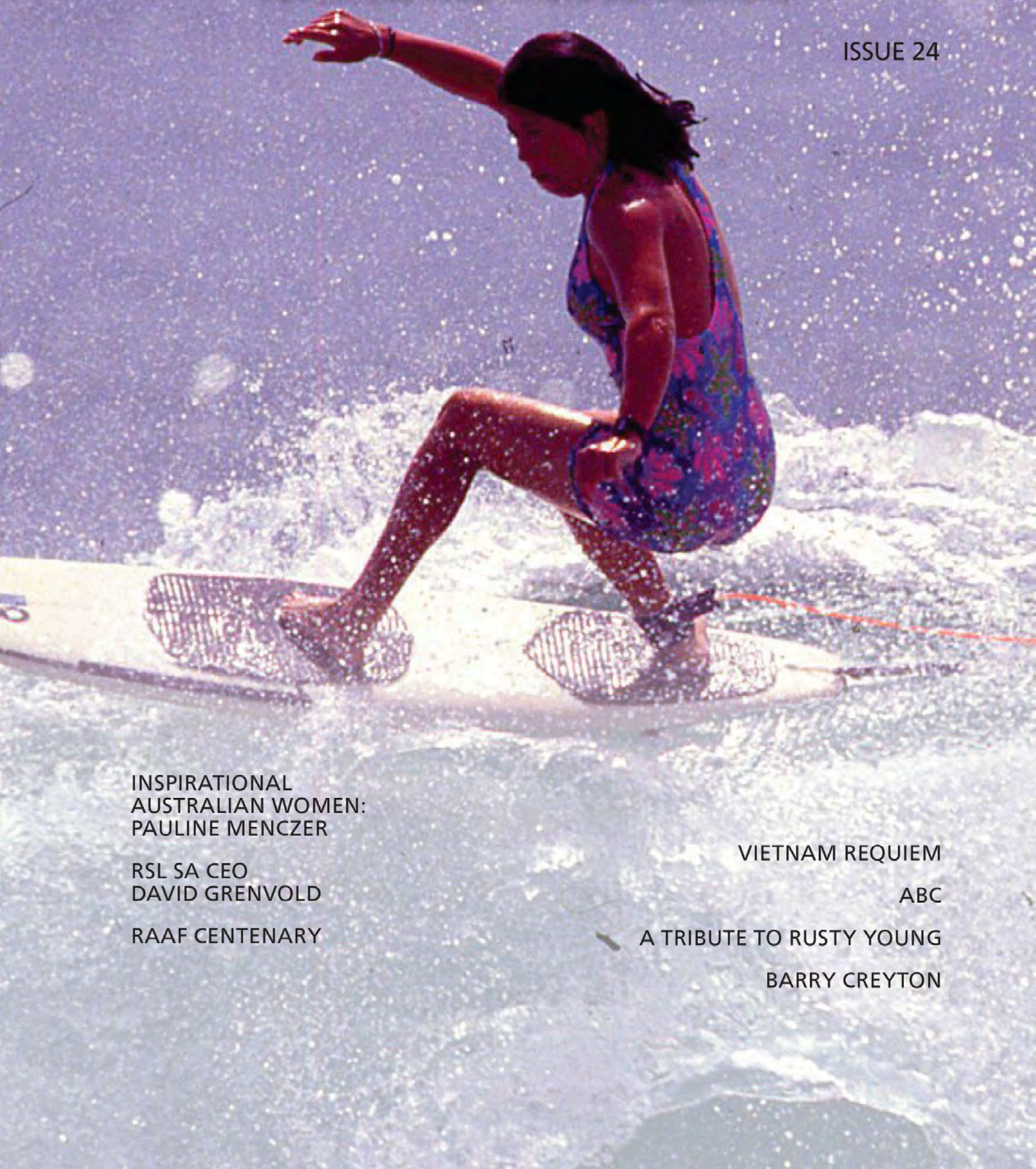


THE LAST POST

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

ISSUE 24



INSPIRATIONAL
AUSTRALIAN WOMEN:
PAULINE MENCZER

RSL SA CEO
DAVID GRENVOLD

RAAF CENTENARY

VIETNAM REQUIEM

ABC

A TRIBUTE TO RUSTY YOUNG

BARRY CREYTON

The Last Post Story

Through bloodlines, The Last Post magazine started at Gallipoli. Its acorn then fought with the 2/10th in Milne Bay, Buna and Balikpapan and trekked the Kokoda in WW2. By the late-sixties, The Last Post magazine was ready to be born.

Raymond Thorsby Ross, who had fought in PNG and the son of Joseph Thorsby Ross, who had fought at Gallipoli, leased a small office in George Street, Sydney. Raymond had decided that a small magazine, designed to help RSLs and their members, should be introduced in New South Wales. To do this he would need advertising to help pay printing and distribution costs. Daily, Raymond would take the train from suburban Chatswood to the city and phone local businesses and sporting clubs, asking for their support. This ex-digger and RSL member worked long hours to get each edition out and was effectively the magazine's editor, graphic designer and distributor.

In 1974, Raymond and his partner moved to Scarborough in suburban Perth and continued The Last Post in Western Australia until his death in 1983.

Twenty-eight years later, Raymond's son and Joseph's grandson, Gregory Thorsby Ross brought his father's magazine back to life. Greg had lived with his father as a 15-year old, when he started working as a copy-boy and cadet journalist at The Sydney Morning Herald. The teenager became a first-hand observer of the early days of the ex-servicemen and women's publication. By 2011 he had put everything in place to re-introduce The Last Post to a public in desperate need of a modern, quality magazine to assist the veteran community. Only this time it would be a national. And this time, it would be for all Australians.

With this humble background, and from a history steeped in the Anzac tradition, the new national TLP was born and is now respected and read by not only Australian veterans but the wider global community.

Featuring profiles on contemporary and historical veteran issues as well as honourable Australians, organisations, institutions and companies, TLP has matured to be Australia's most recognised independent online and print veteran magazine.

Acclaimed for its quality and journalism The Last Post is unlike any veteran's magazine seen before.

The reason?

It speaks to all Australians as a reminder that the legacy of the Anzac Spirit is relevant to us all.

With editor Greg T Ross' up-close interviews with famous Australians, stunning layout and production and input from great writers covering relevant topics in history, music, arts, entertainment, sport, travel, gardening, this magazine is so well received by a wide audience that reaches far beyond the veteran community.

Pte Raymond Thorsby Ross, founder of the original The Last Post, left, during his time with the 2/10th in Papua New Guinea during WW2.



from the publisher GREG T ROSS

Welcome to the 24th edition of The Last Post.

After the bushfires and then Covid, we were put under the same pressures that other publications suffered during an extraordinary period.

But, with belief and support we have emerged, perhaps greater than ever.

Here we are, only a few months after our first post-lockdown edition with this, the most important Anzac Day edition, 2021 of The Last Post.

We continue with our series, Inspirational Australian Women. We continue also to look at the service of veterans in the shaping of an ongoing improving of society, highlighted be stories in The Last Post.

From the resilience of world surfing champion Pauline Menczer, to the stories of gallantry and dedication of veterans, we again focus on what has taken us to where we are. And where we wish to be.

We speak with RSL SA CEO, David Grenvold and his wishes to modernise the organisation. We speak also with legendary actor, writer director Barry Creyton and capture his views on what makes us who we are.

Through Art and Health and Travel and the usual stories we have delivered for ten years, we continue to embrace with inclusiveness the things that represent the Anzac spirit.

I have thought, recently how, in our ten years, the last five have been produced without the loving support of my late wife, Wendy. It has been a journey of some merit and we again reach out to those that have supported us.

This Anzac Day 2021 edition has been made possible only through that support. We thank you and look forward to the journey continuing.

We trust you enjoy this landmark edition, in a time that has challenged us all.

We will prevail and continue the story that started in 2011.



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

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

foreword



MEMBER FOR HINDMARSH
LABOR SHADOW MINISTER
HEALTH AND AGEING

MARK BUTLER

This ANZAC Day, we are reminded how lucky we are to be able to commemorate together once again.

Hundreds of thousands of Australians will attend ANZAC Day ceremonies across the country, but most importantly many will attend their local RSL service.

It is this community spirit which served us so well during the COVID-19 Pandemic.

We saw it last ANZAC Day when Australians paid their respect to the ANZACs by 'lighting up the dawn' in their driveways, surrounded by their neighbours.

We saw the community spirit during lockdown as neighbours reached out to the elderly in their community to make sure they were being looked after.

It is this community spirit, looking out for your mates, that we must extend to our returning veterans.

The Morrison Government has finally come around to the idea of a Royal Commission into veteran suicide.

Veterans, their families and Labor have been calling for this since 2019.

Since the beginning of the war in Afghanistan, we have lost more veterans to suicide than soldiers killed in combat, while more than 18 defence personnel and veterans have taken their own lives this year alone.

The work of Julie-Ann Finney and Karen Bird, and the other brave mothers and families of veterans have campaigned tirelessly for a Royal Commission, despite the personal grief and pain they have experienced.

Many parents of veterans who have tragically taken their own lives have said a Royal Commission will allow them an opportunity to have their say and be heard, while providing a powerful voice for their children.

The announcement of a Royal Commission is a crucial step forward on this journey.

On the topic of Royal Commission's, the findings and recommendations of the Aged Care Royal Commission have recently been released. In this issue you will find my thoughts as Labor's Shadow Minister for Ageing on the crisis that has engulfed our aged care system.

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The Last Post Magazine has been praised nationally and internationally since it was launched in 2011 and is designed by Kirstie Wyatt from Wyatt Creative. Kirstie is a freelance graphic and web designer and can enhance your marketing to get the results you want in your business.

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The right role can give you purpose and direction. It can help you grow and develop in a fulfilling career. And it can help you transition into civilian life or settle in after relocating.

The RSL Employment Program supports veterans and the partners of current and former Defence members in their search for meaningful employment.

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Alan Moore at a Remembrance Day service in 2017. He served on the Kokoda Track with the 39th Battalion. Photo: Eddie Jim.

Alan Moore in his service days.

‘A great man’ Kokoda Track veteran dies at 100

He faced Japanese soldiers wielding samurai swords on the infamous Kokoda Track and later introduced canned baby food into Australia.

Alan Moore, one of Australia's last remaining veterans of the Kokoda Track campaign, has died aged 100.

Mr Moore was the sole surviving officer of the 39th Battalion, which fought in Papua New Guinea to prevent Japanese forces from capturing Port Moresby during World War II.

He died on the Mornington Peninsula in March.

Norman Stockdale, former president of the 39th Australian Infantry Battalion Association, said Mr Moore was “one of the old blokes” when he joined the fighting as a 21-year-old lieutenant.

“The average age of the 39th was less than 18,” he said. “They were all young men sent to do a bloody silly job with bodgy equipment, not enough food and wrong clothing.”

Mr Stockdale said there were just seven members of the 39th Battalion left alive.

On the 70th anniversary of the Kokoda battle, Mr Moore told *The Age* he believed the campaign had stopped mainland Australia from being invaded by Japan.

“The conditions were terrible, it was mud and slush, we had incorrect uniforms, we were very poorly

equipped, we had the leftovers of First World War weapons,” he said.

In interviews with the UNSW Australians at War Film Archive, Mr Moore said he and his fellow troops were not prepared for the difficult conditions in Papua New Guinea, where he was struck down with malaria and dysentery.

“It finished up we all packed tennis rackets and things like that in our bags, nothing was more remote from the truth,” he said. “We thought we would be going to some sort of tropical paradise where we would be doing parades and this that and the other, and that would be a great opportunity to fill in time until we were able to do something more constructive and get to a war.”

In the same interview, Mr Moore said he never faced a bayonet charge from the Japanese, instead coming up against someone wielding a samurai sword.

“In later days down at Gona I did face one fellow coming at me waving his samurai sword above his head,” he said.

“He was only 20 feet from me, coming straight at me with his samurai sword, but that was as far as he got.”

Born in 1920, Mr Moore grew up in Camberwell. After the war ended, he married his wife Joan and had two daughters. He found a job

working at Heinz, rising to become manager of the baby food division. He helped introduce canned baby food to Australia from America.

“Initially [they were sold] in pharmacies, they didn't sell very many,” he told the ABC in 2016.

“We got into a few of the supermarkets. All of a sudden everyone in Australia was using Heinz canned baby foods.”

Mr Moore was also involved in various community groups, including the Rotary Club of Frankston and, for 40 years, as a volunteer at Mount Eliza Op Shop.

“He was a great man, very, very community-minded,” said fellow Rotarian Margot Kimpton, whose father also served in the 39th Battalion.

“They are of a type of people, certainly you don't give up.”

Mr Moore often spoke to schoolchildren at the 1000 Steps walk, a memorial to the Kokoda Track, about his experiences during the war.

“One of the things he said to all the kids right at the beginning was, ‘Do you know anyone who is 18? Think of them when I talk about these fellas,’ ” said Mr Stockdale. “Alan was very friendly, very approachable, very willing to talk about the Kokoda Track — not about what we did but what others did.”

TOM COWIE, THE AGE

Inspirational Australian Women

"The idea for Inspirational Australian Women came to me after receiving a copy of the Wakefield Press 2020 release, Trailblazers. Trailblazers tells the stories of 100 inspiring South Australian women.

My thoughts centred on celebrating the lives and work and achievements of women, nationally.

This, Inspirational Australian Women, will be an ongoing part of The Last Post. The women celebrated within these pages will come from an array of fields. You will be amazed at their stories.

The fight for a 'fair go' for women continues today, with women still paid less and underrepresented in the top echelons of business and politics.

So here it is, Inspirational Australian Women. We aim to shine a light on the breadth of achievements of Australia's women."

– Greg T Ross, Editor

Pauline Menczer

– INTERVIEW –

Pauline Menczer (born 21 May 1970) is an Australian surfer. She won the 1988 Women's Amateur World Title and the 1993 Women's World Championship and has been a long-standing competitor on the world championship tour. Her story is featured alongside other women trailblazers on the formative professional tour in the new documentary *Girls Can't Surf*.

Greg T Ross: Pauline, thank you so much for joining us here at the Last Post podcast. How've you been?

Pauline Menczer: Great. Really happy after everything that's happened lately.

GTR: Yeah. How important was the success of the campaign to fund that prize money that you didn't get for winning the World Surfing title in '93? How important was that for you?

PM: For me, it was really important. I mean, the money's a bonus, don't get me wrong, but just the recognition, because for years and years being at the top of my sport and at my time, the 20 years I was on tour, I was one of the top winners, I'd won 20 major tournaments and eight of the other QS events. And I never really got recognized for it. And the last couple of years I've been unwell and I was laying around feeling sorry for myself and I thought, "Wow, I kind of feel like I achieved a lot in my career and didn't get any recognition for it.. And then now for it to come along and the GoFundMe to reach its goal, it really showed me ... To see how quick it reached 25,000 and showed me how many people actually have always supported me within the community, but not necessarily within

the surfing community. I mean, not the community, surfing sponsors. Because I did recognize quite a lot of the names that helped out and to get that kind of money that fast, I felt like it was people that knew my story.

GTR: Yeah. Did you feel the love?

PM: Oh, absolutely. The love has been incredible and I think it's been a big part of helping me heal at the moment as well.

GTR: Yeah. And when you bring up the point about the number of titles you've won, was it 20 WCT and then eight of the WQS, I think it was?

PM: Yeah, correct.

GTR: Yeah. Which I think, I interviewed Layne Beachley a few years ago, but I think that's the most from an Australian woman surfer outside of Layne?

PM: Yeah. I'm not sure what the record is now but for a long time I was on par with, I think Kelly Slater, Andy Irons, I remember being on par with them. I think I won that much because I had to, so my mom always taught me there's a positive in every negative. And the negative was, I didn't have the support but I was really successful because I had to be. There was times that I had \$100 left and I'd have to

go to Europe, I was in America and I'm like, "Oh no, I'm not going to be able to get there." And then I'd turn around and win that event. And that seemed to happen to me quite a lot. So I did well under a lot of pressure.

GTR: You bring up a good point, we'll speak about how you won and the things you had to through to win and actually to stay on the tours, Pauline. But that, was it a visualization of winning or was it just that things happened to fall into place at the right time for you? You just mentioned about not having enough money to get to America or worrying about that at least and then winning a title on the back of that worry. Do you think that brings out the best in you when you're in a corner?

PM: I think my arthritis was bad quite often because of the stress of having no money, so that was hard. And that was probably my biggest challenge is overcoming pain and stiffness and just trying to get my body to be normal every day. It was such a challenge that the competing side of it, when I put my mind to it, I was able to achieve what I needed to achieve because like I said, my daily struggles were so hard that once I put my mind to winning, I just seem to do it quite well.



PODCASTS: www.thelastpostmagazine.com/tlp-interviews

GTR: That's right. It's amazing what we have inside of us that we sometimes don't unleash. And you seem to have unleashed a lot of that positivity throughout your career and even now, by having your story shared to Australia and the world through *Girls Can't Surf* the movie and the fact of what you've done with your chosen sport, surfing. I know some don't call it a sport but let's just say sport for the time being, but was it more than a sport for you? I mean, you started at 12 or something, at Bondi or?

PM: Yeah. It was a lifestyle for me, it was not just a sport. To be a professional surfer, you have to be one of the best but you also have to have everything right around you, I had my partner traveling with me at the time and I had a really good coach here, Steve Foreman in Byron Bay. And so I had that network of people around me that really helped me piece it together. And I don't know how they go nowadays but when I was doing the tour, it seemed to be that most people that won a world title were ones that weren't just traveling on their own, they had some kind of support network around them.

GTR: And of course you had your coach who was your lover?

PM: Yeah. So that was what I called her at the time, because back then it was '80s and '90s and it was really hard to get sponsors as it is and then hearing that Jody lost her sponsor because she was gay, I thought there's no way I'm going to come out at that time. And

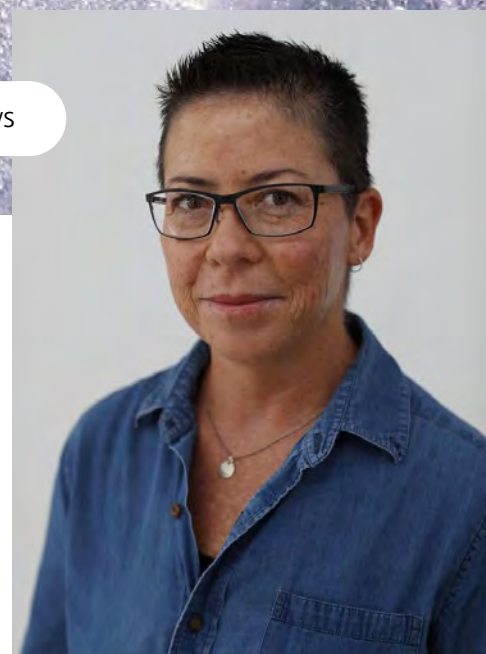
then also there was a lot of murders in Bondi and one of them happened to be a guy that lived only 10 doors up from me and I knew that he died, but it wasn't until 10 years later that they did an inquiry and found out that these guys were all murdered because they were gay. And so that made me really quite fearful of coming out. And yeah, it was hard because I'm a very honest, truthful person. It was really strange for me to never really let people know who I was. Yeah, I guess...

GTR: That's a part of you, a vital part of you?

PM: Yeah. It is a big part of me. And I guess being a competitor but also dealing with my arthritis really built my character. So I was able to handle not being open about that and also having a partner that was accepting of me hiding it because that's also a really hard pressure to put your partner under.

GTR: You spoke about the tour briefly...what was it like back in the '80s and '90s? You hit the scene and you had, I think, a really good year in '91 before you won in '93, but above and beyond all of that or not above it, but as part of all that, what was it like to be a girl female surfer during that period regarding respect and everything else attached to respect?

PM: There was always a mixture of both. There was really supportive men and women around me and then there was the real chauvinistic, disrespectful, nasty side of it as well. And I chose to turn a blind eye to the



nasty people and just latch onto all the good people. And when it got really bad, I just started to stick up for myself, I'd just had enough. I grew up in Bondi where it was pretty tough and had three brothers that were pretty tough on me as well and then when things happened that I didn't believe were right, I'd be just really loud about it. And I never forget one of the judges at one stage in a meeting with all the girls said, "Why don't you girls actually come forward and tell us when you're not happy with us?" He said, "The only person that actually comes and tells us off is Pauline." So I don't know if that was a good thing or not, but he said he learns from people telling them what they think and so when he said that, it made me realise it can make a difference if we all stick up for ourselves. And when it came into the '90s, a lot of the girls were just so fed up that all of us decided to take a stand and decided not to surf certain waves



"... IT MADE ME REALISE THIS MOVIE IS SO IMPORTANT IN HISTORY, NOT JUST FOR SURFING BUT IN GENERAL, AS ROLE MODELS AND JUST PIONEERS PUSHING THROUGH, WHETHER IT BE A SPORT OR ANYTHING."

and create our own little organization where we had our own representative go forward and represent all of the women. And it really was a turnaround for us, but also the guys thought it was a battle against us and them, whereas it wasn't really, we just wanted equal rights. We just wanted to surf the same kind of waves, get the kind of money. And so they started even trying to put us out in worse waves. And then that's when we would just send our representative forward and to say, "No, we're not going out." And then that worked and then we realised we did have some power and then slowly through time and even now that I've finished, it's just gotten a bit better and a bit better and a bit better. So to where it is today, equal prize money is absolutely amazing, a lot of us think it would happen in our lifetime. So it's really wonderful to see. And the other thing I have to say is, you see the young 10 to 14 year olds now, they're absolutely incredible, they're surfing as good as the guys and all those guys that said, "Girls will never surf as good as the guys." Look out, because this next generation-

GTR: Yeah. It's been amazing.

PM: ... you'll be surprised.

GTR: And it seems to be a reflection of some of society's feelings and not too many let's hope, but in the ongoing fight for respect and equality for women, some men do seem to think it's a battle against them, but that's not the way it is and people should be able to see that.

PM: Yeah. I find that most of the guys who react that way are actually uneducated and just their lack of education feels threatened by women where they shouldn't be.

GTR: Yeah, that's very true and good on you for bringing that into focus at a time where this is really part of the conversation we need to be having as a country and for you being an inspirational woman and inspirational surfer person. I was just thinking before, when I called surfing a sport, Nat Young would kill me. He would kill us if we called... He doesn't like it being called a sport.

PM: Yeah. But what's Nat Young's voice? He's very anti-everything, he's anti-women. I'll never forget when he said that comment on the news that we couldn't surf. And I was very quick to ring up his wife and say, "Tell your husband what I think of him." I won't repeat the words I said, "And I'll go against him in a heat any day."

GTR: Wow.

PM: And yeah, that never happened but...

GTR: That would've been interesting, that would have been a Clash of the Titans.

PM: Yeah. So it very much so is a sport, no matter what Nat thinks, it's an amazing sport. And the way that surfing has pushed it now is to an amazing level of the gymnast. When I was surfing, we didn't have to be fit like gymnasts but nowadays they seem to be so fit and you see them training all the time on Instagram. They're absolutely incredible athletes.

GTR: Amazing stuff. A lot of this came about through, I suppose, the movie *Girls Can't Surf* and we had the director, Chris, is it? Chris is lobbying Waverley Council for a statue for you, which we'll talk about in the moment, Pauline. But the movie *Girls Can't Surf*, what's your view of the movie?

PM: Well, we did interviews for a good six, eight hours and I gave a lot of my own footage and I'm sure a lot of the girls gave a lot of their footage and we really had no idea. And so a year passed and because of COVID, but still wasn't released and we were getting quite antsy thinking, "When is this going to be released?" And we're lucky enough to be able to see it at home, we're all given the link to it for a week and mind you, it wasn't on the big screen but we were all blown away. Because it was again restrictions, I think I had 10 people at my friend's house and then 10 people come to my house to do two showings in a week. And we got put through every emotion, laughing, crying, angry and really inspired. And there was quite a few people there that didn't surf and I said to them, "What did you think about the film?" And they said, "It doesn't matter that you're not a surfer. I find it so inspiring and absolutely awesome." And just after seeing everyone's reaction and it was like everyone was buzzing, I just knew it would do well. And then when we saw it on the big screen, I was like, "Wow, it's just absolutely incredible." It's in your face, so many emotions. Yeah, and then even after the first premiere in Sydney, I got so many messages of people saying, "Thank you." And, "You girls are inspiring." And even people who have the same illness as me just saying, "Thank you for not giving up. Now you've given me inspiration." And so it made me realise this movie is so important in history, not just for surfing but in general, as role models and just pioneers pushing through, whether it be a sport or anything. It made me realise just how important this movie is.

GTR: So you're a mentor to people and not only you but the women surfers that are being recognized as



equals and you provide mentorship for many young men and women. I was listening to the radio yesterday about the women's cricket and they're in New Zealand and they asked this young guy who was about 12, what he thought of this particular male cricketer? And he said, "Oh, he's great but he's not as good as such and such." And he mentioned a female cricketer's name. Which was a wonderful moment for recognition in such a young lad.

PM: Yeah, that sounds awesome. And I'm just watching the surfing today and listening to the commentary and it used to be so different where they'd say, "Oh, that's good for a girl." And so all that's changed and it's wonderful seeing it. Again, seeing all these really young girls, the videos and who's sharing them, the top guys are sharing these videos of girls. They're really inspired by it. So it's really nice to see that they're not threatened anymore, they're just treating them just as good surfers.

GTR: Yeah, indeed. And how's Chris coming along or the people involved in lobbying Waverley to get a statue of you at Bondi because of course that's where you started, as we've mentioned before? What's happening with that?

PM: So as far as I know, they're putting it to the general public to see what they

want to do. The reaction I saw from Bondi so far is that everybody really wants a statue. So I'm not sure what's going to happen if it goes through a certain process but I was told that they're definitely doing a mural for now and a section in the Pavilion and then I guess we wait and see what happens to the statue. I think they might have to do a CrowdFundMe or something like that if that's what they decide to do.

GTR: Yeah. Well, that's wonderful. It's a mural of you and at the Pavilion?

PM: Yes.

GTR: Oh, that's wonderful. That's good to hear. Because I was thinking of getting in contact with Chris but I'll speak to you about that later. So now of course you drive the school bus, Pauline and what's life like up there for you?

PM: I love my job. I actually took time off during COVID because I've got no immune system myself and I really missed it. I'm doing a little bit of a different school run at the moment but the school run I was doing before, there was quite a lot of kids on there that surf. And so they're always asking for hints and I love helping them as much as I can. And then we all surf at the same local beach, so it was really nice to go down there and I wasn't surfing again, but I was up on the wall

saying, "Do this or do that." And yeah, I really missed it when I had the time off and being back doing it is really wonderful. And a lot of the kids on my new run didn't know who I was and what I did and now with all the media, they can't not know. And quite a few of the kids that surf have started to come up to me now and started talking to me. So it's really nice. Hopefully through being a bus driver and a surfer I can encourage kids on the right track of doing something that's really wonderful to do, it's free to go surfing each day, keeps them out of trouble. And I'd say that I'm a kind bus driver but strict, so still trying to teach kids right from wrong and have that respect when they hop on the bus. And when I first was doing it, the kids were absolutely out of control on this new bus run, they were jumping from the ceilings and loud as anything and I'm like, "Right, my mission is to settle these kids down." And now they're really quite wonderful.

GTR: Mission accomplished.

PM: Exactly. Took a while.

GTR: I just remember, as you probably do school days on the school bus going home. Geez. That was incredible. Yeah. I was always very good, of course.

PM: I think we're all naughty but it always is the afternoon run that's a bit crazy because they've been hyped up all day or it depends on how much sugar they've had, doesn't it?

GTR: That's right. Exactly. That's the danger run that's for sure too. You deserve an award, apart from the surfing, just that. So it's been marvellous talking to you, Pauline and as recognition of just a great achievement and recognition of recognition and the way things have panned out is quite wonderful. But as you said about your mental capability to jump hurdles, this has come at the right time and produced what looks like a happy ending. So I thank you.

PM: Yeah. It's just awesome. And also for me to be going through another illness, it's kind of quite similar to arthritis, it's called pemphigus vulgaris and it's a very rare autoimmune disease and basically that attacks your skin. So it's kind of like arthritis instead of attacking your joints though, your skin blisters and it's incredibly painful. And so that's been actually one of the hardest journeys of my life and now I've come through that, still got it but I've got it under control, to get all this love, I feel like I'm healing so much more because of it and to come out of that and be where I am today, I'm pretty stoked.

GTR: Fantastic. It's an excellent time in your life in regards to recognition and thanks for being part of this, Pauline it's been absolutely wonderful.

PM: You're welcome.

Patricia McDonald

Patricia McDonald began work as an Education Officer at the Australian Museum in 1953 when she was only 24 years old. With a science education degree from Sydney University and one year's teaching experience, she dedicated herself to building the Australian Museum's education program over the next 35 years – her entire working life.



By the time of her retirement in 1988, the Australian Museum Education Department had become world-class resource and to this day Patricia's legacy continues with over 150,000 students taking part in AM onsite, online and outreach programs each year.

Her original office was a room in a tin shed with no water or power, however under her leadership the Australian Museum developed a number of ground-breaking education initiatives that have influenced how museums around the world deliver education programs to students, including the "Museum In A Box" program and production of educational films for schools.

Patricia passed away on 11 November 2018 at the age of 89 and left a substantial bequest in her will to the Australian Museum Foundation to be utilised for the purpose of life-long-learning and education at the Australian Museum. The new Education briefing rooms and student amenities recently built as part of Project Discover have been named in her honour as a mark of her dedication to education at the Museum both during her lifetime and beyond.

Part of her bequest will also build a state-of-the-art Learning Centre - a multi-zone education space that will support each age/ stage level of learning with educator-led and self-led groups within specialist zones. The Learning Centre will integrate Aboriginal knowledge systems and Western science together to create deeply engaging learning experiences outside the classroom.



Learning by discovering

From the early days Patricia believed in a hands-on approach to a child's discovery of the natural world, and she encouraged the curators to donate specimens which the children could handle and use.

Under her lead, the Education department began its own collecting, firstly with animals of the Australian seashores. In the Sydney of the 1950s, when children were still being taught science with textbooks from England, Patricia recognised a need for information about the Australian natural environment. Thus, she went on to write a book with Museum biologist Elizabeth Pope "Exploring between tidemarks" in 1958 to provide Australian students an introduction to seashore ecology.

Patricia started a new educational program in 1965 – The Discoverers Club – where school students could engage with Museum collections and exhibits, complete question and answer booklets on specific themes called Walkabouts and work their way up to attending fieldtrips with the curators. For many students, participation in this program encouraged them to pursue a career in science.

Museum in a Box

After receiving a travelling scholarship in 1961 to study museum practices overseas, Patricia was inspired to introduce school loan cases, with real specimens and teaching resources for use inside schools. Each "Museum in a Box" covered one topic and contained sliding boards of mounted specimens, dioramas, pictures and text. This successful program required ongoing maintenance by dedicated staff and is still in operation today.

SUE MYATT



Elizabeth Macquarie

In September 1804, the curly brown haired, blue eyed, generous smiling, second daughter and clear complexioned twenty-seven-year-old Elizabeth Campbell met a distant relation, Lachlan Macquarie. The then major Lachlan was smitten.

Unconventional, Elizabeth went fishing at Crinan, Scotland, just with the boat crew and the major! When they met again in January, 1805 she was aware of his feelings. She must've been surprised when he said he couldn't marry her for four years because he had just been posted to India as and Lt Col of the 73rd Regiment and he had made a vow to his previous deceased wife.

Macquarie arrived back in London in October 1807. The twenty-nine-year-old bride and the forty-eight-year-old groom married on 3 November 1807 in St Peter and St Paul's church, Holsworthy, Devonshire. Elizabeth suffered her first tragedy in October 1808 when her daughter Jane died surviving only three months. Overcoming her mourning, Elizabeth left for New South Wales in May 1809 where Macquarie would be Governor. Elizabeth considered herself a temporary exile from Scotland in spite of years abroad.

