls and emails were exchanged between the two of us leading up to the time of my arrival in Adelaide. I put together a set of songs that I felt would please everyone attending the evening. Some ZOOT songs, a couple of Mississippi songs and quite a few Little River Band songs. It was hard work rehearsing twenty three songs with the musicians in the Rob Pippan Band. They had all done their homework and over three consecutive nights we were able to whip the songs into shape. In the meantime it was announced that “An Evening With Beeb Birtles” had sold out.

Wow, what a homecoming! And the interesting fact was that it had been 50 years since ZOOT had left Adelaide to move to Melbourne to seek their fame and fortune on a national level. Not being accustomed to speaking to an audience, I learned very quickly that music fans are very interested in hearing the stories behind the songs. And that's where I found my comfort zone.

The sold-out audience was with me from the start as we ran through the set list, encoring with 'Life In A Northern Town', the new ZOOT single that was added to “ZOOT ARCHAEOLOGY”, the new ZOOT CD released by EMI Australia. Both Darryl Cotton and Rick Springfield had recorded a version of the song, and Rick was able to lift Darryl's vocal and drop it in on his own version.

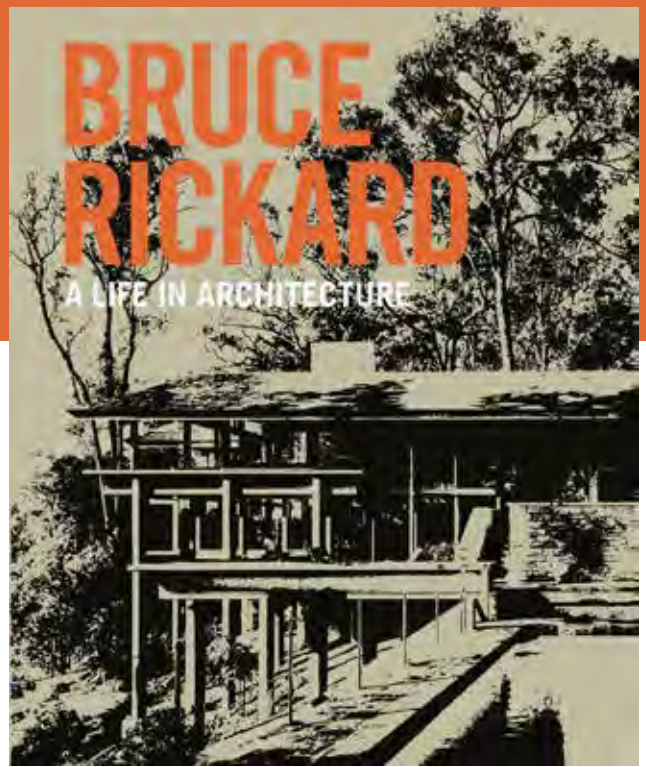
Rick sent me the music files in Nashville, where I live these days, and I sang the third verse and added some high harmonies on the choruses. It turned out to be a spectacular ending to the night with images of Darryl singing the first verse, images of Rick singing the second verse, and of course, me singing the third verse live.

All of the videos that appeared behind the band during the night were put together by the brilliant Victor Marshall. The Rob Pippan Band: Matt McNamee on drums, Shaun Duncan on bass, Russell James on keyboards, Rob Pippan and Gary Isaacs on guitar, Craig Holden, Nanette van Ruiten and Dino Jag on vocals, were outstanding with giving their everything to the show.

It was a night I will never forget! ■

## BEEB BIRTLES





Bruce Rickard was one of the most significant Australian architects of the twentieth century. A key member of the Sydney School, his practice spanned 60 years and he produced some of the most notable and recognisable houses of the period.



In *Bruce Rickard: A life in architecture*, architects, writers, academics and family members, including Karen McCartney and Anna Fienberg (who have both lived in Rickard houses), Babette Hayes, Philip Drew and Richard Goodwin, share their unique insights into Rickard's practice.

Featuring never-before-published photographs by Max Dupain and Bruce Rickard's hand-drawn plans, this stunningly produced book celebrates the pared-back beauty and ingenuity of Rickard's buildings.



CLOCKWISE, FROM TOP LEFT:

Bruce Rickard at Rickard House III, Cottage Point. Photo: Max Dupain 1984.

Bruce Rickard, *A Life in Architecture* book cover.

Max Dupain, Curry House II, interior, photo 1980. The high vantage point allowed the photographer to convey to the viewer the architect's ambitious spatial and convivial intent.

### THE ORGANIC MODERNISM /JAPANESE PERIOD

Curry House II was built in 1980. It and similar houses of this period showed Bruce Rickard challenging the Organic style, especially on steep bushland sites. He used concrete slabs which grew to provide raised edge seating to cantilevered balconies, which, when combined with circular columns, created unique, Japanese-like framing to the building's superstructure. His buildings became more machine-like and three-dimensionally challenging in a sculptural way.

The influence of Japanese architecture and art on Modernism is legendary, but rarely examined in detail. It is interesting to interrogate certain details Bruce developed in this period. Let's take the influence of Japanese woodcut prints, especially the Ukiyo-e style, on the Impressionists as a given. From early Orientalism in the 1860s, to the Japanese garden and on to Van Gogh, Degas, Gauguin, Bonnard, Japanese woodcut prints then filtered into Frank Lloyd Wright and Charles Rennie Macintosh, with their clarity, asymmetry, flat perspectival space and diagonal grids. It is all there in Bruce Rickard's designs, but dealing with new constraints. There is the collapse of the idea of static rooms via shoji screens, which slide and reinvent space like sailing a boat, reconfigured by the complexity of shared spaces and off set grids.

Bruce was keenly aware of Kenzō Tange's house, built in 1953, and its distillation of the Japanese house into a modern dwelling. He borrowed its tatami mats, light and shade rendering eaves dark against the light sky and its screens with sensitivity but robustness, which perhaps comes from looking back further to the Japanese architecture of the Edo period of the 1600s to the 1700s. In particular I am thinking of the Samurai's House, Hekitei, and the Museum of Historical Folklore (formerly a house also). If you marry the Hekitei's interiors, with their elegant eaves and clerestory treatments with the Tokugawa Shogunate, an imposing fortress, one starts to understand the possible origins of the Curry House II concrete structures. Circular columns and the stacked block appearance of the seat edge skirts and slab edges form a podium for timber storeys above. This is clearly interpreted from Bruce's visits to Japan, as attested by his slide collections. He observes the timber frameworks and how they embrace the sweep and curvature of the eave overhangs and clerestory glazing, all hovering within the dishevelled Sydney bushland sites. The resulting building is a breakthrough work within the Sydney School and remains yet to be fully appreciated for its iconic mastery.



CLOCKWISE, FROM TOP RIGHT:

Rickard House III, Cottage Point. Photo: Max Dupain, 1988.

Curry House II, Bayview. Photo: Max Dupain, 1980, courtesy of Eric Sierins. Looking west and upwards across five different levels, from the lower lounge area, across the vast cathedral room, towards the upper level entrance and the two western bedrooms. The dramatic concrete 'seat' girder cascades through the house like a jagged lightning bolt. As a unifying structural element, it forms part of an elevated walking bridge and borders many of the rooms, but its unique cantilevered form is also a decorative and comfortable feature. Its textured underside can be seen in the top corner, after it turns to the north to define the upstairs lounge. The roughly cut transverse sandstone wall divides the lounge from the elevated dining area, with the distant kitchen behind a central cupboard island. The breakfast and TV areas adjoin the kitchen, with the far western wall of the house just visible centre right. There are no doors to interfere with movement through the main spaces.

Max Dupain, Rickard House III, photo March 1988. Bruce Rickard Archive. Dupain's compositional prowess is always enriched when engaged by the architectural intent. Here, through his second camera and binoculars, we sense his presence as he observes the outdoor room within the tree canopy where people work or relax.

Griffin House Dual Occupancy Project, Castlécrag. Bruce Rickard and Associates, 1993-95.

Photo: Lindy Kerr, Historic Houses Trust NSW (Sydney Living Museums), c.1995.

Kyomizu-Dera Temple, Kyoto, formerly Samurai House. Large scale but indicative of columns used on steep sites, liberating the building from the ground. Postcard c.1930. CLA collection Rickard.



ABOVE: Curry House II, Bayview. Photo: Max Dupain, 1980, courtesy of Eric Sierins. The house rests on a cliff overlooking Pittwater, surrounded by magnificent spotted gums, deliberately reflected in the matching columns of water-blasted river gravel aggregate.



RIGHT TOP: Curry House II, Bayview. Photo: Max Dupain, 1980. The Curry House II was designed for an expanding family. The richly textured, multi-level home with its flowing, interconnecting spaces has enclosed bedrooms at each end, leaving the centre open and fluid. Textures abound, surfaces are tactile – a mix of rough and smooth – the colour palette is warm, subtle. The beautifully appointed kitchen is viewed from all angles. The kitchen – just below the photographer – forms part of the spine of the house, acting as anchor, centred, connecting to all zones inside and out.

RIGHT: Rickard House I (Evatt House). Photo: Michael Tawa, February 2017.

## TIMELESS ARCHITECTURE

It might be an unkind stretch to say that to the general population architects are an enigmatic bunch. Yes, most know that these guys design and draw things like houses and that they charge you for that. Many of us don't know what skills and value that architects bring to our lives and in the spaces that we will live. There's a few brave souls who take a leap of faith and put their lives and their future abodes into the hands of someone with whom they may have only known over a handshake and a coffee.

Perhaps diffident and a mixed bunch at best but all have knowledge and skill. Some are viewed as druids —not quite there with you when you're talking to them! Others present as detailed specialists and a lot are in the middle. They're the ones who can relate to their clients, do their job, satisfy a key need and move on.

Some architects are standalones in what they do. They are the artists of their trade, the sculptors and radical pliers of their craft. Their designs and ideas are so different and they themselves are so passionate about their visions that people will be drawn to them and accept what they will get for their brick-and-mortar dreams. In North American 20th century, leaders emerged like Frank Lloyd Wright whose designs are still as simple, elegant and clean today as when they were built. Less is more. That type of architecture is timeless.

In Sydney over the past 200 years we've seen these artists-of-their craft from Francis Greenway to the likes of Blacket, Barnet, Verge, Reed and Horbury Hunt. In the 20 Century standouts like Seidler, Cox, Andrews, Murcett and others saw another way from the norm in their unique designs that broke ground and in some cases nearly broke reputations. There is a fierce pride in creating a built form that's in-your-face and sometimes that creation unkindly laughs at other styles that are more acceptable. The argument between novelty and boldness versus the acceptable architectural styles is still going on. Yet there are those practitioners who have stuck with the logic and reality of climate and how that climate influences our built form. All the radical architects still place that need high on their list.

Then there are those who combine context, climate and topography into their built forms. All architects do this but the architect who has a landscape architect's added skill can enhance the quality of the final product. Bruce Rickard was such a practitioner.

**MICHAEL BEASHEL**

Michael Beashel is an experienced construction professional and a published historical fiction author of Sydney's built past including The Sandstone Trilogy. Find him at [michaelbeashel.com.au](http://michaelbeashel.com.au).



TOP: Seidler's Rose Cottage.

BOTTOM: Glenn Murcett's bush house.

# Russell Morris

With a staggering 50 year career and counting, Russell Morris returns with his brand new album, *Black And Blue Heart* (through Bloodlines/Liberation).

Produced by the very highly regarded Nick DiDia (Bruce Springsteen, Pearl Jam, Powderfinger) alongside co-producer Bernard Fanning, Russell continues to find unique ways to challenge himself creatively.

When Russell sent his *Black And Blue Heart* demos to Nick and Bernard, the two producers were blown away. They rang him back immediately, saying they could not stop listening to the songs.

The two producers speed-dialled their studio 'dream team': guitarist Dan Kelly, drummer Declan Kelly and, from Fanning's touring band, bassist Matt Englebrecht and former Wolfmother keyboard player Ian Peres. Perched between the tropical bush and panoramic ocean views of La Cueva Studios near Byron Bay, *Black and Blue Heart* found its rhythm fast.

"I met Bernard [Fanning] a few years ago," Russell Morris remembers. The Powderfinger frontman came backstage at one of the Australian rock legend's countless gigs to pay his respects with a mutual friend. "But it wasn't 'til I moved up to Queensland last year that we sat down and started talking."

The warmer environs had already exerted a strange, organic influence on the songs Russell was writing in the wake of the platinum-selling, ARIA-winning blues-rock trilogy – *Sharkmouth*, *Van Diemen's Land*, and *Red Dirt Red Heart*– that so spectacularly relaunched his career from 2012 onwards.

"As soon as we heard the demos, the quality and grace of the songs was obvious immediately," Fanning says of the album overall. "It sounded to me like the kind of music only someone with Russell's backstory could make. He's always been renowned for his incredible voice but it's really come into its own now. His tone just communicates this unique life experience, so we just had to get that down."

Born and bred in the USA, Nick DiDia only learnt of Russell's top-shelf pedigree during the recording process "I was hearing of this amazing Australian music history for the first time as we were making the record," he says.

It all started of course over 50 years ago when Russell Morris became the first Australian Artist to score consecutive number one singles with his first two releases. 'The Real Thing', which is one of the classic psychedelic singles of all time, and 'Part Three Into Paper Walls'. Both reached #1 on the Australian Chart, and what followed has become one of the most remarkable stories in contemporary Australian music.

Fast forward to October 2012, when Russell Morris began a trilogy of albums, each with a theme of Australian stories. The first, *Sharkmouth*, is a collection of tracks about the Australia of the 1920s and 1930s. The album went on to reach #6 on the ARIA Chart, and is certified platinum.

Then came *Van Diemen's Land* in 2014 which focused on significant events rather than the stories of individuals. From the prison ships that began Australia as a penal settlement, to the union strikes, the First and Second World Wars, *Van Diemen's Land* covers a vast array of Australian history.

And in 2015 Russell released *Red Dirt – Red Heart*, with amazing musical stories with unique Australian themes which won the coveted Best Blues And Roots Album at the 2016 ARIA Awards.

And through it all, Russell remains one of the hardest working musicians in the country. For some Artists a new album can almost write itself after almost six decades on the road but it takes a rare combination of talent and circumstances to realise that vision as vividly and succinctly as Russell Morris does on *Black And Blue Heart*.



## AUSTRALIAN TOUR DATES

Fri 26 Apr	The Gov / Adelaide, SA <a href="http://oztix.com.au">oztix.com.au</a>
Fri 3 May	Freo Social / Fremantle, WA <a href="http://moshtix.com.au">moshtix.com.au</a>
Fri 10 May	Paddington RSL / Paddington, NSW
Sat 11 May	The Triffid / Brisbane, QLD
Sun 12 May	Toronto Hotel / Toronto, NSW Ph: 02 4959 1033
Thu 16 May	APIA Good Times Tour Bunbury Entertainment Centre / Bunbury, WA <a href="http://bunburyentertainment.com">bunburyentertainment.com</a>
Fri 17 May	APIA Good Times Tour / Perth, WA <a href="http://perthconcerthall.com.au">perthconcerthall.com.au</a>
Sat 18 May	APIA Good Times Tour Thebarton Theatre / Adelaide, SA <a href="http://ticketmaster.com.au">ticketmaster.com.au</a>
Fri 24 May	APIA Good Times Tour Geelong Performing Arts Centre / Geelong, VIC <a href="http://gpac.org.au">gpac.org.au</a>
Sat 25 May	APIA Good Times Tour Palais Theatre / Melbourne, VIC <a href="http://ticketmaster.com.au">ticketmaster.com.au</a>
Sun 26 May	APIA Good Times Tour Ulumbarra Theatre / Bendigo, VIC <a href="http://gotix.com.au">gotix.com.au</a>
Thu 30 May	APIA Good Times Tour Empire Theatre / Toowoomba, QLD <a href="http://empiretheatre.com.au">empiretheatre.com.au</a>
Fri 31 May	APIA Good Times Tour QPAC Concert Hall / Brisbane, QLD <a href="http://qpac.com.au">qpac.com.au</a>
Sun 1 Jun	APIA Good Times Tour Twin Towns, Tweed Heads, NSW Ph: 1800 014 014
Sun 2 Jun	APIA Good Times Tour Twin Towns, Tweed Heads, NSW Ph: 1800 014 014
Thu 13 Jun	APIA Good Times Tour Civic Theatre / Newcastle, NSW <a href="http://ticketek.com.au">ticketek.com.au</a>
Fri 14 Jun	APIA Good Times Tour Enmore Theatre / Sydney, NSW <a href="http://ticketek.com.au">ticketek.com.au</a>
Sat 15 Jun	APIA Good Times Tour Anita's Theatre / Thirroul, NSW <a href="http://ticketmaster.com.au">ticketmaster.com.au</a>
Sun 16 Jun	APIA Good Times Tour Theatre Centre / Canberra, ACT <a href="http://canberratheatrecentre.com.au">canberratheatrecentre.com.au</a>
Fri 7 Jun	APIA Good Times Tour Wrest Point Entertainment Centre / Hobart, TAS <a href="http://ticketmaster.com.au">ticketmaster.com.au</a>
Sat 8 Jun	APIA Good Times Tour Princess Theatre / Launceston, TAS <a href="http://mpv.tickets.com">mpv.tickets.com</a>

The 5th Veterans Film festival is now accepting submissions for their 2019 program which will run from 6 to 9 November, in Canberra.

The Veterans Film Festival, is an annual event that brings people together to discover extraordinary stories, focusing on recent work by veterans' or films made with veteran themes and all who experience conflict.

"Supporting veterans as content creators, filmmakers and artists through education, exhibitions and programming, are at the core of our mission", said Tom Papas, Festival Director.

Celebrating our 5th anniversary in 2019, the Veterans Film Festival (VFF) is now accepting submissions for feature length, documentary, animation and short films!

The festival is inviting Australian and international submissions for feature film, documentary, animation and short films!

Each year the VFF gives out the Red Poppy Award for Best Feature Film and Best Short Film. All films submitted to the official competition will be eligible to compete for the coveted Red Poppy Awards, inspired by 'In Flanders Field' a war poem, written during the First World War by Canadian physician Lieutenant-Colonel John McCrae.

To celebrate the 5th anniversary the Veterans Film Festival will award:

The Harry Julius Animation Award is presented in memory of his pioneering work in Australia. His animated series, Cartoons of the Moment is regarded as the birth of Australian animation.

The Sergeant Joseph Cecil Thompson Award for Best Music/Sound is named in memory of Bandsmen who were trained soldiers expected to support their battalions in battle. Joseph, was a cornet player with the 9th Battalion Band that landed at Gallipoli on 25th April 1915.

The Beyond Blue Award is awarded to the film that best promotes Hope, Recovery and Resilience on veterans themes, offering vital ideas and inspirational perspectives. Up to 5 films of any length will be presented to the jury panel.

The GoE Bridging the Borders Award is offered by Cinema Without Borders, to the films that are most successful in bridging and connecting the people of our world closer together. Up to 6 films of any length will be presented to an international jury panel of award winning filmmakers.

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**Official submission requirements can be found at [veteransfilmfestival.com/submit-a-film](http://veteransfilmfestival.com/submit-a-film).**

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## WORTH LISTENING TO... GOODBYE TIGER - A MEMOIR

"Jeese, he said, the bands  
don't seem to play 'round  
here no more  
And Saturday night's just  
not the same  
I wish everything could be  
back the way  
It used to be before"  
Richard Clapton -  
"Goodbye Tiger" 1977

Goodbye Tiger, a song drawing on our early nostalgia for a time he and I could feel was disappearing, was written just after Richard partied hard with all of us on the eve of his departure to Europe, seemingly permanently, where he looks back at a Golden Age when Rock Music was the dominant cultural imperative in Australia and indeed the world.

The "Tiger" in the title comes from my nickname for Rich, and practically everybody else, in those early years of the 1970's, such mad, savage times filled with ecstasy and despair in equal doses yet in every way, which Rich pointed out in a later song, the best years of our lives.

I have to admit I was not an instant fan of his music although I was amazed how much his experience of Park Street and the Cross in Sydney, with girls for sale standing every doorway, was so similar to mine on my first trip to the Harbour City in 1965.

Indeed the first time I saw Rich sing live, at the old Kingston Hotel in Richmond, I was dragged there by music writer Dave Dawson very much against my will. We

were at the 1975 Lewis/Young Christmas Party, always the event of the season, and I was very much taken with the free grog and hot dogs on the menu but David was insistent that I had to see Richard Clapton play so I went.

The Kingston was packed which I felt was a good sign and then Rich took the stage and I had an amazing epiphany - I had finally found an Australian singer-songwriter that was the equal of any of my other heroes from overseas.

The highpoint of that set to me was a lovely song about Byron Bay called "Blue Bay Blues" about the New Age haven on the North Coast Of Australia, later to become a playground for the rich but then home to hippies, ferals and surfers. The longing in that song for the sea, sand and surf and the freedom that goes with them tore at my heart and I never went to a Richard gig without yelling out for it from the middle of the hall.

Hanging out after the gig I found him to be a deeply thoughtful person on one side and a mad hedonist on the other. We spent the night carousing at various venues around Melbourne and by the end of the night we were friends for life.

Melbourne was hard for Rich at that time - he had trouble getting work as one of the managers at the major agency in town had decided he was not a "happening band" whatever that meant. I met him for lunch as many days as he was free and wrote a number of pieces about him in the pop papers I was writing for at that time. He had moved to Melbourne considering it the pop capital of Australia, which it indeed was at that time, but he couldn't make any headway and was in the end forced to return to Sydney leaving a wonderful album "Main Street Jive" as a record of his time spent in this coddling town.

Personally I could not understand how Rich could be seen as anything but a happening band!

Live he rocked the rafters off, storming the stage, growling and shouting out lyrics in that gravelly yet high-pitched beguiling voice of his and I never saw him sing without a massive response from any audience lucky enough to hear him. He was the most singularly exciting Australian Rock artist I had ever seen and the songs he was singing spoke of the hopes and dreams and tombstones of this country more than any other songwriter.

To his, and my, great disappointment "Main Street" was not a success and in 1976 he decided to leave Australia altogether and return to Germany where he had lived for some years in the early 70's before coming back to Australia and commencing his playing and recording career.

I was devastated by this decision but I could not argue with it given his circumstances so instead I organised the Richard Clapton Sendoff Party at the Sheraton Hotel in Sydney where both Bob Dylan and the Beatles had stayed during their Australian tours in the 1960's.

It was a crazy day involving numerous requests to leave from bars, a quick look at Hunter S. Thompson at the Sydney Town Hall, a disastrous Chinese dinner when the food was far more over all of us than in us and culminating in a party that night in the hotel room where there was no restriction on room service, on topics of conversation and behaviour.

His girlfriend of the time said he hit the sides of their short hallway seven times on the way to the kitchen when he got home!

About 3am that night I rang him up in great distress, exacerbated by far too much liquor, thinking I would never see him again, and the last words I said to him



apparently were "Goodbye Tiger" - I hardly even remember the call.

Time went by and then in 1977 the wonderful news came that Rich was coming back and recording a new album. I went to the album launch and he said he had something to play for me. He put the record on and there were my nightline words gracing an amazing song, maybe his masterpiece, certainly one of the most heartfelt songs he had ever written. I was enormously touched - who wouldn't be? - and then so delighted when the album became an instant classic and a massive seller on the charts.

He followed up this success with a barnstorming tour of Australia, including many country areas, and it was the most exciting tour I had ever been a part of. I saw as many gigs as I could and they were all extraordinary - he had become a masterful singer and performer that caused audiences everywhere to erupt in enthusiasm and, dare I say it, love.

Buoyed up by this reception Richard decided to try his luck in the U.S. of A in 1978 travelling over there to try and get a deal with an American Record Company. I received a

phone call out of the blue asking me to write liner notes for a compilation of his previous works to be used as an introduction album for the American market, to be called "Past Hits And previews". I asked how long I had and the girl with the cutest American accent said "Can you do it in an hour" and I said sure. I knocked it off in the requisite time and read it over the phone to her. Regrettably the album was not released in America, maybe it was too much about our culture for the Americans to understand, but, together with two new tracks recorded in the U.S., it made a wonderful Greatest Hits album for down here and was a massive seller.

Richard came back a bit despondent from the US adventure but all the more determined to keep on playing, singing and recording coming up in 1979 with "Hearts On The Nightline" (another reference to the words of "Goodbye Tiger") a terrific album featuring several American musicians including Raphael Ravenscroft, the saxophone soloist on Gerry Rafferty's classic "Baker Street".

His nonstop touring continued and he released "Dark Spaces" in 1980 as his first album of the new decade again to great reviews. The crowd remained loyal and his career seemed only headed for greater things when he signed to International label Warner Brothers in 1982.

The resultant album, "The Great Escape", included a worthy successor to "Goodbye Tiger", a new song soon to be a classic called "The Best Years of Our Lives", and in which even unworthy yours truly was name-checked. The album also produced the smash hit single "I Am An Island".

Touring on the back of such a powerful release gave Rich tremendous impetus and in no time he was once again a major draw in the Australian Rock & Roll scene.

I caught as many shows as I could of that tour and we spent some great times together but the Seventies had wearied me and I dropped out of sight for a while to recharge my batteries.

We kept in touch while he went through some hard times, as did many 70's acts in the post punk 80's and I was always glad that he kept writing and creating no matter what his situation was.

I am so delighted now that, like many others of his time, he has segued from a relic of the past to a cultural icon and is playing to large crowds all over the country yet again. As they say, talent will out and there is no greater musical talent in this country than Richard Clapton, absolutely our finest ever singer-songwriter in my opinion - not in my humble opinion as I've never been humble.

His talent remains huge, he still stalks the stage like a prize-fighter and he still howls like The Howlin' Wolf.

We will not see his kind again because the world has changed so much and artists like him do not conform to the status-seeking, money-obsessed modern world where sadly music has gone from something that matters to pretty wallpaper.

I play his records all the time on my small concession to the modern world, my iPod, and I never tire of them. The truths in his songs are self-evident and universal, they do not pertain to one time but to all time. I love him dearly, he's my brother and I will always keep the cards that read "have mercy on his soul". ■

DAVE "DOCTOR" PEPPER



## 10 SONGS BY JACK P KELLERMAN... SO LONG BY FISCHER Z

It was spring 1980. I was working in Greville Street, Prahran. It was in the midst of an exciting time in music. On the tailguard of the punk revolution was a more arts focused expression of music. It had already produced Talking Heads and Blondie, Split Enz, The Saints and the English "post-punk" commercial success.

It was my first visit to Greville Records, who this year are celebrating their 40-year birthday. Back then they were barely a year old.

I had heard a song on the radio of such romantic grunt, of such angst that it was irresistible to a young male of my ilk. It sounded cool. There's the essence of it all. Or was it? It just happened to be.

English band Fischer Z's 1980 album, the Mike Howlett-produced *Going Deaf for a Living* was their second. *So Long*, from the album, charted better in Australia than anywhere else. It was the searching vocals of guitarist and poet John Watts that encouraged an answer. The band had formed in 1977 and had been championed by DJ John Peel. This was their moment.

I went into Greville Records, back when Andrew was running it and we spoke. I liked the guy immediately and had the vinyl in my hand when a suited guy walked through the door and served Andrew with legal papers regarding selling bootleg albums. Andrew told him to Eff-off. I liked the guy even more.

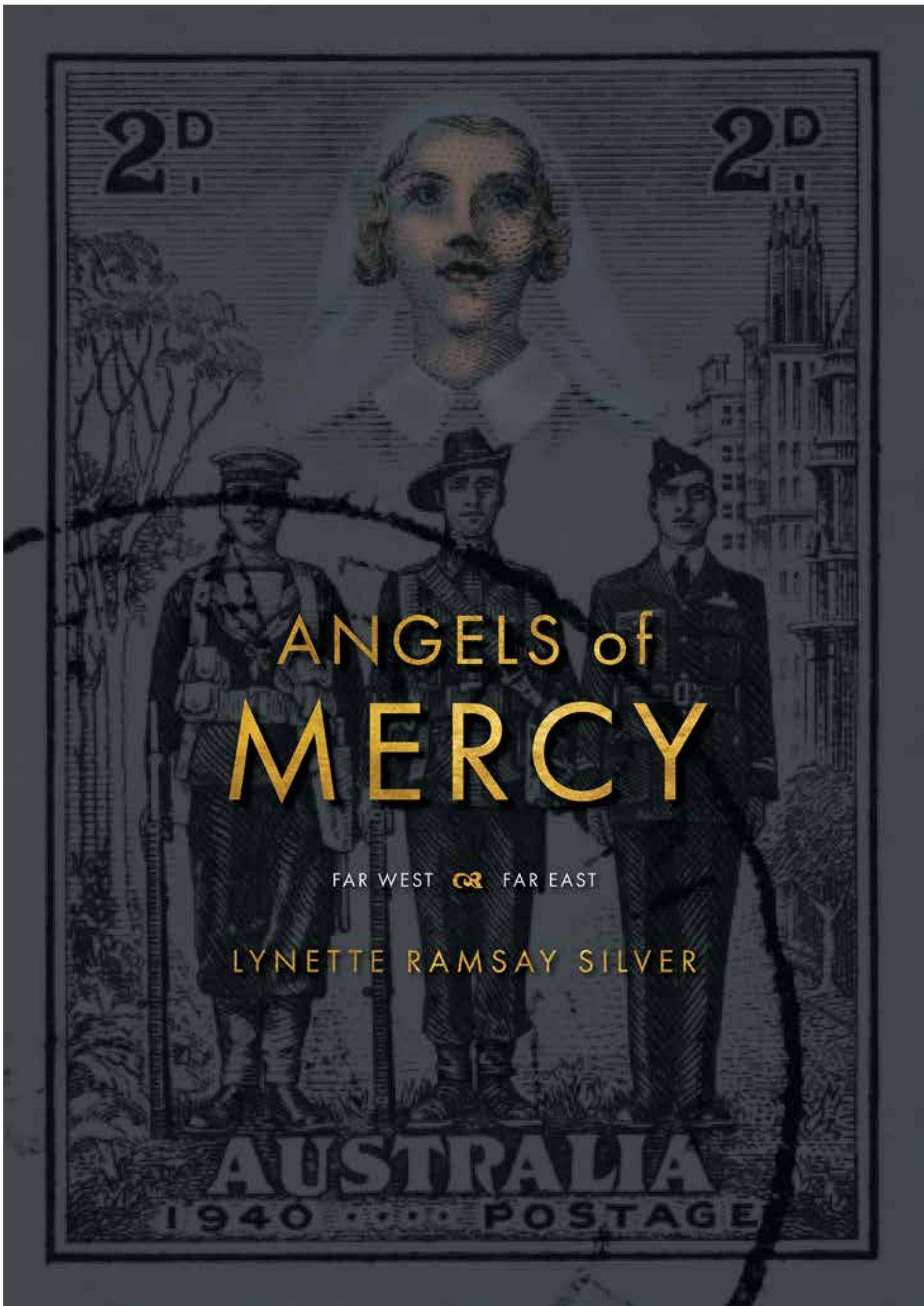
So, *So Long* was part of my entrance into Greville Street with Boom Boom and Greville Records and book stores and art clothes outlets and working alongside Gerry and Ian and Jenny and Wardy-Boy. And, The Station Hotel.

