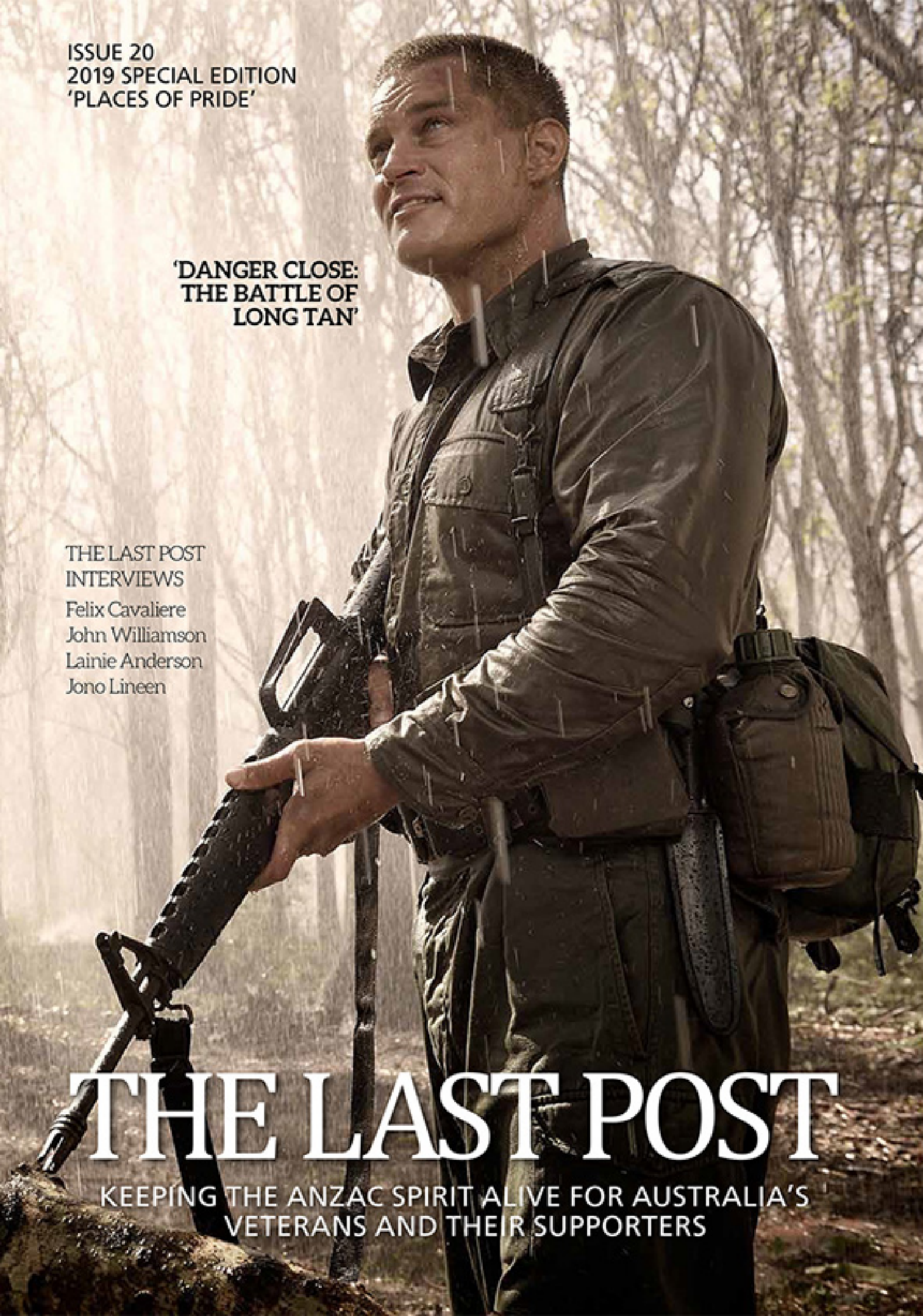
ISSUE 20
2019 SPECIAL EDITION
'PLACES OF PRIDE'

'DANGER CLOSE: THE BATTLE OF LONG TAN'

THE LAST POST INTERVIEWS

Felix Cavaliere
John Williamson
Lainie Anderson
Jono Lineen

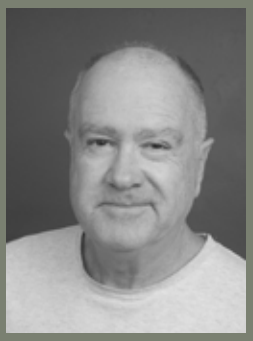


THE LAST POST

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

'LINDY LEE' BY TONY COSTA
WINNER ARCHIBALD PRIZE 2019

Oil on canvas, 182.5 x 152 cm
Photo: AGNSW, Felicity Jenkins
Sitter: Lindy Lee – artist



from the publisher GREG T ROSS

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

For the second year running we have produced a special mid-year edition. This year, after the success of our July 2018 Health edition, we have worked with the Australian War Memorial to bring about this Places of Pride issue.

Places of Pride is an Australian War Memorial initiative and is designed to bring to national attention the location and photos of every war memorial across the country.

Also, as a follow-up to April's Japan-Australia Anzac Day edition we have part two of that included within the pages of this issue. It includes a letter from Japan's State Minister for Foreign Affairs, Dr Toshiko Abe, a look at the Japanese Film Festival, a piece by David Moreton from Tokushima University and a look at Cowra's Cherry Blossom Festival in September.

Part of the transition into adulthood for many young Australian's in the late 1960's was listening to the radio, eagerly awaiting to hear their favourite artist or song. Many had a collection of favourite artists, such was the avalanche of quality popular music at the time. Part of the American push, which had resulted from the "British invasion" earlier in the decade, was The Young Rascals. Having gained inspiration from The Beatles, as many did, Felix Cavaliere and his young New Jersey group began writing their own songs and pretty soon they had found a manager and a record deal. Between 1966 and 1968, The Rascals reached the Top 20 nine times. Quite extraordinary, as was their music. A lot of love was being created through the airwaves. In 1967, their hit, Groovin' went to number one. The boys had made it. In this edition I interview Felix in an amazingly insightful chat about the group and the times.

Also, I interview Australian music legend John Williamson, author Lainie Anderson and walking/calmness advocate, Jono Lineen.

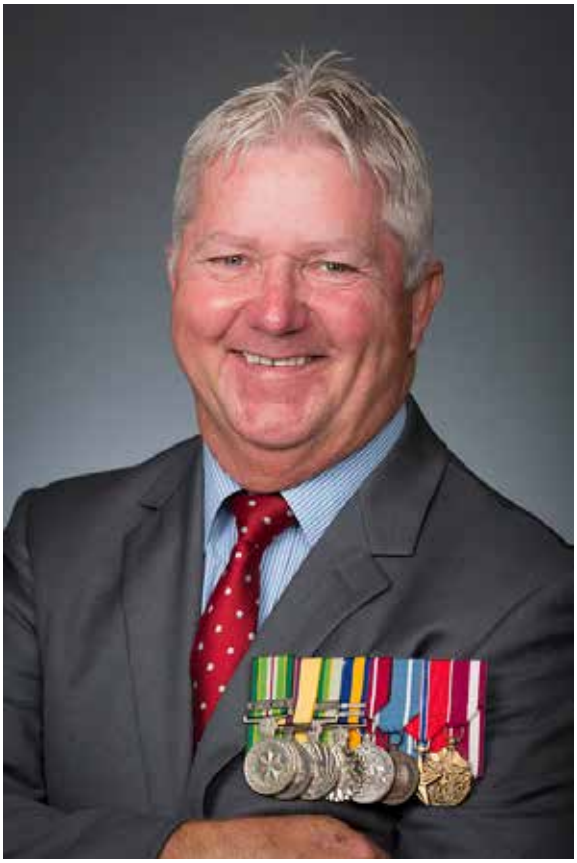
Yes, on the airwaves there was lots of love but not so in the late 60's in IndoChina with the Vietnam War. One of the strongest memories for Australian involvement in the prolonged war was The Battle of Long Tan, fought in a rubber plantation in Phuoc Tuy Province in South Vietnam in 1966. Now, the movie on that battle, directed by Kriv Stenders is a major feature in this edition. The Last Post and publicist Di Campsie and with the help of movie advisor and legendary battle photographer Tim Page arranged for TLP readers to see a preview screening of this amazing movie a few weeks back. If you haven't seen the movie, it's an acclaimed reflection of an important part of Australia and Vietnam's history.

We have stories from James Fitzroy, Michael MacDonald and others. In Sport, a look at Bowls Australia's Australian Open by Steven Skeet.

The Last Post reaches new heights with each edition and it's due to the parts played by all of you. Yes, Kirstie Wyatt from Wyatt Creative and I put the magazine together but without content we would have nothing. And where does that content come from?

You.

Greg



foreword

ROB MANTON

DIRECTOR, VETERANS SA

It is said that the past is a foreign country.

One of the challenges we faced as we commemorated the centenary of the Great War was to remember the world as it was then, not as we choose to recall it now.

Today we struggle to understand the stoicism and patriotism that allowed Australians a century ago to accept casualties on an almost unimaginable scale.

There was no all-pervasive 24/7 media, no embedded journalists with access to live feeds via satellite – although there is a strong argument to be made that Australia's Official war historian, Charles Bean, was the first embedded journalist, albeit without the live feed.

Reports from the front were transmitted by what we irreverently refer to today as 'snail mail' or at best, by telegraph.

Casualty notifications could take weeks if not longer.

Beyond the undoubted sense of loss, the First World War gave us many things: a re-defined sense of ourselves and our place in the world; national pride in the fact that our essentially classless society emboldened soldiers to challenge authority and question decisions; above all, it reinforced our sense of mateship.

Fast forward almost 100 years and an Ex-Service Organisation Mapping Project, conducted in 2015 by the Aspen Foundation noted that the Australian Charities and Not For Profit Commission (ACNC) had 3,474 charities registered that had nominated veterans and/or their families as a specified beneficiary of their organisation. It also identified 2,780 specifically ex-service organisations nationally. All of these organisations want to have a voice and want to be heard.

When we serve it is all about team. There is no I – it is 'we'. As a collective of organisations seeking outcomes for those who have served we need to get better at more singular strategic messaging. We need to speak with one voice. We need to be cooperative not competitive. Like those who served before us, we need to be mates.

On December 16, 1918, Winston Churchill wrote:

"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…"

We need to heed Churchill's words and continue to look forward, together. Only together can we best serve those who have served.

contents

'The Last Post' magazine is owned and published by GTR Publishing, a subsidiary of B4E Pty Ltd, 42b Broomfield Crescent Long Beach, NSW 2536

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Front Cover:
Travis Fimmel in 'Danger Close: The Battle of Long Tan'.
Photo: Jasin Boland

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‘Danger Close’ is the new Australian made movie about the Battle of Long Tan. Going down to the set, an open piece of reclaimed swamp now home to a Tiger Moth aero club, was like going back to the ‘Nam; no not to today’s Viet Nam but the ‘Nam of yesteryear with all it’s fears, fancies and follies. It was both fearsome and awesome, technicolour surreal, which you only get to see as a microcosm to record frame by frame.

I missed the Battle of Long Tan in ‘66; I was on R&R in Singapore recovering from wounds received from a friendly fire incident on a U.S. Coast Guard cutter. The invite to revisit the battlefield, to come and take photos on the set, came about in that mysterious Aussie way of half a degree of separation, a mate filmmaker, a backer and producer and then the man directing Kriv Stenders, a dead ringer for my old boss – at GIZ German Aid in Cambodia, Volker. I did my homework and watched his movie ‘RED DOG’ three nights before heading to Pimpama. Loved it. An open arm greeting by one and all from the C.O. down to folk serving out the tasty tucker in an old hangar. I decided that to do it justice I had to shoot it on the 1965 Leica M2 that I had used in Viet Nam and shoot it in B&W.

The cast of young actors that made up the ground troops was alarmingly young, and then you realize that we were all young back then. ‘Vikings’ star Travis Fimmel plays Lieutenant Colonel Harry Smith, Luke Bracey plays Sgt. Bob Buick, Daniel Webber as Pte. Paul Large and Richard Roxburgh as Brigadier David Jackson – recent army veterans from both the Iraq and Afghanistan conflicts filled out the ranks of extras; a ‘D’ Company worth, passing on the advice that makes you act like a Digger in the field. And then there were the uniforms / costumes and the weapon craft. The attention to detail, the small visual effects are the key to a reality check. They serve as tripwires to flashbacks and all their attendant emotions.

There was a bustle to the high tech set; it felt like the intent of war, unsaid discipline, the military blending into civilian life, hard to discern who was army, who was crew. And then the drone men, fresh from David Attenborough’s ‘Life On Earth’, swooping over APC’s and artillery and shooting right down the barrel. One of these super toys, set to replace helicopter camera work cost the same as a Huey B model back in the day in ’66 – $250 - $300k depending on the extras.

This was a set with a passion to make it good, to tell the story of a heroic action by a Band of ANZAC Brothers who against all odds came out on top. The passion to tell this story originated with Martin Walsh 14 years ago and with his co-producers John and Michael Schwarz they got the movie over the line. Soon it will be on the big screen, which is the place to immerse yourself in this story.

The sound of a Huey has a signature like no other and to stand in front of one as it idles, spins me to my last ride on one after a 105mm mine blew up 3 meters away from me, leaving me DOA. It was a heavy flashback. Later I froze over the poncho wrapped mannequin bodies of the 18 dead cinematically lined up for their hot ride. All that waste and your own fragility exposed raw and naked. Yeah, you reiterate ‘its only a movie’ but it still trips the mind back to those days when anything could and did come down on you like you could never imagine.

The set had a historical look. It was a jolt to reload film in the field again as rain both real and effect showered in the long, unforgiving, tufty grass. The reality is that war is fought by the young, ordered by the old and that the young are sacrificed for gains of which they are never fully aware. War is hard to grasp when you are in the middle of it and it takes the rest of a lifetime to understand. You surfed an incredibly pumped, adrenalin high and hoped you were not hit. You tried to dispel the worst thinking, only a cold one and a grateful smoko and for it all to go away. War is beyond strange yet it attracts us like ‘junkie moths to a flame’ as Mike Herr wrote in ‘Dispatches’.

The weird thing about shooting stills on a war movie is that you can rerun the whole thing, even the dead bits. The reality of war is of course far more brutal, there is no moment to stop action and reshoot. You have to get the frame in the first shot, look up while others hunker down and pray that you won’t cop it. All control of your situation is lost in war, fates decided by split seconds or millimeters.

Maybe it can only be retold in a movie, in all its surrealism, in frozen vignettes of pain and ecstasy, in moments that are almost beauteous. This is the case with ‘Danger Close’. It will look the part.

TIM PAGE

RIGHT & ABOVE RIGHT:
On the set of ‘Danger Close’. Photos: Tim Page.

Danger Close

Tim Page on the set of 'Danger Close'.
Photo: Wade Krawczy.

Tim Page is a British-born combat photographer who was wounded five times in the Vietnam War. He also spent time recovering in the United States, where his brilliant photography reflected the social unrest of the times. He now lives in rural New South Wales, but still travels frequently to Indochina.

Tim was invited to the set of the new Australian feature film 'Danger Close' to take behind-the-scenes photos, and he chose to use the 1965 Leica M2 camera that he had used in the Vietnam War. His images of Australian troops in Vietnam are on exhibit in the Australian War Memorial.

Actor Travis Fimmel, director Kriv Stenders and film crew on the set of 'Danger Close'.
Photo: Tim Page.

The Battle of Long Tan

There were very few battles during the Viet Nam War that did not include massive civilian casualties. It was usually the wars bystanders that suffered.

During WWI 95% of the casualties were military, today that figure is reversed with 97% of the civilian populations bearing the brunt of the so-called 'collateral damage'.

The Battle of Long Tan was among those rare engagements where few civilians were present and the battle took place more like a Medieval contest on a small battleground, almost set piece like. Virtually the whole action took place in a rubber plantation a mere few kilometers from the newly established Australian Task Force base at Nui Dat, near the coastal resort of Vung Tau at the mouth of the Saigon River.

The battle had all the elements of modern warfare – helicopters, artillery, armour and it pitted a small unit of a company of 108 men against a local hard-core battalion and a newly arrived PAVN regiment (Peoples Army of Viet Nam). Most of it was fought in the attending downpour of the August '66 monsoons. The battlefield was close enough to the base that a concert featuring Australia's pop stars of the day, Little Patti and Col Joye & the Joye Boys, could by moments be heard by the flattened diggers fighting for their lives deep in the rubber plantation.

The previous day the local main force V.C. (Viet Cong) battalion had lobbed mortars into the task force, which was still busy digging itself in to its expanded perimeter. Fortuitously, the artillery pits had been the first units up and running – Kiwi and Aussie gunners already responding to the incoming mortars probing the newly established task force.

Finally, the ANZAC contingent had it's own TAOR (Tactical Area of Responsibility), port, airfield and permanent base near a rubber plantation at Nui Dat. They could still call on American support for air cover and logistical. Initially the Aussies had been twinned with the 173rd Airborne out of Bien Hoa, though it was always destined for the Task Force to be under it's own command and zone. The Kiwis were mostly in the artillery pits and an SAS squad. The gunners were the lynchpin of the battle, firing at rates seen on the Somme or Tobruk.

Through the tactics that saw success during the Malayan Campaign, the TAOR of the Task Force was well pacified; you could drive around without ambush and travel between outposts at night. Farmers farmed and the markets were open, yet the enemy, the NLF (National Liberation Front) or Viet Cong looked at the Australian digger as 'green death'.

The Aussie tactics honed from their own bush craft excelled. There were no inflated body counts, no computer statistic fudging, down in Phouc Thuy the war was generally quiet. I could ride my Honda 90 from Tu Do Street in Saigon to Vung Tau back beach in 2 ½ hours and not meet a single V.C. and that was just after the '68 offensives.

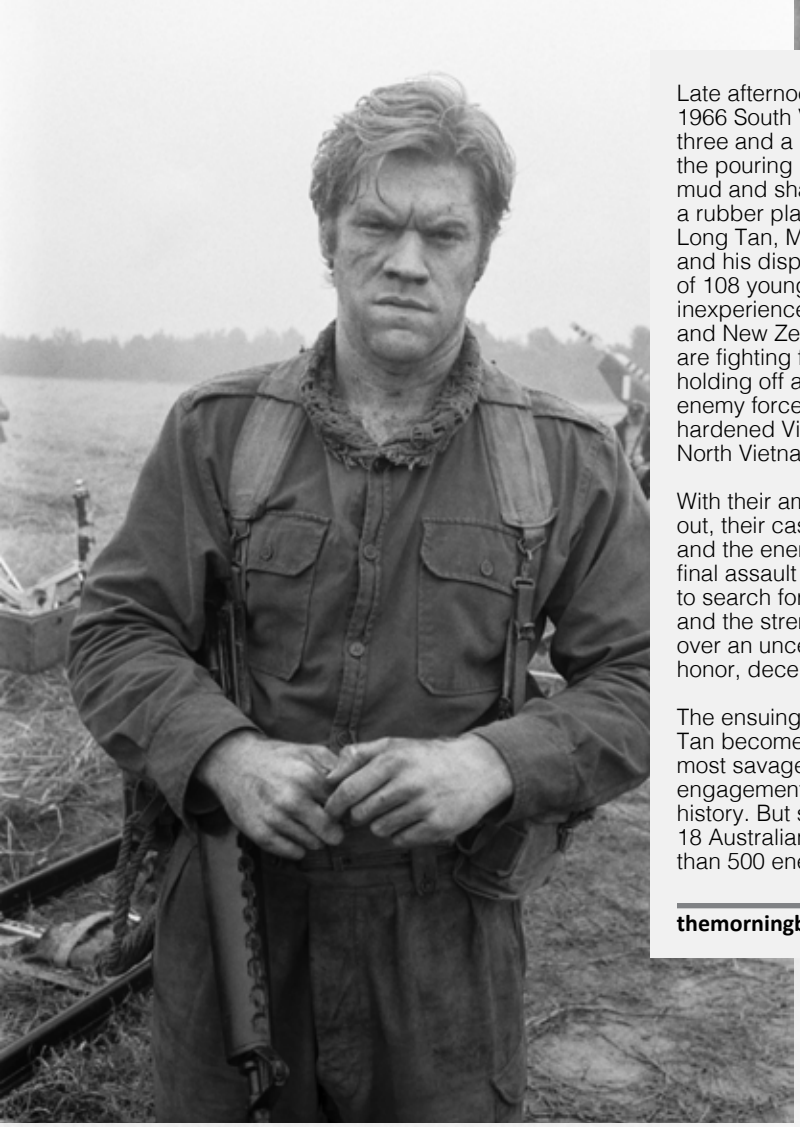
I had been with the Aussies on Day One on May 6th 1965 outside of Bien Hoa, the only day we wore helmets. I was given the assignment as I was the only Brit and my boss thought I would get on with the Aussies.

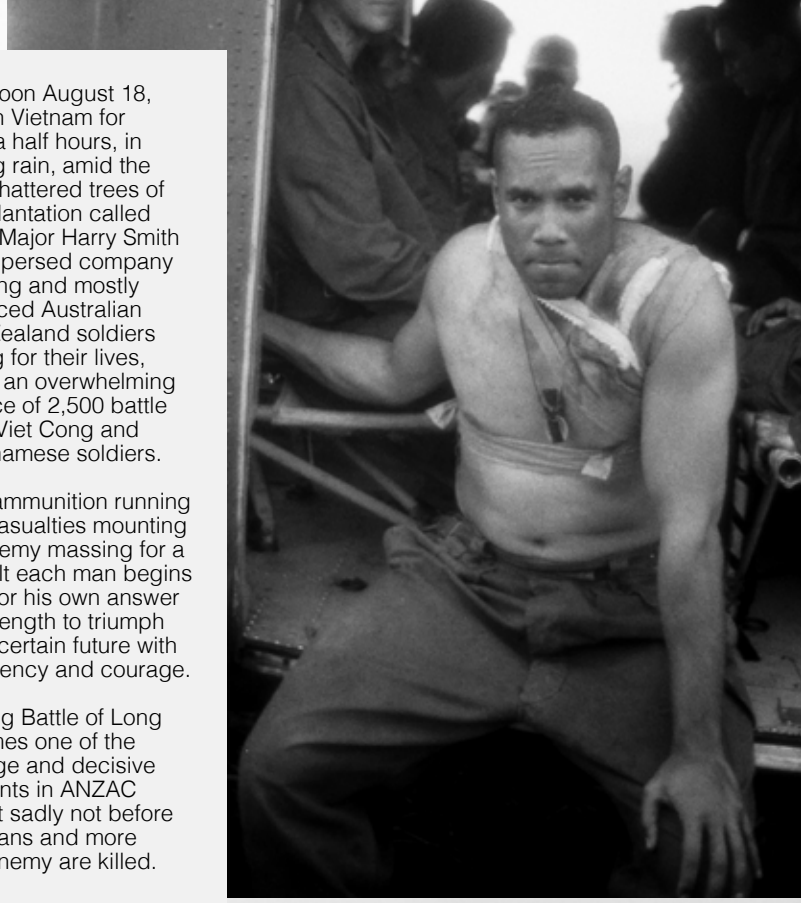
It helped being a Pom, it broke the ice and I went back to Saigon with my Aussie bush hat and set a certain style. ■

TIM PAGE

When the war ended, the victors removed all the memorials erected by the Americans but they left the cross that the Aussies had erected at Long Tan in place as a mark of respect to the Australian troops who never desecrated their graves.

In 2017 the Vietnamese government permanently gifted the Long Tan cross to Australia and it now sits at the Australian War Memorial in Canberra.





Late afternoon August 18, 1966 South Vietnam for three and a half hours, in the pouring rain, amid the mud and shattered trees of a rubber plantation called Long Tan, Major Harry Smith and his dispersed company of 108 young and mostly inexperienced Australian and New Zealand soldiers are fighting for their lives, holding off an overwhelming enemy force of 2,500 battle hardened Viet Cong and North Vietnamese soldiers.

With their ammunition running out, their casualties mounting and the enemy massing for a final assault each man begins to search for his own answer and the strength to triumph over an uncertain future with honor, decency and courage.

The ensuing Battle of Long Tan becomes one of the most savage and decisive engagements in ANZAC history. But sadly not before 18 Australians and more than 500 enemy are killed.

themorningbulletin.com.au

THIS PAGE & OPPOSITE PAGE:
On the set of 'Danger Close'. Photos: Tim Page.

foreword

DR. TOSHIKO ABE

STATE MINISTER FOR FOREIGN AFFAIRS, JAPAN

We must never again repeat the devastation of war. Seventy-four years have passed since the war in which countless lives were lost and immense damage and suffering was experienced not only by Japan, but by those countries that fought against Japan. It is thus time for me to renew this determined resolution.

On 1st of March 2019, I received a courtesy call from two descendants of Australian POWs, Ms. Dianne Hick and Ms. Jayne Leslie, who were visiting Japan under the Japan-Australia Grassroots Exchange Programme. They were the first programme participants since we shifted from inviting POWs themselves to focusing on their descendants. My main responsibility during the call was to explain Japan's resolute commitment to continue post-war reconciliation efforts, however our conversation did not end up following the official line but became a deep heart-to-heart exchange.

Ms. Hick and Ms. Leslie talked honestly about their personal experiences of painful POW memories and the trauma shared among their family members. I was lost for words when confronted by the evils and horrors of history. The two ladies' spirit of tolerance and friendship warmly touched my heartstrings. The fact that we could genuinely exchange our feelings on this difficult issue is a testament to the consistent efforts made by the peoples of both countries through post-war reconciliation.

Our journey of reconciliation continued. I visited the Yokohama Commonwealth War Cemetery and laid a wreath on ANZAC Day this year. We will never forget the open-minded ANZAC spirit nor the past history between us.

Lest we forget.

A few days after the release of the Anzac Day Japan – Australia edition I received an email from the offices of Japan's State Minister for Foreign Affairs, Dr. Toshiko Abe asking for inclusion in our special edition.

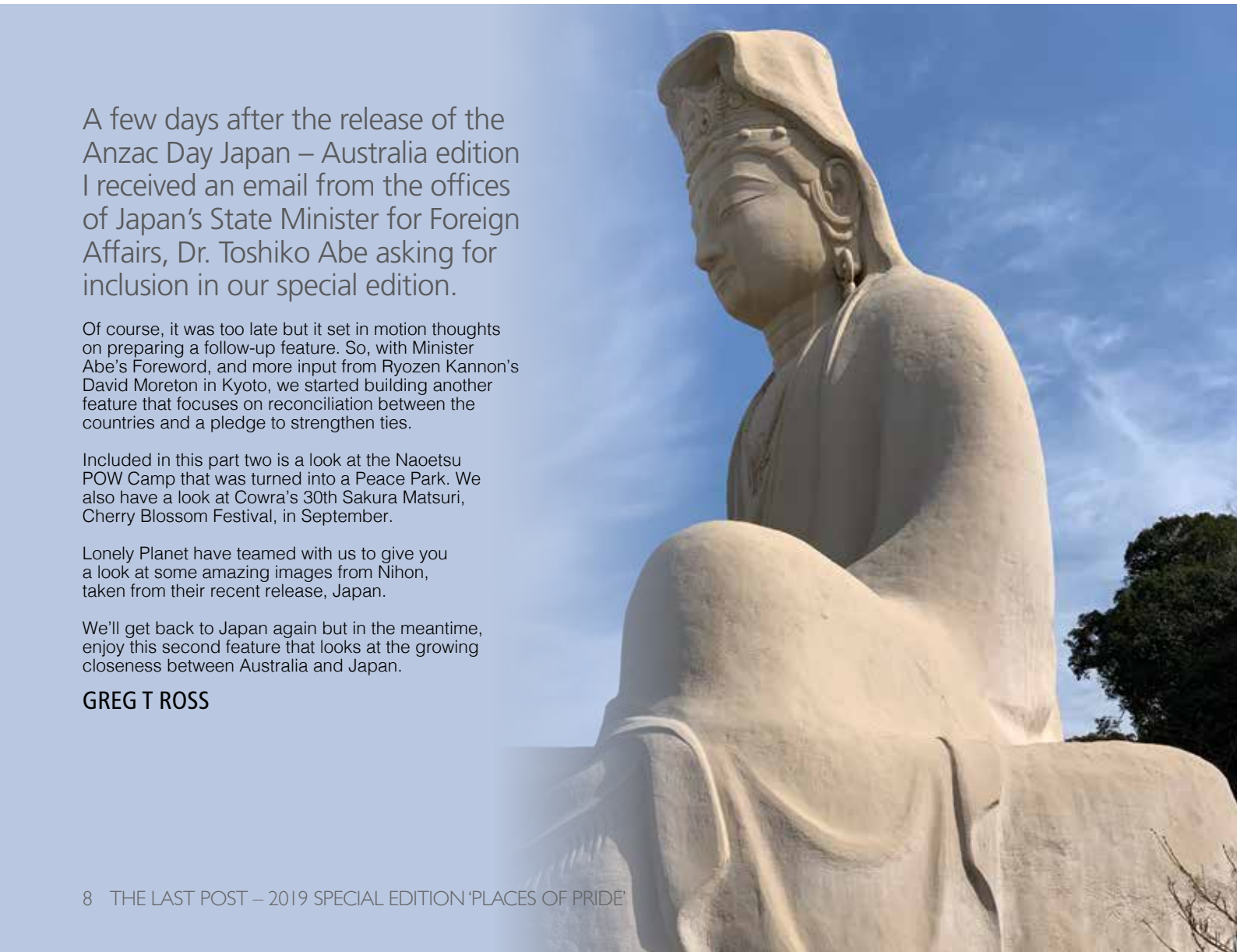
Of course, it was too late but it set in motion thoughts on preparing a follow-up feature. So, with Minister Abe's Foreword, and more input from Ryozen Kannon's David Moreton in Kyoto, we started building another feature that focuses on reconciliation between the countries and a pledge to strengthen ties.

Included in this part two is a look at the Naoetsu POW Camp that was turned into a Peace Park. We also have a look at Cowra's 30th Sakura Matsuri, Cherry Blossom Festival, in September.

Lonely Planet have teamed with us to give you a look at some amazing images from Nihon, taken from their recent release, Japan.

We'll get back to Japan again but in the meantime, enjoy this second feature that looks at the growing closeness between Australia and Japan.

GREG T ROSS



Japanese Film Festival 2019

日本映画祭

Photo by Victor Caringal

Canberra	16-20 OCT
Brisbane	23-27 OCT
Perth	30 OCT - 3 NOV
Sydney	14-24 NOV
Melbourne	21 NOV - 1 DEC

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From the Thailand-Burma Railway to a Journey of Peace and Reconciliation

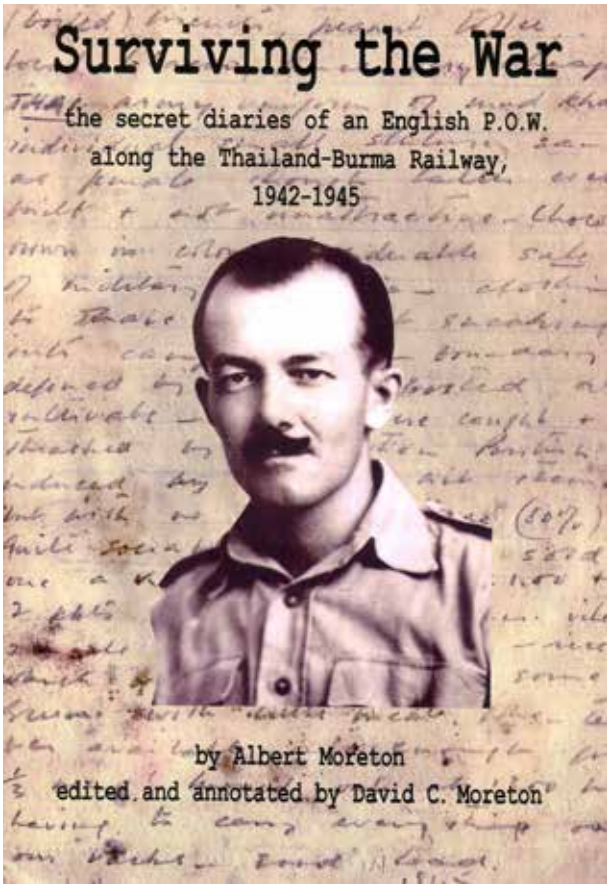
When my father and uncle were cleaning out my grandfather`s apartment after his death in 1983 they discovered eight small notebook diaries written between 1937–1947.

Twenty years later I received those books and was shocked to learn for the first time that my grandfather, Albert Moreton from England had been captured in Singapore in February 1942 and had been a POW in Thailand until the end of the war. It is truly remarkable that he and the diaries survived. His entries vividly describe the awful conditions as a POW along the Thailand-Burma railway, yet he often mentions the importance of being optimistic. For example, “One has to continually forget this existence and think of the past, or what it will be after the reunion with families…These thoughts keep one’s hopes high and they make us want to live for the future.” As well, he sometimes mentions Japanese being kind to him. For example, “The Nip doctor said to me yesterday, `In one year the fighting will stop, so you must look after your health to go home to your wife and children.`” He also wrote that, “Most of the army corps or Nips are fed up with this state of war and want to return home just as much as we do.”

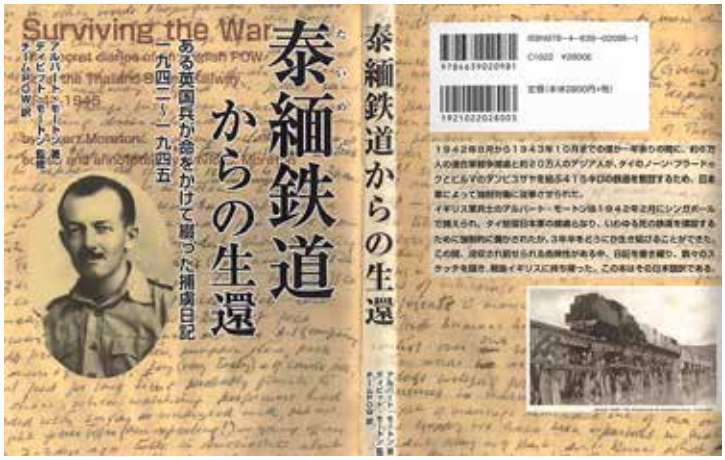
Between 2003–2006 I transcribed my grandfather’s POW diaries, which are written in pencil, in very small lettering, and include various Japanese words. Then, in 2006, I met some Japanese women in the city I live in Japan who all agreed that Albert`s diaries should be translated into Japanese, so that people in Japan can learn about his POW experience. We spent about three years on that project and in 2009 published the English and Japanese editions. Shortly after that I went to Thailand and participated in a four-day “railway pilgrimage” tour offered by the Thailand-Burma Railway Centre in Kanchanaburi to visit the sites where my grandfather had been. There, the Australian Director Rod Beattie asked me if I could visit a temple in Kyoto called Ryozen Kannon and copy some information from the records stored there of 48,000 Allied military personnel who died during the World War II. When I returned to Japan I visited the temple and obtained the information that Rod was seeking. Around the same time, just by chance, I joined the POW Research Network Japan and found out about the Grassroots Friendship Programs for former POWs and family members from the United States and Australia. The Japanese Ministry of Foreign Affairs realized the importance of taking participants to this temple and showing them the records there so for each program since 2011 I have been asked to meet the group in Kyoto and act as a guide.

I often wonder why my grandfather risked his life to keep those diaries, but because he did I have been able to participate in an incredible journey related to peace and reconciliation among people in Australia, the United States and Japan etc. ■

DAVID MORETON, TOKUSHIMA UNIVERSITY



THE DEATH RAILWAY AT CHONG KAI, THAILAND.



About Naoetsu POW Camp

Yohko Ishizuka (POW RNJ/Japan-Australia Society of Joetsu) made a speech based on the following essay that her husband, Shoichi Ishizuka contributed to the June 2006 issue of "Gaiko Forum" (Foreign Affairs Forum).

THE NAOETSU POW CAMP

In October 1995, at the former site of the Naoetsu Prisoner-of-War Camp, a small Peace Park was built by Joetsu citizens' grassroots movement. In the park were erected the Statues of Peace and Friendship and two cenotaphs. Since then, many people have visited this site not only from various parts of Japan but a1so from abroad, especially from Australia. Let me introduce in this article just a few of the visitors to the park.

In December l942, 300 Australian soldiers were brought from Singapore to Naoetsu. About the same time I was enlisted as a Japanese soldier. I fought in China and Viet Nam, I still regret deeply that we Japanese soldiers caused a great deal of problems to local people everywhere we invaded. When the war was over in August 1945 1 was stationed in the suburbs of Saigon. Soon after Japan's surrender I was taken a prisoner of war of the Allied Forces. But we Japanese POWs, not forced to do heavy work and given enough food, spent lucky prison life for eight months, and were repatriated to Japan in May 1946. 1 returned home to Naoetsu after three and a half years' absence. I was informed that sixty Australian soldiers had died at Naoetsu during the war. I became painfully aware that I was a very lucky prisoner protected by the Geneva Convention, which motivated me to start a campaign to erect a cenotaph for the dead Australian POWs.

My wife Yohko was in the 6th grade of primary school in l942. Later she told me that in wartime militaristic education even 6th-grade girls were taught the meaning of the sentence from the Field Service Code: "Don't service shamefully as a prisoner; die, and thus escape ignominy. "So she regarded those war prisoners as cowards who were not courageous enough to kill themselves, After entering a girls' high school m Takada, she commuted from Naoetsu. She sometimes saw several POWs working near Naoetsu Station. She ran away from the scene, fearing those "foreign devils."