The Dromedary, landed on 31st of December 1809. Barrister Ellis Bent complained that Elizabeth's first dinner parties were rather too frugal and put that down to her Scotch upbringing. The ladies liked the pleasant Elizabeth as she gave tea parties and concerts where she played piano and reportedly, the cello.

Elizabeth arrived with Edward Gyfford's Designs for Small Picturesque Cottages and Hunting Boxes, and had a penchant for drawing. In 1812 her health deteriorated notwithstanding, her six miscarriages! To add to her misfortune in George Street in October 6, 1813, her carriage's wheels trampled a young boy and killed him.

Elizabeth was involved in the landscaping of the Domain and the building of Mrs Macquarie's Road. In Parramatta she planted the park around government house with fruit



trees. Elizabeth discussed design with Francis Greenway especially the Barracks and St James Church and other public buildings. She also advised John Watts (prior to Greenway) on the design of the military hospital on Observatory Hill. Elizabeth stayed a few weeks at the Macquarie Field School where her seven-year-old son Lachlan was educated. There she spent her time reading and enjoying the leisure time away from government house.

The Macquaries left Sydney in January 1822 in controversy over the Governor's capital building expenses.

On the 1 July 1824 Macquarie died in London. Elizabeth didn't want a post-mortem and she herself died in 1835. They are both buried in Mull, Scotland. Lachlan her son died only 32 in 1845.

MICHAEL BEASHEL

Nikki Hollis

Nikki Hollis became President of Sydney Legacy in September 2020, and is Sydney Legacy's first female President.

Born in New Zealand, Nikki was educated in Auckland, and then moved to NSW where she worked in the building services design industry spending the last 20 years in the NSW Government Architect's Office, retiring in 2016 as a Senior Designer, Electrical Services and CAD Manager, Building Services.

Nikki has always respected those in the Defence Forces of Australia and New Zealand, and became involved in Legacy eleven years ago, serving on Sydney Legacy Club Management Committee and as a Director on Legacy Club Services.

Nikki has been a member of the 4th Generation Working Group Committee for the past 6 years, a committee dedicated to supporting the families of those from contemporary wars with complex new mental and physical health conditions. Through her work on this committee, Nikki has supported those who have given their lives, as well as those who have given their health to their service, and advocated for the complex needs of these families.

Nikki has one son, Karl, who lives in Christchurch with his wife and three children. Due to the COVID-19 pandemic, this is the longest time Nikki has gone without seeing them. Nikki is 'all things Australian' except when it comes to Rugby – she is an All Blacks supporter through and through.

Sabrina Shardlow

When you ask Sabrina Shardlow about her experience gaining employment, she has quite the story to share. Like many Australians, Sabrina has had great difficulty finding work; however, Sabrina faces a rarely discussed barrier.

"My disability has repeatedly knocked me back since I left school, it has been really hard for me to get a job," Sabrina said.

To help ensure that others have an easier path to employment than she had, Sabrina has bravely lent her story to the new STEPS Employment Solutions #SeeMe campaign.

The national campaign launched in March and gives the opportunity to young adults with disabilities, mental health issues, or other barriers who are looking for employment to share their stories.

"I wanted to be a part of #SeeME to try to help people with a disability get jobs and help give them a chance," Sabrina said.

"Just because someone has a disability doesn't mean that they cannot do things.

"If you give us a chance and we can be so successful at so many things."

The #SeeME campaign heavily emphasises the need for employers to see past disabilities and see the unique traits and qualities that these young adults can bring to a working environment.

"I'm on time and punctual, I'm very friendly and I'm never late to work," Sabrina said.

"I wish employers would see me as hardworking."

Beyond the campaign, Sabrina plans to continue advocating for inclusion on a more personal level, with her dream job being as a support worker for those with disabilities or mental health issues.

"I'm so passionate about helping people in the community."

"I hope that through working with people in a similar position to where I was, I can give them the confidence that I never had."

"JUST BECAUSE
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SO MANY THINGS."



#SEE ME #employMYabilities

About #SeeMe with
STEPS Employment Solutions:

STEPS Employment Solutions' latest campaign #SeeME is providing people with a disability, mental health issue, or other barriers to employment the opportunity to tell employers and the community about the skills and attributes that make them stand out in the workplace. We want to shine a light on the barriers that people experience when navigating the workforce and provide a platform where they can share their story.

STEPS Employment Solutions is asking employers to join us in breaking down barriers and see the great qualities that make our customers brilliant employees.

For more information about
STEPS Employment Solutions visit:
www.stepsemploymentsolutions.com.au



ABOVE: #SeeMe participants and staffers.

LEFT: Emotional responses from audience members at #SeeMe event.



Women Work for Victory in WWII



During World War II thousands of women joined the workforce, many working in jobs previously reserved for men. This exhibition explores their story.

From the fields to the factories, the armed services to the home, women produced the food, clothing and munitions that supplied both the Allied troops in the Pacific region and the civilian population. Many of these jobs were difficult and dangerous, but thousands of women responded to the call.

Doctors and nurses were needed in the services. Other women joined voluntary paramilitary groups or swelled the ranks of established charities like the Red Cross and the Australian Comforts Fund. The National Council of Women established a Women's National Volunteer Register and most workplaces had their own Patriotic Funds, raising money for the war effort.

'Women Work for Victory in World War II' was researched and curated by the Old Treasury. It was funded by the Victorian Government's 75th Anniversary of the End of World War Two Grant Program.



FREE EXHIBITION
Women Work for Victory in WWII
Until late 2022
Old Treasury Building
www.oldtreasurybuilding.org.au/work-for-victory

FREE EXHIBITION at Old Treasury
ONLINE NOW

WOMEN WORK FOR **VICTORY** IN WORLD WAR II



See **OTB.ORG.AU/WORK-FOR-VICTORY** to view the online exhibition and for detailed museum opening hours

otb.org.au | 9651 2233 | info@otb.org.au
Women Work for Victory in WWII is supported by
the Victorian Government.

**OLD TREASURY
BUILDING**



75th Anniversary
**End of the
Second World War**
Victoria Remembers 2020

— INTERVIEW —

David Grenvold



Greg T Ross: So David, thanks for joining us here at The Last Post. You and I have chatted before about the role of RSL SA. We wanted to take more of a look at what you do in regards to... A lot of us remember you from the football field playing for Glenelg, was it, and then Essendon in the AFL. How did you come about to being involved in the RSL? You got a bit of a family connection...

David Grenvold: Yeah, there's a little bit of a family connection. I think I said before, my father served in the second world war in the Navy, in the Pacific. So the RSL's always played in an organization that I've been familiar with. I grew up on a soldier settled farm in the south east of South Australia. So my father returned from the second world war. There was a program, let's call it a 1950's employment program that the government and the AMP society ran. And basically they dropped groups of mostly men, obviously, that had returned from conflict, dropped them into remote locations. And they collectively cleared the land around them and turn it into profitable farming land and subdivided it up. So, yeah, so I grew up there just north of Bordertown, and that's I suppose the first connection with the RSL and Anzac Day, that I had. But, yes, I played football and got into business, was a state manager of a couple of medical companies along the way, then wanted to follow my, I suppose, passion of sport and knew that there was more and more commercial opportunities in sport. So being able to join my business experience with what I love was the goal. Did that via the advertising industry because medical to footy is probably too great a leap. So yeah, went into a role of Director of Sales at Austereo, which is Southern Cross Austereo now. Had the Triple M brand and the SAFM brand in Adelaide, so Head of Sales and Marketing there. And then that was the entree into a role that came about at the Adelaide Crows. So I had a commercial at the Adelaide Crows for five years and then took an opportunity that presented itself in Sydney with a similar role, hit a commercial up there for the Giants, the GWS Giants. And then there was a desire to come back to Adelaide, for the kids, kids in schooling and all that sort of stuff so I did that. And not as many opportunities in sport as there are in Sydney or Melbourne markets. So I did a 2 year contract at West

Adelaide as CED there and then didn't want to extend that. So yeah, saw this opportunity the RSL as the CEO, and been in it for eighteen months now and look, it's a lot of similar roles, similarities, membership based organization, really emotional part of people's lives really who are aligned and engaged with footy clubs and the RSL. We own the Avoca Hotel, which is where I'm sitting at the moment. So that was an added element. I'd had a bit of experience running a licensed club at SANFL club. So, yeah, there's a real good balance of commercial nourishment, I suppose, but also a balance with some really good programs and really good stuff for what is a sector of our community, those that serve and devote their efforts to their country. And the historical part that the RSL plays and veterans in our fabric, really, the fabric of our society. I often say the RSL's a publicly owned organization, because everyone has a really, really strong opinion, but also strong fondness for the RSL and the veterans in our community.

GTR: So we can give a plug to the Avoca too there, David. If anyone wants to come down to the Avoca in Adelaide and have a beer or a meal or something, they're helping the RSL?

DG: Absolutely. Yeah, absolutely. Previous board seven years ago purchased the lease of the Avoca. We don't know the freeholder unfortunately, which might have been a better proposition, but look, it's a great pub. It's a fairly, fairly large operation. We go across a bottle shop, the normal F&B side of that of a licensed premises. So yeah, you can get really good food and get a really good experience here.

GTR: Fantastic. So everyone remember the Avoca hotel when you're in Adelaide. And if you're in Adelaide, get down there now and have a meal and say hello to David. So David, we spoke briefly before about your role and how things seemingly needed to be changing with RSL's around the country. But of course there has been a degree of, I guess, loving resistance, let's put it that way, in the past. Do you see an ability now to break through to the general community? Because we're all connected with veterans in one way or another, aren't we?

DG: Great, great question, Greg. Yeah look, I suppose by our structure, we're a federated model. We have RLS Australia, RLS state branches

and RSL sub branches. Now, each of those have independent constitutions, hopefully aligned to the original objects of the RSL, which a lot of them are. But what I think needs the education place for say, committees at sub branch level is to educate them on what those objects of the RSL are and why they're actually opening their doors each day or every second day or twice a year or whatever they're doing. And that's the role of the state branch, absolutely, to educate them as to why they're there and make sure that they're fulfilling the objects of the RSL, which are around mateship, commemoration and providing service to veterans. Services, sorry to veterans, and that might be in the form of an employment program or an advocacy capability or a social connection program. Or just recently we've working with an organization that provides veterans with IT training and upskills them in a pretty pleasant environment, i.e. A sub-branch of an RSL and an environment that they're familiar with and so on that allows them to improve their computer and IT skills. So those sorts of things are why we exist. Now, some of their sub branches who might, the committees might be made up of affiliate members rather than service members, might, just this is might, Greg, might have lost sight of that. So if we can help them understand why. The state branch we're involved in, in the new veterans wellbeing centre that will be open in a couple of months down at the Repat hospital site, so we're going to... I'm on the steering committee. So we open a physical location or centre that will provide relevant services for veterans and their families, and that needs to be funded in the longer term. That should

David Grenvold is a former AFL and SANFL footballer and successful businessman. He comes from a non-military background, although his family does have some history in that area. His father had fought in World War 2. David recently was appointed RSL SA CEO, and explained to me in this chat about his plans to modernize RSL SA.

PODCASTS: www.thelastpostmagazine.com/tlp-interviews

come from organizations about the RSL and the sub branch network and so on. So whilst it's challenging at subbranch level, running a venue, the state branch is here to support them and help them be profitable organizations or profitable sub branches, and therefore contributing to the objects of the RSL.

GTR: That's right too, David, and I think we've spoken about this before too, but we spoke also about the general public and we talked to members of the public and we expressed our roles yours with the RSL and mine with the magazine, and there's so much general willingness to be involved and to support. And I'm thinking along the lines here for this. Do you sense good things coming in the future through, well, the general public being behind moves to modernize the RSL and an education program, maybe, for kids at schools and stuff about the importance of the RSL? Or something like that, I suppose. What's your thoughts?

DG: Yeah, yeah, yeah, totally agree. The challenge in this space, for an ex-services organization, and we've got to remember, we're the Returned and Services League. So it's not just about returning veterans and X. It's about current serving members of the Defence Force as well. Now, if you're currently serving and you've got a young family and you walk into one of our sub branches, you're probably not going to know see what your current status is reflected. So we need to understand that, but we also need to understand that we're not just a sub branch network and that we are actually a state branch as well that is running a veterans employment program, that is part of operating the veterans wellbeing centre and so on. So if we can get more people to understand that modern view of the RSL, obviously that's all good work for the future and we are sustainable and relevant into the future. But that ex service organization, and there's a whole different number of how many there are registered with the ACNC, which is the Australian Committee

for Charitable and Not-for-Profit organizations. So there's certainly too many, basically. 3000 organisations, serving the veteran community in Australia registered, which is probably 2,870 more than need to be. So and what federal government, state governments get confused with the choice of who they might partner with to help veterans, so it's very confusing for them. Now, one of the reasons it's confusing and one of the reasons there's so many of those is perhaps the RSL has not been aligned with the veteran community well enough in some... And not reflecting the modern veteran or the modern day Defence Force personnel. So we need to adapt. And these examples, both at sub branch level and at state branch level, I believe we have adapted and where we have been relevant. And those examples are really good. They are really positive aspects of the RSL. Now, we don't hear enough of that, and it's our job at state branch to provide a bit more insight to the good stuff that's happening. Unfortunately sometimes around the RSL brand and the organization, we race to the stuff that hasn't been happening or not happening or the bad stuff. Just back to your point about the general public. And look, this is a personal thought bubble, I suppose, from my perspective, but because of that, because of that connection with the general public that dates back a long time, but maybe over the last 25 years as an organization with taking that for granted, that it might've been a bit easy getting funds. And from a donation or a fundraising perspective, it might have come a little easily. And we thought, "Okay, well, it'll always come," and we haven't adjusted or kept evolving to stay current and relevant. So maybe over the last five years, as a national organization, we've been guilty of that. But certainly, our national board has a clear, strategic plan for RSL Australia who by the way, owns all the intellectual property for around those three letters and some appeals and so on. So that's where

they're improving. They're improving their understanding of the value of the RSL in the community. And in a more coordinated way, RSL Australia down to the state branches, down to the sub branches, is starting to, I suppose, coordinate that better and maximize that opportunity better.

GTR: Yep. That's correct, David. And I think also there's another thing we chatted about too before. I guess when we look at a generic, we look at people from so many walks of life around Australia, academic sporting, the art world, government, that are willing to support returned and services institutions like the RSL or the magazines attached, particularly The Last Post. But these are things that have been evidence to me over the last 10 years. And obviously you too, like me coming from a non-military background, it gives an awareness that there are so many different levels of society that are willing to put in if approached in the correct manner. And perhaps there hasn't been the correct manner in the past, at doing that?

DG: Yeah, exactly. Yeah, yeah, would agree. And I suppose that's part of the benefit of myself not having that defence background. There's also downsides with not having a defence background in this role, but maybe one of the upsides or the benefits is that I'm not blinkered or I haven't been too institutionalized by the way things have been done in the past or so on, so does that provide an opportunity for us to look at things differently and maybe innovate a little differently.

GTR: Yes. Yeah. And I think the basic thing is, of course, everyone wants the best for the Returned and Services League and with the history, it should be something that's attached to us all. So in that regards, we wish you the best and we'll be keeping on RSL SA because of course, apart from being my home state, it's showing a lot of promise in regards to moving ahead. So thanks in regards to that, David. And we wish you all the best. Feel free to have a chat at any time regarding that.

DG: Yeah, I really appreciate it. Thanks very much for your time, Greg.

"I OFTEN SAY THE RSL'S A PUBLICLY OWNED ORGANIZATION, BECAUSE EVERYONE HAS A REALLY, REALLY STRONG OPINION, BUT ALSO STRONG FONDNESS FOR THE RSL AND THE VETERANS IN OUR COMMUNITY."

100 Years of Service

On March 31st 2021, the Royal Australian Air Force (RAAF) commemorated 100 years of Service the Nation.

Royal Australian Air Force F/A-18 Hornets fly over Rond Terrace, Canberra during the Air Force 2021 Centenary flyover. Photo: CPL David Said.

The RAAF is one of the world's oldest independent air forces.

We have every reason to believe we are one of the very best Air Forces in the world.

At the birth of the Australian Flying Corps in 1914 and during the First World War, those who formed us and those who made the supreme sacrifice passed their trust of honour and duty into the keeping of the Royal Australia Air Force.

Over the past 100 years, Australians have volunteered to join the Air Force to serve this Nation and its people – they include the descendants of the original Custodians of this land; those born in Australia – the descendants of many nations; and those born overseas and who chose to make this country and this Air Force – theirs and ours.

During our formative years, we were often equipped with handed-down or borrowed aircraft with training regimes designed for an Empire on a different continent.

Over the past 100 years, and with the support of the people of Australia through our successive governments, our aviation maintenance and our research and development industries, the Air Force has been fortunate to be provided with the best training, equipment and technology designed for a geographically isolated continent of immense size, surrounded by water, and with vast open skies.

Over the past 100 years, we have developed our professional mastery by exploiting advanced capabilities such as high-speed platforms, rapid mobility, extreme range,

information superiority, precision weapons, electronic warfare, stealth, space-based systems and uninhabited aerial vehicles.

Our structure has been flexible and adaptable to the changing strategic circumstances, and we have prepared and positioned ourselves for the future. Our people are highly educated, physically fit for duty, and have shown a capacity for innovation, preparedness, and commitment to the task.

Over the past 100 years, the Air Force has been engaged in operations almost continuously.

There can be no doubt the Air Force came of age during World War II, with our members serving in every theatre of operations, across Europe and the Pacific.

Australia joined Canada, New Zealand and Rhodesia to contribute to the Empire Air Training Scheme. Over 900 aircrew graduated from the RAAF training Schools every four weeks. In Australia alone, 25 flying training schools were established.

At the height of the War, the RAAF had expanded to a strength of 20,000 officers, 144,000 airmen and 18,000 airwomen with the establishment of the Women's Auxiliary Australian Air Force.

Australian air power made an enormous contribution to the Allies eventual victory and established our independent identity and reputation for operational effectiveness.

At the time of the Japan's surrender the RAAF was the fourth largest air force in the world after the

Soviet, US and British air forces, and second largest in the Pacific region with over 130,000 personnel and 6,200 aircraft on strength.

Post-war, the Air Force was immediately engaged in the British Commonwealth Occupation Force in Japan and Cold War operations including the Berlin Airlift, as well as well as fighting in the Korean Conflict, the Malayan Emergency and Vietnam.

The introduction of the Meteor, Vampire, Sabre and Canberra heralded the arrival of the jet age; the supersonic era with the Mirage, F-111, FA-18, and the information era with the F-35A and the Wedgetail.

Post-Vietnam, the RAAF developed into a modern, technologically advanced regional air-force, able to prosecute air operations in its own right, primarily in the defence of Australia while contributing to regional and global stability including as an expeditionary force to East Timor.

We have contributed to the preservation of security and stability in South East Asia, by providing maritime surveillance patrols in the North Indian Ocean and South China Sea, to the International Coalition in the Middle East, as well as peacekeeping missions and support to the Australian community during times of national emergency.

We have responded to humanitarian assistance and disaster relief operations in the Asia-Pacific region including airlifting immediate logistics demands such as medical supplies, emergency shelter, clean water and power generation.

Throughout, we have remained disciplined, faced the challenges, and built security alliances with our regional neighbours and coalition partners.

We have embraced and been inspired by leaders across the generations who have served with purpose and passion.

We honour the courage, self-sacrifice and loyalty of individuals whose actions and character have done so much to inspire us.

We have embraced diversity, including expanding the role of women who are increasingly represented across all ranks in the air and on the ground – something only dreamed of by those who served in the Women's Auxiliary Australian Air Force in World War II and the Women's Royal Australian Air Force between 1951 and 1977. We consider a gender perspective to be a force enabler in the application of air power.

By embracing diversity - individuals, supervisors and Commanders are able to create more inclusive workplaces and culture for members affirming their sexuality and gender.

We acknowledge and embrace the service of Aboriginal and Torres Strait Islander men and women who have contributed to the defence of Australia in times of peace and war.

We are – all of us - brought together by shared common values and we are committed to ensure all our people can perform to their full potential.

We have endured the hardships, especially the separation from families, and knowing at times, the inevitable will happen - the loss of friends - in combat and in training - or perhaps from despair too hard to endure – the resultant loss of the best of ours - a loss to the Nation.

What makes us different then - to our brothers and sisters in Arms in the Royal Australian Navy and the Australian Army - who we proudly serve alongside?

Although air power is relatively young in comparison to other forms of military power, it has seen the fastest growth in inherent capabilities, from low-powered aircraft to air and space forces dominating the third dimension and through it, the entire spectrum of warfare.

Indeed, during the life of our first Chief of Air Staff, Air Marshal Sir Richard Williams, having flown in the Boxkite and French designed Deperdussians to become the first military pilot to qualify for his wings, saw the anniversary of one of humanity's biggest achievements – the first crewed landing on the moon in July 1969, and the acquisition and introduction in 1973 of Australia's then premier strategic strike aircraft - the F-111.

We value our technological mastery, but we value even more the enduring professional mastery and dedication of our Air Force people.

Over the past 100 years, we believe we have upheld the trust of our forebears by performing our duty, by honouring those who have served, by supporting those still serving, and remembering those lost to us.

We remember all those who have served our country during conflict and crisis, including those who served, and continue to serve on the home front, for theirs is no lesser a service to Australia.

We honour them by remembering their service - their ordinary and extraordinary deeds - the men and women who forged the history of military aviation for this Nation, in the skies above Point Cook, across our vast nation, and in campaigns across the world.

We commend their heritage to those who currently serve and those who will follow us – the young men and women of this Nation who like their forebears will join the Royal Australian Air Force - to serve their country, to honour the sacrifice of the past, to commit to a better future for Australia and all nations.

Each contribution made by our people in the air and on the ground has enabled the Air Force to project Australian air power - whatever the circumstances we have faced as a Nation and as a Service - and wherever in the world or at home we have been - or will be - required to serve.

Per Ardua Ad Astra

BY WING COMMANDER (DR) MARY ANNE WHITING

Our First Airman

When we think about the origins of the Air Force, we almost automatically think of the "father" of the Air Force, Sir Richard Williams, or our first military aviator Lieutenant Eric Harrison who took to the air in a Bristol Boxkite at Point Cook in 1914, but neither was Airman Number One.

Airman Number One in the newly formed Australian Air Force on 31 March, 1921, as recorded by the Australian Defence Force, which has always ensured that little happens without the proper paperwork, was one Arthur Murphy from Kew, Victoria.

Air Commodore Arthur William Murphy, DFC, AFC, FRAeS was a senior engineer and aviator whose career in the Royal Australian Air Force (RAAF) was a prominent one. A World War I veteran, Murphy served as a mechanic and as a pilot with the Australian Flying Corps.

Based in the Middle East with No 1 Squadron, he and his observer were selected to join Colonel T. E. Lawrence and his irregular Arab army, providing air cover and reconnaissance. Credited with bringing down two enemy aircraft while supporting Lawrence's troops, Murphy earned the Distinguished Flying Cross.

An Australian Flying Cross was awarded to both he and Henry Wrigley when they flew the first trans-Australia flight from Melbourne to Darwin in 1919.

Following disbandment of the wartime AFC, Murphy transferred to the Australian Air Corps, on 1 January 1920.

On 31 March 1921, he joined the newly established Royal Australian Air Force (RAAF) as its first airman.

In 1936, Murphy was selected to join Lawrence Wackett on a mission to investigate aircraft production overseas, with a view to setting up local construction plants.

The North American NA-16 was most suitable for Australian conditions and manufacture. Following testing of a prototype designated the NA-33, the design went into production in January 1939 as the CAC Wirraway.

Also, in 1939 he helped set up the Government Aircraft Factories and local manufacture of the Bristol Beaufort torpedo bomber.

Murphy was appointed Inspector of Air Accidents in June 1940. The inspectorate was small, but succeeded in reducing the number of accidents even as training expanded rapidly with Australia's participation in the Empire Air Training Scheme.

Our first airman rose to the rank of temporary Air Commodore during World War II, commanding Number 1 Aircraft Depot and, later, Number 4 Maintenance Group.

BY SQNLDR BRUCE CHALMERS

Centenary Week Welcome



FLTLT Steven Warrior places soil in the memorial at the AWM.

Air Force commemorations in the national capital began with the Welcome Ceremony at the Australian War Memorial's For Our Country – Aboriginal and Torres Strait Islander memorial, with Specialist Capability Officer, Wing Commander Peter Overton conducting the event as Master of Ceremonies.

Set in the grounds of the AWM the ceremony was a moving recognition of the contribution of our Aboriginal and Torres Strait Islander participation in Air Force over the past 100 years and recognition of the respect between the Ngunnawal people, traditional owners of the land on which the memorial sits, and the Royal Australian Air Force.

Sand, shells and soil collected from bases across Australia was placed in the memorial by Air Force Indigenous Liaison Officers while Air Force Indigenous Elder Uncle Harry Allie BEM watched on.

"Soil is significant to our people because it highlights the profound relationship we have with the land over thousands of years," said Flight Lieutenant Steven Warrior, ILO at RAAF Base Edinburgh.

"I'm proud to have brought soil from RAAF Bases Pearce and Learmonth," said ILO Flight Lieutenant Tramaine Dukes.

Chief of Air Force, Air Marshal Mel Hupfeld AO, DSC, speaking in Ngunnawal language, described the relationship between Air Force and Aboriginal and Torres Strait Islander communities.

"We respect the land, water and sky we fly over and through," said Air Marshal Hupfeld.

"We will protect them.

"The significance of that soil is to show our connection to the land and to the communities over which we fly and will continue to operate to deliver air power to protect this nation.

"Aboriginal and Torres Strait Islander people bring culture and ideas that are important.

"They've been protecting this land for over 60 000 years," he said.

Video of the Welcome ceremony can be viewed on the Air Force 2021 website www.airforce.gov.au

BY SQUADRON LEADER BRUCE CHALMERS

Mr John Cockburn at Government House. The Governor-General presented Mr Cockburn his 1939-45 Australian Service Medal and a 100th Birthday Message from Her Majesty The Queen.



A Centenarian Reflects

On the same day the Air Force celebrated its 100th Birthday, so too did Air Force veteran John Cockburn.

John and the Air Force came together in August 1940 when he enlisted, serving with the RAAF in Singapore, Malaya and northern areas of Australia until his discharge on 17 January, 1946 as a Wireless Telegraphist, having achieved the rank of Flight Sergeant.

John was an honoured guest of Air Marshal Mel Hupfeld, AO, DSC, when he attended the Queen's Colour Parade at Government House, Canberra, on March 31st, 2021.

"In my five years and five months in the Air Force I never did meet a Chief so it is a bit overwhelming to be the guest of the Chief of Air Force for this special occasion," John said.

There are many fascinating anecdotes around John's life including in February 1926 at the age of almost five when he saw an electric light for the first time.

John was born and grew up in Perth, Western Australia at a time when bread, milk and meat were delivered to homes by horse drawn vehicles. A clothes-prop man sold clothes props from his cart well before the Hill's Hoist had been invented and bottle-o's and fish-o's collected bottles for recycling and sold fish to customers in their homes and from the street.

Supermarkets wouldn't arrive for a couple of decades after the Great Depression, which occurred in John's formative years.

As a young boy John moved regularly as his parents operated various farming and business enterprises trying to keep ahead of the economic impacts of the Depression.

John's mother loved the work of poet Banjo Paterson and the poem Lost was a favourite of John's.

"I would recite passages to myself and place the imagery within the context of my own environment and for many years it gave me comfort and an identification with the countryside I so loved in my early childhood," John said.

The discovery of the Golden Eagle gold nugget at Larkinvale had a definite part in shaping John's life.

"Had it not been for this discovery it is highly conceivable that my family would not have been attracted to the goldfields" John said.

"Our settlement at Coolgardie would probably not have happened; nor for that matter my joining the Post Office and learning Morse telegraphy which in turn prepared me for service with the RAAF giving me the opportunity of meeting my future wife, Claire, whom I married some five years later," he said.

Following the War, John resumed his Post Office career and undertook university study, completing a degree, leading eventually to a career with the Department of Health from where he retired after almost 49 years of service to the Commonwealth.

The RAAF Connect with a Centenarian project seeks to recognise former Air Force members who, like John, celebrate their 100th birthday during 2021.

BY SQUADRON LEADER BRUCE CHALMERS

Air Force Association

The Air Force Association is proud to take its place in the commemoration of the Centenary of the Royal Australian Air Force. The Air Force Association, like the Royal Australian Air Force, has its genesis in the Australian Army based Australian Flying Corps.

The Australian Flying Corps Association was established in 1920 in the aftermath of the Great War.

Australian Flying Corps (AFC) veterans in Melbourne, celebrating the Sir Ross and Sir Keith Smith first flight from England to Australia, agreed to establish an association with the aim of keeping their colleagues together and to raise funds to support their members who needed assistance.

This meeting on February 26th, 1920 is considered the birth date of the Association. This preceded the establishment of the Royal Australian Air Force on March 31st, 1921.

State-based chapters were later formed. The Association's time-honoured aims to foster friendships developed during Service, honour and preserve the memory of comrades who served and died, provide for the welfare of members, and support airpower development endure today.

The onset of World War II saw many AFC veterans join the RAAF.

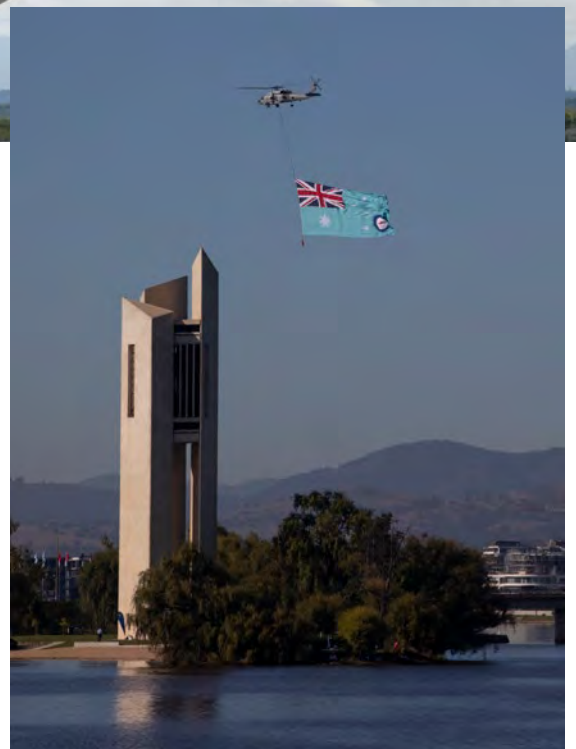
Over the last seventy years, there have been several iterations of its title but in 2016, when the Association's National entity became a Company Limited by Guarantee, the title was formally changed to reflect its early commonly referred title, 'Air Force Association'.

Some State/Territory Divisions have followed suit. Today, the Air Force Association is a coalition of separately incorporated State/Territory Divisions under a national entity.

Initially, membership in the Association was restricted to those men who had served in any Branch of His Majesty's Air Forces, in war. The Air Force Association played a major part in organising welfare facilities for airmen in the capital cities and in looking after the many welfare problems which arose. In 1947, members of the Women's Auxiliary Australian Air Force were accorded full membership of the Air Force Association.

Today, with its strong focus on veteran and family support, Air Force Association membership is open to former and currently serving members of the Royal Australian Air Force, other Australian Defence Force veterans, members of the Australian Air Force Cadets and the Australian Air League, and any others who support the Association's aims and objectives.

As has the Royal Australian Air Force served - Then - Now - Always, so too will the Air Force Association, as it has since 1920.