Fischer Z's John Watts would continue to produce some interesting and attention grabbing material, including 1999's 'Bigbeatpoetry'.

But back then, in the spring of 1980, walking down Greville Street and listening to 'So Long' felt like a zenith moment.

It was.

JACK P KELLERMAN



Available Now. Sally Milner Publishing.

# HOW CHILDREN EXPLORE EMOTION

Once Upon a Feeling is a story about Little Bird who is on a journey to understand emotions and how to express them. I see so many children who hold back on expressing themselves and voicing their truth, not having the tools and might benefit from starting with some non verbal cues to help begin the conversations from a young age.

I have worked in the counselling and youth sector for over 15 years and it just seemed the right time to put pen to paper and write a story to help children journal their progress and begin the process of building these techniques at a young age. I wanted to combine all the experience and conversations I have had with children and families over the years and show that we can have these conversations in fun and creative ways.

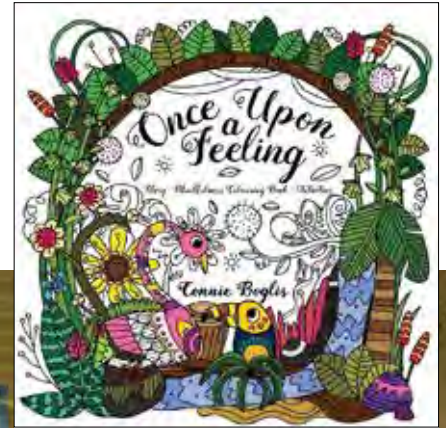
My book is aimed at children from the age of 4 and the story is also a mindfulness colouring book.

The purity of childhood is something I want to be able to instill in children these days... We can still, play , learn and connect together. It is not lost- I want to build on this connection.

I wanted to move away from technology and go back to children not being over stimulated instead, help to centre them with a book during bedtime, family time, and with an adult- guided by a story that begins a discussion about emotions. The activities entice children to make conscious decisions about what responses to emotions might be.

Once Upon a Feeling opens up conversations though different modalities- Mindful colouring, Meditation, drawing or creative expression. Children have a variety of therapeutic options to explore emotions. ■

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# Charles Bean's Western Front Diaries

Charles Bean's Western Front diaries contain the words of a close and active observer of the Australian experience of the war between 1916 and 1918. Throughout these years, Bean moved among ordinary soldiers, the military leaders and senior politicians. The diaries he kept reflect the feelings and views of an individual who witnessed an array of events, ranging from intense and bloody battles to planning and discussions in headquarters, and even to men at rest and in training.

Charles Bean has already been well served in several fine biographies, but publication of his Western Front diaries gives his voice to events, large and small, during a defined and intense period of his life.

Bean wrote extensively in his diaries and notebooks throughout the war. His Gallipoli diaries, edited by Kevin Fewster, have been in print for over 30 years. The more extensive Western Front diaries are presented here for the first time. In both cases, it has been practical to present selected extracts from his writing. The complete diaries are available online: [www.awm.gov.au/collection/AWM38](http://www.awm.gov.au/collection/AWM38).

In some parts, the diaries are a complicated mix of details, opinions and notes.

Entries were often made late at night or in the early morning, when Bean was tired or even distressed and emotional. At times, a diary had to be brought up to date after being neglected for a while; sometimes the description of one day or an event is to be found in more than one book. Bean himself prefaced each notebook with a warning that 'these records [...] should be used with great caution, as relating only what their author, at the time of writing, believed', and stressed that he could not 'vouch for the accuracy of statements made to him by others and here recorded'.

Bean mentions a great many people in his diaries, and the editor has laboured to identify as many of these as possible. Often these names are misspelled; in such instances '[sic]' has been inserted in the text, and a footnote gives the correct spelling, and usually some brief information about the person in question. In general, however, the editor has tried not to give overly long explanations of people or events, preferring to leave Bean's words as intact as possible.

The editor's part has been to make careful selections of what should go into print, while limiting any additions, in the form of commentary, explanations and footnotes, to only what was needed for a clearer interpretation. This has largely been done by offering additional detail rather than opinion. The diary entries are interspersed with biographical boxes on some of the main characters mentioned in the diaries. Selected extracts from Frank Hurley and Arthur Bazley's diaries are also included, to throw a bit of complementary light on the discussion.

Additional boxes contain relevant passages from other works by Bean, including the Official History of Australia in the War of 1914–18 (which is also available online at [www.awm.gov.au/collection/AWMOHWW1](http://www.awm.gov.au/collection/AWMOHWW1)).

In dealing with particular battles, extracts have been chosen that give insights into various actions. However, the diaries should not be considered as an alternative to the published histories. On some particular matters, greater and more considered information is available in Bean's volumes of the Official History. Any duplication of that material has largely been avoided.

George Lambert, Charles EW Bean (1924, oil on canvas, 90.7 x 71.1 cm) AWM ART07545. Image courtesy Australian War Memorial.



EDITED EXTRACT FROM  
**THE WESTERN FRONT DIARIES OF CHARLES BEAN**  
EDITED BY PETER BURNES, NEWSOUTH PUBLISHING, 2018

## extract

### INTRODUCTION

#### CHARLES BEAN, WAR CORRESPONDENT AND OFFICIAL HISTORIAN.

Charles Edwin Woodrow Bean's life was dominated by the events of the First World War. So much of his study, work, interests and principles until then seem to have been a preparation for the unique role he would be called upon to play. Bean's greatest legacy is his 12-volume official history of Australia's part in the war and his role as founder of one of the nation's important institutions, the Australian War Memorial.

### EARLY LIFE

Bean was born in 1879 in Bathurst, New South Wales, where his father was headmaster of All Saints' College. He had a comfortable and educated childhood in a town of some prosperity – although his mother had thought it 'very primitive' when she arrived – and a modest population of 4000 people.<sup>1</sup> But the Australian bush was just down the road and there were still many residents who could tell of the squatters and early settlers, the gold-rush, the miners, and of the day that the Ben Hall gang of bushrangers led the mounted police on a chase through the local streets.

Bean may have drawn on his own boyhood years when he came to write his popular account of the war, *Anzac to Amiens*:

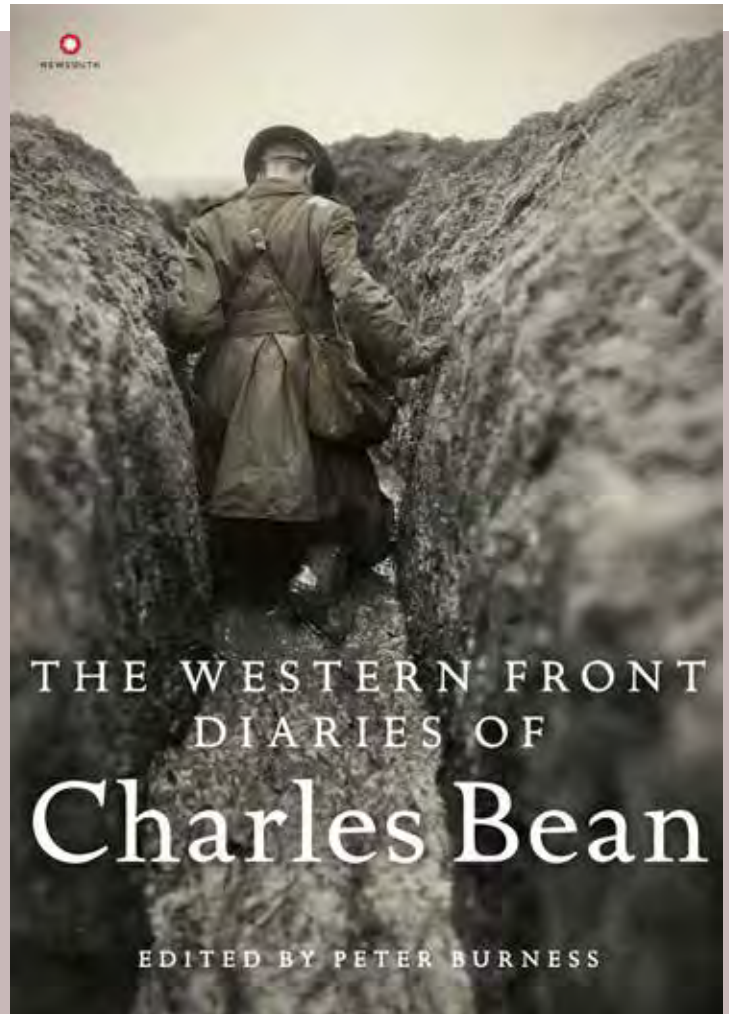
Even among the men who went to the First World War not a few had childish recollections of some old shepherd seen sleeping off his liquor outside a country town, to whom the whisper, that he was an 'old lag', gave an awesome halo of romance and crime that sent a childish head deep under the blankets at night.<sup>2</sup>

When Charles was nine, his father, Edwin, an Englishman born in Bombay, took his family, including his Australian-born wife, Lucy, back to Britain after he was told he needed a rest for his health.<sup>3</sup> Edwin became headmaster of Brentwood School in Essex, England. Young Bean may have taken impressions of the Australian bush with him, but he was also heavily influenced by his time as an English schoolboy and always carried with him what he perceived as the finest values of English life. He attended Brentwood School before going to Clifton College, Bristol, as a boarder.<sup>4</sup>

Clifton, which his father had also attended, produced many officers for the British army and for administrative posts throughout the Empire. Its Old Boys included two field marshals who were to play a part in Bean's life, Douglas Haig and William Birdwood. The school promoted the values of humility, duty, sportsmanship and integrity. Sir Henry Newbolt, who wrote the cry 'Play up! Play up! And play the game' in one of his verses, was another famous former pupil. Fondly remembering these formative years in later life, Bean would name his Sydney homes 'Clifton'.<sup>5</sup>

During his schooling, Charles served in the volunteer corps at Clifton College and later at Oxford University. His father had joined the volunteers earlier. This gave the family a touch of military service of the type then current in Australia – the volunteer citizen soldier.<sup>6</sup> For a while Charles considered an army career, possibly the Royal Engineers. But it was the Royal Navy that appealed most to his imagination. His boyhood hobby was the study of warships and their battles, together with all the accompanying details such as flags, badges and uniforms. As a boy, he visited Nelson's flagship HMS Victory at Portsmouth with his father. It was an interest that stayed with him and, when in later years he had the chance of visiting the Royal Navy fleet while a war correspondent in Britain, he willingly seized it.

Things military fascinated and inspired him. After the war, he would go on to create the Australian War Memorial to house Australia's museum of the First World War. During the war years he set out his concept of the museum, and in discussing it he recalled his own youthful experience when visiting the Waterloo battlefields in Belgium with his father and his brother Jack:



We used to pick up imagined relics in the fields around the farms of Hougoumont and La Haye Sainte – probably bits of farm harness – to make our own museums. Later in London I was deeply impressed by the Nelson relics and the plan-model of Waterloo in the Royal United Services Institute in Whitehall.<sup>7</sup>

Bean went on to study classics and law at Oxford, and for a brief while turned towards law as a profession. It was a field in which his mother's family already had connections. Charles's maternal grandfather, Charles Butler, had arrived in Hobart Town in 1835 and gone on to become a leading citizen and the head of an old established Tasmanian law firm.

### A CAREER AS A JOURNALIST

Leaving Britain for a fresh start, and drawn to the land of his childhood, Bean, aged 25, sailed for Sydney in 1904.<sup>8</sup> There, after a spell teaching Greek, he was admitted to the New South Wales Bar. He was writing, too, and this brought him into contact with other writers including the popular balladist and former war correspondent, AB 'Banjo' Paterson. It was Paterson who suggested that Bean approach the Sydney Morning Herald for a job. Geoffrey Fairfax, the newspaper's proprietor, had also been encouraging, and it was he who had recommended that Bean first study shorthand. In 1908 he gained a position as a journalist at the paper. He was soon comfortably working for the Herald and getting to know the city's established newsmen. It was an interesting world and he fitted in well.

At this time, Bean's strong military interests still centred on the history and traditions of the Royal Navy. A newspaper assignment had him on HMS Powerful, the flagship of the Royal Navy squadron on the Australia Station, to cover the 1908 visit of the United States Great White Fleet to Australia, an event that

captured the attention of the whole nation. The following year he published *With the Flagship in the South*. Further books followed: *On the Wool Track* appeared in 1910, and *The 'Dreadnought' of the Darling* in 1911. He had, after a few years, established himself as a hard-working feature writer and author.

For many British people the sea defined the character of their nation. Although relatively few of the population may have been directly engaged, Britain was above all else a maritime nation, whether in trade and commerce, exploration and colonisation, or war – Lord Nelson was the greatest of its heroes. Young Bean fully absorbed this tradition. Australia was largely an urban nation, but it was still being defined by the bush and at this time, for Bean, particularly by the wool industry. He wrote that the 'most important product of the wool industry was men; it was responsible for creating some of the outstanding national types'.<sup>9</sup>

Bean was interested in character. The Australians of the bush were said to display hardiness, independence, initiative and mateship. Such men, it was felt by many, would make fine soldiers. Bean willingly embraced this stereotype. He expressed just such thoughts in 1921, in the opening chapter of his *Official History*:

The bush still sets the standard of personal efficiency even in the Australian cities. The bushman is the hero of the Australian boy; the arts of bush life are his ambition; his most cherished holidays are those spent with country relatives or in camping out. He learns something of half the arts of a soldier by the time he is ten years old.<sup>10</sup>

In the bush the Australians rose to the challenges of floods, drought and bushfires. Bean would begin to see them 'as the very best of Britons', and war would be the ultimate test.<sup>11</sup>

In 1910 Bean was sent to London as the *Sydney Morning Herald* representative and went back to live with his parents at Brentwood. He had long been an enthusiast for the creation of the Royal Australian Navy (RAN), which occurred in 1911, and now in Britain he saw the building of the Australian fleet's flagship, HMAS *Australia*, and the cruisers HMAS *Melbourne* and *Sydney*. In 1913 he published *Flagships Three*. He could hardly have expected that in a very short time he would witness HMAS *Sydney* go into battle and win honours for the young nation.

During his time in London, Bean became part of a small expatriate set and enjoyed the company of some men with whom he would soon have close contact during the war.<sup>12</sup> These included Henry Casimir Smart, Percy Hunter and Henry Gullett. With Smart's help, he even managed to get a display of Australian wattle in Selfridges department store for Australia Day.

Bean was called back to Sydney by his newspaper later in 1913. He was sorry to be taken from the centre of the heightening dramas



that seemed to be bringing Europe to the brink of war. Once back, a reawakening of his interest in the Australian bush prompted him to seek out assignments that would take him beyond the city and into the rural areas. Town planning was another of Bean's interests, and there was scope for this too in a young ever-growing nation.<sup>13</sup> However, by 1914, with war clouds gathering, he was giving increasing attention to international events. Meanwhile, early that year, his parents had also returned to Australia to live in Tasmania.

Bean obviously retained his connection and affection for Bathurst, the place of his birth. He had planned to write a history of the inland city, but the war intervened. In his 1917 diaries he recalls that he knew two men killed in the battle of Polygon Wood, 'both of whom I knew in the days about 1907 when I used to go to Bathurst dances'.<sup>14</sup> Later, when he met George Murphy, the colonel of the 18th Battalion in France, he was pleased to find he was 'a Bathurst man'.

## THE COMING OF WAR

On 4 August 1914 Britain declared war on Germany, and Bean's world changed forever. He was fully behind the declaration and joined most Australians in expressing support for the Empire. He later wrote:

There is no doubt that the motive which stirred Australia powerfully in the first place was the realisation that 'the old country' was [...] confronted with a struggle in which she might actually cease to be a great nation. Second to this was an intense hatred of the principles and methods for which the rulers of Germany then stood – of the principle that only the strong have rights, and of the methods of militarism and ruthless suppression which were its logical result. It was only a proportion of Australians who realised, in the early stages of the struggle, that they were fighting, and must continue to fight for a third reason also – for the defence of Australia, since, if Britain fell, Australia too must fall.<sup>15</sup>

Bean, a bachelor still, quickly thought about enlisting, presumably seeking a commission, but events overtook this idea. Anyway, it is possible that he might not have been accepted. He did have some health issues, particularly his poor eyesight and a kidney ailment, which might have prevented him from meeting the very high physical standards imposed at the beginning of the war. Despite these problems, he would soon prove to be physically quite robust. His opportunity to serve would come in another way.

Australia wasted no time in offering a contingent of 20,000 troops to be sent to stand beside Britain in Europe to oppose the German invasion of France and Belgium. This force had to be specially raised from volunteers, as the local military units were mostly under-trained part-time militia reserved solely for home defence. The new expeditionary force was named the Australian Imperial Force (AIF) and a Scottish-born Australian, Major General William Bridges, the nation's top professional soldier, was placed in command. He was ably assisted by an outstanding Australian British-trained staff officer, Major Brudenell White. ■



TOP: Young French boys watch Australians pumping water in a farmhouse courtyard behind the front line in the so-called 'Nursery Sector' in June 1916. 'The kids made straight for them', wrote Bean. AWM EZ0036. Image courtesy Australian War Memorial.

BOTTOM: Australians of the 2nd Division, recently returned to the Somme, rest on the roadside near Fricourt on 11 October 1916. They are making their way up towards the front line. AWM EZ0118. Image courtesy Australian War Memorial.

OPPOSITE PAGE:

TOP: The Australian Prime Minister, Billy Hughes, inspects members of the Australian Provost Corps with Lieutenant Colonel Sir Newton Moore, commanding the Australian depots in Britain. On this visit, Hughes had arrived in London in March 1916, while most of the AIF was still in Egypt and yet to land in France. AWM H18654. Image courtesy Australian War Memorial.

MIDDLE: Wounded men brought down from the Pozieres battlefield for attention at casualty clearing stations often died from their injuries before receiving further treatment. A chaplain conducts a burial at Bécourt Wood. AWM EZ0064. Image courtesy Australian War Memorial.

BOTTOM: British and Australian troops are served coffee in an estaminet at Bois-Grenier. The trenches are less than one kilometre away. AWM EZ0032. Image courtesy Australian War Memorial.

## ENDNOTES

1. Watson A Steel and James M Antill, *The History of All Saints' College, Bathurst, 1873–1963*, Angus & Robertson, Sydney, 1964, p. 28.
2. CEW Bean, *Anzac to Amiens*, Australian War Memorial, Canberra, 1983 (orig. ed. 1946), p. 5. 'Old lag' was a term for a transported convict from Britain.
3. Edwin's own father had been a surgeon-major in the British East India Company.
4. Bean later dedicated his book, *The 'Dreadnought' of the Darling* (1911), to 'the boys of Brentwood School... in the hope that many more of them may someday help to fill in the borders of the wide country with which (the book) deals'.
5. The Clifton connection with Australian military history did not end there. Arthur Jose, who Bean later chose as author for *The Royal Australian Navy 1914–1918*, Volume IX of the *Official History of Australia in the War of 1914–18* (9th edition), Angus & Robertson, Sydney, 1941, was an old boy of Clifton and later taught at All Saints' College, Bathurst. Bishop Long of Bathurst was another old boy of Clifton; his son, Gavin Long, who studied at All Saints' College, became Australia's official war historian, and so Bean's equivalent, for the Second World War.
6. Charles's father, Edwin, had raised and commanded a school cadet corps while at All Saints' College, Bathurst.
7. CEW Bean, 'The beginnings of the Australian War Memorial', AWM 3DRL 6673, Item 619, 36/1, p. 1.
8. By 1910 his two brothers, Jack and Monty, had joined him in Sydney.
9. CEW Bean, *On the Wool Track*, Sirius Books, Sydney, 1963, p. vii.
10. CEW Bean, *The Story of Anzac from the Outbreak of War to the End of the First Phase of the Gallipoli Campaign, May 4, 1915*, Volume I of the *Official History of Australia in the War of 1914–18* (11th edition), Angus & Robertson, Sydney, 1941, p. 46.
11. Ken Inglis, 'C.E.W. Bean, Australian historian', in John Lack (ed.), *Anzac Remembered*, University of Melbourne, Melbourne, 1998, p. 70.
12. CEW Bean, 'The Wattle, how we nearly lost it', *Sydney Morning Herald*, 31 May 1935.
13. Even Australia's national capital, Canberra, was not selected and named until 1913. It was to become a planned city, but its development was virtually stalled by the First World War.
14. Even Australia's national capital, Canberra, was not selected and named until 1913. It was to become a planned city, but its development was virtually stalled by the First World War.
15. Bean, *The Story of Anzac*, Volume I, pp. 18–19.

**GEELONG RSL**  
**- Lest we forget -**



**WHAT'S ON**

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**DAILY BISTRO HOURS**

1200-1400 & 1730-2030

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## AVIATION HERITAGE CENTRES

Most military aviation enthusiasts would know the RAAF Museum at Point Cook Victoria as the iconic place to learn about RAAF aviation history. Air Force also has a number of regional Aviation Heritage Centres (AHCs) located at air bases in NSW and QLD. AHCs were established to reflect the Air Force's historical relationships in local and regional areas. Therefore, the AHCs provide Air Force with a medium to educate Air Force personnel and visitors of the importance and roles that the respective RAAF Base has provided to the community and in the defence of the nation.

### RAAF TOWNSVILLE

In 1939, Townsville City Council transferred the city airport to the RAAF with RAAF Base Townsville being formed on 15 October 1940. The principal function of the base at that time was to provide fighter defence of Townsville. By 1942 it had become a significant operational base for both the RAAF and United States Army Air Force (USAAF) in operations against the Japanese in the South West Pacific Area. Today, RAAF Townsville is one of northern Australia's primary Defence installations used for training and exercises as well as a mounting base/forward operating base for military, humanitarian, and peacekeeping activities through the region. The Base has a long and proud association with the people of North Queensland.

Major themes for the collection are:

- RAAF (and the USAAF) in the SW Pacific 1939 - 1946
- Contemporary operations
- Units and people of RAAF Townsville and the Townsville area

**Open on Tuesdays and Thursdays 9am to 4pm, other times by appointment.**

### RAAF AMBERLEY

In 1938, 880 acres were purchased and developed to become RAAF Base Amberley on 17 June 1940. Throughout World War II it supported flying training, aircraft assembly, salvage and repair, and squadron staging post. By 1948, RAAF Base Amberley became the RAAF's major base for bomber aircraft operations and aircraft maintenance. From 1960 to 1968, Army's light aviation squadron was formed and operated from RAAF Base Amberley. Today, RAAF Amberley is Air Force's largest operating base and home to heavy lift and fighter aircraft, as well as major aircraft maintenance and overhaul facilities and Air Force Security Force training.

Major themes for the collection are:

- Vietnam War era aircraft
- Amberley based aircraft
- Ground Defence and Security Forces
- Ground support equipment
- Simulators

**Open on the third Sunday of the month Feb-Nov 9am to 3pm, or Tuesdays and Thursdays via pre-arranged bookings.**

### RAAF WAGGA

In 1939 "Allonville", a 300 acre farm was purchased and developed to become RAAF Base Forest Hill on 29 July 1940. Throughout World War II it supported flying training as part of the Empire Air Training Scheme. In 1946 RAAF Base Forest Hill became the home for all ground training and in 1952 changed its name to RAAF Base Wagga to identify with the broader community. Today, RAAF Wagga delivers technical and non-technical initial employment and postgraduate training that is fundamental to the delivery of military air and space power in support of national objectives.

Major themes for the collection are:

- The Empire Air Training Scheme
- Trade Training in the RAAF (especially Technical Training)
- Units and people of RAAF Wagga and the Riverina

**Open on Wednesdays, Saturdays and Sundays 10am to 4pm.**

### RAAF WILLIAMTOWN

RAAF Williamtown was established on 15 February 1941 to provide protection for the strategic port and steel manufacturing facilities of the Hunter Region. During World War II a number of Empire Air Training Scheme squadrons were formed at Williamtown before proceeding overseas. Following World War II, Williamtown was retained as the RAAF's main fighter base.

Major themes for the collection are:

- RAAF Fighter Aircraft
- Air Defence
- Forward Air Control
- Units and people of RAAF Williamtown

**Open every day (except Christmas Day).**



# The Great Escape

On the night of March 24th, 1944, 220 POWs of Stalag Luft III made their final preparations for escape. More than 600 prisoners had taken part in the tunnel-building operation under the leadership of Squadron Leader Roger Bushell, RAF. The escapers gathered in Hut 104 where the entrance to tunnel Harry was located; from shaft to face, Harry stretched to 348 feet (106.07 meters).

Despite all their efforts, the plan began to go wrong when it was discovered the exit trap door was frozen solid. The door was freed, only for the escapers to discover the exit was not in dense woodland as planned.

Even after the POWs began to make their way to freedom, an RAF air raid caused the Camp's electricity supply to be shut down, plunging Harry into almost complete darkness; this was exacerbated by a tunnel collapse at around 0100 hours on 25 March. Despite these problems, 76 men reached the end of the tunnel and escaped into the night when, at around 0455 hours, the 77th escapee was spotted by a guard.

The Great Escape from Stalag Luft III was so audacious, Hitler ordered any escapers who were recaptured were to be shot – a clear violation of the Geneva Conventions.

In the event, 73 of the 76 escapers were recaptured and 50 of those brave men were murdered.

## WING COMMANDER MARY ANNE WHITING FROM THE RAAF HISTORY AND HERITAGE BRANCH RECENTLY TRAVELLED TO POLAND TO ATTEND THE COMMEMORATIVE SERVICES FOR THE 75TH ANNIVERSARY OF THE GREAT ESCAPE AT POZNAN AND AT THE SITE OF THE FORMER STALAG LUFT III IN ZAGAN – HERE IS HER STORY.

At 1000 hours, British, Polish and Australian Air Force representatives attended a service at the Poznan Old Garrison Cemetery where 48 of the 50 are buried. The centrepiece is the monument to the collective grave of the majority of those killed by the Gestapo following the Great Escape. Local school children laid single roses on the individual gravestones of airmen who were murdered following their recapture. The ceremony was in both English and Polish, alternately. A tribute to all those who died not only in the Great Escape, but the conflict as a whole.

At 1500 hours, representatives from the Royal Air Force, the RAAF, Polish Armed Forces, Royal Netherlands Air Force, Royal New Zealand Air Force, and Defence Attaché's from Belgium, Canada, France, Norway and the United States, together with the Mayor of Zagan, members of the City Council, the people of Zagan, relatives and friends of 'the 50'; and Air Commodore Charles Clarke, OBE, RAF, President of the RAF POW Association and former Stalag Luft III POW, gathered near the pine forest on the site of Stalag Luft III adjacent to the exit of tunnel Harry, to commemorate the 75th Anniversary of the Great Escape.

The Service commenced with a flypast by Polish Air Force F-16s and an RAF C-130 Hercules.

The British Defence Attaché in Poland, Colonel Dominic Morgan and Mr Marek Lazarz, Director of the POW Camp Museum welcomed guests. Colonel Morgan then read the Act of Remembrance and Ode.

Speeches in Polish and English were delivered by Mr Wojciechcz, Polish Secretary of State, Ministry of National Defence; The Right Honourable Earl Howe, Minister for State for Defence, UK; Lieutenant General Jaroslaw Mika, General Commander of the Polish Armed Forces; Air Chief Marshal Sir Stephen Hillier, KCB, CBE, DFC, ADC, RAF, Chief of the Air Staff, and Air Commodore Clarke.

Air Chief Marshal Hillier said: 'Today we honour the courage and sacrifice of those who were imprisoned here and lost their lives trying to escape. Today is also a celebration of the intrepid adventurers who sought to regain their freedom from here: their ingenuity, their daring and their spirit. We continue to celebrate that spirit in today's Royal Air Force'.

Air Commodore Clark remarked: I am always overwhelmed by the kindness and hospitality of the Polish people; we have come a long way together.



Air Chief Marshal Sir Stephen Hillier, KCB, CBE, DFC, ADC, RAF Chief of the Air Staff, Polish Defence Force Commanders and Air Commodore Charles Clarke, OBE, RAF place wreaths.



Louise Williams, Niece of Squadron Leader John Williams, DFC - One of The 50.

The names of 'the 50' were read out by service. After the playing of The Last Post, One-minute Silence and Reveille, guests laid wreaths. Air Vice-Marshal Robert Chipman, CSC, Military Representative to NATO and the EU, laid a wreath on behalf of the RAAF. After the ceremony, the Mayor of Zagan hosted a reception at the Zagan Palace.

Wing Commander Whiting said: Despite the passing of 75 years, we continue to be inspired by these brave men for their ingenuity and heroism. ■

Old Trafford, in Manchester, is well known for its cricket, but they also play soccer there. It's October 2001 and England are playing Greece in the last game of their World Cup qualification campaign. They need a draw to go through, but trail 2:1 and the game is very nearly over. In stoppage time, the Greeks concede a free kick 30 yards from goal.