THE DEATH OF POWS AND THE WAR CRIMES TRIALS

In March 1943, Lieutenant Colonel A. Robertson, commanding officer, 2/20 Australian Infantry Battalion, died. According to ex-POW John Cook's memoir, he had always stood up against the Japanese staff. "Starting with Robertson's death, as many as sixty soldiers died one after another until March 1944. In the 1943-44 winter, there was a very heavy snowfall in Naoetsu. The prisoners had to carry their comrades' bodies on sleighs to the crematorium located at the edge of the town. Unaccustomed to the snowy roads, they would often slip and tumble, losing control of their sleighs and dropping the coffins to the ground."It was such a pitiful sight," people recall still now.

Several years after the war, the war crimes trials started. Fifteen men involved in the Naoetsu prison camp incidents were found guilty and eight of them were executed. Their violating the Geneva Convention had brought their fate upon themselves. I am deeply sorry that the bereaved relatives' sorrow would never disappear. I have realized that war tragedies do not differentiate between the victors and the losers.

THE BEGINNING OF FRIENDLY EXCHANGES WITH EX-POWS

In 1978, a letter from Mr. Theo Lee, an ex-POW at Naoetsu, arrived at Naoetsu High School. He did not mention any hard experiences at the camp, but said, "I would welcome any information of Naoetsu. "A parcel of books on Australian fauna and flora also arrived. What had happened at the camp during the war were not talked publicly among the residents and were being gradually forgotten. Mr. Lee's letter led to the correspondence between him and several citizens. Four years later, in 1982, Mr. and Mrs. Lee visited Naoetsu. They said they would like to visit the Kakushinji Temple to meet Priest Enri. Tb their great regret, the priest who took care of the deceased POWs' ashes had died quite a few years before.

At the reception held that evening, the Japanese attendants were perplexed, though thirty-three years had elapsed since the end of the war. At Mr. Lee's gently smiling face wondering if this gentleman had been feared as an " Anglo-Saxon devil" during the war. Mr. and Mrs Lee left Naoetsu, saying , "We'll see you again in Sydney".

In 1983, on the introduction of Mr Lee, Mr and Mrs Jack Mudie visited our town, and in the following year their son Raymond did. On these occasions we acted as their guides. Although we were worried about the waste conditions of the former campsite, there was nothing we could do since the space was privately owned.

THE FIRST MEMORIAL SERVICE AT THE NAOETSU CAMP SITE AND OUR LESSON FROM COWRA

In May 1988, at the site of the Naoetsu POW Camp, a memorial service was held under the auspice of the Japan-Austrana Society of Nara and the Cowra-Japan Society, sponsored by the Joetsu Welfare Council, attended by Father Tony Glynn of the Nara Tomigaoka Catholic Church and the chief priest of the An'yoji Buddhist Temple. Mr Frank Hole, an ex-POW at Naoetsau and Mr. Wada, a Japanese ex-POW at Cowra, attended. When we talked with Mr Wada, he told us about the Cowra POW Camp, NSW, Australia.

At the Cowra Camp, there occurred a large-scale breakout by more than 1,100 Japanese soldiers. The prisoners tried to escape, setting fire to the barracks and killing four Australian soldiers, only to fail. Two hundred and thirty-one Japanese soldiers died. The rest of the escapees were caught and brought back to the camp to be interned until the end of the war.

Soon after the war, the RSL members and the Cowra people assumed responsibility for the care of and maintenance of the Japanese War Cemetery, engraving each soldier's name on the plate. We were deeply moved to know that they hold memorial service every year.

Mr Hole left Naoetsu, leaving a plaque to the memory of the sixty Australian soldiers. His comrades had donated the money to make the plaque.

After the memorial service, we collected books and materia1s on POW problems including a Japanese ex-POWs Masaru Moriki's book " The Cowra Breakout". We found out that the item from the Field Service Code "Don't service as a prisoner; die, and thus escape ignominy," made the Japanese soldiers give up their hope of returning home as ex-POWs.

FROM THE PROPOSERS' MEETING TO THE UNVEILING CEREMONY

In 1992, Mr. Shoichi Shimomura, who had been chief editor of " The history of Joetsu City" (1991),joined us, and we met several times. In 1993, eight proposers held an inaugural meeting to erect a monument at the camp site. I myself felt a little uneasy since the campaign seemed to be progressing without our contro1. We thought that we should take into account the executed ex-guards' family members' feeling. Visiting them one by one, we asked them to join our movement. I was sometimes in doubt as to the cause of our movement; I agonized whether our movement would result in making someone suffer unintentionally. I asked myself if ours was a real peace movement.

On 5 August 1994, Yohko. along with a friend of hers and Mr. Moriki, attended the memorial service in commemoration of the 50th Anniversary of the Cowra Breakout. They saw before their eyes quite a few Australians mourning for the deaths of Japanese soldiers. The Mayor of Cowra had this to say in his speech: "Looking back at war makes it possible to keep the peace of the world now. If we always think of war victims, their sacrifice will be well rewarded". This remark of his made her make up her mind.

When we started fund-raising activities, 85 percent of Joetsu citizens cooperated. Problems arose one after another, such as

how to persuade people of the opposite opinion to agree with us, how to acquire the privately-owned site, and so on. But they were miraculously solved at last.

On 10th July 1995, on the occasion of the 50th anniversary of the end of the Pacifc War, the crew of Nine Network Australia visited Naoetsu, accompanied by Mr Jack Mudie. At the dinner that evening Mr. Mudie exchanged a firm handshake of reconciliation with Mrs. Akiyama, an executed guard's widow. Tears rose to everyone's eyes.

On 8th October l995 the ceremonies of peace and friendship were held at the former camp site that had been changed into the Peace Memorial Park: the unveiling of the cenotaph for the eight executed guards and the memorial service; the unveiling cenotaph inlayed with the plaque for the sixty Australian soldiers and the memorial service; The unveiling statues of Peace and Friendship. While Naoetsu Junior High School brass band played six ex-POWs and twenty-seven relatives of deceased ex-POWs attended. Almost all the bereaved families of the executed guards were present. The atmosphere of reconciliation prevailed in the park. On behalf of the thirty-three Australian visitors Mr. Jack Mudie made a speech saying,"If you have children, come to this garden often and tell them that out of those dark days this garden has been made to be a sign for all people that war must not be started again..."

"THE JAPAN-AUSTRALIA SOCIETY OF JOETSU" WAS FORMED

In May 1996 the Council to Erect Peace Statues was dissolved to organize a new Japan-Australia Society. I was elected as president of the society. We have held regularly gatherings for peace memorial services, study meetings, exhibitions and so on. We have exchanged visits with Australian people. All these activities have been done on a voluntary basis.

THE MOFA'S "GRASSROOTS EXCHANGE PROGRAM"

The Ministry of Foreign Affairs planned to invite ten Australian ex-POWs and relatives on its Grassroots Exchange Program in May 2000 and asked our society to select the visitors.

Mr. Jack Mudie visited Naoetsu after an interval of four years. He traveled in a wheelchair. They stayed in Joetsu for four days attending Mass held in front of the cenotaph for the sixty Australian soldiers visiting the Kakushinji Temple and attending a roundtable conference. While we moved around with them we felt our feelings of reconciliation deepened.

RSL NATIONAL SECRETARY AND FIVE STATE PRESIDENTS VISIT NAOETSU

About this time Mr Hasegawa, president of the Australia-New Zealand Society (ex-Ambassador to Australia) visited Australia and negotiated with RSL executives, succeeding in inviting Major General (Retd) Peter R. Phillips, RSL National President. It was a great pity however, that he did not visit Naoetsu.

In October 2002 the MOFA's "Grassroots Exchange Program" brought to Japan for the first time Mr. Derek Robson, RSL National Secretary, and five State Presidents.

It is said that of 220,000 members of the RSL 2,000 are ex-POWs in Japan. It was quite natural that they should hold very strong anti-Japanese sentiment and were against RSL representatives' visit to Japan. Mr. Robson was said to have persuaded them by telling that he would like to go and see for himself some Japanese people who were trying steadily to hand down war tragedies to the younger generation.

The RSL representatives visited the Peace Memoria1 Park, offering flowers to the plaque for the 60 Australian soldiers. They also visited the Joetsu university of Education, "It has been our greatest achievement to have met Japanese people who are trying to face the past and hand down their history to their posterities," they said approvingly "After returning to Australia we will certainly tell RSL members and younger generation that we have met such decent Japanese people like you."

RSL NATIONAL PRESIDENT AND FIVE STATE REPRESENTATIVES VISIT NAOETSU

In April 2003 Mr. Shoji Yamaga took my place as JASJ President.

In October 2003 Major General William Crews, National President of the RSL, visited Naoetsu along with five state representatives on the invitation of the Ministry of Foreign Affairs.

They offered flowers to the plaque for the 60 Australian soldiers, and planted a nursery pine-tree by the side of the cenotaph in commemoration of their visit to the Peace Park. The RSL national president left the following message to be written on the signboard for the tree:"A commendable effort by the Japan-Australia Society of Joetsu to remember the tragedy of the past. May we learn for the future and share peace together" – Major General Bill Crews".

The next day Major General Crews and others visited Naoetsu Minami Primary School and received a very enthusiastic welcome from the pupils. Then the National President wanted to give thanks to the priest of the Kakushinji Temple and their visit to the temple was arranged. The president chief priest Enri's grandson who was born after the war, and his mother Enri's daughter-in-law who shared snacks with the POWs who visited the temple during the war, were waiting for them.

I said "Out of the 60 Australians soldiers who died at Naoetsu 56 were from New South Wales. It is quite natural for RSL members of that state to have a very strong anti-Japanese sentiment. Would you please tell them about our small grass-roots movement and ask them to send their representatives to Naoetsu next time?"

In February 2005 four Cowra citizens came to Naoetsu and in April eight people did, including Mayor and Mrs Miller.

NSW BRANCH PRESIDENT OF RSL ARRIVES

In November Mr. Donald A. J. Rowe State President and two other representatives of the RSL NSW Branch came to Naoetsu at last. Mr Graham Stewart who always welcomed me heartily whenever I visited Cowra NSW said to me that he remembered me quite well. The hope we had cherished for ten years was realized at last. After praying to the cenotaph for the sixty Australian soldiers Mr. Rowe said that he was unable to offer his condolences to the eight executed Japanese guards formally, but he would like to in his heart. His request to visit a primary school was accepted and they joined the music morning assembly held at Kokufu Primary School the next day. The RSL representatives received a hearty welcome from the children. After paying a courtesy call on the Mayor of Joetsu they went to Takada Park to visit the memorial to the war dead there.

In April 2006 I wrote: "The cherry blossom front is approaching this northern town where some snow still remains on the ground. We are expecting two visiting groups from Australia to this city. We JASJ members are busy preparing a warm welcome for them." ■

30th Sakura Matsuri – Cherry Blossom Festival

Cowra Japanese Garden and Cultural Centre will host its 30th Sakura Matsuri – Cherry Blossom Festival – on Saturday 28th September, 2019. The Garden opens its gates at 8.30am with the entertainment and demonstrations kicking off at 10am.

SAKURA MATSURI
CHERRY BLOSSOM FESTIVAL

COWRA JAPANESE GARDEN
28 SEPTEMBER 2019
10AM – 4PM

For further information, contact the Garden on:

Ph: (02) 6341 2233,
W: www.cowragarden.com.au,
E: info@cowragarden.com.au.

Tickets may be purchased online at www.trybooking.com, or at the gate.

The festival is a celebration of Japanese Culture and is a major event on the tourism calendar in Cowra. Last year's event attracted around 2500 visitors to the Garden and had Cowra's accommodation providers fully booked well in advance of the date; so if you plan to stay, the advice is to book early.

On the main stage: Wadaiko Rindo, the Taiko Drummers, provide outstanding performances full of energy and rhythm, Sydney Sakura Choir and Japanese Soprano, Misako Piper, will delight the crowd with their songs. Junko Hirabayashi will perform traditional Japanese dance while the local dance group, Torsion Youth Choreographic Ensemble will show off their skills in modern dance styles. Mat Rouse and the Battodo team will provide an exciting display of Japanese Sword technique.

The Aikido Club of Senshu University will be visiting from Japan to demonstrate their expertise in the martial arts. Representatives from the Australian Sumo Federation will also show their strength and athleticism in the wrestling ring while local clubs, Kumiai-Ryu Martial Arts and Cowra Martial Arts Group will show their skills in their chosen fields.

Other attractions throughout the Garden include Bonsai workshops, Ikebana demonstrations by Kuniko Nakano and her team, origami and metalsmithing by Yoshiko Ito, Shibori display and Indigo workshops with Maureen Locke-McLean, Japanese Archery with Sydney Kyudo Kai, the International Kimono Club Sydney, and Tea ceremonies by Urasenke Group Sydney. There will be a free jumping castle, fairy floss and face painting for the children.

A vast array of Stall holders will market their wares with a wide variety of food stalls, art, craft, gifts, jewellery, clothing and homewares available.

A Service of Respect will be conducted at the Australian and Japanese War Cemeteries on Sunday 29th September, commencing in the Australian War Cemetery at 10am. This will include wreaths being placed by Australian and Japanese dignitaries, and a Buddhist ceremony in the Japanese War Cemetery.

The Cowra Japanese Garden and Cultural Centre Limited is a not-for-profit organisation and must be self-funding for its day-to-day operations. The Cherry Blossom Festival is one of the Garden's major fund raising events and the Directors acknowledge the support for the festival from the Embassy of Japan, Cowra Services Club Limited, Cowra Services Club Motel, Saburo Nagakura Foundation, Windowrie, Cowra Hire, Cowra Shire Council and J Steel Australasia. ■

In Japan, Cherry Blossom trees have a cultural significance representing hope, purity, a new beginning and the fleeting nature of life.

The blossoms appear with the onset of Spring and their beauty brings joy to many. Their life is short and is a stark reminder that although life is beautiful, time is limited.

2019 marks the 40th anniversary of the opening of the Cowra Japanese Garden and the 30th year of its Sakura Matsuri. The festival is a celebration of the blooming of the cherry blossom and the unique and wonderful Japanese Culture.

Lonely Planet's Beautiful World Japan

Japan cuts a swathe through latitudes and climates, with snow-covered mountains in the north and tropical island beaches in the south. Its landscapes have been shaped by boiling rock, water, and irresistible tectonic forces from the Pacific Rim of Fire. Volcanoes and hot springs pepper the land, which periodically shudders and shakes.

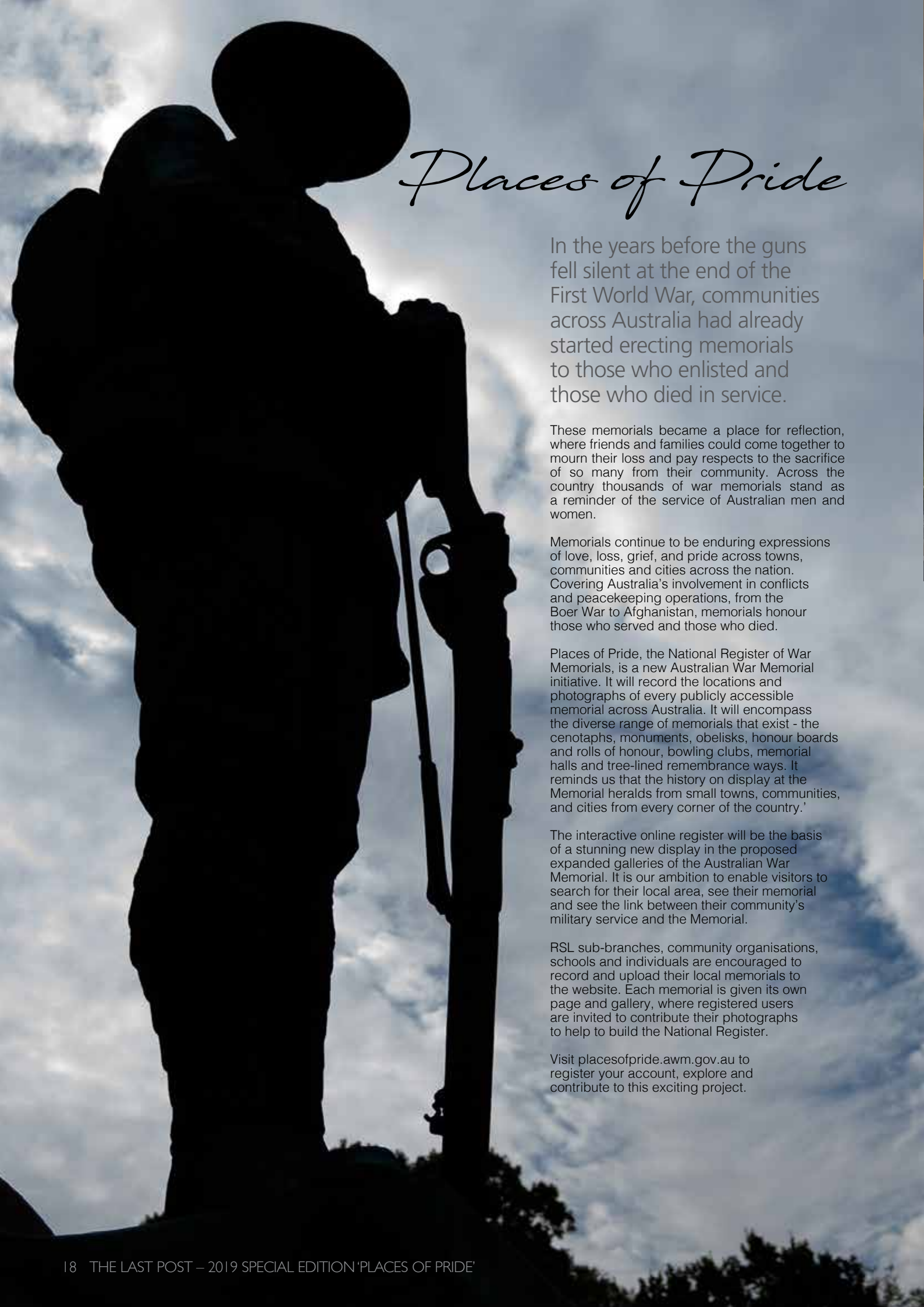
Japan also sweeps through time, fusing tradition and futurism like few other nations. Its unique culture has been shaped by millennia of influences that can be discerned wherever you look, from Zen rock gardens and Shinto shrines to Kyoto's geisha dances. It is an island that has been unusually closed-off for centuries and they do things differently here.

As a result, the country has always mesmerised, if not even bewildered, visitors. Japan super-fan Anthony Bourdain once said 'I think all of us understand that we don't understand anything about Japan.'

Lonely Planet's new book of photography, Beautiful World Japan, aims to depict the most beautiful aspects of Japan's natural world and its most fascinating traditions and innovations. We witness how sakura, the annual wave of cherry blossom, inspires crowds to follow its progress across Japan, we meet macaque monkeys soaking in hot springs and watch chefs prepare intricate edible marvels. Cranes dance as trains speed across extraordinary bridges. Neon metropolises with crowded crosswalks contrast with silent groves of giant bamboo and still lakes.

Lonely Planet has organised the book by region from Hokkaidō to the islands of Okinawa. Whether you've explored Japan before or hope to visit it for the first time, a pictorial journey through this country will fascinate and inspire.

Lonely Planet's Beautiful World Japan is available now wherever good books are sold for $29.99.



Places of Pride

In the years before the guns fell silent at the end of the First World War, communities across Australia had already started erecting memorials to those who enlisted and those who died in service.

These memorials became a place for reflection, where friends and families could come together to mourn their loss and pay respects to the sacrifice of so many from their community. Across the country thousands of war memorials stand as a reminder of the service of Australian men and women.

Memorials continue to be enduring expressions of love, loss, grief, and pride across towns, communities and cities across the nation. Covering Australia's involvement in conflicts and peacekeeping operations, from the Boer War to Afghanistan, memorials honour those who served and those who died.

Places of Pride, the National Register of War Memorials, is a new Australian War Memorial initiative. It will record the locations and photographs of every publicly accessible memorial across Australia. It will encompass the diverse range of memorials that exist - the cenotaphs, monuments, obelisks, honour boards and rolls of honour, bowling clubs, memorial halls and tree-lined remembrance ways. It reminds us that the history on display at the Memorial heralds from small towns, communities, and cities from every corner of the country.'

The interactive online register will be the basis of a stunning new display in the proposed expanded galleries of the Australian War Memorial. It is our ambition to enable visitors to search for their local area, see their memorial and see the link between their community's military service and the Memorial.

RSL sub-branches, community organisations, schools and individuals are encouraged to record and upload their local memorials to the website. Each memorial is given its own page and gallery, where registered users are invited to contribute their photographs to help to build the National Register.

Visit placesofpride.awm.gov.au to register your account, explore and contribute to this exciting project.

"Behind every memorial, large and small, across this nation, there is a story of courage."

COLONEL SUSAN NEUHAUS CSC

Help tell their story by adding your local war memorial at

placesofpride.awm.gov.au

Desert Mounted Corps Memorial, Mount Clarence, WA
Photo: City of Albany / Matt Van Nieuwkerk

PLACES OF PRIDE
NATIONAL REGISTER OF WAR MEMORIALS

AUSTRALIAN WAR MEMORIAL

A nation of memorials

From modest memorial plaques and honour rolls to grand museums and monuments, war memorials were erected to mark Australia's participation in the First World War and commemorate those who had died.

Described as "the war to end all wars", the First World War took a toll on communities around the country, leaving behind a legacy that would ripple through the generations.

From a population of less than five million, more than 400,000 Australians enlisted and more than 330,000 served overseas. Of those, 62,000 wouldn't make it home.

Barely a family or community was left untouched, and when the war finally ended after the signing of the Armistice on 11 November 1918, communities in nearly every Australian city and town erected memorials to honour their dead and recognise the service and sacrifice of those who had served their country.

These memorials now feature on the Places of Pride website, a National Register of War Memorials which aims to record the locations and images of every publicly accessible memorial in Australia, from cenotaphs, honour boards, and church shrines to memorial halls, pools, bowling clubs and tree-lined remembrance ways.

Historian Dr Meleah Hampton said there was a sense of civic pride that Australia had participated in the Great War and been victorious, but there was also a sense of duty to ensure the men and women who served were remembered.

"The first memorials start appearing shortly after the Gallipoli landings," Dr Hampton said.

"There are memorials to individuals, where people buy gates or a window in church, and smaller memorials to specific causes, but it's not until after the return of the soldiers and the conclusion of the war, that really serious thought went into having your own town's memorial.

"The year 1918 sees a great deal of war weariness. It's gone on for a really long time, and immediately after the armistice, there's a great deal of celebration, or at least joy that it's over, and that it's been a success, but there's also great sadness and a long period of returning the boys home.

"The process of returning the combatants home to Australia and New Zealand, Canada, America, and even just from France to England, is straining the entire world's transport capacity, and there's is a real rebuilding process.

"Suddenly the men are home, but there's a few missing … and it's hard. It's a hard period for everybody…

"Everybody has lost somebody, and it's not necessarily a family member. In many cases, of course, it is a family member – a couple of brothers and a cousin, so some families really suffer – but in other cases, it might be that your kids' school teacher was killed, or the doctor's son, but you know of someone who has lost someone. Someone is missing from your town."

For families and communities that had been deeply scarred by war, the memorials were an important way of expressing their grief. For many, they took on special significance, often becoming surrogate graves for soldiers whose bodies were buried in war cemeteries in foreign lands or were missing.

"We come from an Anglo tradition of memorialising people through tombstones or plaques in schools or churches, so it's not a new thing to want to memorialise an individual or for a family to want to have someone remembered," Dr Hampton said.

"But when the war is happening, there is another impetus – the other thing that is really pushing people to create these memorials – and that's the lack of graves…

"An important part of grief in the early 20th century – and in the 100 years before – is to visit the grave. You maintain a grave, you visit it regularly, and you put flowers on it, but all of these men are dying overseas, and parents can never see their graves …

"It's important enough that the army undertakes a program to send photographs of gravestones home to families, but it is also something that is unfulfilling for the families at home, and memorials, in part, are fulfilling that need for a place of reflection or remembrance.

"For some people it was really vital to find that grave overseas, but for some people, they accept it and take what they are given – a photograph of a grave – but in the worst case scenario, there is never a grave, and it's just a name on a memorial."

Memorials were soon being erected in prominent civic areas such as town squares, parks and gardens, or central avenues and intersections.

"WHEN THE WAR FINALLY ENDED AFTER THE SIGNING OF THE ARMISTICE ON 11 NOVEMBER 1918, COMMUNITIES IN NEARLY EVERY AUSTRALIAN CITY AND TOWN ERECTED MEMORIALS TO HONOUR THEIR DEAD AND RECOGNISE THE SERVICE AND SACRIFICE OF THOSE WHO HAD SERVED THEIR COUNTRY."

AUSTRALIAN WAR MEMORIAL H17852

AUSTRALIAN WAR MEMORIAL H17643

"THE IMPORTANT THING TO REMEMBER IS THAT THERE IS A SENSE OF PRIDE BEHIND THESE MEMORIALS, IT'S NOT JUST SORROW AND LOSS."

LEFT:
The memorial to commemorate the Australian and New Zealand Light Horse units.

BELOW:
A First World War Memorial situated at the Moonta Memorial Park, Milne Terrace, Moonta.

"It's a grass roots thing," Dr Hampton said. "Nobody is saying, 'We must have memorials, please towns build your memorials,' but there's a lot of talk of it early on, and it really gains traction in the post-war years ... There is no pot of money to go to, so it's really the people in the town behind it. You have to fundraise yourself amongst your own constituents, you have to put the money together, and you have to have your own committee to make your own design decisions, and then erect your own memorial."

Memorials took on a multitude of forms, ranging from cenotaphs and obelisks to statues and pillars. Ornamental structures, such as windows, flagpoles, gates or arches, were also popular, as were memorial buildings, such as halls, schools and pools, and remembrance drives and building projects such as the Great Ocean Road in Victoria.

"There is no standard thing, it can be anything," Dr Hampton said. "The people of Ballarat, for example, thought, what can we do that would best express our feelings … and that beautiful avenue of trees is what they came up with."

Thousands of veterans were employed for the construction, using picks, shovels and horse-drawn carts. The road was officially opened on 26 November 1932.

More than 90 per cent of local war memorials included a list of names, but the criteria for the inclusion of names often varied. Sometimes only those who were born in or enlisted in the town were included, while others listed those who were living or working in the town when they enlisted, or even those who became associated with the town after their military service.

"The memorials in a lot of respects are not just for the dead, they are to commemorate a town's contribution to a victory in a 'great war'," Dr Hampton said.

"Particularly in the early post war years and the 1920s, there was a strong sense that this was a great victory against a very bad enemy that needed to be defeated, so they are recording their participation in a global conflict with pride...

"Some have really set ideas about who to put on their memorials, so some just have those who died, but lots, if not most, have everyone from the town who participated."

More than 100 years after the war ended, these memorials continue to be an important focus for Anzac Day and Remembrance Day ceremonies around the country.

"The important thing to remember is that there is a sense of pride behind these memorials, it's not just sorrow and loss," Dr Hampton said. "There is civic pride in Orange having something to do in the war, and they are a real voice of what society was and what that town was..." ■

CLARE HUNTER

Visit placesofpride.awm.gov.au to add your war memorial to the map.

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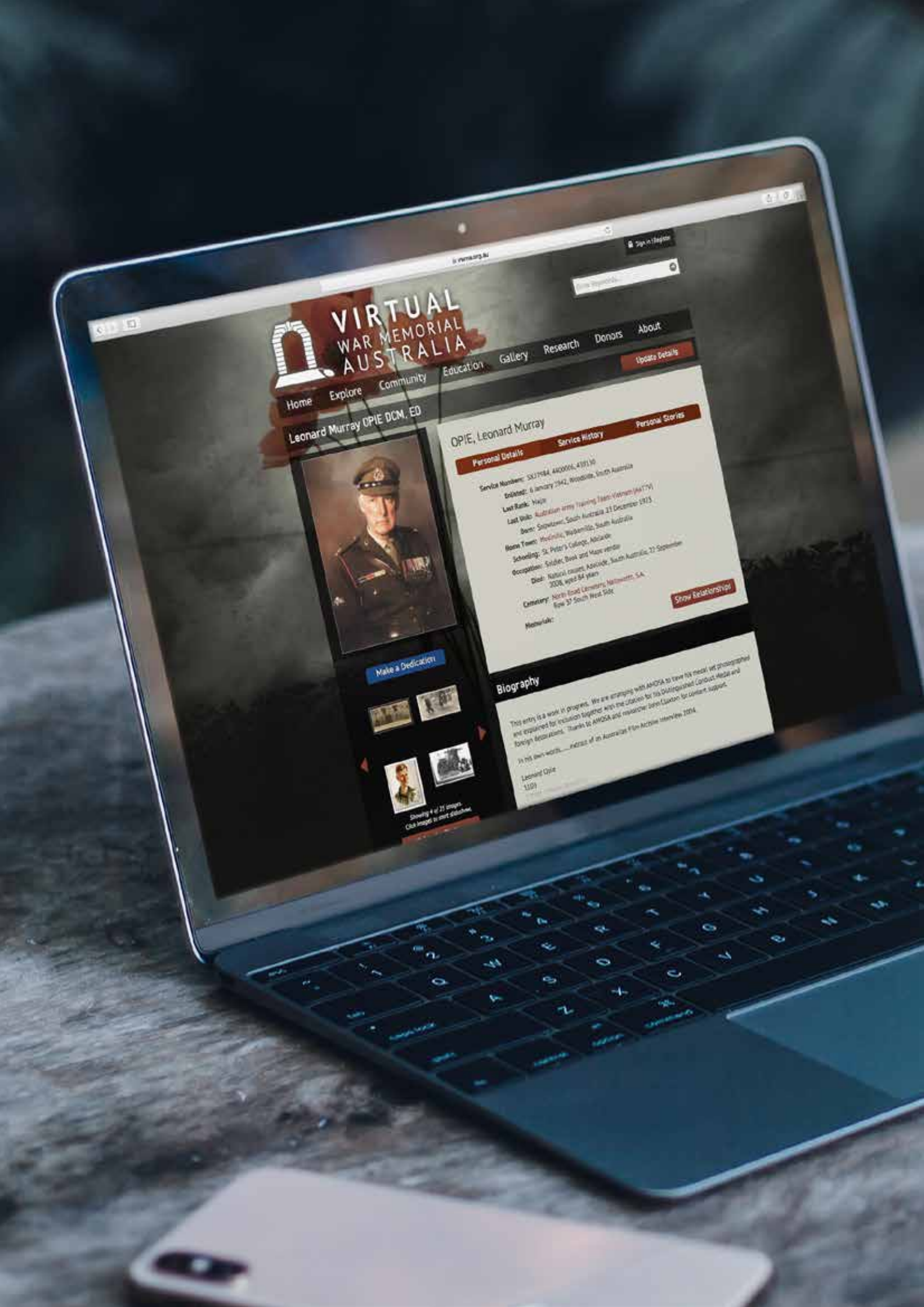
AUSTRALIAN WAR MEMORIAL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Show Relationships
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Virtual War Memorial Australia

An outstanding addition to the commemorative landscape

Close your eyes for one minute and call to mind a war memorial. For some of you it might be one made of stone or marble, bronze or steel. It might be a building or a highly varnished Honour Board; an avenue of trees or a memorial garden. It may have names inscribed on it or it may simply be dedicated to all who served in a specific conflict.

As you recall this memorial it may come with a direct connection to a much-loved family member or a comrade-in-arms. It would be a reasonable assumption that most of you would not have the image of the Virtual War Memorial Australia (VWMA) in your mind's eye.

VWMA was launched on 8 August 2014. It is a the only national Memorial that uses technology to deliver a level of engagement and accessibility that standard memorials simply cannot. The use of a digital platform was deliberate recognising that younger and future generations are and will be, increasingly reliant on such platforms to access information that anchor their values and their views on matters of importance. The data model and design combine to deliver a compelling experience across all digital devices.

VWMA incorporates wiki-style elements that facilitate direct contributions from families, researchers, students and the general community. A significant number of resources are available to guide you through the process of finding and preparing information for contribution. Provided you can access a browser you can connect to VWMA wherever you are. This allows you to search for a person and review the available information and add to it in a matter of moments. So, you could be standing in front of a relative's headstone in a war cemetery in France and you could capture that special moment on your mobile and add it to the relevant profile within a few 'clicks'.

The primary purpose of VWMA is the commemoration of all who have served the nation in times of armed conflict from the Boer War through to Afghanistan, including all declared Peacekeeping and Peacemaking missions. The primary focus is the stories of the ordinary men and women who did the extraordinary by serving the nation. The Memorial currently has profiles for over 656 000 service personnel, and we aim to add a further one million by early 2020 which will deliver full national data sets covering the Boer War through to Vietnam.

Across VWMA there is a strong focus on relationships. Individuals are linked to information about the conflicts they served in; the units that became their families during service; the places that service took them to; community memorials that honour their service and sacrifice and the cemeteries that are the final resting place of the those who could not be returned, within and across generations and conflicts. The design of the person profile provides a 'family tree 'facility which records and maps family connections. The stories of the individuals who served create connections to the communities they left behind and in doing so connect the past to the present and increase the understanding of the legacy these brave men and women have created.

One of the major challenges in our work is the accuracy of our baseline data. The key data sets we work with are prone to errors for a variety of reasons. Any errors are investigated and corrected. This has enabled us to develop a reputation for the currency and accuracy of our data as well as exacting standards of research. Our approach incorporates a process which refers corrections back to the organisations that hold the primary records allowing the corrections at source and ensuring consistency across collections. VWMA's capacity to correct and consolidate the records of service connected to one individual will over time deliver an incredibly powerful and accurate record for the nation.

From the outset VWMA was determined to make a major contribution through education by providing a rich framework of military and social history to give appropriate context to the stories of individuals who served. We have developed an innovative Schools Program (currently supported by the SA Department for Education) that enables teachers to follow curriculum requirements and work with students to use the VWMA to research the service of an individual and then publish the outcome of their research on the Memorial. Over the last four years 2100 profiles will have received contributions from this program. Feedback from teachers and students alike indicate that the program has delivered strong engagement and learning outcomes. The program is designed around the national history curriculum and we believe that it is worthy of consideration across all states and territories.

The connection to community is achieved in many ways and none more so than through the collection of Memorials. We have just under 5400 in the collection from across the nation and capturing many international memorials that record the service of Australians. From the outset the VWMA design incorporated the Roll of Honour feature for each memorial page delivering a heightened commemorative focus and a deeper engagement with the individuals who were being honoured.

VWMA achieves depth, dimension and relevance through its narratives and strong engagement through the aggregation of different data sets. It is a work in progress but in just a few short years we have achieved solid community engagement with new contributors joining every day. Over time we intend to make full use of other technological developments in our efforts to capture and preserve the stories of those who have served and suffered.

When we look ahead there is only possibility. We are determined that our efforts will deliver on our vision to be the outstanding national digital Memorial, acknowledged for its integrity and relevance; its respectful presentation of socio-military history and its capacity to engage and educate individuals and communities.

"We will remember them."

There has never been a better time to ensure the story of your family hero finds a home. ■

Explore and contribute to Virtual War Memorial Australia at: www.vwma.org.au.

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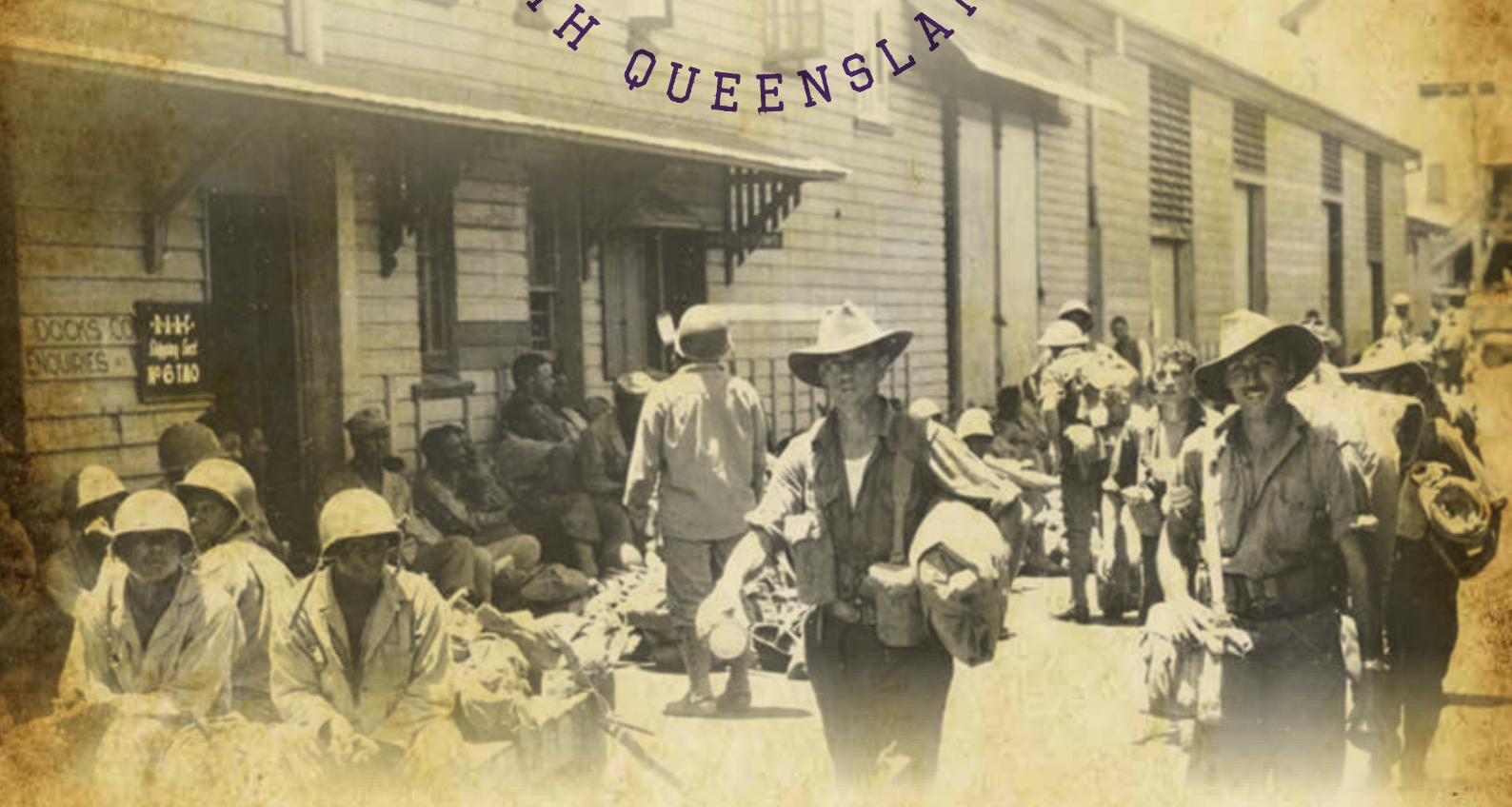

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TOWNSVILLE CITY COUNCIL

Historic Townsville

Townsville proudly showcases its military history along its biggest attraction, the city's waterfront known as The Strand. Runners, walkers and cyclists are greeted by ANZAC Memorial Park and Jezzine Barracks at either end of the main walkway.