CLOCKWISE, FROM TOP RIGHT:

Tail art commemorating the Centenary of the Royal Australian Air Force, on a KC-30A Multi-Role Tanker Transport aircraft at Defence Establishment Fairbairn, Canberra.

A Royal Australian Navy MH-60R Romeo displays the RAAF ensign as part of Air Force's centenary celebrations over Lake Burley Griffin, Canberra.

Chief of Air Force, Air Marshal Mel Hupfeld, AO, DSC with his wife, Mrs Louise Hupfeld, at the Welcome Ceremony for Air Force's Centenary Birthday Week at the Australian War Memorial, Canberra.



THE VIETNAM REQUIEM

On the 5th and 6th of June in Canberra this year, a very special concert will be performed and recorded to commemorate the sacrifices and service of those touched by the Vietnam War, 50 years on.

The 'Vietnam Requiem' will depict the events of this war through the combined power of music and images. Together, we will re-visit perceptions and perspectives in order to create deeper understanding and compassion for those who were affected by this war.

Performed by Little Pattie, Normie Rowe, Nina Ferro, Mark Williams (Dragon), William Barton didgeridoo, Slava Grigoryan guitar, Alice Giles harp, the Canberra Symphony Orchestra, musicians from the Navy, Army and Air Force bands, ANU Chamber Orchestra, Brisbane Chamber Choir, combined Canberra Choirs and many others. Written by Ross Edwards AM, Elena Kats-Chernin AO, Andrew Schultz, bandleader Bill Risby and Graeme Koehn AO, it will bring together all the genres of music that existed during the Vietnam War in one single epic concert.

As an extra treat, a 2000 year old Vietnamese Bronze Drum will be played and Vietnam's 'Cat Stephens' - Hu'ng Van Phan, is coming out of retirement because of his belief in the importance of this concert.

The 'Vietnam Requiem' is a gift given by the concert's performers and composers primarily to veterans and the Boat People who fled in the aftermath of that war, with the hope that this music can help people to heal. The recordings and sheet music from the concert in Canberra will be gifted to the nation. It is the third in the national series of commemorative works produced by the Flowers of War, supported by the Australian War Memorial and Metal Manufactures Ltd, the DVA and the Australia Council for the Arts.

So many musicians have marched this Road to Peace before us. Cold Chisel gave us 'Khe Sanh' by pianist Don Walker in 1978, 'When the War is Over' by drummer Steve Prestwich in 1982, before John Schumann's classic 'I Was Only 19' was released in 1983. Everything we are doing here is to try to emulate

the success of John's song, and the gift he gave to veterans by accurately telling their story to the nation.

Throughout I have tried to be fair to all, while honouring the hierarchy of suffering. If it is to be a Requiem, a Mass for the Dead, then first of all it must reflect on all those we lost. For this reason during COVID, I had to go on a voyage of discovery to find their stories, here at home.



Like most of us involved in making this piece, I did not serve in Vietnam, so my job is to listen to those who were there, so we can tell their story accurately and completely, often for the first time. Some of the stories I heard came close to stopping my heart - they were that shocking. Particularly from those civilians who fled that war and now live here.

It began as letter writing and phone calls, all of which led nowhere, until Quang Luu AO befriended me and explained how to do it and introduced me to the Vietnamese community around the country. At the same time, through the Flowers of War GM Joanne Fisher, the wife of a veteran, we began our veteran engagement. I just wanted to listen to anyone who was happy to talk to us. That led to a dialogue where we'd discuss our intentions and plans, and whether people felt that reflected their experiences accurately. I spent the year listening deeply, and thinking even more deeply about what I heard.

I'd been told it would be a difficult project, and it was even more challenging than that. My boss at the AWM, Deputy Director Maj Gen (ret) Brian Dawson, wisely said that when things are so hard, it somehow guarantees a deeper reward afterwards. He was right. It has surprised me, that after so many tears, and so many terrible, terrible stories, that at the end of all of it, I would feel so much love.

Here, in the darkest subject I have ever explored, I have found dear friends and the most admirable of people. It has also been a Gift behind words to have had such a meaningful project to do during COVID.



I truly hope that the 'Vietnam Requiem' fulfils its intended purpose. We wish to bring love to where harm has lived for far too long. To bring light, to a place light rarely reaches. I deeply hope this music will be a healing gift and that those for whom it has been written, will benefit from this Good Medicine.

Please join us for this memorable and moving concert, with tickets on sale via Ticketek.

It is our Gift to all of you, with all of our love.

CHRIS LATHAM

*Artist-in-Residence, Australian War Memorial
Director, the Flowers of War*



Christopher John Bellis (EKN/69/0075/VN) - Courtesy of AWN

Join us for a powerful concert of music and images,
to create a deeper understanding, 50 years on.

BOOK NOW **TICKETEK**

For more info visit theflowersofwar.org



**5-6 JUNE 2021
1PM - 4PM**

**LLEWELLYN HALL,
CANBERRA**



ABC brings back the *love*

The warm-hearted and uplifting ABC TV series *Love on the Spectrum* is coming back to screens for Australian audiences young and old.

The award-winning program, narrated by Brooke Satchwell, tells the stories of people on the autism spectrum as they navigate the complex world of dating and relationships. With a few familiar faces and some delightful new ones, the new five-part season airs from Tuesday 18 May at 8.30pm on ABC TV and ABC iView.

Director Cian O'Clery said the series shone a light on the struggles many people on the spectrum face in seeking out meaningful relationships. "I hope this series will start conversations, help bring about understanding and acceptance, and ultimately inspire people with autism, their families and society at large to find ways to help people on the spectrum find love," he said.

Love on the Spectrum was commissioned by the ABC as part of its commitment to bring diverse stories, including those about people with disabilities, into focus.

In the first season, Australia fell in love with Michael and his search for true love. Michael is back in season two, to fulfil his dream of finding love. Also returning to the screen are dinosaur-loving Mark and engaged couple Jimmy and Sharnae.

Joining them on the search for love are young singles bursting with nerves and excitement at the prospect of starting their dating journeys. Helping them navigate their way is relationship expert Jodi Rogers, who will continue to provide support and tips for finding a partner.

The new season, produced by Australian production company Northern Pictures for the ABC, in association with Screen Australia, shows the blossoming of love between young adults with intellectual disabilities.





Supporting Aunty ABC FRIENDS

ABC Friends continue to work with all those Australians who value and rely on our national independent public broadcaster. The ABC is an essential service and during recent natural disasters like bushfires, flood and pandemic, its emergency services have been working overtime without any additional funding from the Federal Government.

This is why ABC Friends made a public submission to the Treasury in Canberra to highlight the importance of responsible funding of the ABC.



INTRODUCING ABC FRIENDS

ABC Friends was first established as 'Friends of the ABC' in the 1970s and since then, State based groups have periodically rallied to protect the ABC from funding cuts and political interference.

In 2015, a small group of ABC Friends from all states and territories began working to establish a national entity and, in May 2017, registered with the Australian Charities and Not for Profit Commission to provide a focus for advocacy and communication to defend the ABC.

ABC Friends National has campaigned through local state branches and social media to alert the community to various ways in which Australian public broadcasting is being undermined.

In July 2019, ABC Friends National established a comprehensive database of members and supporters which has grown from 4,500 to 17,000. During the last twelve months we have initiated three major campaigns: *Defend Media Freedom*; *National Emergency Broadcasting*; and *Restoration of ABC Funding*.

We have liaised with Ministers and the Parliamentary ABC Friends group to ensure that national policymakers are familiar with key issues affecting the ABC as an essential service for all Australians.

We also regularly submit to parliamentary inquiries and provided detailed results of our 2020 *Community Survey of Bushfire Affected Communities* to the Royal Commission into National Natural Disaster Arrangements.

OUR CONCERNS

Given earlier assurances of "No Cuts to the ABC", the ongoing 10% reduction in ABC funding since 2014 has resulted in a major loss of 1,000 professional staff; so the announcement, on June 24 2020, of 250 staff retrenchments and further cutbacks to services and programs was very disturbing.

ABC Board Chair, Ita Buttrose, has corrected ongoing claims that ABC funding has increased every year. The Managing Director of the ABC, David Anderson, has clearly detailed the impact of ongoing funding reduction which has resulted in the ABC receiving half as much funding as it did in the mid 1990s... now just 0.2% of the Federal Budget compared with 0.4%.

The release of the ABC Five Year Plan demonstrates that the public broadcaster is being forced to cut services and reduce Australian content, therefore putting in jeopardy full implementation of the ABC Charter.

The October Budget 2020 did not contain any recognition of the ABC's outstanding community service during the bushfires and COVID 19, and projected funding figures in the Budget papers show an ongoing decline in funds allocated to the national public broadcaster.

A Roy Morgan Survey in April 2020 revealed that 75% of Australians oppose further cuts to the ABC and 49% believe it should get more Federal Government funding, while less than 10% consider ABC funding should be cut.

OUR 2021 BUDGET PRIORITIES

ABC Friends National recommends that the Federal Government restores the ABC Budget to 0.4% of the Federal Budget, which was the level allocated in the 1990s, whereas it is currently only 0.2%.

This recommendation is based on the funding shortfall of \$783 million between 2014 and 2022.

This includes an \$84 million funding reduction (indexation freeze) over three years from July 2020.

In addition to the restoration of ABC funding, we request an end to the indexation freeze.

While public broadcasting funding is being reduced, there is an ad hoc approach to funding the commercial media sector. The ACCC has recommended grants for journalism be administered at arm's length from government to avoid political influence.

The October Senate Estimates process revealed a lack of transparency in the process granting \$10 million to Foxtel as part of a COVID Response Package, this being in addition to an earlier grant of \$30 million. Similarly, there is limited publicly available detail about a 12-month waiver on Spectrum Tax for certain commercial broadcasters.

The competitive tendering details for the Public Interest News Gathering Fund of \$55 million are not publicised.

ABC Friends considers that, under current funding, the ABC cannot fully meet its Charter obligations.

We consider that the following areas must be prioritised when the Federal Government considers the ABC Budget for 2021:

- Australian Regional/Rural News Services;
- Emergency Services;
- Transmission Upgrades;
- Asia Pacific and International News Services;
- Children and Young Peoples' Programming.

Furthermore, we recommend that there must be a clear Federal Government commitment to forward planning through five-year budgetary cycles so that the ABC is politically independent and funded in the national interest.

CONCLUSION

We respectfully request that the Federal Government reassesses its funding responsibility to national public broadcasting. The ABC is an essential service for all Australians and is a major institution in maintaining our democratic traditions. When compared with other comparable countries, the funding of Australian public broadcasting is poor and declining.

It is not unreasonable to ask how Parliament House, the centre of our democracy, would respond to a 10% reduction in funding? How many parliamentary support staff would be retrenched? Could the business of Parliament be maintained at a high level in that circumstance? What impact would such a funding cut have on the way our government and parliament functions?

Thirty years ago, then ABC Managing Director David Hill reminded us that the ABC costs taxpayers just 8 cents a day. Unfortunately, in 2021 the ABC is allocated only 4 cents a day to work in a more complex and competitive environment with increasing technological challenges.

Clearly it is time for the Federal Government to recommit to Australian public broadcasting and to plan for sustainable ABC budgets that meet international standards.

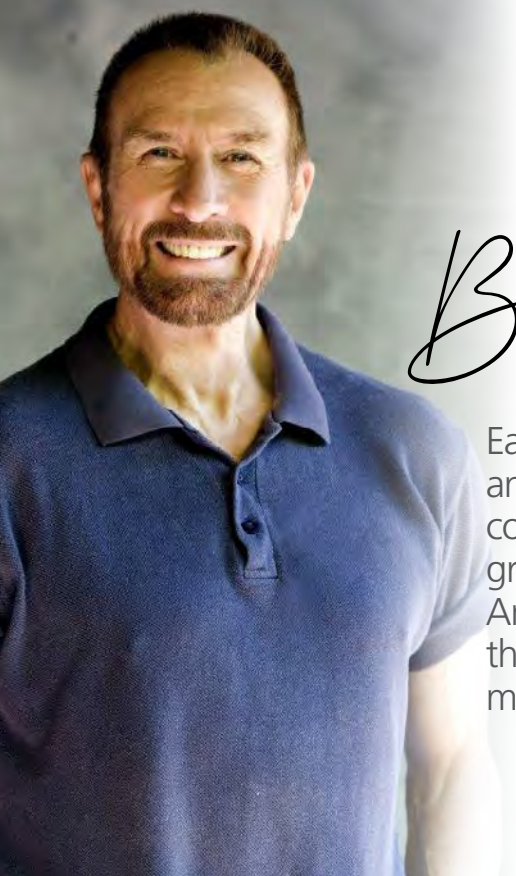
Thank you for the opportunity to submit our views to the 2021 Pre-Budget process.

Margaret Reynolds, National President
Cassandra Parkinson, Vice President

On behalf of ABC Friends National Inc.

The ABC needs friends to help it continue providing essential services to all Australians.

If you would like to join us or send us your suggestions please contact:
president@abcfriends.net.au



– INTERVIEW –

Barry Creyton

Earlier this year, 2021, I had the delightful experience and opportunity to interview Barry Creyton. Barry, of course, well known for his role as a writer and actor in the groundbreaking Mavis Bramston show, now lives in Los Angeles and is still busy working, creating, and doing good things. The following chat was the discussion we had about many things and a great interview. Hope you enjoy it.

PODCASTS: www.thelastpostmagazine.com/tlp-interviews

Greg T Ross: And how have you been?

Barry Creyton: Very well considering this past surreal year. It's much more insane here than I think it is in Australia right now. I know that my brother and sister-in-law and their kids and their kids' kids, they're all running around without masks now and theatre is resuming in Australia. No such luck here because I think the Trump administration got it so wrong from the very start, that people are still wearing masks, there are still great restrictions. No theatre no movies, no shooting, no nothing. So we're just waiting.

GTR: Hats off for your patience and your sensibilities about it because it's been a bit COVID light in Australia really. Because actually, I posted something yesterday on social media, Barry, about the joy of theatre resuming here in Australia.

BC: Yes, exactly. Not only that, but I read in the news yesterday that Marvel pictures are relocating to Australia for the next five years. They're taking all of their production out of Atlanta, where they've been for a decade now, because of the way they can cut costs in Atlanta, and they're moving everything to Australia. And I think it's because of two reasons. I'm a very political animal, as you must remember. It's because of the politics in Georgia right now, which are very skewed to the far right, which Marvel pictures certainly don't adhere to, and also because there are fewer restrictions to filming in Australia right now. My old friend Tina Burstall is still on her series, which has never stopped shooting since the...

GTR: Tina's lovely.

BC: Yeah. So, everything's happening there, very little is happening here.

GTR: Yes. And you spoke about the politics too, Barry, and it's been an incredulous time where, I suppose, here in Australia, the arts have been seemingly downgraded to a position where they don't even have their own portfolio anymore. And it's hurt a lot of people.

BC: But at least I have friends who are doing... Who are resuming theatre right now in Australia. We haven't had theatre here for a year.

GTR: How have you survived without that?

BC: How have I survived? Oh, very easily. I'm okay financially. Also I'm writing still which you can do when you've got a mask on or not.

GTR: That's right. You're looking very young.

BC: Well, I do my best. I work like hell at it.

GTR: The air must be agreeing with you. Well, you spoke about writing just then too, Barry. And of course, one of the great things about you is you cross many, I guess, can we call it occupations? Or you do a lot of stuff involving the arts. You're a writer, director, et cetera, et cetera. Where did it all start?

BC: Oh God knows. My parents had not the slightest interest in theatre or music or anything to do with the arts. My mother, in fact, was a strangely psychologically disturbed woman who really did her best to prevent me from doing anything I really wanted to do with my life. In spite of that,

being a determined child, I started in amateur theatre in Brisbane in the fifties. That's all there was in Brisbane. And, very fortunately, my mentor became an extraordinary woman called Babette Stephens.

GTR: Babette Stephens?

BC: You remember Babette? She was a force, a great force. Knew a great deal about theater and saw something in me that she wanted to encourage. And I owe her an incalculable debt. She took me under her wing and gave me my accent, which I'm stuck with and have been stuck with for the rest of my life.

GTR: It's very un-Brisbane, the accent.

BC: Very un-Brisbane. Yes, I know. That's where I was born. My grandparents were actors on my father's side of the family. My mother didn't approve of them. Obviously she didn't. I think the turning point came when I was about 18 and I dropped out of school when I was 15. I just wasn't learning what I wanted to learn. So I took a menial job in the treasury building in Brisbane and spent my evenings after work, every evening of the week, in the public library reading. And I think I had, by the time I was 17, I had read practically all of Freud's introduction to psychoanalysis, which says a lot about the rest of my life actually. But during this period, I auditioned, I remember, in 50 out of 59 for the first year of the National Academy of Dramatic Arts in Australia. And never heard a word. And a year passed and thought, "My God, I'm a failure." And I simply went about doing amateur theatre again, doing some good roles, thanks to Babette. And I finally discovered that my mother had had a letter from them



offering me a scholarship and she turned them down on my behalf.

GTR: Your mother had turned it down?

BC: Yes. And that's when I was so pissed I left home. So that was the turning point for me. I became much more determined after that. But I thank Babette for a great deal of what she taught me. She gave me good roles and mentored me through them with a great deal of knowledge and taught me, in fact, everything I needed to know about professional theatre before I was even involved in professional theatre. So big thanks to her. She remained a friend for the rest of her life actually, until she was... I called her, I remember, on her 90th birthday. I called her from New York, I think it was, to say happy birthday. But she was a great person.

GTR: Yeah. I guess it's interesting too, Barry, with international women's day coming up, I was posting something about this on social media about it's good to have women mentors because you learn respect for women at an early age. And Babette was one of those.

BC: Yes, indeed she was. She was a very strong woman, a great friend, great warm friend. She and her husband remained very close throughout the rest of my career. I remember her so well. She visited

me in England when I first... When I went back to England. I went to England for the first time in the late sixties. She came to visit me on my first musical I did over there, she and her husband. And she came again when I was doing another play in London. And I remember we saw a great deal of them. And also when I lived in New York, she and Tom came to New York to visit me. So I mean, we went on, our friendship went on for many, many years. The England thing, I suppose, we'll get into eventually. But after I'd been... I started out as an actor and that really was my major consuming interest.

GTR: Did you immediately feel at home in the theatre and acting? Did you realise then that that was what you were meant to do?

BC: I realised from a very early age that's what I wanted to do. And everything pointed towards that in the roles that I was doing in my teens. And certainly by the time I was 20, I was playing leading roles in Brisbane theatre. And then I went to Melbourne because I thought I should explore a larger field and spent a year there, did my first review. I'd never sung a note in my life and they said, "Can you sing?" I said, "Yes, of course I can." And then spent the next 10 years of my life singing in shows. I did a tour then with Googie Withers, of a play

called *Winter Journey*, which toured Australia and finished in Sydney, and I decided to stay in Sydney.

BC: And that's really where my career took off. The first thing I did was a lavish television production of *Merchant of Venice*, Shakespeare's *Merchant of Venice*, in which I played Lorenzo. And the very beautiful Annette Andre, who lives just down the coast from me now, played Jessica to my Lorenzo. And that was wonderful. That was start of me in theatre but right after that, they started the Neutral Bay Music Hall. George Miller came from Melbourne. And I don't know if you remember the Music Hall in Sydney? It was a wonderful theatre where they did musical melodramas.

GTR: I was from Adelaide originally. So Adelaide and then Melbourne.

BC: Right. Well, George had a little small dinner theatre, was a Victorian music hall, where they did *East Lynne*. And once I heard they were doing it in Sydney, I was about 20 years too young for the club but I talked my way into the part because I knew I would do it well. And that established me in Sydney theatre. It became my venue. And I wrote two shows for them, which were very successful. I played in about four and, as a result of those, when they started doing the *Mavis Bramston* show, they came to see me as being

a foil for Gordon Chater and for Carol Raye. And that's how that started.

GTR: I remember seeing you, as I said, we were about 10 and we were living in Melbourne and watching the Mavis Bramston Show and realizing, upon a first viewing, even as a child, Barry, the cutting edge and the newness. Were you aware of that before you signed up to it?

BC: I think my knowledge and my passion for politics wasn't really established in those days. I was 24 when we started in the Bramston show and I knew very little about Australian politics, or politics anywhere for that matter. But it looked as if I knew what I was talking about when I delivered the lines. It's half the battle I think. But I wrote a great deal of music for that show. I wrote the music for the theme song, Togetherness, and a lot of other music. I never wrote lyrics. I wasn't very good at lyrics. Then after Bramston, I spent two years in the Bramston show, and I then did my own show, The Barry Creyton Show, in Melbourne for a year, for HSV-7. And that was nice and very flattering, but I suddenly realised I was being regarded as a personality of some kind, rather than an actor. And there was no way for me to go back to acting without looking like a personality who wanted to act instead of the other way around. So I thought the thing to do was what everybody else was doing in the sixties, and go to London perhaps, and see if I could become a working actor again. And I did that very bravely at the end of '67 and it started off fairly well. I did a musical. I did a couple of television appearances, came back to Australia for a few months to get some more money by doing another television series, then went back to London. And it was as if the whole decade of national notoriety suddenly fell in on me. And I had a massive nervous breakdown in London. And I was out of action for a year. Long, long time to be-

GTR: What do you think brought that upon, the nervous breakdown?

BC: I think it was the fact that I had a public life during my twenties and no private life. I had great national fame and really my life was all about work. There was nothing else. I had no other life, no other personal life.

GTR: It's very important to have your own time, Barry.

BC: Well, I realised that after I recovered from this awful year. And I think, ever since, there's been a balance in my life where I've realised that I've never known such extraordinary notoriety as I did in the Bramston Show again. I realised there had to be a balance between personal, what you did personal and what you did public and for a living. And I tried to keep it that way, the rest of my long, long life.

GTR: Yeah, that's right. And a long way to go, too. And of course, I suppose, with the thing about, what they call 'Me time', I suppose, when you're in demand, as you have been over your career, it's very hard to allocate me time and that must've been a battle for you?

BC: It was, it was a great battle. I also found, when I finally had the courage to take a job, which was offered after that year, it was in a national tour of Abelard and Eloise, national tour of Great Britain. And that sort of got me back on the road to sanity again. And I then started to diversify. I wrote a play, which Ray Cooney, a famous farcer in London, produced. It played out of town but didn't come into London. And I was an I find I'm more a frequent writer these days than I used to be. The joy of it is you don't have to look your best to write.

GTR: It's like having a radio face.

BC: Yeah, exactly. Yes. And I spent 11 years, I think, in England, working very well. I did a lot of broadcasting for the BBC. I did radio plays, I did a radio serial for the BBC. I did several television appearances, several plays, a couple of musicals. I mean, I became a working actor again, which is precisely what I set out to do. I came back to Australia to do one appearance for three months in The Naked Vicar Show which Noeline's husband, Tony Sattler, was producing. And it seemed like a nice three months back in Australia but turned into 12 years. I gave up my apartment in London. I found I was living back in Sydney again. But that was fine because I did a lot of things. Did a lot of plays for the Marian Street Theatre. I wrote a play called... I actually was the lead writer on the series called Carson's Law-

GTR: Ah yes, I remember that, yeah.

BC: ... Which kept me busy. I wrote and appeared in a sketch every week for the Mike Walsh show with Carol Raye. There was one point where I was playing the play Noises Off. Eight performances a week, summer in Australia. And at the same time writing an hour episode of Carson's Law once a month, and a four minute sketch for the Mike Walsh show once a week, which I then flew into Sydney to appear in. So I had more energy in those days than I think I've ever had since. But the writing bug took off after that, and I wrote a play called Double Act, which the Ensemble took, and it broke box office records there.

GTR: With Noeline?

BC: With Noeline, yes. Because we'd been great friends and great partners.

GTR: She used to be a librarian, Barry. She used to be a librarian.

BC: I know.

GTR: That's right. Anyway, you'd keep going back to the library, wouldn't you?

BC: Right. We certainly would. So we're still in touch frequently. I mean, Noeline's like family. And the play was enormously successful and it's since been done in about 25 languages. Then I came back to Australia twice to write plays, which I then appeared in for Marian Street and it's been a... I don't know. Not Jack of all trades. That sounds as though I'm putting down every trade I've been in, but I enjoy every facet of the business. I've always loved being in this business, whether it's writing, acting, directing, composing, whatever I've done. I've written a couple of novels for young adults, which have been very successful. I'm working on my second novel for the pandemic. One of them is out with a publisher now, that my manager is pushing around. And I'm on a second novel now. It keeps me off the streets.

GTR: And in great form too, Barry. What is the creative thing? How important? You do all this expression through art, how important is the creative urge and what can you imagine? It's hard to imagine what your life would be without it, but you were strong enough to get out of the situation in Brisbane years ago. Now you're creating all the time. How important is that for you?

BC: Oh, it's extremely important. I can't imagine my life without wanting to create something. Whenever one aspect of my professional life fell to one side, I took on another. I started appearing in some radio plays. And then I started directing and I directed multicast productions. There were spinoffs from the Oregon Shakespeare festival, a very successful and famous Shakespeare festival here in Oregon. Where they do, every summer, big productions, lavish productions of lots of Shakespeare's plays. And they wanted audio records of them, which they sell on CDs. And I went, and I think I was the first one to do them both in stereo and also with casts of 20 people. We did Foley for them, sound effects, music score was written for them. And they came together sounding like movies without the pictures, which was exactly what I was aiming for. I did maybe four productions for them. For a company called LA Theatre Works, took me on, I adapted and directed Cyrano de Bergerac for them. And As You Like It, which starred Stacy Keach.

GTR: That's a good one.

BC: Yeah. And I've played, as an actor, with some marvellous people like Kate Burton, Stacy Keach and some terrific actors that I've worked with in that time.

GTR: Stacy, yeah.

BC: But it's not a driving force anymore. It's more important that I

"I REALISED THERE HAD TO BE A BALANCE BETWEEN PERSONAL, WHAT YOU DID PERSONAL AND WHAT YOU DID PUBLIC AND FOR A LIVING. AND I TRIED TO KEEP IT THAT WAY, THE REST OF MY LONG, LONG LIFE."

keep a finger in every pie rather than concentrate on just one. That's why writing has taken over and, happily, during this period of incarceration, it seemed like a good idea.

GTR: And with the writing too, of course you're creating characters. You're drawing on your life's experience and you can live through these characters you create, I guess, too. And in a time of isolation and pandemic, I guess that's more important than ever to feel still connected. You would be connected to friends through Zoom and through a lot of other things. Has this been an extreme me-time?

BC: Yes. Yes. I mean, I have terrific friends and we've prepped going around to each other's house and sat at opposite ends of the dining table for the past year, which sort of helps along. And my partner of 33 years is a major force in my life.

GTR: Isn't that wonderful?

BC: ... And one that I've been grateful for.

GTR: Isn't that wonderful? It's important to have a person that you can relate to and be close enough to share things like that. I mean, you've had relationships with Noeline, professionally, and a lot of people too. You've been lucky to, from my point of view, Barry, you seem to have been lucky to have found like-minded characters to be with, that have brought out the best in you. And you've brought out the best in... I mean, Mavis Bramston and onwards.

BC: I don't think that happens by accident. I think that there's a great deal to Freud, who was my great teacher in my teens. Accidents don't happen, you make them happen. And I think when I appeared, I appeared in one review for the Philip Theatre with Noeline Brown, when we were 22 and instantly we found we shared a sense of humor. We fired off each other's wit and it seemed to me then to be a good idea to get together and do something together. And we did a lot of radio snippets, which led to doing the first comedy LP that was ever done in Australia in 1964. It was a best seller, curiously. No, not curiously, we were pretty good.

GTR: You beat The Beatles or something?

BC: We did. In the first week we were released. I think it was because of the popularity of the Bramston Show. But the first week it was released we outsold the Beatles, Presley and The Rolling Stones. That was pretty

incredible. But it led to a lifelong relationship with Noeline and I'm delighted still. We're still in touch. We still swap jokes. We still talk.

GTR: Yeah. I remember when I interviewed Noeline about three or four years ago, Barry, and found her to be delightful. And we put her on the cover of my magazine. It was a beautiful black and white photo of hers. And she's just delightful in so many ways. I think with the Mavis Bramston Show too, Barry, I remember it making me aware that there was a left field of humour that previously hadn't been displayed on television. It was a thinking person's humour. So hats off to you for that.

BC: It was very bold for a commercial television network to do. And I attributed that to two people, Rupert Henderson, who ran the Seven network and had all the Fairfax papers. And Jim Oswin, who was the general manager of Channel Seven in Sydney. They were very brave people to do a show that made fun, not only of everybody else's shows and commercials, but their own shows and commercials. And who had a free hand. We could send up shows that were on Channel Seven. I think the show was at its peak in the first year when Gordon was still with it. He was with it for a year. I stayed for two years. And when Carol was with it, when we first started out. And when Michael Plant who sadly died far too young, was the producer. He was the guiding light behind it all and the brains. And at that point it broke ground that I don't think has ever been broken since in Australian television. It was braver than even any other television show had been up to that time. And I don't think it's ever had... I don't think any of the other shows ever had quite the ratings that the Bramston Show had.

GTR: No, it's amazing. We're talking about it still.

BC: I know. After all these years, which is very flattering. But I remember in Canberra, the first six shows we did in '64, went only out to Sydney and Canberra, because they wanted to test the water. After that, it went national in '65, it was a major national success. But in Canberra, they had late night shopping on a Wednesday night. And they had to change late night shopping night because nobody went out when the Bramston Show was on. That's a measure of its success.

GTR: Was Togetherness, was a weekly summation, wasn't it? I think that was brilliant. And a lot of-

BC: I wrote that for a Phillip Street revue originally. I wrote a lot of music for Phillip Street revues and Frank Strain revues when he was doing them in Sydney. And my lyricist was an ABC news writer called Stewart Carmichael, who didn't want to jeopardize his job writing news. So he wrote under the name, Michael Carr. And he wrote the lyrics for that. And we designed it so that it would change weekly, even in the stage show, with topical elements put in every week. And it seemed like the ideal thing to take over to Bramston when we did that to do the topicalities every week. We also had the Oz... You remember Oz newspaper?

GTR: Yes, I do.

BC: The satirical newspaper the university students started. We had them do our news items for the first few shows until they were arrested on obscenity charges.

GTR: That's right.

BC: I remember we did a benefit to pay their legal bills and Noeline and I, and one of the shows producers, Jon Finlayson, did Peter, Paul and Mavis, and we sang Poof the Tragic Drag Queen. It was so successful we had to come back and do an encore. We raised a lot of money for them because they did invaluable stuff. But I cannot believe, today, anybody being arrested for the things that we said on the show in 1964. Times have changed enormously.

GTR: That was a format. Well, things were evolving and you were testing new ground. And if it hadn't been for you forging a path ahead there, which people followed, and who's to say. But I guess this was a natural evolution. You had people like Lenny Bruce in America and all the sort of thing but you were pushing those things. And then of course the Oz trials, which was utterly ridiculous.

BC: Yeah. Really.

GTR: But you came back to Australia. I know you did. I remember seeing you on Blankety Blanks.

BC: Yes.

GTR: How did you get along with Graham?

BC: Very well. I mean, he became a terrible recluse in his later life. And I remember on a trip back to Sydney, after I had come to live in the States, I was staying down at Noeline's place. They asked him round. He wouldn't even go for anybody, but he came to see only two people out of his being a

hermit. One was Stuart Wagstaff and the other was me, which was very nice, very exciting because I admired him so much. That was like going to a party every week, the Blankety Blanks. We just laughed, we had so much fun

GTR: Yeah. Absolutely incredible. So about that time, if my memory serves me, pull me up if I'm wrong here. But I think about that time, was that the mid seventies when the Australian movie renaissance was happening?