Cometh the hour, cometh the man... David Beckham places the ball carefully, and then, with characteristic style, he curls it around the defensive wall, beyond the despairing keeper and into the corner of the net. Its 2:2 and England are going to the World Cup.

At this, 65,000 ecstatic England fans do something as inevitable as it is understandable: they break into a spontaneous a cappella version of Elmer Bernstein's stirring theme to *The Great Escape*, punching the air for emphasis as they sing. Why, you may ask - for over half a century, *The Great Escape* has been deeply embedded in the English psyche; it serves as a short hand for courage in the face of adversity and victory against the odds. It's also comforting because it brings to mind, in a nostalgic and harmless way, what it means to be English, or British, when so much is now uncertain.

They all have a brilliant Australian storyteller by the name of Paul Chester Brickhill to thank for this.

Paul Brickhill was a Melbourne-born journalist who worked successfully on a newspaper in Sydney. In January 1941, Brickhill volunteered for the Royal Australian Air Force and two years later he was flying Spitfires with the RAF in Tunisia. In March 1943, Flying Officer Brickhill was shot down, taken Prisoner of War and transported to Stalag Luft III, the "escape-proof" camp at Sagan in Silesia. He was one of over 800 Australian Air Force prisoners held by the Germans during the war.

While there, Brickhill was recruited by the "X" Organisation orchestrating the mass break-out from the camp. The Australian suffered from claustrophobia, which prevented him from tunnelling or escaping himself, and was instead employed co-ordinating a team of look-outs or "Stooges". Brickhill's real value, however, was as the historian of the extraordinary events unfolding above and below ground. His journalist's eye for detail and descriptive powers were brought to bear; and like a bard in ancient times, he wandered about the camp committing to memory the experiences and impressions he could not yet commit to paper.

Squadron Leader Roger Joyce Bushell was a man you don't meet every day. Born in South Africa, Bushell was a charismatic and successful lawyer who before the war flew with the socially exclusive Auxiliary Air Force. In May 1940, his Spitfire was shot down over Dunkirk and he was captured. Bushell made two unsuccessful bids for freedom; and after the latter attempt, he witnessed the brutality of the Nazis first hand, when a family sheltering him in Czechoslovakia was betrayed to the Gestapo and executed.

Bushell's interrogation was harsh and he arrived at Stalag Luft III knowing that if he escaped again, and was recaptured, he, too, would be executed. Those that knew him saw that Bushell had changed: he appeared driven, brooding and even a little sinister. Brickhill for his part remembered him as:

'...a big, tempestuous man, with broad shoulders and the most chilling pale-blue eyes I ever saw.'

Although he was a marked man, Bushell, hated Nazism and was determined to hit back hard. He was a natural leader and as "Big X" he now harnessed the talents of the most committed and enterprising officers to an escape attempt more ambitious than any seen before. Bushell's aim was to humiliate the Germans by getting over 200 POWs out of the high-security camp. He also intended to cause as much disruption in the Third Reich as possible, forcing the enemy to divert valuable resources to hunting for the escapees.

The facts of *The Great Escape* are well known. For over a year, 600 British, Commonwealth, European and American officers worked on the project and three tunnels, code-named "Tom", "Dick" and "Harry" were dug using improvised tools. The tunnels,

each 30 feet deep, were served by underground railways, illuminated by electric lights and ventilated by simple but effective air pumps. Some 200 tons of bright yellow sand were removed from the tunnels and dispersed via the trouser legs of men code-named "Penguins".

Although only tunnel "Harry" was completed, it represented an extraordinary engineering achievement extending nearly 350 feet. Recognising this, the "X" Organisation commissioned Flight Lieutenant Bennett Ley Kenyon, a talented artist from London, to produce a visual record of the digging. The drawings he executed underground are proudly held by the Royal Air Force Museum.

As "Harry" was inching towards the perimeter wire, a team of forgers was busy producing 400 high-quality fake passes, while other specialists were manufacturing 1,000 maps and 250 compasses. At the same time, a tailoring concern was turning battle dress and blankets into convincing German uniforms and civilian clothing. Individual guards were selected to be bribed or blackmailed into providing items the POWs couldn't make themselves; and one or two anti-Nazi guards were identified who bravely offered to help. All the while, a sophisticated security network, employing 300 "Stooges", kept the whole operation secret. Even today, the ambition, ingenuity and sheer audacity of the *Great Escape* remains impressive.

On the night of 24/25 March 1944, 76 captive air force officers escaped from Stalag Luft III through Tunnel "Harry". All were volunteers and most were chosen by lot. Within a few days, 73 had been recaptured and 50 of the men, representing 12 nations, were coldly murdered by the Gestapo in defiance of the Geneva Convention. This was done on Hitler's express order because the Fuhrer had taken the mass-escape very personally. The elaborate provocation Roger Bushell had masterminded caused the Nazi mask to slip exposing the savage nature of the regime. Bushell was counted among the dead.

Only three of the escapees - Norwegians Sergeant Per Bergsland and Second Lieutenant Jens Muller and Flight Lieutenant Bram van der Stock from the Netherlands - managed to evade capture and make "Home Runs" back to Britain.

News of the murders soon filtered out and after the war, most of the guilty were brought to justice. Brickhill covered the Nuremberg Trials as a reporter and, in 1950, his book *The Great Escape* was published to popular and critical acclaim, selling five million copies. It was translated into 12 languages and is still in print.

In 1963, John Sturges' star-studded Hollywood film brought Brickhill's inspirational story to a worldwide audience. Notwithstanding Steve McQueen's fictitious motorcycle chase and James Coburn's memorable Australian accent, the film is surprisingly accurate. *The Great Escape* is still shown on TV in Britain over Christmas and the theme tune was adopted by football crowds at some point in the 1980s.

As an aside, Paul Brickhill also wrote *The Dam Busters*, his account of 617 Squadron's astonishing attacks on the Ruhr hydro-electric dams, and *Reach for the Sky*, the biography of the brave and controversial, fighter ace, Group Captain Douglas Bader. Both books were also hugely popular and both in turn became successful feature films. It is interesting to speculate what the impact on British and Commonwealth culture would have been if Brickhill had not been claustrophobic, and had been able to escape through the tunnel into the hands of the Gestapo executioners.

*The Great Escape* is an inspirational story about people from all over the world fighting together against tyranny, and refusing to give into that tyranny. It means as much today as it ever did. ■

**PETER DEVITT, CURATOR ROYAL AIR FORCE MUSEUM**

*Greg T Ross:* I've read your book and I'm very impressed with the whole layout of the historical aspect of the Vietnam war. Max, welcome to the Last Post. Vietnam: An Epic Tragedy is an outstanding book and a look at an historical part of modern history. What led you to putting this down in a book?

*Max Hastings:* Well, Vietnam made a terrific impression on me when I was a young correspondent for the BBC there on and off between 1970 and '75, when I came out of Saigon in the final evacuation from the US embassy in '75. For a long time in many ways, it was such a depressing story in that I didn't feel I wanted to write about it but, I'm fifty years on and it kept nagging away at me. Partly, while the things that always stuck in my mind is that most of the books about it were written by Americans, and they tend to write about Americans and it always used to be that one always got to remember that this was, overwhelmingly, a Vietnamese tragedy that at least two million Vietnamese died, about forty for every American and not to mention Australians. I felt that aspect, and what I tried to in researching the book was to really major on interviewing Vietnamese, reading Vietnamese memoirs from both sides. The other thing too is that most of the books behave as if it was only our sides, so to speak, that made all the mistakes; but I'm afraid I've always believed that neither side deserved to win the war. We know that the Americans screwed up big time in South East Asia. But, the North Vietnamese, the communists; these were very, very unpleasant people. This is sometimes forgotten. If you read some of the books you'd think Ho Chi Minh was just Mr. Nice Guy or Uncle Ho. A view that was, frankly rather silly, demonstrated in the '60s made after him; he was a ruthless revolutionary. But the Viet Cong, when they moved into a village, they not just once, but systematically, they'd bury village chiefs and government sympathizers alive in front of the rest the village, to make the point it wasn't just a question of opposing the revolution meaning death, you died in a horrible way. So we all hear about the My Lai massacre, we all hear about the terrible things that were done by, what I will call, our side. What you don't hear so much about the fact that large parts of North Vietnam starved to death, certainly starved and in some cases starved to death, in the '50s and '60s as a result of the policies of their government. So it's a question, not, of presenting the Americans

# VIETNAM

## AN EPIC TRAGEDY, 1945-1975

# MAX HASTINGS



and their allies as the sort of the good guys of this struggle, but just trying to be a bit more even-handed in the way we look at it.

*GTR:* I noted that, reading your book, and I think quite excellent in its appraisal; is this just the outcome of warfare? I guess there was a point to make there in regards to the appraisal of the atrocities committed by the western powers in Vietnam, but also the lack of awareness of what had been happening on the other side due to the western press, I guess, because of our democratic openness?

*MH:* Well, in a way one of the things that I think kept a bit of moral high ground for America and its allies, notably including of Australia and New Zealand, was that this very openness, which did cost them in that, even while we were all working up those correspondents. But yes, the American spokesman and the South Vietnamese spokesman, they'd lie and lie. But if we wanted to go see for ourselves they would always give us a helicopter, give us a plane to go and see; whereas

of course in the North ... And we'd tell the story and the whole of media covering Vietnam, we'd tell the bit of the story that we could see; and one did see South Vietnamese and the Americans do terrible things; but we did not, because we couldn't get at it, talk about what was going on, on the other side. And up in North Vietnam, where dreadful things were going on that nobody got to see it, except Jane Fonda and her friends, because that's the way they played it. I think one thing's that depressing is, I'm afraid, the Communist Policy, which people like President Putin sustain to this day in Russia, of a silence, of just not letting anyone see the bad things. It's amazing how naïve we all are; that if we don't see the pictures of bad things, we tend to not realize they've happened.

*GTR:* True in so many aspects, Max. And I think you make a note of this in the book where this lack of focus on things that have been done on the opposition, as we'll say, side. How did it affect the protest movement in America mainly, that's where

# MAX HASTINGS

Max Hastings, author of *Vietnam: An Epic Tragedy*, speaks with TLP Editor Greg T Ross about his latest book, an absorbing and definitive look at the Western world's most divisive conflict.

it started? How did this media observation affect the protest movement?

*MH:* The protest movement was enormously important, there's no doubt about it. But by, let's say '67, '68, the scale of these huge protests, and I was living in America that time so I saw it all myself, these huge demonstrations outside The Pentagon. They did convince, gradually, the American body politic that this was not a winnable war because they support of the American people wasn't there. But as usual, the great lesson to me as a historian, all the books I have been writing over the last 40, 50 years, is that neither side ever has the monopoly of virtue. Where I think the kids made a mistake, the protestors in America, they were dead right that this was a disastrous war which was unwinnable and America had to get out, and Australia too, and the same goes for Australian protestors; but a lot of the kids went a step further, and they said if our side are the bad guys then the other side have gotta be the good guys. And so there they all are going around with T-shirts of Mao Tse-tung, one of the great mass murderers of the 20th century, of Fidel Castro and Che Guevara. These are bad people who did terrible things. These are incredibly inhumane people. I think everybody got it wrong in their theory, but nobody comes out of it looking good.

*GTR:* So, you are looking for a balancing of awareness on this?

*MH:* Yeah, that's exactly ... I mean I'm not a pacifist, I do believe it's terribly important that if there is a cause, we should be prepared to fight for it. But, my gosh, having seen a few wars myself over my life and also written a lot of books about them that, I'm always struck ... There was a Norwegian resistance hero in The Second World War called Knut Hansen, and he wrote some words in 1948 in a memoir of his experiences, which sort of haunt me all the time when I'm writing my books. He said, "Although wars bring adventures that stir the heart, the true nature of war is composed of innumerable personal tragedies and sacrifices, wholly evil and not redeemed by glory". Now, I think that's a very important phrase, but one of the things that always gives me the creeps about the North Vietnamese; at least our side, we did care about the lawsuit. We were desperately distressed by the casualties. The other side, the sheer inhumanity, that they were always losing far more people than the Americans and the Australians and their allies, and yet, frankly, Ho Chi Minh and the revolutionaries they didn't care. As far as they were concerned, these people were just pawns for the great cause, the revolution, and it's the inhumanity that sticks in my throat as I write about them.

*GTR:* Isn't that the way that they won, Max? That they were willing to forego and not worry about human casualties?

*MH:* Yeah, absolutely, they were ... None of this makes one say that the Americans did well there, because they didn't; and it was a very dirty, nasty war. But my gosh, the willingness of Hanoi and the politburo to keep hurling tens of thousands of men into this struggle and suffering terrific losses, all in the course of this revolution. And Le Duan, who was the leader of ... Ho Chi Minh, he did have wit, he did have a degree of ... a lot of charm. A lot of people who have met Ho Chi Ming were always impressed. Le Duan was simply an ice cold revolutionary who didn't give a goddamn for anything.

*GTR:* He was a lot harder-edged.

*MH:* Yeah.

*GTR:* So that transformation we talk about, and this is quite incredible ... How did such a small country in the South East of

Asia, and as you note in the book, about the size of California, become such a focal point for not only observations of war, but social change?

*MH:* It was a pretty weird business on the one hand that sensible people in Washington like George Ball kept making all the way through, was that what was crazy was the United States committed its entire prestige, the greatest power on earth, to winning this war in this tiny country; that really didn't matter at all. Well of course, for the North Vietnamese, the struggle was the most important things going. By the way, one of the things that fascinates me, that I didn't know myself until I started working on the book. We all thought, when the war was going on, that the Chinese and the Russians were a hundred percent behind Hanoi, they absolutely weren't. Both of them intensely disliked the North Vietnamese and hated getting stuck with supporting them. They felt that as good Socialists, who were then competing for the leadership of the socialist world, both Moscow and Beijing, felt they had to back these people, but they hated doing it. There is a great line, which I quoted in the book, where Brezhnev when he was leading Russia, said to the Russian ambassador in Washington, he said "I have no desire to sink into the swamps of Vietnam." He talks in the same sort of language the Americans



Australian travails: (Above) the struggle to move a casualty, which always demanded at least four men, and (below) crossing a padi with Huey gunships in support.



"...THIS WAS, OVERWHELMINGLY, A VIETNAMESE TRAGEDY THAT AT LEAST TWO MILLION VIETNAMESE DIED..."

were using, but he felt stuck with it; and we didn't understand any of this when it was going on.

**GTR:** Is this to do with the fact that Vietnam was highly ... correct me if I'm wrong, and you know more about this than me ... Vietnam was a very independent nation and in fact was one of the only few nations that would not know-tow to China in the early days?

**MH:** Absolutely. They are very tough people, the Vietnamese, and there aren't many jokes about it but a wonderful man, who I interviewed for my book, who'd been a prisoner in the jungle, of the Viet Cong for seven years. And he knew Vietnam, and knew the Vietnamese, and he said one of the few funny things that happened to him, in the whole ghastly seven years, in a bamboo cage was one day when he was dragged out and he was asked why America was in Vietnam; and he said it was 10 percent for the Vietnamese and 90% to try and check out the expansion of Communist China. And he said his interrogator then said "In that case, why do you not then go and fight them in China. We do not like the Chinese either."

**GTR:** Very well said Max. Is it true, from memory as a child, the Chinese tanks actually ran over North Vietnamese troops I think ... '69, '70, or somewhere around that period?

**MH:** That was very rough stuff. They got themselves into a war with each other, a border war, very soon after Vietnam ended. But to me, one of the things that was amazing, and it still goes on to this day. We all have these incredibly elaborate intelligence machines and stupendous resources engaged in trying to collect intelligence all over the world. I forget how many billions the Americans are spending on intelligence at the moment; and yet our understanding of other countries is still unbelievably poor. The whole history of the Vietnam war, this goes for Cambridge's perception as well as Washington's perception, was based on all sorts of complete misunderstandings of politics of South East Asia. And it's the same now, and you see it in Iraq and Syria. We still, really, are incredibly bad at trying to figure out; and unless you understand what's going on out there, then you're wasting your time sending soldiers. And in fact, to me, I've said in the last chapter of the book. That to me, one of the great lessons is that absolutely no point, you can win all the fights you like, and Australian troops, as you know I've said this in the book ... In my mind Australians and New Zealanders, in my mind, we undoubtedly the best soldiers on the ground. But none of it mattered a dime, unless you had some political and cultural and social engagement with these people. And really, most of the Vietnamese out there, it was just like Martians confronting earth for them. I'm not quite sure, which way round, who were the Martians, but there was absolutely zero meeting of minds.

**GTR:** Yes, absolutely, and you bring to point that fact about Australian and New Zealand troops being highly judged by Vietnamese. I know that, I have heard that from veterans that they, and I think it's similar to what happened in the Second World War, the Japanese said they feared the Australian soldiers because they fought like them. And I think the Vietnamese said the same thing about the Australians and New Zealanders. What about America's role there? Was there a failure to let go, do you think, due to ego?

**MH:** Oh sure. But it's always the same. It's still the same in Afghanistan and Iraq. Once a great power is committed, its governments find it incredibly difficult to admit to its own people that they've lost. And one of the stories that made the greatest impression on me, the last round of The White House tapes of Nixon and Kissinger from '72, were only released a couple of years ago; and all these transcripts of their conversations about Vietnam. And all the way through, what is amazing about all



Why so many foreigners fell in love with Vietnamese women: (clockwise from left) Duong Van Mai in her days as a RAND researcher; Nguyen Thi Chinh, who became film star Kieu Chinh; Vietcong doctor Dang Thuy Tram.

their conversations in The Oval Office; they were never talking about what's good for the Vietnamese people. All they were talking about was what was gonna work for them politically. There was a great moment just before the '72 elections, when Nixon was up against George McGovern, the Democratic candidate; and Kissinger comes back from secret negotiations with the communists in Paris; and he rushes into the White House and into Nixon's office and he says "Mr. President ... " and I won't of course try to do the Kissinger voice, "We have got the best deal you can ever conceivably imagine" and he didn't then say that he was gonna save countless lives, it's gonna be great for the people of Vietnam. He said "This will absolutely totally secure the government." So all the way through, this thinking about, this is what, I'm afraid, nations do; that once you're in these things it's all about what you can sell to your own people.

**GTR:** And it had been the same with France in the beginning of this-

**MH:** Yeah, the French were very low after their terrible experiences in World War 2, and their governments were terrified that they thought that without an empire, France was nothing. So, for five years, sorry longer than that, nine years, they fought on in Indochina to try and preserve the glory of the French Empire. And of course, it was all complete nonsense.

**GTR:** Growing up, I was born in '56 so we were 12, 13 when Vietnam war was at its maximum, but it would be screening on the television every night. It became almost a reality program, if you look at to in the realms of today. It was like a war movie but it was real. It was compelling viewing.

**MH:** Yeah, I was there, I was working for BBC television and we were trying to film a lot of this stuff; and it was... At one stage in the '60s, it was very spooky because they found, the American networks suddenly discovered, people back home in the United States were seeing their loved ones killed live on screen. And after that even the American networks changed policies so that they didn't show combat, live actuality. Honestly, can you think of anything worse than to see your husband or your son die live on camera. I mean, it's absolutely terrifying. But yeah, it was the first television war and it was an extraordinary business.

**GTR:** How did it affect you?

Hueys: a classic image of troop-carrying 'slicks'.



Australian patrol leading away a captured woman suspected of being a Vietcong leader after interrogating her with the 'waterprobe' technique, October 1966.



*MH:* I was pretty insensitive. I always try and be truthful about these things. I was 24 when I first went to Vietnam and I always thought it was absolutely wonderful that someone was willing to pay me to fly around new helicopters and go up to Hong Kong once a month for R + R. One is ashamed of how insensitive one then was and maybe what one then tries to do when one writes a book all these years late is, hopefully one's done a little bit of growing up.

*GTR:* I think this is a magnificent book. The Vietnam War, I guess Max, for a generation, although it crossed generations, this was the most visualized and polarizing event of the late 20th century. What do you feel about your part in that?

*MH:* I was a bit player. I was about the youngest and stupidest correspondent in the Vietnam in those days. But I can't say more than, you look back, we all do our best as journalists when you're out there, but very often I'm afraid, we are pretty naïve because we are so overwhelmingly influenced by what we can see, for good or ill; and we are incredibly bad as a trade and that's still as true now as it ever was. Thinking about what's going on that we can't see, and that I think is the big problem, and I don't have an answer to it, but I do believe that every responsible journalist should be aware of that reality.

*GTR:* It became a war that we felt we had to stop, I guess through media and protest etc. But as you said earlier, the Americans had turned it into a war of their own, against themselves in some ways and it destroyed three presidents, Nixon was on the road to destruction through Vietnam also. How can that be, that a country will flagellate itself so much?

*MH:* We still find it very difficult. I'm afraid one sees it ... There's a very telling phrase which I quote; Jack Kennedy said, a few months before he was assassinated, he said to JK Galbraith, his economic advisor, he knew in his heart that Vietnam was unwinnable and that it was a mistake to be there, but he said very tellingly to Galbraith "There's just so many concessions that we can make to the communists in any one year and ask the American people to re-elect me in '63." And it's still the same. You see all the stuff now, all the agony we're going through with Brexit. An awful lot of it derives from the fact that our politicians are so unwilling to tell electorates things they don't wanna hear. It is, to

## "...NEITHER SIDE DESERVED TO WIN THE WAR."

me, the mark of supreme courage in a leader, is a willingness to tell voters, to tell the public, the stuff they don't wanna hear; unwelcome realities, and not many have got the guts to do it.

*GTR:* This is such a throwback to the sixties, and I commend you for mentioning it, because we look at latter day people like Trudeau etc, and we look at Pierre and Whitlam in Australia etc. There is a need to inform the public and to be honest because you know the public will respect that. But I think during Vietnam, things got a bit lost. There was a feeling that everyone knew that it was a war that was unwinnable, and yet the politicians themselves were unwilling to admit that. Had you met Robert Kennedy?

*MH:* I did meet Robert Kennedy, but that was when I was a young journalist reporting on the particular election campaign. It's always a mistake to look back at the past with nostalgia and say, "Oh they were giants then" and so on; but actually a lot of them were giants. Even if I look at the British politicians that I knew 20, 30, 40 years ago; a lot of them were big people compared with what we get now, and I'm not sure why that is. But one thing I disagree with you about just then, when you said the public will appreciate being told the truth; what is scary is that the public, often does not appreciate being told the truth. This is the hard part. That's what makes it courageous to be willing to tell them stuff they don't wanna hear.

*GTR:* And I think that's where the extra strength comes into politicians that are willing to tell the truth. Why is that so hard to find these days?

*MH:* Because we all want to believe there's a soft option. I mean, I wrote an article for The Times a few weeks ago, I said "The only thing you can be sure about, as a voter with politicians, anybody who says that there is an easy answer to a difficult problem is lying", because most problems, whether it's in Vietnam or in our own lives today, in Australia or in Britain; most problems are pretty complicated, and there is no choice between good and evil. In the end it's always a marginal call between what's the least bad choice; but that's a hard thing to say. And people's willingness to believe that there's an easy answer is really scary and you have to, it's a matter of growing up. Of course, what we all need is to try and get politics out of the nursery, which is I'm afraid where they are; I think down your way as much as ours.

*GTR:* Do you think there's ever been a war in the history of mankind, that has polarized the social feelings of the time, in the Western world at least, with what was viewed through the television? It became more than a war, it became music and protests etc.

*MH:* Yeah, you're absolutely right. It was the most, partly it went on so long. Electorates tend to have very short attention spans, and LBJ's very smart advisor, George Ball, who is Under Secretary of State; and he very smartly told LBJ, he was one of the dissenters, he thought it was a huge mistake to escalate in Vietnam. And he said "Mr. President, if I thought we could get this over in a year, then I would say let's do it." But he said, "I believe this will go on for many years" and he said, "I think that the American people are gonna turn sour on this." This conversation about 1966; and of course, he was spot right. And generally speaking, I've always thought the one reason the Falklands War has always been so popular in Britain was it was really short and we won; and it wasn't really. In some ways, the Falklands War was a very silly war. I mean, the idea of fighting for this meaningless bit of real estate in 1982, it was absurd. The fact is, the British people think it was a good war because it was over quickly. And that's another problem, certainly that the fact that Vietnam went on and on and on, that electorates do not have much patience.

*GTR:* Thanks for your time Max. It's a subject we could spend a lot longer on.

*MH:* It's been my pleasure, Greg. Very nice to talk to you all through The Last Post. ■



The Hon Steven  
Marshall MP, Premier  
of South Australia

On December 16, 1918, Winston Churchill said:

*"We must look forward one hundred, two hundred, three hundred years, to the time when the vast continent of Australia will contain an enormous population; and when that great population will look back through the preceding periods of time to the world-shaking episode of the Great War, and when they will seek out with the most intense care every detail of that struggle; when the movements of every battalion, of every company, will be elaborately unfolded to the gaze of all; when every family will seek to trace some connection with the heroes who landed on the Gallipoli Peninsula, or fought on the Somme, or in other great battles in France..."*

Throughout the last four years South Australians have collectively looked back over the last century and commemorated, remembered, and honoured those who served in the First World War, their families and loved ones.

Names of places that four years ago were perhaps unknown to many of us are now etched in our memories: Fromelles, Pozieres, VC Corner, Villers Bretonneux, Passchendaele, Bullecourt, Hamel, Montbrehain.

In the Middle East, General Allenby described the Australian Light Horse's two-and half-year trek from the Suez Canal to Damascus as 'the finest cavalry feat the world has ever known.'

On 12 November 1918, then Premier of South Australia, The Hon Archibald Henry Peake, said in a statement to Parliament:

*"There is no question whatever that we have been and still are living in great and eventful times, the like of which we may never see again, and those who have passed through them will be able to tell their children and to their children's children of the anxious and perilous times of the great war, in which everything was staked."*

Premier Peake went on to reflect on the catastrophe of the Great War and his fervent hope that it never be repeated.

As history has shown world events would dash Premier Peake's hope when, on 3 September 1939, Prime Minister Robert Menzies announced that Great Britain had declared war on Germany and that Australia was also at war. The Second World War would claim the lives of 39,000 Australian servicemen and women.

Only five years after its end in 1945, over 17,000 Australian service personnel were deployed during the three years of the Korean War - 340 would not return.

Of the 60,000 deployed in the Vietnam War, 521 would give their all.

The Malayan Emergency - 39, the Indonesian Confrontation - 21, Afghanistan - 43, the list goes on.

102,867 people have given their lives in the defence of our nation and our values.

It is easy to reduce the service of our military personnel to a statistical analysis but they and their families have given much more.

Last year I paid my respects at the Tomb of the Unknown Australian Soldier in the Hall of Memory at the Australian War Memorial in Canberra. Surrounding the tomb, and often referenced by the War Memorial's Director, Dr Brendan Nelson, are 15 stained glass windows each inscribed with an image and a distinctive quality of the Australian serviceman. The windows are arranged in three groups of five on the walls of the Hall of Memory under three broad categories: personal, social and fighting.

Resource, candour, devotion, curiosity, audacity, independence, patriotism, chivalry, loyalty, coolness, control, endurance, decision, ancestry and comradeship.

Far more than statistics, our servicemen and women have carved out the values that bind us as a nation and to which we aspire.

When the First World War ended there were approximately 167,000 Australian servicemen overseas in Europe, the United Kingdom or in the Middle East. Demobilisation and repatriation of these men and looking after the families of those who had lost loved ones became a priority matter for the government.

Our service personnel and their families remain a priority today.

We honour their commitment to serve when we attend commemorative services on Anzac Day, Remembrance Day, Vietnam Veterans' Day and other significant days each year.

In 2003 Prime Minister John Howard said to returning soldiers from the Iraq conflict:

*"You went abroad as part of a great Australian military tradition, a tradition that has never sought to oppress people ... but rather a tradition that seeks to defend what is good in the world, that seeks to uphold the values for which this nation stands and seeks to deliver freedom from tyranny, from terror and oppression."*

The tradition continues in the knowledge that our values may at times need to be defended in other parts of the world and that our servicemen and women will do so drawing on the examples set generations ago.

We Will Remember Them.



# 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](http://AWM.GOV.AU/AFTERTHEWAR)**

# 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.

Write in to [LastPost@endangeredheritage.com](mailto:LastPost@endangeredheritage.com) to get a response in the following issue.

**Dear Endangered Heritage**

**My wife recently found an old gas mask which has been stored in a shed. We recently found it and the grandchildren were very interested, so I thought perhaps we should do something with it. It has some paint flakes and rust, what is the best way to clean it up?**  
Harold SA

Harold, firstly a quick warning, many of the old gas masks used asbestos in the filter. These are not an item suitable for the kids. If you have any concerns about the items safety, wrap it securely in plastic and see a conservator. The marks and dents are also now part of its history and character and are what makes it authentic. Don't use any harsh cleaning products or more paint will flake. The corrosion is probably not a problem if the item is kept dry.

**Dear Endangered Heritage**

**My husband has a knife in a leather cover with a press-stud strap, which has been in a kit bag for a few years. A few years back I noticed there is a thick crumbling green wax on the press stud and the edge of the blade. The blade itself is scratched but seems fine. I polished off the green, dressed the leather and put it away. Recently I noticed that the green on the leather has come back. Repeated cleaning does remove it, but why is it always returning and what can I do to stop it?** Maureen WA

Dear Maureen

In a word "Verdigris". This is the reaction between copper and the oils/fats in the leather. The more you dress the leather and the oil seeps out, the more verdigris there will be. Verdigris is toxic, so make sure you wear gloves and just remove the green with a soft cloth or a little methylated spirits on a cotton bud. Do not dress the leather and wrap it in non-acidic tissue or calico to try to absorb the excess oils from the leather. Please make sure you store the blade away from children and others and consider that open display of an edged weapon even in your own home has legal ramifications so check with the local police. A weapon is always a weapon!