The Cenotaph is the centrepiece of ANZAC Memorial Park. The Soldiers memorial was unveiled in April 1924 but it isn't the only attraction in the park. The Garden of Remembrance includes walls of plaques commemorating people who died of a war-related illness. The Heroes Walk Memorial was constructed as part of the 50 year anniversary celebrations for the Allied victory in the Pacific War (VP50) in 1995. The Memorial commemorates Australia's Victoria Cross recipients. The Anzac Way pavilion features Townsville's "eternal flame", as well as plaques at each corner, honouring the four 'pillars' of Australia's armed forces: Army, Navy, Air Force, and the support they receive from the Civilian population.

Jezzine Barracks has emerged as a major drawcard after a $40 million redevelopment. The Kissing Point Forts were built in the late 1800s to defend the city – they now offer wonderful views of The Strand, Magnetic Island and Cleveland Bay. The 15-hectare precinct also includes the Army Museum of North Queensland.

People flying into the airport may catch a glimpse of fighter jets or other military aircraft at RAAF Base Townsville. The RAAF Base was opened in 1940 and Australia's largest Army base, Lavarack Barracks was opened at the foot of Mount Stuart in 1966. Defence contributes $800 million to Townsville's Gross Regional Product.

The city has around 7,500 active military personnel and their families make up eight per cent of the city's population. Many ex-servicemen and women remain in the city after they retire. The Army cemented its place in the hearts of many residents when troops rescued families from their flooded homes during the recent unprecedented monsoon early this year. ■

MAYOR'S MESSAGE

As the nation's largest Garrison city, Townsville has a very close bond with the Australian Defence Force (ADF) stretching back many decades.

And we are proud of that history and hold our defence force community, past and present, in the highest regard.

As a wife of an ex-soldier and former soldier myself having served in RAEME, I can appreciate the sacrifices that men and women of the ADF and their families make in the service of Australia.

Over the years, the defence force has become so accepted and respected here, that we see the thousands of defence personnel who work and live in Townsville as valued members of our community.

The many commemorative events we stage in Townsville to honour our military, always see local residents turn out in huge numbers.

Having such a large military presence in our city is also reassuring in times of natural disasters.

That was never more evident than during this year's unprecedented monsoonal event in Townsville, when the ADF played a significant role in the city's response and clean-up.

Our appreciation and care for our service men and women goes way beyond our support for current members of the ADF.

We have empathy for the many hardships our veterans sometimes struggle after they leave the defence forces and provide support where we can.

As a result, many of our service men and women choose to stay in Townsville after they leave the ADF to be among friends.

CR JENNY HILL
MAYOR OF TOWNSVILLE

Sheffield – a small town with big art

To look at Sheffield today you'd never believe that in the 1980's this small north west Tasmania town was dying on its feet. Many of the shops had closed and lay empty and its people were increasingly moving away in search of work.

A determined band of residents came together in search of a way of turning the town's fortunes around and the murals idea was born. All around the town, and much of the surrounding area, the walls of buildings are now adorned with murals which tell the history of the area.

The inspiration was a huge success and today Sheffield, 'The Town of Murals', is a resurrected, thriving and much loved place. From the story of Gustav Weindorfer whose vision for the future of Cradle Mountain came to fruition, to the herd of bullocks that decided to detour through the local store and the mural for the armed services and some of the area's noted servicemen and women – there are fascinating stories preserved in this art.

Visitors come from near and far to see the murals, which number more than 100, but Sheffield has retained its quirky charm and character and remains a small town. It is also blessed with its stunning backdrop of Mt Roland – nature's own work of art – and the surrounding patchwork fields have provided exceptional produce since the early days of settlement.

From the success of the town's murals came a mural painting competition which attracts artists from all over the world. Each year, Mural Park is the venue for the International Mural Fest and the murals painted by the nine finalists from the previous year's competition are on display here. In addition, there's the International Wall of Fame which presents the winning murals of past years as well as the celebrity mural wall featuring murals painted by international celebrities.

The Sheffield Visitor Information Centre has a map of Sheffield's murals and an audio tour about them may be hired to add to the enjoyment of the walk around this picturesque north west Tasmania town. ■

Sheffield, Railton, Wilmot and Cradle Mountain

Tasmania's Outdoor Art Gallery

Around Sheffield we measure personal space in square kilometres. Famed for the Cradle Mountain World Heritage Area, the Cradle Country region is a land of wilderness and nature, food and wine, art and history and stunning scenery such as Mt Roland – visible from most of the north west.

In between are some of the quirkiest attractions you'll ever find including the history murals on the walls of Sheffield's buildings, in Railton - Town of Topiary – where locals have shaped more than 100 bushes into such oddities as a Tasmanian tiger and a steam train and Wilmot's 25 kilometres long novelty letterbox trail featuring bizarre letterboxes including the Tardis, a Dalek and a skeleton riding a bike.

Add to all this some of the friendliest locals you could wish to meet and you have the ingredients for a perfect getaway.

"IN EVERY TOWN ACROSS THE COUNTRY THERE ARE THOUSANDS OF MEMORIALS THAT STAND AS A REMINDER OF THE SERVICE AND SACRIFICE AUSTRALIANS HAVE MADE FOR OUR FREEDOM THESE ARE OUR PLACES OF PRIDE."

National Anzac Centre

Located within the grounds of the heritage listed Princess Royal Fortress, the National Anzac Centre overlooks the harbour from which the First and Second Convoys departed Australia for the Great War.

The award winning facility will captivate your interest with state of the art multimedia. Immerse yourself in the old legends of Anzac through a modern lens, and see many historical artefacts connecting you at a deep personal level with this past. The National Anzac Centre looks to the horizon of Princess Royal Harbour as a special experience paying tribute to those who served and left Australia for the Great War.

The interpretive content that forms part of the interactive experience was developed by the Western Australian Museum and the Australian War Memorial and is delivered via a series of interactive visual and audible displays.

Surrounding this history is the natural beauty of the coastal city of Albany. It was the first town to be settled by the British in Western Australia in 1826 due to its spectacular natural harbour and the threat of French settlement in the West.

In a rare act of pre-federation cooperation, all Australian states except Tasmania contributed funds to construct the Princess Royal Fortress with British Government support. The Fortress opened in 1893, consisting of two gun batteries dug into the hillside of Mount Adelaide and several weatherboard buildings with galvanised metal roofs.

The Fortress provided the First Convoy with protection within King George Sound, the beginning of the Anzac journey into the Great War. Albany was the last glimpse of Australia that many of the 41,000 men and women aboard the ships would ever see.

At the outbreak of World War II the original guns were replaced with newer guns which were made redundant in 1956. The large guns are now restored and remain in excellent condition for all to explore.

In 1988, the Princess Royal Fortress and surrounding grounds were restored and converted to a museum, and since then has welcomed thousand of visitors.

Along with articles from its own collection, the lovingly restored buildings host a number of travelling exhibits from around Australia and the world, including the photographic exhibition Gallipoli Captured featuring A Camera on Gallipoli from the Australian War Memorial. This series of photographs by Sir Charles Ryan and Staff Sergeant Alexander Hood shed light on what life was like during the 1915 Gallipoli Campaign, and will remain at the Fortress until September 2019.

The National Anzac Centre combined with the Princess Royal Fortress and is open every day of the year except Christmas Day. Visit www.nationalanzaccentre.com.au to find out more.

ALL ABOVE:
National Anzac Centre

BELOW AND LEFT:
Princess Royal Fortress Military Museum

NATIONAL ANZAC CENTRE

Located within Albany's heritage listed Princess Royal Fortress, the National Anzac Centre overlooks the harbour from which over 41,000 men and women departed Australia for the Great War.

Follow personal stories through state of the art technology, multimedia and historic artefacts.

Prepare to remember, learn and explore.

WWW.NATIONALANZACCENTRE.COM.AU

Stargazing, bilbies and a top secret tour

Who knew from 1942 to 1946, Charleville was one of the largest US Army Air Force bases in Australia? Discover the story behind 3,500 USAAF servicemen based in Charleville. The base was top secret and a lot of the history has only come to the surface in the last ten years.

Do the tour and see the buildings that remain whilst listening to your guide tell the story of days gone by. The area was a village in its own right with over 3,500 US Servicemen there. This is the population of Charleville today. The Murweh Shire Council has just received a grant to build a special building specific to the era. It will house interactives and stories of the time.

Charleville also is known for clear skies and star gazing. What the eye cannot see a telescope can? Our special observatory is unique here at the Charleville Cosmos Centre; an entire roof is rolled off to reveal powerful telescopes. A never to be forgotten journey of the night sky.

The Bilby Festival is held every September. The Save The Bilby Fund is a not for profit organization that has created this educational and interpretive centre showcasing this amazing marsupial of Outback Queensland and the work that is being done to save it from extinction. With the up close and personal experience opportunity you can touch a bilby and capture that memory with a photograph.

All products are available to book at www.experiencecharleville.com.au or call our Visitor Information Centre on 07 4654 3057 for further details.

Roma & District's Heroes Avenue commemorating the fallen of WW1

Over one hundred years ago, the first of many bottle trees were planted along the streets of Roma, Queensland to form Heroes Avenue, a tribute to the district's fallen and brave.

During the First World War, 1,200 men from the region enlisted. On 20 September 1918, the people of Roma and the Bungil Shire came together to begin planting the bottle trees, each marked with a plaque bearing the name of a fallen soldier. The Avenue soon extended to occupy both sides of several streets in the heart of town.

Heroes Avenue is believed to be Queensland's first memorial avenue with each tree honouring a soldier. A commemoration to those who made the ultimate sacrifice for our freedom, the Avenue's presence, together with the efforts of the Returned Services League, ensures that the community will always remember those who fell and the service they gave to their country.

"EVERY TOWN, SCHOOL, WORKPLACE AND SPORTING CLUB HAVE THEIR PLACES OF PRIDE HONOURING THEIR HEROES. LET'S DUST THEM OFF, RESTORE, REPLACE AND RECORD. EACH NAME IS A STORY MANY KNOW, MANY NOT, LETS NOT JUST FORGET THEIR SACRIFICE."

Discover Seymour

Rural Victoria is rich in history with everything from world class museums to breathtaking natural resources. But, hidden away just north of Melbourne is Seymour – a town full of Australia's military history.

Seymour sits on the banks of the Goulburn River just over a one-hour drive from the CBD and is located in the picturesque Mitchell Shire.

It is easily accessible from the Hume Highway, or by VLine train, making it the perfect destination for both day trips and weekends alike.

Explore Seymour's wartime heritage, memorial parks, former camps and take the Vietnam Veterans Commemorative Walk to discover the historic contribution the military has made to the area.

In 1914, the Seymour Camp was established as an army base for the Australian military.

Covering 150 hectares the army base was Victoria's largest military base at the time. The camp was used throughout the course of the Great War for the forming and reinforcing of the Infantry Battalions and Light Horse Regiments.

The camp remained operational during the Second World War and became an important site for the transit and training of troops. Today, the area is now known as The Australian Light Horse Memorial Park and is open to the public to visit.

At the entrance of the park you will find the gateway information pavilion with interpretive information signs. Take a walk along the series of bush tracks and see the beauty of the natural environment that surrounds you.

Follow the track up ANZAC Hill, the highest point of the park and you will be meet with panoramic views of the surrounding countryside. With a picnic area located at the front of the park it is the perfect place to take a break and reflect on the history that surrounds you.

The WWI Memorial Park is located in the Seymour District Memorial Hospital precinct and pays tribute to local men and women who served in the First World War. Pass through the park's Memorial Gates and you will see 'Bluey' the statue of the WWI solider. 'Bluey' is standing on top of the memorial glass panels, which details the service of fifty of the district's men and women.

Situated 10km West of Seymour is Puckapunyal, one of the best-known army training camps in Australia and the home of the Australian Army Tank Museum. The Museum collection ranges from the First World War through to today's modern advancements. It hosts a premier collection of tanks, armoured vehicles, uniforms and artefacts. Before visiting the Museum, please ensure that you check opening times and entry requirements.

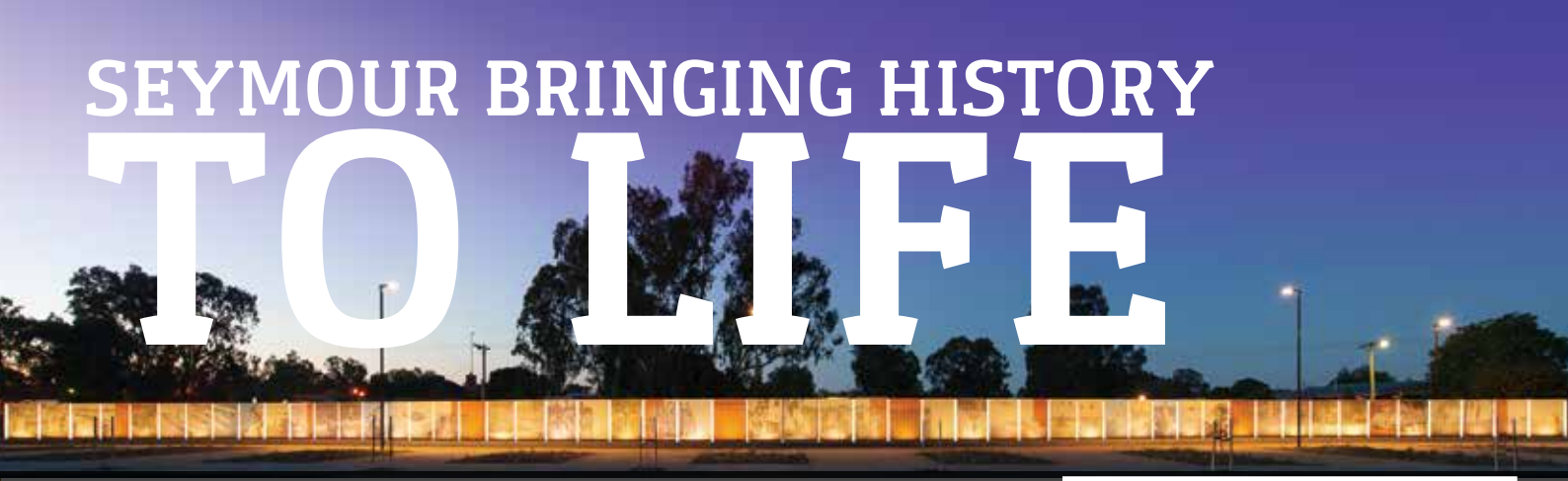
Complementing the military history of the area the rich railway history of Seymour. Visit the unique heritage listed Seymour Railway Station, constructed for the Victorian Railways on the Melbourne – Wodonga line in 1874.

The Seymour Railway Heritage Centre has an extensive fleet of preserved diesel locomotes and passenger carriages. By appointment, visitors can also take a guided tour of the centre of take a ride on one of their special passenger services.

Spend some time in Seymour and explore the surrounding areas – you won't be disappointed.

For complementary visitor and local information, please visit the Seymour Visitor Information Centre, located within the Old Courthouse at 47 Emily Street, Seymour or head to www.mitchellshire.vic.gov.au.

SEYMOUR BRINGING HISTORY TO LIFE



VIETNAM VETERANS COMMEMORATIVE WALK

THE VIETNAM VETERANS COMMEMORATIVE WALK (VVCW) IN SEYMOUR IS A UNIQUE MONUMENT DEDICATED TO THE AUSTRALIAN SERVICEMEN AND WOMEN WHO SERVED IN THE VIETNAM WAR.

The VVCW is a meandering red earth path set in native trees and grasses that symbolise the rubber trees and rice paddies of the Vietnamese landscape.

The entrance to the Walk is a replica of the 'Luscombe Bowl' troop entertainment site. The centrepiece of the Walk is an extensive DigiGlass wall engraved with the names of over 60,000 Australian personnel and eleven tracker dogs who served in the Vietnam War. The 106 panels tell the pictorial story of Australia's involvement in Vietnam. Situated a small distance from the wall, the Remembrance panel lists the names of those Australian personnel who died during the Vietnam War.

Areas of contemplation allow people to rest and reflect. The landscape is enhanced with artifacts used during the Vietnam War, including a replica of the Long Tan Cross, a Centurion tank and a Bell UH-1 Iroquois (Huey) helicopter.

High Street, Seymour
(at the junction of Emily and Tallarook Streets)
www.heartofvictoria.com.au

Contact us:
Seymour Old Courthouse, 47 Emily Street, Seymour
t: (03) 5799 0233
e: visitorinfo@mitchellshire.vic.gov.au
w: www.mitchellshire.vic.gov.au

MITCHELL SHIRE COUNCIL

Merredin

Merredin's history began in the 1860's when surveyor Charles Hunt passed through the district looking for suitable areas to set up water supplies for the expansion to the Goldfields. Merredin became a key component of the Goldfields Water Supply Scheme when the No 4 Pumping Station became operational in 1902, and then a junction station for rail lines to Narembeen, Bruce Rock, Northam, Southern Cross and Nungarin soon after.

Merredin has a long association with the military, including a Returned Soldiers Association that began in 1919.

The remains of a former field Hospital was relocated to Merredin from Gaza Ridge Palestine in 1942 to become the 2/1 Australian General Hospital. Merredin was home to several Aviation Fuel tanks, the No 10 RAAF Stores Depot, Ammunition Dumps, and a High Frequency Direction Finding Installation, the Radar Hut, that was used to give advance warning of invasion. The remains of these form part of the WWII Military Site Trail.

The Merredin Military Museum is managed by a small but very dedicated group of military buffs housing collections from private individuals and public donations. Collections include memorabilia from many conflicts including uniforms, equipment and vehicles, some in working order. Pride of place is 'Huey', a former RAAF and Army Aviation Iroquois UH-1H helicopter from the Vietnam War.

The Shire of Merredin hosts many community events including services commemorating ANZACs, Armistice Day and Long Tan Day that are held with parades from the WWI Cenotaph or at the Vietnam Veteran's Reflection Pond Memorial in Roy Little Park. ■

Western Australia's largest collection of restored military vehicles and equipment

MERREDIN MILITARY MUSEUM

'Dana Djirrungana Dunguludja Yenbena-l', Proud, Strong Aboriginal People was the name locals gave to the Shepparton Street Art Project to celebrate and honour the local Aboriginal history and culture.

Aboriginal Street Art Murals can be found within the Shepparton CBD, one of which honours local fallen soldier, Private Daniel Cooper. A Yorta-Yorta man who fought for Australia during World War I and died on a European battlefield in 1917. He was just 21 years old and is buried in Belgium.

The mural is located on the wall of Eastbank beside a gum tree under the Australian, Aboriginal and Torres Strait Islander flags. The mural recognises and pays tribute to all local aboriginal people who serve Australia.

Greater Shepparton has a depth of arts and culture like no other regional Victorian destination. To discover Many Great Things and to see a range of indigenous arts throughout the community, head to visitshepparton.com.au.

The Battle of Britain

BY WING COMMANDER MARY ANNE WHITING, PHD, RAAF HISTORY AND HERITAGE BRANCH

The Battle of Britain has often been described as a decisive turning point in history. The previous spring of 1939 had seen a series of unparalleled military disasters for Great Britain and her allies – Denmark, Norway, Holland, Belgium and France – had all fallen in rapid succession. Britain now stood alone – how long could she hold out against so formidable an adversary?

To understand the evolution of the Battle of Britain we must look first to the origins of the Royal Flying Corps. In April 1912, the RFC was established with a Military Wing and a Naval Wing. In July 1914, the Naval Wing became the Royal Naval Air Service. A Central Flying School was also established.

Between 1917 and 1939, the RAF moved from the periphery to the centre of British military thinking, planning and expenditure, over fears concerning German air power. Following attacks on London by Zeppelins in 1916 and Gotha long-range bombers in 1917, Prime Minister David Lloyd George and South African soldier-statesman, Lieutenant General Jan Smuts formed a Cabinet Committee to investigate provisions for air defence. Smut's recommendations led to the formation of an Air Ministry to oversee all military flying.

In January 1918, the British Air Council and Air Ministry were created, Lord Rothermere was appointed Secretary of State for Air and Major General Sir Hugh Trenchard, Chief of the Air Staff. Although both resigned later that year, Trenchard was reappointed in January 1919, and Winston Churchill appointed Secretary of State for War and Air.

On 01 April 1918, the Royal Air Force was created when the RFC and RNAS were combined into a single service. The Women's Royal Air Force was also formed.

In the years before the First World War, Australia followed Britain's lead by laying the formations of air power. When Britain created the RFC in April 1912, the Australian Army was already recruiting 'mechanists and aviators' for a Central Flying School.

By March 1914, and with five aircraft purchased from Britain, test-flying began at Point Cook. By July, No 1 Flight of the Australian Flying Corps (AFC) was ready to commence flying training. The War had already commenced before the first four students arrived in August. The outbreak of the War on 28 July 1914, meant the existence of the new flying training school made it possible to contemplate the reality of air operations.

The first opportunity came in late November; a military mission was planned following information an enemy base was located on the Sepik River in the German territory of New Guinea which had recently been bought under Australian control. An infantry battalion was assembled for garrison duties. On board the troopship, HMAS Una, the first warship to carry aircraft, as it embarked from Sydney, were two pilots, two aircraft, four mechanics, and a full complement of spares and fuel. Their primary role was to observe and gather intelligence. With no prepared landing fields, the aircraft were expected to operate as float planes; however, only one was a seaplane.

Upon arrival at Madang on December 7, the Commanding Officer, Colonel Samuel Pethebridge, learned from German missionaries there was no such enemy garrison. The two aircraft remained in their crates in Rabaul, and returned to Australia unused, along with their crews, in mid-January 1915.

Although this initial opportunity to lay the foundation of a tradition for Australia's fledgling air corps proved abortive, a second chance immediately arose.

In February 1915, the Australian Government agreed to a request from the Indian Government for aerial assistance during a campaign in Mesopotamia (now Iraq). In what became known as the Half-Flight, AFC, four officers and 41 other ranks departed Melbourne on 20 April. The Half-Flight initially undertook unarmed reconnaissance operations, followed by light bombing after being attached to No 30 Squadron, RFC. Losses were high and by December, after flying supplies to the besieged garrison at Kut, the Half Flight was disbanded.

In January 1916, No 1 Squadron was raised at Point Cook in response to a British request for Australia to raise a full squadron to serve as part of the RFC. The squadron, consisting of 12 aircraft organised into three fights, arrived in Egypt in April and was assigned to the RFC's No 5 Wing. In mid-June, the Squadron began operations against Turkish and Arab forces in Egypt and Palestine, undertaking reconnaissance, ground liaison and close air support as the British advanced into Syria.

During this period, Lieutenant Frank McNamara became the first Australian to be awarded a Victoria Cross when he rescued a fellow pilot behind Turkish lines.

Nos 2, 3 and 4 Squadrons were raised in 1917 and were sent to France, arriving there between August and December, where they undertook operations under the command of the RFC along the Western Front; No 2 Squadron, became the first AFC Squadron to see action in Europe.

Nos 5, 6, 7 and 8 Squadrons, which were also raised, provided training in the UK.

By War's end, four squadrons had seen active service, operating as a distinct national air force within the British structure. Although given RFC designations, the Squadrons were known as Nos 67, 68, 69 and 71 (Australian) Squadrons.

During the war, 800 Australian officers and 2,840 airmen served in the AFC. Of these 175 lost their lives.

The AFC was disbanded at the end of the War, while CFS continued to operate until 1920 when the Australian Air Corps was formed.

The following year, on 31 March 1921, the AAC was separated from the Army to form the Australian Air Force. Following an endorsement by King George V in June, 1921, the prefix 'Royal' was approved and came into effect on 31 August, 1921.

In France, Belgium, Mesopotamia and Palestine, Australians were witness to the transformation of the battlefield by the application of air power and the use of technical innovations. This joint British and Australian experience of air power, cemented the relationship between our two air forces by the time the RAF was formed on 01 April 1918.

The 1920's marked a consolidation in airpower as the RAF struggled to maintain strength on a peacetime footing, while simultaneously advancing technology.

During the 1930's and with conflict inevitable, the RAF embarked upon a program of expansion. Trenchard produced and defended an RAF capable of being built up from small but efficient cadres.

The RAF also worked in close partnership with the scientific community and aviation industry (producing Radio Direction Finding, Hurricanes and Spitfires), making it possible for the RAF to amass a citizen's air force capable of fighting and winning a Second World War. Proof indeed that Smuts and Trenchard were prescient about the RAF's defence role.

This structure, enhanced by the establishment of the Empire Air Training Scheme which was instrumental in the search for high-calibre recruits from the old Commonwealth, reached its

England, 1940. Portrait Of 39461 Flight Lieutenant Paterson Clarence Hughes DFC.

England. 1940. Air Chief Marshal Sir Hugh Dowding (centre) with a group of his Battle of Britain pilots. Left to right: Squadron Leader A. C. Bartley DFC; Wing Commander D. F. B. Sheen DFC and Bar; Wing Commander I. R. Gleed DSO DFC; Wing Commander M. Aitken DSO DFC; Wing Commander A. G. Malan DSO DFC; Squadron Leadr A. C. Deere DC; Air Chief Marshal Dowding of Fighter Command; Flight Officer E. C. Henderson MM (WAAF); Flight Lieutenant R. H. Hillary; Wing Commander J. A. Kent DFC AFC; Wing Commander C. B. F. Kingcome DFC; Squadron Leader D. H. Watkins DFC and Warrant Officer R. H. Gretton.

apotheosis in the sixteen week Battle of Britain campaign.

Having been appointed Commander-in-Chief Fighter Command in 1936, Air Chief Marshal Sir Hugh Dowding maintained a steadfast conviction the Command's prime purpose was the defence of Britain against the 'knock-out-blow'.

The daylight duel between Fighter Command and the Luftwaffe which began on July 10, 1940 and continued until October 31, involved the whole apparatus of Britain's Air Defence.

At the very center of the Fighter Command system was the concept of control, and the technology on which it was based.

By 1940, radar had developed into a sufficiently effective instrument of war to transform air defence by offering warning of an incoming attack and its general direction. Once the enemy was in view, the 'eyes and ears' of the Royal Observer Corps together with the Chain Home defensive radar system meant fighters could be detected, identified and tracked.

Radio monitoring of German signals was also possible, with the first listening post being set up at Hawkinge.

The Government Code and Cypher School at Bletchley Park, whose dedicated personnel broke the German Enigma, together with Ultra, were significant in assisting Dowding to conduct the Battle by providing information about forthcoming raids. Dowding and New Zealander, Air Vice-Marshal Keith Park, commanding No 11 Group, alone knew about the Ultra secret.

The Dowding system of intelligence sources and an elaborate communication system of telephone and teleprinter networks, and the installation of high frequency RDF, provided the means of putting the British fighters on an interception course with incoming German bombers.

At the heart of the complex at Bentley Priory was Dowding's Operations Room where the whole Battle could be centrally controlled. It has not gone unnoticed by historians that Dowding controlled the Battle from day to day, Park controlled it from hour to hour, and the 11 Group Sector Controllers – from minute to minute.

Thanks to Dowding and his Command, Hitler's Germany met its first defeat in the war.

One fifth of Fighter Command's aircrew came from overseas and 16 nations were represented. These included 145 Poles, 126 Kiwis, 98 Canadians, 88 Czechoslovaks, and 32 Australians.

The aircrew were as diverse as they were inspirational.

Flight Lieutenant Paterson Clarence Hughes, DFC was wearing his dark blue RAAF uniform when he fought and died in the Battle on 07 September 1940. Burned Spitfire pilot Flight Lieutenant Richard Hillary, author of the bestselling The Last Enemy, was born in Australia and is claimed as both Australian and British.

Canadian, John Kent best known as flight commander of the legendary 303 Polish Fighter Squadron, the re-formed Kosciuszko Squadron, whose convivial attitude to the Poles earned him the affectionate nickname Kentowski.

Adolph 'Sailor' Malan, DSO and Bar, DFC and Bar, the South African fighter pilot who led No. 74 Squadron RAF during the Battle of Britain.

RAF fighter pilot, Wing Commander Ian Gleed, DSO, DFC, who served in the Battle of France and the Battle of Britain, before being shot down and killed over Tunisia, has been discovered by the gay community as a hero.

Women's Auxiliary Air Force plotters, radar and telecommunications personnel were integral to the success of the Dowding system and often did their jobs better than the men.

Overall, fewer than 3,000 aircrew fought in around 60 squadrons. Of these 544 are killed, around one in five.

Contemporary research has revealed the average age of a Battle of Britain pilot to be 21 to 22; during the Battle, the RAF was itself only 22; the RAAF 19.

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The Battle of Britain demonstrated for the first time, the German war machine was not invincible. While the way ahead was long and hard – knowing it need not end in defeat – was the most important result from the Battle of Britain.

The Royal Air Force's victory in the Battle of Britain will be always be the defining moment in the history of the RAF and the Nation it served.

In the words of Prime Minister Churchill, delivered in the House of Commons, August 20, 1940

Never in the field of human conflict was so much owed by so many to so few.

Churchill's words reminds us to always honour our champions.

As the Royal Australian Air Force looks forward to celebrating the centenary of its formation in 2021, and commemorating all those who have served in peacetime or conflict, we will continue to draw inspiration from the RFC and AFC – the First of the Few – and all those in Britain and the Commonwealth who fought in the Battle of Britain.

Lest we Forget. ■

Live from the Moon

Think of Apollo 11 and you think of that famous first footstep onto the Moon, seen by 600 million people as a grainy black and white TV image. This year we celebrate the 50th anniversary of that landing and Australia's role in this monumental moment.

Getting that image to Earth took some doing.

The job of receiving the signals from the Moon fell to NASA's tracking station at Goldstone, California, and facilities in Australia at Honeysuckle Creek and Parkes, because they had the Moon in view at the scheduled time of the moonwalk.

The signals were transmitted around the country and then to the USA through links put in place by the Australian Postmaster-General's Department and the Overseas Telecommunications Authority. The Australian Broadcasting Commission (as the ABC was then called) managed the TV broadcast within Australia.

Honeysuckle Creek antenna in 1969. Image courtesy Hamish Lindsay.

TRACKING STATIONS IN AUSTRALIA

In 1969, Australia had more NASA tracking stations than any country except the USA. There were stations at:

- Honeysuckle Creek near Canberra and Carnarvon in Western Australia, for tracking crewed spacecraft. The 26-m antenna at Honeysuckle Creek was purpose-built for the Apollo program.
- Tidbinbilla near Canberra and Island Lagoon near Woomera, South Australia, for tracking craft exploring the solar system.
- Orroral Valley near Canberra, for tracking satellites in low-Earth orbit.

These stations were part of worldwide networks that let NASA keep tabs on its craft from around the globe. They were managed under terms set out in an Australian–US Space Cooperation Agreement made in 1960. Staffed by Australians, they were operated for NASA by the Australian Department of Supply.

Neil Armstrong on the moon. Photo: NASA.

PARKES RADIO TELESCOPE

Opened in 1961, CSIRO's 64-metre Parkes telescope was intended for radio astronomy, but it caught NASA's eye even before it was built.

Parkes was designed in the late 1950s. At this time the US Jet Propulsion Laboratory (JPL), soon to be incorporated into NASA, was considering the construction of large antennas to track spacecraft at or beyond the Moon. JPL's requirements closely matched the specifications for Parkes. And so, even while Parkes was under construction, NASA asked CSIRO if it could be used from time to time for spacecraft tracking.

In 1961, then again in 1966, NASA proposed that Parkes be formally incorporated into its Deep Space Network. On both occasions CSIRO said 'no': the telescope was for astronomy. However, an agreement between NASA and CSIRO in 1961 allowed NASA to call for the telescope to help with tracking when an extra dish would give much-needed sensitivity.

Parkes helped track NASA's first successful interplanetary mission, the Mariner 2 spacecraft sent to Venus in 1962, and then the Mariner 4 flyby of Mars in 1965, which returned the first close-up photos of the planet's surface. A NASA-funded study of the telescope's characteristics also led to a close working relationship between CSIRO and JPL.

However, when NASA scientists published the results of the Mariner 4 mission, Parkes' role in obtaining them wasn't acknowledged. This annoyed the Parkes astronomers. In 1966, when NASA asked for Parkes to track a Pioneer spacecraft, the Parkes Observatory's director, John Bolton, refused.

So the next approach to Bolton was made carefully, at a private dinner in 1968. Would Parkes back up Goldstone for the planned Apollo 11 moonwalk? Because human lives were at stake, this time Bolton (and CSIRO senior management) said 'yes'. CSIRO committed to doing everything needed.

The CSIRO Parkes telescope tracking the Moon during a test several weeks before the mission. Image courtesy CSIRO.

The Thin Blue line far from home

It takes more than soldiers to restore a sense of safety in a fledgling nation.

1999 saw the largest deployment of Australian troops to a foreign country since the Vietnam War ended. East Timor's vote for independence from Indonesia unleashed a torrent of violence within the country. Pro Indonesian militia and supporters exacted a terrible toll for the "Yes" vote.

Australia's response of the INTERFET force and then the UNTAET commitment to East Timor was the start to enforcing the peace and the beginning of nation building. The mission requirement was more than just a military solution; it was nation building from the ashes up.

Under the United Nations administration a UN Police force was established to restore law and order and train a local police force. The Australian Federal Police call out for volunteers from all state Police departments to be part of the deployment to assist in building a new and safe nation.

"It was a chance to put a culmination of policing experience and training to the test" says Daryl reflecting on his motivation to apply for the deployment to East Timor.

Experienced with not only metropolitan policing but outback postings to Coober Pedy and the APY Lands in remote South Australia, saw him equipped with the necessary qualities to be able to operate in a role in East Timor.

The Suai District of East Timor was the area Daryl was assigned. Suai had experienced some of the most violent actions of the retreating pro Indonesian forces post independence.

The massacre at the Ave Maria church claimed over 100 victims was one of the first investigations needed victim identification and location of the perpetrators who were attempting to either flee into West Timor or re integrate into the community as if nothing happened.

"The resilience of the locals to recover from the church massacre" Daryl looks back on how the locals began the process of healing after such a horrific act by those seeking to exact some sort of vengeance upon them for voting for independence.

The situation on the border of East/West Timor in 2000 was still not stable, the pro indo militias were still active and seeking any opportunity to harass and show their defiance of the UN military forces. The New Zealand and Nepalese troops were soon in contact with the militia

The day that Private Leonard Manning was killed in a contact with the militia was not only a tragic day for the New Zealand 2/1 Infantry Battalion but it was the beginning of an investigation for the UN Police force.

Part of the investigation team, Daryl had to maneuver the maze of military and UN procedures and natural suspicion of external investigations.

"I am convinced that the external investigation led to the revision of the Rules of Engagement in the sector", he said

The investigation led to an inquiry back in New Zealand of the rules of engagement that was applied to the deployment.

The reception at home was mixed, loved ones relieved to have him home, work colleagues to catch up with and the normal life to resume.

"It was a kick in the guts" when told not to use the deployment on his CV.

Daryl reflects upon the deployment had provided a wealth of knowledge and experience in such a short time frame.

Those who have experienced a conflict zone changes them forever in many ways. How do you explain the things you see and do to those at home?

Not many people can really express that to those who have not been there.

The recognition of the UN police of East Timor is often overshadowed by the focus on the Australia's military involvement at the time. The vital role of policing, rebuilding of shattered communities with a sense of security above that of what the military provided and showing the East Timorese that there was hope for a stable and peaceful future of the fledgling nation.

Today, Daryl is a passionate advocate for South Australian police officers through his work on the Police association's committee. This passion is focused on the mental health of police officers and the support that is available. "The color of the uniform or whether you serve at home or abroad doesn't change the cumulative impact those experiences will have on individuals. The stigma of mental illness is a great barrier to wellbeing."