BC: It was late seventies. I think it was '78, '79 when I got back to Australia. Yes, it was. It was starting to happen in a big way at that time. I don't think it quite followed through in the same way, but I delight in some of the more recent pictures that have been made in Australia. One in particular, Red Dog. I think you saw Red Dog.

GTR: Yes.

BC: It was directed by, I found out, directed by Kriv Stenders, who was the son of my best friend in high school, Andy Stenders. His father was my closest friend at high school for the two years I spent at Brisbane State High. So it's wonderful to see this family doing well.

GTR: Isn't it amazing because I interviewed Kriv too about a documentary he did on the Go-Betweens. And then we were asked with Tim Paige, the war photographer, to help promote his movie *Danger Close*, which was really quite an amazing movie, Barry. And yet it got cold-shouldered a bit because no one wanted to award a war movie, I don't think. But Kriv did such a good job with that.

BC: Yes. I think he's a terrific director and a very sensitive director. We occasionally swap observations on Facebook, as everybody does. And I'm always very interested in what he has to say about film in general, about his own in particular.

GTR: Yeah. And let's go through what you're doing now. You're writing another book, et cetera. And what is life like there? We talked about the politics briefly and it must be very distressing for you to observe the silliness of it all?

BC: Well, the last four years have been, quite frankly, a nightmare. I mean, Trump has been a monster. He is a monster, well-known. What is even more staggering than having this monstrous, inhumane person running the country for four years, is the number of people who believe his lies. That staggers me more than anything. I think to see the people who came out and stormed the Capitol on January 6th, all doing Trump's work for him, staggers me that there can be so many idiotic people in this country, who believe this lying bully of a man. I can't tell you how much I despise this person. I'm now, in fact, an American

citizen so I get to vote. And I'm out there carrying placards whenever there's a protest. So yes, I'm very much part of this country now, I guess.

GTR: Isn't it incredible. And I mean, we've witnessed that from afar. We've had a little bit of that here in Australia too. But like you, the amazing thing is, Barry, the belief that there would be... I mean, we can understand just through mathematics, there would have to be a person like Trump emerge at some stage. Hopefully it was go away and back under a rock. But the people that give him strength, the people that believe his lies, I wonder if they come from another planet.

BC: Well, I wouldn't be surprised. I don't know, people... I'm staggered that people, that the citizens of this state or that, can vote someone into office like Marjorie Taylor Greene, who tells us that there are Jewish space lasers starting the California wildfires, who actually said somewhere along the way about she objected to Spanish being spoken in America. She said English was good enough for Jesus, it's good enough for me. Anyone who can say that has got to be crazy as a loon.

GTR: There's material there for another comedy revue.

BC: Well, yes. They're not as brave here as they are... If you've got a comedy show on cable television, yes. Because they're not worried by commercials. But *Saturday Night Live*, which should be the Mavis Bramston Show of this day, is very tame by comparison. Even to Bramston, when we were doing it. They get away with a lot, but they're always harnessed by the commercials that come in the gaps between what they're doing. And that's a great hampering factor in American comedy. The other thing that I think has developed over the years is political correctness, which to me is the death of comedy. If you're politically correct, you can't make jokes.

GTR: That's right. Well, I hear now Dr. Seuss is being taken from the show.

BC: Yes. I know, I know, I know. Well, they'll find something.

GTR: [You say a joke and you think, well, I don't know if that... And you have to pass it through the censorship test, but of course, humour, we need release.

BC: Yes, indeed. We do. We do.

GTR: And that's been part of what you've been doing. So the immediate future for you, Barry, is writing. And when do you think this book will be finished?

BC: I'm about two-thirds of the way through it now, this present one, which is based on a screenplay that I started with someone... It's a long and very sad story. I was given an idea by a documentary director, a great friend

of mine. And he said, this will make a great idea for a series. And I thought, yes, it would. And I wanted somebody experienced to collaborate with me. And I remember this guy from whom I bought my first thunderdome in LA. And he told me he had been a writer. I knew he'd also been an alcoholic somewhere along the way, which is always a danger sign. I ignored it at my peril. And he said, "Yes, I like the idea. I'll help you work on this." What he did was that he took my characters, a lot of my dialogue, the title, and put his name on it and registered it with the Writers Guild of America. And when I objected and my director friend objected to this, a great battle ensued. And, as you know, if any project has conflict involved in it, legal conflict, no producer will touch it. So it became a dead issue. So that's what I'm doing as a novel, because nobody can stop me doing that as a novel.

GTR: Isn't it good that you've been able to get something out of that?

BC: I check Facebook everyday just to see if he's alive because, when he dies, I'll get the rights back again.

GTR: Bless you for that. And for someone who left school at 15, and I know what that feels like, you've forged a great life. You've been responsible for some memorable things in life, like people to latch onto and to be impressed by. We love your work, Barry. We love your contribution to the Australian arts. And we thank you very much.

BC: Oh, thank you. It's very kind of you to say that and it's good to talk to you all the way out there in Australia.

GTR: Well, what is it? It's Wednesday morning here. I think it's Wednesday, and one day merges into the next.

BC: I know.

GTR: And what's today? What's the evening hold for you?

BC: Oh, more television. What else? I mean, one show merges into another. I've watched more television in this last year, then I've watched all my life I think. I'm catching up on all the oldies. Watch all the Star Wars back-to-back. Watched all the Harry Potters back-to-back. I'm running out of shows to watch back-to-back. But it'll be over soon. I get my second vaccination shot next week. So after that it'll be a little freer than it is.

GTR: Yes. And there's a feeling now in America of more freedom, I guess, with things that matter with the election of...

BC: Yes. Yes.

GTR: You must be happy about that?

BC: Yes. So fingers crossed for that.

GTR: Yes. Thanks again, Barry.



Felicity Urquhart & Josh Cunningham to release debut album 'The Song Club'

In January 2020, Felicity and Josh were invited to join Song Club - a creative collective that tasked members with writing a song a week.

This challenge gave the pair a lifeline to creativity and community as well as an abundance of new material, enough in fact to make a whole album.

From a year that many would have gladly sent back for a refund, a joy bringing, spirit lifting collection of songs emerged as a reminder that even in the darkest of times, the light of music and love can never be extinguished.

Long-time admirers from afar of each other's work, the pair consider it an honour to be creating music together. "To harness our collective passion for story and song and get to tell our own story in the most personal way through the most personal medium we know is truly inspiring" says Josh.

"The Song Club" features eleven songs that speak of new beginnings, new journeys, new horizons, and a sense of freedom and flight. "Even though a destination may

be unclear, being deeply rooted in the important fundamentals and having a true travelling companion gives a sense of confidence that you're on the right path - that everything will be ok", says Felicity.

Josh (as a member of The Waifs), and Felicity in her own right, have both enjoyed lengthy, successful, enduring musical careers. A collective haul of Golden Guitars, ARIA Awards, multi-platinum album sales and extensive touring over nearly three decades forms a body of work that serves as a ready definition of success.

A from the heart connection to music has been a constant for each, from the moment its' power captivated them at an early age and set the course for their lives.

Felicity and Josh will be touring The Song Club through VIC, NSW and QLD April to November 2021.

'HE TRULY WAS OUR SUPERSTAR.'
JOHN PAUL YOUNG

BEHIND DARK EYES

THE TRUE STORY OF JON ENGLISH

JEFF APTER

The Last Post: Welcome to The Last Post Jeff. We've spoken before, your books on Daniel Johns and George Young from The Easybeats, and now you've got this amazing book out, *Behind Dark Eyes*, the story of the real Jon English. What was that like to put together?

Jeff Apter: It was a challenge. I mean all books are a challenge and they have their highs and lows. This one in particular, it was tricky in a lot of ways. I got great access. His family had approached me about writing the book so we've just decided we can call it an authorized book. And then they were great. They said basically, "We want you to tell Jon's story, warts and all." This was a flawed person. He had his

own failings and he had some great, great career highs. I was really quite surprised in some ways that I never had any intrusion from the family as I went about talking to different people and putting the story together. There are some passages in the book, as you would know from reading it, that don't reflect too greatly on Jonny. Like I said, he had some shortcomings. He had a problem with depression. He drank too much. Fidelity wasn't his strongest suit. But he led this fascinating and really, I think in some ways, slightly underappreciated career. We tend to forget about Jon, particularly when we're talking about great rock and roll frontmen from Australia. It's always Farnsy, Barnsey and Peter

Garrett, and so on. Jon doesn't really get the recognition he deserved in that field, let alone the other fields in which he excelled. So it was good in that respect to get the book out and to remind a lot of people what this guy achieved and just how great he was, particularly when he was at his peak. I don't think there was anybody could hold a candle to him as a rock star/TV star/Gilbert & Sullivan star.

TLP: Yes, he did so much. He did so much, Jeff and I think in the opening of the book, you take us back to Cabramatta in 1961 so beautifully, we're there with you and with Jon, too. That's where the family first settled when they came in '61.

– INTERVIEW –

Jeff Apter

Greg chats with Jeff Apter about his new book about Jon English.

PODCASTS: www.thelastpostmagazine.com/tlp-interviews

Was Cabramatta a New South Wales version of Elizabeth?

JA: I guess in some ways, yeah, yeah. I grew up in Bankstown, which wasn't too far away. I don't remember it... Having read about Elizabeth through Jimmy Barnes' books, I don't remember that area being quite as violent. It was pretty rough around the edges, it was still suburban Sydney back in the sixties, things could get pretty hairy. But yeah, there was a lot of that. There was certainly as far as immigration's concerned, yeah. Yeah, absolutely. Greg, I think there's probably a great book, documentary, something to be made about the influence of Ten Pound Poms. This assisted migration scheme brought some amazing people into this country who embraced their Australianness, if you like, and really it's great things. Mostly musicians, I know from my world, we're talking about the Gibb brothers, we're talked about the Young brothers, we're talking about people like Jon English and John Farnham and the Barnes' and Glenn Shorrock and the list is really long.

TLP: It is a long list. Yeah, I look at some of those...

JA: ...Yes, actors, musicians... there's so many people, it's an amazing thing. So Jon and his family wound up in Cabramatta, which was a bit of a hot spot for what we were then calling, I guess, new Australians. People that came in, be they poms like the English family or be they Estonians like Jon's wife to be, Carmen Sora. It was a real melting pot. Nowadays it's cheekily called Vietnamatta because it's really the heart of the Vietnamese community in Sydney. And it's equally thriving and it's just a fantastic suburb, and sometimes people don't know how exciting it can be there. But back when Jon was a kid growing up, it was a far-flung part of Sydney basically, but with a real melting pot of nationalities and people from really quite different areas. But typically working class, I think is the best way to describe it.

TLP: Yes, indeed. And well, half the Easybeats were in the area or nearby, too, weren't they? Not far away, so that was something to...

JA: There was a lot of great musical things happening in Sydney, this is early mid sixties. You're right, I mean, the Easybeats came out of the Villawood Migrant Hostel, they either were residents or they lived nearby. And Jon wasn't too far away in Cabramatta and there was a really vibrant live band scene around that time, mainly playing songs... jukebox kind of bands, I guess you could call them, cover bands. And that's really where Jon got his start.

TLP: But you were a hundred percent right about a book needs to be done about the Ten Pound Poms because I still get surprised to learn who's actually born in England out of that great batch of musicians and actors that blessed us with their presence. I suppose if we go back to England for just a time, as a youngster, well he was a bit of a show off, he was planning being a stunt performer.

JA: Yeah, that's right. Because he could do all sorts of stuff on his pushbike. Jon's family was really interesting because his mother in particular, Sheila, was a very eccentric, very strong-willed woman who instilled in him a sense of... I think her main credo was don't trust authority because most of them are pretty hopeless. And be yourself, have your own opinions and voice them strongly. For a time she took the whole family and they lived in what they called a gypsy caravan in a Polish migrant camp. It's just really unlikely kind of things. And I think it was Jon's mother Sheila who encouraged the family, encouraged Steve, Jon's father, to look into immigrating to Australia. And he got a job out here with KLM. He was a baggage handler. So they were pretty open-minded, adventurous people, there's always music around and that really helped kickstart Jon's career, but also make him the person he became. There's some stuff in the book with some pretty ripe language about how Jon would tell his kids when they were confronted with difficult situations at school, be it with fellow students or teachers, there was a whole lot of Jon's mother in Jon when he told them

how they should go about dealing with these problems. It wasn't the typical kind of, "Let's sit down and work out a compromise," let's put it that way.

TLP: He told them to fuck off or something.

JA: That's it, yeah, absolutely. We've got a problem at school. Well just go back and tell them to fuck off. That was his solution and that was definitely perhaps not the same choice of words, but certainly that firmness and directness was coming from his mother.

TLP: That's right, well pointed out too, Jeff. The influence that his mother... And this was part of the Jon English, but also he did take a bit from his father too, Sid, because of course he did try to avoid confrontation, he just wanted everyone to get along well.

JA: Yeah. Caused chaos of course, for Jon later in his life. I think I've got some of those qualities myself, you want to avoid confrontation as much as you can. Jon would cross the road to avoid confrontation, but later in life when things got a little more complicated, it did cause big problems in his life, that he didn't confront certain things. Big problems personally in these relationships, but also financially and also in his career. So yeah, there was a bit of his dad in him too, that's for sure. Do you know, Sid loved to, when things were getting a little heated at home, Sid would just disappear out to the garage and tinker with his cars, that was his escape. And Jon, I think, had his own ways of escaping. Later in life he'd go in, he had a home studio. He'd disappear into his home studio and tinker away on things when perhaps he had other problems he had to confront and he wasn't quite ready to do so. There's a lot of our parents in all of us, but very strongly, I think in Jon English.

TLP: You point that out marvellously in the book *Behind Dark Eyes*. It's an incredible read. I suppose, about this time we're back in Australia now, he's in Cabramatta. He's doing well in athletics, but he's learning guitar and then he sees the Beatles. So I

"THERE'S A LOT OF OUR PARENTS IN ALL OF US, BUT VERY STRONGLY, I THINK IN JON ENGLISH."



Jon and the cast of the Rock Show, Nowra 2009
Image courtesy of Brett Stanley.

like his personality, complex array of things that he was involved in.

JA: Yeah, and again we talk about Ten Pound Poms, well the Beatles in 1964 in Australia was probably equally as profound as this Assisted Migration Scheme as far as kick-starting the musical careers of so many people. At least two, perhaps three, maybe even four younger siblings, Malcolm, George, probably their sister Margaret and possibly Angus as well, went and saw the Beatles. All three Gibb brothers, Barry, Robin and Maurice went to see the Beatles, and this was all at city stadium. Jon English went and saw them, and they all walked away going, "I know what I want to do now," because there's not a cultural phenomenon... Probably no phenomenon like the Beatles in 1964, they were the biggest things on the planet. They were just this unstoppable force that was so unique and fresh and with these great songs and these real funny, quirky kind of characters, all quite unique in their own way. And of course screaming girls. If you're a young bloke with vague ideas of playing rock and roll and you saw that, you would immediately strap on a guitar and say, "Well, I know what I'm going to do for the rest of my life." It was irresistible, such a force, it really was. And yeah, it had a huge impact

on Jon, who up to that point was a bit of a young sportsman. He'd done well at school in basketball and I think rugby league, and was contemplating maybe even a post-school career in either or both. But then of course, this being a time when pursuing a professional career in sport meant you had to have a couple of day jobs.

TLP: Yeah, that's right. I guess that, as you pointed out so well, the Sydney audience to watch the Beatles back in '64 had so many interesting people that went on to greater things in the audience that you just outlined, and it changed Jon's approach too, I guess. So he took up music and then of course he was in groups. Who were those groups? He ended...

JA: It was Sebastian Hardie Blues Band they were called. And there was also a band called Zenith that Jon played in who were hired by Johnny O'Keefe. Johnny O'Keefe at the time, his career was at a bit of a low point and what he'd do, is he'd hire young, eager musicians to be his backing band, A, because they're all pretty good, and B, because they came cheap. But what happened with Zenith was when Johnny O'Keefe hired them to be his backing band, he could tell straight away, I mean, Jon was an unmissable presence on stage. Big, his big shock of hair, these amazing dark

raccoon eyes, and real presence. Even then, real presence on stage and what J.O.K. did, in classic J.O.K. fashion, was relegate him to the side of the stage where Jon played keyboard. So he couldn't share J.O.K.'s spotlight.

TLP: J.O.K. didn't take a big liking to Jon.

JA: No, well I mean he saw him as a rival, obviously and went, "Look, I've been doing this for a long time, kid. You stay over there and maybe your time will come, but not on my watch. Not while I'm at the front of the band." And that was classic J.O.K. It really was, but it was great experience because Jon English saw from close hand, how J.O.K. could work an audience. Because even when J.O.K. was probably not at his peak, towards the middle of the sixties and into the seventies, he still had this amazing ability to stand in front of a crowd there, 50 people at the RSL or 20,000 people at Sunbury and win them over. And absolutely knock them over the head and just have them going away going, "That was the greatest rock and roll show I've ever seen." He had such presence, and Jon learned a lot from him, I think.

TLP: A total legend, J.O.K., Jeff. And we were talking before about Jon being perhaps strangely underestimated in

"JON WAS AN UNMISSABLE PRESENCE ON STAGE. BIG, HIS BIG SHOCK OF HAIR, THESE AMAZING DARK RACCOON EYES, AND REAL PRESENCE."

the history books, and maybe even at the time of when he was doing such great things. I guess Australia's a funny place, maybe we found it hard to appreciate him because we couldn't fit him into a category, was he a rock star, an actor, or...

JA: Greg, exactly right. I mean, Jon's not in the ARIA Hall of Fame, which even on a strictly statistic level I think he had 20 top 20 hits, sold probably a million records domestically. His greatest hits record was one of the best selling Australian albums at that time, of all time. Hugely popular figure on Countdown and in concerts and kept playing live right up until the time of his death. But yet for some reason, he's not there. And as you said, I think it is in part because people go, "Yeah, but he wasn't only a musician, he was an actor as well." He did Gilbert & Sullivan, did all these other things. But I feel that they, as you say, they want to put him in a box. They want to pigeonhole him and say he's only the one thing, and Jon was never that, and it was almost to his own shortcoming. But look, I didn't hope that a book like this and maybe, I don't know, some rerelease of old music or even unearthing some new music of Jon might remind the ARIA board that here's a guy who definitely deserves some acknowledgement.

TLP: Yes, well said, and we hope that your book has an influence in that too, Jeff, because I think it's about time. I think in the late sixties he married Carmen and of course there was J.O.K. thing, but then he was leading up to his first album, which he did with G. Wayne Thomas.

JA: Yeah, I was surprised when I read that too. G. Wayne Thomas being probably best known for that song Open Up Your Heart.

TLP: Beautiful.

JA: Yeah, big hit. Yeah, he had a label called, I think it was Warm and Pleasant, I haven't got it in front of me, but was distributed by a major label. G. Wayne Thomas worked, I think on Jon's first two records and was probably a very good guy, a very steady hand in the studio, having been a pop star himself, and sort of knowing what was required. Actually Jon went on to work with a bunch of good people like Richard Lush and so on, experienced studio guys who pretty much... Jon's greatest ability as a pop star, that pop star phase, I guess, was his ability to get inside someone else's material be it Handbags And Gladrags or Hollywood Seven, or Turn the Page, or any of those great songs, and make it his own. What

he also did was team himself with some really good players and studio people as well. So he knew that the better the quality of the people around you, the better it's going to reflect on you. So he was smart in that way.

TLP: He was smart too, and of course Superstar came on, which had a big, big influence on his life. I think they even did Superstar two. Bud Tingwell, I think if we'd go back to the acting part of this for just a moment, and we're hopping around because he did many things. It's incredible, Bud Tingwell advised him to keep his eyes open and his mouth shut.

JA: Yeah, that's right. Don't act, react, and that's genius, that really was. Because Jon in the wake of Superstar was getting all these roles, these bit parts. It was the big time, if you remember Crawford Productions, they had a hand in pretty much every bit of locally produced television. And Jon got a lot of roles in Homicide and Matlock, and even Number 96 and all these local productions. And he was always cast as, in his own words, as an axe murdering, drug crazed maniac.

TLP: That's right, that's right. In Number 96, he challenged the production, he said, "Am I really supposed to read this?"

JA: Yeah, he wasn't too impressed by the script, which was pretty cheeky for someone really just starting out as an actor. You look back at some of those shows and sometimes they were a bit, well squeaky, I think Greg, is the best way to describe it.

TLP: I know, I know. I know, sometimes nostalgia can be served up a big whack in the face when you think, "Oh, I might have a look at an old edition," and you look and you think, Jesus.

JA: Yeah, I have a policy sometimes with stuff like that, which is letting it sit quietly where it once was.

TLP: That's right. Six Ribbons, the song, beautiful. Was that done with Richard Lush or, I mean...

JA: No, that was him and Mario Millo. And Mario was his co-writer, Mario who played with Jon for a while in the Sebastian Hardie Band, which went through a few evolutions and then Jon eventually produced a record for them. And when Jon was cast in Against the Wind, which to his great surprise, he said to Mario, "They want me to act," with a surprised look on his face. Well, I love that that came out because of these corporate roles that Jon had had, the two producers of Against the Wind had a lot of experience with those corporate productions, and they

knew they saw something in Jon, who by that time, was a pinup. He was a pop star. He was on Countdown every other week. He quite often hosted Countdown when Molly might've had a sick day, you know what I mean. Molly would occasionally slide off the couch and someone would have to take over. And Jon would do that, as would John Paul Young and Shirley Strong and Daryl Braithwaite, but really of all of them, Jon was the most natural. He was at ease on the small screen, but to cast him in a dramatic role, that was a big call, that really was. But again, he just adapted, he just embraced the role and he did it really well. But the thing that, to me, was most interesting about Against the Wind is the Jon's week consisted of getting up Monday morning saying... Because by this time he's got a couple of kids, he eventually had a brood of four kids. He'd say, "I'm off to Melbourne," where most of the shooting took place in rural Victoria. So he'd come back Friday, he'd play a gig after saying hello to the family, of course. Saturday he'd probably also have a gig.

JA: And on Sunday, he'd connect with Mario Millo who had a studio and they'd work on the music for the show. So Jon didn't just star in [crosstalk 00:18:42] he co-produced the music for the show with Mario Millo. So they would be writing fragments of music or in the case of Six Ribbons, actual songs. Then Jon would get on the plane on Monday and take that new music on a cassette or an eight track, or reel-to-reel and play it to the producers. Work out wear it fitted best and then get back to shooting. It was a remarkable working schedule, it was crazy times. And this carried on for the entirety of, I think, 18 hour-long episodes.

TLP: It was incredible. It was an incredible show. Jeff...

JA: Yes, remarkable, yes, a huge hit. I mean this show even out-rated The Sullivans, which no one out-rated the Sullivans back in what? '78, it just didn't happen.

TLP: No, no, that's incredible. I mean, both shows were so popular. This is, I guess, he started getting offers to tour overseas on the strength of what he'd done with Against the Wind. Was that right, or...

JA: Yeah, there was an interesting bit of confusion really because Jon, it seems Scandinavia, for some reason really took to Against the Wind, obviously in a dubbed version and just loved it. It was a hugely popular show in Six Ribbons was a hit record. And in 1981, Jon put together a band to tour there, and

"HE WASN'T A PRETENTIOUS GUY, HE WAS A GUY WHO SAW EVERYTHING HE DID AS A JOB OF WORK. WHAT'S NEXT ON MY SCHEDULE? GREAT, OKAY, I'M OFF TO WORK. I'LL CLOCK IN. SOME PEOPLE CLOCK IN WHEN THEY WALK INTO THE OFFICE, JON CLOCKED IN WHEN HE WALKED ON STAGE, HE HAD THAT APPROACH."

they were playing big, big theatre's, 2,500 capacity theatre's. The kind of places where, I mean, weeks before Bruce Springsteen had played. So these were big venues and these were rock and roll gigs, but the audience knew Jon through TV and were sort of expecting something a little less rock and roll, I guess is the best way of describing it. They were expecting someone who had more of an acting ability than a singing ability, but when Jon stepped out with this great band, which included Mario Millo and some others, they were amazed. And, "Oh my God, this guy can act and he's a rock and roller as well." He absolutely slaughtered them. I mean, he really knocked these audiences over.

JA: There's a great story told to me, again by Mario, where they were playing in Copenhagen, I think, and the power went out mid show. And this is not an acoustic show where you could wing it, this was a big rock and roll show and the lights are out, the power's out on stage and everybody's looking at each other, wondering what to do. And Jon just quietly walked off stage, picked up an acoustic guitar, came back and started playing Wonderful, Wonderful Copenhagen, made famous by Danny Kaye from Hans Christian Anderson. And people just were just so amazed and was like, "Wow, what improvisational skills this guy has."

TLP: Yeah, he's incredible.

JA: Yeah, Mario said to me, "All of us in the band just stood there, going, 'That's fantastic,' we would never have thought of doing something like that," because Jon won them over and there was a big movement at the time. Jon really was in a position where he could've gone back to Europe and tried to break into Europe on a big level, but he was a big fish at home. And he had a family at home, he had a brood. By this time he's living in a property beautifully described by his son, Jonathan, as 25 acres and a creek when it's not raining and five acres and a lake when it is. Up on the Hawkesbury river, beautiful hideaway. Jon would be... Because he was a very public figure then, but what he'd do is when he'd finished work, when he came off the road, he'd disappear to the property. Him and the kids and Carmen, and all their animals and horses and so on, and it was just this perfect retreat. It really was.

TLP: Yeah, sorry. Is that part of the reason, I guess, that we're

led to believe that he had mixed feelings about his career?

JA: The international career, yes, because he would've had to, as proved by people like Keith Urban, he would've had to give it all up. You basically had to go and start again. Jon, while he made some inroads in Scandinavia, that's only a very small part of Europe, of course. The European market, I mean. And he would've had to start basically where he started in Australia in the early sixties. He would've had to wind back the clock, start from scratch. And I've seen it with other people that I've written about. Kasey Chambers is another example of someone who had the opportunity and really influential people who would've backed her in America and she went, "But I've got a great life here and I've got a great career here. I'm just not..." Not a lack of ambition, I think it's just practical. And Jon was very practical in a lot of ways. He came from working class background. He wasn't a pretentious guy, he was a guy who saw everything he did as a job of work. What's next on my schedule? Great, okay, I'm off to work. I'll clock in. Some people clock in when they walk into the office, Jon clocked in when he walked on stage, he had that approach. And he probably weighed it all up, and I'm sure he weighed it all up and went, "It's too big a sacrifice. I would've had to..." Because you have to stay away for long periods of time and there's a good chance your audience at home is going to move on to someone else. And the early eighties was a very, very lively time, particularly here in rock and roll. I mean so many great bands, so many great artists. People playing five, six nights a week, a big live circuit, it's pretty easy to get forgotten. And I think Jon saw that, weighed it up and thought, no, I'm much more comfortable staying here. But I think a big chunk of the decision was based purely upon his domestic situation.

TLP: A wise move because of course Jeff, yeah I'm just referring to the early eighties again. I think there was a period maybe from '79 through to about '85, '86, '87, maybe where there were so many great acts, it's energy reminded me of the sixties.

JA: Yeah, it was fantastic. That was my peak, as a gig goer was probably late seventies through to mid eighties. And where I lived in the suburbs, even in my neighborhood there was the Workers, there was it's Bankstown

Sports, there was the Bexley North Hotel. Go a little further, there was the Comb and Cutter, there was the Family Inn, the Sylvania Hotel, all these within an hour of where I lived. With gigs from, you would know Monday night you would go to venue X, Tuesday night it'd be venue Y. All of them would have, it'd be Australian Crawl. It'd be Midnight Oil, it'd be...

TLP: Mondo.

JA: Mondo Rock, it'd be Cold Chisel. It'd just the great bands night after night. Jon & The Foster Brothers, they became a really regular and to me, I really must see band on that circuit. So it was such an amazing time, the simple fact that you could go out on a Tuesday night, walk into a venue and find that 500 other people felt the same.

TLP: Yeah, isn't it fantastic? And look, if we move forward, then I guess the eighties and nineties, we had Paris. We have a lot of things going on for Jon, but he kept some things to himself. I remember through your book, he was touring. He went to Adelaide at The Gov with Peter Cupples, and Peter found him, his ribs were damaged or something, what happened there?

JA: Well that's way down the line, yeah, this is right towards the end. Jon was doing a double header with Peter Cupples, who he'd known for a long time and they were doing these, they called them uncorked shows, which in hindsight, probably not the best name for a show where, frankly, Jon was dealing with serious alcohol problems at the time. They'd go and play in wineries and get paid with wine. Which, probably wasn't the wisest move. And also Jon's personal life was in chaos at that time. He and Carmen had broken up, he had a new partner. They were living up in Coffs Harbour. But I think he had some problems with separation from his kids. He was a long way away from his kids for the first time in his life and they were all becoming young adults now and he wanted to spend more time with them, so there's all kinds of complications in Jon's life. And he invested a lot of his own money into two failed projects, Paris and Buskers and Angels, and well, basically cost him the farm. He had to sell the family farm. So he was in some financial crisis and personal crisis as well. They were playing a show in Adelaide and Jon had a fall of some sort, there's a variety of interpretations of what happened, but he broke some ribs and he went



Jon in Sweden, 1981.



Jon in his home studio 1980s working on Paris. Photos on this page courtesy the English family.



(From left) Jessamine, Jonathan and Jeremy English with Jeff Apter, Dangar Island, January 2020.

back. Eventually he got back to Coffs Harbour where he was living at the time and he'd been in contact with his kids and they said, "You've got to go to the hospital," because he couldn't breathe. Eventually he did and they found that not only did he have the broke ribs, but he had an aneurysm as well, that needed to be operated on. But they couldn't do it in Coffs Harbour, they took him to Newcastle, they flew him there, was a specialist, but they couldn't do it straight away because Jon's ribs had to heal. When he eventually got into the operating theatre, they found that he also had cirrhosis of the liver so there was a lot to address. But there's amazing stories related to me by his family, who were all around him, his kids and Carmen, they were all alongside him and grandkids as well in the hospital in those last weeks. Jon said to his daughter, Josie, who's one of the most forthright characters I've ever met. A really incredible woman...

TLP: She's like Sheila.

JA: Yeah, like Sheila, that's right. He said to her, "Look, you're the only one here with the balls to do it, so if this goes tits up, you've got to kill me. You've got to pull the plug," and it was a bit confronting, but they had a relationship where she went, "I understand what you're saying," so it was done in sort of humour, but at the same time he meant every word of it. And sadly, that's what happened, as I document in the book. Things didn't go well, there was just too much and Jon was in bad health. Things didn't go as well as planned, and basically he got through the

operation, but he didn't really survive the recovery. And that's how he left us, yeah it was quite an experience.

TLP: March 9th.

JA: Yeah...Yeah.

TLP: Oh yeah, yeah, yeah, that's true too. Look, just finally, Behind Dark Eyes is an incredible book. I couldn't put it down, I think it's a beautiful thing. And I've been pressed for time, Jeff, but I found time to read it. As a series of life maybe being a series of running gags for Jon, with his personality, was it Monty Python being played at the end of his service?

JA: That's right.

TLP: Tell us about-

JA: Well I think he recognized that, what's the line?