**Dear Endangered Heritage.**  
**I have a silk map from ww2, which has been folded and stored in a show box. It is getting very fragile and there are a few splits. It is double sided so I haven't had it framed before but as it is so fragile should I get it framed now?** Geoffrey Qld

Dear Geoffrey.

Many of these maps were deliberately printed using very soluble ink so when wet the image would become illegible so the enemy would learn nothing if the carrier was captured. The inks are not particularly light fast and were often designed to only last a single mission. Exposing a map to light long-term in a frame may result in you ending up with just white piece of silk. The fold lines on silk will snap and lead to splits. Careful handling and laying the map out on a clean bench for a few days to slowly relax and flatten is best, then cover it with non-acidic tissue and roll it carefully around a non-acidic card tube. Roll more non-acidic tissue around the outside to protect the fabric and then it's safe to store.

**Dear Endangered Heritage.**  
**I have a small framed photo of my grandmother in a leather frame. Recently I noticed that there was insect damage but I have looked and not found any moths. Could it be silver fish and what is the best way to get rid of them?** Betty ACT

Dear Betty,  
Silver fish in Australia are vegetarians. They will go after damp paper and other cellulose but never leather. Carpet beetles however are ferocious and will eat anything protein. Leather feathers, wool, silk and even the glue in some furniture joins! Carpet beetle larvae can do a lot of damage and look just like bits of fluffy wool pill. A pheromone trap is the best way to remove the males and take them out of the life cycle. You may want to flea bomb the house first. Then the trap will be there to attract any males as soon as any new eggs hatch. Storing the photo out of the leather wallet is probably better for the photo and you might want to consider scanning it to ensure the image is captured and safe.



LEFT: Example of verdigris and carpet beetle damage on leather.

# AEROPLANE CONSERVATION

Andrew Pearce, Technology Objects Conservator at Endangered Heritage, conserved aircraft at the Australian War Memorial from 1999 to 2009.

As people pass through museums, they may briefly look at the aircraft on display, but they rarely pause to ponder the work done to display them. Now well over 70 or 100 years old and far beyond the lifespan their manufacturers foresaw, time has not been kind to the surviving military aircraft from WWI and WWII.

Steel fastenings touching linen and cotton on wings will have caused rust holes in the fabric, corroded steel bolts will have split timber. Oils will have ceased protecting against corrosion, having now become acidic and rubber will have lost its elasticity or flexibility. Steel and aluminium in contact with each will have corroded together. Weight alone will have caused wings to sag or droop and tyres to develop flat spots. Light exposure will have caused the plastic of windows and canopies to yellow and craze and bird droppings will have etched holes in metal panels. Most of the nuts and bolts originally used will no longer be available.

Even repainting leads to a myriad of ethical decisions. An aircraft may have flown with different squadrons, or had a life post-war. How do we research what colours or markings to give it and when in its service career to represent? Organisations such as the Royal Australian Air Force will go through these issues when preparing a Dassault Mirage, a CAC Winjeel and the nose of a deHavilland Caribou to go on display at the RAAF Heritage Centre in Townsville in late 2019.

Conservation is an immensely rewarding labour of love, Large Technology Conservators spend years working to ensure that aircraft being displayed are structurally and chemically stable, properly supported and authentic and appropriate in appearance.



TOP: Dassault Mirage III at RAAF Williamtown.

BOTTOM: CAC Winjeel of the RAAF - Operated from 1951 until 1994!!

## NATIONAL ENDANGERED SKILLS AND TRADES SHOW

Event: 13-14th July 2019 10-4.30

Symposium Sat 13th 6-9pm at the Visions Theatre National Museum of Australia

Heritage trade skills with innovative youth creates new industries.

Endangered Heritage is organising an event to highlight the need to re-instate an apprenticeship scheme for heritage trades. All of these trades have been in decline as many of the micro business operators cannot take on staff and the remaining traders (often in their 80's) cannot keep up with demand. Often pricing for bespoke products are expensive as a consequence, leading to a belief that these skills are dying out or that they are an anachronism.

In fact heritage knowledge partnered with innovative youth creates new industries. The preservation of this knowledge and these skills is essential for branding our future cultural identity in a world where mass produced consumer goods are increasingly available. Eventually it is the bespoke, which will be our unique trading signifier. Excellent culturally identifiable products and skills assist tourism and our social capital.

This event has Horologists taxidermists, lace makers, book binders decorative plasterers, saddlers, luthiers, reverse glass painters, scientific glass blowers and many other essential trades used for the restoration of work buildings and heritage sites. We are also working to get indigenous industries and sciences recognised as trades for apprenticeship training.

"As fine art conservators, we conserve the material objects of our culture, often made by specialist experts. We are noticing that heritage skills are in decline, not because of a lack of demand but because of a lack of trainees. This issue is important for conserving our intangible heritage." Victoria Pearce

The event is a two day gathering of heritage skills and traders demonstrating their artisan craft, at the Fitters Workshop in Kingston Canberra 13th and 14th of July 2019. Gold coin donation

The Fitters workshop is next to the Canberra's biggest craft market, The Bus Depot Market is running their Fibre Festival which is on the same weekend

On the evening of Sat 13th there is a public event at 6-9pm being held with the National Museum of Australia in the Visions Theatre. The evening is a series of talks to the theme. "How may heritage skills have been used for innovative prototypes or bespoke solutions in our digital world." Free. This evening will interest educators policy makers and parents looking for unique vocational opportunities for their kids.



# Michael Flood

Dr Michael Flood is an Associate Professor and an ARC Future Fellow (2015 – 2018). His research agenda focuses on gender, sexuality, and interpersonal violence. Dr Flood's research at present is focused in particular on interpersonal violence and its prevention, particularly with reference to men and masculinities.

— INTERVIEW —

*Greg T Ross:* Associate Professor Michael Flood, welcome to The Last Post Magazine and thank you for your time. Michael, masculinity. You've done a number of looks in that masculinity and its relation to the treatment of both women and violence and I guess, what is wrong with masculinity?

*Michael Flood:* There's nothing wrong with masculinity itself, the problem is with the particular forms of masculinity that are influential in Australia. Masculinity really is open-ended. Masculinity means the meanings we give to being a man in any particular society and the ways in which men's and boy's lives are organized, and that looks radically different in different cultures, different periods of history, but at the moment in Australia part of what it means to be a man, for many men at least, is to be tough, to be stoic, to be in control, to be dominant, to be heterosexual, to avoid displays of emotion and so on and those norms of masculinity, that kind of model of how to be a man, is pretty disastrous for men themselves and bad for men's relations with women and children and other men.

*GTR:* Is it fear of expression? To speak and communicate with the opposite sex is a start. I guess about- that surely is real manhood rather than being tough and keeping everything within.

*MF:* Well that's true and whether it's talking to the other sex or talking to the same sex, absolutely men need friends and social networks and one of the classic patterns of men's lives in Australia is that we often, heterosexual men at least, put all our eggs in the one basket, all our emotional eggs in the one basket, and we rely on our female partners, our wives and girlfriends for nurturance, for close intimate relationships and so on. Now in a sense that is all well and good, but if that woman then leaves we're stuffed. Men often struggle after separation and divorce because we have relied only on our female partners for our social networks and we've not kept up our broader network of support and friendships and so on. The other challenge is that sometimes men's own friendships with other men aren't good in times of crisis. Might be great when you wanna watch the footy or go fishing together or have a casual chat but when things are going pear shaped, when things are tough, it can be harder and some men find that their friendships aren't

necessarily very sustaining or supportive and it's actually hard to talk about the difficult stuff and so whether you're single or partnered, whether you're old or young, certainly for men in general, I think it's absolutely crucial to have strong sources of friendship and support around you.

*GTR:* What are men scared of regarding that contact of closeness do you think?

*MF:* I think it's actually not necessarily a kind of felt fear, it's not necessarily that you ask men and they'll say "Oh, look I'm afraid of intimacy." The issue is more how we raise boys and how we raise men. One of the key messages that we do give to boys and men in Australia still is be tough, be strong, don't cry, don't show weakness and so on and that means it's much harder to reach out for support when things are going badly. It also means it's harder to ask for help or even funnily enough to ask for directions. For example, we know that men in Australia have poorer health than women. Men die earlier, men face a number of health constraints that women don't and one factor shaping that is social. A social factor to do with how we raise boys and men and we know that men in Australia who agree more strongly with those ideals of traditional masculinity, men who do think men should be tough, men should be stoic and so on were less likely to seek medical help, were less likely to take the doctor's advice when we do see a doctor, less likely to ask for help and so on and that means that their health suffers. In a piece of research I was involved in last year called The Man Box survey, done with Jesuit Social Services, it found that young men who agreed more strongly with those traditional ideas about how to be a man, they had poorer health. They had poorer mental health, some were more likely to be depressed, more likely to be suicidal, they also had greater involvement in risk taking, they were more likely to drink at dangerous levels, more likely to die, sorry to drive in a risky way and also more likely to both use violence against women on also against other men and also to be the victims of violence themselves. The short simple message from this is that traditional masculinity is bad for men in many ways, bad for our health and our relationships and a whole series of ways.

*GTR:* Is it that women appreciate a man who is able to show a less traditional masculinity?

*MF:* Yeah, look and there is evidence that men's support for traditional masculinity is higher than women's. You ask women and men about their agreement with a series of statements, "real men should do this, real men should do that" and women have lower levels of agreement with that. At the same time, women too often are invested in traditional gender roles and some women do want men who are gonna sweep them off their feet, who have to be taller than them, who are going to hold the door open for them, pay for dinner, make the decisions in relationships and so on but the research evidence again says that those relationships tend actually to be less satisfying for women than relationships that are more equal, more egalitarian.

*GTR:* I'll ask you about the media and Hollywood's role in this in a minute but women and same sex couples, how can relationships even survive when there is no communication. Or, where there is communication, how can those relationships survive when they're based on BS?

*MF:* Well one thing that's happening is that our ideals, or our vision of what a healthy relationship looks like, are shifting and certainly growing numbers of women have the expectation now that their boyfriends, their husbands, will be able to communicate and will be able to communicate respectfully, will actually listen to them and take seriously what they have to say and their wishes and desires and will be able to express their emotion and in a sense, the expectations for what it means to be a man are shifting and there's a growing room, in fact even an expectation, for men to be sensitive, to be expressive. Alongside some more traditional ideals, and I think that some men are struggling a bit, feeling like the carpets been pulled out from under them and now they don't know how to behave and certainly if you look around in our media and popular culture, men are given quite contradictory messages. On the one hand, to be respectful, to be sensitive, to take care of our appearance and so on and on the other, to be tough, to be stoic, to not care about how we look and so on. I think some men in some ways feel like they have to pick and choose from a number of contradictory stereotypes of how to be a man.

*GTR:* Yes, from that view, and it's true as far as I'm concerned, it can be quote

“ONE OF THE KEY MESSAGES THAT WE DO GIVE TO BOYS AND MEN IN AUSTRALIA STILL IS BE TOUGH, BE STRONG, DON'T CRY, DON'T SHOW WEAKNESS AND SO ON AND THAT MEANS IT'S MUCH HARDER TO REACH OUT FOR SUPPORT WHEN THINGS ARE GOING BADLY. IT ALSO MEANS IT'S HARDER TO ASK FOR HELP OR EVEN FUNNILY ENOUGH TO ASK FOR DIRECTIONS.”

complex for some. I'm thinking now about how did this happen in Australia because of course if you go back, you look before Australia was founded by white civilization. You have the times in Europe and England of great renaissance and expression through poetry and plays and art yet by the time Australia was founded by the white men, Australia seemed to be founded on a toughness, part to do with the weather I guess, but a belief that you had to be tough to survive in such conditions. Does our history play a role in it?

*MF:* I think it does. There's been some research on the histories of gender roles and the history of masculinity in Australia and that points to the fact that for example, some of our very influential models, our influential archetypes of masculinity in Australia are very much models of tough, stoic masculinity. Think of the ANZACS, the diggers, think of lifesavers, think of the bush rangers, think of other kinds of images that are held up as emblematic of Australian masculinity. At the same time, that is shifting and alongside those archetypes I'm sure that there's always been diversity. There's always been diversity among men themselves. If you went back 150 years and were able to somehow survey men in the late 1800s for example, in Australia, let's say English and European men who had come to Australia, I'm sure you'd find those stereotypes but I bet that you'd also find some diversity and certainly surveying men today as Jesuit Social Services did in that Man Box survey we found extraordinary diversity, that lots of men thought that other men conformed to those models or expected a conformity to those models of traditional masculinity but they didn't necessarily agree with it themselves and so I think one of our tasks actually is to turn up the volume on diversity. To find out the fact boys and men lead really diverse lives in Australia, to recognise there's extraordinary kind of diversity and richness among boys and men, just as there is among girls and women.

*GTR:* Yes indeed. I think that is a very powerful message to put out too Michael. If I put myself back to when I was playing sport, primarily team sports that can encourage traditional masculinity roles. A lot of these blokes, and myself included could be quite aggressive on-field and yet, these are people that quote poetry, write music and treat women equally. Sport as an outlet for masculinity? The stereotype? Is there a stereotype and does such a thing exist outside of Hollywood and media bias? That stereotype's a very hard thing to get hold of but I guess how does Hollywood, how does traditional media play a role in the continuation of this belief, do you think?

*MF:* I think that media is one key influence on models of masculinity, on models of manhood, on what boys and men grow up thinking they should be as men. Media is one influence, I think parents and parental socialization is another influence. Some also is the influence of governments and government policy and social institutions like sport and religion and so on but coming back to media. Again we see some very powerful models of traditional masculinity but also some signs of change. Lots of movies and TV in Australia, on TV and so on does celebrate the murderous hero, the man who responds to conflict, responds to challenge with violence, with murderous violence, with kind of just and righteous anger and violence. The murderous hero is still a really prominent part of popular culture. At the same time, there's greater diversity. Think of shows like Big Bang Theory, think of other popular series that show more diverse ways in which to be a boy or a man, and we do see signs of change. There's more speaking roles for women these days, there's a greater range of ethnicities among the men and women who are shown on TV. There are some positive portrayals of gay and lesbian characters and so on so we are seeing some slight shifts in our models of media and indeed there are some forms of media that I think are really toxic for boys. I think for example pornography. I think pornography has become the default sex educator for lots of boys and young men and it's feeding them some really ugly, sexist ideas about women and sex and they're going to be disastrous for their sex lives.

*GTR:* I totally agree and I think it's something that needs to be addressed strongly and if we look at health, you mentioned earlier about life expectancy and general health trends, male and female. There is evidence and examples of lack of communication skills leading to either violence or men suffering mental breakdowns or doing stupid things that you spoke of. When that happens, it becomes an issue of prime community concern and importance.

*MF:* It does. In fact there are some really common social problems. Problems that the community is focused on, problems that the police are trying to address, which in fact are shaped in powerful ways by manhood or masculinity. The best example I can think of is to do with public violence. People talk about king-hits or coward punches or one punch assaults and so on, and the vast majority of those forms of violence are against men, it's typically young men who are the victims of those forms of violence, and the perpetrators

are overwhelmingly other men and often what we're talking about is contests over male honour. Particularly where you're in front of your mates and someone bumps your drink or spills your drink or looks at your girlfriend. I think that there's a kind of pressure in some male peer groups, some circles, to respond with violence, to respond with conflict and so we won't be able to address that social problem if we don't tackle the gender dynamics. The things to do with masculinity that are part of what's going on. They're not the only thing going on for that social problem but they're part of what's going on. I think too of risky drinking, of other forms of criminal behaviour, of homophobic violence, various social problems where we need to pay attention to the fact that there's something going on there about men and manhood that's shaping that. At the same time, people may get the sense here that I'm saying everything to do with masculinity is bad and that's clearly not the case. There are some stereotypical qualities, some qualities that we associate with being a man, that are incredibly valuable. For example, toughness and leadership and decisiveness, they're just the qualities you need when you're trying to fight a bush fire or rescue someone in a burning building, but after the fires out then you need to comfort the victims and offer support and empathy and so on and then those qualities stop being so useful and other qualities become more useful.

*GTR:* There's such a great complexity of levels of emotion and leadership and as you say, compassion. You spoke about parents playing a role, education on many levels. Right education. Is it all about instilling that education?

*MF:* Parents absolutely have a vital role to play and one thing that's really interesting is that if we look at the last two or three decades, parents have been paying much more attention to how they raise their daughters. Much more attention to the messages they give their girls and there's been a shift where parents do say they're much more likely to say, "Of course you can be prime minister, of course you can be an astronaut, of course you can play cricket or footy," and so on and there's been an encouragement for girls to learn how to throw, and kick and aspire to great things but parents have done less, the community has done less, to rethink how we raise boys and there's still an extraordinary kind of resistance to opening up the choices we offer boys so that boys think it's possible that sure they could be a lawyer but they could also be a preschool teacher. Yes they could be a mover and shaker in the corporate world but they could also be a child care

## “THERE’S NOTHING WRONG WITH MASCULINITY ITSELF, THE PROBLEM IS WITH THE PARTICULAR FORMS OF MASCULINITY.”

worker or a nurse so I think we’ve had less of a conversation among parents in the community about the messages we give boys and I think too many parents still feel like boys will be boys, boys have to be tough, boys shouldn’t show weakness and so on. For me as a parent, with two kids, one boy, one girl, I suppose I’m trying to do that differently and I do find myself sometimes unconsciously going along with some pretty unhelpful gender roles and then I try to undo them and to treat my son and daughter differently and also try to model a respectful and equitable- in a relationship, with their mum and with other people.

*GTR:* How interesting that you speak about that, how interesting that you say that when you talk about the focus on what women can achieve. If we take this as an example of roles becoming more gender specific, one of the regrets is the decline in male primary school teachers.

*MF:* Well true I think male primary school teachers can be an important influence on boys in primary schools in terms of modelling a kind of gentle, nurturance, responsible role to them and the divisions of labour that kids encounter in schools and encounter in other parts of everyday life do give them lessons. Lessons which may actually not be very helpful but whether they’ve got male teachers or female teachers the research evidence is that if the quality of the teachers often makes the difference and likewise in parenting and family life as well, but I certainly think that we should be starting to raise questions about how we raise boys and the messages we give boys and men through parents, through media and so on.

*GTR:* Indeed and I personally, again, I remember having teachers of some significance that were both male and female and there was no great gender divide there, they were wonderful people and did have an influence of course, played mentoring roles in some sense. Your book *Engaging Men and Boys in Violence Prevention*, what message comes out of that for you in regards to violence? Is it once again a lack of being able to communicate and how should we approach that?

*MF:* My book is premised on the fundamental belief that boys and men have a vital role to play in stopping domestic and sexual violence against women and the book really reflects the fact that in the violence prevention field in the last two decades there’s been an increasing emphasis on how to engage men. How to engage men, not the men who are using violence, the minority of men who do use violence, but the majority of men who don’t use violence but who don’t necessarily speak up, who don’t necessarily look at the roles they can play in families, in communities, in faith settings, themselves.

The book makes the argument for inviting boys and men to play a role in their communities and so on and then runs through a range of ways in which to do that. Through healthy relationships, education and schools, through communication campaigns and so on. Communication is part of what we need. Communication so that boys and men learn how to communicate with partners, with friends, with others more effectively, but we also need to challenge the kind of beliefs about women and men, particularly the beliefs that men are better than women and that women should sometimes just shut up or keep their mouths shut or do what they’re told. We need to challenge those kinds of beliefs because they certainly fit into some men’s willingness to use violence. Equally, we need to challenge some of the victim blaming which is very common in Australia. For example, when a woman is sexually assaulted by a man, often the first question that people turn to is, “What could she have done to avoid it?” Instead, we need to ask what could he have done so that he avoided perpetrating that crime?

*GTR:* And having an excuse to react that way. Is it something to do with the feeling of ownership that men sometimes have?

*MF:* Yes, absolutely. If we look for example at the men who’ve ever used domestic or sexual violence against women and we compare those to men who’ve never used violence, who’ve always behaved in nonviolent ways to the women and girls around them, what you’d find is some important differences and one difference is to do with attitudes. Men are much more likely to use violence if they believe that men should be dominant over women in households and families, if they believe those kinds of hostile and sexist views that women sometimes asked to be raped, that women lie about assault, that women sometimes provoke assault and so on. In other words, we’d find systematic differences in the beliefs about gender roles, the beliefs about women and men, among the men who do use violence and the vast majority of men who don’t use violence.

*GTR:* Yes and I think also arguments will occur in most relationships, but it is that ability for the man, the realization that he’s physically stronger, just to step away or just to make himself unavailable for a while, you know just get out of the scene, away from the battle front of words being thrown around. I guess that would be sensible thing to do.

*MF:* That’s true for all parties. Conflict is inevitable in relationships and conflict isn’t necessarily unhealthy, it can be unhealthy if it’s deeply one sided, if it’s toxic, if it goes along with aggression, but conflict and disagreement are part and parcel of the everyday life of relationships but learning how to negotiate conflicts well

in ways that, as you say, are nonviolent and respectful is a vital skill. A vital skill for men, a vital skill for women, part of everyday life and I think that’s important and if we can build relationships among men and women in families, in communities that are more gender equal in general, then domestic violence and other forms of violence will be far less likely.

*GTR:* Indeed and old assertions of strength and masculinity being on top of the totem pole, but we’re moving away from that I hope and part of your brief is to educate people so that this becomes less common.

*MF:* That’s true and we really are seeing some very positive forms of change in Australian society. Looking at several ways of data we now have on the attitudes of men and women in Australia towards domestic violence, towards gender roles and so on, what we find is that there’s a growing intolerance of domestic violence. There has been positive change in Australia over the last couple of decades. At the same time there’s been less change for sexual



violence, rape and sexual assaults than for domestic violence, community attitudes still haven't moved anywhere near as far on sexual violence as they have on domestic violence and we're still too willing to blame the victim, many people fail to- kind of don't really have a sense of why women stay, of how women can be trapped in violent relationships, can have their self-esteem and their resources stripped away so that they really find it very difficult to leave a violent relationship and so on. There's still lots of work to do but looking overall I say that there is some cause for optimism, some cause for hope.

*GTR:* Finally, just the most recent perhaps event of some newsworthiness in a negative way, was the massacre in New Zealand and the response- the massacre perpetrated by males it turns out and then I guess the world leaders but the leadership of Jacinda Ardern ... Well I don't know, what can you say about it, she demonstrated such great strength in her femininity in a way that she dealt with that and yet you find some other male politicians who seem

to be very aggressive in their response to what happened.

*MF:* That's true and certainly the response of some political leaders including Australia's own, it was pretty disappointing and New Zealand leader's response I think was a much more inspiring and a much more compassionate one and the other point I make here is that these forms of violence, again that has a gender dimension to them and if we want to stop, for example, young men from taking up guns and shooting up Muslim churches or shooting up schools and so on which typically is what these forms of mass shooting involve again will need to engage questions of masculinity and part of that is deradicalising the young men who do spend time in this kind of very right wing online spaces where they sometimes work themselves and each other up into a kind of rage and frenzy, entitlement and ignorance and so on and then take out on minority populations or on women and others. I think again part of the work is recognising the gender

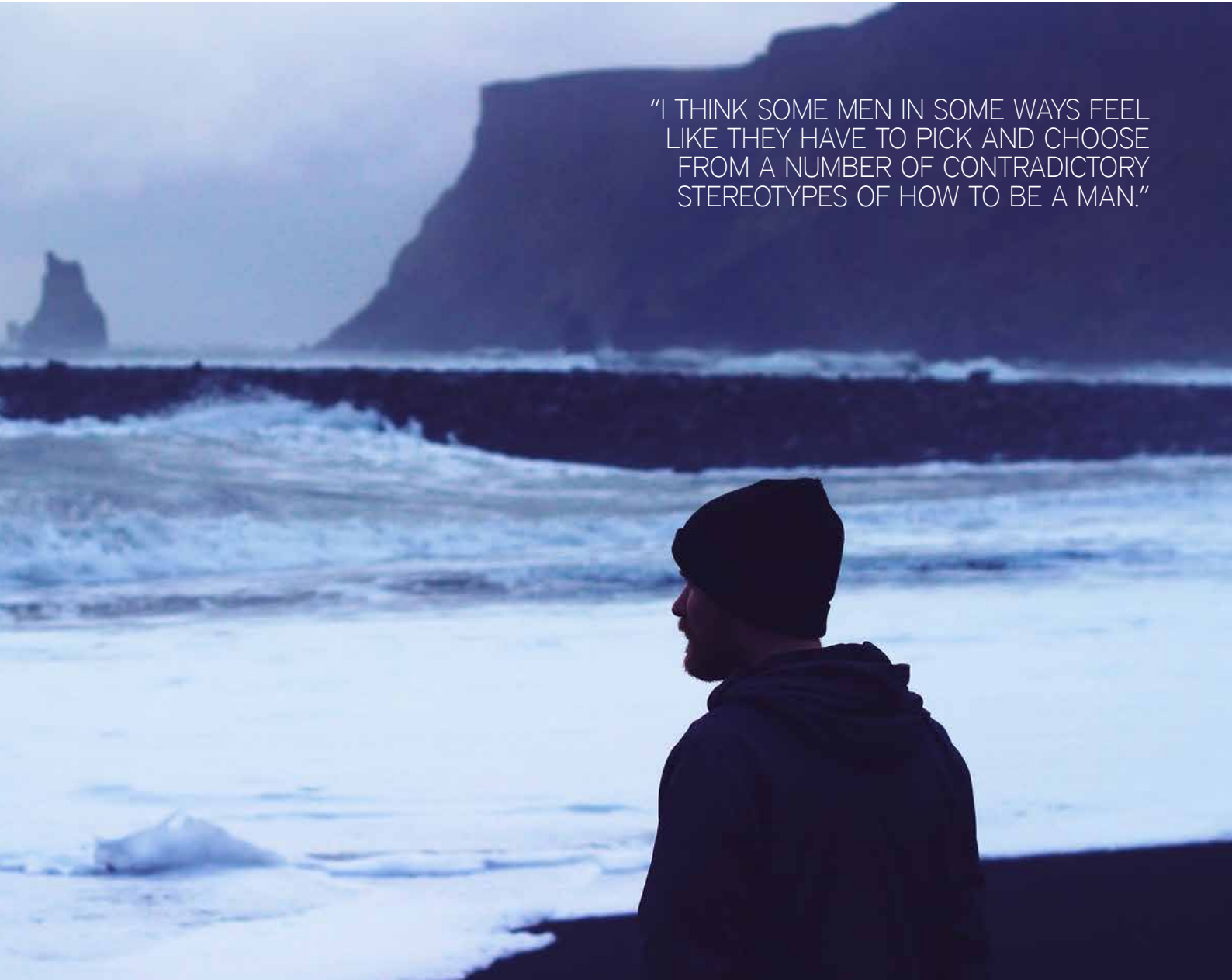
dimensions of those forms of violence and doing something about it.

*GTR:* Is a healthy relationship more likely to lead to pacification. I suppose we discussed this before but it involves society too.

*MF:* True. We need individual solutions but we also need social solutions so I think part of the problem is that there are peer groups and communities where these kinds of toxic attitudes are common and we need to stop, for example, young men from gravitating to being recruited into those communities and then having what maybe a sense of personal disappointment or frustration turned into a kind of politicized rage at the world which some young men then take up arms for.

*GR:* Thanks Professor Michael Flood, as we said there's so much here that we could discuss it could go on for hours. Maybe another time. You've done so much work on this subject and released so many papers and given so many discussions your input is highly valued.

*MF:* That's very kind of you, thank you again for your time. ■



"I THINK SOME MEN IN SOME WAYS FEEL LIKE THEY HAVE TO PICK AND CHOOSE FROM A NUMBER OF CONTRADICTORY STEREOTYPES OF HOW TO BE A MAN."

# Women & Disadvantage

A summary of talks by Professors Deborah Loxton and Julie Byles given at the Seniors Rights seminar 2018.

Over the past 23 years the Australian Longitudinal Study on Women's Health has had the privilege to receive information about life and health from over 57,000 women from across Australia. Covering ages 18 to 97 years, the study provides a unique and deep insight into disadvantages experienced by women in Australia.

Experiences of interpersonal abuse impact on physical and mental health for many years, and could last a lifetime. The scope of abuse is large, with two in five women now aged in their forties having reported experiencing abuse or serious dysfunction in childhood. Around one in four women will experience domestic violence in their lifetime. One third of women in their sixties and seventies have reported abuse in older age, including coercion, theft and being afraid of those close to them. Interpersonal abuse disproportionately affects women and is associated with financial stress, divorce and separation.

Women are also more likely to be sole custodial parents than men. Sole mothers experienced very poor mental health and were more likely than other women to feel suicidal or to have harmed themselves. Part of the psychological distress they were experiencing was attributable to the financial stress associated with being a sole parent. Periods of sole parenthood leave women financially insecure and vulnerable in both the short and long term, with lower levels of superannuation attributed to periods of time spent raising children, or caring for others, and out of the paid workforce.

Women without children also face disadvantage, particularly as they move into older age. Increasingly women are ageing on their own, either having never married or following divorce, and often without the support of children or other close family. Women who are separated or divorced are more likely than those with partners to be in rental accommodation and are also more likely than partnered women to still be undertaking paid work when they are in their late sixties. They are also more likely to report financial stress.

Married or single, many older women are carers, with women in their 70s being twice as likely to care for someone else than to need care themselves. These women can experience considerable personal and financial stress, resulting in social isolation and poor health. Caring stress can occur on top of a long term abusive relationship, and in culmination with multiple disadvantage across the women's lives. When it comes to needing care themselves these women may have few social and economic resources to meet their own needs in their last years. ■



**Australian Government**  
**Department of Human Services**

## SUPPORT FOR PEOPLE AFFECTED BY FAMILY AND DOMESTIC VIOLENCE

The Department of Human Services can support you if you are in, have left, or are preparing to leave, a situation where you are affected by family and domestic violence.