A police officer experiences situations that are beyond those of the normal community. Daryl's combined experience of over 28 years as a police officer and that of being deployed to an active war zone has given him a unique insight to how best to manage the after effects and continue to be an effective police officer and a dedicated family man. ■

JAMES FITZROY

YOUR CONSERVATION QUESTIONS ANSWERED

Workplace health and safety is now a consideration at the front of everyone's mind, and this is great, but most accidents still happen in our home. The safer our lives get, the more emphasis on good design and improving safer outcomes the better. Every generation designs objects to be safer than the last. We learn and improve on the materials and the design, making objects, which were once commonplace seem positively dangerous. Take for example old toasters with the manual opening side door. Goodness knows how many houses caught fire from just cooking toast. However, these old toasters are now important items in museums. Things historically used become touchstones of past events or stories.

During wartime there are more hazards than a risky toaster and I am pretty sure that Bomber Command had bigger issues than coffee being too hot.

Some items like weapons are inherently dangerous, even items intended to keep people safe, like fireproof clothing helmets and gas masks. In the risk analysis these items saved lives but the hazards they contained remain and need to be considered when keeping these items in our homes. While some items always were hazardous, the risk of exposure is no longer acceptable ie, asbestos, as we know more about the illnesses that exposure can cause. Some items become hazardous over time as they deteriorate and break down. Over the next few issues we will start focusing on some of the common hazards which can be found specifically in military collections.

Lets start with the obvious…

WEAPONS:

Not all people who have these in their possession have any training on how to keep, handle or store them. Inheriting them can be a burden for some.

Firearms should always be treated as active unless they have been specifically rendered inoperable. Any functional firearms, BY LAW are required to be stored in a manner where they are empty of ammunition and where the ammunition for them is kept locked in a separate enclosure.

Edged weapons should be treated and stored as a dangerous weapon. If on open display they should always be cable tied to their plinth or mount with stainless steel cable and crimped swages to prevent them being stolen

In the case of ordinance (grenades, mortar rounds, mines) and other potentially

explosive charge-bearing or inflammable items (signal rockets and flares), these should never be kept in a collection unless a munitions expert currently working with explosive devices has confirmed that they contain no charge or flammable component at all. Check with your local police authority if unsure. ■

Last Post 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 to get a response in the following issue.

Dear Endangered Heritage,
I have recently found my grandfathers uniform in an old suitcase in the shed and was wondering what the best way was to clean it? The drycleaner won't clean it in case it damages the fabric. Phoebe NTWA

Dear Phoebe,
Firstly, congratulations to your drycleaner. Unexpected things can happen to older garments in the rough tumble of mechanical dry-cleaning. Having been in a shed, the item is likely to be dusty and to have mold. Mold from protein is dangerous to lungs, so using a face mask, take the item into the sun for 15min on all surfaces (make sure you do under the arms and open it up to expose the interior as well) and then carefully using a vacuum and a small brush, remove the dust and mold.

Dear Endangered Heritage,
I have a collection of WW1 embroidered postcards and postcards from Egypt. I want to frame them so you can see both sides but I can't find a frame suitable. Maggie VIC

Dear Maggie,
Framing so you can see both sides usually requires pressure mounting which puts the fragile print ink and silk in direct contact with the glazing. This usually leads to mold and damage. Conservators wouldn't do this. A scan and facsimile can be made of the back of the post card so you can see both sides and frame them together. Make sure there is a 10mm spacer so there is no contact between the postcard and the Perspex glazing and make sure the framer doesn't adhere things down. Tabs of Japanese tissue and starch paste would be the preferred option to hold the postcard in place. Use archival materials and remember, if bugs get into the frame they will head for the silk so keep a keen an eye on it. Other postcards will also benefit from being framed behind Perspex as it prevents high energy wavelength UV getting through to fade the dyes. YES, the Perspex does craze and go yellow eventually, at which point you replace a cheap piece of Perspex. It is worth it, as the plastic is being sacrificed to protect the art work.

Dear Endangered Heritage
My family has a globe of the world, which is very old and shows the countries and principalities from over 100 years ago. How can I find out more about the globe and what do I do to care for it? Chris TAS.

Dear Chris,
Give the National Library of Australia a call and ask for Martin Woods who curates the map collection. He will be able to help you to find out more about the globe. The ink colours on globes are also often light sensitive making them hard to read, they may have shellac or varnish over the paper, which a good conservator could assess and clean. Keep the item out of the light so the varnish doesn't keep darkening. Minimize the handling (especially spinning at speed), so as to prevent damage. Box in archival boxing with non-acidic tissue. Once you know a little more about the item's specifics you may like to get more detailed advice from a paper conservator.

Dear Endangered Heritage,
I have some chocolate which has been in the original box from Queen Victoria's Jubilee. It is pretty powdery and broken should I keep it in the fridge? Jess SA

Dear Jess,
What a great thing! Firstly make sure it is documented. Take some photos and keep a record of where it came from in the family and how you came to get it. Then, keep the chocolate in non acidic tissue and wrap the box in tissue as well. Then keep the box in archival card boxing to insulate it, but do not put it in the fridge as the condensation will be bad for it if you ever take it out.

Dear Endangered Heritage,
What is the best way to keep my grandfathers diary from WW2? Thomas, SA

Dear Thomas,
It may be impossible to put tissue between the pages because it may swell the spine and bulk out the book making it split. You can however use a soft paint brush to sweep out dust and dirt (wear a dust mask) and then place the clean dairy in a sleeve or wrap in non acidic tissue and box it. Please store the diary lying flat, not upright.

A glimpse of 1919 Australia

The First World War officially ended on 28 June 1919, with the signature of the Treaty of Versailles.

What did life in Australia look like 100 years ago, when the country was only just starting to recover from the human, economic and political impact of the war?

A number of films recently published by the National Film and Sound Archive of Australia (NFSA) offer a glimpse into that era. They are available on the special website Anzac: Sights and Sounds of World War I (anzacsightsound.org), which was produced by the NFSA in collaboration with its New Zealand counterpart, Nga Taonga Sound & Vision. Starting in 2015 and for the duration of the First World War centenary, the website was regularly updated with content sourced from the collections of both institutions.

Anzac: Sights and Sounds of World War I includes many of Australia and New Zealand's surviving films and recorded sounds from that time – including the Gallipoli landing re-enactment shot in Sydney only months after the actual events, for the drama The Hero of the Dardanelles.

One of the key objectives was to focus on both the battle fronts as well as the home front – from fundraising and conscription campaigns to the changing role of women, as well as the trends in popular culture.

The latest films added to the site include:

- The Treaty of Versailles (1919): Newsreel footage featuring the newly signed Treaty of Versailles, and the Allies Delegates departing the Paris Peace Conference in May 1919 prior to the Treaty signing by Germany. These dignitaries include US President Woodrow Wilson, British Prime Minister David Lloyd George, French Prime Minister Georges Clemenceau and Australian Prime Minister Billy Hughes.
- The Lion and the Kangaroo (c1919): An advertising campaign promoting peace bonds, featuring a lion and a kangaroo, representing Britain and Australia, being paraded around the streets of Melbourne. Their cages are adorned with banners saying: 'Buy Peace Loans. Take a big bite' and 'Peace Bonds are the Best Investment. Hop into them', respectively.
- Watch for the Aeroplane (1920): An advertising campaign for peace loans, using an Avro 504 aeroplane. It's decorated with a poster that reads 'Peace Loan - Watch for the Aeroplane'. This campaign featured aeroplanes flying around the country and giving aerobatic displays.
- Red Cross in Action (c1919): Nurses from the Australian Red Cross serving tea and refreshments to returned soldiers, including those injured and in convalescence.

Both archives are also encouraging viewers to get in touch, if they recognise any family or friends, or if they have any extra information about the films, songs and photos. ■

Contact details are available on the website, or email enquiries@nfsa.gov.au.

A big blue aiming mark

A peacekeepers perspective, Namibia, South West Africa 1989

I enlisted into the Army in 1983 as an Army Apprentice during "The Great Peace", the period between the end of the Vietnam War and the beginning of what was to become more than 3 decades of deployments for the ADF.

I was trained by Vietnam veterans who from time to time would give us an insight into what it was like to be deployed but I had never contemplated the possibility until one morning in late 1988. I was 20 years old and had already served 5 years in the Army.

13 Troop, 7 Field Squadron were on our morning parade at our home at Enoggera Barracks in Brisbane when our troop sergeant, a giant of a man by the name of Bob Kudyba, walked out of the troop headquarters office. "Who wants to go to Africa"? he sprouted in his deceptively quiet voice. Anyone who has been in the Army knows that the first rule is never volunteer for anything, you will undoubtedly find yourself painting rocks, doing some combat gardening or cleaning the toilets at the boozer. No one flinched. "I'm serious, who wants to serve with peacekeeping forces in Africa next year" he said and after a few moments of looking around at each other to see who would put their hand up first, to a man our hands were in the air. And so began a 6 month period of intense training and preparation for deployment to Namibia, a country that none of us had even heard of.

The UN mission to Namibia had been on the cards for more than a decade prior to our departure and had failed to launch on a number of occasions in previous years for one reason or another but mostly political. The South African Defence Force had been occupying Namibia since the end of the second world war using the country as a buffer zone between Cuban backed communist forces in Angola and their own Northern border. International pressure and sanctions surrounding apartheid had taken their toll on the South Africans and they finally capitulated in 1988 allowing the UN to execute their mission. The intent was for UN forces from more than 12 nations around the globe to assume responsibility for security in Namibia from the SADF providing a safe environment in which a democratic election could take place. Communist guerrilla forces and insurgents would withdraw into Angola and the SADF would begin an orderly withdrawal from Namibia or at least that was the plan.

The Australian commitment consisted of political advisors to the UN mission and a 250 strong force of Construction and Combat Engineers who would provide support to the UN infantry Battalions and construction services to the UNHCR. Sydney based 17th Construction Squadron was chosen as the deploying unit and a troop of Combat Engineers from Brisbane based 7 Field Squadron (now known as the 2nd Combat Engineer Regiment) would be attached to provide the combat engineering element.

It didn't strike me until well after I had returned home to Australia following the end of my 7 month tour just how important this mission had been in the global political landscape. We had been a part of history but it didn't feel that way. We hadn't been to war, we had been sent to observe one and that was a strange realisation for combat troops who had been trained to fight, not watch.

We departed Australia from RAAF Base Richmond in Sydney on the 18th of March 1989 aboard a US C5 Galaxy from Military Airlift Command, an enormous cargo plane and the second largest aircraft in the world. Aboard the plane we had 3 Unimogs, one towing a CPC 7.5 water purification unit, a Land Rover towing a trailer and around 10 pallets of equipment, weapons and ammo. In order to get to the passenger seating in the aircraft we had to climb a flight of stairs not that dissimilar to a step ladder and were surprised to find the seating pointing toward the rear of the aircraft. The passenger cabin had a handful of small porthole style windows on either side along it's length and for the most part we weren't able to see outside so needless to say the journey was fairly dull.

Our route took us from Sydney to Learmonth in Northern WA and then on to Diego Garcia, a joint US/British naval and military base in the Indian Ocean. Our aircraft was not behaving itself and we were forced to swap to another C5 before heading to Nairobi in Kenya where the second aircraft also decided to play up forcing another change. After an 8 hour delay we finally departed Nairobi Airport for Grootfontien, a large SADF Logistics base in Northern Namibia. The trip up until that point had been very relaxed and the troop were in their usual jovial mood despite having to unload and reload three aircraft on the way. I recall the pilot addressing us about 30 minutes out of Grootfontein giving us a pre-landing brief and at that point the cabin fell silent. Reality had set in and like so many Australian troops deployed before us we sat silently, looking around at each other contemplating what would happen in the coming hours and days.

Our arrival was uneventful and after being billeted in the SADF lines we even managed a BBQ and a couple of beers with a few SADF personnel. The following 2 days were spent acclimatising before the troop was deployed to the Northern Border area to a Forward Operating Base at Oshikati. FSB Oshikati, home to more than 1500 soldiers, was roughly 60km south of the Angolan Border and at the very epicentre of the SADF military operational area. We spent two weeks training with SADF Engineers on mine warfare, the types of mines being employed by both sides, search and clearance techniques and a detailed understanding of the tactics being used by insurgents to target SADF troops and vehicles. No less than 52 different types of mines, both anti personnel and anti tank, had been used during the border war and we were expected to gain a detailed knowledge of each one and achieve a minimum 90% pass mark on our final tests.

The South Africans were a very professional military force comprised of conscripts and regular forces from the South African states and a mixture of local Namibian soldiers including the famous Kalahari Bushmen. Their uniforms were a chocolate brown colour and they carried a mixture of section weapons quite similar to ours from 7.62 FN FAL'S (SLR's) to a locally made 5.56 version of the Israeli Galil the R3. The South Africans, by necessity, had become an industrious and inventive lot and their locally produced R3 assault rifle had been made to take components from the AK 47 including the bolt carrier and dust cover. The combat vests they wore instead of webbing were brilliant and by far superior to our own webbing, a great souvenir if you could get one of them to part with it. Their vehicles stood out the most to us and were oddly shaped with "V" hulls, a legacy of many years of design evolution aimed at protecting their occupants from the deadly array of land mines that littered the country side. Troop carrying Buffels, Caspir,

Ratel, Turbo Wolf Armoured reconnaissance vehicles and self-propelled artillery were amongst their fleet of wheeled vehicles with the Oliphant tank, looking distinctly similar to the Centurion, providing the heavy armour.

They had suffered many casualties throughout the years, young men just like us who were conscripted straight out of school for 2 years of service "Grens Diens" on the Angolan border. They were reluctant hosts but courteous none the less and treated us with respect often referring to the Vietnam War but rarely mentioning the Boer War, a conflict that was still a source of bitterness and resentment for many of the older members.

In line with the UN treaty the SADF were preparing their forces for withdrawal from Namibia and there was plenty of evidence to suggest that they were compliant but like all professional forces they maintained a high level of readiness throughout those first few weeks. At night time their gun towers would test fire their machine guns on the hour firing bursts of rounds into their respective defensive zones around the perimeter of the base, a very audible deterrent to insurgents that made it very difficult to maintain a decent sleep.

Following two weeks of training the troop moved South once again to Grootfontein to await operational orders from the UN Force Commander but the peace was about to be broken in a major way and our role would change dramatically in the coming days. On the 1st of April (April fools day of all days) an estimated 1500 insurgents, in contravention of the cease fire agreement, crossed the border from Angola into Namibia believing the forward SADF bases to be abandoned. They were quickly located and engaged by elements of the South West African Territorial Force (SWATF) and South West African Police (SWAPOL), a paramilitary police unit who were still patrolling the border region. The following 9 day period saw some of the fiercest fighting of the war and was known to the SADF as Operation Merlyn or "The 9 day war".

14 troop was the only formed body of UN ground troops in Namibia at the time and with the UN mission on the brink of collapse it was decided to move the troop along with around 20 British signals soldiers up to the border region. Our role was to establish safe zones in three locations across roughly 300km of the border in which the remaining insurgents could find refuge prior to being escorted back into Angola. The UN outposts were established at Ruacana, Oshikango and Okankolo but were poorly sited in close proximity to SADF Fire Support Bases making them almost impossible for insurgents to get to safely. The SADF conducted what was known as aggressive patrolling (known to our Vietnam vets as search and destroy missions) 24/7 effectively surrounding and containing the UN positions and cutting access to insurgents who they hunted aggressively throughout that 2-3 week period. We knew that what we were doing was nothing more than posturing to save face and buy time for the UN to hold meetings with the warring factions and to bring an end to the fighting. We were lightly armed with SLR's, M16's, M79's (wombat guns) and re-barrelled 7.62mm magazine fed WW2 vintage Bren guns as section support weapons. Apparently the belt fed GPMG M60 was considered too aggressive for UN peacekeeping operations.

We had no resupply capacity, no dust off (helicopter casualty evacuation), no indirect weapon fire support or air support so what hope did we have of containing one of the most experienced ground forces in the world at the time. None! But we stayed in our positions until we were relieved by multinational force observers on the 25th of April, Anzac Day of all days, and returned to the SADF base at Oshikati. The base was attacked at least twice that night and in between bursts of outgoing and incoming fire we drank a few beers and remembered those who had served before us and paid the ultimate sacrifice for our country.

The fighting that began on the first of April resulted in the deaths of more than 300 insurgents, 20 SWAPOL officers and 5 SADF/SWATF soldiers with more than 100 wounded and we were right in the middle of it watching like Roman spectators at the Colosseum. We were there with our white soft skinned vehicles, our section weapons, front line ammo and our big blue aiming marks (the UN blue beret on our heads).

The rest of our 6-7 month tour was relatively quiet in comparison and we spent most of the time operating from an abandoned SWAPOL base at Ondangwa just South of Oshikati, rotating the three sections through border patrols, mine sweeps, OP's, XUO and EOD tasks. It was a 24/7 routine with one 7 day break somewhere in the middle and by the time we came home in August and September 89 we were more than ready. 14 troop was replaced by 15 troop, a composite troop made up of Combat Engineers from 18 Field Sqn in Townsville, 7 Field Sqn in Brisbane and 1 Field Sqn in Sydney. Members of 14 troop including myself elected to remain in Namibia for an additional 3 weeks to help train the incoming troop. I recall meeting them as they stepped off the plane in Grootfontein and onto a bus headed for Ondangwa and the looks on their faces when they were ordered to load their weapons for the first time. That was me 7 months ago I thought to myself and it dawned on me at that moment that 14 troop had become veterans of active service. Despite this we didn't consider ourselves to be veterans because we hadn't experienced combat operations and to this day I still feel the same.

It's worth noting that our replacements, 15 troop, were the first Australian Engineers to conduct a casualty extraction from a live minefield since the Vietnam War. Something they can rightly be proud of.

There are many other stories from the Namibia deployment that haven't been told and we tend to relegate Peacekeeping operations to the margins of our military history preferring to focus on conflicts in which we fought battles and suffered casualties. What we fail to acknowledge in doing so is that our sailors, soldiers and airmen/women make great peacekeepers. We are disciplined professionals, highly trained, well equipped and ready for anything but our greatest strength lies in our ability to be compassionate and to have respect for other human beings no matter what is going on around us. We are diplomats, educators and ambassadors and above all things we are respected for our values, courage and sense of a fair go. I am proud of my service and those I had the privilege to serve with, my other brothers.

14 troop is about to celebrate it's 30th reunion in Brisbane on Anzac Day 2019 and like so many others with shared experiences we will reflect on our deployment, strengthen our bond of brotherhood, have a few laughs and tell some well-rehearsed lies about our tour of duty with the big blue aiming mark. ■

JUSTIN BROWN

A hidden hero in the family

Every family has its secrets . . . But it's been a shock when no-one in the family ever knew that the quiet retired local butcher, Stan Roberts, was a war hero.

The first we knew was the full page obituary in the Sydney Morning Herald May 29.

Uncle Stan was 97, who'd been born and brought up in Wyong, had moved into a nursing home at Lake Macquarie and had been in good health, sending me a note in spidery writing last Christmas. So his passing was not a complete shock. But the headline was – Undertaker of Sandakan war dead, written by respected historian and author, Lynette Silver.

Lynette Silver writes: *"Stan was a valuable member of the Australian War Graves Unit from 1944-1947. Most Australians are probably unaware these units existed. Who pauses to think what happens between the death of a soldier in the field and the erection of a headstone in a beautifully kept war cemetery.*

Roberts became the undertaker for a high number of Australian and British military personnel who died in Borneo as POWs and many more on the infamous Sandakan-Ranau death marches. All but 6 of the 1000 men perished from starvation, illness or were murdered. Of the 1400 POWs left at the main camp at Sandakan, there were no survivors.

Search For Remains

After the war the search began for more than 2400 remains scattered along 250 kms of jungle track or buried in makeshift cemeteries. It was a massive undertaking and one for which Stan Roberts willingly volunteered.

After home leave, in 1946, Stan was redeployed to Jesselton now Kota Kinabalu in what is now Sabbah…

His task was the soul destroying search for hundreds of Australian and British POWs who'd died along a mountainous 70-km stretch of the death march track.

Leaving his Commanding Officer and one other in the base camp, Stan and 6 men began an arduous trek across the towering Crocker Ranges to Ranau. With them were Dusun tribesmen employed to ferry supplies, and remains to and from Ranau – a nine day trek.

Stan then began the painstaking task of overseeing the search for the remains of POWs buried in jungle clearings, now overrun with vines and creepers.

Back in Ranau Stan searched for any clues to the soldiers' identity with little to help him, as army identity discs, made of cardboard, had rotted.

Then began the search for those who had died, or been murdered, along the track. Most were unburied which Stan recorded that time and the elements had reduced them to a skeletal state.

Because they were unidentifiable, Stan drew small sketches showing the precise location of the bodies giving landmarks and distances from the nearest village.

It was these meticulous records that then allowed Lynette Silver, 60 years later, to match up his data with death records and identify at least 20 POWs who'd been buried as "Known Unto God."

The impact on relatives being able to visit the place where their POWs died and pay their respects at a named grave in the Labuan War Cemetery cannot be underestimated.

Stan Roberts devotion in searching for hundreds of remains, identifying them wherever possible, walking countless miles over rugged terrain in tropical heat kept him in Borneo until 1947.

He returned home to Hamilton (Newcastle) and his wife Nellie and resumed life as a butcher.

He never spoke about his war work to anyone. Despite its vital importance the work of the war graves unit is unsung.

Stan Roberts always treated the nation's war dead with great dignity and for this Australia will always be in his debt. It is due to his untiring efforts that so many were afforded the respect, in death, that they deserved," concluded Lynette in her eulogy.

My Roberts cousin, Barry (Evenden) in Taree, and I have mulled this over, wishing we'd known all this about Uncle Stan. So I called Lynette Silver in Sydney who told me, *"The only person Stan ever spoke to about his work was me, so it seems. The close family knew very very little and certainly had no details of what his work entailed.*

I located him back in the 1990s, and have been in touch on and off ever since. I last saw him face to face a couple of years ago.

I was honoured to deliver his 'war work' Eulogy at the funeral – the mourners were stunned. It was good to be able to inform a wider audience of his service to the nation via the obituaries page.

I also loaned Neil, his son, the 'Borneo' Australian flag to place on his coffin – it has been used at the funeral of two of the Sandakan survivors, the commando who rescued them and another POW who lived, because he was sent out of the Sandakan Camp in 1943.

So it was very significant that we used it for Stan, who was instrumental in laying all their friends to rest."

I asked why he had confided in Lynette whom he did not know.

"He only spoke to me freely when he realised I understood his job and knew exactly what he had to do. From then on he spoke to me as if I had been there.

This is not an uncommon reaction for me. Ex-POWs would talk to me, when they would say nothing to their families. It is much easier to speak to someone who has no personal or emotional connection. Of course, some families are quite offended by this, but for the POW it was like talking to someone who was there with them – chatting about the good and the bad.

SMH journalist Tony Stephens once wrote in an article 'ex POW Billy Young talks to Lynette Silver as if she had been in the prison camp with him'.

Billy is still alive, and still does. He will even ask me during a media interview – 'What's the name of

that bloke who was with me when we did such and such?' Survivor Keith Botterill did the same thing.

I asked Stan if he could to go back to Borneo with me and he said no – he wrote a note just before his death that he didn't want to relive the past but after reading the Epilogue in my Sandakan book he realised why I wanted him to return with me, and was sorry he had not gone.

I think it would have been good for him – he had bottled up his thoughts for years. And the trip I planned was very positive – going to places where he had found particular remains and telling him who they were, and then showing him the new name on the grave at the war cemetery, which he never saw completed. I was hoping that such a trip might jog long forgotten memories."

I think Barry and I understand Uncle Stan a little better, and why he never spoke of what he did, which we respect.

But it occurs to me, perhaps you should spare the time to ask questions of the "oldies" in your family. They have led full lives, with failures and successes, sadness and joy and a perhaps few funny adventures along the way. Ask them to share their yarns before it's sadly, too late. ■

DI MORRISSEY

— INTERVIEW —

Lainie Anderson

Lainie Anderson was a weekly columnist with Adelaide's Sunday Mail and has worked at The Herald-Sun in Melbourne, The Times in London and the South Australian Tourist Commission. Lainie's recent book, The Long Flight Home, details the 1919 Vickers Vimy flight from England to Australia by pioneering SA aviators, Ross and Keith Smith and their crew.

Greg T Ross: Lainie Anderson, welcome to the Last Post magazine. You've been a journalist of some note over the years and I remember reading your columns when I was living in Adelaide, so you've been doing some great work for a long time. You've got the Long Flight Home now, which is an amazing book with an amazing story Lainie. I think this year marks the anniversary of the flight that actually was the world's first flight from England to Australia, which they've said was an achievement akin to man landing on the moon. Was it that big?

Lainie Anderson: Thank you very much for having me on the show. Actually it was, can you believe it? So, I did a Churchill Fellowship back in 2017 to prove up the... Almost to build a business case for an old plane that we've got sitting here at Adelaide airport that used to have pride of place out the front of the old terminal. But when the terminal moved in early, about 2006, the plane stayed in its original spot and so we've sort of lost connection as a State to this incredible old plane. And so I went on a bit of a journey on a Churchill fellowship to try and find out about the plane, to find out just how significant it is in terms of aviation history today and just how important that first flight was from England to Australia. And yeah, international historians, aviation historians said that in its day, it was like man landing on the moon. It basically set the scene for a whole era, a golden era of aviation exploration, all these incredible flights by the likes of Charles Lindbergh and Amelia Earhart, Amy Johnson, Aaron Charles, Kingston Smith. And it turns out that the Vickers Vimy that we've got sitting here is one of the most important historical objects for aviation on the planet, and one of the curators at the Smithsonian in Washington said that it was... It should be as iconic to Australia as the Spirit of Saint Louis is to America, which was Charles Lindbergh's plane of course. So, we've got some incredible aviation history here in Adelaide and it's great that for the centenary year we're able to celebrate it.

GTR: Yeah. I think this is probably something that's been long overdue, and it was you that actually... What was the interest? What led you to have this interest in aviation? Did you always have it?

LA: No, I have... I mean, I am so un-mechanically minded, you know, I can barely open my car door. So I've been writing a column in the Sunday Mail here for 12 years now, and in 2009 a Sunday Mail reader contacted me and said, "Lainie, I've just realized..." He'd been reading Peter FitzSimons' book, Charles Kingsford Smith And Those Magnificent Men. And he said, "I've just, as a result of that, I ducked out to the airport because it mentioned the Vickers Vimy and our own Ross and Keith Smith who flew it from England to Australia, and I've realized it's in the long term car park now and we've got to do something about it." And he said, "Could you please write a column?" As soon as I started researching Ross Smith's life, I was just completely obsessed, and now I'm the crazy plane lady of South Australia.

GTR: Yeah, that's right. Indeed, and the crazy, maybe not so crazy... This would have been, I guess, to think Ross Smith and the crew with Keith and Wally and who was the other chap?

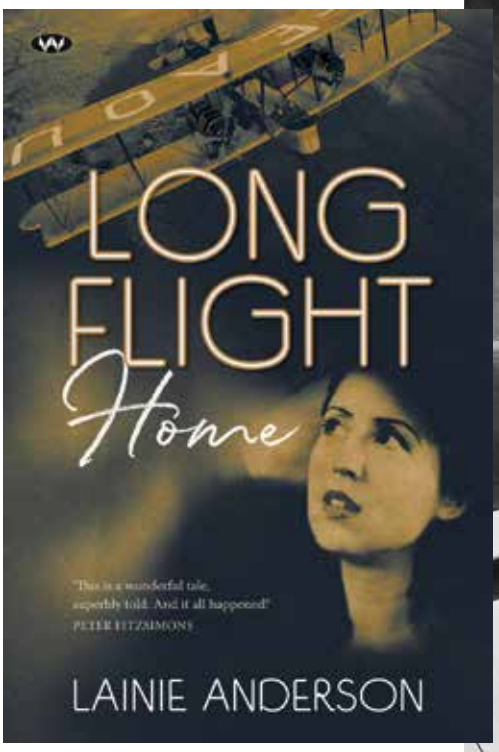
LA: Jim.

GTR: Jim Bennett, that's right, yeah.

LA: From Victoria.

GTR: Yeah, I mean the idea of that... Long term car park.

LA: I know. And I think it's fantastic because just before the federal election we



Mechanics Walter Shiers and James Bennett assessing the engine and propellor of the Vickers Vimy c. 1919, Ross and Keith Smith Collection, SLSA PRG 18/8/7.

got a funding commitment from the federal state government and also Adelaide Airport Limited to move the plane into the new terminal, which has been... Is just an incredible legacy of this centenary year, and also the result of lots of hard work from lots of different people. Some that we've been lobbying over the years and... I mean some people have been lobbying for decades for greater awareness, you know, the guys down at the aviation museum and different RSL clubs and things. So yeah, I certainly can't take the credit for moving the plane, but I mean, it's such a fantastic achievement, it's great.

GTR: Well, it's been a real community minded thing too, I think you-

LA: Yeah, it really has. Yeah. My very first column back in 2009, that's what sort of started it all because, for me I mean, my own journey because I was inundated from readers with letters and emails just saying, "Oh, I remember the Vimy," and "Oh, it's so fantastic that you're writing about it and keep going." And then someone said, "Get a Churchill Fellowship," and then someone said do a book, and then someone said how about you do a documentary? And I always do what I'm told Greg. So, I've done it all now.

GTR: Yeah, geez. Maybe I'll have to take a leaf out of your book, that's incredible. But the journey itself with Ross and Keith and Jim and Wally, the plane itself was just wood, fabric and I guess, and wire, was put together and, of course, 18,000 kilometres nearly unthinkable today, that they only had a compass to guide them.

LA: I know, and I mean you look at the plane, it's huge. I mean it's a lot bigger than most people think. You can basically fit two buses underneath each of the biplane wings. But yeah, it sort of looks a bit like a very big, long coffin, the fuselage, and to think that they had open cockpits, basically only a plane for navigation and there were really no airfields after India. So, the fact that 16... The Vimy crew is one of six Australian crews that set out from London in 1919 to try and become the first. I think it shows just how dangerous it was. The fact that two of those crews did die, two others crashed out, and it was only the Vimy that made it home in the required 30 days to win the 10,000 pound prize that had been put up by the Australian government. So, I mean this was an incredibly risky venture and newspapers at the time and different political leaders warned against it as an endeavour because it was only 16 years after the Wright brothers, you know, made the first man powered flight. So it was incredibly audacious.

GTR: Wasn't it what, yeah, you put that into perspective Lainie, and when you say 16 years after the Wright brothers, then you look at the distance travelled, what an encapsulating moment.

LA: And the fact that, you know, because there were no airfields, these guys were landing on jungle clearings or on tiny racetracks and this was a really huge, cumbersome... I mean, it was basically actually state-of-the-art to be fair, today. It was a second generation bomber, but the race tracks that they had to land on in Rangoon, the modern day Yangon, in Yanmar and like Singapore was so tiny. At one stage, Jim Bennett actually climbed out of the cockpit, the cockpit as they were landing in Singapore and slid down to the tail wing to bring the plane up really quickly as they were landing. Like-

GTR: Oh wow.

LA: They fixed in Cairo, they fixed a cracked induction pipe with chewing gum because they obviously, they couldn't bring a spare along with them in case of-

GTR: Just add a little chewing gum.

LA: Yeah, I know. Good old Wrigley's, Wrigley's were really the clever, savvy marketers and they gave all of the crews... Just as they'd been giving soldiers gum all throughout the war, they gave each of the crews a little box of gum. So yeah, just amazing stories of endeavor and courage and ingenuity really, you know?

GTR: Well, I see. Yeah, I see Lainie, I see very much the next step for you may be to write a screenplay or a treatment of this story. They can turn this into a movie.

LA: Well, I have, I'll tell you a secret. I have actually sent it to Peter Jackson

because he's a huge aviation fan and he's got the aviation museum over in Wellington.

GTR: Yes.

LA: So I've sent it to him, and in the front I wrote, "Thought this might be right up your alley, Peter." And then I put my phone number and email address. So if Peter Jackson happens to be listening to the podcast, I'd love, you know, him to-

GTR: Well he may be doing so, he may be doing so. You know why? Because I had some dealings with his P.A. in New Zealand, Lainie. So there's a chance of that because I want to interview Peter and he said, "This looks right up his alley," just using your words exactly the same. So there may be some connection there and if that happens, we'll see what... Yeah, yeah.

LA: And in his museum he actually has a little model of a Vickers Vimy plane and there are only two surviving original Vickers Vimy's in the world and we've got one and the other is Allock and Brown's Vimy in the Science Museum. Which, by the way, is seen by 3 million people every year. So that's why it's so fantastic that ours is going to be moved into the new terminal where it can be seen by millions of people too.

GTR: Yeah, it all comes together brilliantly. Of course, I suppose we look back at a sometimes maligned figure, Billy Hughes, and I guess in many ways it wouldn't have happened without Billy. His idea.

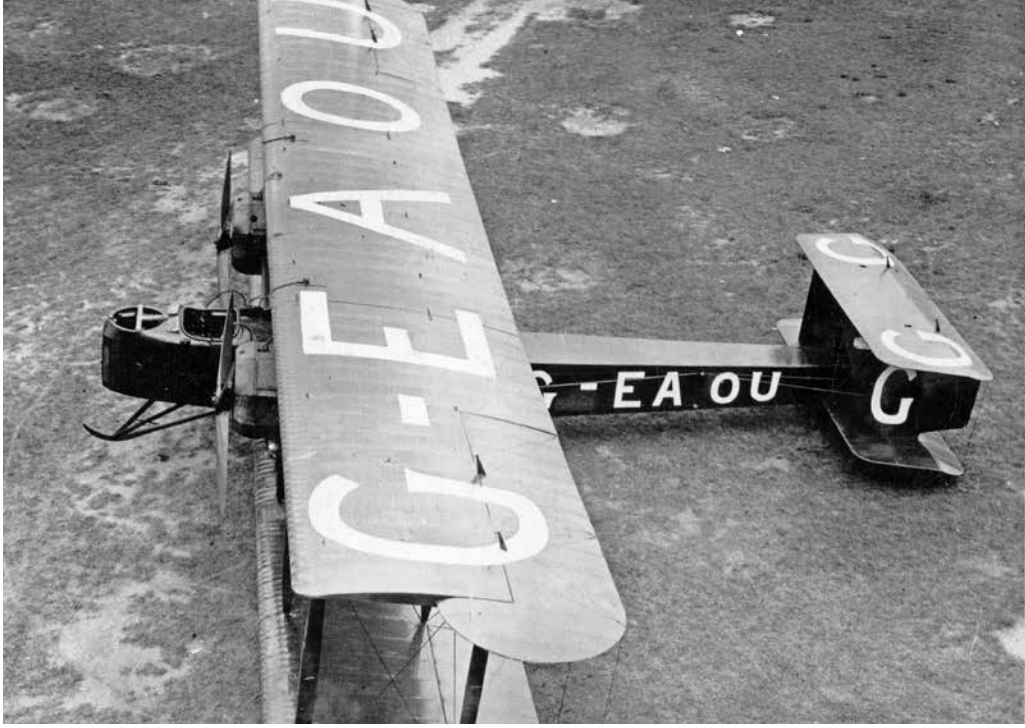
LA: Well, yeah, and he is a really central character to this because he had met with aviators who were hospitalised. So, I mean, incredibly dangerous. The guys who flew in the first world war actually had a higher casualty rates than guys in the trenches and at some stages during the war, they had a two-week life expectancy on the Western Front. So Billy Hughes had met with some injured Australian aviators and then, for the peace talks in Paris, he began flying for the very first time between England and Paris. And it was then that he realized that in peace time aviation had the potential to bring his young nation Australia closer to the mother country. And he was, I mean, yes he does have a varied sort of legacy in terms of whether people loved him or hate him. I think he was a bit of a polarizing character, but he was determined to ensure that the sacrifice of those 60,000 young Australians in the war wasn't in vain, and this was one of the ways that he thought he could make sure, you know, that Australia stayed on the world stage, which he believed it deserved to after the sacrifice of so many young men.

GTR: Yes, he did go... Yeah, incredible, and then I guess, how much was it? Ten thousand pounds or something wasn't it?

LA: It was 10,000 pounds, and when they reached-

GTR: A lot of money.

LA: They reached Darwin in 27 days and 20 hours, and then, funnily enough, it took them three months to do their victory lap of Australia because the Rolls Royce engines basically said, "Nah, had it, we're not going any further," and they needed to have a complete overhaul out over in Queensland. They managed to sort of limp over there basically, and then they were still there for quite some time. But when they got down to Melbourne, which was the federal seat of parliament then, Billy Hughes handed over the 10,000 pound cheque, and they immediately split it four ways and Wally Shiers, to show just how much it was worth in those days, Wally was able to buy a house in Sydney and a little business. He bought a garage.



View looking down on the Vickers Vimy, showing serial number 'G-EAOU' on top of the wings and on the side of the aircraft. Ross and Keith Smith Collection, SLSA PRG 18/9/1/6A.

GTR: Wow.

LA: I mean you couldn't do that with two and a half thousand pounds.

GTR: That's quite incredible. And talking about Wally, he was going to buy some apricot trees or something. He wanted to be, he wanted to stay away from war but got drafted. How did you get into the head of Wally? Because it's a great story.

LA: Yeah, well when I was doing my Churchill research, I learned that Wally was engaged to a girl in Narrandera, in Country New South Wales before the war, and that's why I decided... Because I'm a journo, my natural instinct was to try and write it as nonfiction. But of course there are fantastic books on this from way back in 1969 that were written for the 50th anniversary that are nonfiction, and so I didn't really want to just use that format again. So when I realized that Wally was engaged, it was the perfect vehicle to actually tell his story and to bring in Helena, his sweetheart before the war, bring in their story as well as Wally's incredible adventure, and also to show a man like Ross Smith through the eyes of someone else. Like every man that we can all relate to because we can all relate to Wally. He was like shorter than Charlie Chaplin. He wasn't scared of going to war, but it was just that his life was taking off. You know, he'd met this gorgeous girl, he'd become an electrician. He was, you know, on a good wicket, he'd got himself a motorbike.