TLP: Always look-

JA: I think it's, life's a piece of shit, when you look at it. Well, I mean that's a bit harsh, but some of the lines in always look on the bright side of life are pretty good mantras, I think, to adopt for life. Don't take yourself too seriously. Accept the fact that we're all going to come a cropper at the end. People often get, with my work, particularly when you are writing about people who aren't with us any longer, people get obsessed about how they died. I'm interested in how they lived, and I think that's how Jon approached it as well. He'd see Python and the Goons, and all those kind of, often quite darkly comic things, as pretty fair game. Yeah, that's sort of how I see life too, you know? If you don't enjoy

it while you're in the midst of it, you'll have great regrets at the end of it. And it's fair to say he lived until he was 66 and he took a whole lot of big bites during those 66 years. Documenting his life and career, there were not many empty moments, to put it that way. Like I say, he took big bites, achieved some amazing things, had some huge disappointments. Left people behind, four pretty amazing kids. And I think left a huge impact on Australia and big pockets of overseas audiences as well. So yeah, he achieved a lot, didn't quite get Paris to where he hoped it would go, but you never know, maybe the mood will change that a show like Paris would suddenly become a big marketable production yet again. Stuff like that, I think wherever he is, he'll be looking on going, "Well, about time."

TLP: That's right, that's right. Jeff Apter, we thank you so much for taking the time to put your work, heart and soul, into what is an amazing book about an amazing person, that we hope obviously encourages ARIA to look at Jon as being worthy of Hall of Fame. We know he is, he's an amazing contribution to Australian history.

JA: Yeah, yeah, absolutely. Yeah, I mean, I'd like to achieve a lot of things, ideally sell some books, get good reviews. But if this could achieve at least a consideration of that, it'll be fantastic. I'd feel very, very justified, as I know his family and all his fans would as well.

TLP: Yeah, thanks very much, Jeff.

JA: Nice one, Greg, thank you very much.

Nowhere else was the hysteria and euphoria created by The Beatles more frenzied than in Adelaide where an estimated 300,000 people turned out to welcome them on their arrival on 12 June 1964.

While a record queue waited along North Terrace for tickets to go on sale at John Martins department store, a young vocal trio from Salisbury took out the £100 Beatles Contest down the road at the Palais Royal. The Twilights would soon be creating hysteria in their own right.

Fresh from their victory, The Twilights, backed by The Vectormen, consolidated their following with weekly gigs at the Salisbury Youth Centre and Oxford Club in Westbourne Park. Billing themselves as Adelaide's only genuine Merseyside group, while not entirely true, the group members were, at least, English. The explosion of the beat scene in Adelaide owed everything to the thousands of English immigrants who had arrived and settled in Adelaide over the previous decade, mostly in the northern suburbs of Salisbury and Elizabeth. Those who arrived in 1963 brought with them news of the beat boom in Britain. They kept in contact with the music scene back home and purchased the current records. Most importantly, many carried with them the dream of forming their own group and becoming pop stars.

Despite the arrival of Beatlemania in 1964, on record, homegrown artists initially continued turning out early 1960s pop, surf and country music or attempted to re-interpret it as beat music. Debut records by The Blue Streaks, April Byron, and Bobby James and The Esquires all made inroads into the charts. In the early months of 1965, The Blue Streaks and April Byron released their second singles, again, with an early Sixties pop sound. Bobby Bright, by now one half of Bobby and Laurie in Melbourne, scored a major national hit with 'I Belong With You'. In April, W&G released five records by local artists on the one day! All Visound recordings, the releases by The Vibrants, Midnights, and Mystics were either early 60s pop or instrumentals. However, John Broome and the Handels' 'Do's And Don'ts' and the Gingerbread Men's 'Looking At You' were genuine beat records.

The Handels had rapidly developed a local Stones/Beatles type rivalry with The Twilights. The group featured brilliant lead guitarist Kevin Peek, ex-Vectormen Alan and Frank Tarney on bass and rhythm guitars, and future Twilight Laurie Pryor on drums. The Gingerbread Men's ranks included teenagers Idris and Evan Jones and future jingle writer, Allan Johnson ('C'mon Aussie C'Mon'). Although none of the five records sold in appreciable quantities,

they signalled the start of a golden period of recording in Adelaide.

The local branch of EMI was also active netting the Clefs at Princeton, where they had replaced The Penny Rockets. At the Oxford, they found Roy Orbison sound-alike Johnny Perry and The Twilights, now supplemented with The Hurricanes. Also signed were The Esquires, who had already experienced chart success with Bobby James.

In May 1965, EMI simultaneously released the first records by its new signings on the Columbia label—The Clefs' 'March Of The Siamese Children'; 'I Don't Know Where The Wind Will Blow Me' by The Twilights; John Perry's tilt at 'Unchained Melody'; and The Esquires' 'Ecnad'. The artists were showcased in a two-hour performance at the Adelaide Town Hall. All four releases were recorded at Visound. At one point in late June, 5DN's Big 60 boasted a staggering nine chart entries by local artists. In addition to the above four singles, there were Bobby and Laurie's 'I Belong With You' and its follow-up, 'Someone; I Found A Flower', by Johnny Mac; The Handels' 'Do's And Don'ts'; and the debut by The Wesley Three, 'Little Tommy'. Perry's beat version of 'Unchained Melody' ended up winning the day, going Top Ten on all three local charts, while The Twilights reached a respectable #12 on the 5AD chart and #9 on the 5DN Big 60.

In September 1965, EMI enjoyed further Top Ten success with Perry's follow-up 'Sleepy Lagoon', while The Twilights' second single, 'Come On Home', made #28 and The D-Coys, a new signing, whose self-penned 'I Don't Want You' peaked at #14 on the 5AD Official Top 40. In November, EMI scored again with 'Let The Little Girl Dance', the second single by The Gingerbread Men, which climbed to #18. To cap off the year, John Perry's third single 'Evergreen', although not as big as its predecessors, still achieved a respectable #26 and Bobby James, now with The Vibrants in tow, reached #28 with their beat interpretation of 'Jezabel'. In December, at the Tonight EMI Awards Show in Elizabeth's Octagon Theatre, EMI triumphantly showcased its local recording artists and John Perry was crowned its most successful performer for 1965.

Toward the end of the year, Festival Records' first local beat group signing, The Southern Gentlemen had a hit with 'Leave Myself To Me', climbing to #13 on the 5KA Top 50. The group had the advantage of obtaining strong airplay via their manager, 5KA deejay Tommy Tucker. The biggest selling

local single for 1965 was TV celebrity Ernie Sigley's 'Think About Me', which racked up five weeks at Number One over the Christmas/New Year break of 1965/66. Sigley's follow-up 'Hey Girl' early in 1966 would also sell well, achieving #10 and #11 respectively on the 5AD and 5KA charts. In total, 22 records by Adelaide-born or Adelaide-based artists made an entry on at least one of the three local charts in 1965 compared to just six in 1964.

During the second half of 1965, some groups began to dream of fame beyond Adelaide. In November, John Broome & the Handels, pre-empting The Twilights' departure by nearly 12 months, set sail for England on the Castel Felice but found the going tough. Nevertheless, the experience provided a major spur to the international careers of band members Alan Tarney and Kevin Peek. Drummer Laurie Pryor would also return to the old country with The Twilights for a second crack at stardom. The D-Coys made a number of preliminary forays to Melbourne in late 1965 in their quest for full-time work, before deciding to move permanently in early 1966. Tony Shepp, a veteran of The Vibrants, Keytones, Beaumen and Clefs also made the move in search of solo stardom. After four tentative trips, The Twilights moved to Melbourne permanently to take up residency at new manager Garry Spry's Pinnocchio's discotheque. By April, Bobby James and the Vibrants, John Perry and Y?4, another group of Britishers from Elizabeth, were also picking up work across the border. Melbourne provided enough live work for bands to survive as full-time musicians, but also hosted national television shows GO!! and Kommotion, thereby providing an opportunity to gain national exposure. In April, Go-Set magazine started up on a weekly basis marketing Australian pop music nationally, adding further structure to the industry.

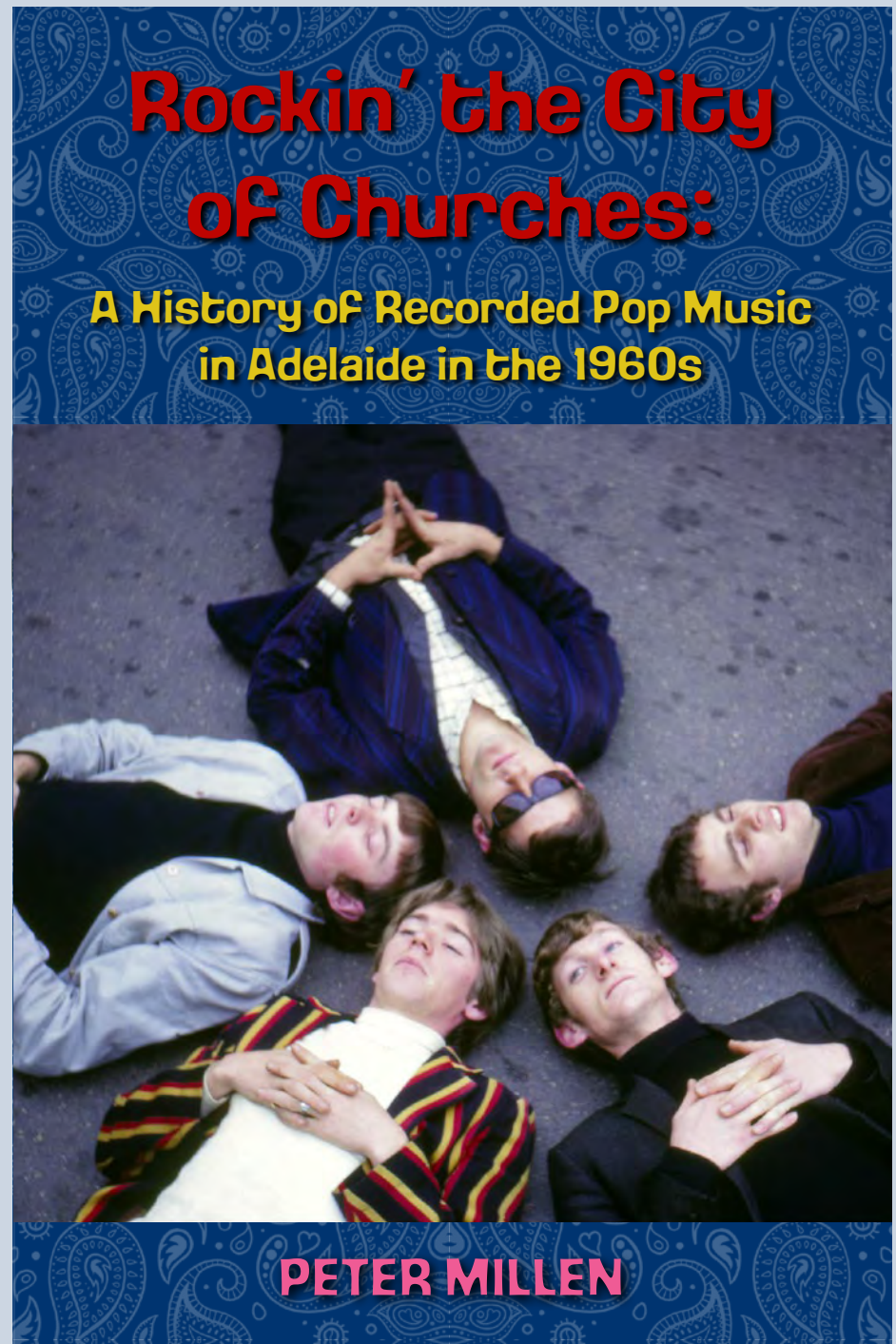
For The Twilights, the timing of the move was perfect. 'If She Finds Out', their third single recorded in Adelaide, broke nationally. In Melbourne, it reached a promising #18 on the 3UZ chart. Back home, it was a double-sided hit together with the flip, 'John Hardy', storming to #2 and only held off top spot by Nancy Sinatra's 'These Boots Are Made For Walking'. The follow-up, a raucous cover of The Animals' 'Baby Let Me Take You Home', although not as big a national hit, still sold well.

By March 1966, Bobby Bright was at his commercial peak. After a string of successful singles and an album on the GO!! label, Bobby and Laurie switched

to Parlophone to obtain greater artistic control over their work. 'Hitch Hiker', a cover of a Roger Miller song, became a national #1 single in April and May. In Adelaide, it spent four weeks at the top of the 5AD Top 40. The subsequent "Hitch Hiker" LP included six of their own compositions and contains their best work. One of the tracks, 'I've Learned', was covered by Bobby James and the Vibrants. James would part company with The Vibrants soon after, to be replaced in the group by John Perry.

In June 1966, teen paper Go-Set followed Bobby and Laurie on a tour to Adelaide and was shocked to discover the strength of the music scene. 'Adelaide Really Swings!' and 'It's (Almost) as Mod as Liverpool!' it exclaimed in a double-paged feature which referred to the English fashions, Who-haircuts and mod discotheques the reporters found. Moreover, it commented on the strength of the local bands. A new wave of groups had emerged including The Master's Apprentices, Y?4, Blues, Rags 'n' Hollers and Dust 'n' Ashes playing in new clubs including the Beat Basement in Rundle Street, Dance Scene '66 at the Octagon in Elizabeth and the 20 Plus Club.

During the latter half of 1966, the exodus of Adelaide bands to Melbourne rivalled the number of Australian Rules footballers who would make the trek a decade later. The Clefs, Vibrants, Y?4, Blues, Rags 'n' Hollers, Master's Apprentices, Bentbeaks, Chain Gang, Harts, Idris Jones and Bev Harrell all joined The Twilights, D-Coys, Bobby Bright, Johnny K and Tony Shepp in Melbourne. Most released records during this time. Y?4's 'Ability' made #26 and its follow-up, 'Keep A Hold Of What You've Got' #29. 'I Just Wanna Make Love To You', Blues, Rags 'n' Hollers energetic r'n'b cover reached #25 locally. The Clefs recorded one single, 'I Can Only Give You Everything' at Visound prior to their departure. Their follow-up, 'A Boy Like Me', recorded in Melbourne, sold sufficiently well in that city to edge its way to #40 on the 3DB Top 40. For those that remained in Adelaide, there was no chart joy for The Blues Syndicate, Syssys or the second single by The Southern Gentlemen despite the quality of the musicianship. However, The In-Sect enjoyed two local hits with 'Let This Be A Lesson' and 'I Can See My Love'. Recorded at the tail-end of 1966, The Master's Apprentices 'Undecided' cracked the Top Ten locally before gradually taking off state by state to become a national hit. They were able to capitalise



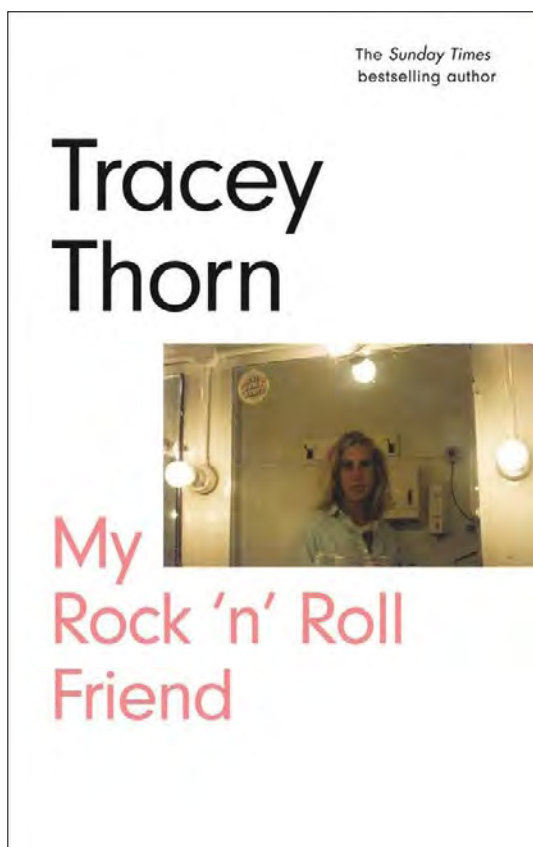
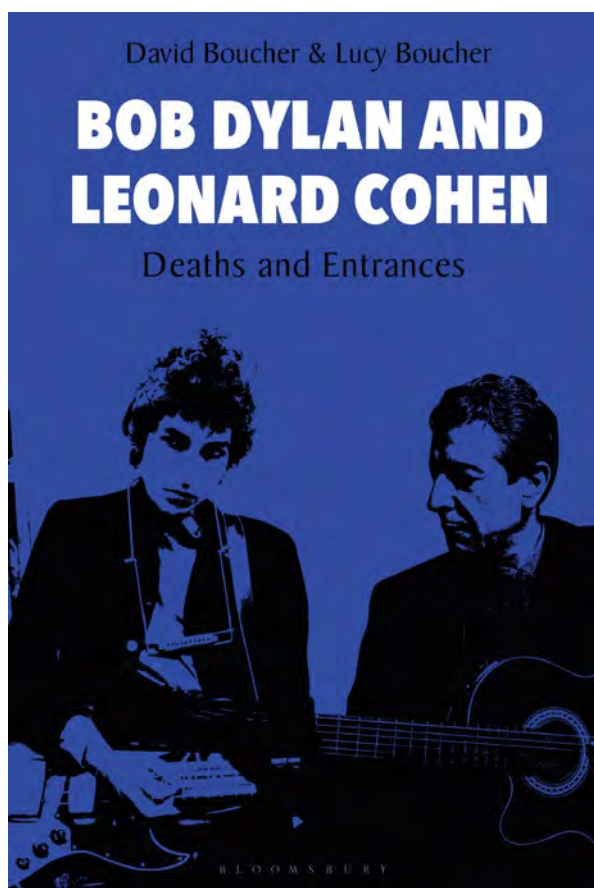
on their initial success with their second single, 'Buried And Dead'.

A third wave of bands ventured east in 1967 including The Chosen Few, Kevin Peek's James Taylor Move, The Third Party, Sounds of Silence, Harts and Syssys. Having released 'Dancing Girl' the previous year, The Others headed north, landing a residency at Digby's Nosh Bar Restaurant in Surfers Paradise. The Chosen Few took out the Adelaide final of the first Hoadley's Battle of the Sounds receiving the right to record a single. They elected to depart for Melbourne to promote their version of The Zombies' 'Is This The Dream'. It managed to find its way to #28 on the 5KA Chart. Recorded

in Melbourne, The Harts' 'Little Girl' sold well in Adelaide, cracking the Top Twenty. The Third Party returned home mid-year to promote their record, 'Russian Spy And I', and were rewarded with a local hit, narrowly missing the 5AD Top Ten but reaching #9 around the corner at 5KA. The Sounds of Silence also intended coming back to promote their debut disc, 'Running High', but, as reported in Go-Set, their van broke down just as they were due to leave Melbourne.

The well of talent in Adelaide was running dry but a new generation of bands including Zoot, The Limit, Inkase, Hugo and The Silhouettes were beginning to make a noise.

Edited extract from 'Rockin' the City of Churches' by Peter Millen. Published by Brolga Publishing.



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Remembering Michael Gudinski

Michael Gudinski had a brash, in your face, larger than life presence. But beneath that sometimes gruff exterior was an extremely caring and compassionate man who cared deeply for not only the artists he worked with but a much larger circle of people.

Gudinski was there for the stars and people in his life that he respected and admired. His relationship with Kylie Minogue was just one example.

When signing Minogue to his Mushroom Records label was initially mooted there was opposition from Gudinski and other key label staffers who thought that their uber-cool rock'n'roll label was not the home for a soap opera actor singing pop music.

However it didn't take long for Gudinski to warm to Minogue and what she did and he became one of her most fervent supporters and extremely close to the singer. When Minogue was diagnosed with cancer it was a very emotional, clearly distressed Gudinski who announced the news to the media outside the company's office in Melbourne.

Minogue became the most successful artist Gudinski was involved with both in Australia and internationally. After that rocky start he became as close to Minogue as he was to any artist he was associated with. Minogue loved Gudinski – and the feeling was mutual.

Gudinski helped with hospital bills and funeral expenses for those in his orbit who needed assistance. He didn't

make a big deal about it. He wasn't doing it for kudos – he was doing it because he cared about people.

When Gudinski's unexpected death was announced the family requested that instead of flowers people make a donation to Support Act, the organisation that assists musicians and road crew in times of need.

Those people knew Gudinski was there for them and at his funeral in Melbourne almost 100 roadies and technical crew formed a guard of honour for him.

Gudinski loved people and music – in that order. And he loved interacting with local and international artists. Often I suspected he toured international artists not just because they were possibly a good economic proposition but because Gudinski the music fan wanted to hang out with them.

Many years ago I asked Michael Gudinski – who had by that stage already promoted tours by hundreds and hundreds of international artists – which artist he'd most like to bring to Australia that he hadn't at the time snared. He didn't hesitate for more than a tenth of a second – which was actually a long time in his world – before answering.



Michael Gudinski and Stuart Coupe.

"I'd love to bring Steve Winwood to Australia," he said, before adding, "He's one of my musical heroes."

Winwood, the singer from the Spencer Davis Group, then Traffic before a very successful solo career, did tour Australia for Gudinski some years later on a double bill with Steely Dan. It was the first time he'd returned to these shores in more than two decades, and his first time with Gudinski's Frontier Touring as the promoters.

Michael Gudinski usually managed to get what he wanted – and if he didn't it wasn't for lack of trying.

The Australian music legend was renown globally for many things. He was a great deal maker, had endless energy, a passionate love of music, an extremely astute business head – and an inability to accept that things couldn't be made to happen.

If he wanted something, any idea at all, to become a reality his sole drive was making the deal and putting the music out or getting the tickets onsale. Wondering 'what if' was not part of his make up.

Steve Winwood would come to Australia on a tour promoted by Gudinski. There was no question of that if that's what Gudinski wanted. It was simply a matter of timing and making the deal right for Winwood – and Gudinski of course.

It's been said many times over the past week that Gudinski was a larger than life figure. And he was. For fifty years Gudinski shaped the face of popular culture in Australia.

It all started with a fledgling artist booking agency and Mushroom Records in the early 1970s, but that enterprise grew to an empire that encompassed more than 50 companies devoted to promoting, music publishing, merchandising, event and artist management, film and television production (his company produced films such as Chopper and Wolf Creek) and many other areas of the entertainment business.

If there was a pie to put a finger in the hand of Gudinski's were somewhere around. Closely around.

The roster of artists on Gudinski's Mushroom Records and associated labels is a who's-who of five decades of Australian music. Kylie Minogue, Paul Kelly, Jimmy Barnes, Skyhooks, Yothu Yindi, Split Enz, Archie

Roach, Hunters & Collectors, Weddings Parties Anything, Sports and Jo Jo Zep & The Falcons are just a sampling of the artists he signed and nurtured.

It's a sign of the global significance of Gudinski and Frontier Touring that in the aftermath of his passing tributes have come from artists including Paul McCartney, Ed Sheeran, and Bruce Springsteen, the latter saying that after touring around the world for 50 years he'd never encountered a better promoter than Gudinski.

Over the years Gudinski had also promoted tours by Frank Sinatra, Bob Dylan, Madonna, The Rolling Stones, Rod Stewart, Taylor Swift, Sting and a veritable who's who of the international music world.

Michael Gudinski was the face of Australian music globally. From the early 1970s he lived in planes, travelling up to 20 times a year backwards and forwards to North America, Europe and the UK.

As a young journalist and soon after as manager of the Hoodoo Gurus and Paul Kelly, I used to travel regularly to America in the early 1980s. Often I'd ask people there what they knew about Australian music and its industry. They'd usually blank a little and then deliver a variant on "Well, I know AC/DC . . . and Men At Work . . . and Michael Gudinski."

The life of Michael Gudinski could and did fill a book. I wrote it. In 2015 my Gudinski- The Godfather Of Australian Rock'n'Roll was published. It wasn't an authorised book. For reasons that I never could extract from the subject he didn't want a book written about him – despite, I heard from many sources, that he was secretly flattered by it.

For the most part Gudinski was comfortable with what I wrote. If he'd had control – and he was unaccustomed to not having control – he would have tempered my chapter on his dealings with Kylie Minogue and his initial reluctance to sign her.

The other aspect of my book that troubled him was that he felt that others were given more prominence than he was in the masterly business negotiations which resulted in Gudinski and the creator of My Space being amongst the only people on the planet who can honestly say they got the better of Rupert Murdoch in a business deal.

“...BENEATH THE BRASH EXTERIOR WAS A DEEPLY CARING MAN AND THAT’S ONE OF THE MANY REASONS WHY HIS PASSING LEAVES AN INDELIBLE HOLE IN THE LIVES OF SOME MANY THAT HE TOUCHED.”

In that deal in the mid 1990s Gudinski sold 49 percent of the then hemorraging Mushroom Records label to Murdoch for what is estimated to be between \$20 and \$40 million,

Then, some years later, when as a result of the global music industry changing dramatically the label was even worse shape, Gudinski off-loaded the remaining 51 percent and his controlling interest for even more than he'd received for the initial share. It was smart. Very smart.

But Gudinski grew to regret it. Mushroom Records was his baby. His legacy. Now someone else owned it and was free to on-sell it to whoever they pleased.

The music fan's first real love (outside of course his family) was Mushroom Records, the label that the young Gudinski had launched audaciously with a triple vinyl album. He loved music – particularly blues based music, having fallen under its spell and travelled to Chicago to hang out at blues clubs as a young music fan. He also – particularly in the early years of his concert promoting – bought many blues artists to Australia and started an offshoot label – Toadstool – to release their records in this country.

Very early on Gudinski realised that without his artists he had nothing in the business world. “Our artists are our strength” was one of his trademark sayings. His strength also came from the people he surrounded himself with. He had a knack for hiring some remarkable personalities – always making sure that they were totally unlike him. He knew the business only needed one free-wheeling, frenetic bundle of craziness that was Michael Gudinski.

Gudinski should be given credit – in any industry not known for its forward thinking in the area – to giving many talented, opinionated and intelligent women their start in the music industry and allowing them to grow and flourish within it. But Gudinski never thought in terms of gender. He just wanted the best possible people around him. Very few employees ever left him. Why would they? He respected them, gave them a lot of room to move and develop and rewarded them well.

Gudinski and I continued to be good friends after my book was published. We'd known each other since the early 1980s and I knew I was putting that relationship on the line writing the book honestly. But despite a few grumbles Gudinski and I were OK.

A few months after the book was published my phone rang and it was the legendary deep voice of Gudinski mumbling a torrent of words down the line.

“Hey Stuart – I'm a Jew, we don't do Christmas – but what's your address, I have something for you.” A few days later a wonderful vertical turntable arrived at my door with a note from Gudinski. Sometime later we appeared together at a media/advertising conference, Gudinski slightly the worse for wear and still celebrating his first (of subsequently three) Melbourne Cup winning horses he had a financial interest in.

When I last visited him at his home in Toorak to do an extended interview for my Paul Kelly biography we conducted the conversation in between watching horse races on the television and Gudinski being constantly interrupted by three different mobile phones that seemed to ring constantly. That was his world.

There was no off button with Gudinski. Not that I observed anyway. A few months back he called and proudly told me how he'd been in bed before 1am the previous five

nights. I mentioned this to one of his staffers who laughed and said, “we've all heard – he's so proud of himself.”

Gudinski's world was a tangential one. He could and did think of a dozen things at once, the thoughts jumbling into a torrent of words. Following the train of thoughts was a learnt art and most people admitted that they usually only understood 60 percent of what he said when he was in full flight.

Talk of a Rolling Stones or any other tour would effortlessly – and inexplicably – segue into discussions about the St Kilda AFL football team, the state of Australian radio, a bunch of new releases, other tours, some music industry gossip, a reference to a conversation that may have occurred six months earlier, allusions to some new venture or idea, and then, again seemingly effortlessly, loop back to the Rolling Stones tour.

In some ways Gudinski's world was summed up, when literally days before my book went to the printers, my phone beeped at 1am in the morning.

It was Gudinski with a long text (bearing in mind Gudinski rarely texts and when he does it's haltingly and with one finger) as he was looking at page proofs. In it, he ranged variously through some of the main players in the book, a forthcoming Sam Smith tour, the current state of Frontier Touring, the game earlier that day between St Kilda and Hawthorn, the Chopper movie, Mushroom Pictures, his daughter getting the rights to an Elliot Smith documentary and a few other observations about life'n'times.

He called the next morning: “Mate, have you seen the Queen's Birthday honours list – Archie Roach is almost the whole of the front page of The Age . . . I mean, there's things about Mushroom that I'm so proud of . . . look, I'm just watching the NBL with (son) Matt . . . do you know there's an Australian in each of the teams and one just scored a goal for Cleveland . . . and how's this line up – Ed Sheeran, Sam Smith and Taylor Swift . . . we've got them all playing on the same night in different cities in November . . .”

With Gudinski there was no off button. And he wouldn't have had it any other way. He wasn't wired that way. And nothing changed with the passing of the years.

During the twelve months now known as the COVID year Gudinski was as busy as he's ever been, signing new artists, instigating the Songs From The Homefront streamed concert and subsequent album, re-releasing the triple album of live recordings from the Sunbury music festivals that were the first release on Mushroom Records, and developing and getting to air the weekly ABC TV music show The Sound, in effect Countdown for a new generation. He was also busy planning all manner of celebrations for the 50th anniversary of Mushroom Records in 2022.

One of my favourite moments with Gudinski was when my partner Susan and I visited him at home one afternoon in 2017. Susan was in the midst of an intense treatment regime for breast cancer. As we left the house Gudinski walked into his garden, found a rose, handed it to her and wished her good luck with everything. She pressed it and still has it.

Michael Gudinski cared about people. His life was about nurturing musicians and bringing their creativity to the widest possible audience. Beneath of the brash exterior was a deeply caring man and that's one of the many reasons why his passing leaves an indelible hole in the lives of some many that he touched.

STUART COUPE



Nick Vulture

With this solo acoustic venture, Nick Vulture has moved into territory that couldn't be any further removed from his roots in the garage punk scene of Adelaide, South Australia with his band The Molting Vultures.

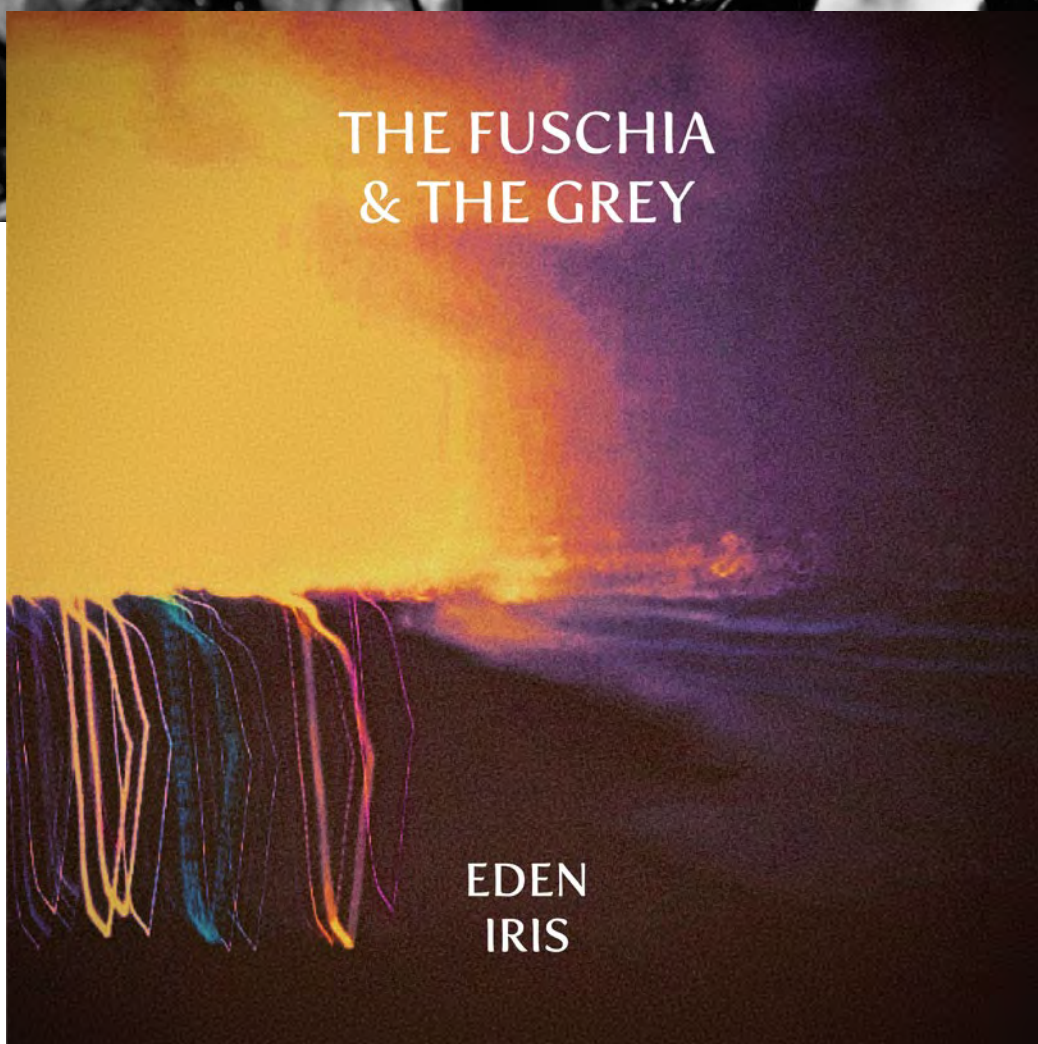
This is melancholy acoustic folk done raw and stripped back to its very core. It taps into the dark emotions of someone looking for new answers and questioning everything. The songs are personal but reflect the general fragility of the human condition with all of its uncertainty, its cruelty and its beauty.