The department can help you with payments, social work counselling and support as well as referrals to third party support services.

Staff will check if you are eligible for payments and services, including:

- income support payments
- payments to help in crisis situations, depending on your situation
- exemptions from seeking employment, or
- collecting child support or options when family and domestic violence impact on your ability to collect child support.

The department's social workers can provide free, short term counselling and support if you're affected by family and domestic violence. They can help you work out your options, including directing you to other departmental services and supports. They can also connect you to other support services in the community.

To find out more about support for people affected by family and domestic violence, go to [humanservices.gov.au/domesticviolence](https://humanservices.gov.au/domesticviolence)

To access 24/7 counselling and support, call 1800RESPECT (1800 737 732), the national sexual assault, domestic and family violence counselling service.

**Should you or someone you know require assistance or support in relation to abuse the 1800 RESPECT hotline or Lifeline 13 11 14 service may be able to help. The Seniors Rights Service offers legal advice, advocacy and information online: [seniorsrightsservice.org.au](https://seniorsrightsservice.org.au).**



## “WHAT DO WE WANT? A SAFE STATE! WHEN DO WE WANT IT? NOW!”

These are the words of thousands of NSW citizens who marched through Sydney on Sunday 20 January 2019 to call for an end to violence against women. Last year, 69 women were killed in NSW according to the Counting Dead Women researchers of Destroy the Joint. This must stop.



Every person has the right to be safe and to live free from violence. Yet one in five women experience sexual violence and one in four women experience violence by a current or former partner.

The NSW Women's Alliance is a group of state-wide and peak organisations working with women, families, children, young people and communities impacted by sexual, domestic and family violence. The goal is to prevent and end sexual, domestic and family violence in NSW across priority areas like

1. Creating cultural change to prevent violence and promote gender equality.
2. Provide immediate and ongoing support for people experiencing violence.
3. Ensure people experiencing violence have a safe home.
4. Ensure people experiencing violence can access justice safely.
5. Enable Aboriginal and Torres Strait Islander Peoples to lead change to end violence.

A Safe State has now been fully endorsed by over thirty organisations, including White Ribbon Australia and the Women's Electoral Lobby. Over 1000 people have signed the call for action to all NSW political parties, politicians and political candidates to commit to making NSW A Safe State.

**Sign the call for action at: [www.safensw.org.au/call\\_for\\_action](http://www.safensw.org.au/call_for_action).**

**Write to your local politician or candidate at: [www.safensw.org.au/support\\_us](http://www.safensw.org.au/support_us).**



# Emily Archer

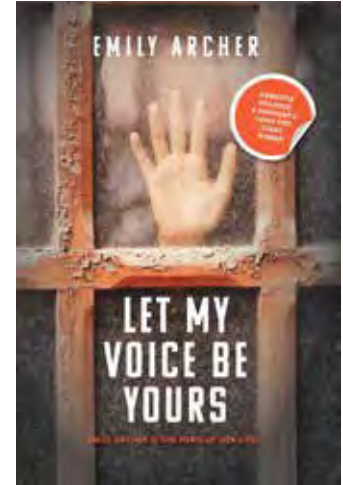
The distressing statistic in Australia is that nearly every week one woman dies from domestic violence. Imagine how many heartbroken parents, grief-stricken siblings and bewildered children are left behind with a gaping hole where their loved one used to be.

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."

In the Remembrance Day 2018 edition, *The Last Post* looked at the issue of domestic violence and included an interview I did with Emily.

Now, Emily, who spoke at the 2019 International Women's Day Forum in South Australia, shares with us some extracts from her book.



EDITED EXTRACTS FROM  
*LET MY VOICE BE YOURS*  
BY EMILY ARCHER

## WOMEN'S SAFETY SERVICES SA

Women's Safety Services SA is South Australia's leading domestic violence service, which includes a number of specialist programs that support women and children experiencing domestic and family violence. The organisation was first established in November 2015, as a result of South Australian regional domestic violence services merging together.

The head office of Women's Safety Services is referred to as a multi-agency hub. It includes a SAPOL office where 1-2 police officers remain onsite during worker hours, as well as workers from local agencies that provide assistance such as the Department of Corrections and Housing SA. We also provide the Domestic Violence Disclosure Scheme, a joint initiative with SAPOL that gives individuals who might be at risk of domestic violence the opportunity to get information about their partner or former partner.

For women and children seeking help leaving a violent household or planning for safety, we recommend calling the Domestic Violence Crisis Line on 1800 800 098. They can help with financial assistance, emergency accommodation, police assistance and legal aid. To access confidential telephone counselling, it is best to call 1800RESPECT on 1800 737 732. In an emergency, call 000.

GREG T ROSS

## extract

### THE ARREST...

"Do you know what you have been arrested for?" the police inspector asked, sitting across the table from the dishevelled, blood stained, handcuffed man. The same man who had been pulled over by police officers moments after the call had gone out to be on the lookout for a precisely described car, make, model, colour, and number plate. The same man who the police retrieved from the car at gun point in the middle of a busy street, suspected to still be armed with a kitchen knife having just viciously stabbed his ex-wife in a frenzied attack.

"Murder." He said coldly.

This was the first and only word he had spoken to the police in the days he had been held at the police station.

A shudder ran through the female police inspector body as she heard him speak.

Said so matter of factly. No remorse, no question that he had not achieved his goal.

Steve had driven off and left me bleeding from life threatening injuries, nine stab wounds and gasping for breath from a punctured lung. It was obvious he intended to kill me. He brought the knife with him and had the foresight to throw the evidence out of the car window somewhere between abandoning me and being stopped by the police.

What he didn't count on was my ability to muster enough mental and physical strength to save myself. After he drove off and left me for dead, it was my actions and my actions alone that are the reason I am still alive. As far as he was concerned, he had done what he had set out to do.

Facing a man who had just admitted to killing his ex-wife, the police inspector corrected him, "you are under arrest for attempted murder."

She watched his face for a reaction. For however many hours it had been, he would have been sure he'd finished me off. What must he have been thinking about his own children in that time? Mum dead. Dad in jail for murder. "What have I done? Who's going to look after them? What life do they have now?" Surely, he would have some remorse for how his actions had now devastated his young boys' lives.

She waited for his reply, watching him intently.

"Oh", he grunted. No change to his expression to indicate regret for his sickening violent attack. Nothing to show relief that his boys still had their mother... ■



## INTERNATIONAL WOMEN'S DAY 2019 UN DINNER, HOSTED BY THE ZONTA CLUB OF THE RIVERLAND.

"I spoke to 80 women about my experience and my healing journey. The women were from many backgrounds, having experienced domestic violence, had friends or family members affected, or were just interested in the topic. The women who run the local Domestic Violence Unit on behalf of Centacare attended, they gave me a tour around the unit earlier that day and we talked about the services provided. It was inspiring to see a group of school girls at the dinner, who had asked their teacher to bring them. I spoke to them afterwards about being strong and being true to themselves and their values. They understood that changing parts of who they are to please other people will weaken their self esteem and self-confidence, they didn't want that to happen."

### EMILY ARCHER



"Emily brings her insight, experience and bravery in this moving and practical account of violence against women. One woman's experience gives other real hope and help."

**NATASHA STOTT DESPOJA AM**

## extract

### SEVEN YEARS LATER...

Aware that the prison term was ten and a half years, seven before Steve could apply for parole, in the back of my mind, a date always loomed.

I retrieved the white envelope from my letter box without a second glimpse. It had been a long time since I had received one of these envelopes, and I didn't recognise its significance until I opened it and began reading the words that jumped out at me from the letter inside. The letter advised of a movement through the prison system in preparation for "Prisoner Harris's" release. It gave a date, I stared at it. Quickly scanning the letter for mention of him applying for parole, back to the date, no mention of applying for parole or that it had been granted. Back to the date. It's in six months' time. I could feel all the air expel from my lungs as if I'd just been punched in the stomach. How can that be? What's the point? I don't understand. What had I missed? It's not enough. Not enough time to heal, not enough time to prepare. Not enough time for someone who was confident he'd committed murder.

In a panic I called the contact number on the letter, the lady reassured me that this process takes time, it could take up to another year, and no I hadn't missed anything. I would be given the opportunity to write a submission for the parole board, which I did. Early release for "good behaviour" is a joke. Of course, he's been on good behaviour, he's been in prison. You have no choice really but to behave. He's in an environment where domestic violence doesn't exist. Put him back in the community where his status, his earning potential, his lifestyle is lower than it was before; and you have one angry man who wants someone to pay, because what he has been through was not even his fault in the first place! I know the statistics. I know my chances are slim.

Now an author, I attended Writers Week in Adelaide with my Mindfulness friend, Helen. We sat together on uncomfortable hired plastic chairs listening to the authors talk about their books. For the first time in my life I found myself wishing I was up there on stage, in the spot light, being interviewed about my book, with everyone in the audience listening to what I have to say. This was crazy, I have spent so long not wanting to be seen, believing I have nothing important to say, and yet here I was, trying to work out how that could be me next year.

It was a beautiful day in weather, in friendship, in atmosphere, one of those entrancing days you never want to end. Collected by Jeff on his way home from work, I was busy recounting the day when my mobile rang.

"Hi, this is Emily," I said in my happy 'sing song' voice.

"Hi Emily, this is Jody from the Victim Support Services, how are you?" Jody sounded official, but I was excited to take the call.

"I'm good thank you, and you?" I asked her.

Jody started talking, but I barely heard her.

I looked over at Jeff and covered the mic on the phone with my hand.

"It's someone from Victim Support Services...I think she wants to buy my book," I whispered excitedly through the huge grin on my face.

I released the mic and put the phone back to my ear, in time to hear her say,

"I'm just letting you know as you are registered with us for updates," Jody stopped talking and there was silence.

My brain was quickly trying hard to solve the puzzle of what had just happened.

"Oh, you're ringing me because I'm the victim. I'm sorry, I missed everything you said. Can you say all that again please?"

Thump, there it was, the whopping reality call that brought me back down to earth. Here I was fantasising about being an author talking about my book at Writers Week, I get a call and I think she wants to buy my book. What do you mean, you're ringing me because I'm the victim? Oh yeah, I'm the victim, I forgot.

Poor Jody had to repeat everything again, she must think I'm crazy. I'm not, she just took me by surprise. I've been doing so well, healing, growing, letting go. I help other women through the same thing. And no, I am not a victim anymore, I don't see myself as a victim, I'm labelled by others as one.

I am a strong woman who can now stand up for myself, and as much as I don't like these phone calls or the letters, these are what helps me stay strong and for that I am grateful. These are what I use to prepare myself, to stay one step ahead. I couldn't do this if I didn't know what was happening.

The phone call was to inform me that a release date had been set... For 10 days' time. Are you joking?..

# ROCK THE BOAT

## The 6th NATIONAL ELDER ABUSE CONFERENCE

The 2019 National Elder Abuse Conference will be an action-oriented, inspiring two days of keynote addresses, expert panels and interactive dialogue. With plenty of opportunity for collaboration, this is your chance to drive real change on the issue of elder abuse.

**Brisbane Convention and Exhibition Centre**  
**22-23 July 2019**

Visit [neac2019.com.au](http://neac2019.com.au) to register today.



## MUST ATTEND EVENT: TAKING ACTION AGAINST ELDER ABUSE

If there is one event you should attend this year, it's the National Elder Abuse Conference in Brisbane on the 22nd and 23rd of July. Hosted by ADA Australia and Caxton Legal Centre, this conference has the single focus of ending elder abuse.

ADA Australia and Caxton Legal Centre have produced an impressive program that includes international, national and local experts, thought leaders and agitators. Together with an anticipated 500 delegates from around the country, and in dynamic and collaborate formats, shared motivations, knowledge and skills will be combined to progress the safeguarding of older Australians.

But don't expect a talkfest. This is not your usual conference. This is a conference unapologetically focused on action, outcomes, energy and a fresh approach to drive REAL change. And the theme – 'Rock the Boat' is indicative of the conference's aim to challenge the status quo and eliminate elder abuse with insight, creativity and passion.

The two-day conference will be hosted by ABC News breakfast presenter Virginia Trioli and will feature former USA elder abuse prosecutor Paul Greenwood and widely published author and speaker Kate Swaffer (AUS), who brings her personal perspective on the challenges associated with a dementia diagnosis. Also, featuring in the line-up is world respected Bethany Brown from Human Rights Watch (New York) who has experience in systems reforms and international research, plus investigative journalist Anne Connolly who publicly cracked open the case of elder abuse in aged care and has since been covering the Royal Commission. Those with lived experience will also be on the stage and in the room, reminding us of the important responsibility and opportunity we all have to make a major difference.

**GEOFF ROWE**  
**CEO, AGED AND DISABILITY**  
**ADVOCACY AUSTRALIA**



# Free and confidential advocacy, legal service for seniors including war veterans

Seniors Rights Service provides free and confidential advocacy, education and legal services to older people in New South Wales.

This includes war veterans and their partners particularly if they are living alone and need our support.

Our advocates assist recipients of all Commonwealth funded aged-care services, their carers or family members to understand their rights, which helps to resolve issues and complaints, ensuring people can improve their aged care services.

Our legal service provides assistance and education to older people in NSW. Issues include: human rights (elder abuse including financial, discrimination), Planning Ahead (wills, Power of Attorney, Guardianship), accommodation issues (granny flats) and other issues. Solicitors also provide legal services to residents of retirement villages (self-care units and serviced apartments) about issues arising from disputes with management or interpretation of contract under the Retirement Villages Act (NSW) 1999.

We have helped veterans in retirement villages where repairs and maintenance have not been attended to by village operators, such as air conditioning units and kitchen ovens. Seniors Rights Service has advised residents in relation to their contractual right to services and facilities such as the village bus.

World Elder Abuse Awareness Day, June 15, raises awareness of older people's vulnerabilities but many people are not comfortable speaking about it. There is evidence, however, that they do speak to allied health professionals. Our Senior Rights Service social worker is building strong networks with a range of allied health services, such as social workers in hospitals, to support our clients in accessing legal and aged care help, as well as to provide referrals or assistance where there are instances of elder abuse and other vulnerabilities.

We also provide education to aged care facilities and a broad range of service providers and community groups such as Probus, bowling clubs, RSL and similar community organisations. You can book an education session for your own community and we can tailor it to your needs. ■

**For more information please contact Seniors Rights Service on 1800 424 079 or [info@seniorsrightsservice.org.au](mailto:info@seniorsrightsservice.org.au). Our web address is [www.seniorsrightsservice.org.au](http://www.seniorsrightsservice.org.au).**



**Your rights.  
Your voice.**

Legal | Advocacy | Education

Free and confidential  
**1800 424 079**

[www.seniorsrightsservice.org.au](http://www.seniorsrightsservice.org.au)



**Seniors Rights Service**

The Aged-care Rights Service Inc trading as Seniors Rights Service

Pancreatic cancer has one of the lowest survival rates out of all major cancers.

We need your help to change this.

## Taking up the challenge to the world's toughest cancer

Every day, more than 1,250 people worldwide are diagnosed with pancreatic cancer. In Australia, last year alone an estimated 3,364 people will be diagnosed with pancreatic cancer and 3,006 people died from it.

Pancreatic cancer is the tenth most commonly diagnosed cancer in Australia and the fifth most common cause of death from cancer. However, by 2030, it is projected that pancreatic cancer will surpass breast, colon and prostate cancers to become the second leading cause of death.

In recent years, pancreatic cancer has claimed the lives of dozens of high-profile individuals, including Aretha Franklin, Steve Jobs, Patrick Swayze, Alan Rickman, Joan Crawford, Luciano Pavarotti, veteran Australian journalist Peter Harvey and more recently fashion icon Karl Lagerfeld.

For The Last Post founder, Greg Ross, it's a story particularly close to home. Greg's wife Wendy passed away from pancreatic cancer in 2017 after an eight month battle with pancreatic cancer.

"Wendy and I attended the same primary school but only reconnected 39 years later at a school reunion. Our life together was busy but happy and fulfilling. Wendy was relishing in her role as a new grandmother while continuing to work as a hairdresser a few days and supporting The Last Post publication alongside me," explained Greg.

"On a routine visit to the doctor in 2016, Wendy was told she had diabetes. We felt perplexed at the diagnosis as Wendy ate fresh food, exercised, seldom drank and didn't smoke.

"Months later, Wendy's health had continued to deteriorated further and was sent for a series of tests and scans where a pancreatic cancer diagnosis was confirmed. Following that, Wendy battled through her illness before passing away at just 59 years of age.

"People need to know that pancreatic cancer is a devastating disease that doesn't discriminate – it can happen to anyone – even celebrities aren't protected. More needs to be done to raise



awareness of the disease. We need more conversations, more financial contributions and a greater spotlight on those working on research into this disease."

Pancare Foundation, a not-for-profit charity organisation established to be a leading voice in the fight against pancreatic cancer, urges people to take-action to raise awareness about pancreatic cancer, the symptoms and risks of this disease, and the urgent need for earlier detection.

The key to early detection is knowing the symptoms and risks for pancreatic cancer.

Common symptoms include abdominal pain, mid-back pain, unexplained weight loss, loss of appetite, changes in stool, jaundice, indigestion or new-onset diabetes.

While the cause of the majority of pancreatic cancer cases is unknown, there is evidence that the following may increase your risk of pancreatic cancer: Age, pancreatitis, being overweight, smoking, diabetes or a family history of pancreatic cancer

Pancare Foundation invests funds into innovative research and new cancer treatments that aim to improve the outcome for those affected by pancreatic cancer. Funds raised by the foundation also go towards patient services that offer financial assistance, support groups and a dedicated community care program. In 2019, this will include connecting patients with specially-trained pancreatic cancer nurses. ■

**To get involved in raising awareness, you can participate in Pancare Foundation's Walk for Hope. 5km walk and run events are being hosted in various locations in 2019. For more information visit [pancarewalkforhope.com.au](http://pancarewalkforhope.com.au).**

# Vale Andrew McGahan

Andrew McGahan was an Australian novelist, best known for his first novel, *Praise* and for his Miles Franklin award-winning novel, *The White Earth*. Andrew died of Pancreatic cancer on Feb 1st 2019, aged 52.

Andrew McGahan was born in Dalby, Queensland, and now lives in Victoria. His first novel *Praise* (1992) won the 1991 The Australian/Vogel Literary Award and the regional prize for best first book in the Commonwealth Writers' Prize. His second novel was the prequel *1988* (1995), and his third novel *Last Drinks* (2000) was shortlisted for multiple awards, including The Age Book of the Year and the Courier Mail Book of the Year, and won a Ned Kelly award for crime writing. In 2004, *The White Earth* was published and won the 2005 Miles Franklin Literary Award, the Commonwealth Writers' Prize for the South East Asia and South Pacific region, The Age Book of the Year (Fiction) and the Courier Mail Book of the Year Award. It was also shortlisted for the Queensland Premier's Literary Awards. McGahan's fifth novel, *Underground*, was published in 2006 and was shortlisted in the Queensland Premier's Prize for fiction and for the Aurealis Award. In 2009, *Wonders of a Godless World* was published to acclaim and won the Aurealis Award.

McGahan's award-winning writing also includes stage plays and the screenplay for the movie version of *Praise*.

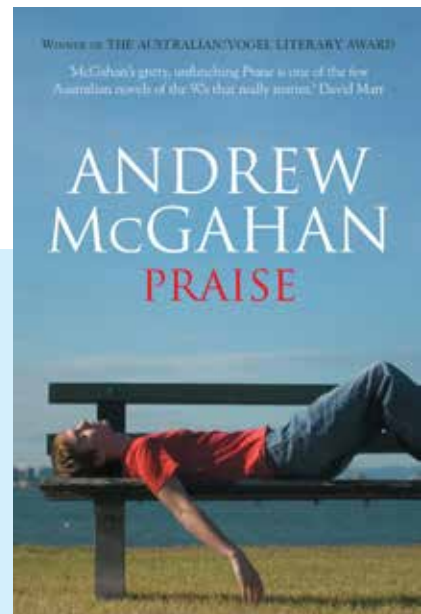
In 2011, McGahan launched his children's book series, the *Ship Kings*. *The Coming of the Whirlpool* was shortlisted for the Children's Book Council of Australia Book of the Year award - older readers, for the Indie Awards, for the WA Premier's Book Award, was a finalist in the Aurealis Awards and was longlisted for the Gold Inky for an Australian YA book. The second novel in the *Ship King* series - *Voyage of the Unquiet Ice* was published in 2012.

*Praise* is an utterly frank and darkly humorous novel about being young in the Australia of the 1990s. A time when the dole was easier to get than a job, when heroin was better known than ecstasy, and when ambition was the dirtiest of words. A time when, for two hopeless souls, sex and dependence were the only lifelines.

'McGahan's book is a bracing slap in the face to conventional platitudes and hypocrisies.' - *The Australian*.

'*Praise* is one of those books that takes a hefty bite out of a piece of subject matter, chews it to a pulp and then spits it out.' - Peter Craven.

'A tour de force. revelation of life in the slow lane of drugs and sex and alcohol.' - *The Weekend Australian*.



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# TOP UNSW BIOMEDICAL RESEARCHER WINS EISENHOWER FELLOWSHIP

Leading pancreatic cancer expert and health policy advocate Associate Professor Phoebe Phillips has received a 2019 Eisenhower Fellowship.

UNSW Sydney biomedical researcher Associate Professor Phoebe Phillips has been awarded a prestigious international Eisenhower Fellowship, making her the 22nd Australian to receive the award in its 65-year history. She will join 24 other outstanding leaders to be awarded the prize in 2019.

Associate Professor Phillips, from UNSW's Lowy Cancer Research Centre, will meet with US business and political leaders and top pharmaceutical industry executives early next year to work on bridging the gap between academia and industry collaborations, particularly with big pharma. The project will focus on boosting the connections between academic research and industry to maximise opportunities to transform fundamental research into a commercial product or application.

"I am extremely humbled and inspired to stand alongside outstanding leaders who have made a significant impact and brought about global change," said Associate Professor Phillips.

About 2400 fellows from more than 100 countries have participated in Eisenhower Fellowships since the program was established in 1953 as a tribute to Dwight D. Eisenhower. The aim of the program is to connect innovative leaders from around the world and across professional disciplines who display vision and passion to pursue projects with real impact on societies.

"The US has a strong track record of commercialisation and forging partnerships between industry and academia. Being able to visit large global pharma, US government health and medical researcher funders and universities is crucial to understanding how Australia can fill the gaps in the leap from lab discovery to clinical application," said Associate Professor Phillips.

"Some of the major challenges we face in Australia are trying to improve government policies to better foster industry partnerships, including government incentives, how to identify intellectual property early and how to manage complex issues of IP that come when research joins with industry," she said.

Associate Professor Phillips plans to develop an education program and policy recommendations for government, based on experience and knowledge gained during the fellowship which will include



visits to the National Cancer Institute and National Institutes of Health.

"Building collaborations between researchers and big pharma will contribute to overall improvements in the health and well-being of Australians, the speed of drug development and improving clinical trials," said Associate Professor Phillips. "More engagement between academia and industry partners will open up avenues to bolster research funding through partnership grants."

Associate Professor Phillips is heavily involved in a volunteer capacity as an advocate for health policy change, in addition to leading an independent research group, the Pancreatic Cancer Translational Research Group, and is Deputy Director of the Adult Cancer Program at the Lowy Cancer Research Centre at UNSW Medicine. As an leader in cancer cell biology, novel therapeutics and nanomedicine, Associate Professor Phillips' research program focuses on

tackling pancreatic cancer, which has the highest mortality rate of all the major cancers.

Associate Professor Phillips has been instrumental in influencing health and medical research policy in Australia over the past 10 years. She contributed, with other national experts, to a structural review of the National Health and Medical Research Council (NHMRC) funding program to better support next generation of health and medical researchers in Australia. As past President of the Australian Society for Medical Research (ASMR), Associate Professor Phillips helped drive the formation and policy of the Medical Research Future Fund (MRFF) in 2015 – an investment fund with expected distributions of around \$1 billion a year by 2022-23. ■

LUCY CARROLL

UNSW Sydney



# UNSW CANCER RESEARCHER WINS NSW YOUNG WOMAN OF THE YEAR

Pancreatic and brain cancer researcher Dr Angelica Merlot hopes her award will encourage more women to join the fight against deadly diseases.

UNSW cancer researcher Dr Angelica Merlot has won the 2019 NSW Young Woman of the Year award for her achievements and research into treatments for pancreatic and brain cancer.

The 29-year-old UNSW Scientia Fellow, who is based at the Children's Cancer Institute, focuses her research on developing new anti-cancer drugs that target drug resistance and suppress cancer spread.

"This award will continue to raise the profile of the world's deadliest cancers and is something I hope I can continue throughout my career," said Dr Merlot, who was presented with the honour today at a ceremony in Sydney as part of the first NSW Women's Week. "There are so many people affected by cancer and it is wonderful to be acknowledged for the work the researchers do behind the scenes."

Dr Merlot's cancer biology projects work to better understand the mechanisms by which cancer cells grow and adapt to their environment, why drugs become less effective and the development of nanoparticles to improve drug delivery.

"Some of the advances we are seeing in cancer are our understanding of the tumour itself – how it consists of more than just cancer cells but other important cells that help the cancer adapt and survive. A major area of advancement is immunotherapy and our understanding of the interactions of the immune system with cancer. Immunotherapy helps boost your immune system to attack the cancer to maximise patient outcomes," says Dr Merlot. "We are understanding more about the genetics of the disease and, with personalised medicine, we are hopeful that we can improve survival rates."

"We are understanding more about the genetics of the disease and, with personalised medicine, we are hopeful that we can improve survival rates."

Pancreatic cancer has some of the lowest survival rates, often diagnosed late and at advanced stage, with 92% of patients dying within five years of diagnosis.

"I am still in shock and it is so wonderful to be acknowledged for work in this field. I hope to be able to encourage more women to study medicine and pursue careers in medicine and cancer research," says Dr Merlot, who, in 2018, was named as Australia's youngest ever National Health and Medical Research Council Grant recipient.

Premier Gladys Berejiklian and Minister for Women Tanya Davies presented Dr Merlot and five other outstanding women with awards across six categories.

"I would like to congratulate all the incredible women who have deservedly been recognised as winners and finalists. Your achievements are paving the way generations of women to come," Ms Berejiklian said.

Mrs Davies said this year's awards program attracted an unprecedented number of nominations and more than 9000 votes. The NSW Women of the Year Awards is a NSW government program celebrating the outstanding contribution made by women across the state to industry, communities and society. ■

## LUCY CARROLL

UNSW Sydney

## A LEGACY TO BE PROUD OF

When The Kids' Cancer Project was founded in 1993, virtually no children diagnosed survived. Thanks to scientific research that figure has been turned around.

However, childhood cancer is still the leading cause of death by disease in this country. Those who do survive are guaranteed to develop at least one chronic condition resulting from their treatment.

Col Reynolds, the founder of the charity has a bold vision, and that is for 100 percent survival of children with cancer while eradicating the harmful impacts treatment can bring.

"Our goal of saving the life of every child diagnosed with cancer will be an incredible achievement," Col said.

"I've been to far too many funerals where parents have had to bury children. It's not the natural order."

"Over the years countless medical professionals have told me that it doesn't have to be this way," Col said. "Science is the solution."

The only thing holding back medical discovery is funding. The type of funding bequests can provide.

While the need is urgent, science is a long game. Projects initiated in labs take years to progress to clinical trials before eventually becoming part of standard treatment.

"The long-term nature of research means a gift in a Will can make a difference beyond one's lifetime," Col said. "The legacy of saving the lives of countless children well into the future is one that I'm proud of."

If this is a vision you also share, please consider leaving a gift by contacting [veena@tkcp.org.au](mailto:veena@tkcp.org.au) or 1800 651 158.



### Help discover new treatments to change the lives of children being treated for cancer.

Consider leaving a gift in your will to The Kids' Cancer Project, a charity dedicated to funding childhood cancer research.

Visit [thekidscancerproject.org.au/giftinwill](http://thekidscancerproject.org.au/giftinwill) to learn more or phone Veena Singh in confidence on 02 8394 7715.

Complete the form to learn how your will can help the littlest cancer patients.

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# Aranui 5

## A CRUISE LIKE NO OTHER



A cruise like no other, Aranui 5 offers the ultimate voyage across the South Pacific on a mixed cargo and passenger vessel.

Aranui Cruises' regular 13-day cruise from Tahiti to the stunning Tuamotu atolls and remote Marquesas Islands is one of the few remaining cargo cruise experiences in the world, as well as the only regular voyage to the northern French Polynesian archipelagoes.

For more than 30 years, the cruise line has been making the 3800-kilometre roundtrip voyage from Tahiti to the Marquesas, with guests disembarking to explore complimentary shore excursions while the ship's crew delivers supplies to the isolated island communities.

Acting as a vital lifeline between the Marquesas and the outside world, Aranui 5 delivers food, fuel and other staples to the six inhabited Marquesas Islands - Hiva Oa, Nuka Hiva, Ua Pou, Ua Huka, Tahuata, and Fatu Hiva.

Aranui 5 has become such an important part of the Marquesas that locals often refer to the ship as the seventh inhabited island.

One of the most remote island groups in the world, the Marquesas, known as the 'land of men', lie nearly 5000km from the nearest continental land mass.

Believed to have been the home of Polynesian people for almost 2000 years, the Marquesas have long fascinated and intrigued explorers, artists and dreamers, most notably French artist Paul Gauguin, novelists Robert Louis Stevenson and Herman Melville, and Belgian musician Jacques Brel.

During a visit to the town of Atuona on Hiva Oa, guests become immersed in the lives of Gauguin and Brel during visits to their museums, hilltop grave sites, and Gauguin's famed 'house of pleasure', a replica of his home.

The cruise also calls at Nuka Hiva where Melville jumped ship in the 1840s. While he's most famous for *Moby Dick*, he also wrote a novel called *Typee* based on his time living on the island.