GTR: You've described Wally very well. You've described him very well too because Lainie, I mean, I was sort of really taken with the guy and then when he said how short he was, and then I saw a photo of the four of them outside the Vickers Vimy and I immediately looked for the shortest guy. So that's Wally.

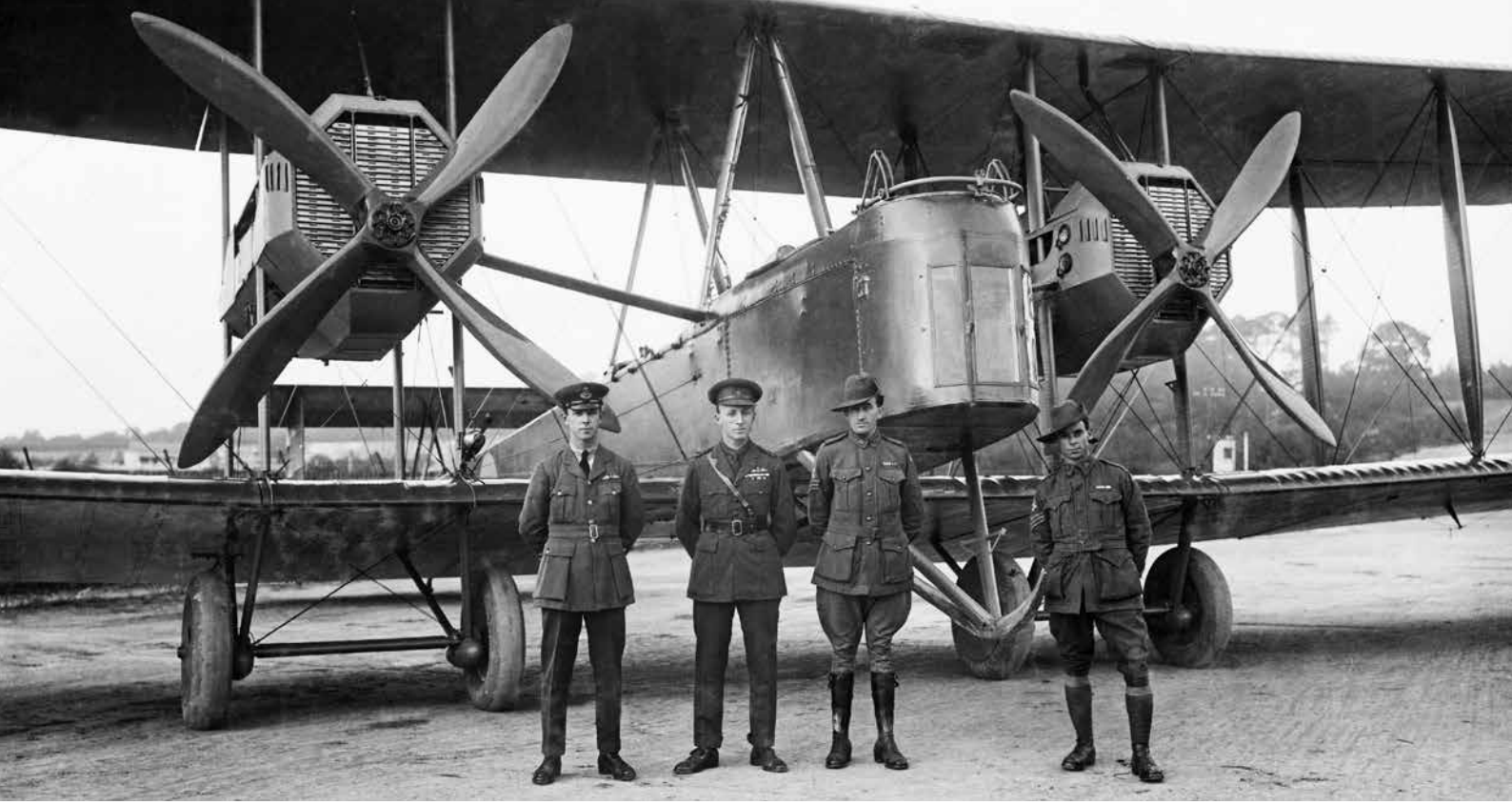
LA: Yeah, that's Wally.

GTR: And he didn't want to go to war because he had all this thing here. As you say, he had things set up and life was looking very good for him.

LA: Yeah, that's right. But I mean, when he was... And he actually later in life, in the 60's, so only a few years before he died, he actually gave a fantastic interview to an oral historian by the name of Hazel De Berg and you can listen to Wally off the National Library of Australia website. But I have to admit, I have never done that because once I realized I wanted to write the book as Wally, I didn't actually want his own voice in my head because I needed to create my own sort of Wally for it in a fictional sense. But people can do that, and that's... Reading the transcript is where I learnt, because he actually tells the story of going to Sydney to buy some orange trees from Narrandera, thinking he was buying oranges, going back to Helena and getting stopped by this massive Sydney copper.

GTR: Seven foot tall.

LA: Who tapped him on the shoulder. Yes. Tapped him on the shoulder and showed him the postcard of Kitchener saying, "We want you." So that's how Wally's life sort of changed and led to him going away. He went away with the Light Horse then Ross Smith joined the Flying Corps in Egypt and fought in Palestine. And then yeah, went on this amazing adventure. You know, became one of the first men to fly from England to Australia and he was just this incredibly average young, ordinary man who did



Pilots Lieutenant Keith Smith and Captain Ross Smith, with mechanics Sergeant James Bennett and Sergeant Wally Shiers, standing by the Vickers Vimy G-EAOU at Hounslow Heath, England, at the start of the England to Australia flight. November 1919. Ross and Keith Smith Collection, SLSA PRG 18/9/1/3A.

"AT ONE STAGE, JIM BENNETT ACTUALLY CLIMBED OUT OF THE COCKPIT, AS THEY WERE LANDING IN SINGAPORE AND SLID DOWN TO THE TAIL WING TO BRING THE PLANE UP AS THEY WERE LANDING."

an extraordinary thing, which I think everybody can sort of relate to. You can really empathize with Wally and his choices and how he worried and he was this lovely young worrying, sort of, you know, where was he making the right decisions and-

GTR: When he got back to the Alford's place, Helena and mother's place, it changed. Everything changed so dramatically because it's well written. He comes back from the city and you imagine that, you know, he had been denying the need to go to war and the next thing you know, he said he signed up and it was heartbreaking really.

LA: Oh, can you imagine? And I mean, it was only August, it was only the August 14 that the war was announced, declared, and he enlisted in April, 1915 so he wasn't... It wasn't like he was abstaining or anything like that. But yeah, I mean you go away and your sweetheart thinks you're going to buy fruit trees for a block where you're going to build a house and get married and the next minute, you know, he's telling her he's going away and, "Oh look, but how about we get engaged because then you can be on my book and get the widow's pension if I die." And you can imagine what Helena must have been thinking.

GTR: He was being thoughtful while being thoughtless. Then the cheeky bugger saying he's going to ask you to marry him when he takes off on the train to Sydney. Quite incredible story. And then of course Wally meets the extraordinary man himself, Ross Smith.

LA: Yeah, and this was really interesting too because I wanted... I wanted people to just get to know Ross as just another soldier and as an airman as well as through the eyes of someone who clearly idolized him, you know, put him up, put him up on a pedestal and you sort of get swept away almost, you know, with a bromance. There's the tension that starts to emerge between, in Helena's letters about, you know, you can tell she's a bit jealous about this new central character in Wally's life, and there's that, but-

GTR: Yes, yes indeed.

LA: And he's also grappling with his guilt of course, that he's got his own brothers on the Western Front and also Helena's brother, who all in real life went across to the Western Front and saw horrific things and indeed one of Wally's brothers died. And to be grappling with that guilt, which I'm sure some men, particularly men like Wally who when you were a mechanic in the... Particularly on the Eastern Front into Cairo and Egypt and Palestine, you're actually quite a long way back from the front line, so-

GTR: You'd need to be, that's right, yeah, yeah.

LA: Yes, so you were actually quite well protected. So to hear the stories of what was going on, on the Western Front with your mates and your brothers, he would've been grappling with that. And then of course he also had Helena, sort of, "when do you think you'll be able to come home?", "Will you come home as soon as, you know, if the war ends will you come straight home to me?", and then he lets her down again by heading off with Ross.

GTR: Yeah, he become a serial let-her-down'er at this stage because he just broke her heart again.

LA: I know, and of course sort of doing the right thing because he wants to have a better life for himself and Helena, but of course if you're sitting home and you've been making a wedding dress by hand for the last three years while he's been away at war and you've gone to book the church knowing that the armistice is being declared, and then you get the letter to say, "Oh, by the way, I might be another year yet," it's like, oh-

GTR: Oh yeah, yeah. "Yeah, did I tell you... ?" That's right. Look, it's a magnificent story Lainie. Absolutely magnificent. I think I'd recommend it to be read by just about everyone as a part of Australian history and you've been part of that history now, which will be perpetual, The Long Flight Home by Lainie Anderson. It's a damn good read and it's a fantastic story, fact and fiction have been merged. It's just beautifully done. So thank you so much.

LA: Oh, thank you for having me on and thank you for your beautiful words. I'm just getting the most wonderful feedback about it.

GTR: I love good writing, Lainie. I love good writing. You're beautiful in that sense so that's wonderful, and we do appreciate it so much. And it's shining a light on something that had been hidden in the dark for too long perhaps.

LA: Yeah. Well I really appreciate you having me on. You are helping to shine a light on it too Greg, so thank you very much. ■

The Short Sad Life Of Shirley Butler (1931-1952)

From 1914 to 1921, Henry Lawson roomed in various lodging houses along Euroka Street, a quaint cul de sac that straddles the borderline between North Sydney and Waverton.

Although trapped in a cycle of depression, alcoholism and poor health, Lawson managed to write a number of whimsical short stories about his North Sydney neighbourhood. A poem, ***Kiddies Land,*** and a short parable, ***The Pride Of 'Flu,*** got their inspiration from children who lived in and around Euroka Street. Novelist Ruth Park (***Harp In The South, Poor Man's Orange***) was also captivated by this picturesque pocket of North Sydney.

"They (the roads) are bordered by midget houses, quite charming," Park wrote in 1973. "One of these streets is Euroka, where Henry Lawson used to live. It's a wide, sunny road which dips under the railway. Henry's house, No.31, is a semi with an exceedingly narrow frontage. Henry wouldn't recognise it in its present cheerful colours. Just above Euroka Street is my favourite lane in North Sydney, Ancrum Street, with falling fences and frangipani. It's crumbling in pieces, but retains a homely dignity. The houses are incredibly small, definitely for miniature people. Blue Berry's Bay flashes between their peaked roofs like light through a shutter."

The inner city haven that so entranced Ruth Park and, earlier, encouraged Henry Lawson to continue writing also carries something far more tragic and sinister. On Christmas Day 1952, the body of a 21 year old machinist, Shirley Butler, was found sprawled on a weed-strewn vacant allotment beside the Euroka Street railway bridge. Shirley, who lived at 33 Euroka Street, had been bashed and strangled. Her murder remains unsolved and, probably, always will. However, it's not her senseless death that intrigues, it's the often difficult and unhappy life that she constantly struggled to rise above. Shirley Butler deserves to be much more than a just another crime statistic.

"She was, in her own way, an extraordinary girl."
– Unnamed Truth journalist, 1970.

The Euroka Street of Shirley Butler's short life span differs demonstratively from the description Ruth Park offered some twenty years after Shirley's unsolved murder. A Sydney newspaper correspondent of the time wrote up Euroka Street and its surrounding thoroughfares as a dimly lit enclave of peeling paint, rusted corrugated roofs, broken windows and unkempt gardens. Another journalist later described the area as one of the more broken down parts of harbourside Sydney. A poor working class neighbourhood that, despite its obvious disadvantages, tended to take care of its own.

Shirley Butler lived in one of Euroka Street's small, stone, tin-roofed cottages with her mother, Ethel, her uncle, John George Bull, and a half-brother six years her junior. When Shirley was six her parents separated and then later divorced. Older sister, Lois, went to live with her father while Shirley remained with her mother. Also living in the Euroka Street cottage then was Shirley's grandmother who was, more or less, head of the house and something of a mother figure. Shirley held a deep attachment to her grandmother whose presence seemed guarantee a sense of family stability.

Around Shirley's eleventh birthday, Lois returned to Euroka Street for several months and brought even more unity. The older sister often cooked meals while Shirley contributed to the household chores and, in their downtime, the two sisters would play Hopscotch on the concrete block that sat in the middle of the nearby vacant allotment. Lois later left to stay with relatives and when she reached her late teens rented a small flat in nearby Kirribilli and invited Shirley to be her flat mate. However, loyalty to her grandmother and half-brother kept Shirley at Euroka Street.

In Shirley's eighteenth year, her grandmother died, sending her into an emotional tailspin. Coincidentally, life at No.33 changed dramatically. Things got more miserable and, decidedly, quite strange. Valves from her radio were removed, her wrist watch mysteriously disappeared, her alarm clock was broken and some of her clothes were inexplicably damaged. The continual discordance of her home situation had given Shirley an advanced set of survival skills. She began to keep more valuable items, such as clothing, handbags and jewelry, at the homes of trusted neighbours. The same neighbours also allowed Shirley use of their laundries to do her own washing and ironing.

As a mother, Ethel Butler struggled. A binge drinker who was often seen lying in the street or in her own backyard in different states of drunkenness, Mrs Butler presided over a household that was, at times, flea-infested and devoid of food. The relationship between Shirley and her mother was, at best, strained and would sometimes get physical. A Euroka Street neighbor, Harry David Kopp, testified that in a bout of alcohol fueled anger Mrs Butler once threw a sugar basin at Shirley, splitting her eyebrow. Others told of raised voices and of witnessing Mrs Butler chasing Shirley out of the house. As she moved into adulthood, Shirley set up a daily routine that kept her away from Euroka Street for as long as possible.

Shirley never had the luxury of her own room and had to share a double bed with her mother. Most nights she would sit alone on the Euroka St steps that took passersby up into the vacant lot. Usually after midnight and convinced that her mother had fallen asleep, Shirley would then creep into the ramshackle cottage, passing her uncle, John Bull, who usually slept upright in a lounge chair or horizontally on the couch, before climbing into the double bed beside her sleeping mother and, most likely, being confronted by a drunk woman's breath. On most work mornings, she would be out of the house before dawn.

John Bull's presence at No.33 was another mitigating factor. A man of gloomy disposition, who Shirley, a humourist in her own right, nicknamed "Happy", Bull forbade Shirley to bring friends into the house. It seemed that Bull tried to take on a paternal role in his niece's life and, at times, demanded that Shirley keep earlier hours. A forthright girl, Shirley apparently told her uncle he'd be better off concentrating on his own state of affairs. Sometime after, Shirley confided in friends that on some occasions Bull had belted her and she was generally frightened of him. He was probably one more reason why she stayed away from the cottage as much as she could.

There would have been ample justification if had Shirley grown into a bitter and hateful young adult but, against all odds, she didn't.

"Despite the misery of her home life, Shirley Butler was later described by her neighbours and friends as an intelligent, kind-hearted, bright girl with a keen sense of humour."
– Unnamed Truth journalist, 1970.

She had also had a soft spot for stray animals**.** Once she rescued a young pup but was forced to give it away. Three kittens were also brought into the house but, again, she was made to give them away. One or two of the kittens were adopted by neighbours, Harry and Winifred Kopp, who were both fond of Shirley.

Shirley entered the work force in her teens and at the time of her death was employed by Colonial Sugar Refining Co. in Pyrmont where she machine-sewed sugar bags from early morning to mid-afternoon. By then, Shirley had grown into a strikingly attractive brunette with dark expressive eyes that seemed to be tinged with sadness. She turned the heads of a number of young blades around the inner city dancehalls who had no hesitation in describing her as beautiful. A suggestion that she bore a passing resemblance to Hollywood great, Ava Gardner, wasn't that far wide of the mark. But she wasn't particularly vain. Some years earlier she had a false tooth inserted in her upper set but didn't always choose to wear it.

"If they don't like me as I am, then that's all right by me." she said.

It was a known fact that she enjoyed the company of sailors and that drew the inevitable conclusions but, over and over again, they proved to be the wrong ones. While Shirley has happy to share a drink, a dinner, a movie or the dancefloor with her seafaring companions there were firm boundaries. Any would-be suitor who tried to push his luck got swiftly rebuffed and if he was silly enough to persist, her handbag would go upside his head or across his face.

"She was generous and decent," declared best friend Mavis Fink. "She liked the fellers but she wouldn't take any funny business. If they tried to lay a hand on her she'd stand up and crack them."

By design, she was a tough nut to crack but underneath Shirley was a hopeful romantic. She told good friend, Neville Whitney, who lived in nearby Walker Street, that her dream was to marry a kind, gentle man and have a home of her own. Sadly, it was a dream that was brutally ripped from her.

Toward the end of 1952, Mavis Fink, a tough cookie with a good heart and the closest thing Shirley had to a guardian angel during her adult life, took her best friend into her Union Street, Pyrmont house for a short period. There, Shirley found a normality in her day to day life that she probably never knew had existed beforehand. However, in early December and for reasons best known to herself, Ethel Butler pleaded with Shirley to return to Euroka Street and she obeyed. It could be argued that it was a decision that ultimately cost Shirley her life.

On December 24, Shirley Butler finished work around 3.00pm and joined Mavis Fink for Christmas drinks in a nearby hotel. Later, they travelled into central Sydney and had dinner at Canton, a Chinese restaurant in lower George Street. Mavis and a male friend then went to the movies while Shirley met up with another friend, Elsie Feltwell, and took a Circular Quay ferry across to Luna Park. Before they went their separate ways, Shirley and Mavis made an arrangement to meet back at Circular Quay around 11.30pm and take the tram over to North Sydney together. Shirley had earlier invited Mavis to stay the night at Euroka Street.

On the ferry, Shirley and Elsie struck up a conversation with two young blokes about town, Max Brown, a lithographer, and Ray Hinkler, a sailor, who were both carrying bottles of wine. The quartet spent a couple of hours in and around Luna Park before sharing some celebratory wine on the grassy slope under the harbour bridge. Remembering her appointment with Mavis Fink, Shirley caught the ferry back to Circular Quay and Brown decided to keep her company. After they alighted, Brown, probably fortified by the wine, tried to kiss Shirley near a darkened doorway and then made a bold suggestion. He was cut off in his prime.

"I tried to seduce her," Brown admitted at Shirley's inquest in January 1954. "She abused me. I gave her up and walked away. She headed in the opposite direction to me along George Street."

Brown took a tram to Central Station and spent the rest of the night in a billiard saloon near Rawson Place. Shirley walked up to Wynyard Station and caught the North Shore tram that took her to North Sydney Station in just under quarter of an hour. Tragically, she and Mavis Fink had missed each other by minutes.

"I never let her go home alone," Mavis told a Sun-Herald reporter in 1954. "She'd be still alive now if I hadn't missed her on Christmas Eve."

A witness later recalled seeing Shirley on the North Shore tram that night looking tired and despondent. Once she got off at North Sydney no further sightings were reported and what happened next is mainly conjecture. Most likely she would have walked down Blues Point Road, turned right into Union Street that took her under the railway bridge and then into Euroka Street. Sometime after a midnight, a killer with big hands strangled Shirley Butler with a thumb and two fingers. The killer also broke her nose and jaw before leaving her face down in the weeds that grew amongst the rubble that lay on the vacant allotment where she and her older sister once played. For the rest of the night and into early morning, light rain fell on Shirley Butler's lifeless body, washing away any clues or incriminating evidence. Incredibly, it wasn't until around noon on Christmas Day that a young salesman, taking a short cut through the allotment, finally discovered Shirley's body lying among the dampened weeds. Soon after, news of the discovery sent shockwaves through Euroka Street.

"This is a terrible thing, Jack," a stunned Harry Kopp allegedly said to Shirley's uncle, John Bull. "Shirley never did any harm to anyone."

The police investigation was extensive but, in the end, made little headway. There was only one suspect and he had an alibi that was supported by his wife.

Leszeck Richard Kacprzak, a Polish-born labourer was in the Waverton – North Sydney area in the week leading up to Christmas, apparently in search of a room to rent. A volatile man who sported a Hitler-like moustache and had a talent for sleight of hand tricks and playing tunes on a comb, Kacprzak was also prone to senseless acts of violence. Three people, including Shirley's uncle, were attacked by Kacprzak between December 22 -23. Although two witnesses claimed to have sighted Kacprzak near Euroka Street on Christmas Eve, he insisted he was at his home in Rockdale that night, some twenty five kilometres away. His wife corroborated his story and police conceded they had little evidence to pursue the matter any further.

Shirley Butler's inquest was held in January, 1954 and, although necessary, it proved to be inconclusive. Coroner E.J. Forrest found that Shirley had been strangled by a person unknown.

"Her only trouble was that she thought good of everyone. She had a lovable nature and was lovely girl"
– Elder sister Lois Butler.

The stone cottage at 33 Euroka Street still stands but has undergone much renovation. It's since been given a coat of bright, white paint and is offset by tidy sub-tropical front garden. Much of the cottage is hidden by a high brick fence, also painted white. Euroka Street itself still holds the same charm that so enchanted Ruth Park back in 1973 – most of the original houses, either single or two storey, stone or weatherboard, have remained and kept a look of 'Old Sydney' about them. The once dismal allotment where Shirley Butler's body was found is now a pleasant, landscaped, grassy right of way that links Euroka Street with Ancrum Street and is broken up by a number of evergreen trees. The steps that Shirley once sat upon have been upgraded and appear to have had recent maintenance. A rock formation at the foot of the small park and close to Euroka Street's footpath carries a bronze plaque commemorating Henry Lawson's stay in various North Sydney locations.

Shirley Butler was buried at Rookwood Cemetery in an unmarked grave. Her remains lie underneath a barely noticeable mound that is now covered by well mown grass that separates two established graves with tombstones erected in 1953. It's quite probable visitors have mistaken her plot as a shortcut between tombs and have unwittingly tramped over her gravesite. The day I visited Shirley's grave, a shower of light rain fell upon me. Was it nothing more than coincidence or was there something particularly spiritual going on? I've often thought about it and still do.

"Above all, Shirley Butler was a girl without a normal home, and both in life, and at the end of her short span, a girl without chance."
– Sun-Herald correspondent, January 1954. ■

MICHAEL MACDONALD

How good do you have to be to have your name and picture placed on an Australian banknote?

Well, I'd say you have to be pretty damn good and Carolyn Chisholm was such a character.

I'm proud to showcase a prominent woman in the late colonial period of New South Wales. Carolyn Chisholm was a torchbearer, an attitude breaker, a generous warm-hearted and selfless woman who changed society in the period we're talking about.

In 1840 Carolyn Chisholm was 32 years old, not a tall woman and not strong in body but strong in heart. Prior to her marriage she negotiated a 19th-century 'pre-nup' I use the word jokingly but it must've been unusual. Her prospective fiancé, an army officer, must have loved her very much for him to agree for her to be able to carry on her philanthropic duties—after she was married. A given for men today to do this but in the mid-nineteenth century!

She was also a Catholic and when her husband was posted to India in 1832 she set up a female school of industry to improve the morals of the European Community of women. She and her three sons arrived in Sydney in 1838. Soon after settling in she was affected by how a lot of the immigrant girls needed to be protected from their masters. She raised money and approached the governor's wife, Lady Gipps, to set up a girl's home to look after the immigrant women from the time they arrived to the time they started their first employed position. The girls' home was set up and she lived there. Hundreds of girls crossed her path and she prevented many of those going on the street.

In those times it was easier for young women to get jobs in town rather than go to the country through the fear of aboriginals and bushrangers. According to a publication in 1860 she charted a steamboat and took 60 females to the Hunter River district where they were literally snapped up by the settlers at double the wages they could get in town!! Chisholm believed in the moral benefits of providing families with female servants and she was aware of the bias in the numbers of men to women, the former outnumbering the latter considerably. She wrote to the newspapers to urge wealthy pastoralists to engage workers and provide food on the road for the migrants. This is where she was proactive and started to use 'smarts' as we call them today to get young females employed. She would ride a horse going into the country at the head of a party seeking employment going to the first place that required servants. The further out they went the more wages they obtained.

On another fascinating note she was probably the first to establish what we now know as online dating of the 19th-century type. Bachelors would write to Ms Chisholm requesting introduction to young suitable females of high morals with an eye to matrimony. These men were in there hundreds. Chisholm believed that a woman's role and place was critical in providing a sense of order and love in a family and in relationships.

According to records between 1840 and 1846 Chisholm settled some 11,000 people as servants or farmers in New South Wales.

In 1846 she left for England and she published a pamphlet on immigration and transportation. Not satisfied with dealing with minor bureaucrats she had the guts and went straight to Earl Grey to convince him to grant free passages to the wives of emancipists in this New South Wales because she said by all her experience these men needed moral policing. She also persuaded the powers that be to protect the morals of young women on migrant ships very similar on the basis that she set up the rules in Sydney and the immigrants' home. In Cork in May 1852 the Irish paid homage to the great social reformer.

Here's another gem. Charles Dickens supported her schemes and Dickens satirised Chisholm in Bleak House as Mrs Jellyby, the lady of public subjects. Because she was an Irish Catholic the Anglicans were worried about her Romanising the colony of New South Wales. Yet Broughton found her and I quote "a ladylike person and very prepossessing and interesting from the earnestness with which she had taken up a good cause."

So, there's another prominent woman of the late colonial period who had such an impact on the society in which she lived. ■

MICHAEL BEASHEL

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ANZ STADIUM
AUSTRALIA'S HOME GROUND

Greg T Ross: Welcome to The Last Post, John Williamson, and thank you very much for your time.

John Williamson: Such a pleasure to be with you, Greg. Thank you.

GTR: John, you've been part of the cultural music, historical, artistic, and social scene in Australia, and that's a lot of things to get your head around, but you've played an important part, for a long time now.

JW: Well, I don't know how to react to that. I'm certainly ... I think I've been part of Australian country music progress, or folk music progress, I think. Thank you.

GTR: I know, speaking from a point of view, a personal point of view, you've encapsulated for me and a lot of other listeners and observers, a lot of things that it means to be Australian, and that itself is a big statement. But what's it to mean to you? You convey this in your music, from Raining on the Rock to a lot of stuff you've done. Is that a reflection of your view of Australia?

JW: Yeah, well I think, Greg, I was lucky to be brought up on a little river in a little bush town where I felt very safe as a kid to jump in the river and you know, just wander around. And you know the people in the little town of Quambatook were all very friendly. So I'm very lucky that I was brought up in a very peaceful environment and a very Australian environment of course. I guess the message in my songs is that probably our greatest privilege is the fact that we live on this land itself and that goes back to a history, 50 they keep increasing the number, but 50 or 60,000 years. So, my songs are inclusive of the respect that the aborigines have shown the country probably more than we have. And I shouldn't say we, we're all "we" now. But, so there's an underlying theme that I think, you know, if we don't look after our greatest asset, it's not going to be the same. You know, the other part of it of course is that in a little town, it's true that everybody is true blue as far as I could see. You can trust each other and your word was your bond. And that might be an old-fashioned idea, but a part I think, part of that what I say when I say, "Don't say you've gone" in my song is kind of saying that I have, I hope we haven't lost that faith we had in each other as good people.

GTR: It's a beautiful song. And I'm, once again encapsulates a lot of the truth about being Australian and the caring for the country itself and taking perhaps a lesson from an indigenous…well, the first nation people. You seem to do that in a…you just embrace that and it becomes part of your singing, your songwriting. It's a very intimate field listening to your music.

JW: Well, the aboriginal, the look of an aboriginal person and, and you know, the connection to the country with art and all the rest of it, that's all us. You know, and I think, you know, maybe we, we don't recognize that enough when we consider how much of their art has influenced our art. Now that's just one aspect. But you know, I just, I think it goes back to the country itself. It does create an Australia, you live here long enough generations and that eventually, you know, there's something about this country that makes us different to the rest of the world. And that happens no matter where you came from originally, whether your indigenous or fifth generation or, or newcomers. The country does change people. I guess, you know, if I have problems with anything, it's where people try to separate us. Whether it's through state-ocracy I'll call it, or, well, I tried to get the Macquarie Dictionary to it but it's not there. But also, there is that attitude, but, but also the separation of that religion brings. That bothers me too, you know?

GTR: Nope. No. Well said. I think there is a lot of divisive issues perhaps more so than ever before with the, the advent of social media having such an influence. But if you sit down and listen to one of your songs, it seems to be a panacea to all of that. The bringing together backbone that you have in your music.

JW: Yeah, thanks. I've, I'm always delighted to hear a teacher that the teacher's using on my music sometimes with the newcomers to the country to like explain, you know, and I suppose because I use Aussie language too, it helps them understand the way we speak. Yeah. It's my conservation songs also, you get across the fact that we've got…we're going to care for this land, not just rip it off.

GTR: In coming from somebody such as yourself, that has added impact, I know that it always draws a lot of attention. I saw you in concert , I think it was in Mudgee many years ago. It was like sitting down with an old friend listening to you there

— INTERVIEW —

John Williamson

John Williamson, AM celebrates 50 years in the music industry in 2020 and remains a singer-songwriter who has captured the essence of a country like no other.

on stage. It was quite beautiful, so thanks once again for giving that to the Australian community and I guess John, one of the things about teaching your music in schools is that you seem to encapsulate people in the city across many demographics and genres, people in the city and people in the bush. So I guess whether you're out in the middle of the Nullarbor in the middle of silence or in the city, George streets city, you still listen to your music. How do you do that?

JW: I must say I find it a lot harder to write songs with the city background. I'll leave that to people like Paul Kelly. Yeah, because it is the bush, the nature of the country that inspires me. I've written songs about Sydney Harbour and stuff like that, which is inspirational, the city with such an amazing harbour. In fact, my wife goes when we're in Sydney, she walks every morning and then catches a ferry back, which is a fantastic thing. What a wonderful way to start the day. But you know, I, I think my songs are landscape songs and that. So, I guess that brings in the country landscape. And as I say, it's a big country. So slowly but surely, where you're, I'm seeing characters that are able to evidently come from different areas. You know, it's a bit like, I guess England has had that for a long time now. There, you can be different if you're 110 kilometres apart. We are going to tell the difference between people around North Queensland are a lot different from South Australians, you know, and, and people brought up in tropics, you know, different from people brought up in the Murray River. So it's quite interesting. And, and I, I never write a song that doesn't come from the truth really. You can tell it's coming from because somewhere in there, I'll mention a tree or a bird that's peculiar to that area, you know?

GTR: Yes. I, I've noticed that and, look, being a writer myself and I don't think you can do anything of worth unless it comes from honesty. And this is the brilliance of your stuff too. You can tell as soon as you start listening to it, that it's from the from the truth, as they say. What was I going to talk about there? I was just going to talk about…

JW: Well, I, I'm going on a tangent here. I think I only ever wrote once, apart from comedy stuff, that wasn't from the truth and that didn't work. It was called a Sewer Head Showerman. I'm just trying to say I can't, I'm not very good at writing songs that don't come from the truth basically, you know?

GTR: Yeah, that's right there. Yeah. Now good on you. Where do you do most of your song writing, John? Is it when you, when you're out and about with people when you've got some quiet time to yourself or do you set aside a time during each day to do something like this?

JW: Well, it's a combination of both. I get the ideas when I'm traveling around that, you know, I might start the idea off backstage when I'm on tour. It's when I'm relaxing at home that nothing else about to bother me, you know, because I usually work Thursday, Friday, Saturday, Sunday, one of those, one of those three days. So Monday, Tuesday, Wednesday, I guess I'll often sit in front of the fire up, up here at Springbrook or back in the city. On my own. I like to be on my own to see what comes out. But other things are, you know, a recent song came from Four Corners where I just saw without doing to the wonderful Darling Basin. So songs come from that as well, you know?

GTR: So you observe and then you write. How important is quiet time to or self-care or Me Time for John Williamson?

JW: I'm pretty good at that. I know how to chill out. I think that's important for anybody to be able to chill out. I think you exhaust yourself if you, you know, think you've got to get everything done all the time. You know, I, I keep telling my wife, Meg, you know, she, she's a pitiful workaholic and she has, she has to, she does a lot of my correspondence and stuff and she won't ever let it go. I think she should treat it like the old days of washing when you washed on Mondays, you know, and let it build up. Maybe we have a big full day, but then have a day where we, you're not doing anything, you know, I think it's important that live that way.

GTR: Very well said, wise words too. And it's a self-meditation in some ways.

JW: Yeah. Well maybe even looking at a fire or campfire to me is much more, much better for the soul than watching television. You know, when you watch a story on television, I love watching good old detectives shows or whatever, but you're actually looking into someone else's mind, whoever wrote the story. I think, I guess as a writer, I think that's, that's what you do. You meditate and you get into the thoughts that are hidden in the brain, there somewhere.

GTR: Is it an art John, storytelling?

JW: I suppose it is. It's something that I'd got better at so probably, yes it's an art. I would say a craft, you know, a craft and I think every, all crafts we get better at it as we go, whether it's making furniture or whatever, you know, or painting. But yeah, art it is, as well. Basically, you know, I think I had a natural talent and that the craft was, was improving on it you know?

GTR: Yeah. And I guess too John, the thought is that we keep improving until we're no longer here.

JW: Yeah, in some ways. But then I'll look back and see some of them all songs and I think I really had it nailed then. When I think of some of the songs that have done so well for me. Like Cootamundra Wattle and Raining on the Rock. I couldn't have done them any better. I suppose as a craft I'm getting better, you know, but I, but then again I've got nearly 500 songs now so I probably just sometimes need a relief from that and not try and write all the time. I've got a bit of a plan though. I'll have a go at writing one more 'cos I've got my fiftieth year coming up next year.

GTR: That's right. Yeah, yeah. You've been doing it for a while and with, do you write poetry as well or do you, do you do just write…-

JW: I don't know. Very rarely. I'm not actually into prose or poetry. I think I am a songwriter. I mean, there is a difference. I mean there's, there's obviously poetic words in songs, but a song writer really has some kind of order, you know? Whereas poetry doesn't necessarily have to be, I think songs, you know, you come up with, they don't have to rhyme, but most of the time I'll do. I think, yeah, there's a similarity, but I think they are different things.

GTR: Yeah, it's a good observation because there is no necessary order to poetry but… and yet listening to Raining on the Rock and Cootamundra Wattle as you just mentioned, two examples. That is poetry itself.

JW: That could be, to be quite honest, I've never studied poetry or all the academia around it. So I figure prose would be like speech that just flows and like what you would write for an actor to say. Or something, you know, I don't know.

GTR: So what are you doing now, John? What's on, what's on the table for you now?

JW: Well, I'm slowing down a bit at the end of this part of the year. We've just done our biggest event of the year. The two shows in my shed here up in the mountains we have 200 a day and that's a big, it's a lot of fun. I have a lot of mates to help out and, and I guess I get the real core of my fans, the one's who are prepared to fly all the way to Queensland if that, that live here and find I'd be more obviously quite a bit more to come to that show. So that, that's big event. That a big inspiring event for me. I'll just love being here anyway. But this year, well I'm a few shows this year, but the big years is next year we're going to try and you

"...MY SONGS ARE INCLUSIVE OF THE RESPECT THAT THE ABORIGINES HAVE SHOWN THE COUNTRY, PROBABLY MORE THAN WE HAVE."

know, maybe double up on some of the bigger, bigger places and that, you know, being my 50th year I haven't really nailed that exactly what I'm going to do because it's essentially working the way it is. I haven't bothered changing it too much. one public judging too much. It's like having a musical like My Fair Lady and then trying to throw in a whole lot of other different things.

GTR: Yeah, stick to what has worked and is brilliant in itself. So I think what, what we'd like to say. Finally, John, actually I was just going to ask you when, you, if you can think back to when it started, had you envisaged anything nearly as big as this? Was it or was it just a day to day thing at that stage when you started off?

JW: Well, I had Old Man Emu, was the first song I wrote. And it went to number one for 5-weeks. I thought it's going to be easy after that. I'll often say this, but it took me 16 years after I made it, probably be the fact that I've got a number one hit to kick off meant I'd discovered I could do it straight away. I never related though, in proving that you're more than a one hit screamer. And, but as I say, it took all the way to Mallee Boy, really. And that's, that's why those songs, Cootamundra Wattle and raining on the Rock, they are evergreens and so many of them are on that one album. And I guess after that I thought, well now I've just got to maintain. I didn't really see it getting too much better than that. I thought we'll just maintain, I am surprised at 73 I'd still be doing it I must say, I never imagined that I thought something would go wrong or I'd have a heart attack or the voice would go or my fingers would go and I, you know, I do get a bit of arthritis but the rest of the show, you know I, I think my shows are better than they've ever been. I think it comes from experience and being relaxed on stage and I like what you said about it feels like I'm singing to you at home or something. Well that's my intention. I'm stage, I have a fire on stage, which is not really a fire, but it really does give that impression.

GTR: That's right, yes. Very homely.