Taking his cues from artists such as Conor Oberst, Bob Dylan, Neil Young, Justin Townes Earle, Townes Van Zandt and Bill Fox, Nick has been honing his skills across the country in Melbourne, Adelaide, Perth and Cairns.

For latest gigs check out: nvulture52.wixsite.com/acoustic



THE FUSCHIA
& THE GREY



EDEN
IRIS



Eden Iris releases debut album: **The Fuchsia & the Grey**

The Fuchsia & the Grey is the debut album by New Zealand artist Eden Iris, who has been described as “an artist who is always in a tune of her own” (Come Here Floyd). The album is available worldwide and explores Eden’s compelling range as a musician and a storyteller. It is a hauntingly sweet pocket of authentic indie-folk which she has discovered and made her home.

The Fuchsia & the Grey follows the release of her Demons EP in 2018, and similarly to the EP, the album was recorded almost entirely by Eden in her home studio in Burbank, California. With the exception of “Worse Things” produced by Maia Sharp, and “Blue Home” produced by Sophie Stern, all of the songs were performed and produced/co-produced by Eden with her longtime collaborators Jess Harlen and Alex Ellsworth.

One of Eden’s strengths is that she is not afraid to dance with her blues.

Perhaps the boldest song on the album is the opening track, “Death is a Teacher”, an unusual and uplifting anthem for grief. The song took Eden several years to write and is a mystical and vulnerable account of Iris having several friends pass away over the last few years. In the song’s lyrics, she personifies death as a teacher who visits her from time to time: “When she’s at my door, I greet her with my head hung low”.

Eden has been growing her fanbase with a steady release of singles in between major projects, ever since moving to Los Angeles when she was nineteen years-old to pursue her musical career. She was recently awarded the Folk/Acoustic Act of the year (2020) by independent U.K. radio station Radio Wigwam. In Los Angeles she continues to receive strong support from the local radio station 88.5 KCSN, with several DJs such as Nic Harcourt playing many of her singles released in 2019/2020.

The Fuchsia & the Grey showcases the evolution of an artist who is highly dedicated to her craft.

A tribute to Rusty Young

When I first found out that Rusty Young had suffered a major Heart Attack and passed away, I absolutely could not believe it, then it felt like someone gut punched me.

I was in shock for several days and my heart poured out for Mary and what she was going through. I initially made a simple post on FaceBook with a couple pictures that I took from the last Poco show I went to. I have been reading all the stories and well wishes thinking that there wasn't much more that I could say that hasn't already been stated, but still felt I needed to post something more about Rusty and Mary.

I first met Rusty before POCO was formed, I believe it was during or around the time of the sessions for Buffalo Springfield's Kind Woman. Back then I was the typical San Fernando "Valley Boy" and use to hang out a lot with Neil Young and others during the famous (or infamous) Topanga and Laurel Canyon days. Being somewhat of a musician and songwriter myself back then, Neil Young and Buffalo Springfield were a huge influence to me, as would POCO and Dan Fogelberg be during the 70s and beyond. I was always interested in the Pedal Steel Guitar, but everything that I had really listened to that included the instrument was strictly "old fashioned" Country music, that was until I heard Rusty play. I became transfixed with the instrument and Rusty's style of playing, especially when he was using the Leslie speakers as part of his setup. I would run into Rusty every once in a while over the years and it was solely because of him that I picked up the Steel Guitar. My first one was one that was actually made by Ernie Ball. It was a single neck E9th tuning that would never stay in tune. I eventually moved up to my dream Steel, a Sho-Bud Super Pro with 8 pedals and 6 knee lever setup (standard E9th/C6th Tunings and setup).

Over the years, we would go separate ways and every once in a while we would connect up again, one way or another. About 20 - 25 years ago, we became "connected" again and it's been that way ever since. I have been extremely fortunate that Rusty and the Band has let me photograph quite a few of their concerts over the years and hope everyone has enjoyed viewing the pictures. In addition to taking literally thousands of pictures of Rusty and Poco over the years, I also used to supply Rusty and the band with a selection of guitars to use for the shows so they didn't have to travel with so much equipment. Rusty really loved one of my Gibson Acoustic guitars in particular and I would make sure that was always part of the selection to supply them for the shows.

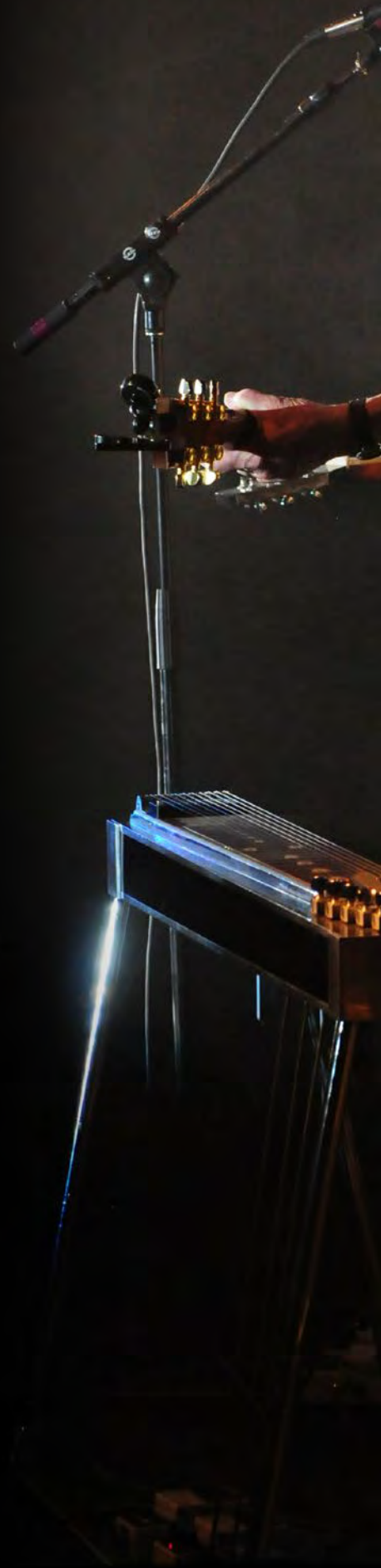
The first time I met Mary, I thought "My what a LOVELY person!" As the "merchandizer" of the Band, she has been a master and in my opinion the back-bone of the Band. Having owned a couple businesses in my past, including a recording studio and sound company, I know how much work goes into promotion and merchandise, and most people do not see how much work is done in the background, either that, or don't appreciate how much work it actually takes to come up with everything. Whenever anyone wanted to do special orders or requests, Mary has always come through. I look at how much Mary has done for the band over the years, and to be honest, I don't know how she did it sometimes. Not only that, Mary had enough energy to write her children's books over the years and like I said, Mary has become a master at what she has done. Sometimes I don't think she really gets all the credit she deserves for all the hard work and keeping the merchandise flowing.

Mary, Rusty and the Band has meant so much to me over the years. I can only hope that they enjoyed the pictures I've taken half as much as I've enjoyed all the things I've felt they've done for me over the years and most importantly, the friendship that we've enjoyed over the years.

I have created a new collection of photos on my Flickr Website of various Poco shows over the years and this collection dates back to 2009 with the Concert at Sandpoint, Idaho up to the show in Fort Yates in North Dakota in the fall of 2019, then Covid pretty much put an end to everything. I was scheduled to meet up with Rusty and the band for several upcoming shows this summer, but as we all know, everything can change in an instant. I will eventually put up more photos when I get a chance, I have literally thousands of pictures of Rusty and Poco dating back to the early 1980's.

I will forever miss my friend Rusty, but will always stay in touch with Mary and the rest of the Band. May Rusty always Rest in Peace... your friends, Ben and Mary Rothenberg.

BEN ROTHENBERG





In 1971 I had a dream. A girlfriend and I had hired a gas-guzzling convertible. We were in America. We were driving along a deserted highway. As we drove along we came across a guy hitchhiking. It was Rusty Young. We picked him up. He was bound for a stadium to see a well known group playing. My friend and I had no plans so we took Rusty to the stadium. And we went into the stadium with our new friend.

I never told Rusty about my dream. It may have spooked him.

The decision to interview Rusty was made then, back in '71. It just took me a while to get around to it.

Like most others, and to all that had met or interacted with Rusty, over the years, I was greatly saddened by the Poco stalwarts sudden death, a couple of days ago.

It was around 3am. In America it was a more reasonable time. My voice was laid back. Like I'd smoked something. But I was still waking up. And it was very Poco.

Rusty was very laid back. I expected that. He described his surroundings in the Mark Twain National Forest. I told Rusty that it sounded very Poco-like.

Here I was, speaking with a man I had admired for a long time, from a group I had admired for a long time.

Rusty told me how it all started, in 1967, when he went to Los Angeles for a session with Buffalo Springfield. He told me of his meeting Jimmy Messina and Richie Furay .

During our long conversation, Rusty took me through the Poco journey. He told me of the inspiration behind his writing Rose of Cimarron. He told me of playing The Troubadour, he told me of their then manager turning down an offer for them to play at Woodstock. Rusty told me of picking up a steel guitar at age six. Of his friendship with Ricky Nelson and Gram Parsons and Pat Simmons. He told me about the Poconuts. Of his feeling that Roy Orbison had very cool voice. Rusty told me that he still could feel the respect of others for Poco and what they have achieved.

At the end of the interview, I went back to bed. There were no dreams of picking Rusty up on a highway but a happiness that I had enjoyed our conversation and that Rusty had enjoyed it too.

I remain with a feeling of loss and sadness for a man whose gentle and peaceful aura was just as I had always imagined it would be.

All very Poco-like.

Rest In Peace, Rusty.

GREG T ROSS

Catch Greg and Rusty's 2020 chat
in the TLP Podcasts and in TLP Edition #23

PODCASTS: www.thelastpostmagazine.com/tlp-interviews



A lonesome and fluted road

I'm travelling light tonight
with only the memory of you
and the sound of my own breathing
and the thoughts of things I'd wished for,
as company.

My life as a lucky guess, on a lonesome
and fluted road,
still, I come open-hearted,
despite the scars.

With comfort found in simple things,
like my reflection in a window,
and feelings I have no name for.

Still, I come, open hearted
with comfort found in simple things,
like this tattered and faded
handkerchief that I took with me
as a good luck charm,
the first night I went out with you.
I'm dustin' down the moon
tonight, my sweet love.

GREG T ROSS



Behind the beaches of Yucatan-

Senoritas dancing with
gringos.
Margaritas. Chilli dogs. Be prepared for spices in everything.
Cheap local wine. Fiesta time.
Garland Jeffreys
on the juke-box.
On the streets, guys in
sombreros, selling Magic Mint.
A chica,
ordering tortas and sweet
breads from a vendor,
playing with her
hair.

Lime and chilli in everything.
Warren Zevon
on the juke-box.
A mixing of cultures on
the day of the dead.



A woman and a tired child
board a bus
at the corner stop on Mercado.
Character and colour in the
local markets in Merida.
A free-verse university student, reading
Octavio Paz, asking questions of universal
significance,
below mural covered walls,
depicting the class struggle.
Mariachis playing ranchero music
to a small crowd.
Of talking with local strangers,
of speaking in generalities,
of speaking as an art
and poetry on Calle Quinta.
Of couples showing affection.
As
the
evening
sun
goes
down over Cancun,
cigarettes and cold Estrella
on the streets
behind the beaches
of Yucatan.
A phone call
from you.

GREG T ROSS



Photo by Jezael Melgoza on Unsplash.

THE DARK CRACKS OF KEMANG (The Bajaj Boys and other true stories)



Jakarta. Sometimes, you just have to laugh, given the choice – e.g., step on the rat shit or step on the bat shit. You find yourself speaking aloud – to the city. A city straining. A city of affluence and power. And every step below. A sliding scale of remarkable contrasts.

Many times, you are blown away by the humble kindness of the local people in your orbit. Sometimes, you grit your teeth as you take off your shoes and socks, roll up your trousers and wade into the flood water, hoping something isn't going to bite your leg, as you head for the stairs that lead to your comfortable apartment. Sometimes, you wake in the morning – perhaps after an evening of sensory exploration in a room of beautiful marble tiles and immaculate white walls, utterly thrilled that you came – knowing that what you're experiencing was never previously possible, and that the life you led before was indeed missing something ...

Jakarta? Established in the 1600s by Dutch colonists – today, an enormous, heaving mass of humanity. Hojillions. Ten, twenty, possibly thirty million souls – and rising. Bodies that got rid of the colonists. Wrapped in hot, steamy, Indonesian air – scented by spices and combustion smoke, and known to quickly turn into the loudest, most violent electrical thunderstorms you'll ever experience. A King Kong vs. Godzilla vibe.

Part of a country with a geo-political history that would make most Western folk whinge and whine forever about how mean the world can be – e.g., the Communist massacre of 1965 which left one million dead; the tsunami of 2004 which killed over 100,000 people. Who'd be such a fool to trust the universe? – as the ancient prophet said.

Indonesia had famously captured the imagination of Europeans during the colonial centuries, with tales of strange and exotic plants and animals, alternative religions, and physical delights far beyond the palette of ordinary Western experience. For the average 21st Century Westerner, that is probably still true. Many come to Indonesia for an extended stay – usually for work, but it might well be food, sex and dabbling in the spiritual or mystical that will be remembered. And as The Bajaj Boys (me – words, Derek Fraser – guitar) will discover, those vibes are still in the air.

Why do we bother forming a guitar and poetry combo in a place where there is no ready-made scene, not long after meeting one balmy night in Jakarta, in January 2013? That very question is asked – by an expat, of course, because the cosy 'bubble' beckons to all. We can choose to stay ensconced in our guarded compound after dusk – relaxing, planning luxurious holidays or just hang with workmates at Western-style pubs – the normal M.O. But we look at each other as if to say: What else?

I started scribbling verse way back in '80. Having suffered from reverse writer's-block during the last few years, I have been dedicating Tuesdays to the Thirsty Dog pub on Karangahape Rd, Dorkland – trying to pull a Ferlinghetti and shoot a few albatrosses. I've also been MC-ing, jamming



Photos by Jeremy Roberts.



with musicians, and spilling ink everywhere. And quite happy to leave my loneliness unbroken.

As I will come to learn, guitarist Derek is something of an oddity among the expat community. He's a man with leftist politics and an eye for social and political inequalities. He has a good presence on stage – built like a Manchester City fullback and he plays guitar with good, no-bullshit rhythm.

So ... if we're all 'going troppo', pal – maybe there's an opportunity here in big J'. That 'stranger in a strange land' thing. Might as well get the notebook out of the back pocket.

The suburb we will work (at the Kiwi School) and live in, is called Kemang – named after a species of mango. Originally a kampung (village) with Javanese mosques, it has been a gentrified, commercial area stuffed with expats for thirty-odd years. Several highly active mosques are still present, though. Kemang's leafy, green setting is appealing, but this – as we will come to learn, is offset by the fact that it floods quite frequently during musim hujan (rainy season) due to its location between two rivers. Indonesia has the largest Muslim population in the world and I'm yet to find out what this will mean.

As we soon discover, we love being on leave from our own cultures and can't wait to 'take a butcher's' beyond the recommended, conservative 'safety-zone'. Most expats are buzzing with the excitement of being freed from the 'curse' of an average wage in a Western economy. Now (if you're a teacher) it's an average wage in a cheap Southeast Asian economy. But if you are 'cursed' by running a constant creative fever, you must find a way to scratch that itch! So, we decide to offer 'The Bajaj Boys' – unavoidably to a largely expat community, complemented with full maid service. Will any of the expats wash their own undies? No.

If you're staying for a while, you must come to terms with Jakarta and at first, it's all a bit unsettling. Who am I in this place?

Nama saya – my name is ... *Ke mana?* – where am I going?

The first reaction is to cling to the other expats – the safe, sensible approach. A few days in, the new crew gathers in a bar, mesmerised in a circle of astonishment, slightly confused by their newly accorded status – almost like a celebrity thing, where your movements are highly visible. You might even have a minor panic attack as you adjust to the frenzied streets and struggle to converse with anyone. Did I make a mistake signing up for this place?

There is an encounter with two beggar girls, maybe eight or nine, barefoot in ankle-deep water in the rain – with chattering teeth (odd, in the balmy air), pleading eyes, and hands thrusting into the slow-moving bajaj, which are ignored by your uptight, nervous self. The karma kicks in: you're sitting in a mall café, thinking of ordering a delicious ice-blended mango smoothie and a plate of noodles, but are oddly ignored by the waiting staff, and deservedly so. You're still thinking about those girls and you know you blew it.

Uptight Westerner? As you are constantly aware of the sweating pores in your skin, so you will be conscious of your own efforts to stay so – if that is what you want. Most Indonesians would tell you – Allah is watching. That might sound dramatic, but there is a game in motion here. What do the Indonesians make of us? How will you use your newly acquired status (and privilege)?

It dawns on you: you no longer must be who you were...

Edited extract of *'The Dark Cracks of Kemang: The Bajaj Boys and other stories'* by Jeremy Roberts.

Disclosure scheme boosts regional capacity to keep at-risk families safe

An early intervention scheme to warn people if they are in a relationship or living with an abusive partner is boosting the capacity of regional communities to keep families safe.

The South Australian Domestic Violence Disclosure Scheme enables a person who may be at risk of domestic violence to get information about their partner or former partner, to help make decisions about their safety and the future of the relationship.

A request for information can be made by either the person who is feeling unsafe, or a person who is worried about the safety of a friend, family member, or someone they know.

Since it began in October 2018, to March 30, 2021, 1157 applications have been made by individuals aged 17 years and over, with 801 deemed eligible for a disclosure.

More than one third of applications were submitted by a concerned bystander.

Of the total applications, 181 were from women living in the region stretching from the Limestone Coast, through to the Riverland and the Murray Mallee.

Nearly 90 per cent of the applicants were not connected to a domestic violence support service at the time of accessing the scheme, and about 80 per cent had never previously sought specialist support for an abusive relationship.

Centacare Catholic Family Services Domestic and Family Violence Specialist Nik Tilley, who is based at the Limestone Coast Domestic Violence Service in Mount Gambier, has played a lead role in the scheme, and works alongside SA Police (SAPOL) to support applicants seeking a disclosure.

SAPOL will disclose convictions for relevant offences, charges and reports, current and historical intervention orders, breaches of intervention orders, and other information pertinent to the safety of the person at risk, including interstate convictions if relevant.

"The scheme is providing that early intervention response around informed decision-making that we've not had before," Ms Tilley said.

"In particular, it's making information and support accessible to women in regional areas who have never previously accessed specialist support.

"That may be due to the fact that they don't identify as being at risk or they're concerned about confidentiality, or their partner and the perpetrator is high-standing in their community."

Ms Tilley said common concerns from applicants included 'red flags' in their relationship such as physical, verbal or controlling behaviours, financial abuse, isolation from friends and family, and emotional manipulation.

Recently, Ms Tilley worked with a woman, 17, who was eligible for a disclosure about her partner, 19, who had an extensive history of violence.

Another woman made two applications for a disclosure about two different perpetrators.

"The first application was from a third party, and the second she put in herself about her new partner after seeing red flags," Ms Tilley said.

"That illustrates the scheme's domino effect around education and empowering women, and those around them, to act on their instincts."

Ms Tilley said the scheme ensured good outcomes for applicants even if they were not eligible for a disclosure, because they still received a service.

She points to a third-party request for information made by the concerned daughter of a woman who had been in a violent marriage for 50 years.

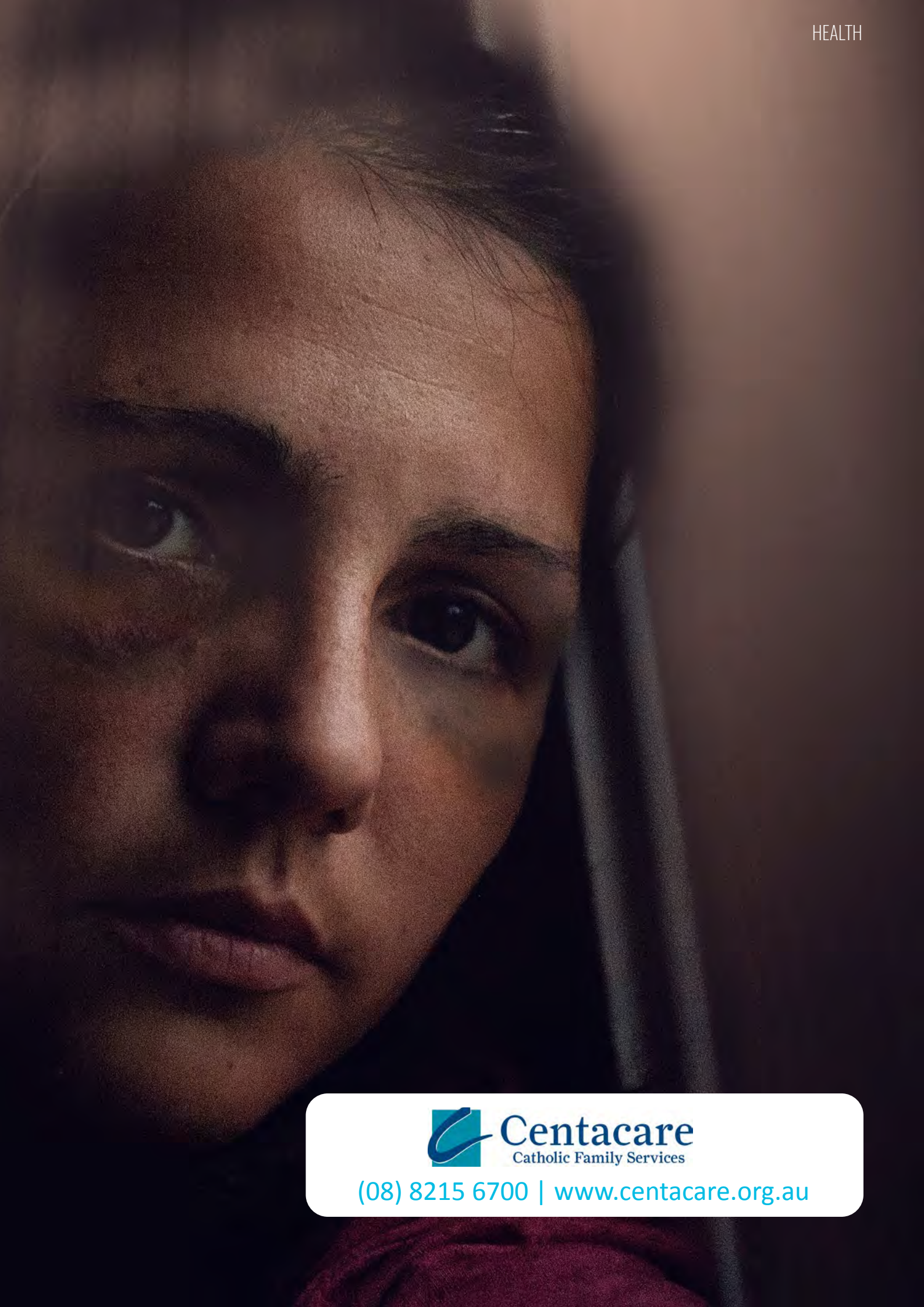
"I was able to talk to her about what she could do around safety planning for her mum who was in hospital for something unrelated," Ms Tilley said.

With four specialist domestic violence services in regional South Australia, Centacare Catholic Family Services is the state's largest provider of best-practice support for at-risk individuals and children outside metropolitan Adelaide.

The services in Mount Gambier, Berri, Whyalla and the Murray Mallee and Adelaide Hills have become platforms on which to build community awareness and action, and empower women's disclosure, planning and help-seeking decisions.

BY ELIZABETH ROWE

Centacare Catholic Family Services



Centacare
Catholic Family Services

(08) 8215 6700 | www.centacare.org.au



Veterans' mental health programs Launched at Caloundra Private Clinic

Two new group therapy programs, designed specifically for veterans, have been launched at Caloundra Private Clinic on the Sunshine Coast.

The programs are designed to help ex-servicemen and women who may be struggling with anxiety and mood disorders, by identifying early warning signs, stressors and other symptoms.

Approved by the Department of Veterans Affairs, the programs invite participants to attend Caloundra Private Clinic each Wednesday to engage in group therapy discussions with other veterans.

Psychologist Jenny Melrose said the two programs were already gaining great feedback, for meeting the specific needs of veterans.

"I think veterans have a different world view once they've been in the military and sometimes general mental health programs aren't specific enough for their needs," Ms Melrose said.

"I think it's pretty challenging to adapt back into civilian life and it can be hard for servicemen and women to communicate with civilians who've never been part of that experience. But here, they know they're not alone and can open up with other people who understand what they've been through."

56 year old Brett Groves served in the Australia Army for eight years as an engineer. He's been attending the veteran-specific group sessions with his assistance dog Charlie.

"Meeting the other vets has been really good. You hear their stories and it might be something you've never thought about but you realise, yeah, that's my experience too, and you can empathise with what they're feeling," Mr Groves said.

"Coming out of the military you've still got the training ingrained in you - the work ethics and expectations, where you had to jump at every command, you didn't have a choice. Civilian life just doesn't work that way.

"I've suffered with anxiety and depression for 20 years and the day group holds you accountable and it's a self check in as well, it's been tremendous for my rehabilitation," he said.

The mood disorder program aims to help veterans communicate more effectively, problem-solve, learn anger management skills, implement exposure therapy and grounding techniques and increase positive connections with family and friends.

The mood disorder program runs for 10 weeks while the anxiety program is held over a 12 week period.

Anyone wanting to attend the veteran-specific programs needs to first see their GP for a referral to a Caloundra Private Clinic psychiatrist. They can then be enrolled in the course and fees are covered by the Department of Veterans Affairs.

For more information, please head to www.caloundraprivateclinic.com.au

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#MMA2021

The key challenge faced by Australia's mental health system in dealing with the shocking levels of mental illness amongst ADF veterans and First Responders is the absence of substantive treatment innovation in the sector for decades. Instead we have just seen variations on the same treatment themes that help some people but don't help the majority of those who are suffering.

The key challenge faced by Australia's mental health system in dealing with the shocking levels of mental illness amongst ADF veterans and First Responders is the absence of substantive treatment innovation in the sector for decades. Instead we have just seen variations on the same treatment themes that help some people but don't help the majority of those who are suffering.

Only an estimated 30-35% of depressed individuals in the general population experience remission from current pharmacotherapies or psychotherapies, with the majority experiencing ongoing symptoms and between 50% to 80% relapsing after treatments stop. Only 5% of patients with PTSD experience remission from existing treatments. Simply doing more of the same or making only incremental changes to the current

system is not going to solve this problem and relieve the suffering of so many Veterans and First Responders.

To create positive change, hope and healing, we have to be innovative to broaden the tools available to our medical practitioners and qualified therapists working in this area.

The Last Post is proud to be a Partner for Mind Medicine Australia's International Summit on Psychedelic Therapies for Mental Illness, taking place in Melbourne from 19-20 November 2021 at the Sofitel Melbourne On Collins. Come join us to explore the way forward for Australia.

The two-day International Summit on Psychedelic Therapies for Mental Illness will bring together clinicians, scientists, academics, mental and public health professionals, philanthropists, Government, law and policy makers, business, industry, investors, consumers and other interested stakeholders. The event will be preceded by a two-day workshop program for therapists and health professionals with leading international facilitators.

The Summit will feature a mixture of international and national keynotes, master classes, hot spots, panel conversations and a gala dinner Q & A.

MDMA and psilocybin assisted therapies have been granted Breakthrough Therapy status by the FDA in the USA due to current promising research in the treatment of depression and PTSD. Research from over 160 trials indicates that the medicines are safe and non-addictive when administered within a medically-controlled environment, and lead to remissions in 60-80% of patients after just 2-3 medicinal sessions in combination with psychotherapy.

We look forward to collaborating with you to explore treatment options to help address the mental health crisis we currently face, and offer treatments to those who need it most.

Together we can change the paradigm for mental health. Please join us – we hope to see you there!

Please use and share the password MMA2021 to redeem a 10% discount on ticket bookings. Don't miss out - here are over 500 tickets already sold! Please book before June 30 for your earlybird discount.

For more details and to register for tickets, please visit: www.summit.mindmedicineaustralia.org

StandingTall: A new e-health exercise program helps prevent falls in older people by up to 20 per cent

Coinciding with Falls Awareness Month, a new study into the balance exercise program, StandingTall, has shown promising results in significantly reducing the rate of falls over two years by up to 20 per cent.

Falls in older people are common, can have serious consequences (hip fractures, placement in care facilities), are costly to the individual, society and health system, and are preventable.

Published in the British Medical Journal (BMJ) this week, the two year trial of 503 Australians aged 70 years and older found the home based e-health balance exercise program, StandingTall, can provide an effective, self-managed fall prevention program for older people living independently.

Neuroscience Research Australia's (NeuRA) Falls, Balance and Injury Research Centre is spearheading this world-leading research, with StandingTall being the only effective e-Health program in preventing falls in older people to date.

StandingTall is a balance-training app containing over 6,000 exercises to help reduce a person's risk of falling for up to two years. The app is programmed to suit the ability of the user, and challenges older Australians with increasingly difficult exercises as their balance improves.

With the ability to compete and achieve personal high scores, the program has also been designed to promote adherence and motivation, making it an effective exercise option over the long term.

Professor Kim Delbaere, Study Lead and Senior Principal Research Scientist at the Falls, Balances and Injury Research Centre at NeuRA, said e-Health exercise programs like StandingTall may be an effective way for older people to maintain their independence and quality of life in the future.

"For over three decades, falls and fall-related injuries have persistently been a leading cause of morbidity and mortality in older people.

"Research has shown that balance exercise programs are among the most effective strategies to prevent falls in older people.

"This is the first trial to provide evidence that an unsupervised, home-based exercise program using technology designed to improve balance can prevent falls in older community-dwelling people.

The 20 per cent reduction in number of people experiencing a fall that result in an injury over a two year period, could provide significant benefit to the safety and quality of life for our older generation," said Prof Delbaere.

Scalable and easily incorporated into clinical practice, StandingTall provides healthcare professionals with a platform to remotely set up, monitor and tailor the program for their patients.

In addition, the program offers the user full autonomy, requiring minimal interaction with healthcare professionals.