During the 13-day cruise, guests also have the chance to explore the picturesque Tuamotu ports of Fakarava and Rangiroa, and spend a day idling at Bora Bora.

Aranui 5 may be a freighter at heart, but it's also a cruise ship. The 126-metre ship is home to a library, boutique, lounges, conference rooms, a gym, a spa and 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.

Packed with value, an Aranui 5 cruise includes shore excursions such as hikes, 4WD tours, visits to archaeological sites and local feasts, a weekly laundry service, three meals per day and complimentary French wine with onboard lunches and dinners.

Packages start from \$9499 per person twin share including a 13-day Aranui cruise, return flights from Australia (Sydney, Melbourne or Brisbane), four nights' accommodation at Manava Suite Resort Tahiti with Continental breakfast and all Tahiti transfers. A chauffeur luxury car transfer is also available to travellers who live within 35km of their home airport. ■

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# THE TRUTH BEHIND AN URBAN MYTH: CAMPERS REALLY ARE HAPPIER

There are a lot of different ways of taking care of both our physical and mental health, but did you know camping holidays are one of them?

There are many factors that impact our overall health- while some of these are out of our control, there are certain things we can do to help our bodies and minds be the best they can be.

For some people, simple lifestyle changes can make a world of difference in ways you never thought possible.

We've all heard of the phrase 'happy campers', but it turns out the urban myth actually has a lot of truth behind it.

Research from Caravan Industry Association of Australia's 'Real Richness' report has revealed those who regularly go caravan and camping are not only happier, but also more satisfied, optimistic and energised than those who do not go camping.

Data collected throughout the report demonstrated that 96% of campers believe that camping can make you happier, with 95% believing camping can reduce stress.

Campers say that camping makes them more productive, healthier and more grounded and more in touch with nature, healthier and gives them time to connect with loved ones. Camping has also been proven to be beneficial for relationships, with 85% of campers feeling closer to their spouse or partner compared to 65% of non-campers.

Relationships are a contributing factor to health (both physical and mental) for many people, and for couples looking to make the most of time away together while also benefitting their wellbeing, camping holidays are a fantastic option. Trips in nature offer a chance to disconnect from technology and enjoy a stress-free

break from busy day-to-day life, with 94% of campers believing that camping creates happy memories.

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.

For many of us, an active lifestyle and physical health is also an important element of our overall wellbeing.

Caravan Industry Association of Australia's new RV Consumer Report found a clear link between RV ownership and increased participation in outdoor activities and adventures and were more likely to visit regional areas.

According to the data found in the report, Recreational Vehicle owners indicated they were more active, preferred the outdoors and had a higher tendency for regional dispersal than consumers who have never owned an RV.

Hiking and Fishing activities, which traditionally have been associated with the caravan and camping lifestyle, continues to remain popular among current RV owners with 87% of respondents indicating preferences for the activity.

RV owners were also more likely to participate in outdoor activities with their family, and people were more likely to purchase an RV if they had camped in their childhood.

So there you have it- caravan and camping trips really could be the secret ingredient to improving your health and happiness! ■

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For more information about the research reports contact [jessicab@caravanindustry.com.au](mailto:jessicab@caravanindustry.com.au).



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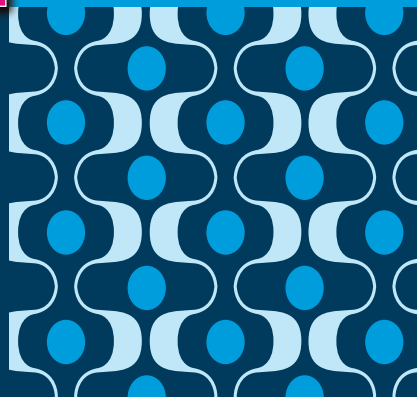
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# LUKE SPAJIC EXPERIENCES THE KOKODA YOUTH LEADERSHIP CHALLENGE

The Kokoda Youth Leadership Challenge is a practical leadership program established by RSL & Services Clubs. The aim is to provide Australian youth with development in their leadership, teamwork abilities through a 10-day trek of the Kokoda trail, led by Australian veteran and former MP Charlie Lynn.

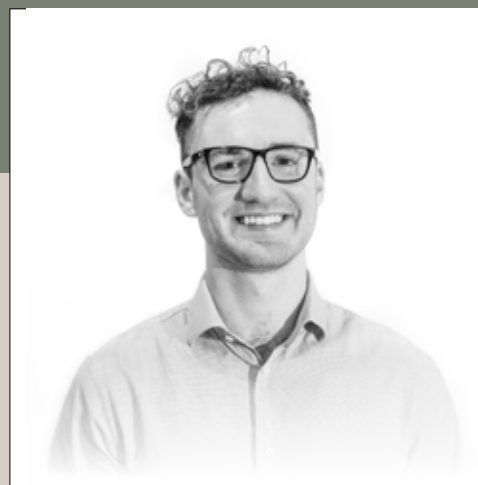
Further goals of the program are to develop an appreciation for the past sacrifice of Australian soldiers, particularly during the arduous Kokoda campaign, and to strengthen our understanding and connection to our closest neighbours, Papua New Guinea.

## 1. WHAT WAS YOUR OVERALL ASSESSMENT OF THE PROGRAM?

The program was fantastic. My expectations were to learn a huge deal about myself, teamwork and leadership through the adversity that the trek would invariably provide. These expectations were met, but not in the manner that I expected. I learned far more from Kokoda than I anticipate that I would have on any other 10-day trek. The program was so much more than a trek. Due to quite extreme bouts of illness and weather, I have struggled more physically in other treks. In those treks, I learned that I am physically capable of far more than I had previously realised. Due to these prior experiences and the degree to which I trained for the trek, after day 2 (which I was told was the most difficult of the trek), I was actually wary of the fact that I might not experience great physical difficulty during the trek. Fortunately, besides a bout of dehydration, I did not experience any illness or significant injury. However, I learned so much more than I expected. Therefore, I have and will continue to recommend the Kokoda trail, but specifically this program. I strongly believe that despite one's fitness, trekking experience or existing leadership capability, any youth would benefit hugely from the trip.

## 2. WHAT DID YOU LEARN ABOUT YOURSELF?

The experience was extremely humbling. I like to believe that I have faced undergone significant personal development, especially due to mental illness in recent years and 2 treks I found quite difficult. (One in which I could not eat the entire time due to gastro, one in which I hiked through a snow-storm and had to camp solo in the snow with entirely drenched gear.) This trip showed me that I have so much more to learn and that I have something to learn from everybody. What is different between these experiences is that this prior adversity was personal adversity. Although I received some help from others, it was adversity that only I was going through. This meant that I could focus on getting myself through as a priority. However, during Kokoda, there is not a single team member who does not struggle or suffer adversity. The traits needed to assist, not hinder, a team that are all struggling are entirely different to those needed to get only yourself through adversity. During Kokoda, there is no way to escape your team's suffering, and there suffering matters equally to yours. You are together 24 hours a day for 10 days. During especially days 3-5, despite being sufficiently physically fit, I found myself getting quite frustrated with a slower team member. This was not due to the fact that they were slow, but because I did not believe they had trained and other team members, myself included, ended up carrying their entire pack at times. I was aware that this is a team job but found myself frustrated that myself and others were unable to adequately assist those



I personally applied for a few reasons. Firstly, I have had a strong interest in history, including military history, since primary school. I wished to gain a deeper understanding of the sacrifices made by those my age and younger only a few generations ago. I had read about the Kokoda campaign and knew that it was significant in our history, but wished to learn more. Second, much of the source of my personal and character development thus far has been through adversity - whether that has been physical, mental or a combination of the two. However, much of this has been done on my own. I cherished the opportunity to face this adversity as a team to develop my abilities to be part of, and lead a team, under challenging circumstances. Further, I knew very little about Papua New Guinea as a nation and as a people. Unfortunately, parts of Papua New Guinea are unsafe to travel to unless part of a group and accompanied by local guides. This challenge provided a perfect opportunity to learn more about PNG and to meet the direct descendants of the Fuzzy Wuzzy Angels.

LUKE SPAJIC

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were genuinely injured or sick because our packs were already full with the gear of someone who had not adequately trained. We arranged a roster of who would stay at the back to try to motivate and assist this individual to keep going and get through it. Myself and 2 or 3 others, as the eldest, decided to step up to this role. What particularly got to me was a lack of gratitude or of apology to other team members. For example, I remember one day where we were significantly behind the rest of the group and

we were all out the water as an expected refill site had run dry. We were aware that the rest of the group could not have lunch or move on to refill water until we arrived, so encouraged the team member, to which we were told: "If I have to wait for lunch so can they".

This really got on my nerves and I decided to walk with the rest of the group after lunch. Since I had been at the back for the past couple of days and therefore missed most of the time spent on breaks, I did not realise that there were quite a few upset trekkers in the front group due to infighting and personality clashes on top of physical discomfort. One trekker especially was having a rough time and had become the scapegoat of a lot of people's suffering. I then realised that this had been going on for a couple of days but that I, and the others at the back, were oblivious to the fact due to being at the back. I have been in similar positions in the past of being the target of bullying and although this situation had not yet reached that stage, I became even more frustrated that I had been stuck at the back and unable to try to diffuse or assist with the situation affecting the vast majority of the group, because I had focused entirely on the plight of 1 individual.

After a day or so of being extremely frustrated, I realised that I had a choice to make. The easy thing to do was to remain frustrated, quite justifiably, as confirmed by the other group members who had evidently sunk into unofficial leadership roles within the group. Another alternative, one I knew was wrong but likely would have relieved some of my frustration, would be to privately let the trekker know that myself and others were unhappy. However, I was on a leadership trek and that I came here to be tested and to develop myself. Therefore, I made a decision to give the slower trekker the benefit of the doubt - that there was an explanation as to their behaviour, I did not need to know what it was, but would accept this situation and still support them. One of the things that allowed me to do this was Charlie's advice to "understand before being understood". I realised that I did not understand and therefore need to sort myself out and help the team rather than be frustrated. This realisation allowed me to better support the team and enjoy the rest of the trip far more. I will use these learnings in future situations of team adversity.

### 3. WHAT DID YOU LEARN ABOUT OTHERS IN YOUR GROUP?

Something that was affirmed by others in the group is that everyone has something you can be inspired by and learn from, if you give them the time to become comfortable and share their experiences with you. Although I personally am not inspired by the 16-year-old version of myself, there were many times when I was inspired by the grit or leadership of those much younger than myself. I learned that everybody, with no exceptions, can falter to frustration in times of extreme stress. This is something we must accept and learn to work with, rather than hide from. I learned that maintaining the morale and cooperation of the group is extremely important to achieving a team mission. Taking frustration out on an individual might be a short-term fix for some but culminates in a larger issue over the course of 10 days. I learned that it is best to accept help with gratitude than it is to deny it out of a sense of pride. I learned that those who make it through and inspire others do not need to perform one-off events of clear leadership, but that this can manifest over the offerings of small supports over a period of time.

### 4. WHAT DID YOU LEARN ABOUT THE KOKODA CAMPAIGN?

Before I left Australia I tried my best to learn as much as possible about Kokoda - through reading books, watching documentaries and the like. I knew that it was hard, wet and dangerous. I knew the troops were underfed, under-resourced and undermanned. I knew acts of heroism were performed and that without the courageous victory of the Australians that our own country would have most likely been invaded. However, I did not understand and found it hard to imagine how a severely outnumbered group of Australians could conquer a superior enemy force with an equal resolve in their mentality towards their emperor. I learned that a campaign is far more than a battle. If Kokoda was one battle, we surely would have lost. When a battle, things like endurance, mateship, leadership, sacrifice and mentality can play as large a part in a victory as weapons or numbers of men, and that this applies to many aspects of life. I gained a far deeper appreciation for the Australian diggers and those who died for our country. Although I cannot claim to understand what they went through, because I had food, was not ill or being shot at, walking along the same ridges that they were fighting on, I learned how desperate and heroic their actions truly were. I learned that anybody, regardless of their upbringing, social class or perceived power, can become a hero if they believe in a cause and do everything they can to stand up for it. I learned that, despite our country being great, we have done some less than admirable things on our way to get here. For example, the Unions stopping the shipment of weapons that severely impacted our troops, or the government crumbling under pressure, or failing to properly acknowledge and repay the Fuzzy Wuzzy Angels.

### 5. WHAT DID YOU LEARN ABOUT PAPUA NEW GUINEA?

I knew a little about Papua New Guinea before I arrived - it is a nation of great cultural, linguistic and bio-diversity. There are still tribes with rumours of cannibalism. Its people played an important role in the Kokoda campaign and therefore receive lots of our foreign aid. It is north of Australia. What I learned about Papua New Guinea is that I knew, and still know, very little about it but that I want to learn far more.

It is a country of great wealth in terms of reefs, life on land and other natural resources. They understand their land and are masters of living within it. They are only a 3-hour flight from one of the most wealthy countries on earth, our own. However, they are still extremely poor and have pervasive social issues. Why is this the case? I realised that Australia is not playing anywhere near the role that it should be in terms of assisting PNG to develop. I do not believe that we should Westernise PNG, but I do strongly believe that we have a duty to assist our closest neighbours when there is such evident child malnourishment and the like. I spent some time in Central Australia earlier this year and was quite shocked at the approach the Australian government had taken with their "aid". Essentially build an expensive structure somewhere, without asking anybody whether they want it or would actually use it, wonder why it didn't help, take credit for helping and then say that the people cannot be helped and are essentially to blame for their own issues. The exact same issues were being replicated in PNG. Millions of dollars had been sent over and there was very little evidence that any of it was doing much at all. However, Network Kokoda had proven, (not as though it should have been questioned, to begin with) that when worked with that great results can be achieved. I am very interested in helping developing countries in a way that preserves the environment and works with the local people to determine what they need, not what I think they need. I realised that PNG is a perfect place to do so, rather than the typical go-to places such as Africa.

### 6. WHAT DID YOU LEARN ABOUT EACH OF THE WORKS ENGRAVED ON THE GRANITE PILLARS AT ISURAVA: 1) MATESHIP; 2) ENDURANCE; 3) COURAGE; 4) SACRIFICE?

Mateship: Mateship allows the ordinary person to do things they would never imagine themselves capable of. It is a cause worth fighting for. Its power cannot be underestimated. Mateship is best formed during times that test our character and our relationships. Small acts of mateships are enough to make a tough time bearable.

Endurance: Endurance is not just making it through a difficult time, but a measure of how much we retain our character, or that we strive for, during these tough

times. Do we focus on our own struggles, or maintain our commitment to our peers?

**Courage:** Courage is something that we all have within us. It is activated by a combination of adversity and believing in something, or someone, enough to allow it to surface.

**Sacrifice:** If people believe in something enough they will sacrifice for it. This is most evident in war but not all sacrifice is of one's life. Time, effort, emotional energy or comfort can all be sacrificed. A leader can harness this sacrifice towards a vision.

#### **7. WHAT DID YOU LEARN ABOUT YOUR OWN ABILITY TO CONQUER THE ADVERSITY YOU EXPERIENCED DURING THE PROGRAM?**

I learned that it is a lot easier to conquer the same adversity when doing it in a team who is going through the same. I learned that I need to push on and that I will only get stronger from adversity. I learned that adversity can come in many different forms, physical, mental but also from failures to properly work as a team. Adversity is not something that should be avoided, but something we should actively seek. It is the best way to develop ourselves. We must be constantly mindful during adversity that we do not sacrifice our values for short-term gains in comfort. Adversity tests who we really are and shows us where we need to improve.

#### **8. WHAT DID YOU LEARN ABOUT LEADERSHIP?**

Leadership comes in many shapes and forms. Leaders do not need to be the loudest, most "manly" or the most accomplished. It is instead about understanding those who you want to lead and supporting them to become the best versions of themselves. It is about funnelling their talent and work towards a vision. This cannot be achieved if one views themselves as above their team. Leadership can be displayed through consistent, behind the scenes, small acts of support. It can be displayed by speaking up when the team is not working together as they should. Leadership does not require that one knows the answers, but rather that they can foster the environment in which the answers can arise from the group. To lead, the first person we need to critique is ourselves. There are many different types of leader and we can take inspiration from other leaders, but must accept that our personal style of leadership might not be the same as theirs. Leadership can be built and honed, the same as any other skill. Above all else, it is about accepting our own imperfection, striving to understand and support our peers.

#### **9. WHAT ARE THE MAIN BENEFITS YOU RECEIVED FROM THE PROGRAM?**

The program was extremely humbling. It reiterated that we always have far more to learn and have something to learn from anybody if we give them the time. I learned a huge deal about the Kokoda campaign, PNG, myself and my peers. I learned more about my own strengths and areas for improvement. It highlighted the importance of working as a team and that this is not always an easy thing, but that failing to do so will only hurt us in the long term. I learned that we can achieve anything if we set our goals and work together. I learned to not underestimate the courage and ability of the average person, myself included.

#### **10. WHAT RECOMMENDATIONS WOULD YOU LIKE TO MAKE TO HELP US IMPROVED THE PROGRAM?**

Maybe have more briefings or group discussion sessions (similar to what we had when we discussed our leader role model). For example, after a couple of days, is there anything the group is struggling with? Are people getting annoyed at each other? Who has displayed an act of leadership so far? ■

**LUKE SPAJIC**



## FRASER COAST MILITARY TRAIL



Visit Maryborough's amazing Military Museum, then explore more than 20 points of interest and monuments across the Fraser Coast region that tell the stories of the brave men and women who went to war and their connection to this beautiful area of Queensland.

Explore the "Walk with the Anzacs" Gallipoli to Armistice Memorial in Maryborough's Queens Park. Words and thoughts of the original Anzacs will guide you on a unique journey through the Great War.

For more information visit  
[frasercoastmilitarytrail.com](http://frasercoastmilitarytrail.com)





## City of Kalgoorlie-Boulder Goldfields War Museum & Local History Archives

Kalgoorlie-Boulder is a city well known for the pride it places on its unique and fascinating history.

From exciting origins as a prospector's paradise the twin towns of Kalgoorlie and Boulder grew rapidly into a thriving early 20th Century metropolis.

Endowed with the region's pioneering spirit and with the riches of the Golden Mile at its disposal, the Municipality of Boulder completed its magnificent town hall in June 1908. The elegant Edwardian building features a grand ballroom, stately council chambers and the opulent Goatcher Curtain. It's no wonder that visitors often say they feel like they've stepped back in time!

Nestled comfortably inside the building's old public library is the Goldfields War Museum. The newly redeveloped museum (opened in March 2019) brings together an intriguing collection of artefacts, documents, military equipment and uniforms to present captivating and heartbreaking stories of Goldfields men and women fighting in the armed forces and on the home front.

The City of Kalgoorlie-Boulder's Local History Archives occupies the former civic offices of the Boulder Town Hall. A wealth of exceptional records and an on-site archivist can help researchers (and the simply curious) to uncover all aspects of local history and family connections to the Goldfields region.

Possibly the best way to experience the Boulder Town Hall is on a guided tour, taking place on Tuesday and Thursday at 10:30am. Tours of the neighbouring Kalgoorlie Town Hall are also held on Monday and Wednesday at 10:30am.

The Boulder Town Hall Heritage Site is open Monday to Friday, 10:00am to 4:00pm and 10:00am to 12:00pm on Boulder Market Day (third Sunday of every month).



For more information on the facilities, opening hours and tours, please contact:

t: (08) 9021 9818

e: [mailbag@ckb.wa.gov.au](mailto:mailbag@ckb.wa.gov.au)

[www.ckb.wa.gov.au](http://www.ckb.wa.gov.au)

[www.facebook.com/CKBHistoryandHeritage](https://www.facebook.com/CKBHistoryandHeritage)



# LONELY PLANET: THE CRUISE HANDBOOK

Designed for first-timers and seasoned cruisers alike, Lonely Planet's new book is packed with destination insight and expert advice on everything from booking a great deal and family travel to making the most of your time on shore.

## Why Cruise?

Tell a random selection of people that you're going on a cruise, and we guarantee you'll get a mixed bag of responses. Some will coo with jealousy; others will recoil with disgust. There's no travel category as polarising as the cruise, but actually, this is one form of travel that can accommodate all comers. Today, destinations are more diverse than ever, onboard food and entertainment have reached new heights and the average cruiser keeps getting younger. Still, the traditional image of a cruise vacation remains outdated. This book aims to refresh those stale perceptions. We'll cover everything from full-on leisure to nonstop action to show you how cruises today are as diverse as the destinations they unlock and as varied as the vacationers they attract. With industry figures indicating that 27.2 million passengers embark on cruises annually, to dismiss them is to lose out on a range of great experiences.

So, is a cruise right for you, and if so, what type? Maybe you're looking to get away from the daily grind and have someone else deal with the cleaning and cooking. The staff on an all-inclusive cruise is as close to a genie in a lamp as it gets, while cruises outclass typical land resorts with their assortment of dining and activity options. On an oceangoing megaship, would you like dim sum or pancakes for breakfast? Tacos or sushi for lunch? You can watch a Broadway-style show, go ice skating or try to Escape the Room after dinner. Or if it's peace you're after, just unwind poolside and have the sun melt away your cares. That's the beauty of cruise travel.

On the other hand, if the idea of "unwinding poolside" sends shivers of boredom down your spine? Don't run screaming from cruising because of that. A cruise can reach landscapes and cultures that are inaccessible by airplane or car – remote destinations of untouched beauty like the distant fjords of Norway or the interior river systems of Southeast Asia.

What's more, with cruising, you don't have to restrict yourself to only one type of travel. You can take one holiday that's deeply immersive and culturally enriching, and then opt to completely unplug your brain and lie in the sun on the next one. Heck, a single trip can even mix and match modes. In fact, a vacation that dabbles in a bit of both will likely be the perfect recipe to ease the stresses of daily life. Want to spend your days hiking ancient trails or scouring contemporary art galleries, then retreat to a relaxing all-inclusive dinner only footsteps away from your bed? A cruise might be the glass slipper you're missing.



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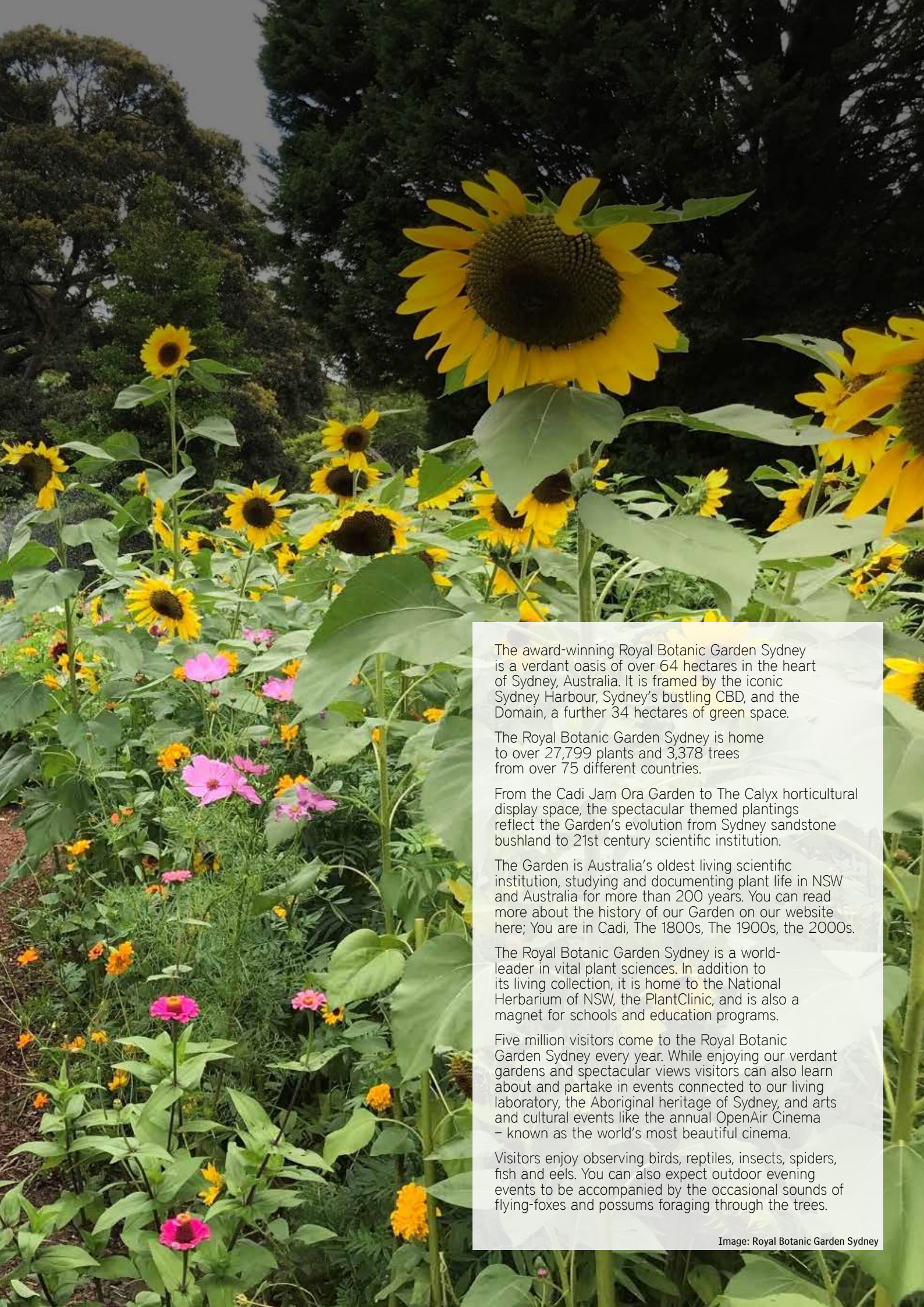


gardening

EXPLORE

*Royal Botanic Garden  
Sydney*





The award-winning Royal Botanic Garden Sydney is a verdant oasis of over 64 hectares in the heart of Sydney, Australia. It is framed by the iconic Sydney Harbour, Sydney's bustling CBD, and the Domain, a further 34 hectares of green space.

The Royal Botanic Garden Sydney is home to over 27,799 plants and 3,378 trees from over 75 different countries.

From the Cadi Jam Ora Garden to The Calyx horticultural display space, the spectacular themed plantings reflect the Garden's evolution from Sydney sandstone bushland to 21st century scientific institution.

The Garden is Australia's oldest living scientific institution, studying and documenting plant life in NSW and Australia for more than 200 years. You can read more about the history of our Garden on our website [here](#); You are in Cadi, The 1800s, The 1900s, the 2000s.

The Royal Botanic Garden Sydney is a world-leader in vital plant sciences. In addition to its living collection, it is home to the National Herbarium of NSW, the PlantClinic, and is also a magnet for schools and education programs.

Five million visitors come to the Royal Botanic Garden Sydney every year. While enjoying our verdant gardens and spectacular views visitors can also learn about and partake in events connected to our living laboratory, the Aboriginal heritage of Sydney, and arts and cultural events like the annual OpenAir Cinema – known as the world's most beautiful cinema.

Visitors enjoy observing birds, reptiles, insects, spiders, fish and eels. You can also expect outdoor evening events to be accompanied by the occasional sounds of flying-foxes and possums foraging through the trees.



Blue Oak *Quercus douglasii*. Photo: Marian McDuie

# WAITE ARBORETUM: FOR SCIENCE AND SOLACE

Connecting with nature and particularly trees confers profound benefits for human well-being. Walking amongst trees or 'forest bathing' has been shown to have beneficial effects on blood pressure and heart rate, ameliorate stress and anxiety, preservation of positive mood and increase cognitive performance as well as improving general fitness.

Nestled in the foothills of Adelaide, The University of Adelaide's Waite Arboretum is not only a significant scientific research collection and educational asset but also a place of tranquil beauty in which to wander, with shady seats for quiet contemplation.

The Arboretum was established in 1928 as an experimental collection of tree from around the world - a legacy of one of South Australia's most generous benefactors. Bequeathing his 54 hectare Urrbrae estate to the University, pastoralist and businessman Peter Waite specified that the western half be kept in perpetuity as a park or garden for the enjoyment of the public.

The collection comprises 2,500 specimens representing over 1,000 species including many with international conservation status. Trees are not watered after establishment, demonstrating sustainable species best suited to our changing climate. Other

features include a watercourse, sculptures, a Wildlife Orienteering Trail, and a labyrinth for mindful walking.

Special collections include eucalypts, pears, oaks, palms and cycads. Oaks from California and the Mediterranean region are especially well suited to Adelaide's climate. One of these is Kermes Oak *Quercus coccifera* also known as 'Gallipoli Oak'.

Adjacent to the Arboretum are the beautiful themed Urrbrae House Gardens including a Sensory Garden, Rose Garden and Garden of Discovery. Further up the hill is Waite Conservation Reserve, 121 hectares of significant Grey Box Grassy Woodland with walking trails, wildflowers, wildlife and magnificent views.

Waite Arboretum, Gardens and Reserve are open to the public daily dawn till dusk. Discover one of Adelaide's best kept secrets with free Arboretum **guided walks** at 11 am on the first Sunday of every month or follow a themed self-guided walk on the free Waite Arboretum App. ■

DR JENNIFER GARDNER OAM, VISITING ASSOCIATE, WAITE ARBORETUM, UNIVERSITY OF ADELAIDE

# THE BLUE MOUNTAINS LAUNCHES A NEW TOURING ROUTE



Take the road less travelled through apple villages and rainforest to experience one of the world's most spectacular botanic gardens, cider cellar doors, nature tours, and fruit-picking along a new Blue Mountains touring route.

Only 60 minutes' drive from Sydney city, the Blue Mountains Road Trip is the ideal day trip or short break for nature lovers, epicureans, garden enthusiasts, history aficionados, or a blend of everything that is authentic and iconic about this World Heritage destination.

Follow in the footsteps of Darug Aboriginal ancestors and botanists along the dramatic scenery of the Bells Line of Road for an all-season drive on peaceful roads that connect from the Hawkesbury and loop through to Katoomba, Lithgow and the Central West.