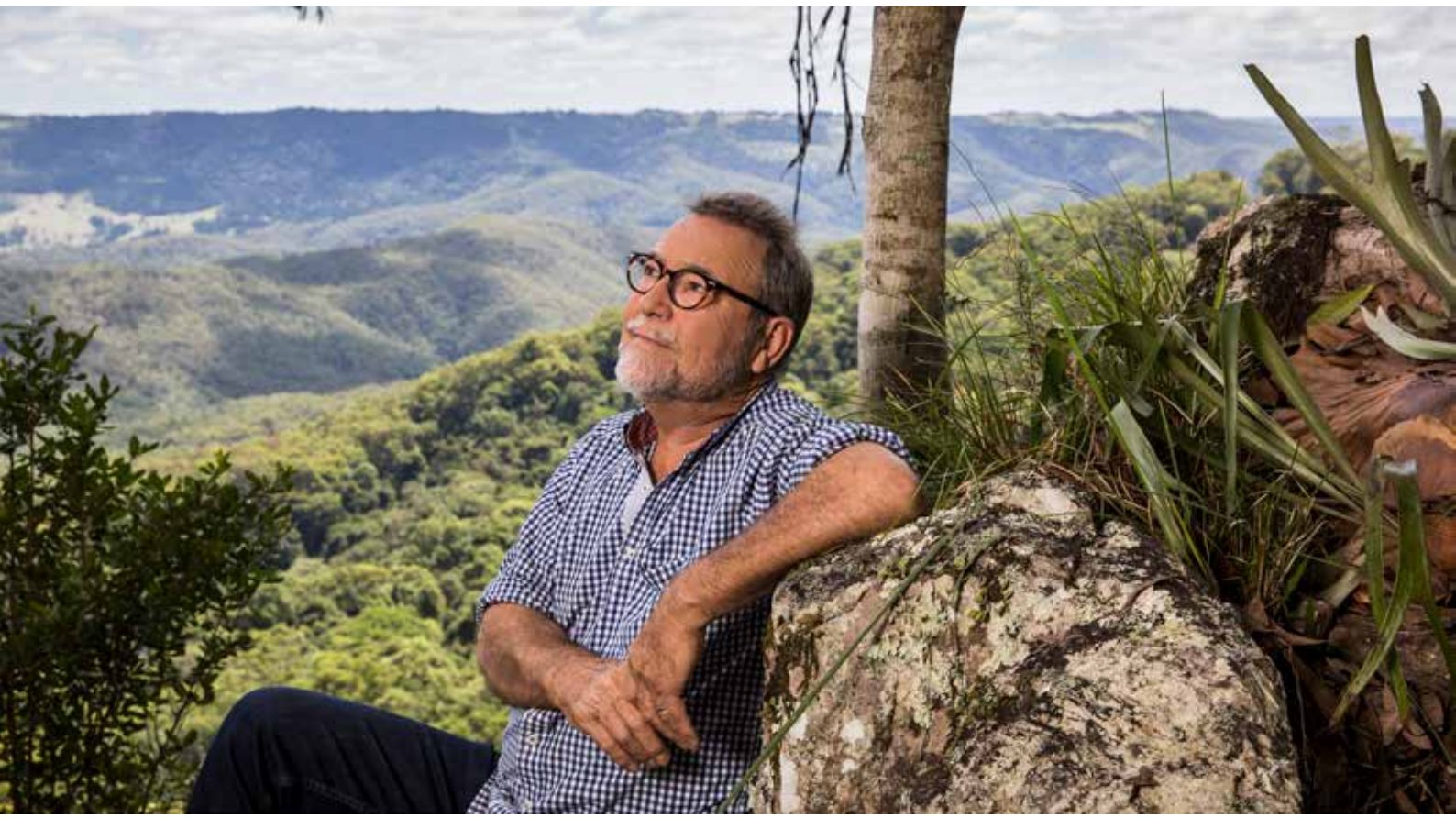
JW: And to me, like that comforts me too because it feels like, I'm just singing with a few mates around the fire and that's the trick I think of being an entertainer is be in front of thousands of people. But then you've got to forget that they're not a mob. They're not one big unit, they're a whole lot of individuals, whether they're families or, and that's all you're really singing to. It's not a mob at all.

GTR: It's an ancient way of telling stories and as the fire is to, is a is an accompaniment to that. So that's wonderful. Well, John, thank you so much on behalf of everyone I know and on behalf of Australia itself for being part. And so broadening the discussion on song-writing too. It's not a matter of… you have thoughts that are important to the future, the good future of this country outside of music. And we thank you for that too.

JW: Oh, well it's my pleasure, it's me and it's what I do. I guess that because I, I think I'm a grounded person because I feel quite humbled to be, to be lucky to have been brought up in a little town with loving parents and, and great brothers and, you know, my dad was a successful wheat farmer too. You know, he, he went through the period when, when, you know, on wheat, on average don't think it'll ever be seen again where we were getting good, good years and good prices for wheat etc. So I've been lucky. So I'm very humble, that I'm still healthy enough to carry on and do it and make people happy. I think, as Barry Humphries said, it's a hard business to kick when you leave people happy, you know or feeling good about themselves or whatever, you know.

GTR: Yeah, Well said again. And it's been an honour to speak with you, John, and also thank you again on behalf of all Australia.

JW: Great. Thanks. It's been nice to talk to you mate. ■



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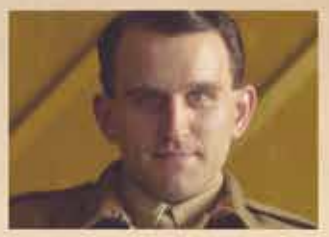

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EATING YOUR WORDS (SEXY SCRABBLE)

I had never tasted
Words before
You told me
You loved
me
With a kiss.
I had never
Felt words dancing
On the tip of my tongue
And the roof of my mouth
Or felt the construction
Of a loving sentence inside of me.
Is this sexy scrabble?
I had never found the thought
Of eating words
As appetising
As when you pushed them
Into my mouth.
Force feeding
That became gluttonous.

I wanted every letter
To last forever.
Oh yes,
You can open your mouth but
Please speak to me again
In silence.

You spoke articulately
With a kiss but,
Seemingly worried I may have misheard,
You reinforced the point by speaking again (this time listen!)
So forcefully
I couldn't eat solids for a week,
What friendly fire
Eating through a straw as a humoured reminder.
I had never found the thought
Of hosting another's germs
So appealing.

Saturday morning; sunny
And I'm sitting here
With toast and tea
And newspapers
And thinking about the way
You spoke so fluently
And with a flavour so individually beautiful
I didn't want to clean my teeth.
You were stronger than me that night
And I gladly surrendered to that.

G T Ross

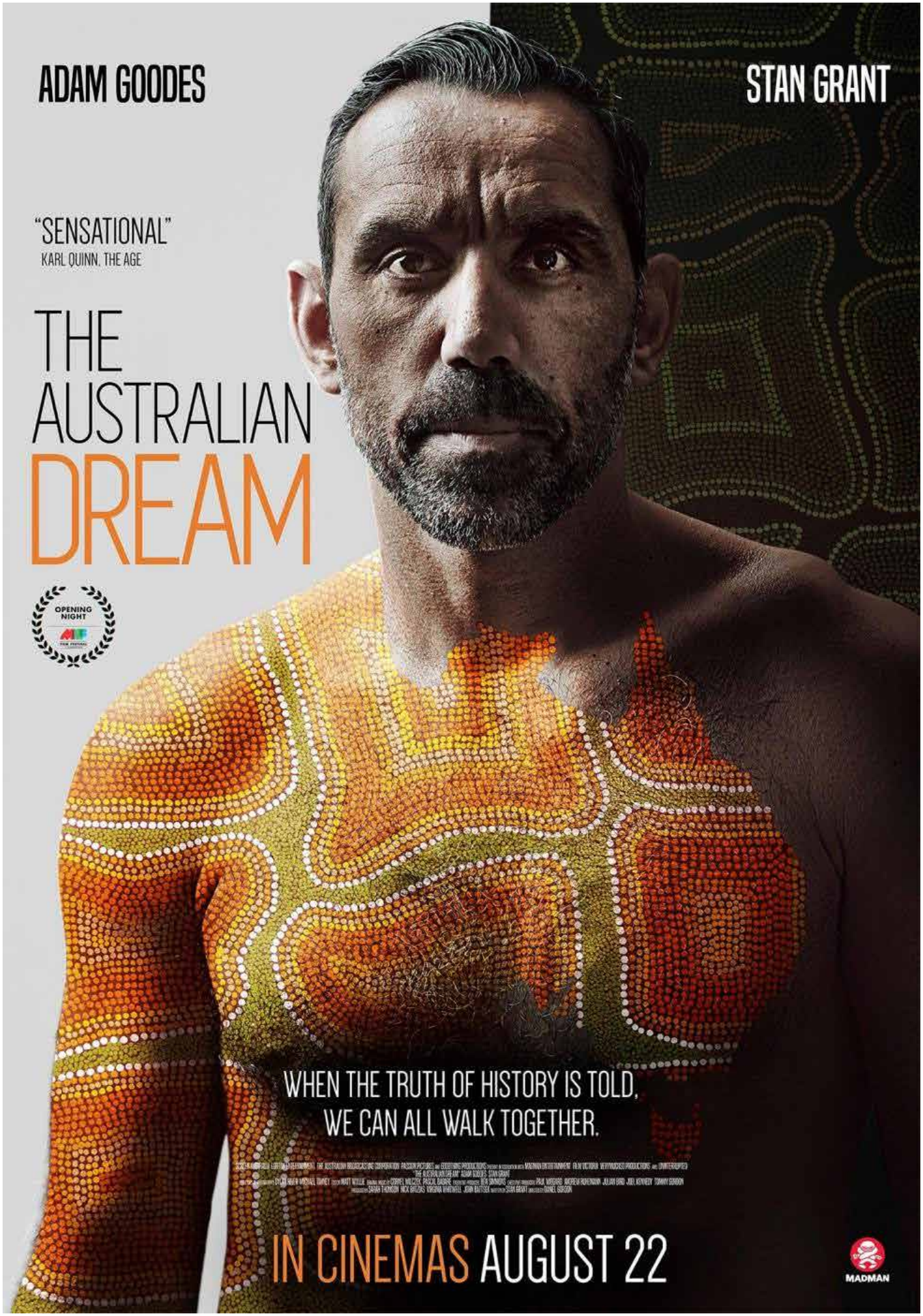
IF WE'RE BRAVE ENOUGH

Too much barking at the moon
Too much wanting to be with you
Too much spreading myself
Rice-paper thin
Too much I missed you.

Let them whisper about us
Let their stories be true,
Let them think
We've done everything
They ever wanted to do.
Let's give them something
To talk about,
Let's do things
Until we shout
Out loud
Like a siren.

If were brave enough
We'll draw a line in the sand,
And do things with each other
That some think
Should be banned.
If were brave enough we'll cry out loudly
And sing sweetly
And speak so intimately
It's
Like
Things
You
Might
Say
To
The
Stars.

G T Ross


ADAM GOODES
STAN GRANT
"SENSATIONAL"
KARL QUINN, THE AGE
THE AUSTRALIAN DREAM
OPENING NIGHT
WHEN THE TRUTH OF HISTORY IS TOLD,
WE CAN ALL WALK TOGETHER.
IN CINEMAS AUGUST 22
MADMAN

Felix Cavaliere

"WE WERE CERTAINLY YOUNG AND CRAZY, BUT WE HAD SOME REALLY GOOD IDEAS, YOU KNOW?"

Greg T Ross: Hi Felix, we're honoured to have you here as part of this interview with the Last Post Magazine.

Felix Cavaliere: Oh, great. That's wonderful.

GTR: Felix, I know I speak on behalf of a lot of listeners and readers to the magazine when I say that your role in the history of music through the origins of the '60s and what you delivered to the people of the world through your beautiful music has had a profound effect and continues to do so on people. What led you to such a grand arrival? You started off, I guess, early, but I guess your music and words of peace, love and happiness, how did that happen? How did it all start for you?

FC: Well, it all started because of my mother. My mother really saw a little bit of a spark of talent, and she nurtured that and made sure that I had an excellent education in music, as well as in regular schools. My parents were professional people. They went out of their way to nurture our mind, as I say, and I was literally pushed into music by her. I really feel that made a tremendous difference getting a start at five years old, you know?

GTR: Felix, is it true that you began musical education at six or something? Was that right?

FC: Actually, I started at five with piano lesson, and they were quite serious piano lessons. For the school year I was three times a week for eight years, so I really got a push. And as far as appreciation of others and things like that, again, I think that comes from family. There was a lot of personal things that happened, like, for example, my family were Italians moving into a neighbourhood that was not basically ethnic up in Westchester County, New York, which is about 20 minutes north of New York City. And as I said, the reason for that is that the schools there were excellent and our parents, they really wanted us to be educated. So when we hit the town, of course the welcome wagon was not out as it should've been for residents, and that affected me because I watched my mom be kind of discriminated against in a very, very subtle way by people that she wanted to kind of mingle with, and they were kind of silly things, like floral societies. But that made it a big dent in my life and I, okay, this is not the way people need to be to one another at a very early age. So I really think I was very fortunate to have parents like that.

GTR: That's incredible, Felix, and although a couple of years age difference, I guess I understood this from a similar point of view. We had Italians and Greeks post-war in schools in Australia and they were treated differently, and yet my twin brother and I tended to gravitate towards these people because they had better food.

FC: I have twin brothers, so twins are a part of my life. That's great.

GTR: Were you a good student?

FC: I was a good student, if the teachers could stimulate me, because a lot of times when you go to school, obviously you've got to stand in line with everyone else's abilities, and I was pretty smart but I got bored quickly, and so I did okay. I went to Syracuse University. I started off in pre-med. I was going to be a doctor because my family pretty much was, but music was calling all the time, all the time, all the time, and I really had no idea that I would end up being in the music industry because the music industry in those days was not exactly, how should I put it, as glamorous as it appears to be now. I say "appears" because you and I know it's not all it's cut out to be. But it was not an attractive occupation for many reasons. One of the reasons my family stressed to me is that, look, I'm a dentist right now and basically I'm a dentist till I take that shingle down from my office. Within your industry and the music industry, you better start keep making hits, otherwise you're no longer a viable commodity. And boy, was

Felix Cavaliere shared both lead vocal and songwriting duties for the 1960's hit makers The Rascals with partner Eddie Brigati. From 1965 through 1969, The Rascals were one of the best-selling groups on the pop charts scoring such classic chart entries as "How Can I Be Sure", "Good Lovin'", "A Beautiful Morning," "I've Been Lonely Too Long", "Groovin'" and "People Got to Be Free." These hits were marked by such a distinctive mix of R&B and rock, and romance and social consciousness, that in 1997, The Rascals were inducted into the Rock and Roll Hall of Fame. www.songhall.org

that ever true. That really threw me for a loop. This business is very fickle, and that's why I'm kind of still amazed when I go out and I'm able to pack a hall with people, because that's a long time ago.

GTR: Look, I guess I'll go on in a moment to, Felix, what you have given to the community of the world, but I guess you talk about not really knowing about music as an occupation, and yet I'm led to believe you did have some heroes in the early days which were, I guess, people that we know and respect so well these days. I think people like Ray Charles, et cetera, that you were big fans of in your early days. Is this where you got your inspiration from, or at least felt the magic of music?

FC: Absolutely. See, I had the good fortune of growing up near New York City where Alan Freed brought what we now know as rock and roll. So basically it started in Cleveland, but it migrated to New York City and that's when I caught it. So I heard everything, almost the very, very beginnings. And it was fascinating. The reason being that the talent that was around in those days, it was just superb. You know what I mean? Certainly the vocal qualities of these people's voice. The voices that I heard were just phenomenal. I don't think we have anything to even approach that today. And then I learned also about from my instrument, which was the keyboard, the piano, how different people play who come from a different part of the United States, which is mostly the south. I heard the way that southerners played like Jerry Lee Lewis, Fats Domino, again, you mentioned Ray Charles, which was the church and what the church brought to pop. I heard these fantastic talents that all of a sudden, you know, guitars. I really never even heard guitars, you know? So it inspired something, and when I sat down at the piano and tried to play it, I could play it, you know what I mean? I could edit. So it was fun. And then of course the thing that happens to us all is that the female gender all of a sudden becomes ... and you become interested because they love to hear you play the music. This is a win-win situation. I like this.

GTR: It's musical poetry. And it's funny that you got onto that because I was just about to say, I remember Paul McCartney saying that it was a good way to meet girls.

FC: Well, I was not the biggest guy in the world and most of my friends were athletes, so I couldn't be on the teams, but boy, they loved the music. It just attracted everything in a young man that really ... you kind of want attention and you kind of want to be liked, and boy, they love when I play music. It's really interesting, isn't it?

GTR: How wonderful to hear you say that, and I'll get onto that in just a moment. But, of course, The Stereos and The Escorts, what were the early days like for you?

FC: Just fun. I mean, that's the only thing I could say is that when you can use your talent and, as you said, people respond smiling or enjoyment, right away there's a gain. Albeit, financial didn't come for quite a while, because at that age you really don't even care if they're paying you. You know what I mean? That's a different planet. That's a different world. But it's just that joy that you give to people and that they send back to you immediately. It really attracts you to want to do more. So, to get philosophical about it, and they call these things gifts, and they are gifts, there's no question about it. These are gifts. But like most gifts, we're supposed to share our gifts, and so that's what came upon me in the beginning.

GTR: Well, actually, I like it when you speak about the philosophical side of these things too, because I guess, Felix, one of the great things is being able to conjure. It's like musical poetry enabled to put people on a particular path of thought. I guess, for me, in the late '60s, in '67 particularly, when I was in school and first hearing you, and there was an ability, I felt, with your music to put people into a great mode of thinking.

FC: Well, thank you. I didn't want to limit myself. There were people such as Ray Charles, who sang, and played piano, and wrote songs. I heard people such as Phil Spector who produced Berry Gordy, who also wrote and produced. And I said, "Well, why don't I try to do everything?" I mean, why should I just basically limit myself? I mean, I understand what they're doing. I could figure it out from a musical point of view. I needed to learn about the commercial part of it. There's certain rules and regulations for radio, which I had no idea. I said, "Why not do everything? Why not?" I believed, when you're a kid, you can become an astronaut. Why not? So I decided to try it.

GTR: It was that idea of anything being possible…

FC: Anything being possible. And then being really inspired by Dylan, and The Beatles, people who were writing their own things, John Sebastian. People who were ... These people were writing and singing their own songs. That was unheard of in the so-called pop era prior to rock and roll. We'd go to publishers. I said, "Why not give it a try, why not?"

GTR: You were part of that original movement that produced so many beautiful songs. And I wonder sometimes, too, Felix, I've been thinking about this, if you had not come along, would the world ever had been gifted with such beautiful songs?

FC: Well, I appreciate that, but there's plenty of people out there. But no, I'm very appreciative of the place that we had, and the music that was created, and being part of that whole thing. And I hope I was able to get across to you the real thankfulness I have for the Atlantic family, for really giving a bunch of kids a wonderful opportunity like that.

GTR: Was their enthusiasm a reflection of yours?

FC: I don't know if you've read much history of the Atlantic Records, but these Turks, they were pretty amazing people. They created a legacy of American music that will last forever, because of their love, and really, fascination by what I think is America's, one of our best products. Which is music.

GTR: And I guess the songs that started to evolve, Groovin', and How Can I Be Sure, Good Loving, and all those, there's a whole list of great songs that started ... Did you find it easier to write hits after the first couple?

FC: No. Nothing's easy. I mean, basically, we just found it really lucky to be able to write hits after the first, because it was an evolution. Basically, prior to us being on Atlantic Records, we were working in nightclubs, basically small places, and the owner of the places, they demanded that you do what they call cover songs. They did not want to hear, in those days ... The order, the rules, were suit and tie, cover songs, otherwise you did not work. It was a breakout, a tremendous breakout, when people came along and wrote their own songs. That was unique, and so that really inspired all of us. The Beatles, how much they contributed to American music is hard to even fathom. I mean, besides the fact that they themselves had great music, they opened doors for all of us that were never open. And I could go on and on about that. But, I mean, the contributions that they made to American, well, to world views, because put it like that, it can't be repeated. It's just unbelievable.

GTR: Did you feel this urge, as you are evolving yourself, I guess, and growing up, as slightly younger than The Beatles maybe, a few years younger. And when you saw them, first saw them Felix, did that give you an extra strength to want to be what you wanted to be?

FC: Yes, for many reasons, but yes, it did. Because, as I say, I saw what they were about, without really understanding the complete breadth of their talent of writing. I mean, no one had an idea of how everlasting that stuff was going to be, that music. But, I mean, I saw the gifts that these guys had, and I saw what they were doing, and I felt what they were doing, and I really felt, "I can do this." You know what I mean? It was no longer like a big hurdle. I had to do this. These are regular mates. They're regular guys. Very talented regular guys, but regular guys. I really felt like I could do it, you know?

GTR: Yeah. And all the time, I guess, your roots, so to speak, from where you grew up, with your Italian friends and everything, the guys from the band, Dino and all the others there, were they with you from the very beginning, or did you join? What actually happened there? How did you end up with those guys?

FC: Well, what happened is I was working with three of them at a club in New York City that was owned by Joey Dee, who had the Starlighters. And so, three of them were there. The fourth one, it was the drummer, didn't want to take a shot. I wanted ... I approached the guys after, I said, "Look, it's not too much future in being a backup band for somebody. Let's go out on our own and try it." It was a daring move. But heck, you're young, what have you got to lose? I didn't have family then, or anything. I didn't have to worry about anybody but myself. So, I asked them to join, to try something. The next bit of good luck I had was my girlfriend at the time introduced me to Dino Danelli, and that was an epiphany and a half, because he was brilliant, you know? I asked him to join, and now I felt I really had something. I really had something to offer. I had good fingers. I had good players. "Okay, let's go." And we were very fortunate, because what happened is we had just started, and someone approached us from a famous, what they call discotheque in those days, and said, "Listen, I'm opening a place in The Hamptons." Now, The Hamptons in Long Island, is like the hoi polloi, the kind of place where all the society people go in the summer. It's the big time. I knew of it from my childhood because I used to see a lot of people whose families had the money to go there. I told the guys, I said, "If we're ever going to be discovered, it's going to be here." And it was. That's exactly where we discovered. Our manager was discovered there, and we had a deal within months.

GTR: Didn't they see you playing live, Felix? It was word of mouth. And then they came and saw you play live and they were knocked out?

FC: Exactly. And it's really a great story because ... I mean, seriously, the place was called The Barge, B-A-R-G-E, and it was like a barge that you would have on the sea, on a bay, actually. Now, when we had been in Europe, I had met this gentleman who was The Beatles' sound person. His name was Adrian Barber, and he was an Englishman. We asked them to come to the United States. He came to the United States. He did the sound in The Barge. The sound in The Barge was, way before people had ever heard of anything like surround sound, he surrounded that place with speakers. When you walked in the gateway to that barge, we had you. You were finished. Forget about it. You were under our power musically. It was fantastic. It was way ahead of its time. I don't know. I found out that the, in those days the English were way ahead of us when it came to audio, especially recording audio and concert audio. Way ahead. It sounded great. We were a good band though. We had great energy up there. If nothing else, we had energy.

GTR: That would have been beautiful with the wall of sound, almost, there with that discotheque thing, that would sound incredible.

FC: It was amazing. As soon as you walked in, that was it. It was all over. Adrian went on to become a producer at Atlantic records. We brought him up there to be an engineer. He became a producer. And he did some groups like The Velvet Underground. I think he might have even had a touch of the Allman Brothers, and I think he's retired now, and out in Hawaii somewhere.

GTR: It's just everything was falling into place for you. And also, I guess, Felix, I'm just thinking, when you speak about all those speakers, the beauty of the Hammond organ and the sound that you were able to produce with that, became almost a signature without becoming too predictable, because each song was different. But I do recall Groovin', and the way that that floats through into your mind.

FC: Well, I was just speaking about this, this afternoon. I mean, with a gentleman over here who does Frankie Valli's orchestrations. He's the musical director. He was telling me how I had inspired him to use the Hammond organ. We were just having this discussion. The Hammond organ had these speakers, they were called Leslie speakers. Big old box that spun. The speakers spun. Mr. Leslie had this concept of filling a room with sound, swirling it around. So, my concept was, "Okay, I'm going to take a speaker, put it on the left side of the room, and I'm going to take a speaker and put it on the right side of the room. Now, we've got all that middle area of sound covered, and it's a lovely, beautiful sound. It's a very spiritual sound, a Hammond organ, you know? It worked. I mean, people, they got swept up in it, and as I say, Adrian had the whole place filled with it, so you could not escape us. And it was, oh, it was so much fun. My goodness. We had a little cottage across the street on the beach in Long Island. That was a idyllic start to a career, let me tell you.

GTR: And just, I guess to give everyone an idea of, and people would already know this, but the way that music can become part of you ... I guess my idea for interviewing you, Felix, it was a Sunday afternoon a couple of months ago, and it was a beautiful afternoon. I was just laying down doing nothing, and I thought of Groovin', and so I played it on the iPad, and I was just in blissful heaven, and I thought, "Geez, I'd really love to talk to Felix." And then, of course, I became aware of your move later in the career of The Rascals, to become, I guess, some would say political, but I would just say some common sense.

FC: Ah. Well, thank you. That's the correct way to look at it. Exactly. It's so sad to me. It really is. I wrote a song then, in those days, called A Ray of Hope, and my manager insists that I do it on stage because he really likes it. I use it as my introduction to the audience. In those days, if you had an opinion, you're going to lose half your friends, you know? Nowadays, you make half the audience angry, and half your friends leave. Sad.

GTR: It is sad too, Felix, and I will say this, without wanting to sound defeatist, because the battle is never lost, but in some ways, I do recall those days of growing up in the late '60s with visions of improving the world. But in some ways we may have gone back a bit, do you think?

FC: Oh, no question. I mean, seriously. What's going on now in our country ... I know that our president has criticized your prime minister there terribly, and we never had that before. We never had a world leader that would actually put negative statements out about people in allied countries. I mean, it's okay ... This is absurd, what's going on now. And we've got all this interesting social media that's contributing to this malaise. I mean, it's pretty bad out there, and I think that they are starting to realise the danger that's out there with the Facebooks, and the Instagrams, and the Twitters, and all that. This is dangerous. It's dangerous. It's not governed, and they don't want it governed, but it has to be.

GTR: Yeah, I agree entirely on that, and I think it's funny you say that too, Felix, because I was watching a Netflix program on Bobby Kennedy the other night, and, of course, the vision there that as Bobby changed over the years too from who he was originally, but it was an evolution of the soul for him too, I guess. And I was thinking, "Is it possible to ever press the restart button and go back to a period, there, where we lost it for a while?"

FC: I think so. I'm a terrible optimist. I believe very much. Even though like most of the young people in the United States have not really shown this ... Well, take, for example, this horrible shooting they had in Florida. These kids, they rose to the occasion, and the tenets that they were espousing, they're exactly the same things we were talking about in those days. These kids are really sharp. I really think it's there. I just think that we're going to have to be patient and wait for it to be a commanding, rather than in the background, because the opposite side is also very alive and

powerful. There's a lot of dangerous folks out there. You know, it's the way it is. It's a very interesting time to be alive, I'll say that.

GTR: Yeah. I often wonder why would you create negative strength in your mind when you can sit down and listen to The Rascals?

FC: Well, I've always felt like that's our job here, man. I mean, if you want bad news, it's easily defined on media, and you can find it. But if you want good news and good vibes, I can send that your way.

GTR: And that's a beautiful part of you as a human being too, Felix. I think we all appreciate that. When did you feel that The Rascals were dissolving, or you wanted to move on to something else? I think the early '70s?

FC: No. Unfortunately, it was before that. We had a serious unrest. And the sad part of it is that, my ex partner in writing there, Eddie Brigati, decided to leave. But he decided to leave prior to the final exit. And it was really a shame because ... I always compare it to a four-wheel car, and one of the tires decides to leave, you know? You're going to have a problem, you know? You're going to spin out of control very soon. Because we were a band, and that's the beauty of it. We were a band, even though the creative part of the band was not the whole band. It was a band, it was a bunch of people that the divine providence put together. Let's put it like that. And when you disrupt that, it's very rare that you could bring in a new wheel to turn. It can happen, but, unfortunately, we self-destructed before we really had an opportunity to experiment with that.

GTR: It may have felt akin to being almost against the law of the universe when that happened.

FC: If you're a believer in karma, you've got to figure what happened was supposed to happen, I guess. But he really left us in the lurch there, at a very inopportune time. We were going from Atlantic Records to Columbia Records. Literally, at the contract signing, is when he left. It was a big blow, and it jeopardized, certainly, the remaining members tremendously. Well, we had an inkling that he was unhappy, let's put it like that, but never dreamt ... Here we are, under 30 years old, getting a multi-million dollar deal offered by an international record company. See, that's one of the things. Prior to us going to Columbia, Atlantic was, only for a very brief time, part of Warner Brothers. We had, unfortunately, a different record company in every country of the world until Zeppelin came along. When Zeppelin came along, they became international because they hooked up with Warners. That made a huge difference because ... We have some trouble, for example, I've never been to Australia, and I'd love to get there some day-

GTR: We'd love to have you here.

FC: ... Because ... Evidently the music got there, but it was different, because probably we had a different label there than-

GTR: Oh, I meant to tell you, Felix, I meant to tell you this, too. Thanks for reminding me. We had the late '60s, I remember 10 years later I was driving a Vespa around Adelaide, and I was in my early twenties, and I went into this record store, and I found a single, mate, and it was a re-released ... On one side was Groovin', and the other side was Beautiful Morning-

FC: Lovely.

GTR: ... and I picked it up and looked, "That's got to be the find of the century", because the two songs on this, on this one single, Felix. That's when I became ... And throughout the early '80s we would gather with friends, talk about the music from the '60s, and then it became a part and parcel of the conversation. You still went through that, but it just reminded me what you said then about the continuation of your music through that period, right up until now, I guess.

FC: Well, again, we knew nothing about that. And I don't even know what label it might've been on. It might've been Atlantic and-

GTR: It was a red label, a red label. I remember that much. It might have been Atlantic.

FC: If it was red and black then that was Atlantic. But, you see, the problem that we had was on the business level. The part that governs the business part of the music business, we really did not have our ducks in a row from the top to the bottom. That's where we really faltered.

GTR: Yeah. Like now, with what you're doing, and I've seen some musical clips view performing brilliantly, brilliantly around the country. I mean, we'd love to have you here in Australia. It would be such an honour. But I'm thinking too, Felix, what message ... Are you still getting that message out to people, or do they naturally pick that up from the words you say in your songs, and the words you speak, I guess, when you're being interviewed…is it still important to get the message of love out there?

FC: Ah, I still do it, and especially as we approach an election, is when I really become vociferous. I still think I'll be the ... The right to vote was fought over for many years by many, many races and sexes, and if you don't use it, it's disgusting. And I make sure I make a point of saying that. I live in Nashville, Tennessee, so I'm really boxed in here, to be quite honest. They have completely opposite views of what I believe in. I've got to be a little bit calmer about it, you know what I mean? And I am, but I always leave a message of hope. This is the one thing I try to say, "Look," this is what I say. I say, "Look, in our day we did not have the Facebooks, and the Instagrams, and the iPhones. We had music. Our generation spoke to each other through the music." And everybody grins, and some of them even cheer. And I say, and then I have a rap where I say, "We knew when Paul fell in love. And we knew when Keith was in trouble with the law. And we know because they wrote about it." That's the mood I try to create. I want you all to go back there and join together and, "Hey, how about if we sing a couple of songs together? I won't bore you, but let's do some stuff together." And I sing, for example, Higher, by Jackie Wilson. You know? And I see people's faces light up like candles. That's us. That's our generation. We were together, for better or for worse, like the Pied Piper. We went over the hill together, and we…..you know?

GTR: And some fell down, but ... And how brilliant to say that. I love your energy, Felix. Because, of course, I was about to align it with the Pied Piper. And did you, I guess, do you sing People Got To Be Free? Do you still sing that?

FC: Oh yeah, of course. Yeah. And I do quite a bit in the centre of that, depending on the crowd, of course, where I extrapolate other people's songs, like I put in a bit of (singing). I put Sly in there. I put Respect Yourself in there. I put, "We got nowhere to run, nowhere to hide." Just little bits-

GTR: I saw you do that. Yeah. I saw you do that with Groovin', and then you mixed in some other great songs too, so you do that.

"LOOK, IN OUR DAY WE DID NOT HAVE THE FACEBOOKS, AND THE INSTAGRAMS, AND THE IPHONES. WE HAD MUSIC. OUR GENERATION SPOKE TO EACH OTHER THROUGH THE MUSIC."

FC: Well, look, we have fun up there too. I mean, I still enjoy ... You want the audience to smile. You want the audience to clap. That's what you're there for. I know what they like, because I liked the same things. You know what I'm saying? So, just a little bit, not too much, just enough so that you capture their imagination and their ears, and most of all their memory bank. Because they all have this memory bank of what was then, and it was always better then, than it is now. That's just how it is. Right?

GTR: Yeah. I love your energy. And I was thinking, too, about what you said about, it's disgusting when people don't use the vote. And I know that, I say the same thing here in Australia. It's compulsory to vote, but people still, some people still don't vote. And I said, without wanting to get too ... I say that people have fought over the right to vote, and then you can't ignore that. There's an obligation, Felix.

FC: What do they do if you don't vote in Australia?

GTR: Oh, you get fined about $100.

FC: Oh, I see. I see. Interesting. Very interesting.

GTR: Yeah. And I think it creates more of a thing where... I think it's a good thing, particularly because it installs the democratic process. I know that ... You've got to get out, the election's looming, and sing your songs.

FC: Yes. I always do. I just, like I say, if it falls in an election year, I mean, I'm just really still interested, and I really enjoy it. What's going on now In the United States, and I'm really watching history be made. For better or for worse, I'm watching it. And I wish to say I was a little bit more of a part of it, but the younger generations, it's their turn. Let them take it. And I'm really, I'm looking forward to a younger regime here. I'm tired of ... We had our shot. We did our thing, we did the best we could do. Did all right. But it didn't work, because the seven deadliest took over, you know? And they got us. All of us. So, let's see what the kids do, the young folks, because... I'm in my seventies, and, as I said, we had our shot.

GTR: Yeah, yeah. Well said too. I think the brilliant thing about the perpetually of what you say, and what you write, Felix, is just that it's perpetual, and I guess it's at the base of all good people, too. And that is who you appeal to. I know that in the late '60s there was the peace, love, and happiness, and that generated an energy all of its own. Some dropped it and forgot about it in the '70s, others continued stronger still. And I think you're an example of the latter.

FC: Yeah. And, like I said, I think there's more of us than ... They just became a little quieter, because you get a little embarrassed now, by the way the way the powers that be in the media has painted us. Yeah. We went a little crazy, in our day. We were certainly young and crazy, but we had some really good ideas, you know?

GTR: Totally beautiful. Totally beautiful. And, Felix, in many ways, I'd like to continue the conversation further. I think this part of the conversation probably has come to an end for now, but bless you, in a non-religious way, if you can understand that, and I say thank you.

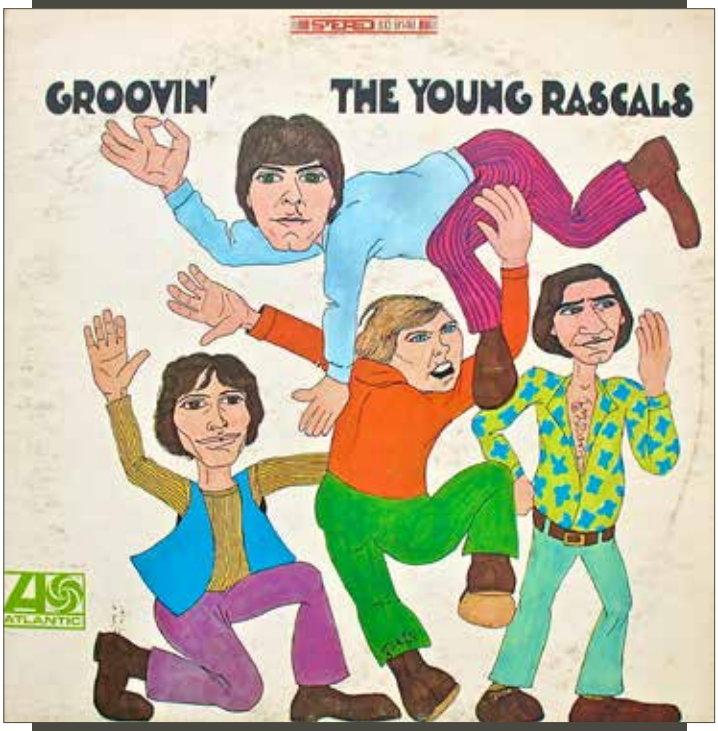
FC: Sure. Well, I just got in, so I haven't seen your email, but you have my email. And I would be delighted to keep in touch if you ever want anything in the future, or just to keep in touch to keep in touch, because I enjoyed speaking to you very much, sir. I want to be honest.

GTR: Well, Felix, it is a great honor for me to hear you say that. And it is something that I feel blessed to hear from you. I've got your email, so I would love to take you up on that offer and continue communication on some level-

FC: All right, my man. Thank you so much for your time. I appreciate your patience.

GTR: Bless you, mate. You have a great, great evening.

FC: And you too. Bless you. Take care. ■



10 Songs

by Jack P Kellerman

GROOVIN' - THE YOUNG RASCALS

It came to me as a nice idea that I should look back at this song to commemorate our interview with Young Rascals Felix Cavaliere in this edition of The Last Post.