An economic evaluation is planned to determine whether StandingTall represents value for money, with less face-to-face interactions with a healthcare professional. The complete study can be found here: www.bmj.com/content/373/bmj.n740

Key statistics on falls in Australia:

- Falls are one of the most significant health challenges faced by older Australians.
- Every year, one-third of people over 65 years of age experience a major fall, with half of those falling again in the same year. This makes falls the leading cause of hospitalisation among older people.
- Each year, about 20,000 people experience a hip fracture in Australia and New Zealand.
- By 2051, Australia's fall-related health care costs are predicted to reach \$1.4 billion annually.

Neuroscience Research Australia (NeuRA) is an independent, not-for-profit research institute based in Sydney aiming to prevent, treat and cure brain and nervous system diseases, disorders and injuries through medical research.

Find out more at www.neura.edu.au

It's never been more important to consider what legacy you want to leave.

Charities sit at the heart of our society, and they couldn't deliver their vital work without public generosity.

Leaving a bequest to a charity is an increasingly popular form of giving in Australia, with more people choosing to leave a gift in their Will to charities close to their heart. People from all walks of life are appreciating that even modest donations can collectively make a big difference. Gifts in Wills are a lifeline to charities large and small who rely on community support.

"A gift in your will can make a lasting difference for future generations," says Professor Sarah Hosking, CEO, National Breast Cancer Foundation.

After taking care of loved ones first, a gift of any size to a charity like the National Breast Cancer Foundation would mean the whole community could benefit.

Innovative Australian research into preventing breast cancer and discovering new treatments can transform the outcomes for thousands of people diagnosed every year.

"Research is the most effective way to stop breast cancer taking the lives of those we love, and we're so grateful to the community for their ongoing support in making this possible in future."

**TOGETHER
WE CAN BEAT
BREAST CANCER**



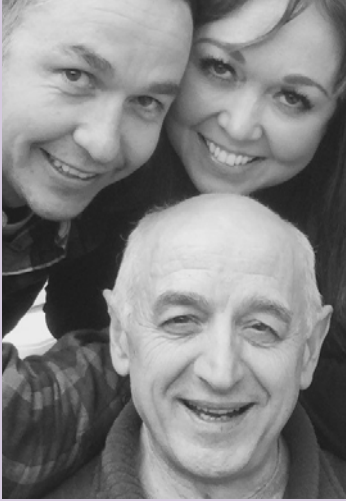
1 in 7 Australian women will be diagnosed with breast cancer in their lifetime.

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With your support we can stop breast cancer taking the lives of those we love.

For information please contact our Gift in Wills Manager on **02 8098 4848** or bequests@nbcf.org.au



Choosing life...

Katie Harley's father, Phil Ferrarotto, was one of 124 people who ended their life in the first year of Victoria's voluntary assisted dying law.

Having fought cancer for more than 18 years, Phil, 70, had endured countless rounds of chemotherapy and operations that had left him looking like "a medial experiment".

An assisted death allowed him to avoid the worst suffering at the end stages of his disease.

"Dad didn't choose death," Katie explains. "Dad chose life, over and over again. He chose it when he knew he would have his insides ripped out. He chose it when he knew he would have chemotherapy that would make him sick for another six months. He chose life, he chose life, he chose life."

"He only decided to die on his own terms when living was no longer a choice."

Victoria passed its landmark assisted dying law in November 2017. It came after a fierce parliamentary debate during which opponents, including MPs, Church leaders and doctors with a shared world view, argued the law would be catastrophic for medicine and society in general.

Now more than a year into the law's operation, broadcaster Andrew Denton has released a podcast investigating whether any of the concerns raised during the parliamentary debate have turned out to be true.

Co-produced by the Wheeler Centre and Go Gentle Australia, *Better Off Dead* (season 2) examines the stories behind the Victorian law: Who seeks to use it, and why? Who are the doctors stepping forward to help them? And how do many church groups continue to resist a law it describes as 'evil'?

Denton speaks to the people most intimately involved: the families; the doctors; the keepers of the safeguards; the deliverers of the medication, and the people who've actually made the decision and are going through the process.

"What struck me was the deep level of integrity and care with which everyone I spoke to approached the needs of the person who was dying," says Denton.

"The profound humanity on display, most of all from the families, was only surpassed by the courage of those who made the choice to no longer suffer."

The podcast also looks at the limitations of Victoria's scheme, including the many safeguards that have sometimes acted as barriers.

"Assisted dying is not an easy process to go through. It requires persistence and courage," Denton says.

"It is peaceful, it's humane, but it's not a golden ticket," Denton says.

"You still have to say goodbye to everything, that sadness and that trauma doesn't go away for people but it is far less traumatic than sitting by a bedside as somebody you love suffers for days or weeks or sometimes months."

Denton's determination to cast light where others throw shade is unstoppable – or at least it will be until VAD is legally available to all Australians. In 2019, Western Australia joined Victoria by passing a VAD law, and in March this year, Tasmania did the same. Later this year Queensland and South Australia - and possibly NSW - will be voting on VAD legislation.

Denton hopes the podcast series will help give politicians new understanding of the issues they are debating, and of what it means to be suffering as you die, with no merciful way out.

For Katie Harley, there are no regrets.

"Till the day I die, it'll be the most courageous thing I've ever seen anyone do," she says, of her father's choice.

"I can honestly say my tears are because I miss him. I have no tears whatsoever for the way in which he died, no regrets, no feelings of trauma."

"I have been left to grieve in a way that is so pure and organic. What an incredible thing that is. What an incredible gift he gave our family."

We're building Australia's Biggest Record of Support for Voluntary Assisted Dying

3 states now have VAD laws – why not the rest of us?

Add your name in support.
Visit gogentle.org.au



Listen to Katie's story and the full *Better Off Dead* series wherever you get your podcasts or go to gogentleaustralia.org.au

Enduring Power of Attorney:

Planning ahead, choosing wisely, and being a good attorney

Only 1 in 10 people have nominated a person to make health care decisions for them if they become too sick to make their own decisions.

Similarly, many people have not thought about who could help them with everyday life and finance decisions if they are unable to due to illness or injury.

It's not something we generally like to think about but it's important to plan ahead while the choice is still yours. Like making a Will, making an enduring power of attorney can be done at any time and when you are well enough to do so.

What is Enduring Power of Attorney?

Put simply, an enduring power of attorney allows you to appoint someone you trust to help you make decisions about your life when you are unable to.

In Queensland, you can appoint an attorney to make decisions about either personal matters (including health), or financial matters or both. This includes decisions about things such as your living arrangements, medical treatments, paying bills, making investments or selling property.

These are significant areas of your life, so it's important to think carefully about who you choose. Of course, it should be someone you trust, but more importantly someone that you trust to make the decisions that you would want to make. Who would stand in your shoes?

You can also have more than one attorney. Often a mix of family and friends can provide more balanced decision-making. Sometimes it's our friends in life, not family, who know us best.

Like Wills, an enduring power of attorney document is not static. It can be changed as your circumstances change or revoked (cancelled), while you have capacity to do so.

What makes a good attorney?

There are clear legal obligations and principles for attorneys to follow in each state. However, as advocates who help people exercise their rights and resolve issues when attorneys mismanage their role, we see that keeping a human rights focus is the key to being a good attorney.

Remembering that all adults (regardless of whether they have decision-making capacity) have the same human rights and fundamental freedoms as others in the community - understanding this is key to being a good attorney. Allowing the person to be informed and participate in decisions that concern them is also fundamental.

We know that people often make decisions for loved ones from a place of well-meaning and what they think is the best thing to do, but as

How do I contact an advocate?

If you need assistance regarding a matter relating to your attorney or decision-maker call ADA Law in Queensland, or your local Community Legal Service elsewhere. For aged care advocacy matters phone OPAN on 1800 700 600 to be connected with an advocate in your state or territory.

an attorney, you need to take into account the person's views and wishes about what's important to them. It's not taking over decisions, it's supporting their decisions.

Without this approach and focus on the person, it can lead to forms of elder abuse, however unintentional, such as financial abuse and social isolation.

So, when it comes to Enduring Power of Attorney my advice is consider early, choose wisely and review this decision every few years.

Visit the ADA Law website www.adalaw.com.au for information and resources about acting as an attorney under an Enduring Power of Attorney in Queensland.

GEOFF ROWE

Geoff Rowe is the CEO for Aged and Disability Advocacy Australia, a Queensland based aged and disability care advocacy provider.



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Photo by Mathias Konrath on Unsplash.

New prostate cancer telenursing service a vital lifeline for Australian men

Australian men diagnosed with prostate cancer can now pick up the phone to access immediate specialist support, following the launch of a nationwide telenursing service run by the Prostate Cancer Foundation of Australia.

The new service, staffed by prostate cancer specialist nurses, provides a critical lifeline to the 17,000 men diagnosed with prostate cancer in Australia each year, and their families, significantly reducing isolation and barriers to accessing support.

Men and their families can speak with a specialist nurse by calling 1800 22 00 99, Monday to Friday.

"Over the past year in particular we've seen an immense need for this service, with more men and families feeling isolated and desperate for specialist advice to help them through a diagnosis, treatment options, and the long-term effects of living with prostate cancer," Prostate Cancer Foundation of Australia CEO, Professor Jeff Dunn AO said.

"Prostate cancer remains the most commonly diagnosed cancer among Australian men. Alarminglly,

every 30 minutes, another man is diagnosed with the disease.

"We're committed to providing vital support and information to everyone impacted by this horrible disease – no matter where in Australia they live – and our new telenursing service will help fill that gap."

More than 220,000 men are living with or beyond prostate cancer in Australia, and by 2040 that's predicted to rise to 372,000 men.

Prof Dunn encouraged men, families, and members of the community to reach out for support today.

"It's critical that no one feels like they have to navigate a cancer diagnosis alone, and that no one suffers in silence," he said.

"It's common for men to struggle with understanding their treatment options

and many are unable to access evidence-based information about the pros and cons of different medicines, surgery, chemotherapy, and radiation treatment or hormonal therapy.

"In addition, about 1 in 5 men with prostate cancer will also experience long-term anxiety and depression and struggle with their mental health.

"Increasing access to telenursing services and promoting informed decision making is essential to improved quality of life and survivorship outcomes."

The Prostate Cancer Telenursing Service has been made possible by a funding boost of \$800,000 from Dry July Foundation, and the ongoing support from thousands of Australians who donated to the cause through the Dry July campaign.

For more information visit pcfa.org.au or phone 1800 22 00 99
Australians can also request a call back by registering at pcfa.org.au/telenursing-request-form

Supporting Legacy

This Anzac Day, as you honour those who gave their lives or their health for our country, please remember those they have left behind.

Supporting Legacy families like Vicki and her young daughter Isabella can have a major impact on their financial, emotional and social wellbeing.

Vicki's husband Greg was just 18 when he joined the Army as a Gunner. The deadly melanoma that took his life was attributed to sun exposure during his defence service.

When Isabella was just 3 years old Greg noticed a lump on his collarbone. Days after attending his GP, Greg and Vicki were sitting in an oncologist's office; the news was devastating. Vicki recalls, "Greg had stage 4 melanoma. A scan showed he had ten tumours on his brain and more in 1 of his lungs". Seven months after his diagnosis Greg passed away; he was just 37 years old.

"When I turned to Legacy it was like a lightbulb moment. I instantly

knew that they understood me, and what Isabella and I were going through", Vicki told Legacy.

Through Legacy's support, Vicki and Isabella have been able to access educational grants for school fees, receive financial assistance for school uniforms and activities, and delighting Isabella with a gift voucher for Christmas and her birthday each year. Isabella is now 11 years old.

Due to the impact of COVID-19, ways to fundraise for Legacy have had to change. These funds go towards supporting families just like Vicki and Isabella.

Fortunately there are other ways to get involved this year. You can request a rosemary tray for your local business or community group by contacting us at events@legacyclubservices.org.au.

Rosemary is an ancient symbol of remembrance, it was found growing wild on the hills of Gallipoli and soldiers would pick a sprig for their mate who would wear it to signify trust, friendship, and loyalty.

Legacy distributes rosemary freely to the public on Anzac Day to honour those who have given their life in service.

Rosemary is our gift to the public and any donations received are used to support Legacy families.

To learn more about the families Legacy supports, or to make a donation, please visit: www.legacy.com.au/anzac-day



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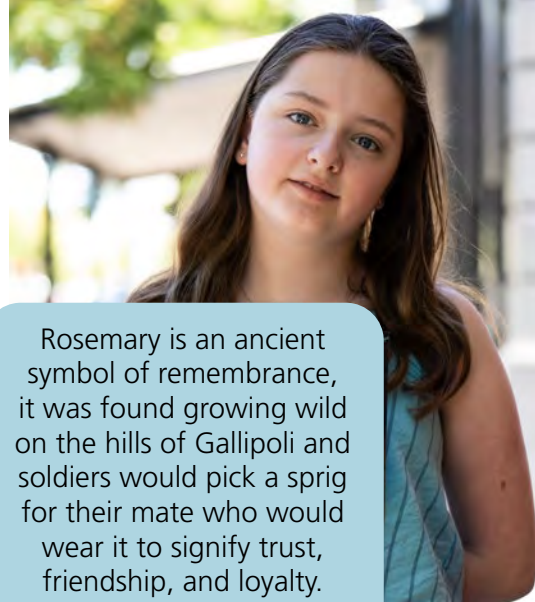
CSC is proudly partnering with Legacy Australia

This ANZAC Day, we're proud to highlight our partnership with Legacy Australia. With our shared commitment to serving veterans and their families, we're working to make things easier for those dealing with grief, loss and hardship.

Both CSC and Legacy share a long history of serving members of the Australian Defence Force. For Legacy, this stems from a promise made in World War One to always look after the families of those who serve our country. At CSC we look after the super funds designed specifically for Australian Government and Defence Force employees and we're committed to understanding and supporting our member's financial and non-financial needs.

Through partnering, we'll be better at helping veterans and their families during times of physical, mental and emotional hardship. At CSC we've made some big changes - we're training Legacy Advocates in our schemes, changing forms, and continually adapting and improving our processes to better support our customers. Together, we want to ensure the families who have made sacrifices in service to this country are not disadvantaged, and are able to live their lives with dignity and respect.

You can find out more about the partnership at csc.gov.au



Commonwealth
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Supporting
our veterans'
families

To find out more about Legacy call 1800 LEGACY (534 229)

'I was 44 years old when diagnosed with Parkinson's disease'



Photo by Emi Berry

Darren's diagnosis took two years, but a new Parkinson's disease detection method developed by UNSW researchers could enable an early and accurate diagnosis. In its current form, the new detection method takes five hours.

Darren Collins was 44 years old when diagnosed with young-onset Parkinson's disease. It took almost two years of tests, doctor and specialist appointments before reaching a diagnosis.

Every day, 38 Australians are told they have PD. Currently, 100,000 Australians are diagnosed with the neurodegenerative disease which affects an individual's movement and balance. Symptoms vary from person to person but may include impulse control disorder, hallucinations, fatigue, pain and sleep difficulties.

While PD tends to be associated with elderly individuals, the sobering fact is, 20% of sufferers are under the age of 50 and 10% are diagnosed before they turn 40. It is the second most common neurological disease in Australia after dementia.

As there are no specific biomarkers to definitively diagnose PD, clinicians rely on a combination of signs and symptoms which include tremors and responsiveness to specific treatments. This means that PD diagnosis can arrive late in the progression of the disease when motor neurons have already been damaged. When younger individuals present with symptoms and their specialists are not expecting PD, the diagnosis may also be missed or delayed. Up until now, the only way to definitively diagnose PD is at autopsy.

Two years of testing

Darren Collins was 44 years old when he was diagnosed with young-onset PD. His symptoms started to occur at least two years prior. It took almost two years of tests, doctor and specialist appointments before reaching a diagnosis. During this time, his condition gradually worsened.

As a former army medic, Mr Collins had some understanding that PD could affect people at a younger age but was shocked to learn the percentage of young-onset PD sufferers.

"Currently, my condition manifests itself primarily as an asymmetric, unilateral tremor on my right side. I first noticed the slightest of tremors in my right hand, mainly my ring and little finger in 2013. The tremors have increased in intensity and frequency. Also, I have developed an unusual gait when walking, as if I'm stepping over a log with my right foot. This is accompanied by an extended right arm swing," said Mr Collins.

Mr Collins said apart from the physical manifestations of the condition, his greatest challenge is dealing with the psychological (depression) and social aspects (confidence and relationships).

"I'm very conscious of my appearance in public and if I notice people staring at the tremors, it often exacerbates the condition through anxiety and causes the tremors to increase. This impacts my confidence in everyday situations, social interactions, work interactions and public speaking. I have developed an almost constant 'tennis elbow' pain in my right forearm due to my habit of sitting on my hand to hide the tremors in public.

"I've been refused entry and service in pubs. In all instances, I have managed to convince the staff I have a condition, yet the need to explain myself and my appearance is both embarrassing and tiring," explained Mr Collins.

UNSW breakthrough in PD research

A recent breakthrough in PD research by a team at UNSW Sydney means early and accurate diagnosis of the disease, which will lead to better outcomes for PD patients.

The research team that includes Dr Emma Sierrecki and Dr Yann Gambin, have created a new diagnostic method for PD that combines a single-molecule counting technique with a rapid amplification analysis to detect alpha-synuclein – a promising biomarker for the disease. Alpha-synuclein is a sticky protein that clumps in the brains of people with PD. This diagnostic method will allow clinicians to detect PD at an early stage before the onset of clinical signs. The method requires five hours of amplification followed by 10 minutes of measurement time in its current form.

"Our work follows on the recent developments in the field of PD detection. After years of unsatisfying results, the scientific community is finding evidence that the presence of alpha-synuclein aggregates actually correlates with PD diagnosis. This has reignited the interest in developing early diagnostic analysis as protein build-up occurs years before symptoms appear," explained Dr Sierrecki.

"So far, we have results from cerebrospinal fluid, which is obtained following a lumbar puncture, a minor but not routine operation. Our current efforts aim at using blood as a sample to make it more accessible. Even though people may be prepared to get a lumbar puncture to have a definitive PD diagnosis, it is not a good protocol to follow clinical trials for example, where patients are required to provide samples often. We are also exploring other samples such as urine or skin."

Mr Collins said so far, his PD journey has been minor in comparison to other sufferers, and he feels fortunate. However, the research at UNSW provides hope for the PD community.

"The UNSW research in developing an early and reliable test to detect and definitively diagnose PD is a massive development. The two years I spent between the tremors first appearing, to the appointment at Westmead Hospital when I was told I had PD was an extremely anxious and frustrating period. Quick, definitive diagnosis will lead to earlier interventions and peace of mind," said Mr Collins.

Dr Sierrecki said there is hope for people who have not yet been diagnosed with PD. Early diagnosis also means therapeutic intervention can commence sooner, delaying and potentially preventing the apparition of more developed symptoms.

"Parkinson's disease is a progressive disorder that is not linked to a single, well-identified cause. There is still much to understand about the origin and progression of the disease and the diversity. Having a biomarker for PD is an important milestone for PD research, but it is only the beginning."

EMI BERRY, UNSW

This research is supported by a grant from the Shake It Up Australia Foundation and the Michael J. Fox Foundation. The full research paper is published in *Angewandte Chemie International Edition*.



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PODCAST INTERVIEW: www.thelastpostmagazine.com/tlp-interviews



Tonight, I'll be having cultivated meat with a side salad...

The idea of ordering slaughter-free authentic meat is becoming a reality in the years to come; UNSW food and health expert says.

When a research team from the Netherlands presented the world's first burger grown from cultured animal cells, they set off the next huge race in science and the food industry.

And while the idea of growing meat in a petri dish was mind-boggling at the time, so too was the production cost of about 400,000 Australian dollars.

The next challenge: how to make it commercially viable to produce?

Fast forward almost 10 years and many millions of dollars later, the emerging cellular agriculture industry is pushing to meet growing demands on the global food systems – largely driven by demographics.

Food and health expert Professor Johannes le Coutre, from UNSW School of Chemical Engineering, says that foods produced from cell cultures will have the same nutritional value as those produced from vegetables and animals.

"Cellular agriculture is a growing field of activities that are deeply rooted in existing technology to produce food. It combines elements of agriculture, life science, medical research, and engineering with the goal of growing edible tissues from vegetables or meat at the cellular level.

"The technology enables us to provide real meat – without having to kill an animal."

The process involves taking cells through a small biopsy from a live animal. The material is then subjected to a number of biological steps to ensure it has the same nutritional features, look, texture and most importantly, flavour characteristics as real meat.

"The meat we consume is only a fraction of the animal. With the developing technologies in tissue culture and organ engineering, it's slowly becoming possible to grow these materials in the laboratory."

Animal free solutions

Professor le Coutre says consumers will be more likely to accept the idea of eating meat that's produced in ways similar to cheese and yoghurt if there is a clear added benefit. And one of the biggest advantages of recreating meat, is knowing exactly what's in it.

"It is about a new wave of domestication," he says.

"Growing the meat is just one part of it. At UNSW, we're asking additional important questions about the mechanisms that are important to grow and scale this industry.

"We are advancing the food safety and nutritional aspects around it too, and then of course, using science to scale it underpins everything we do."

It's a problem for the planet too

Cellular agriculture foods directly address other pressing issues, such as climate change. The costs of meat products in the market do not recuperate the full environmental costs involved with their production such as greenhouse gas and water use.

Professor le Coutre says that animal farming accounts for about 14 per cent of greenhouse gas emissions, and the livestock industry is among the largest drivers of biodiversity loss. In some countries, an estimated 25 per cent of the freshwater supply is used for livestock production.

"The livestock industry and the connected food systems are running into various issues including credibility and sustainability."

"This sustainability argument is relevant because you can put clear numbers on it. The data tells us that agriculture and the systems driving livestock growth are leading to greenhouse gas emissions much higher than those generated by the aviation industry."

"What we're working on is not only scientifically and commercially exciting but ethically exciting too because it's going to change our relationship with food."

But what about plant-based meat alternatives?

The reality of having a burger made from vegetables is not a new idea. Take a walk down the freezer aisle of your local supermarket and you can find sausages or chicken schnitzels made entirely from plant material.

"Don't confuse the two," says Prof le Coutre. "Real meat cells are smaller and more nutrient dense compared to plant cells, which contain a lot of water.

"If you take plant-based tissues and try to turn them into food that has the same appearance as meat, you inevitably conduct processing steps detrimental to the original plant material.

"People should eat vegetables and plant materials such as beans, peas, legumes – that's wonderful and great. However, I continue to believe we should consume meat products in moderation. And with the future of cellular agriculture, we can do this in a sustainable way."

Beyond meat

Prof le Coutre says the future of cellular agriculture is not confined just to cultured meat, but to sustainably produce materials for other industries such as seafood or even dairy. While proofs of principle have been obtained, further research is needed to ensure lab-produced meat satisfies consumer expectations and can be manufactured at a reasonable cost.

"The ambition is to get the cost down to below that of traditional meat to make it acceptable for the consumer but we are not there yet. Our goal is to commercialise what we're achieving through R&D and to see products dominate supermarket shelves within the coming 5-10 years."

Prof le Coutre says the research they are working on is multidisciplinary with the intention to redefine the entire value chain for a novel food system. More investment is needed to reach the full potential in this field.

"We need to position Australia as a leader in this space. We are already paving the way in the food agriculture business, but we need to be ahead in the cellular agriculture business as well."

UNSW SYDNEY

Vasey RSL Care Bundoora has a very strong relationship with Parade college which span over 20 years.

Parade College and Vasey Bundoora have completed many projects together, the most recent is that of the parade students, "The Eddy's Backpack Project" through the Mary MacKillop services foster care program.

The boys provide backpacks for foster children. The ladies at Vasey RSL Care Bundoora knit many coloured squares. The beautiful coloured squares are then sewn together to make blankets. Pam Leonard who is one of our volunteers runs the knitting group. Pam and her friend Patricia Keenan, a friend of Vasey RSL spend many hours sewing the squares into the beautiful and colourful blankets.

The ladies have been knitting throughout the Covid lockdown and in total have made 61 blankets.

Our knitting group started up again once our volunteer Pam was allowed to return. Pam runs the group weekly and helps out the ladies with wool and helping them decide on colour etc.

Last week we presented Parade college community action teacher Anne-Marie Morello was presented with the 61 blankets. The ladies in our knitting group enjoyed the visit from Anne-Marie and the Parade boys when they came to pick up blankets.

Knitting the squares and seeing the finished blankets give our lovely ladies a sense of achievement and purpose. They really feel part of the community.



Parade college

Parade college have a long Association with Vasey House through our Community Action programme. The Community Action Program has been a long-standing part of the education of Year 10 students at Parade College and is in line with the charism of our founder, Edmund Rice.

Parade College is privileged to receive the regular support of many agencies in the local community, like Vasey House, who provide our students with a wonderful opportunity to make a difference to the lives of others.

For well over 20 years our year 10 students have been welcomed as volunteers at Vasey. They spend Thursday afternoons for a 5 week block working and connecting with residents.

The students engage in a valuable intergenerational experience in their time at Vasey and other aged care facilities. Through the years we have been able to grow our relationship with Vasey and include other initiatives to enable this intergenerational connection. Our students have volunteered at many Vasey House events and Vasey residents have been guests at Parade College's musical performances and our Shared Table dinners.

Over the last few years the Vasey Knitting group has knitted and donated some beautiful blankets to our Eddy's Backpack project. We have partnered with MacKillop Family Services to pack and deliver backpacks for young people who go into the Foster care system, children Placed in Out of Home Care. These are kids who have been placed under the guardianship of a foster carer.

The backpacks are filled with items gives these children something that belongs to them when moving into a new environment and Provides something for those who come with nothing.

The blankets have been a wonderful addition to the back packs and very much treasured by those children who receive one.



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Vasey RSL Care has a proud tradition of supporting veterans and war widows. Around 75% of our community has an ex-service background.




VASEY RSL CARE
SERVING THOSE WHO SERVED

If you or a loved one is struggling with everyday tasks, call us today:
T 1300 602 108 W www.vaseyrslcare.org.au



Time to act on aged care crisis

Older Australians built this country. They and the families who love them deserve so much better than an aged care system that has failed to deliver the minimum amount of care.

The Royal Commission into Aged Care Quality and Safety's final report and its 148 recommendations makes it clear - the aged care system is in crisis.

I have been working with the aged care sector for almost 30 years and I have never seen it this bad before.

The findings of the Commission are heartbreaking reading, it highlighted graphically the tragic outcomes of neglect in aged care, including maggots in wounds and up to half of residents being malnourished.

This is neglect of the highest order and no older Australian should ever be put in that position.

The aged care crisis has been exacerbated by recent Budget cuts. Aged care workers want to provide quality care for their residents, but they are exhausted, undervalued and stretched to their limit. And, as we saw during the pandemic, they lack the resources they need to take care of vulnerable older Australians.

Those workers didn't need a Royal Commission to learn this truth, they live it every day.

Despite the low wages, inadequate staffing levels and strenuous working environment, they still turn up for work every day to perform some of our society's most important work.

Importantly, they did that during the COVID pandemic, when so many of the rest of us were able to work from home.

These workers desperately want to know when they can tell residents in their care that they will have the time to care for them properly and safely.

Meanwhile, there are almost 100,000 older Australians who have been approved for a home care package but are stuck on the waiting list, many waiting for over a year.

These Australians want to stay in their home for as long as they can and they deserve the support that they have been approved to receive.

Devastatingly, in the last two and a half years 27,278 Australians have died while waiting for a Home Care Package they had been approved for.

The time for Band-Aids, the time for relying on the 'above and beyond' ethic and the dedication of aged care staff and pushing the aged care crisis off into the weeds is over.

We have had a Royal Commission; the jury is in and the Parliament must act because the Australian community is watching.

Aged care is the last journey for many older Australians. We owe them dignity and it's time for real action, not more flashy announcements, and platitudes. The problem is clear, the challenge is clear. It's time to fix it.

MARK BUTLER MP

*Labor Shadow Minister Health and Ageing
Member for Hindmarsh*



Restore dignity and self esteem

"I proudly served in Japan and Korea; my doctor said that my Diabetes was brought on as a result of this..."

For more than 30 years this disease has affected me, it has robbed me of my right foot and the toes on my left foot. I have been unable to clean myself after going to the toilet for a long time and my wife had to do this task for me.

5 years ago I had The BIDET SHOP® install a Bidet seat to my toilet; it was such a relief for us both!

My wife was able to leave the house and spend time with her friends, knowing that I could look after myself now. I am so happy; it is embarrassing when another person has to clean you. The Bidet has restored my sense of dignity and self-esteem.

If you've got a problem that's making it hard for you, give these blokes a call, it'll change your life." John J.

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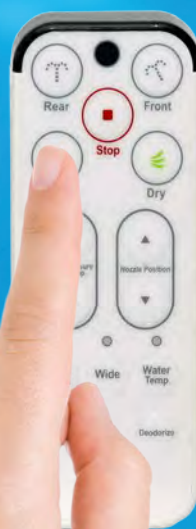
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Grenoble School of Management

Steven Laureys MD

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no-nonsense
meditation book**

**A scientist's guide
to the power of
meditation**

'Dr Steven Laureys' book opens up exciting perspectives.'

Matthieu Ricard, Buddhist monk and
translator to the Dalai Lamaert,
Grenoble School of Management

GREEN TREE

Optimism linked to mind-wandering

Scientists from The University of Western Australia have examined people's thought patterns when their mind wanders and found a link to their level of optimism and happiness.

It is estimated that our minds can spend up to half of our waking life wandering away from the present moment, particularly when we are bored or when a thought is prioritised by the brain to be more important than what we are currently doing.

In a study led by Dr Julie Ji from UWA's School of Psychological Science, and published in the journal *Psychological Research*, more than 40 participants were asked to complete a simple 45-minute sustained attention task on the computer, designed to be boring in order to encourage minds to wander.

The computer task also allowed participants to record the occurrence of mind wandering each time it happened, including whether their minds had wandered to the future or past, whether their thoughts involved mental pictures or words only, and how negative or positive the thoughts were.

Dr Ji said people who were less likely to imagine positive aspects of the future when mind wandering were also less optimistic about the future, which was in turn linked to higher levels of negative mood (sadness, anxiety, unhappiness).

"These findings are important because although we know that being optimistic about the future is really important for our mental and physical health, we don't know much about what contributes to our day-to-day levels of optimism," Dr Ji said.

"This study is unique in delving into this question, which is particularly crucial to understand in the

current pandemic context, when pessimism about the future is taking its emotional toll on many."

Dr Ji said previous research tended to treat optimism as something fixed – either you are an optimistic person or you are not.

"But this study suggests that our spontaneous thoughts about the future, particularly those involving mental pictures, may influence our current levels of optimism and mood," she said.

Dr Ji said of more than 900 mind-wandering thoughts recorded in the study, 15 per cent were about the future, 36 per cent were about the past, 31 per cent were about the present, and the remaining 18 per cent were abstract thoughts.

"What is really interesting is not only do we spend a lot of time thinking about the past and future, but the vast majority of these thoughts involve mental pictures, whereas we don't see this for thoughts that aren't about the past or future," she said.

Dr Ji said the study increased understanding of the cognitive factors shaping our gut feelings about how the future would turn out, which may have implications for addressing mood and anxiety problems.

"People may not realise that their mind wandering contributes to their mental health and can contribute to vicious cycles of negative thought patterns that are difficult to break," she said.

Dr Ji hopes the results will help boost clinical research into mental imagery-based future thinking and provide new avenues for developing interventions to alleviate depression and anxiety in individuals.

UNIVERSITY OF WESTERN AUSTRALIA



THE BUTTERY
ENRICHING LIVES

The Buttery is a not-for-profit, charitable mental health organisation and drug and alcohol rehab with headquarters near Bangalow in Northern NSW.