The Blue Mountains Road Trip was developed by the Blue Mountains Botanic Garden to present the gems of the region through the website [www.sydneytoblue-mountains.com.au](http://www.sydneytoblue-mountains.com.au), featuring maps, Blogs, and itineraries.

The signature experience is the Blue Mountains Botanic Garden, a living laboratory protecting the world's cool climate flora. More than 12,000 plants are carefully tended to across 28 hectares of cultivated garden with a further 224 hectares of natural wilderness within the Greater Blue Mountains World Heritage Area.

The garden also features The Jungle Lodge accommodation and the new Camellia Cottage. With a fresh mountain air appetite, enjoy wholesome food at The Potager restaurant, or The Kiosk for a refuel snack.

The Blue Mountains Road Trip has a strong local produce connection. The route includes the famous Bilpin Fruit Bowl, celebrated for its pick-your-own fruits and legendary homemade apple pie; Hillybilly Cider and Bilpin Cider, and seasonal apple and stone fruit picking at Pine Crest Orchards.

Other adventures along the Blue Mountains Road Trip include the Blue Mountains Glow Worm Tour, Tutti Fruitti for lavish sweets, the Bilpin Saturday Market, and an abundance of lookouts and short walks. ■



# Royal Tasmanian Botanical Gardens



Located just a few minutes from Hobart, The Royal Tasmanian Botanical Gardens is Australia's premier cool climate garden, with a number of unique collections including Australia's only Subantarctic Plant House. It is also one of Australia's oldest established gardens, celebrating its bicentenary in 2018, which was a significant milestone and opportunity to reflect on the people, plants and passion that have blossomed at the site for over 200 years.

There is significant community involvement in the gardens, particularly in the Food Garden, which is fondly known as 'Pete's Patch' after Australia Gardening Guru Peter Cundall, who spent many years filming the national TV program '*Gardening Australia*'. Within the Community Food Garden there is a plot dedicated to the veterans, with a program of activities planned throughout the year coordinated by onsite horticulturalist, Adam Lancaster. Courses in the current veteran's schedule include bee keeping, olive processing and raising veggies from seed.

The Community Food Garden also has a team of committed volunteers who work to donate approximately 1500 kilos of produce to charity to assist people in need. More volunteers at the main entrance greet guests and help guide their visit.

Open 365 days per year, the gardens are well worth a visit, or if you are a local, possibly apply to visit more regularly as a volunteer!

Succulent Restaurant open 7 days a week



## DON'T MISS A VISIT TO OUR BOTANICAL GARDENS

One of the most visited attractions in Tasmania, this is Australia's premier cool climate Garden. Take a tour, visit our many living collections, and experience the plants and climate of Macquarie Island in our unique Sub-Antarctic planthouse. Open all year round!

### Opening Hours:

Oct – Mar 8.00am – 6.30pm

Apr – Sept 8.00am – 5.00pm



Royal Tasmanian Botanical Gardens

On ANZAC Day,  
we recognise the courage,  
perseverance and mateship  
of those who served, fought  
and gave their lives.

*Commemorating the past,  
looking to the future.*



**Your local club**

[yourlocalclub.com.au](http://yourlocalclub.com.au)



# Bruce McAvaney

Bruce William McAvaney OAM, is an Australian sports broadcaster with the Seven Network.

*Greg T Ross:* Bruce, look, I first saw you on television in 1980 in Adelaide, you were an Adelaide product and you've come such a long way in that time, life moves on and it's evolved wonderfully for you. What led you to first becoming interested in becoming a sports commentator and race caller?

*Bruce McAvaney:* It happened really early for me, Greg, so I was basically from the time I can remember, my mom and dad were into the horses and I would listen to the commentators and particularly a bloke called Bill Collins in Melbourne and I'd hear his calls at the big Melbourne races and there was a very different feeling about racing in those days because you were listening to it on a radio and you rarely saw the vision and those words were incredibly descriptive and your imagination would run wild and hear the beautiful voice and the great rhythm and I thought to myself "Gee, I wanna be just like him" and that was at a very young age of about five and I thought "Yeah, I wanna call the Melbourne Cup", so for me it was a dream from a very, very young age and it really got going because my parents had the radio on, on a Saturday. It was about the only day racing was going in those days and I would listen as a young kid and it sort of turned me on, so to speak, so that's really where it started for me.

*GTR:* Isn't it interesting, Bruce, a lot of children have dreams as young kids about what they want to be and grow up to be, but you made it a reality.

*BM:* Yeah, look, and there's that old cliché, live your dream and all that stuff and the truth is ... a lot of my early years, that reality was probably fanciful because I went off to school and loved my sport and played a fair bit and did all that and through my teens, that dream was very much in the background, it wasn't to the foreground like it was as a kid. And then through my interest in racing and harness racing and horse racing, a few things happened, and suddenly I went from working in the public service to working on radio, so look, I'm lucky I've lived the dream, but a fair bit of that ... well, part of me I wasn't gonna ... didn't think I'd be fulfilling it.

*GTR:* Is it true, Bruce, that you took a day off work or school and you went to Kilmore and met Keith Hillier?

*BM:* Yes, what happened there. It was not the Keith Hillier that I'm very

friendly with now, that story's nearly a 100%. I was working in the public service, I was working in Telecom and on a Monday it was Kilmore Cup Day and I took the day off to go over, I'd done this a couple of times, and the man's name was Kevin Hillier, he's a friend of mine in Adelaide, and he was a, so Kevin was a guy that he owns small business but he was an astute punter, had a great judgement but he also used to call the trotting trials and I'd got to know him through betting and just my interest in harness racing and we sat alongside each other, we went together for that meeting and at the meeting, for some reason, I told him "I always wanted to be a caller" and he said "Well, come out and give me a hand with the trotting trials" and I said, "Oh gee" and he said "Come on" and anyway we went to Kilmore, came home and he continually used to call me on a Saturday night or Tuesday night at the trots and say "Now, I haven't forgotten, why don't you come out and give me a hand"? And I reckon about six months later I got the courage up, so I'd go out on a Sunday morning at Globe Derby Park, which is the principal trotting track here and call the trials, one or two trials with him and the riders didn't have any colours so there were no overalls and that, so that was a really good way of starting and then also on a Wednesday night. And then, I'll cut to the chase for you, so after about three to six months of doing that, Oakbank came up and one of the regular callers, it was either Ron Papps or Ray Fewings, was on leave and they asked Kevin to fill in and Kevin said "Look, why don't you give young Bruce a go"? So I did an audition for them at the Gawler Trots, which was quite comical when I think back at it because I stood in the crowd alongside Merv Thomas, who was the Head of Sport, and he put a tape recorder up to my face and I called in front of a big mob and it was pretty hard work, anyway I ended up going along to Oakbank and did that bit behind the hill, Barry Hall who was a well-known person in South Australia in the music world, was my chaperone, he looked after me and that was the first time I called, so that was in Oakbank, I'd called the Mindarie-Halidon Cup in 1976 with Kevin, that was not on radio. And that was probably in September 1976 and I reckon ... it was Oakbank 1977 was the first time I was heard on radio and from that point the

radio station said "Look, Bruce, we'd like to keep you involved" and they got me to call one race on a Tuesday night either at Gawler or Kapunda and I reckon one race on a Saturday night at Globe Derby I think I was getting \$40 a week or something for doing it and one thing led to another. So, that's how I got started.

*GTR:* It's incredible, Bruce, and through that journey, people like you so much, you've become part of folklore.

*BM:* Well, I've been around for a long time. There's two things that have happened, Greg, and I'm a realist. They've either liked me for a long time or they've disliked me for a long time and I think there's a bit of both, the truth is, I am who I am and you can only please yourself in the end and that's what I'm trying to do.

*GTR:* Oh, Bruce, well you know if they say that being an individual is sexiness, well you're very sexy to the Australian public I think. That's amazing. And words that emanate from you, like "Special" and everything like that, has become part of the language of sport and a lot of people admire you for that, so that's a great individualism. I suppose, what has happened recently, we all know what happened on Saturday, what were your feelings and takings on, first of all, Winx and the great part of history that Winx now is?

*BM:* Look it means a lot to me, Greg, to be honest. I sort of lived her story for a fair while, I love racing, it's something that I'm quite emotional about and it's a funny thing, it's hard to describe, but it's almost like part of my fabric and it goes back to my parents but I've always felt like racing's been a major part of this country and its history and the horses played a big role in Australia and all those things and all those things I can add up in a small way and they collectively become the big thing. So, with Winx, it's been an ongoing, obviously, journey which has got larger and larger with more and more people becoming interested or involved and I've been a part of that and I've grown to love her in a way that you love a racehorse and I felt very attached to her when you get to know the connections and you get to know a lot about her. So, on Saturday it was quite a surreal feeling, there was two things ... there was one, me the person and then me the professional and the professional is number one on days like that and the person is number two and it was a very rich day, it felt very deep, it felt very mystical, spiritual in a non-religious way and the whole day was like a bit of a wave,



## — INTERVIEW —

McAvaney has presented high-profile events including the AFL Grand Final, Melbourne Cup, Australian Open and Summer Olympics. McAvaney is well known for his commentary of AFL matches as well as covering every Summer Olympic Games from Moscow in 1980 until Rio in 2016 and now, Tokyo in 2020.

His unique and individual style has won him a place in the hearts of many sports-loving Australians.

a beautiful wave, to use a metaphor, that we were all catching and all on the same wave and you felt a collective crescent, a collective ambition, a collective sentiment for most people that were at the track and really from a nation, so it's one of those rare occasions where you felt like racing had not only transcended racing, but it had transcended sport. In my broadcasting lifetime that's only happened, I think, once before and that was Makybe Diva's third Melbourne Cup. Even Winx's fourth Cox Plate was probably very close to it and Black Caviar became a phenomenon, but I felt like ... I do believe, sincerely, that this was above and beyond anything I'd ever seen in the sport, I believe it was the single most important day in the sport, I think the 33 consecutive wins and the 25 group ones was arguably, collectively the most impressive thing I've seen in the sport, but Makybe Diva's three Melbourne Cups is the gob-smacker, how can you do that, but Winx's 33 is on the line, so never been to a better day in terms of racing, don't feel like racing's ever had a larger stage to present itself on and I came away from the meeting in a bit of beautiful, dreamy blur, I felt like I'd taken a drug that was very good for me. And one that will have some residual good feelings with me for the rest of my life, so it's probably the best way I can describe it, to be truthful, that's off the top of my head but it was just a ... and I think everybody ... this is one of the things I am sincere about, I've obviously been an enthusiast when it comes to Winx, but I'm one of hundreds of thousands that contain affection for her and I've loved that bit as much as anything, that I'm one of the masses and, in one way, I've been a little bit fortunate because I'm on television and I'm a host, I've copped a bit of notoriety for being a big fan, now I've lapped that up, I'm not silly, I've enjoyed that because it's sincere, but one of the things I've got great pleasure out of is that I'm one of many hundreds of thousands that have enjoyed the same experience.

**GTR:** I guess, if parts of one's life is like a movie or a dream, when Winx came around the corner there and was showing

signs of doing what she'd done so many times before, the crowd noise was quite like a chorus.

**BM:** Yeah, it was, it was and that whole 15 minutes, from the time they got into the mounting yard and people had sat in that mounting yard for hours so that they wouldn't miss it, and they'd missed three or four races in doing so, they could see it on the big screen and they were big races they were missing. Anyway, that 15 minutes of her coming into the mounting yard, and it's a great field to be honest, but it was all about one horse, through that tunnel, out onto the track and then just that whole anticipation behind the barrier and then into the barrier and then away they go and as you say, Winx she loomed up on the home turn and it felt inevitable, what we were about to witness, that incredible roar and, as you said, that almost anthem that was yelled out and then when Hughie brought it back, so 15 or 20 minutes of pure theatre, great, great, great, great sport.

**GTR:** It was...

**BM:** Comradery, a collective joy, a nation feeling good about something that makes them feel even better, I thought we were in a bit of a zone.

**GTR:** A special moment.

**BM:** Yeah, that forever will be talked about, will be embellished, but also it's going to be one of those things that, for those that weren't alive or those that weren't there, they're gonna get bored stiff with it, with those that were, talking to them about it, but the thing for me is that I lived a lot of my early life, listening to people telling me about Bradman and Walter Lindrum and Lindwall and Miller, great footballers and Phar Lap and Peter Pan, we're living it now and seeing what has been the benchmark, look she's, I think, the benchmark for the 21st century, as Phar Lap was for the 20th.

**GTR:** Yeah, well said and that crowd noise was music, absolute music and I think the horse picked up on it. Will things be a let-down at the next race call for you, Bruce?

**BM:** It'll be different. I love the racing, so it's always different. Every time Winx has run, say, in the last probably two and a half years, it's been a different feeling at the track, it's been an uncontrollable quickening of the pulse or heart. I promise you, certainly since about that second Cox Plate, around that time or just before it, it's been a "Gee, something's different today, you can just feel it in your body" and so I'm not going to get that feeling like I did, but other horses have presented something similar, Makybe Diva and Black Caviar and So You Think but not like her so look, truthfully, no. Maybe for me I can describe it like this. In 2000 when the Olympics were in Sydney, it was always going to be the highlight of anyone's broadcasting career and I was, along with many other Australians to call an Olympics in your own country and I had that absolute joy and I also had the luck that I was the person that called the Cathy Freeman race and so I knew basically before that race and after that race, I'd probably never have another calling moment like it, but it hasn't diminished or detracted from anything I've done since, I've actually had so much pleasure over the last 19 years since then and in many ways I feel like I've improved but I think it'll be the same with Winx, I'm much older now, obviously and I'm getting closer to retirement than I was in 2000 but, yes, life will be different, I don't think I'll ever experience another day like it at the races, but I'll experience other great days and this will always, I think, be the one that you'll always look back on when you're retired and say, if someone said "Tell me the one day that you remember most at the horses", this'll be the one.

**GTR:** It was something you were living for without knowing it, I guess, before Winx became famous, it was, every day was getting closer to this day that was basically the zenith of your race calling career, but there will be other special moments and other beautiful things that happen too, so that's great. It's hard to believe the Sydney Olympics is 19 years ago, Bruce, that's incredible.

**BM:** Yes, it's gone quickly, hasn't it? The year 2000, think about that, the build-up to the 21st century, the new millennium and I can remember a lot about that and still remember my wife and I going up to Sydney for New Years that year and

"WELL, I'VE BEEN AROUND FOR A LONG TIME. THERE'S TWO THINGS THAT HAVE HAPPENED, GREG, AND I'M A REALIST. THEY'VE EITHER LIKED ME FOR A LONG TIME OR THEY'VE DISLIKED ME FOR A LONG TIME AND I THINK THERE'S A BIT OF BOTH."

thinking, you sorta thought "Wow", you got to a point and yet here we are, 19 years on and a lot's happened in those 19 years, I've lost my parents in that time, a lot of things have happened in that time, privately and professionally for all of us. It's remarkable, that is unfortunately, or fortunately I'm not sure which one, the older you get, the quicker it seems to go now. I know that there's 24 hours in every day and there's 365 days in three of the four years but it does feel like it goes a bit quicker than it used to. Where does that go? But I think back to, maybe, between the Freeman and Winx and there's been a lot of great sporting moments, a lot of wonderful personal joy and ... both our children grown up, they were young in 2000, so all those things happened, Greg.

*GTR:* It's a beautiful thing and, as you say, you don't know if it's a good thing or bad thing that the time's seemingly speeding up but I think it's all to do with ratio and percentages of your life that you live, when you're 10 years old, a year is a tenth of your life, et cetera et cetera, but not as you grow older, so I've searched for ways to slow it down myself, Bruce, yet to discover what it is.

*BM:* Well I think we're all working ... my father retired in 1984 at 59 and that was about normal, now he had a good job, he worked hard and he loved his work, but he retired at 59 and in those days, a lot of men and women but mainly it was more the men because women ... I mean things, thank God, have changed but anyway, a lot of men and women were retiring in their fifties, everyone was retiring earlier, it was the way of the world and yet here we are, 30 years on, 35 years on from that, and we're all working until we drop basically. Now, part of that's, I think, we're healthier, we're living longer so for some people, they probably in a financial sense, need to go on a bit further but I think mentally, for our health, we've realized that if you're occupied, you're better than being unoccupied, so life's changed, we're all going on a bit longer at work than we used to, I mean.

*GTR:* It's a strange phenomenon. I think of my father at my age and he seemed so old and yet I, at 62, don't consider myself old and I guess I'm really not in the context of things but Dad seemed old at 60 when he died from an accident. But, yeah, I think things have changed and we were part of that too, Bruce, I guess one of the changes is the social media, the

electronic way that we communicate now and I guess part of that is that your voice, and this is spiritual too in a way, your voice will be heard forevermore, out in space or wherever, because your callings will be part of history, people will be listening to your voice in a couple of hundred years.

*BM:* I'd never thought about it, and there you go, well that's lovely. Yeah, as you say though, that was part of the Winx things that I ... a lot of comparisons were made and one of the reasons I was so, I guess, positive that we'd never seen a day like it was that farewells are few and far between and you very rarely know when somebody is hanging up the boots for the last time in terms of a major Grand Final or whatever. And I look back at when Tulloch retired and he was probably the closest one that I can think of because when Kingston Town and Makybe Diva retired, when they actually ran those races, we didn't know they were going to and Black Caviar the same. But when Tulloch had his last run in 1961, there was no television live coverage, certainly no social media, there was no communication like we have today and that footage is available but it's a bit grainy and hard to get whereas, and I was thinking about this with Winx, when your grandkids or my grandkids are thinking "Gee, I wonder what that horse was like, they won races", they just have to flick a button and they can have a look for themselves. So, yeah, things have changed and you're right, all of that, and I guess I'm, being part of the media, some of these things that I've been involved in will be able to be rebooted as the years go on.

*GTR:* That's right, it'll be something that we never grow tired of, I'm sure, and when I say 'We', I mean those that come after us but Bruce, without putting you on the spot, could you name, in your view, the five best horses that have raced in Australia?

*BM:* Let me just preface it by saying this - It's extremely difficult when you haven't seen them all, but I'll tell you who I think the five most significant horses are. So, what happened about 30 years ago, the Hall of Fame was introduced and they had five inductees so, in a way, we've always thought those were the five greats up until a certain time. So those five were, in chronological order, Carbine, from basically the 1889-1890, Phar Lap, from '29, '30, '31, Bernborough from '46, '47, Tulloch from '57 through

until about '61 and then Kingston Town from about '79 through until about '83, so they were the five original inductees and there was no argument with that, I think everyone thought they got it right. And I would have thought, since then, we've had some extraordinary horses but the one's that's probably been knocking on that door are Makybe Diva, Black Caviar and Winx, now there are others, Might and Power and Sunline and those, but Makybe Diva, I still believe the three Melbourne Cups is singularly almost as equal to Winx's 33, but I don't think she gets in there, because she was beaten 21 times in 36 races. Black Caviar, it's a narrow CV, because the 25 perfection. What I would do, I'd leave Carbine, Phar Lap and Tulloch in there and I'd put Winx in there and I would argue that Black Caviar probably deserves to go in ahead of Bernborough and Kingston Town, but I could get a very good argument about that so I'll say to you, in my order, I'd go Winx one, Phar Lap two, Tulloch three, Carbine four and probably, it's a toss-up between Bernborough, Black Caviar and Kingston Town, for the sake of it, I'll put Black Caviar in as five.

*GTR:* Incredible, Bruce, incredible list of horses and the two that missed out there, number six and seven, including Kingston Town, amazing horses too, but there'd be a lot of arguments for that too, those horses. It's, as you say, part of Australia's history, part of your brief in the media also, is to be a well-respected football commentator, when was your first AFL Grand Final?

*BM:* 1990, I think, hosted but didn't call because it was ... I did that, but it was a funny situation. The first one I covered for Channel 7 was 1990 and the first one I called was 1991. I may have called 1990, but I don't think I did, I think I hosted it but I was certainly involved in the 1990 telecast, say probably 1990 or 1991, either one, I'm not sure.

*GTR:* And significant too, Bruce, because I think 1990 was the first AFL Grand Final.

*BM:* It was, exactly right, but Collingwood and Essendon ... but 1989 of course was the famous one with Geelong and Hawthorn and Ablett's nine goals and all the things that went on that day.

*GTR:* Well I think DiPierdomenico and Brereton would have been taken off these days, they wouldn't have played with, what, their injuries.

**BM:** No, exactly right, it was a brutal, brutal, incredible match, so yeah, 1990 I go back to, because I left Adelaide at the end of '89, sorry, at the end of '83, but I went to Channel 10 and that was to do Olympics and that's when I started to call the Melbourne Cups and then I left Channel 10 in 1989 to go back to Channel 7.

**GTR:** Just quickly, Bruce, your favourite Olympics apart from Sydney, what would that be?

**BM:** That's so difficult because frankly they're all memorable and I'm not just ... just extraordinary experiences. The first one's always hard to beat, now the first one I hosted was back in Australia, was Moscow, so I don't even really count that, but the first one I went to was Los Angeles and there was ... every day was 90 degrees Fahrenheit, it was in this beautiful old Colosseum, it was just extraordinary. It was all day, it was no night, even the opening ceremony was in the daytime so things have changed so much, but I just adored it. There was a boycott I know, and all that, but Carl Lewis won four gold medals and Sebastian Coe won the 1500 for the second time and Glynis Nunn won and Dean Lukin won and our cycling team won and we got one other and I'm trying to think of it. And it was just magic and then, oh Jon Sieben, and then they've all ... Seoul was amazing, Barcelona was beautiful, Atlanta was a difficult city, but God we saw some incredible things, Sydney was very special, Athens was, I loved. Beijing was out of this world, London I worked on, not for Australian television, but for the Olympic Broadcasting Unit and did swimming and then Rio was a very difficult place to be in but again, Usain Bolt so to answer your question, and I don't want to deflect, they've all been remarkable in so many different ways, I'll tell you one thing, Greg, they're not easy. People are gonna say "Well this is a first world problem", and it is a first world problem, they're the most difficult things, I think, to do because they are 16 intense days of, at least 16-18 hours a day and there's a long build-up and it's always hot and it's difficult in an infrastructure way so, all I'm saying is, it's a place where you can implode or you can thrive and it is a challenge, each one of them is a great challenge, I've always felt that I've come home from all of them learning a lot, wishing I'd done certain things and feeling about five years older than I did by the time I'd left. They've been a massive part of my

broadcasting career, arguably the biggest part, and they've probably given me ... they're the ultimate, absolute ultimate, so what I said to you is in no ways a negativity, but it's a reality, it is a searching examination of everybody, whether they be a volunteer, an athlete, a coach, an administrator or a technician or a broadcaster, it is a great examination of stamina and of preparation and really of a bit of temperament and character, so they're good tests. I haven't answered your question because the truth is, the easy answer would be Sydney if I was completely truthful with you, Sydney had its difficulties but they are a little bit personal, but reflecting now, I think to be able to broadcast an Olympics in your home country is beyond ... the highest honour you can have.

**GTR:** Yeah, just a quick note, I guess, Los Angeles '84. Did that change the Olympics forever? That, to me, seems when the modern Olympics started, in many ways.

**BM:** No, you're 100% right, absolutely, because the head of the organizing committee was an entrepreneur called Peter Ueberroth, been involved in business and sports in America and he was able to persuade the International Olympics Committee to allow some advertising, McDonalds, Pool and all that stuff. It was an opening up of so many things, Moscow had put on a spectacular opening ceremony with Mishka and all that sort of stuff, but Hollywood came to town for the Los Angeles opening ceremony with Rocket Man and the pianos and it was definitely a key change, as you say, and in many ways they moved into the 20th century and it's been a revolution since then in terms of production, TV production, in terms of night Olympics, the opening ceremonies gone to the night before, rather than the day, new sports, we're gonna see a massive change in those sports in Tokyo again, it's like a new world, if you went back to 1984 now, and compared it to what we're gonna have in Tokyo in 2020, you'd scratch your head, but part of that, of course, is the revolution in communications and social media and how we present our sport to people now and our news to people now.

**GTR:** And yeah, indeed. Are you going to Tokyo?

**BM:** Yes, yeah. Seven has got the rights to that so I've been working on that for a year or so slowly, now I'm from about tomorrow on, I've got a project ... I know

what I need to do and where I need to go to so I'll be spending at least a part of every week working towards it.

**GTR:** I was in Japan in February and March, it's a beautiful place.

**BM:** It is, exactly, and I've been there a few times myself, I've been there to an Olympics there, a Winter Olympics and I've been to a couple of Japan Cups and I've been to a World Athletics Championship, so I've been there four times I think, certainly ... I was there last November and loved it, loved it.

**GTR:** Just briefly now, finally, Bruce, AFL's been a big part of your career too, and the season's underway, it's been going now for a month, hard to believe when you talk about getting older quicker, Geelong lost for the first time on the weekend, Collingwood are now two-two, West Coast Eagles look untouchable, almost, again, what's your feelings on this season?

**BM:** Volatile. Rollercoaster. Hard to pick a winner, week to week, impossible to know who's gonna be around in September, love it, I mean, this is what the AFL have wanted and we've seen, when the Western Bulldogs won that flag in 2016 in September that felt so different to the rest of the season, obviously Richmond's strong half in 2017 and then the Eagles last year, so everything you just said a moment ago about the Cats and Collingwood and West Coast are sort of what we're feeling this week but things change quickly and I think it's a season where there's gonna be a lot of soul-searching for a lot of clubs and a lot of them are just gonna have to suck up a bad loss and get on with it, both Adelaide teams are in that situation at the moment. West Coast, you said, look untouchable, well they were hammered in Round 1 this season, so as you said at the start of Round 2, how they going? I'm feeling like there's probably eight to ten teams that have got a realistic chance of playing in the Grand Final, after four rounds, I would have thought I've never said that before in my working time in the AFL, it's a deep net I reckon, there's five or six teams down towards the bottom that are not going to play in the Grand Final for sure, but they've improved and I would have thought we're in for about as interesting as season as we've had, and we've had some beauties in the last two or three years.

**GTR:** Thanks for your time Bruce, it's been marvellous.

**BM:** Thanks Greg, for me too. ■

# LITTLE HARROW HONOURS JOHNNY MULLAGH, OUR FIRST CRICKET LEGEND

The sports ground in the little old village of Harrow, perched on the bank of the Glenelg River to the west of the Grampians, is called the Johnny Mullagh Oval.

Right next door is Johnny Mullagh Park, shaded by river redgums.

Just down the way is the Harrow Discovery Centre, home of the Johnny Mullagh Cricket Centre.

Next weekend, tiny Harrow will play host to the Johnny Mullagh Championship Cricket Match, just as it has done for the past quarter-century. A team of indigenous players, some of them descendants of Australia's first international cricketers, will take on a Western District team.

It'll be quite a weekend.

Daredevils from all over the place will bring their billycarts to the National Bush Billycart Championship, requiring them to charge at up to 100 km/h down a long steep hill leading to Harrow's main street on Sunday morning. Make it in less than a minute – which no one has – and there's \$5000 on offer.

There'll be an art prize and exhibition, a farmers' market and a shearing competition, too.

But the big events are the Johnny Mullagh Championship Cricket Match, followed by a Sunday-night concert headlined by Isaiah Firebrace, the young indigenous

singer who was Australia's entrant in last year's Eurovision.

Firebrace, as it happens, has an ancestral link to one of Mullagh's close companions.

If you're curious to know who this Johnny Mullagh is, you won't find his likeness cast in bronze outside the Melbourne Cricket Ground among the legends who have played there, though he and his mates ought to have been feted as the first of those legends.

The 300 residents of Harrow and district – there are only around 90 in the village itself – are planning to put that to rights.

They want to cast two bronze statues of Mullagh: one for the village and the other to be offered to the Melbourne Cricket Club.

Problem is, they're short \$130,000 or so.

Funds from government or sponsorship by Australian companies hasn't been forthcoming.

Truth is, the great Mullagh has been all but given the cold shoulder by officialdom for a century and a half, though Cricket Australia, to its credit, has spent the past couple of years raising public awareness about him and the team he played with.

As written by Tony Wright, for Fairfax Media, in March 2018.



Mullagh and his mates lived and died as outsiders, whatever their achievements. Mullagh himself ended in obscurity in his rabbitier's hut on a station property not far from Harrow.

And yet he was the standout star of the very first Australian sporting team to travel abroad. Of any sport.

## WALKABOUT WICKETS

Walkabout Wickets is the documentary commissioned to commemorate the very first Australian sporting team to play abroad. Walkabout Wickets features a group of modern-day cricketers who followed in the footsteps of their Indigenous ancestors 150 years later on a historic tour of England. It's a milestone moment that is very much worth talking about!

In 1868, 13 Indigenous cricketers – who had learned to play the game when working on sheep stations in western Victoria – embarked on a perilous journey halfway around the world for a six-month tour of England that was played in front of thousands of spectators. Walkabout Wickets takes viewers to more humble surrounds, the homes of some of the Indigenous players as they explain their profound relationship to their culture and the game. And where they learn of their selection for the UK tour, triggering raw and emotional responses from ecstatic family members and friends. It features Indigenous cricketers: Dan Christian, Tyran Liddiard, Scott Boland, Jason Gillespie, Brendan Doggett, D'Arcy Short, Ashleigh Gardner, Hannah Darlington and Emma Manix-Geeves. I'm happy to arrange an interview with Tyran Liddiard (whose grandfather is an ex-serviceman) and Hannah Darlington.

It happened to be the first Australian cricket team to tour overseas.

The First XI left Australia for England on February 8, 1868: almost precisely 150 years ago.

It's why Johnny Mullagh's home district of Harrow is in such a fever all these years later.

But did that pioneering team get wild acclaim when it returned to its own country? Not likely.

The poorly named Board for the Protection of Aborigines refused permission for Mullagh and his teammates to travel overseas in the first place, and they had to be smuggled out.

Mullagh was an Indigenous man, and all but one of the other members of that first touring team were Indigenous too. They worked on station properties around Harrow's rich grazing district, south of Horsham in western Victoria. And at weekends they played cricket, having been taught by a couple of squatters' sons.