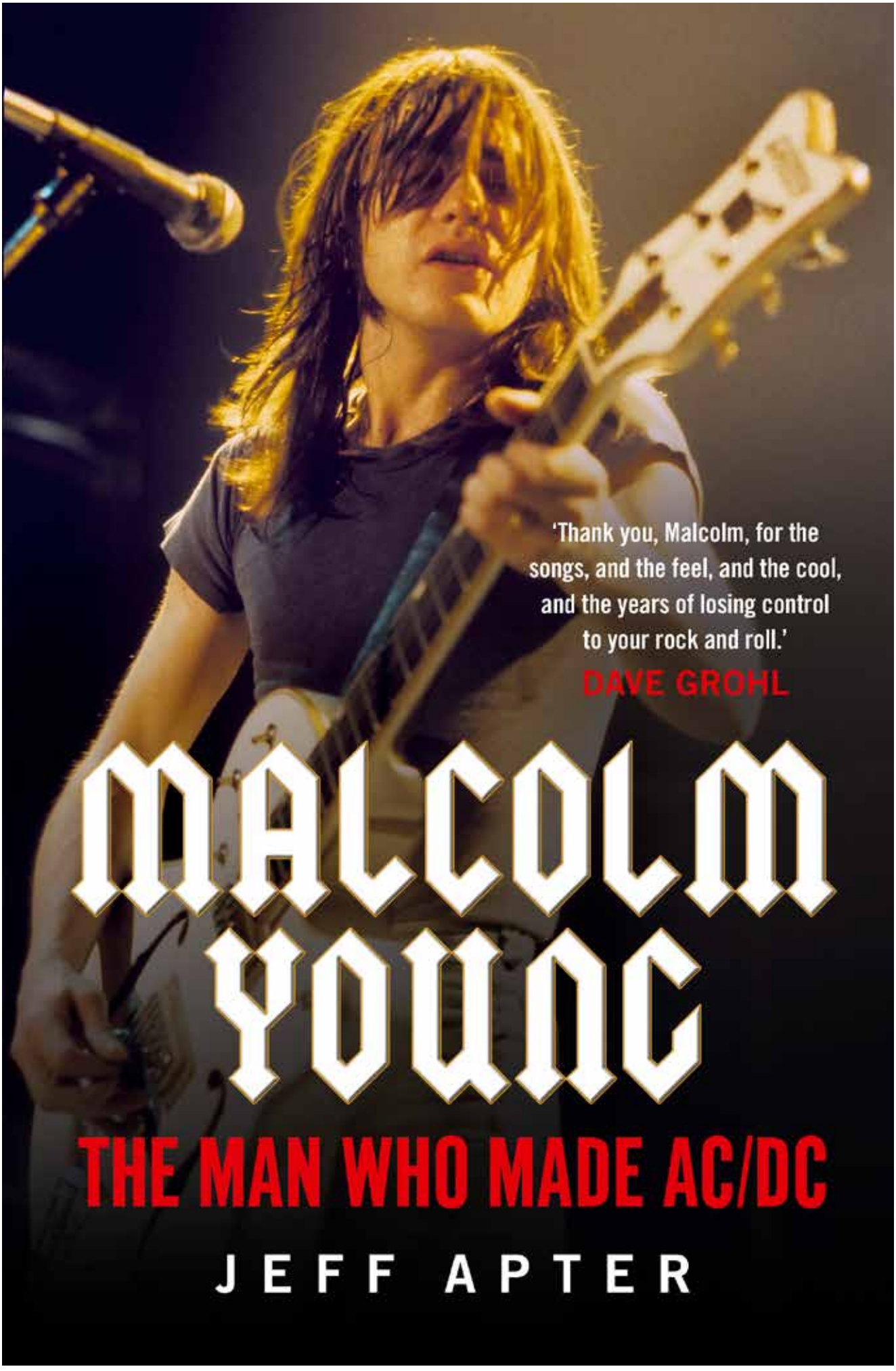
We were living in a large, old house behind a vet's practice in Adelaide's Hawthorn. Our mother worked at David Jones and was a nurse at the vet's.

By 1967 my brothers and friends were starting to latch on to what was happening musically. The evolution of pop and beyond was happening organically and beautifully and this tune underwrote a lot of that. This, the title track of their album by the same name. It was released in May and went to number one. It went gold in June and became of the group's signature songs.

8 of the tracks from that album were released as singles and Groovin' was covered by a multitude of respected artists, including Booker T. & the M.G.'s (1967), Petula Clark (1967), Aretha Franklin (1968), Gladys Knight & the Pips (1968), Willie Mitchell (1969), and Marvin Gaye (1969).

It's the groove in Groovin' here that carries this song and the listener to a higher plane. I had an interesting but happy childhood and this was the soundtrack. If I could transport myself through imaginary characters, I could certainly do it to this wonderful serenade to bliss. It was the sixties and songs like this remind me of why I remain grateful for the time I landed in.

Thanks to Felix and the boys, let's listen to it again. Lay on the grass with your hands behind your head. Stare skywards and dream.


'Thank you, Malcolm, for the songs, and the feel, and the cool, and the years of losing control to your rock and roll.'
DAVE GROHL
MALCOLM YOUNG
THE MAN WHO MADE AC/DC
JEFF APTER

Tony Joe White – A Remembrance

The 1980s was a decade where Tony Joe White almost ceased to exist.

Photo: rhythmns.com.au

He started out in 1980 by releasing his most inconsequential album, The Real Thang, on Neil Bogart's Casablanca label, a strange place for a Southern Swamp Rocker to be.

The album housed only eight songs including redundant re-workings of Polk Salad Annie and Even Trolls Love Rock N Roll plus throwaway songs like Disco Blues and Redneck Women. It remains the only TJW album not be reissued on CD.

Three years later Tony Joe White was signed to Columbia and delivered Dangerous, a mostly mellow affair and although far superior to its predecessor it contained very little of his trademark Louisiana Swamp grooves. The album made only minor impact and, once again, Tony Joe was an artist without a label. It would be eight years before he would release another studio album and for the rest of the 80s he was near invisible.

In early 1987, I was leafing through one of those American magazines that us record geeks back then couldn't get enough of. From memory, I came across a small ad talking up a Tony Joe White mailing list. This was an era when snail mail was king and a handwritten letter was summarily dispatched to the Tennessee address. A few weeks later an envelope with an alligator logo arrived in my letterbox and inside was a short newsletter than ran down what Tony Joe was doing and an order form for some TJW merchandise. Without hesitation, I chose a vinyl copy of a previously unheard live album from the early 70s and a book of short stories Tony Joe had written titled Buck And Don – Stories From The Swamp.

Both items arrived some weeks later and I wasn't disappointed. The live album captured Tony Joe at his Swamp rocking best and the book of short stories, a small paper bound edition about the size of an old VFL Football record, was a delight. The humorous tales featured the escapades of Buck and Don, a couple of Huck Finn and Tom Sawyer types, in and around Goodwill, Louisiana. Even characters from Tony Joe's songs, like Ol' Man Willis, made cameo appearances. I was certain that the stories were three quarters autobiographical.

In 1997, Tony Joe toured Australia and one Saturday afternoon he did an in-store performance at Melbourne's Basement Discs together with the bonus of autograph signing. It was too good to pass up and instead of bringing in one of his LPs to sign, I opted for my copy of Buck And Don. I took my place in the long queue and when my turn came I handed the book to Tony Joe. He stared the front cover and looked up at me quizzically. He turned the book over and gave me another quizzical look.

"Where on earth did you get that, man?" he asked in that molasses-like Southern drawl.

I told him I got it through mail order and how much I enjoyed the stories. To give myself some immediate credibility, I even quoted a couple of short passages.

"Well, y'know, they're all true." he chuckled. "Those stories happened."

He then opened the book and was about to sign the first page when he paused for a second or two.

"Hey, I didn't catch your name."

While he started to write a short inscription inside my book, I decided to ask him if he had any new product waiting to happen.

"Oh yeah! New album should be out real soon and I'm sure you're gonna like it."

I asked him what could be expected and he gave me a sly, lopsided grin.

"Swamp." he drawled. "Real swamp, man."

As there was still a long line behind me, I knew I had to wind it up so I let him hand the book back to me before we shook hands.

"Mike, I'll see you around."

When someone in that line of business calls you by your name or even remembers it, you do feel momentarily special. I'm sure the other devotees in that long conga line did too. The album Tony Joe was alluding to came out the following year. One Hot July was, as he said, "Real swamp" and I liked it a lot. For the next twenty years, Tony Joe recorded a number of albums that were full of his wonderful minimalism and Southern-fried storytelling. He toured regularly, guested on friends' albums and occupied a place that fell somewhere between a cult hero and an icon. Above all, he remained a genre unto himself.

In October 2018, Tony Joe died suddenly and unexpectedly. It's always hard when your heroes die and harder when they live up to expectations. I'm saddened that there's no new Tony Joe White music to look forward to but I'm happy he left behind a legacy of riches.

Rest in peace, you old Swamp Fox. ■

MICHAEL MACDONALD

Remembering JP Hedigan

JP (John Patrick) Hedigan was an inspiration to me. John passed away on Wednesday 10th July 2019 after fighting Brain Cancer since 2015.He was a Singer/Songwriter, multi instrumentalist, a Music Therapist and a damn fine bloke.

I first met John in 2014 while admitted as an inpatient at the Austin Repat, Ward 17, Veterans Mental health unit at Heidelberg, Melbourne. This admission to Ward 17 was my first and I was in a pretty bad state. I had been given my discharge paperwork so not only was I coming to terms with the onslaught of PTSD and everything that goes with it, I was also dealing with the uncertainty of life post a 25 year military career. The ward offered a variety of programs to fill in our days while an inpatient including Art, Anger management, Mindfulness and Music Therapy. I tried them all but the standout

Dalicados

In 2017, six friends with a distinctive Australian music pedigree (The Chosen Few, Hunters & Collectors, I Spit On Your Gravy, H.A.N.D, In Vivo, Fiona & Her Holy Men, Epic Brass, UNAustralians, Tijuana Souvenirs) banded together to provide music therapy and support to each other during a close friend's terminal illness.

Their stellar live performances soon saw Dalicados earn a loyal following, captivating audiences with their electrifyingly soulful storytelling through rock music.

Remarkable songsmith James Lomas is lead vocalist and guitarist ; Dalicados' rhythm section of Cal Mc Alpine on drums and Mark Carson on double bass, comprise the engine room; custom finished details are provided by backing vocalists and percussionists, Tracey Mc Alpine and Fiona Lee Maynard, with the incomparable Jack Howard on trumpet and assorted brass instruments.

Their songs are seasoned with Australian and popular culture lyrical references, a comedic twist and enormous empathy.

Drawing on a compendium of influences from popular music and entertainment culture since the 1960's, encompassing traditional and classical elements, but leaning towards Steve Earle and Tom Waits with a firm nod to soul revue bands - Dalicados offer passion and professionalism and have never forgotten the original creative purpose that prompted them to pick up their instrument and carry it with them their entire life.

was the Music Therapy, as music is a passion of mine. The Music Therapy sessions were held on a Tuesday and Thursday.

I remember walking in to my first session, not knowing what to expect and here was this guy sitting on a stool with an acoustic guitar in his lap. "I'm John", he said, and you are"? I told him my name and he asked me what my favourite song of all time was. I think I said Pyromania by Def Leppard and he just started playing the intro of the song. Man I was impressed. He then proceeded to hand out song books. We had to pick a tune and he would play and sing the song, encouraging us to join in. We had percussion instruments to join in with too. We just lost ourselves in the moment and wondered where the hour we spent in that room went. Needless to say, I went to every one of those sessions while I was an inpatient over 5 weeks. I got to know John through music and we were talking one afternoon about putting my feelings down in words and perhaps writing a song together. I had started writing poetry to help with my recovery and presented one of my poems to him. He was so encouraging and asked me if I had written this to a cadence, which I did and I hummed him the tune that was in my head. We sat down and he played his guitar and before long we had turned my poem into a song. We parted ways that day and when he turned up at the next session he had recorded my song. That was the magic that John possessed. So much talent and an iron will to support us with his love of music.

My time at Ward 17 came to an end but I stayed in contact with John afterwards. Had many a chat on messenger and Facebook about our collaboration and if we could work out some way of recording the song properly. Unfortunately, in 2015, John was diagnosed with Brain Cancer. He went through the treatments which left him with damage to his left arm. He had trouble playing cords on his guitar but by sheer determination he managed to put out his first and sadly last solo album called Doc Holiday's Cafe.

John not only provided Music Therapy to Veterans. He was the Senior Music Therapist at the Austin Hospital, Olivia Newton John Cancer and Wellness centre. He was such a kind and gentle man who really cared about others and shared his passion for life through his music.

Rest in Peace JP Hedigan, taken from us too soon. ■

DAVID JOHN GILLARD, EX-RAAF VETERAN

— *INTERVIEW* —

Jono Lineen

Jono Lineen was born in Belfast, Northern Ireland, at the start of the 'Troubles'. He moved to Canada as a young boy and then spent almost 20 years travelling the world working as a forester, mountain guide, ski racer, humanitarian relief worker and writer. He is a curator at the National Museum of Australia. His books include River Trilogy, Into the Heart of the Himalayas and Perfect Motion.

Greg T Ross: Thank you so much for joining us, Jono Lineen, author of an amazing new book, Walking Makes us Wiser. How are you, Jono?

Jono Lineen: I'm great. Great to talk to you.

GTR: Yeah. Good stuff. Jono, what led you to writing this book, first up?

JL: Well, I think that probably the catalyst for it was when my brother died as a teenager... he died in a tragic boating accident-

GTR: That was Gareth?

JL: That was Gareth. Yeah. He died when he was 18. I spent a couple of years in a pretty bad state, mentally and emotionally. I kind of started to pull myself out of that when I remembered these dreams that I had as a child of being in the Himalayas. So, I decided to go to India, to the Himalayas. I went there for one year to go trekking and I ended up spending eight years there, wandering around the mountains. That all culminating in a very long solo trek that I did from Pakistan to Nepal, across the Western Himalayas, 2700 kilometres over five months. What I found was, when I started that walk, I was still pretty fragile. I wasn't really clicking, psychologically or emotionally. By the end of the walk, I just felt a lot stronger, emotionally and psychologically. That transition brought me to write my last book, which was about that walk and about coming to terms with the death of a loved one. It took me a very long time to write that book. It was about 12 years.

GTR: What's that book called, Jono?

JL: It's called Into the Heart of the Himalayas.

GTR: Okay. That was a direct result of your 2700 kilometre walk through the Himalayas, dealing with Gareth's death.

JL: That's right.

GTR: But it took you a long time to write.

JL: Yeah, it took me 12 years. Going back and really trying to figure out what the story was because, honestly, I feel that I was in some form of PTSD after Gareth's death because he was such a young fellow. A lot of other things came together at that point and it took me a long time to process that, of course, the reason that I would take off on a solo walk like through the Himalayas was really to subconsciously deal with grief. When I finally realized that, then the book really came out in this huge rush of words and emotions. That was a really fantastic experience, writing that book after I understood what the story was all about.

Then, I was thinking more about it after the book came out and I really wanted to know why, why it was that that time in the Himalayas had that particular effect on me, that effect of coming to terms with my own life, coming to terms with the loss of a loved one, and coming to terms with how I could move forward. Something during that time there re-instilled my faith in humanity. I started investigating that. Being a writer, I've read a lot of books. It turns out that when you think about Aristotle, Russo, Virginia Wolf, Dickens, thinkers like Einstein, Wittgenstein... there's just a list of hundreds of writers and philosophers, politicians, businessmen, scientists, who all claim that their best thoughts came to them while they were walking.

GTR: It's a great list of achievers and thinkers and words worth too. Yeah. Go on, but it's a great list of people who've obviously put thinking in their daily lives.

JL: Yeah. That was kind of the point where I went, "Well." The one thing that really defined my time in the Himalayas was walking. I spent all my time there walking the mountains. It was such a beautiful time. I thought, "Okay. There's something going on there." That's really when the research started. At that point, I knew right away, from previous experience... I'd be an international level ski racer, cross-country ski racer... and I knew that there was this state of mind that you enter when you're training, when you're running or cycling. It's called flow state. That was something that the American-Hungarian psychologist Mihaly Csikszentmihalyi discovered back in the '70s. Once I started to investigate flow, especially the neuroscience behind flow, then I realized that when you're moving, when you're walking... and Csikszentmihalyi uses walking as a case study in how to achieve flow state... the flow state actually is the most creative state that human beings have ever generated. That led to another question, then. So, yes, walking can create this flow state, but how did this flow state evolve in humanity? Then, I went back into evolution. When you think about it, we go back four million years to our very first ancestors who possibly stood up on two legs and picked a piece of fruit and then shuffled on another three steps to pick another piece of fruit. That was a point in our evolution when things changed dramatically because all of a sudden, Ardipithecus ramidus, which was the species that probably first did this... all of a sudden had a completely different perspective on the world around them. It was a heightened perspective. They were able to look into the distance. When you start with that point of vision, that moving point of vision, all of a sudden you're looking into the future. When you look into the future, you have to start planning. So, all of that stuff combined over hundreds of thousands, millions of years changes the way you think. The movement up onto two legs changed the way we think, but it also changed us physiologically because, if you think about it, all of a sudden... well, not all of a sudden... again, over millions of years, those four paws that we used for locomotion transform over time into hands. The earliest archelogical expression of human creativity that we have is stone tools. How were stone tools created? Stone tools are created using hands. Other animals can't create stone tools. Very few animals actually create any type of tools at all.

Now, to create a stone tool, you need to imagine that a raw material can be transformed into a specific tool. Then, you have to apply a fabrication technique onto it, learned from other makers. Then, you have to be able to change the techniques in that work plan to actually create a tool that's for a specific task. Now, all of that requires an incredible amount of thinking and planning. All of a sudden, when you have hands to create stone tools, then you have the start of really what is creativity. Now, creativity is the basis of evolution because, when you think about it, evolution is about overcoming obstacles. Humanity, at different points in time, had to make a decision whether to fight off a sabre tooth tiger or to run across the glacier. They had to make the decision, do we want to cook food? How are we going to cook food? All of these decisions have created the species that we are today. Actually, it's all based around creativity. Creativity, when you look at the evolution onto two legs, using two hands, is related to walking. So, that's the evolutionary aspect of it.

GTR: Yes, it's incredible. I was going to ask you, Jono, what's so attractive about walking? There was a list of things that, of

"IF YOU COULD CREATE A DRUG THAT ACTUALLY MIMICKED WHAT WALKING DOES FOR YOU, YOU'D BE A BILLIONAIRE."

course, are mentioned in your marvellous book... creativity, which of course then helps us to learn, our perception of time, our strength and resilience, and I guess of making sense of life and death. They're all wrapped up in this thing of what we call walking. I know that when I go for walks, I always come back much more clear of mind and much more confident in what I have to do. It's like... I don't know what it's... there's nothing quite like it.

JL: Well, Greg, if you could create a drug that actually mimicked what walking does for you, you'd be a billionaire. But the fact of the matter is that what walking does for us, which is, yes, increase creativity, yes, make us more confident in ourselves because all of a sudden, when you're walking, you're reconnecting with who we are as a bipedal species, and that history goes back four million years, making sense of life and death... well, that's all about, again, being in touch with your story. Human beings live in story. You're a writer. You know that. When you want to transmit ideas to people, you got to transmit them in story. A whole bunch of facts and figures, people just glaze over. So, we all connect to story. What's the most basic story line? It's moving from birth to death, point A to point B, in a single trajectory. What is the metaphor that we all use to actually connect with that story line? It's the journey. It's the walking journey. When people are asked, "How do you describe your life?" There was a marketing firm over in the States that did this a few years ago. Ask people, "How do you describe your life?" 60% of people automatically said, "Journey." That's the way people assess their lives. Walking is a way to come back into touch with that.

GTR: Because walking, itself, is a very good example of that journey and it gives... yeah, it's something that we undertake, all those that walk in this way undertake. I guess, we all walk, but... which brings me... what's the difference? Would you suggest someone walking doing the shopping is doing an experience for themselves, or do you have to go out with a mindset to be actually walking?

JL: Well, Greg, it depends what you want out of it. If you want a social experience, if you want to connect with friends, that's great. Absolutely, go out for a walk together. I think you're going to have a much more intimate time, walking and talking. Now, if you want to use walking as a creativity accelerator, then you've got to approach a little bit differently. You have to... What I do, and I use this every day in my writing practice, is I'll actually read over a section of a book or an article that I've been working on, think about some of the ideas that have been floating around in my head, and then go for a walk by myself. 20, 30, 40 minutes and in the process of that time, I actually forget about the piece that I've been working on, but then all of a sudden, after about 30 minutes, little bits of it start to come back to me in different forms. Really obtuse words or sentences or ways of combining characters that I hadn't thought of before. This is every day magic. You had that happen to you, as a writer. In fact, everybody has that. I'm not talking just about writing. I'm talking about parenting. You've had an argument with the kids. That happens to me and I go out for a walk. I'm pissed off, like, "Why didn't you call us?" Then, I go out for a walk. Slowly, over 30 minutes in, I realize, "Well, he's a teenager. He needs a bit of freedom." It puts things into perspective, gives you that distance. It's about spaciousness. That spaciousness has neuroscientific background, but that's the output that happens when you go for a good walk. It's spaciousness.

GTR: Isn't it brilliant? It's something I remember a couple of years ago I was going out for the first time with a woman, following the death of my wife. We finished dinner and were walking down the street and she asked, "Well, what do you want to do now?", the added "Oh, that's right. You just like to walk for a while." And she was right. It helped re-focus things, to relax and think. So, we did walk for a while. And it was wonderful. The next thing, she's showing me her favourite butcher shop and clothes shop in her area. So, it was a story being told in a relaxed, unforced atmosphere. It was communicating. So, what you said is so correct there.

JL: Yeah. It's natural. There's nothing forced about it. That's one of the differences between, for example, walking and riding your bike or going for a kayak on the lake or something like that. Walking is something that we all have, something that we all connect to, something that we all have. Let's face it, I remember when my kids first learned to walk. I remember that. I remember the look on their face when they finally made that traverse from easy chair to the coffee table. The look on their face was absolute joy because walking is freedom. Walking is security because, all of a sudden, you're able to transport yourself. Walking is physical creativity again. When you combine those three, when those three concepts are locked in your subconscious, then walking becomes a metaphor. Walking is a metaphor for all of those thoughts, all of those ideas. I was talking to a woman just the other day and she was telling me that she goes out for a walk or a run lunch time at work. She keeps her running shoes underneath the desk. When she looks down at those running shoes, she gets that feeling. She gets that feeling of freedom and excitement. That's what walking is. Walking has the ability to be a metaphor for us to be better people.

GTR: The benefits that come from walking are extraordinary in themselves. I guess, artistically, spiritually, physically, it's a combination of all the things that make us human.

JL: Absolutely. When you look at it artistically, so many artists have used walking in their practice. Da Vinci is another example. Michelangelo used walking. Even today, walking arts... Hamish Fulton, Richard Long, people like that. Marina Abramovic, who is probably the most famous female artist in the world today. She incorporates walking in her practice. Of course, spiritually, the idea of pilgrimage. That is a universal concept across all religions. The idea of moving from your home environment to a place of power. Then, coming back to your home environment. That's Joseph Campbell's Monomyth. That is the most popular story structure in the world. It's the idea of moving out of what is comfortable, putting yourself into alien environments that force you to make difficult decisions, arriving at a place of power where you gain some education, gain some knowledge, and then returning to your home and transmitting that knowledge to friends, neighbours, family. That's it. That's Star Wars. That's Indiana Jones. That's right.

JL: That's video games that kids are playing to date. It's all based around a walking journey. That is the basis of it. We got to remember that up until 5000 years ago, when horses were first domesticated, every journey that we ever took was on foot. So, that means about 99.99999% of human time on this planet, the journey has been on foot. Even up until 100 years ago, when motor cars were first invented, it was still 90% of all journeys were taken on foot. We have almost dismissed walking as a mode of transport.

JL: But that feeling is still there. The feeling that when we start putting one foot in front of the other, those, the feeling of joy, the feeling of creativity, and the feeling of security are still active within us when we start making that motion.

GTR: I'm going for a walk now.

JL: Good. Good, good.

GTR: You've just convinced me again. I normally do it daily anyhow, but this is a beautiful thing. Do you get much opportunity to walk here in Canberra?

JL: Yeah, I walk. I walk and run every day.

GTR: Yeah. It's beautiful in Canberra.

JL: It is. No, I'm originally from Canada. I married an Aussie and here I am. She's a Sydney-sider, but we ended up down here. I'm fortunate to work at the National Museum here as a curator. The museum's right on the lake, so I get out every day, walk around the lake. Most mornings, I go for a run. Out the back, there's incredible nature reserves here in Canberra. Canberra's a great place.

GTR: Yeah. I like it that you enjoy it. It's a beautiful place to walk. I find that myself. Thanks so much for the interview, Jono.

JL: No, that was great. Really great chatting to you, Greg. ■

Behind the cheeky smile

Eight-year-old Alec was having a routine check-up in 2017 when his dentist noticed a lump on his soft palette that wasn't there at the last appointment.

After months of tests and a complicated 13-hour surgery doctors were able to finally diagnose and treat him for Ewing's sarcoma, a rare childhood cancer.

"There is one occasion that will haunt me for the rest of my life," reflected Alec's dad, Peter. "While Alec was receiving his final chemo treatment, behind a closed door a father was crying and sobbing. I knew what he'd been told. It was gut wrenching."

Today, Alec is cancer free and Peter credits scientific research.

"Ten years ago, Alec wouldn't have survived. In another ten years, his type of cancer may not even be an issue," he said. "The research has to happen!"

The Kids' Cancer Project funds science for kinder treatments and ultimately a cure for all children diagnosed with cancer. Give generously today.

thekidscancerproject.org.au

The Benefits of Seaweed

(And When To Avoid It)

Most of us are familiar with seaweed in our sushi, and the accompanying miso soup. But beyond the delicious taste, have you ever wondered about the health benefits of seaweed?

Seaweed, or algae, belongs to a group of plant-like organisms that grow in the sea.

Some algae are one-celled organisms such as microalgae, which means they are more like bacteria that also generate energy through photosynthesis.

Most of the seaweed that we consume as food have many cells. Seaweed is part of a healthy diet and is used in herbal medicines in many traditional cultures.

Scientists have categorized seaweed into different groups based on their pigments, cell structure, and other traits.

The groups (or phyta) of seaweed that are commonly consumed include: Green algae, Brown algae, Red algae, Blue-green algae.

If you live near an Asian market or Chinatown, you may be able to find fresh seaweed. Otherwise, you many find many types of dried seaweed in the supermarket and online.

Dried seaweed would need to be soaked in hot water, and rinsed well before use. Some thicker and tougher seaweed like Kombu might be better sliced thin or boiled.

Seaweed is very versatile and there are many ways to enjoy them.

For further news on the benefits of seaweed and how to prepare it, go to wellnessmama.com.

Improving Cognitive Function

Roger Madden is a 70-year-old retired corporate development strategist that has been advising small businesses for the last five years. Two months ago, he started taking Sibelius Sage, his motivation for doing so was to improve cognitive function. We checked in to see how he's been going, here is what he had to say:

"I started taking Sibelius Sage on the recommendation of a good friend that is also a brilliant pharmacist. Unlike vitamins C, E and so on, Sibelius Sage targets memory, cognition, alertness and the ability to think critically. These things are very important to me.

"However, because I am a skeptic when it comes to supplements and I must be able to believe in the science before I can start using any product, I did a lot of independent research as well. I read and reviewed all the relevant data on Sibelius Sage and it was very convincing. So, I decided to give Sibelius Sage a go.

"Now, I take the supplement around 8am every morning as a part of my breakfast routine. The main thing I have noticed since starting Sibelius Sage is that I do not need to write things down to remember them. Normally I take notes throughout the day, various numbers and details, anything I need to recall later. I also feel very alert which makes me more positive.

"I really enjoy spending time with young people, helping to mentor them and guide them towards positive lifestyles. I'm also passionate about sports and community activities, one of my passions is softball, I sit on the board of Softball Victoria and Australia.

"My wife and I are very 'on the go' people, always looking for the next adventure or competition to enter. We also love to cook and entertain, and we often travel abroad to the UK, France and the USA. Our active lifestyles make us well aware that we need to remain healthy and age well in every sense. So, we exercise our minds to remain alert and take Sibelius Sage to make sure we're giving our brains what they need to function well.

"My motto is, 'life is not a rehearsal' so you have to actively 'play the game and enjoy it'. I want to do this at every age. I want to keep reading and be actively involved in my work, sports, community activities, high-level competitions and travel. So, if there is a product that can potentially improve my cognition and memory I want to know about it and ensure those I care about do too."

Sibelius Sage is a natural supplement that has been examined in a range of studies and clinical trials at Oxford University. It helps improve cognitive function and boost alertness, concentration and memory.

Visit us at a Go Vita store today, or find out more online: www.sibeliussage.com.au.

Domestic and family violence and affordable home shortage pushes thousands into homelessness

Domestic and family violence is one of the main reasons women and children become homeless in Australia. More than 121,000 people experiencing domestic violence sought help from specialist homelessness services in 2017-18. Over three out of four people seeking specialist homelessness services due to domestic and family violence related issues were female.[1]

Domestic and family violence is still a disturbingly common experience with 16% of women (1.5 million) and 5.9% of men (528,8010) having experienced violence from a partner since they were 15.[2]

Mission Australia's CEO James Toomey says: "Despite being the focus of serious national policy and media attention over the past few years, it is unacceptable that domestic and family violence is at such high levels in Australia. We need to do more to prevent, reduce and ultimately eliminate domestic and family violence if we are to have any chance of ending homelessness.

"While we know that domestic and family violence can affect anyone, overwhelmingly the statistics and what we see every day through our work show that women are far more likely to experience violence from an intimate partner than men. Women and children are at the greatest risk of homelessness as a result of domestic and family violence. As a society, we need to be doing more to reinforce gender equality and normalise respectful relationships to reduce instances of domestic and family violence across Australia."

The number of people seeking help from homelessness services due to domestic and family violence has risen in recent years. Alarmingly, in the past year only 4% of those who approached a homelessness service who had experienced domestic and family violence and needed long-term housing actually received it.[3]

Mr Toomey cautions that a severe shortage of social and affordable homes and increased levels of housing stress are tipping too many victim-survivors into unsafe and insecure living situations.

"Everyone has the right to a safe and secure home. Yet there's very little hope of addressing homelessness if there aren't enough social or affordable homes for individuals and families to build a settled life in when escaping domestic and family violence. Of course crisis and transitional housing is vital, but if there's no long-term accommodation that is appropriate and affordable, too many people will continue to be pushed into homelessness because their home is no longer a safe place to live."

To combat the issue, Mission Australia is calling for urgent action across the spectrum to prevent and respond to domestic and family violence and resulting homelessness. Recommendations include investment in prevention strategies, integrated services that address the needs of at-risk groups, perpetrator interventions to prevent further violence, therapeutic interventions, addressing income support inadequacies, more social and affordable housing, as well as crisis and transitional accommodation, and developing a national strategy to end homelessness.

Mr Toomey said: "We must acknowledge the enormity and reality of the problem if we are going to work towards real and lasting change. No one should be forced to stay in a violent home to keep a roof over their own, or their child's head. We cannot sit on the sidelines and watch this happen time and time again.

"We must stand beside victim-survivors of domestic and family violence to advocate for much needed change. As a society it's important we listen to, and put a spotlight on, these stories that are not always easy to hear. We need to make the tough, but essential changes needed to ensure there are a range of housing options including social and affordable homes, provide coordinated responses, improve economic security and redress gender imbalances.

"Mission Australia continues to add to the many voices calling for more universal prevention, better responses to violence and a national strategy to end homelessness that takes into account the drivers of homelessness and ensures everyone has a safe place to call home." ■

1. Australian Institute of Health and Welfare, (2018), Specialist Homelessness Services annual report 2017-18, Canberra, AIHW.
2. Australian Bureau of Statistics (2017), Personal safety, Australia, 2016, cat. no. 4906.0, Canberra: ABS, accessed at www.abs.gov.au/ausstats/abs@.nsf/mf/4906.0.
3. Australian Institute of Health and Welfare, (2018), Specialist Homelessness Services annual report 2017-18, Canberra, AIHW.

HELP IS AVAILABLE FOR PEOPLE EXPERIENCING DOMESTIC AND FAMILY VIOLENCE. IF YOUR LIFE IS IN DANGER, CALL 000.

FOR 24/7 DOMESTIC VIOLENCE COUNSELLING, CALL 1800 RESPECT.

IF YOU ARE A PERPETRATOR OF VIOLENCE AND WANT TO SEEK HELP, SPEAK TO YOUR GP, A COUNSELLOR, OR CALL RELATIONSHIPS AUSTRALIA ON 1300 364 277.

Mission Australia's latest report: *Out of the shadows: Domestic and family violence, a leading cause of homelessness in Australia* calls for urgent action to improve responses to domestic and family violence to prevent people being pushed into homelessness.

PLEASE DONATE TO MISSION AUSTRALIA

MISSIONAUSTRALIA.COM.AU 1800 88 88 68

Do I need Dental Implants
(Or any other dental procedure)?

Of the many questions' patients ask about in a consultation is "Do I need Dental Implants?" or another dental procedure. Often it has been suggested to them by a friend, relative or even a fellow dental colleague. However, the answer is almost never clear cut and there are many things I consider when I make my recommendations.

There are many dental conditions that can affect us, but most dental treatment occurs because decay and gum diseases have not been prevented or managed. Many of these are often neglected because they are usually painless until it's too late, and complex dental treatment is required. Prevention involves reduction of sugars, and good oral hygiene. Gum disease and decay, including your risk of gum disease and decay is a factor for your suitability for complex treatment.

Dental services are not products or commodities. You expect a product to behave the same in most circumstances, however every mouth is different. Dental treatments behave differently in each person. What this means is that not everyone is suitable for more complex procedures such as dental implants, or other procedures may have a better outcome for a certain complaint. For example, in some cases a removable denture can have a better appearance and provide a more natural look than dental implants.

Another factor is called "oral health quality of life". It is how things like our teeth, mouth or dentures affect daily functions such as eating, speech and self-confidence. Often there are multiple options and each treatment option will have their benefits and limitations. Different options contribute to your oral health quality of life in different ways.

Ongoing maintenance is also a factor. Just as you would service your car every 6-12 months, there is always monitoring and maintenance that needs to be done at regular intervals (even for people with dentures!) to ensure that they continue to function well for you. Remember most oral problems are usually painless until its too late to prevent a tooth breakage, denture breakage or toothache.

In summary:

- Prevention of dental disease is crucial to maintaining oral function
- Regular check-ups and monitoring can help assess the state of your mouth and teeth
- If complex dental care is required, there is often a few options available, and these are the questions you should ask your dental professional:
  - » Am I suitable for complex treatment?
  - » What option may be most suitable for me?
  - » What are my risk factors that can affect the outcome of treatment?
  - » What are the benefits, risks and limitations?
  - » How will this improve my "oral health quality of life" issues?
  - » What sort of ongoing maintenance should I expect?

DR SRAVAN CHUNDURU

adelaide CAD
Centre for Advanced Dentisry

Dr Sravan Chunduru is a registered specialist prosthodontist who works in Adelaide, South Australia. He works in his private practice, as a clinical tutor at the University of Adelaide, and as a visiting consultant specialist at the Adelaide Dental Hospital.

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'Micro-submarines' for cancer treatment

UNSW engineers have shown that micro-submarines powered by nano-motors could navigate the human body to provide targeted drug delivery to diseased organs without the need for external stimulus.

Cancers in the human body may one day be treated by tiny, self-propelled 'micro-submarines' delivering medicine to affected organs after UNSW Sydney chemical and biomedical engineers proved it was possible.

In a paper published in Materials Today, the engineers explain how they developed micrometre-sized submarines that exploit biological environments to tune their buoyancy, enabling them to carry drugs to specific locations in the body.

Corresponding author Dr Kang Liang, with both the School of Biomedical Engineering and School of Chemical Engineering at UNSW, says the knowledge can be used to design next generation 'micro-motors' or nano-drug delivery vehicles, by applying novel driving forces to reach specific targets in the body.

"We already know that micro-motors use different external driving forces – such as light, heat or magnetic field – to actively navigate to a specific location," Dr Liang says.

"In this research, we designed micro-motors that no longer rely on external manipulation to navigate to a specific location. Instead, they take advantage of variations in biological environments to automatically navigate themselves."

What makes these micro-sized particles unique is that they respond to changes in biological pH environments to self-adjust their buoyancy. In the same way that submarines use oxygen or water to flood ballast points to make them more or less buoyant, gas bubbles released or retained by the micro-motors due to the pH conditions in human cells contribute to these nanoparticles moving up or down.

This is significant not just for medical applications, but for micro-motors generally.

"Most micro-motors travel in a 2-dimensional fashion," Dr Liang says.

"But in this work, we designed a vertical direction mechanism. We combined these two concepts to come up with a design of autonomous micro-motors that move in a 3D fashion. This will enable their ultimate use as smart drug delivery vehicles in the future."

Dr Liang illustrates a possible scenario where drugs are taken orally to treat a cancer in the stomach or intestines. To give an idea of scale, he says each capsule of medicine could contain millions of micro-submarines, and within each micro-submarine would be millions of drug molecules.

"Imagine you swallow a capsule to target a cancer in the gastrointestinal tract," he says.

"Once in the gastrointestinal fluid, the micro-submarines carrying the medicine could be released. Within the fluid, they could travel to the upper or bottom region depending on the orientation of the patient.

"The drug-loaded particles can then be internalised by the cells at the site of the cancer. Once inside the cells, they will be degraded causing the release of the drugs to fight the cancer in a very targeted and efficient way."

For the micro-submarines to find their target, a patient would need to be oriented in such a way that the cancer or ailment being treated is either up or down – in other words, a patient would be either upright or lying down.