The team's early success – they played an MCC team at the MCG in 1866, drawing a huge crowd - led to a scheme to tour England.

Captained by the only white man on the team, a former Surrey all-rounder named Charles Lawrence, these first Australians – once they were sneaked out of their own country – gave the Poms quite a shakeup.

Over 47 matches on 40 grounds, Australia won 14 and lost the same number.

Mullagh batted, bowled, kept wicket and caused a sensation from Lord's to the counties.

At Burton-upon-Trent in Staffordshire, he top-scored with 42, his bowling arm took four Englishmen for 59, he caught a fifth and as wicketkeeper he stumped the other five.

Just to round things out, Mullagh demonstrated to the crowds his prowess as a boomerang thrower and cleared a high-jump bar at 5 feet 3 inches (160 centimetres).

Let's honour him with his real name. Unaarrimin.

The men of Australia's first XI all had Indigenous names, but were denied them and given whitefella names that tied them to the properties on which they worked, or were simply throw-away nicknames that stuck.

Johnny Mullagh came from Mullagh Station. His team mates included Tiger, Sundown, Mosquito, Cuzens, Bullocky, Dick-a-Dick, King Cole, Red Cap and Charley Dumas.



OPPOSITE: Cricketer Unaarrimin, also known as Johnny Mullagh.  
TOP: Isiah Firebrace performing for Australia at last year's Eurovision.  
BOTTOM: Johnny Mullagh and his teammates of the 1868 touring side.



Two brothers were landed with differently spelled surnames: James "Jimmy Mosquito" Couzens (traditional name Grougarrong), and his brother Johnny Cuzens (Yellanach) were splendid players in that first team.

Their memory is why next weekend's Sunday-night concert is particularly special. Isiah Firebrace is descended from both Couzens and Cuzens.

And Johnny Mullagh? Little Harrow's not going to forget him.

They want him cast in bronze, and government and industry can expect some pointed calls this 150th anniversary year.

You'd think no one should even have to ask. ■

TONY WRIGHT

# It's time to visit *West Wimmera!*

Settled in the very west of Victoria is a region steeped in the natural beauty of rural Australia, enriched in culture, wild flora, beautiful birdlife, country charm and spectacular scenery.

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# AFL & THE RSL

The AFL is again proud to partner with the RSL in 2019, joining together football communities around the country in paying our respect to service men and women, both past and present.

On September 3, 1939, the call came across national radio that Australia would be entering the Second World War. The call reached every corner of the country with nearly one million Australian men and women joining the Australian Defence Force and serving in the war.

No community was left untouched by the war to end all wars, including the football community. 1,643 Australian Football players left the comfort of home for war. 62 of these men would not return home again.

Stories of returned service men taking to the field once again have echoed across communities as clubs rallied behind their service men and women to offer their support and to pay homage to the sacrifice they had made.

On the 16th of May 1942, Melbourne squared off against Richmond at Punt Road Oval. To any fan walking by, this would have looked like an ordinary game. However, that day, two remarkable men took to the field.

Captain Blood, Richmond's Jack Dyer, and Bluey, Melbourne's Keith Truscott.

A RAAF Squadron Leader during WWII, Bluey was a distinguished pilot, honoured with the Flying Cross and Bar and the Pacific Star.

A member of Melbourne's 1939 and 1940 VFL Premiership side, Bluey has also made a name for himself as a distinguished footballer while Dyer was commonly known as the toughest footballer of his time.

Both players came together on that day in a show of unity that would humble all in attendance.

Dyer showed one of the greatest respects one could show on the football field. During play, the most ruthless footballer of his time stopped play, handed Bluey the ball and had the returned RAAF Pilot kick a goal on him.

The simple act has resounded with the football community over the years. A show of respect and honour for a man who left behind the comforts of home in exchange for the devastation of war.

On the 25th of April, the AFL community will gather to remember his sacrifice along with the sacrifice of all service men and women who have served for Australia both past and present.

Lest We Forget.



# “THERE IS NO SKILL IN AUSTRALIAN RULES FOOTBALL.”

This comment from a random internet blowhard irritated me. I love the game. I had witnessed the improbable rise and then fall of my team, Melbourne. And I had just watched the Eagles beat Collingwood in the Grand Final. Apart from a speck of joy at the expense of our archrival, I had little emotional investment. Yet, here I was, alone in my Florida house, cheering like a punter.

You don't have to be a Freudian to understand that childhood experience influences emotions and perceptions later in life. As I think about the game, I wonder if I can be objective...maybe the troll is right. Footy was a consuming interest in my childhood. I think most parents of ten year old boys in 1960 preferred them to play outside. For me, this extended to train rides from Surrey Hills to the MCG or wherever the Red Legs were playing. I set out with a burlap bag stuffed with shredded paper and returned with the same bag now filled with bottles and cans to be cashed in for a Blue Heaven milkshake. The burlap bag erupted after every Melbourne goal in the zone of delirium that was the Melbourne Cheer Squad. To get there I made my way through the outer stands, dodging between men in hats and grey and brown overcoats. I realize now many of these men must have been World War 2 veterans. Clouds of tobacco smoke with a beery aroma billowed up and rolled down towards the oval. The MCG was a massive pub! "Good on ya, Tiger!" The men encouraged me as I picked my way through Foster's cans and trouser legs down to the cheer squad, always at the Punt Road end. At half time boys ran out onto the field to play kick to kick...and I was one of them. At three quarter time, I went out to the tarpaulin and watched my Demons eat orange quarters and smoke ciggies. After the game, I went down to the locker rooms as the players got ready for their Saturday night. Ron Barassi signed my autograph book many times. Yes, the game has changed.

It's better now. And Barassi, in a revolutionary single-game, coaching Carlton in the 1970 Grand Final, has a lot to do with that. By emphasizing hand ball, he limited the amount of time the ball was on the ground. A soccer ball is round and its path predictable. An American football seldom hits the ground. But in the Australian game, even the most skillful player is at the mercy of the bounce. Dependence on handball at once limited random action and made possession more valuable. It also placed high value on

decision making. Pre-Barassi, the player fought for the ball and booted it up field. No decision to be made. Regular use of handball not only increased possession, it increased the range of options and at the same time, valued the skill of the player making the best decisions. This all opened the game up. The long kick and the high mark are still main attractions, but the new game is faster and more spectacular.

I have every reason to dislike the game. As captain, I led the Chatham State School team to a completely scoreless season. This is a scar I will never be able to erase. Even my success as an adult league soccer player (my career peaking when our captain overturned the coach's decision to substitute me: "Don't take John out!"), will not let me move on from my early failure. Still, when I returned to Australia when The bloody Dingoos were inducted into the Australian Music Hall of Fame (if you don't mind), and my high school friends, Russell and Neal, took me to a Footscray...er, Western Bulldog... game, I was stunned with the speed of play, and the number of exciting passages of play.

It should be an open game. The oval has an area almost two and half times bigger than a soccer pitch, and four times bigger than an American football field. Yes, there are fourteen more players to fill up the spaces, but because the game has no offside rule, the players are spread out over the entire oval. And so, →→relative to Australian Rules, Soccer and American football can be constipational. Wringing their hands as they wait for la petite mort of the rare goal, Manchester United's fans must be content with constant hunting and pecking at the opposition's defense. A paying customer at a Baltimore Ravens game has to watch the players stand around, waiting for the guy with the huge red glove: he is indicating play may resume because the network television's commercial is over!

Of course each game has its spectacle: in soccer, the flow of a counter attack and the immaculate goal; in American football, the artful weaving of the running

back or the quarterback's laser-like downfield throw to a speeding target. But the dynamic end to end play that now is typical in our game provides an open field, territory-gaining thrill unlike any other sport. And here I would like to cite the dramatic sequence of high marks and long kicks leading to the final goal of the Eagles/Pies Grand Final starting with Jeremy McGovern!

Anyway, I claim to be in a better position to judge skill level than the troll. I have played our game and soccer. The closest I came to the American game is the five minutes I spent playing rugby. And here is a lesson in ignorance (troll take notice). My mother and I moved to New Zealand when I was eleven. I couldn't wait to jump into a game at Southland Boy's High School (indeed, my uncle, Norman Millard, was the manager of the freakin' All Blacks!). How easy, I thought, to tackle someone below the waist. For me, this was a welcome relaxation of the Australian rule. I felt like I was salivating as I dived toward my first victim. But he saw me coming and stepped into the trajectory of my dive. It was more a collision than a tackle, with my nose absorbing most of the impact. As I stumbled bleeding from the field, an internal voice said: "There is more to this game than I thought."

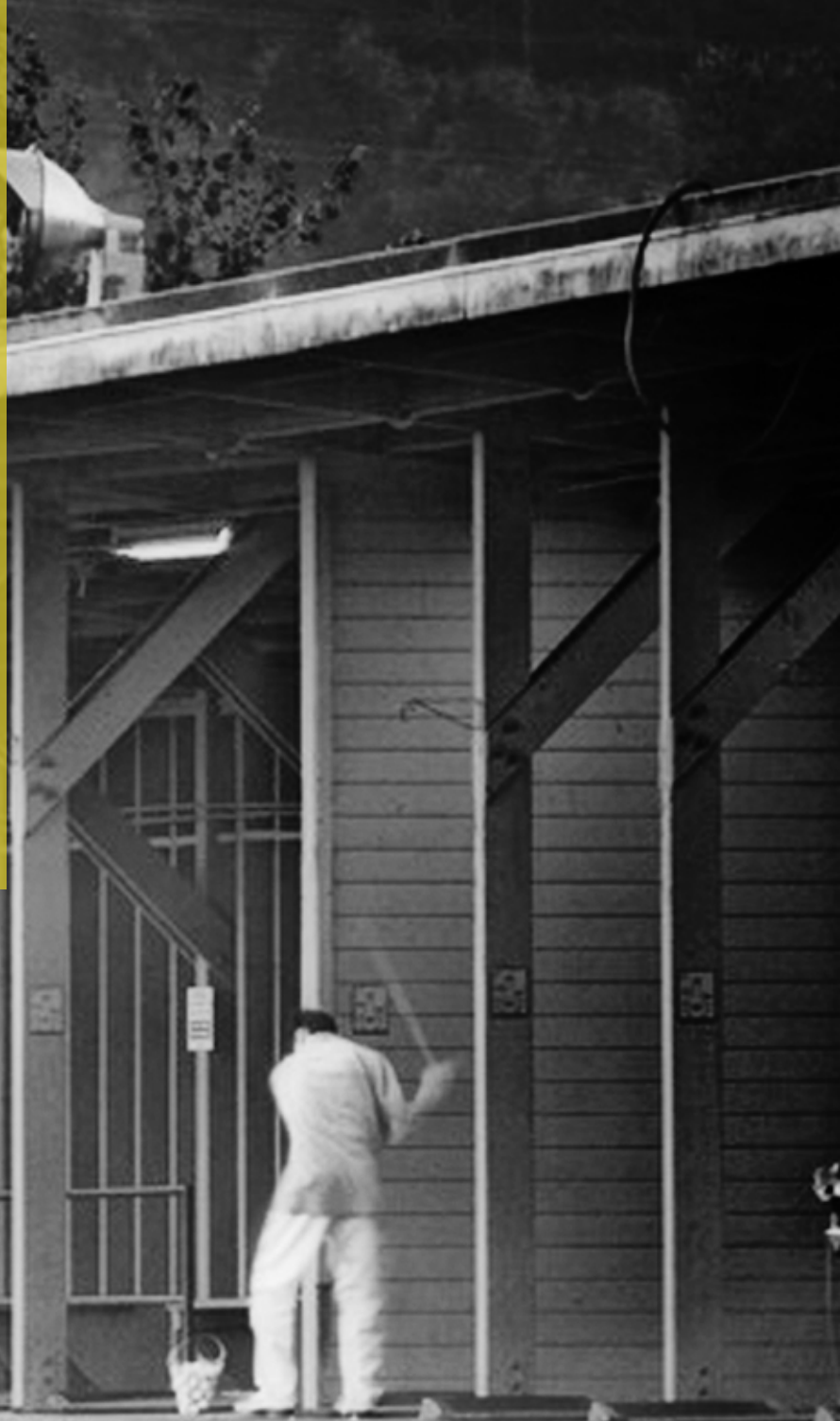
Ah, but how is a troll to learn this lesson? He is the victim of an algorithm that targets him with opinions he already agrees with. Unlike Charles Darwin, he is unconcerned with contradictory evidence. He contributes to his anti-footy bubble of like-minded cretins by saying: "I don't care if a post is true, I'll share it if I agree with it." He has no mental nourishment other than this self-confirming twaddle. And when he escapes from the sluggish hours of his mind-numbing job, he can't wait to connect to his alternate universe of fleet electrons: here he is a contributor. Here he is taken seriously.

Fortunately, the real world still exists: every winter Saturday arvo in a game on the oval field. Australian Rules Football. ■

JOHN BOIS

**“THE ONLY  
THING A  
GOLFER  
NEEDS IS  
MORE  
DAYLIGHT.”**

*Ben Hogan*



**CHAMPIONS OF MY GAME**

**The  
House  
of Golf.**

# Look Good, Feel Good, Play Great!

City Club's commitment to crafting quality tailored pants and shorts spans over seven decades and three generations. From humble beginnings in 1952, above a small tailoring shop in Lismore NSW, the City Club brand was born.

The name City Club has been synonymous with quality, a reputation that has been earned through rigid manufacturing standards and strict quality control, and City Club bowls garments are no exception to this.

There have been many changes within the sport of bowls over the decades.

Bowls were originally composed from a dense wood, but are now made from a hard plastic composite material. The bias of the bowl has changed from being driven by weight inserts, to now being determined by the shape of the bowl. Bowls were once only available as black or brown, but now they are now available in a variety of different colours and patterns.

As the sport of bowls has progressed, City Club has also evolved. At the turn of the century the renowned City Club bowls creams were developed and they quickly became the benchmark of the bowls apparel industry. In 2007, City Club introduced a range of bowls tailored shorts

and trousers in bright colours. The addition of colour revolutionised the Australian bowling landscape, and re-energised the sport of bowls.

Although there have been many changes, many things within the sport has remained constant.

The social aspect and community spirit, the skilful technique of bowlers, and the love of the game has endured. City Club shares that same passion and it is showcased within the consistency and quality of each garment.

Today, City Club bowls garments are cut for ease of movement and designed with high-performance in mind, while also retaining a smart appearance to fulfil bowls clothing etiquette. They are machine washable, wrinkle resistant, and quick drying.

So rest assured that when you choose a City Club bowls garment, it is has been quality designed, developed and tested, to give you the bowling edge! ■



CITY  CLUB

Come and see us at the upcoming Australian Open!  
Broadbeach Bowls Club Trade Pavilion June 1-14, 2019

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# BOWLS



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# GET BEHIND THE AUSTRALIAN JACKAROOS' QUEST FOR GLORY ON HOME SOIL.

**WORLD BOWLS CHAMPIONSHIPS MAY 23 TO JUNE 7, 2020**

*Broadbeach Bowls Club, Club Helensvale & Musgrave Hill Bowls Club*

Staged every four years, alternating with the Commonwealth Games, the 2020 World Bowls Championships will feature teams of five men and five women from the top-24 ranked nations across the globe in each discipline, for 16 days of high class action on the Gold Coast.

Broadbeach Bowls Club, Musgrave Hill Bowls Club and Club Helensvale have been handpicked to simultaneously stage the marquee international event, given the necessity of eight bowls greens to accommodate the 240-player draw.

The Jackaroos are the most prolific gold medal winning nation of the last two events.

THIS EVENT IS PROUDLY SUPPORTED BY TOURISM AND EVENTS QUEENSLAND AND CITY OF GOLD COAST



**WORLD BOWLS  
CHAMPIONSHIPS**  
Gold Coast, Queensland 2020



AUSTRALIA'S  
**GOLDCOAST™**



# Remembering



Between March and June 1973, South Australian, Allan Aldenhoven, held the Stadiums Ltd version of the Australian Welterweight Title.

Allan had won the title in fine style by stopping Victorian, Michael Karpaney, in a televised TV Ringside title fight at Melbourne's Festival Hall.

A number of fight scribes, who already liked the cut of Allan's jib, were predicting future greatness.

In some ways, Allan was an improbable champion – a fun-loving surfer dude who had completed a tour of duty in Vietnam and later became a boxer almost by accident. Allan turned professional in 1971 and for the first twelve months he seemed to be, at best, a good club fighter. He won some fights and lost some but after dropping his first two fights in 1972, he struck a purple patch. Comprehensive wins over hard nut veterans George Fogas, Johnny Infante, Steve Hallcroft and Rini Ooykaas elevated Allan into the top bracket of national Welterweights. KOing big punching Aboriginal, Hughie Williams, and holding cagey New Zealander, Eric Briggs, and skilful Michael Karpaney to draws soon established Allan as a TV Ringside favourite.

Allan's final fight of 1972 was the one that really consolidated his place in the big league. Rematched with wide-shouldered southpaw, Les Painter, who had stopped Allan earlier in the year, the deceptive South Australian was able to outclass the dangerous, power-punching leftie to win by an eighth round stoppage. In less than twelve months, Allan had risen from an undercard fighter to a Festival Hall headliner and for doing so was rewarded

with TV Ringside's Most Improved Fighter Award.

When Allan climbed into the ring to accept his trophy, he shattered stereotypes. Dressed in a body-hugging floral shirt, strategically unbuttoned, and tight white bell bottoms, he looked more like a Flash Harry who'd just walked off a dance floor or a fashion shoot. My late father worked in the offices of The Melbourne Age and always seemed to have access to the scuttlebutt and inside talk that circulated among the paper's journos. I remember him telling me that Allan was a popular presence around Melbourne – a ladies man who could charm the opposite sex with a winning smile and a bloke about town who had made some impact in Rock n Roll circles. Broderick Smith (a fellow 'Nasho'), Russell Morris, Jim Keays and Evan Jones, co-writer of The Mixtures' The Pushbike Song, were some of Allan's firm friends.

My good mate, Terry Grinsted, who trained under the great Ambrose Palmer, often sparred with Allan in Festival Hall's basement gym and found the interstate visitor easy to like.

"Allan was a respectful sort of a bloke around the gym- quite softly spoken and polite. Those kinds of manners always went down well with Ambrose," Terry recalled. "We had also fought some of the same boxers- Les Painter, Johnny Infante and Michael Karpaney. So, yeah, we definitely shared plenty of common ground."

The fistic momentum carried over into March 1973 when Allan was matched

"IN LESS THAN TWELVE MONTHS, ALLAN HAD RISEN FROM AN UNDERCARD FIGHTER TO A FESTIVAL HALL HEADLINER AND FOR DOING SO WAS REWARDED WITH TV RINGSIDE'S MOST IMPROVED FIGHTER AWARD."

# Allan Aldenhoven

with old foe, Michael Karpaney, for the TV Ringside/Stadiums Ltd version of the Australian Welterweight Title. Karpaney, a pre-fight favourite, looked a champion waiting to happen in the early stages but the three minute rounds slowly began to take their toll. In the twelfth and final round, Allan twice put the tiring Karpaney onto the canvas and South Australia had a new national titleholder.

It was fun while it lasted. Allan won two fights on the trot before Melbourne's highly ranked Wayne Bannister, who had once captained Collingwood's Under 19s, put himself on notice. A decorated amateur who'd turned professional in 1969; Bannister was a powerful Welterweight with a winning mix of skill and aggression. In over twenty fights he'd suffered only one defeat and was easily Allan's most formidable opponent. Allan fought gamely on the night but Bannister's strength and experience finally broke through. In the tenth round, referee Terry Reilly saved a battered Allan from further punishment and so ended his brief reign as an Australian Champion and his memorable association with TV Ringside. Sadly, Allan was never the same fighter after losing his title – he fought on for another six years only to lose eleven of his last twelve bouts.

In August 1977, Allan returned to Melbourne for the first time in four years when he was matched with Frank Ropis, a granite-jawed punching machine, at Festival Hall. My father and I were in the crowd that night and watched Allan, who looked more like a battle scarred veteran

than the good looking rooster of old, take a terrible beating before Ropis wrapped it up in the sixth round. The punch resistance seemed to have vanished and the once sharp reflexes had evidently dulled. It was painful to see a once topline fighter reduced to a ladder rung for up and comers.

"He ought to pack it in," said my father, who'd been a fan of Allan's from the start, as we filed out of the hall.

While Allan's losing streak continued, reports of bizarre behavior began to leak across the border. At a Port Pirie appointment, Allan stunned fight watchers when he flung his mouthguard across the ring and hurled insults at the front row crowd. Another story and another fight had Allan pulling down his trunks and baring his backside to an either amused or bemused audience. Some pundits were quick to wrongly dismiss his antics as those of a fighter who had finally gone punchy but it went far deeper than that.

In early February 1979, Allan lost an eight round undercard fight to the relatively inexperienced Johnny "The Bull" Sacco at Williamstown's Town Hall in bayside Melbourne. A few weeks later Allan was dead. I first learned of Allan's death from an article that appeared in Melbourne's Saturday night Herald, penned by sportswriter, Bill Gray, a week after Allan had been found hanged in a Port Adelaide police cell. In short, Allan had been jailed for non-payment of an outstanding fine and then discovered lifeless the following morning. Gray also alluded to Allan's involvement in a strange and botched

kidnapping of a small time drug dealer. It seemed hard to comprehend that a carefree, engaging character like Allan would lose his way in such a manner and then die a sad and lonely death.

Not long after, Adelaide stalwarts, Terry Fox and Phil Barrett, fought an exhibition match at the city's Cobbs Restaurant to raise money for Allan's widow, Robyn. In 1981, Broderick Smith released his Big Combo LP and dedicated the album to Allan. Finally, in 2015, Ric Teague's evocative and deserving biography of Allan, *Born On Anzac Day* was published. A leading newspaper and television journalist, Ric had been one of Allan's surfing cronies and has always held fond memories of the irrepressible larrikin he knew back then but had been continually troubled by Allan's last months which culminated in his mysterious death. Ric's book was a natural extension of those emotions and allowed him to get that much closer to the heart of the matter. Earlier this year, things came full circle in Port Fairy, of all places.

"Ron, a friend of mine and a surfing mate of Allan's, was at The Port Fairy Folk Festival on the weekend," Ric recently wrote. "I told him to look up Broderick Smith who was performing there – which he did. He made himself known after the show and said Brod was quite emotional when talking about Allan."

Life goes on as it does but the sadness will always remain.

Allan Aldenhoven (b.1948 – d.1979) ■

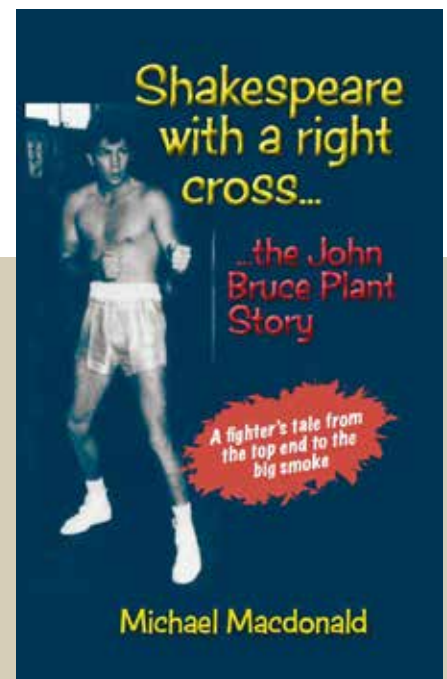
**MICHAEL MACDONALD**

## NEW BOOK BY MICHAEL MACDONALD

Available Now. Slimfit Press.

John Bruce Plant's eventful life began in the tropical rainforests of North Queensland before work as a jackaroo and boundary rider took him to the big cattle and sheep stations of Charters Towers, Hughenden and Cloncurry. Professional boxing was the next port of call and as a nationally ranked Light Heavyweight with title aspirations, John was soon mixing it with the best in the major stadiums of Melbourne, Brisbane and Sydney. After a colourful and distinguished ring career, John decided to turn a long held dream into reality by becoming an accomplished stage and screen actor.

Author Michael MacDonald vividly recounts an unpredictable and, sometimes, tumultuous life story with all the twists and turns along a true maverick's road of self-discovery.



# The Melbourne Storm



The Melbourne Storm are a rugby league team based in Melbourne, Victoria in Australia, that participate in the National Rugby League.

The first fully professional rugby league team based in the state, the Storm entered the competition in 1998

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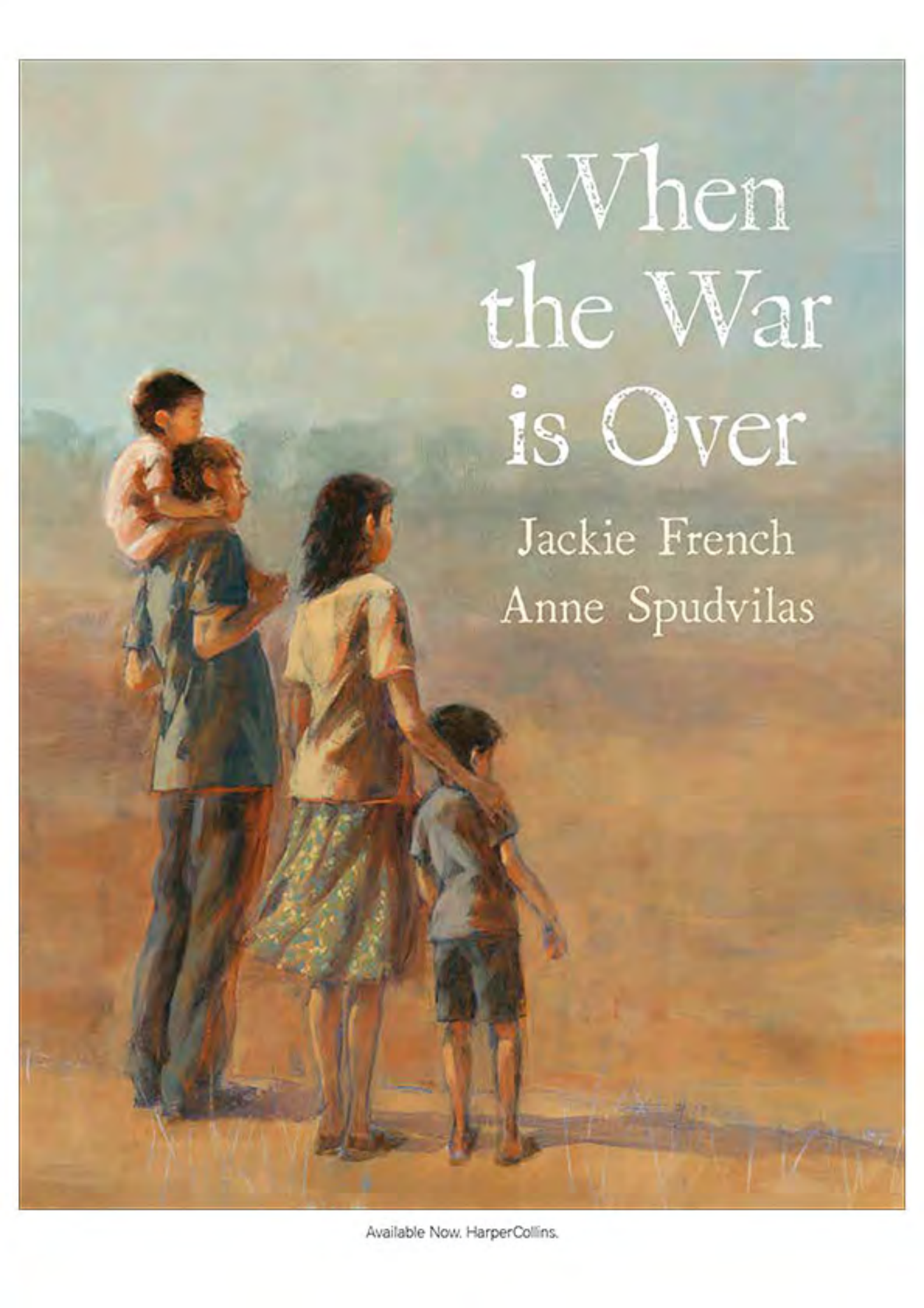


For the past 10 years, Melbourne Storm has been honoured to host an NRL match on Australia's sacred day, Anzac Day.

For up-to-date information on Melbourne Storm, stay tuned to [melbournestorm.com.au](http://melbournestorm.com.au) or follow @storm on Twitter.

## HISTORY OF STORM V WARRIORS ANZAC DAY GAMES

2009: Storm 14 Warriors 14  
2010: Storm 40 Warriors 6  
2011: Warriors 18 Storm 14  
2012: Storm 32 Warriors 14  
2013: Storm 28 Warriors 18  
2014: Warriors 16 Storm 10  
2016: Storm 42 Warriors 0  
2017: Storm 20 Warriors 14  
2018: Storm 50 Warriors 10



# When the War is Over

Jackie French  
Anne Spudvilas

Available Now. HarperCollins.

## CITY WALLS USED TO SPEAK

This is a graffiti poem,  
removed by the authorities.

There was something in it about the old days –  
when the number of 'victims' in the  
world was considerably smaller,  
& taking responsibility for your own actions  
was a worthy price of freedom.

There was a reference to global-warming ideology –  
which is well on the way to dominating every single aspect  
of our lives,  
& a joke about eating a jelly donut instead of  
'socially correct' food.

It was a poem written out by hand in chunky uppercase letters  
on a blank city wall with a Stephen's Super Vivid Black Permanent Marker –  
the fumes of ink wafting into my nostrils  
& beyond –  
up into the dark stratosphere where  
tomorrow doesn't care,  
where astronauts used to look back at planet Earth –  
full of politics, borders & war,  
& get the warm fuzzies.

Far below,  
I'm drinking multinational coffee  
in my cream crackered,  
conversational blue balled lounge –  
over being told  
how to live, how to save  
the planet.

JEREMY ROBERTS