Dr Liang says the so-called micro-submarines are essentially composite metal-organic frameworks (MOF)-based micro-motor systems containing a bioactive enzyme (catalase, CAT) as the engine for gas bubble generation. He stresses that he and his colleagues' research is at the proof-of-concept stage, with years of testing needing to be completed before this could become a reality.

Dr Liang says the research team – comprised of engineers from UNSW, University of Queensland, Stanford University and University of Cambridge – will be also looking outside of medical applications for these new multi-directional nano-motors.

"We are planning to apply this new finding to other types of nanoparticles to prove the versatility of this technique," he says. ■

UNSW Media

The wounds of conflict aren't only visible on the outside.

Over the last 10 years, Matt and his family have been through hell. But with the help of Operation K9 Assistance Dog, Laney, they can finally see a light at the end of the tunnel.

OpK9 is Australia's leading Assistance Dog program, supporting ADF veterans diagnosed with post-traumatic stress disorder (PTSD), acquired during their operational military service.

During his time in the army, Matt's deployments included Timor, Bougainville, the Solomon Islands and Afghanistan. He is proud of the service he has provided to our country.

"I loved army life. The discipline required and contributing to a greater good – It gave me a sense of purpose" Matt recalls.

But transition back into civvy street was tough.

"For a long time, I wasn't a nice person", Matt admits. "I was angry, anti-social, drinking way too much and taking stupid risks. My relationship with my wife and kids had broken down. I couldn't keep a job. My life was falling apart. I didn't even think I had a problem – let alone know what it was called or how to fix it".

100 years ago, our veterans returned "shell-shocked" and were left alone to pick up the pieces. Today there is a greater understanding of the condition along with a new name – but it is still as insidious and debilitating as it has always been.

PTSD doesn't just cripple the person struggling with it. It causes unbelievable heartache for the people who love them too.

Matt's wife Bec and their three kids had to watch helplessly as the man they loved fought his demons. It took its toll and as with so many veterans, the marriage eventually broke down and Matt found himself separated from his family.

With 10 jobs in 10 years things reached a crisis when Matt was fired yet again.

"Matt's boss called me after delivering the news to him. He was really concerned about what Matt would do next", Bec recalls. "We searched everywhere. When we finally tracked Matt down in a pub, he was in an awful state".

Matt was admitted to Ward 17 for the first of six stays between there and the Jamie Lacombe Centre over the last four years.

"By the time I was admitted, I was hugging walls", Matt remembers. "I was at rock bottom".

Matt's first stint in Ward 17 lasted seven weeks. "Being institutionalised was horrible. I never thought it would happen to me. My whole world changed. I went from being an independent, ex-service man, to having to put all my faith in people I didn't know."

Matt has received intensive psychiatric help, along with regular Electroconvulsive Therapy (ECT). Performed under a general anaesthetic, ECT involves passing an electric current through the brain, triggering controlled seizures. This affects the brain's activity and aims to relieve severe depression and psychotic symptoms.

With Matt finally receiving the assistance he had needed for so long, Bec and the children began to visit regularly, eventually reuniting as a family. Things were getting better, but Matt's recovery still had a long way to go.

"Matt was working so hard and we could see little improvements, but it was often one step forward and two steps back" Bec says.

It was around this time when Operation K9 (and then Laney), entered Matt's life.

"Things had improved, but Matt was still in a bad place", Bec recalls. "I couldn't understand how an OpK9 dog would make a difference. Matt had me, the kids and our pet dog Ned. How would another dog help? We needed some convincing".

But the OpK9 team persisted. They knew from experience how much Matt would benefit from an assistance dog specifically trained to respond to his individual circumstances.

With his family's support, Matt got to know the OpK9 team so they could match and train a dog that would provide the help he needed.

When Matt was introduced to a line-up of potential dogs, the OpK9 team already had a good idea it would be Laney. They just needed Matt and Laney to realise it themselves.

"I saw this gorgeous golden retriever looking at me. I sat with her on the floor. She dropped her toy in my lap and smiled. This beautiful dog wanted me. It was amazing", Matt remembers.

The improvement in Matt since Laney joined our family has been amazing", says Bec. "Day by day, the man I married is returning."

Matt and Bec's kids – and even pet Beagle, Ned, all love Laney too. By being there for Matt, she has helped draw the whole family closer. It has been less than a year, but none of them can remember life before Laney.

"I talk to her as if she's a person", says Matt. "We've been together constantly since we met. If I'm showing signs of a flashback or the night terrors, Laney reads the situation and places her nose on me. She's grounding me and calming me down. She's saying, 'it's alright, I'm here, you're safe'."

Matt can't remember anything from his toughest times or the triggers behind his PTSD. "We haven't started working on the trauma yet", he says. "But with Laney by my side, I know that when the time comes, we'll get through it together".PTSD in our ADF Veteran community is an epidemic. It costs over $30,000 to breed, raise and train each OpK9 Assistance Dog, but the difference they make in the life of a veteran is priceless. ■

Discover more or donate at rsb.org.au/operation-k9.

"IF I'M SHOWING SIGNS OF A FLASHBACK OR THE NIGHT TERRORS, LANEY READS THE SITUATION AND PLACES HER NOSE ON ME. SHE'S GROUNDING ME AND CALMING ME DOWN. SHE'S SAYING, 'IT'S ALRIGHT, I'M HERE, YOU'RE SAFE'."

"DAY BY DAY, THE MAN I MARRIED IS RETURNING."

StreetMed Inc.
Homeless Support Team

Health checks for the homeless

Over 3,000 homeless provided health checks and support in Western Sydney in 2018.

Approximately 116,000 people are homeless in this country.
On any given night in Australia 1 in 200 people are homeless.
Of this figure 58% are male and 42% are female.

And even more heartbreaking 1 in 10/20 are returned service personnel! These statistics vary depending on the services that have published them, but coming from a street level we are definitely identifying more and more veterans sleeping rough on our streets. Whilst most people and organisations are addressing the needs of those homeless from current conflicts, the StreetMed team are seeing more and more homeless from the Vietnam War and less and less services available for them. Their homelessness is due to various reasons, but what we have found from those we have encountered and assisted is that their reasons for homelessness is primarily family breakdown due to long, undiagnosed and untreated PTSD. Mental health has always had an unpleasant stigma attached to it and for our returned service personnel who are taught that being stoic is "manly" severe mental health can go decades left undiagnosed and untreated with detrimental outcomes.
A growing problem that Chris and her team are trying hard to overcome.

Trust is a huge issue with our street friends, even more so with our returned soldiers. There have been so many times where it has taken a lot of months for a person to not only trust you, but to open up enough to accept help and support. Persistence is definitely the key, along with respect, trust, keeping your word and never letting them down. Something our team is very proud of having a great track record in!

Since it was established in 2014 the StreetMed team have addressed a critical need on the streets of Western Sydney, nightly the team are providing street level blood sugar checks, blood pressure checks, would dressings, first aid and most importantly mental health checks on societies most vulnerable. During the day Chris and her team are completing assertive outreach and advocacy connecting people in crises with the services that can assist them the most.

In 2018 over 3,000 people from all walks of life have benefited from this vital service.

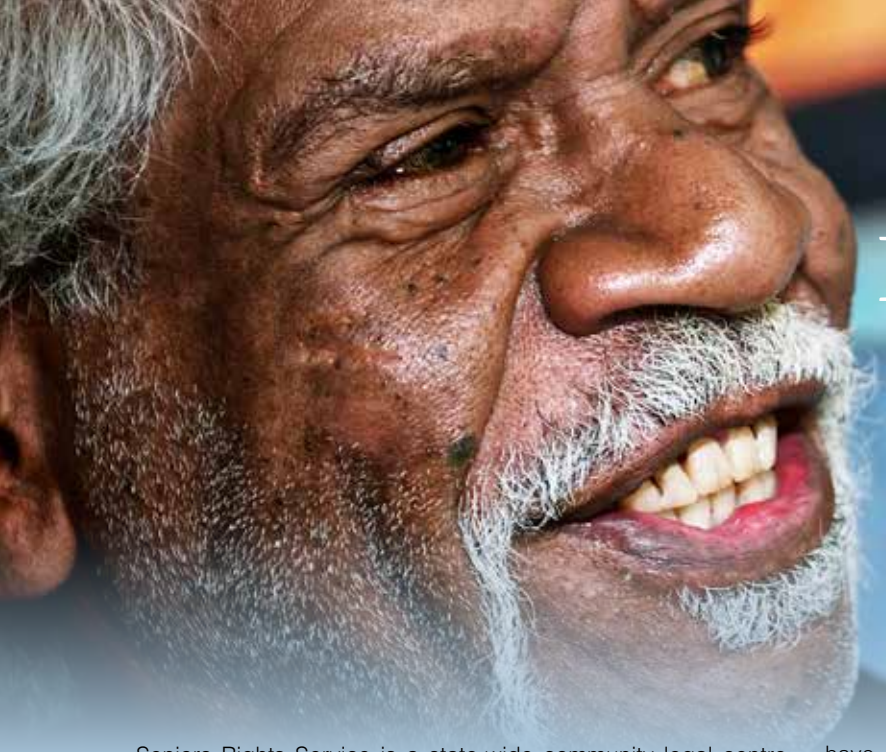
The founder of StreetMed Chris Cleary gave up full time employment in 2014 to run the charity due to the growing demand for its services. Chris runs the charity as a volunteer and uses her own resources such as the family car on an average of 600 kilometres a week transporting and attending to calls for assistance. In the last few years Chris and StreetMed have been recognised for their efforts with 4 major awards:

- 2016 Champions of the West Volunteer
- 2016 Volunteer of the Year North-west Sector
- 2017 Zest Awards – Outstanding Community Leader in a Volunteer Capacity
- 2017 Woman of the Year – Hills District

This charity which is completely run by volunteers receives no government funding and solely relies on the generosity of the public and local business to continue to help those that require the greatest help and understanding.

Please help StreetMed to continue to provide this vital service to the homeless and those in crisis.

To find out more please visit or donate at www.streetmed.org.au and see for yourself the great work this charity is doing in Western Sydney. Please note all donations over $2 are tax deductable.



From Bingo to Listening Circles

How we are reaching out to community to help protect seniors' rights.

Seniors Rights Service is a state-wide community legal centre. We are dedicated to protecting and advancing the rights of older people.

We provide free and confidential telephone advice, aged care advocacy and support, legal advice and rights-based education forums to seniors across New South Wales. Last year we held over 1,000 education sessions with close to 34,000 attendees.

There are a number of populations which we prioritise. These are, Aboriginal and Torres Strait Islander Peoples, People of Culturally and Linguistically Diverse Backgrounds, LGBTIQ+ communities, Regional, Rural and Remote populations and communities in the Western Sydney region.

This year, Seniors Rights Services has been working hard to increase engagement with Aboriginal and Torres Strait Islander Elders. From the beginning of 2019 we have been liaising with an Aboriginal consultant who has helped create stronger relationships with Indigenous communities.

This year's Reconciliation Week theme was 'Grounded in Truth, Walk Together with Courage'. Keeping in line with this theme our aim is to listen to Elders from all around NSW, learn our country's true history and develop strategies to ensure all seniors are provided with quality care.

Recently we have been fortunate to be invited to Yarning circles in Wollongong and Katoomba. By listening to Elders from these communities we have been able to adapt and improve the way we assist people in navigating the complex systems of aged care services. We understand that every individual situation is different and we continuously work to better improve our services.

This year we have also increased our involvement in community events. For the first time, on 26 January, we attended the annual Yabun gathering in Sydney's Victoria Park. Over 300 people of all ages visit our stall and we had the opportunity to speak with Elders on Gadigal land. After this event we had a number of inquiries to our services, reflecting the importance of engaging with community.

At our annual World Elder Abuse Awareness Day event, June 14, we were lucky to be addressed by guest speakers Wendy Morgan, Director of Gandangara Local Aboriginal Land Council, Dr Kay Patterson AO, Age Discrimination Commissioner, Human Rights Commission and Mr John Sidoti MP, NSW Minister for Seniors. They spoke of different aspects of the issues around abuse of elderly people in our society. Watch this event on our website: www.seniorsrightsservice.org.au/weaad2019

We are committed to all seniors across NSW and have been targeting our reach to involve some of our more vulnerable or isolated. One initiative is Info Bingo! – regular bingo interspersed with guest speakers, skits and quizzes on legal and care issues such as, your rights, Wills, POA and other issues. So far we have held events in Nowra (150 participants), Dubbo (almost 200 participants!), Wauchope and we have events planned for Wagga (coming up on 20 August), Broken Hill, Lismore, the far South Coast and elsewhere.

We also provide information sessions for your community and can tailor the information and its delivery to suit your community needs. For example, we provide a translator if necessary. We have conducted sessions about aged care to groups of Forgotten Australians, aware of the sensitivities around these care issues. You can book a FREE information session for your community. ■

To find out more about our events and information sessions, visit our website at www.seniorsrightsservice.org.au or call us on 1800 424 079.

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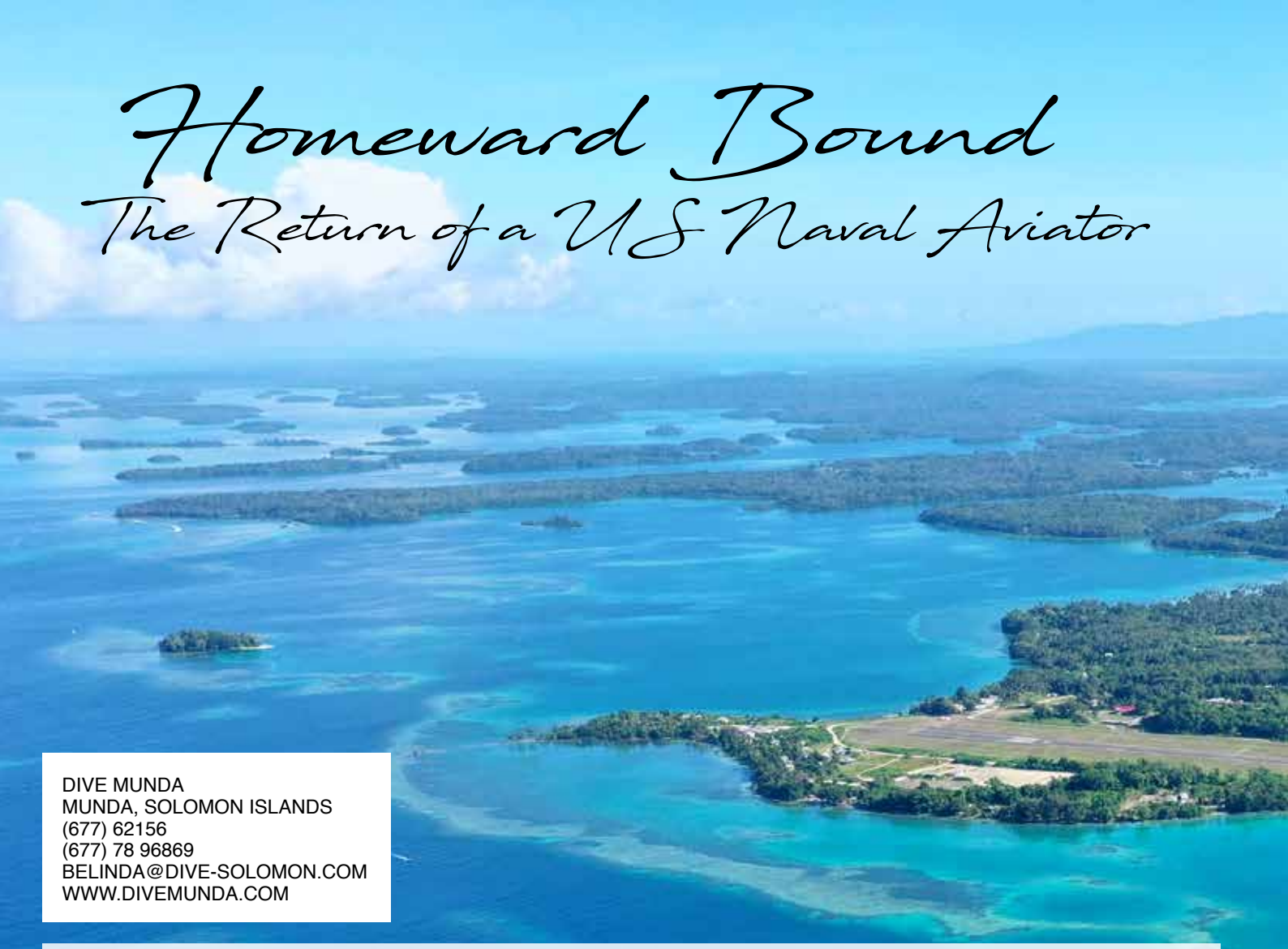
Homeward Bound

The Return of a US Naval Aviator



DIVE MUNDA
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Since my earliest memories I've been absorbed in the history of WWII, especially the Pacific Theater. We lost my Uncle Buck Sommer in the Gilbert Islands, but that didn't explain a specific lifelong obsession of one day traveling to the Solomon Islands. A tugging, nagging desire to travel to the Solomons was with me constantly. For a kid growing up and working in the fields of the US Midwest farmlands, this was a bit of a strange obsession. People always asked me why I had this passion but I was challenged to explain it.

I also was crazy about WWII naval aviation and the air battles in the Solomons. My favorite aircraft was the Grumman Wildcat, the stubborn little single seat fighter that was the backbone of our air campaign in the Solomons. One of my life's ambitions was to someday own and fly these now vintage aircraft. Truly a pipe dream it seemed.

With old age and a lot of hard work, I was fortunate to realize the flying dream and eventually purchased a couple of WWII Navy SNJ-5 advanced trainers and a Wildcat. I even started a warbird training company called Gauntlet Warbirds.

I never gave up on the dream of traveling to the Solomons. In 2008, with time off between jobs, I was determined to give it a shot. After explaining to numerous travel agents where the Solomons Islands were, I was ready to give up. Finally an agent connected me with Dive Gizo and Dive Munda. Both arranged an exciting couple of weeks of diving ship and aircraft wrecks and trekking the jungle battlefields. My time with both organizations was life changing. Dive Gizo arranged for me to spend a few hours with Eroni Kumana, a key figure in rescuing President Kennedy and his crew of PT 109 fame. That led to an unforgettable encounter with the Kennedy family—a story for another article. Dive Munda brought me to a less traveled, but exceedingly rewarding path in life.

My guides at Dive Munda, Sunga Boso and Brian Daga, took me on numerous dives on known wrecks for a couple of days. They were intrigued with my knowledge of WWII Navy aircraft and asked if I'd take a boat ride over to Mbairoko Harbor to examine a recently discovered wreck in the water. They were unsure if it was Japanese or American. Not a hard decision – we were off the next morning. After an hour boat ride, were arrived at the site about 100 yards offshore near Enogai Inlet. We geared up and I anxiously entered the water. I wasn't an experienced diver and frankly was always a bit spooked by "things" down there. When you enter the water and feast your eyes on one of these wrecks, however, the fear goes right out the door and you just enjoy the ride. Well, this site was sensory overload. As soon as I entered the water, I gazed down some 50 feet on the most perfectly intact Grumman Wildcat I've ever seen. It was flat on it's back and, now bare aluminum, was gleaming in the light.

After a very rapid and, admittedly, rather unsafe descent, I began combing every inch of the plane. I surveyed the forward area and wings of the aircraft. The .50 caliber machine guns were still intact. Even the oversized landing lights were undamaged in the wings. One gear was extended, which explained the inverted nature of the wreck. Very little coral growth was on the plane, but the cockpit was inaccessible. After so many years, no paint remains on these aircraft and data plates tend to decay.

As I was continued my survey, I was rounding the tail section when something told me to take a hard, extreme look over my shoulder (not easy in full gear). To my amazement, there standing upright on the tail was an American canteen. It was as if it was standing there at attention saying, "Hey! Over here!". Immediately I saw something glinting in the sand to the right of the canteen – a snap off a canteen pouch. Then, immediately to the right of the snap, a human rib! Then another rib, and longer bones. Suddenly I was following a bone trail underneath the tail. As I was furiously pulling away coral and digging under the tail, I was literally openly saying in my regulator "it all makes sense now, it all makes sense" alternating with an almost involuntary reflex of saying "I'm sorry".

Many are unaware that the US Military lists over 72,000 personnel as Missing in Action (MIA) from WWII. Several thousand individuals were lost in the Solomon Islands. Through the efforts of the US's Defense POW/MIA Accounting Agency (DPAA), dedicated individuals and groups and concerned Solomon Islanders, the remains of these long-lost warriors are being discovered and identified with increasing frequency. What follows is the story of the discovery and return of one such individual.

Lt. Irvin Rink

On the trip back, no one said a word. We determined to return the next morning for a more dedicated search for remains and, hopefully, some identification. We recovered a few more remains, the pilot's goggles, headset and soles of his boots, but no identification. In the end, it was clear the pilot had egressed the plane only to be dragged down and pinned beneath the tail. I regretted that I hadn't a US flag in which to drape the remains.

Thus began a 9-year effort to identify this naval aviator. I arranged for his remains to be turned over to DPAA's forensic lab at Hickam Air Force Base at Pearl Harbor, which is where all MIAs go pending identification. I was invited to work with the Research and Analysis Section of the DPAA on Solomon Wildcat cases. There were over 50 Wildcat MIA cases just in the Solomons! Eventually, DPAA whittled the case down to two Wildcats that were shot down by Japanese Zeros in an August 4, 1943, engagement over Bairoko. Both pilots, Lt Irvin Rink and Ensign William "Billy" Clifton, were from squadron VF 27. Both went missing. As if this wasn't tragic enough, the unit shipped out for home later that day.

Once I learned of the potential candidates, I went to work to track down the families for DNA reference samples. Amazingly, I discovered that Rink's brother had just passed away. His sister, Lorna, was still alive! Clifton's surviving relatives, like most WWII MIAs, were down to nieces and nephews. DNA samples were secured from both families. Finally, in 2017, a positive identification of Lt (jg) Irvin Rink was made. The family was presented with the news and the US Navy arranged for Irvin's funeral with full military honors. In a twist of fate, Irvin's sister Lorna passed away the night before he was flown home.

My wife and I were invited to attend the funeral and, what turned out to be, a long overdue family reunion. I received the honor of giving Irvin's eulogy. After what seemed like an hour long, two hour funeral procession through Wichita and past the family farm (now a shopping center) in Maize, Kansas, we laid Irvin to rest beside his parents in a small prairie cemetery outside of Maize.

I learned a lot about Irvin. Only 25 years old, he was just a midwestern farm kid, working in the fields much like me. He had an early passion for aviation and learned to fly as a civilian. He graduated from the University of Kansas with a degree in petroleum geology and was headed for the oil and gas industry (ironically, I'm in the oil and gas business). He had a sweetheart named Viola, whom he intended to marry upon his return. Most importantly, Irvin didn't have to go on the mission that day – he took someone else's place.

Since concluding this case, I have thrown myself into MIA research and recovery in the Solomons. Through DPAA, I was introduced to Ewan Stevenson, Matt Wray and Dave Moran, co-founders of Sealark Exploration – which is dedicated to identifying MIAs throughout the Solomons.

We just concluded a 3 week expedition wherein we located 4 different crash sites and have leads on several more. We work extensively with Belinda Botha, owner of Dive Munda, and her team in this effort. In May 2019, we worked in conjunction with Belinda to lay a plaque on Irvin's plane commemorating his sacrifice. I carry a US flag with me, just in case.

As the years roll on, I'm saddened by the passing of our WWII veterans. Current estimates are that about 4% are still alive. I grew up hanging onto these men's stories and still count many among my best friends. My Solomon experience has introduced me into another realm of WWII veterans who don't grow old and are always there waiting; the 18, 20, 25-year olds who have no voice with which to convey their stories.

They communicate in a different way. It might start with a wingtip or a tail fin sticking up out of the ground – or, in Irvin Rink's case, a little canteen standing at attention on a tail. ■

BY MARK A. ROCHE

Home away from home cruising

A relative newcomer to Australia, travellers everywhere are falling in love with Cruise & Maritime Voyages and the line's intimate, home away from home style of traditional cruising.

In January, CMV will bring their newest ship, the 1,220 guest Vasco da Gama to local shores, treating guests to enriching new destinations and old favourites along the west and southern coasts.

Further afield Cruise & Maritime Voyages have also spent the last 10 years developing a programme of quintessentially Northern European itineraries, all boasting CMV's iconic traditional cruise experience with the line's signature standard of attentive service and exceptional value. And like the Vasco da Gama, guests will enjoy an intimate cruise experience aboard classically appointed ships, which only carry between 550 and 1,400 guests, including 150 solo travellers.

Visiting more than 110 destinations throughout Europe, guests have a plethora of itineraries to choose from sailing all year round, including Iceland, Greenland, the Baltic Cities, the Norwegian Fjords, British Isles, the Faroes, the Canaries and more. Guests looking for that iconic European experience will love exploring destinations like St Petersburg in Russia, Tallinn in Estonia, Olden in Norway and Madeira to name a few. Given the smaller size of CMV's ships, they are also able to reach harbours that are off-limits to some of the some other cruiselines and visit a host of destinations that are well-suited to those a looking for something a bit more off-the-beaten path. Some of CMV's hidden gems in Europe include Wismar in Germany, Bantry Bay in Ireland, Sisimiut in Greenland, Eskifjordur in Iceland and Ronne on Denmark's Isle of Bornholm. And for those looking for those real wishlist experiences, why not consider a northern lights cruise to Iceland or Norway, a voyage through the Baltics that transits the Kiel Canal, or a British Isles circumnavigation that also sails up the River Seine into Rouen in France?

Whether visiting friends and family or simply looking to get away, with cruises departing from 15 ports around the UK, Ireland and the Netherlands, including Tilbury on the northbank of the River Thames in London, Liverpool, Bristol, Dublin and Belfast. There are plenty of opportunities to find the right cruise to suit your holiday plans. And with many voyages departing from and arriving to the same port of call, you can avoid the hassle of arranging another flight once you have made the journey over to Europe. CMV have always suited couples and solo travellers given they have no kids clubs or child minding onboard, the majority of their European voyages are strictly adults only, which makes for a very leisurely experience.

So whether you are looking to stay close to home or venture a little further, when you are thinking about your next holiday, think of Cruise & Maritime Voyages.

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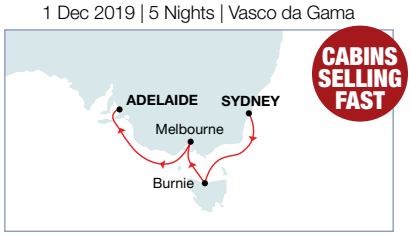
Sydney to Adelaide

1 Dec 2019 | 5 Nights | Vasco da Gama



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Ron Lyons: Respected military historian, battlefield guide, speaker and retired Lieutenant Colonel, Ron served for 37 years in the Australian Army Reserve and was awarded the Reserve Force Decoration for his service.

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Visit Maryborough and connect with Australia's proud military history

The City of Maryborough, on Australia's Fraser Coast three hours' drive via the Bruce Highway north of Brisbane, has established itself as the most significant city outside Canberra to connect with the nation's military past.

Two outstanding memorials will occupy you for more than a day. Both are part of the Fraser Coast Military Trail, which draws together more than 20 significant monuments and points of interest across the region.

GALLIPOLI TO ARMISTICE MEMORIAL:
The "Walk with the Anzacs" Gallipoli to Armistice Memorial, established in Queen's Park in 2018 in a joint $5m project supported by Federal, State and Local governments, is often a visitor's first port of call.

The memorial traces the conflicts of the "war to end all wars" – from Gallipoli to the Western Front and finally the Armistice, costing the fledging nation of Australia more than 60,000 dead. A statue of the first Anzac ashore at Gallipoli, Maryborough-born Lieutenant Duncan Chapman, is a feature of the interactive display.

MARYBOROUGH MILITARY AND COLONIAL MUSEUM:
From there, visit Maryborough's Military and Colonial Museum, which has become an inspirational journey for thousands each year, visiting the city to learn first-hand about the personal stories of the men and women who fought in all wars.

From the poignant letters home, some from men dying in the field and writing their last, scratchy farewells to loved ones, to the medals for bravery and service, to the mementos kept by families for decades and now gifted to this heritage-listed facility, the museum is a national treasure, recognised as the best collection of Australian military history outside the War Memorial in Canberra.

The Maryborough museum contains more than 10,000 artefacts collectively valued at $16m. It covers all conflicts from the Boer War to Australia's involvement in Afghanistan. Its special focus is the people – the personal stories and contribution of the men and women who served, rather than military campaigns or the machinery of battle.

Its collection is on three levels and includes outstanding displays on the 1915 Gallipoli campaign – where the Anzac legend was born – and the Battle of Long Tan on 18 August 1966, when Australia suffered its largest single-day casualty list of the Vietnam War.

Proudly, the museum's Gallipoli Room represents medals and memorabilia to 135 soldiers for gallantry and 74 officers who died as a result of service on the peninsula. No other military museum in the world has a greater collection.

More than 100 volunteers help to keep the museum open seven days a week, welcoming 10,000 visitors a year. In recent time, following changes to the national history curriculum for secondary schools, the museum has been playing host to hundreds of students travelling to Maryborough from throughout Queensland to study World War I.

When visiting the beautiful Fraser Coast, be sure a trip to the Maryborough Military Museum is part of your itinerary.

Trained museum guides provide tours of both the museum and the memorial.

Lest we forget.

MILITARY MUSEUM AND GALLIPOLI TO ARMISTICE TOUR BOOKINGS:
07 4123 5900 0418 796 740
MBHMUS@BIGPOND.NET.AU WWW.MARYBOROUGHMUSEUM.ORG


Commemorating
Victory
World War II, ending in 1945
To those who served and to those
who paid the supreme sacrifice
"We will remember them"

Balmain

Balmain is probably the most quintessentially gentrified suburb in all of Sydney.

It was one of the most working class of suburbs – home to ship workers, boilermakers and even miners (the Balmain coal mine opened in 1897) – who lived in tiny cottages. Now, it is a sought-after destination for upper middle class families who pay millions for the Victorian and Edwardian housing stock, many with water views.

Luckily, there still remains some Housing Commission unit blocks in the suburb.

Balmain's famous pub culture grew from its working man's origins. The many historic hotels include the Cat and Fiddle Hotel, Cricketer's Arms Hotel, Dick's Hotel, Dry Dock Hotel, Exchange Hotel, Forth & Clyde Hotel, Kent Hotel, Unity Hall Hotel, London Hotel, Mort Bay Hotel, Norfolk Pines Hotel, Pacific Hotel, Royal Oak Hotel, Shipwright's Arms Hotel, Star Hotel, Town Hall Hotel, Volunteer Hotel, the West End Hotel and the Riverview.

Famously, Australian swimming champion Dawn Fraser was publican of the Riverview from 1978 to 1983.

Balmain's working class origins are reflected in some of the numerous phrases that have entered the Australia lexicon, including former NSW Premier Neville Wran's famous comment at the Street Royal Commission, that "Balmain boys don't cry".

Balmain is located in Inner West Council. Council hosts the annual Anzac Day commemoration at Loyalty Square.

Recently, Council completed a complete refurbishment of the historic Fenwick's Store – the iconic sandstone building which stands as the gateway to Balmain – another example of Balmain's onwards and upwards, and unstoppable, trajectory.

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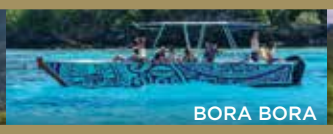
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RAAF MUSEUM
POINT COOK

Located at historic RAAF Base Point Cook, the birthplace of the Royal Australian Air Force, the RAAF Museum is home to an amazing range of beautifully preserved historic military aircraft.

Here you will find a treasure house of priceless artefacts and fascinating stories of past deeds, giving visitors an understanding of the rich history and traditions of this arm of the Australian Defence Force.

Our Heritage Gallery incorporates multimedia technology and hands-on experiential activities to take the visitors through time from the Australian Flying Corps operating during World War I through to the RAAF's peacekeeping and civil aid missions to the present day.

The displays are augmented by a large variety of historic aircraft from the entire 98 year history of the RAAF, some of which are maintained in flying condition for displays at 1:00pm every Tuesday, Thursday and Sunday (weather permitting). Additionally, visitors are also treated to an opportunity to see the Museum's Restoration Hangar, where staff and volunteers are currently rebuilding a World War II Mosquito reconnaissance aircraft and a DH60 Gypsy Moth training aircraft.

Models, books, patches, clothing and mementos can be purchased at the Museum shop.

FREE ENTRY

OPENING HOURS:
Tue to Fri 10am – 3pm
Weekends 10am – 5pm

CLOSED:
Mondays,
Christmas Day, Good Friday

Tel: (03) 8348 6040
Email: RAAF.MuseumInfo@defence.gov.au
Web: www.airforce.gov.au/raafmuseum
Facebook: www.facebook.com/RAAF.Museum

Fun, Sun, & Bowls @ Aus Open 2019

On my recent visit to the Gold Coast, the newly acclaimed 'lawn bowls capital of the world', I took the opportunity to unwind and soak up the festival-like atmosphere of the Australian Open 2019.

Now in its fifth consecutive year on the Gold Coast, the Sunshine State has really embraced this event with thousands of bowlers and spectators flocking from all around Australia and abroad. The lure of $250,000 is a major drawcard, and the true 'open' nature of this competition enables anyone to compete for a share in this lucrative prize pool. Monetary appeal aside, the Australian Open is much more about the competition and rivalries, the strategy and skilfulness, the fun and fitness, the festivities and celebration of all things Lawn Bowls.

My approach into the Gold Coast was thick with traffic. Cars, buses and trams all bustling about. Parking near the Broadbeach Bowls Club was full, which was a sure sign that many others had descended upon this prestigious annual event. Set adjacent to golden sandy beaches there was a carnival-like atmosphere at the club, with many flags and banners, food and drink options, sunshine and good vibes. The bowls creams of yester-year were scarce. Bright colours, patterns, and prints were all around, boldly displaying teamwear names and logos.

On the green, competition was intense, with waves of silence followed by loud cheers. High five's, fist pumps, and bear hugs were plentiful. As each round progressed, the seasoned bowlers advanced. Bowls Officials were often called upon to decide the winning shots. Measuring tapes were drawn as some very close games went down to the wire, with only millimetres being the difference.

Rinkside there were plenty of keen spectators, some sizing up the competition for their next draw, others just content to get a glimpse of the talent on display. Many onlookers enjoyed a meal at the recently renovated Broadbeach Bowls Club while gazing through the pristine windows toward all the action outside. Those obscured by the crowds could also watch the live stream on the numerous television screens overhead.

Around the grounds I noticed an abundance of bowls-wear and official merchandise being worn. Much seemed to have been acquired from the huge pavilion which was setup alongside the host club at Broadbeach. A steady stream of enthusiasts kept the exhibitors in the Australian Open Trade Display very busy. Plenty was on offer, from bowls to apparel, and even caravans!

I personally worked on the City Club stand and assisted 'Bowlers Paradise' during my stay on the Gold Coast. Through this experience I gained a valuable insight into the coveted Australian Open, and the people who attended. One older gentlemen joked that the bowls festival was like "schoolies for pensioners". Although his comment was not entirely accurate due to a whole new breed of younger people getting into the sport, I embraced the youthful sentiment in his remark. The reason that a multitude of participants and spectators travel to this event is not just about the competition, it is the whole experience. Many relish the social aspect of meeting old friends while often creating new ones. Some enjoy the break away to one of the world's greatest holiday destinations, while others just want to party and share in all that the Gold Coast has to offer.

Following the success of this year's Australian Open, it has recently been announced that another five year term has been secured, which will keep this tournament on the Gold Coast until at least 2024.

There are so many reasons to attend this wonderful sporting event and it continues to build momentum every year. I plan on venturing back in June 2020 for the next instalment. Perhaps I'll see you there! ■

STEVEN SKEET, CCA AUST.

Sydney's home of sport

The Sydney Cricket Ground (SCG) is one of the most iconic sporting arenas in the world.

As Sydney's home of sport, the SCG provides a home for cricket, AFL, rugby union, rugby league, football and touring concerts.

The SCG has a rich military history. From its humble beginnings in 1851 as a recreational ground for British soldiers of the nearby Victoria Barracks, to use as a mustering, recruitment and training venue for both World Wars.

Our ties with the Armed Forces continue today with the annual hosting of the Anzac Day clash between the Sydney Roosters and St George Illawarra Dragons when thousands of fans join as one for the Last Post and Reveille.

Explore our history by taking an SCG Guided Walking Tour which provides a fascinating journey behind the scenes of the Sydney Cricket and Sports Grounds and SCG Museum.

Perfect for all sporting enthusiasts and Sydney tourists, young and young at heart.

Please visit www.scgtour.com.au for more information. Bookings essential. Discounts apply to seniors and group bookings.

SCG TOUR

SCG BEHIND THE SCENES

GUIDED WALKING TOUR

An unforgettable experience for locals, international visitors and sports fans!

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- Field of Play
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- Historic members reserve
- Media centre
- Walk of Honour
- SCG Museum exclusive access to see sporting treasures

Vehicle access is via Driver Avenue from either Moore Park Road or Lang Road for drop-off at **Gate A.**

Hear entertaining stories of players, spectators & events as you take in the sporting architecture and ambiance of the precinct

TOUR TIMES

Mon - Sat 10am | **Fri-Mon** 1pm*

*Selected dates. The SCG Tour reserves the right to alter the tour route or cancel tours at any time for any reasonable circumstances

BOOKINGS ESSENTIAL

www.scgtours.com.au

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The House of Golf.

On the set of 'Danger Close'. Photo: Tim Page.

On the set of 'Danger Close'. Photo: Tim Page.