Through residential and community-based programs, The Buttery specialises in the treatment of alcohol and other drug misuse, problem gambling and mental health issues. It is guided by the philosophy – Addiction is not a consequence of choice: rehabilitation is.

As well as residential programs, it also operates community outreach programs throughout the NSW Mid-North Coast and NSW Northern Rivers Regions.

Alternatively, the Buttery Private Wellbeing Program is a social enterprise of The Buttery and is an early intervention for people who are still functioning well enough but who suffer from symptoms of anxiety, depression and other mental health issues.

www.buttery.org.au/veterans-cope-recovery-program

PODCAST INTERVIEW: www.thelastpostmagazine.com/tlp-interviews

Ballina

Centered on an island, at the mouth of the Richmond River, Ballina in the Northern Rivers of NSW, is a breath of fresh air!



Known for its surf, seafood and sunseekers heading north for winter, Ballina is the social and commercial hub of the region. Here I find myself deep in the moment - I've escaped the everyday to come and enjoy the outdoors - and with plenty of scenic vistas and stunning sunsets I have many opportunities to snap of few pics. And it's not just the scenery that's making me get my lens cap off but also the interesting locals with their intriguing lifestyle. Around every corner I'm finding a local carving out a way for themselves doing something inspiring. It must be all the fresh air!

Strolling through town I pop into see Kim Michelle Toft at Sea Silks Gallery who makes exquisite pieces painted on silk and is also the author and illustrator of children's books with a marine life theme. Kim's lifelong love of the ocean and its inhabitants has served as an inspiration to create these illustrious silk masterpieces and her multi-award winning environmental books. I pick up a few special handmade souvenirs to gift to my niece and mum who I know will appreciate the turquoise tones and coastal creatures.

After a leisurely stroll through the town centre of Ballina, and some great local tips from the staff at the Ballina's Visitor Information Centre I'm heading for Newrybar - an outer-lying village just north of Ballina - to try a locally grown and roasted coffee straight from the source at Zentvelds.

Looking out over the Zentvelds coffee plantation, soaking up the sunshine and forgetting about all the things I had on my to do list yesterday, I am delighted by the earthy, nutty flavour of my fresh brew and I really start to relax. I grab a few snaps of the green rolling hills and then head to the heart of Newrybar to meet some more of the regions makers, creatives and artisans at Newrybar Merchants, where a collective of artisans have set up shop. This is a beautifully curated and charmingly rustic space where I want to buy everything I set my eyes on! But I stick to the gift theme purchasing some deliciously aromatic locally made skin care products.

All these delicious smells have made me work up an appetite and I'm now off to enjoy the bounty of produce this region is famous. 'Ballina' believed to have been derived from the Aboriginal word 'Bullinah' meaning 'place of plenty or big stomach, plenty to eat'. I call into Richmond Oysters on the Serpentine, as I've heard the hot tip about these freshly shucked plumb beauties. I order a dozen and sit out on the understated deck enjoying the sunshine as I watch the hive of activity across the North Creek. It's become very evident to me why this place, with its change of pace, is such a breath of fresh air.



1800 777 666 | discoverballina.com.au



Cowra Japanese Garden and Cultural Centre
Ken Nakajima Pl, Cowra NSW 2794
www.cowragarden.com.au

Koyo Matsuri

Cowra Japanese Garden and Cultural Centre will be hosting its inaugural autumn festival, Koyo Matsuri, on Tuesday 4th and Wednesday 5th May, and entry into the Garden on these days will be free!

These dates coincide with the celebration of two of Japan's annual public holidays, Greenery Day and Children's Day.

The Garden is expected to be full of colour with the changing of the seasons as the maples and camellias save their best show for the autumn.

Koyo Matsuri will provide an opportunity to showcase the Garden's treasured collection of Cultural items, which includes world class ceramics, paintings and a wealth of culturally significant items that have been donated over the 40 years since the Garden was opened.

Having come through the difficulties of 2020, the Garden's Board also see this as an opportunity to thank everyone who has helped to support the Garden through the challenges of the Covid-19 pandemic. In a gesture of gratitude the entry to the Garden will be free of charge for the two days of Koyo Matsuri.

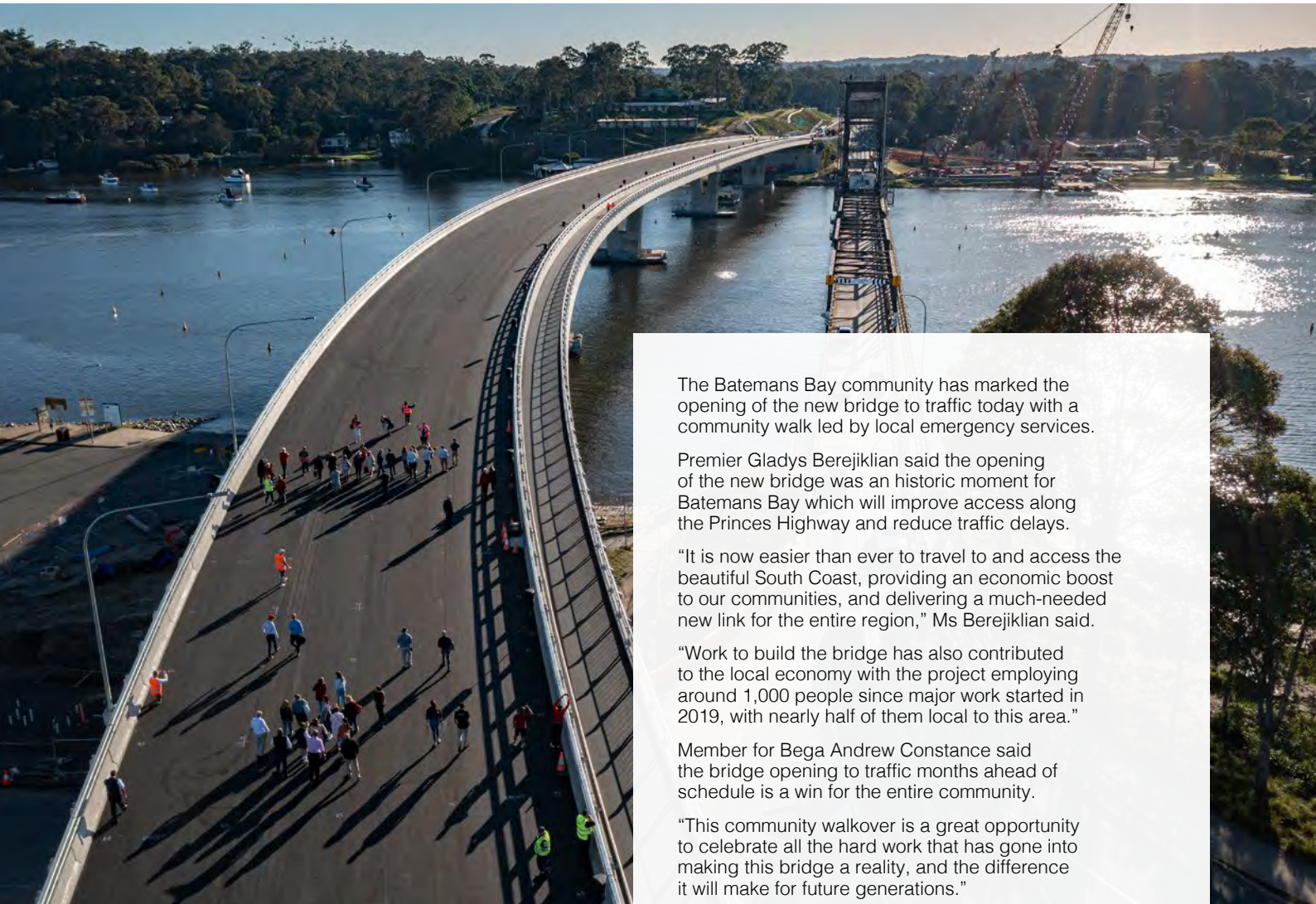
Cowra residents, their families and friends are invited to attend.

The highlights for Tuesday 4th will be a presentation by Dr Peter Armstrong about the expression of Japanese culture in an Australian context, along with cultural demonstrations including Tea Ceremony, Ikebana and Origami. A book café will also be in operation.

Wednesday 5th will focus on Children's activities and will include storytelling, games and Kimono demonstrations in addition to the other cultural demonstrations, making the day a great opportunity for schools to visit.

A festival program is available at the Cowra Japanese Garden and Cultural Centre. Please contact the Garden staff on 6341 2233 or email info@cowragarden.com.au for further information.

New Batemans Bay bridge welcomes first traffic



The Batemans Bay community has marked the opening of the new bridge to traffic today with a community walk led by local emergency services.

Premier Gladys Berejiklian said the opening of the new bridge was an historic moment for Batemans Bay which will improve access along the Princes Highway and reduce traffic delays.

"It is now easier than ever to travel to and access the beautiful South Coast, providing an economic boost to our communities, and delivering a much-needed new link for the entire region," Ms Berejiklian said.

"Work to build the bridge has also contributed to the local economy with the project employing around 1,000 people since major work started in 2019, with nearly half of them local to this area."

Member for Bega Andrew Constance said the bridge opening to traffic months ahead of schedule is a win for the entire community.

"This community walkover is a great opportunity to celebrate all the hard work that has gone into making this bridge a reality, and the difference it will make for future generations."

"Replacing the old bridge means emergency services are no longer cut off when the bridge is raised, significantly improving response times during crises," Mr Constance said.

"I'm also pleased we have been able to get the bridge open with a lane in each direction before the Easter break.

This time of year is really the last opportunity for visitors to enjoy some fantastic South Coast weather before winter so it's great the bridge is ready in time," said Mr Constance.

Minister for Regional Transport and Roads Paul Toole said the bridge was one of the many game-changing projects transforming journeys on the Princes Highway.

"We know how important these projects are to driving investment and jobs into regional NSW, and that's why we're investing more than \$4 billion along the Princes Highway," Mr Toole said.

Princes Highway northbound traffic will be the first moved onto one lane of the new bridge followed a few hours later by the southbound traffic moving onto another lane.

The opening of the new bridge also signals the start of the removal of the existing bridge, which is expected to be completed by the end of the year, at which time it is expected the new bridge will open to four lanes of traffic.

The NSW Government invested \$274 million to replace Batemans Bay Bridge.



Unique 4 Star Accommodation in the centre of Sydney's CBD

The Hyde Park Inn and RSL NSW is proud to announce a loyalty program for all current and ex-serving members of the Australian Defence Force to access preferred rates at the Hyde Park Inn.

The Defence Family Loyalty Club will replace the rates previously available to RSL NSW members.

RSL NSW exists to support all veterans and their families. The DFLC benefits are now being offered to all veterans and their immediate family members, including parents partners and children.

For information on the DFLC please email: enquiries@hydeparkinn.com.au

All rates include free parking (on or off site), light continental breakfast and unlimited wi-fi.



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HYDE PARK INN IS PROUDLY OWNED BY RSL NSW

Eclectic mix of cultures make West Torrens community

Conveniently located directly west of Adelaide's Central Business District (CBD), West Torrens is ideally situated between the city and western beaches, comprising around 62,000 residents and spanning an area of 37 square kilometres.

Being home to Adelaide Airport and Great Southern Railway, West Torrens is a gateway for travellers from overseas and interstate, with many new arrivals choosing to make this city their home, as the demographic consists of an eclectic mix of new migrants and nationalities. As a result, West Torrens celebrates a vibrant mix of cultures, customs, cuisines and music.

One of the best ways to enjoy the cultures on show in West Torrens is to attend one of the many festivals. The city buzzes with energy, particularly during the warmer months, with events including the Summer Festival series, Thai Festival, Dimitria Greek Festival, Philippine Fiesta, Fire and Spice, Kodomo no Hi Japan Festival and many more.

The City of West Torrens Council understands the importance of supporting the creativity of its local community and, each year, offers an annual Art Prize worth \$13,000 in prizes to aspiring artists in the local area and beyond. It also provides a free gallery space for artists to exhibit their

work, and as a result of the COVID-19 outbreak, the Council helped the arts industry get back on its feet by providing a COVID-19 Arts and Culture Grants program totaling \$50,000.

Striving to be the best place to live, work and enjoy life, West Torrens offers access to an abundance of reserves, playgrounds, state-of-the-art community facilities and an extensive network of cycling and walking paths. Outdoor facilities and urban greening play an important role in community health, ecosystem function and economic activity and, as such, the City of West Torrens Council is always seeking opportunities to add more greening and undergo other initiatives aimed at shading and cooling suburbs.

There are a variety of residential and industrial areas and a number of retail shopping precincts, including Harbour Town and the Mile End Homemaker Centre. The area is in a state of economic change and growth, with new housing developments, roadways and shopping facilities being developed.



West Torrens *a creative community*

Located directly to the west of the Adelaide CBD, the City of West Torrens is proud to support our creative community through:

- \$13,000 West Torrens Art Prize
- Community Grants and Sponsorship program
- paid performances at community events
- free exhibition space in our community gallery.

Find out more at westtorrens.sa.gov.au

Harley ride to Yorke Peninsula

I recently embarked on a 4-day bike ride taking in the Yorke Peninsula.

Total distance travelled was 1310 kls, quite a ride huh.

Tender bum towards the finish. My riding partner and tour guide is John White a terrific man whose knowledge of places and geography is quite amazing. He (almost) always knows how to get where we're going. I'm the tail-gate Charlie. Our ride commenced at Williamstown, via Barossa, Clare, into Moonta and then downwards around the coast road of the Yorke leg.

The riding conditions varied from ideal, warm and little breeze to cloudy, cool with a threat of rain.

Country folk are so nice, friendly, courteous and obliging always. Riding along people waved and we waved back – and vice versa... from vehicles too.

In every town or township we always travelled at 20-30ks so that we could soak in the surroundings and touristy sights.

It was a great ride together, we both enjoyed it and I thank John for his company and guidance.

The Places We Rode Through:

Mercato (coffee start), Kersbrook, Williamstown, Seppelstfield, Kapunda, Marrabel, Saddleworth, Burra, Mintaro, Clare, Moonta, Port Hughes, Maitland, Port Victoria, Stansbury, Wool Bay, Edithburgh, Marion Bay, Innes National Park, Corny Point, Stenhouse Bay, Inneston, Blyth, Ardrossan, Port Julia, Black Point, Port Wakefield, Balaklava and Mallala.

FRANK SEBASTYAN



Frank with his Harley Davidson Heritage Softail Special.





Remembering Ted Carse and Operation Jaywick



The Australian National Maritime Museum welcomed historical items related to the famous Operation Jaywick into the National Maritime Collection at a ceremony on Tuesday April 20.

The items, a collection of significant objects associated with Lieutenant Hubert Edward 'Ted' Carse and Operation Jaywick, an Allied commando raid against Japanese shipping in Singapore Harbour in September 1943. The objects were sold recently via auction in London.

The objects, a faux Japanese flag, medals and knife are of great national significance to Australia.

The purchase was possible due to the Australian Government's support through the National Cultural Heritage Account and museum Foundation through the generosity of the families of Ted Carse's brothers.

THIS PAGE, CLOCKWISE FROM TOP:
Carse family members with former commandos and museum staff.
Former Commando Allan Miles OAM, recounting his experiences with Ted Carse.
Mary Carse, Ted Carse's niece telling stories of her memories of her uncle.

OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT:
Ted Carse's knuckle knife.
Carse family members with museum staff.
VIPs representing the Carse family, Navy, museum, War Memorial with Minister Fletcher (holding a prop version of the flag).
The faux Japanese flag that was flown on Krait during Operation Jaywick.
Ted Carse's medals.



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Thanking those who have and continue to serve our nation

At CSC, we believe in the importance of experience. For over 30 years, we've provided superannuation services to employees of the Australian Government and members of the Australian Defence Force. We're committed to giving our members the retirement that they deserve. And because we understand them like no one else, we can.

As a way of saying thanks, we're honoured to provide every Defence Force veteran, serving member and cadet with complimentary entry to the Australian National Maritime Museum, and half-price entry for accompanying friends and family.

The museum is Australia's national centre for maritime collections, exhibitions, research and archaeology. With a CSC defence entry ticket you can enjoy several headline exhibitions free of charge.

Climb aboard an actual submarine and venture into the secret world of underwater warfare on the HMAS Onslow. Guided tours are now available and numbers are strictly limited. While you're there, visit the Wildlife Photographer of the Year exhibition, which captures the unique moments and diversity of life on Earth. For family fun, head to Map It! and explore the role that mapping and navigation play in everyday life.

With our long history serving members of the ADF, we greatly value the commitment and loyal service of our veterans, serving members and cadets. If you're a Defence Force veteran, a serving member, or a current cadet, show the ticket desk your valid ADF ID card, a DVA-issued card, service medals, or arrive in uniform, for free entry as well as access to the friends and family discount.

You can find out more about the partnership at csc.gov.au



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This offer is made through the partnership between CSC and the Australian National Maritime Museum

csc.gov.au

Disasters are our business

Disaster Relief Australia (DRA) unites the skills and experiences of military veterans, emergency responders and civilians to rapidly deploy disaster relief teams domestically and around the globe.

Integrating into existing emergency management arrangements where possible, Disaster Relief Australia can operate independently or as part of an integrated taskforce.

DRA provides incident management, damage and impact assessment, aerial damage assessment and mapping, work order management, spontaneous volunteer management, debris management and restoring access, expedient home repair and resilience and capacity building.

In 2021, DRA has deployed two major operations across Australia. Operation Woods in the Perth Hills in response to the February bushfires and Operation Elliot in NSW after the catastrophic flooding in March.

Veterans are our passion

Led by veterans, Disaster Relief Australia seeks to change the narrative around the Australian veteran.

DRA improves veterans' wellbeing by providing them the opportunity to continue to serve communities devastated by natural disaster. In doing so, they are able to regain a sense of purpose and identity not found since their military service. DRA recognises that veterans hold a unique and valuable skill set. Australian veterans are a national asset, and DRA seeks to showcase that to the world.

Our story

Disaster Relief Australia (DRA) was launched in 2020, after a tenure as Team Rubicon Australia, which was founded in August 2016. Our first disaster relief operation was launched in April 2017 in response to the devastation wrought by Tropical Cyclone Debbie.

This operation, dubbed Operation Dunlop, after WWII Surgeon Sir Ernest Edward 'Weary' Dunlop, saw DRA deployed to the hard-hit town of Proserpine in North Queensland. For over three weeks 62 volunteers worked tirelessly to help the greater Proserpine community recover from the disaster. As importantly, we proved that military veterans are ideally suited to conduct this type of work.

The journey to Proserpine started in 2013, when a model of disaster relief utilising veterans was tested in the United States. The model was imported and contextualised to Australian backdrop. Subsequently, a commitment was made that has now become their mission statement:

To be the pre-eminent disaster relief organisation in the Asia-Pacific Region, and in doing so, change the narrative around what it means to be a veteran in Australia. Disaster Relief Australia was born of this commitment, and is a fully independent Australian-Registered Charity.

In 2020, we took the step to become a truly unique Australian organisation. Since 2016, we have grown from the fledgling efforts of two stubborn veterans to a nationwide movement. With over 2500 members and 7 fully operational Disaster Relief Teams (DRTs) in Brisbane, Sydney, Melbourne, Townsville, Adelaide, Perth and Canberra, DRA represents a significant capability. We have proven that capability on 20 disaster relief operations both domestically and internationally, helping thousands of disaster survivors. Over the next 4 years DRA will expand from 7 to 12 DRTs around Australia.

In the spirit of WWI veterans returning to build the Great Ocean Road, DRA has reinvented the idea that veterans are some of most highly trained civic assets, with skills and experience to be harnessed. They are anything but victims, they are Built to Serve.



MEDALS, UNIFORMS AND HATS

When we look at the heirlooms commonly passed down within families, medals and military uniforms are often highly treasured.

While there is a view that uniforms are mass produced (and this is certainly the case with modern uniforms), during the First World War especially, this was not always the case. To be sure, there was an official uniform pattern, but many of the people heading to the front lines went to their family tailors and had custom bespoke uniforms manufactured. This means that WW1 uniforms in particular can show quite a wide range of subtle differences when studied by the trained eye.

The fur used to make the felt for hats, the wool in uniforms and other decoration such as the Emu feathers mounted on the band of a Light Horse slouch hat are all animal protein. Unfortunately, this makes them all very desirable to insects such as webbing moth, case moth and carpet beetle. Insects want food, shelter, the dark and to be undisturbed. Unfortunately this means that uniforms packed away in a dark cupboard or a trunk for years at a time are in ideal conditions to be attacked.

The Bad News: Lavender, camphor balls, naphthalene and moth balls are all ineffective when it comes to preventing insect attack. Moth and carpet beetle eggs stay viable for at minimum 5 years and the eggs are small enough to be invisible to the naked eye. Specialist treatment is required to ensure that no viable eggs remain before any long term storage is appropriate.

The Good News: Insects that live on proteins such as fur, feathers, wool and silk (heritage medal ribbons) do not have the capacity to eat cellulose (cotton). What this means is that once a garment is adult, larvae and egg free following treatment, it can be safely stored and protected from further insect attack by something as simple as storage inside a pillowcase, or a garment bag manufactured from cotton sheet fabric or calico.

We are often asked if medals should be swing mounted (where only the top bar is fixed in position) or court mounted (where the full length of the ribbon is firmly held). For events such as Remembrance Day and ANZAC Day, both styles of medal mounting are permitted. Court mounting does have the advantage that medals do not jangle around, hitting each other and becoming scratched. In recent years we have seen multiple instances where rather than stitch mounting, well meaning but misguided people have court mounted medals using strong adhesives and even hot glue. This makes re-use of the medal ribbons impossible if regulations relating to ribbon length change (as they do from time to time). Replacement ribbons can be exceedingly expensive and in some instances all but impossible to obtain. Original medal ribbons add significantly to the authenticity and value of medal sets.

Please get professional advice before polishing medals or exposing them to solvents as they can be irreversibly damaged.

VICTORIA PEARCE



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.

Ron Beekin

Hard luck guy of Australian boxing

"A really good bloke to have onside was Ronnie," declared Paul Hogan in his 2020 autobiography, *The Tap-Dancing Knife Thrower*. Hogan was recalling a particular incident from the early 1960s when he was about to be on the receiving end of a fearful beating from a Granville thug and standover man imaginatively nicknamed Horsehead. Fortunately his mate Ron Beekin stepped in and felled Horsehead with one perfectly placed punch. At the time, Beekin was an accomplished amateur boxer not far from turning professional. Some ten years later, he would be remembered as one of the more enigmatic figures in Australian boxing throughout the 1960s and, quite possibly, one of the unluckiest.

Ron Beekin made his professional debut at Sydney Stadium in November 1962 and outpointed Jim Prior over four rounds. Short route wins over Dennis Trindall, Donn Casey and Warren Ritchie followed as Beekin's profile began to rise. However, some gym watchers and insiders already had advance knowledge of his ring prowess. In 1960, future World Light Middleweight Champion Ralph Dumas visited Australia and engaged in four winning fights at Sydney Stadium. During a routine training session at an inner city gym, jaws began to drop when it became apparent that Dumas' sparring partner, an unheralded local fighter, was doing far more than holding his own. One excited spectator ran into a nearby boys club shouting: "I've just been watching an amateur putting it over Dumas!" The amateur in question was teenage Welterweight Ron Beekin.

Momentum stalled when Beekin moved to Canberra, a city not noted as a boxing hub, in late 1964. However, he managed to snare one bout in the capital city. Elevated to his first ten round main event, Beekin held the well credentialed Alan Roberts to a draw. By September the following year, Beekin was back living in Sydney and promptly picked up the tempo – he thumped out two comprehensive wins over hard nut Sonny Bathis and then travelled down to Melbourne to meet body punching southpaw Gary Ford after Ford's original opponent Charley Leo withdrew due to a rib injury. An unknown quantity to most Melburnians, Beekin pulled a surprise by knocking out Ford in the sixth round. Three years later Ford briefly held the Australian Welterweight Title.

Back in Sydney, Beekin brushed aside fading journeymen Kevin Rose and Arthur Larrigo and, in a one-off winner-

takes-all match at Tom Laming's Sporting Club in Glebe, he saw off an overmatched Don Clarke in two rounds. Then the freeze-out kicked in.

Beekin's trainer and manager, Bernie Hall, was a 24 carat maverick who refused to run with the pack and had little tolerance for yes-men. Soon enough, Hall's brash persona started to rub Sydney's El Supremo of boxing, Ern McQuillan, up the wrong way. For years, McQuillan had dominated Sydney boxing as a trainer, manager, promoter and matchmaker and regarded Hall as a noisy usurper who had to be put back in his box. Protective of his power base, McQuillan used his authority with the NSW Professional Boxing Association to suspend Hall, branding him as a disruptive troublemaker. McQuillan's actions had a ripple effect and, more or less, disqualified any Hall trained fighter from appearing in Sydney venues.

A free thinker, Hall looked outside of Australia for opportunities to keep his marquee Middleweight active. In September 1967, Hall brought Beekin across the ditch to Wellington New Zealand where he was matched with unbeaten Maori big hitter Kahu Mahanga at the city's Town Hall. Most of the Kiwi fight followers, who knew next to nothing of the Sydney visitor, assumed Beekin would be another pushover for the power punching Mahanga. Instead, Beekin stunned the Wellington crowd by turning on a craftsman-like performance to completely outclass the local fighter. Round after round Beekin's purposeful jab continually found its target and by round eight a bloodied and dazed Mahanga, who had survived a knockdown, looked every inch a beaten fighter. Referee Tom Fox's intervention spared Mahanga from further punishment and suddenly Beekin was talk of the town.

Now aware that circumstances out of the ordinary had dropped a potential drawcard into their own backyard, New Zealand fight promoters were quick to capitalise and matched Beekin with tough Samoan Fred Taupola. Based in Auckland, Taupola was a granite-jawed puncher who had only lost two fights in a professional career that stretched back to 1962. At Auckland's YMCA Stadium, Beekin gave a masterful display of a fighter destined for bigger things. For six and a half rounds he outboxed and outfoxed Taupola until a flicking right hand from the Samoan opened a cut over his brow. As blood began



Ron Beekin throwing a left hook at Fred Taupola in Festival Hall Melbourne 1971.

to trickle, the referee stepped in and awarded the fight to Taupola on a TKO.

Demands for a rematch were met and a month later Beekin and Taupola were again squaring off at the YMCA Stadium. Beekin had Taupola's measure from the outset but, this time, far more demonstratively. The Auckland crowd watched on open mouthed as Beekin handed out a terrible beating for four and a half rounds. In the fifth round Taupola, who'd never been knocked off his feet, was crashed to the canvas. He beat the count but was stumbling and defenseless. Post-fight, Auckland's sportswriters were working overtime on the superlatives. Most agreed on Beekin being the best Middleweight to visit New Zealand since Clive Stewart completed his eight fight tours of duty between 1960 and 1962. Other scribes, who saw bankability in the Sydney fighter, felt the time was right to up the level of opposition.

Fate Davis, an African American Middleweight from Akron Ohio, arrived in Auckland in October 1967 and had already disposed of Australian Welterweight Champion Carmen Rotolo and Fijian puncher Inia Cataroga. A stylish fighter with over thirty fights behind him, Davis had only four losses on his record and two were to A-listers Stanley "Kitten" Hayward and Rubin "Hurricane" Carter. The Ohio fighter had all the right credentials as a worthy opponent and, furthermore, was easily available. A win over Davis, who was bracketed in the top twenty World Middles, would certainly put Beekin on the international map and, surely, send smoke signals across to Sydney.

On 27 November 1967, Beekin and Davis touched gloves in centre ring at

the YMCA Stadium for what promised to be an engaging contest between two like-minded men. Both fighters used their day jobs as fitness routines – a garbage collector with the Burwood Council, Beekin regularly ran up to 40 kilometres a day whereas Davis, a block layer on major construction sites, also moonlighted at a local carwash. However, the day before the fight Beekin took his eldest daughter to the beach and got badly sunburnt in the process. A genuine hard man, he didn't give it much thought and for the first two rounds it seemed justified as he took the points from the cautious Davis. Then, in the third round, Beekin's upper body began to turn a shade of fire truck red and he battled through the remaining rounds in considerable pain made even more extreme when Davis switched his attack to the body.

A wincing Beekin rallied in the eighth frame and almost knocked Davis through the ropes but the American fighter was able to dance his way out of trouble. Davis forced the pace over the last two rounds to put the end result beyond doubt. Although outpointed, Beekin was applauded for his toughness under pressure and his ability to take many of Davis' body blows without buckling. The Auckland Boxing Association were keen to retain Beekin for future promotions but Bernie Hall, still persona non grata in Sydney, was ready to test other options in the South Pacific. Although not necessarily intended, Beekin had fought his last fight in The Land of the Long White Cloud. However he made a lasting impression with many of the country's fight fraternity including respected Invercargill Welterweight Denny Enright who fought successfully as an amateur and professional in both New Zealand and Australia.

"Ron Beekin was an outstanding Australian Middleweight," Enright reminded me recently. "He was a fighter that many avoided."

On Anzac Day 1968, Beekin made his first visit to New Caledonia where he has to meet moderately performed Fijian Middleweight Ravuama Roko at Noumea's All Sports Hall. It was all too easy for Beekin- he had Roko on the canvas seven times before the fight was mercifully waved off in the fourth round. In June, Hall brought Beekin into Tahiti to fight the unbeaten Iliata Silimaiby, a Fijian Light Heavyweight who'd won all his eleven bouts by KO. In front of an excitable crowd at Papeete's Fauraua Basketball Stadium, Beekin wrapped it up in under a minute. The nine pound heavier Silimaiby led with a probing left lead which Beekin sidestepped and then followed through with a left and right that put the Fijian down the for the count.

Two months later, Beekin was back at the All Sports Hall in Noumea to

face unbeaten Tongan prospect. Kasi Katoa. Although outclassed, Katoa survived a second round knockdown and plenty of Beekin's big punches to stay in the fight for the full ten rounds. For Beekin it was a solid workout much needed for his upcoming fight in Papeete against French Middleweight champion Pascal Di Benedetto. Further up the fistic food chain than Beekin's previous three opponents, Di Benedetto had been mixing it with Europe's best and was rated the third best Middleweight on the continent by RING magazine. He came with a strong record and the handful of losses incurred were to world class fighters such as Nino Benvenuti, Tom Bogs and Carlo Duran. A win over the Tunisian born fighter, who was also hovering among the top fifteen World Middleweights, would surely lift Beekin into the big league.

A seasoned campaigner on the European circuit, Di Benedetto knew his way around the ring and had come to fight. After feeling each other out in the first frame, Beekin began to outmuscle and beat Di Benedetto to the punch. From the second round thereon, Beekin owned the fight and had gathered a commanding lead when, in the ninth round, a head clash opened a cut over his eye. For a split second there was the possibility of the fight being stopped but, to Beekin's relief, the referee let it continue. In the final round, Beekin was all over the Parisian puncher and came close to flooring him on three occasions. When Beekin was crowned winner, the animated Tahitian crowd let out an almighty collective cheer.

Beekin's victory, certainly one of international importance, set off a nice chain reaction. Melbourne's FIGHTER magazine, who'd been following his progress in the South Seas, gave the fight a full page spread and questioned why a fighter of such calibre was still locked out of his own hometown. Over in New Zealand, the Auckland Boxing Association desperately wanted Beekin to have a crack at the Commonwealth Middleweight Title and made a concerted effort to lure undefeated Johnny Pritchett from the UK to defend his title at the city's Carlaw Park. Unfortunately for Beekin, all negotiations were rendered null and void after Pritchett's unexpected retirement. Meanwhile in Sydney, respected Salvation Army Captain and former New South Wales State Featherweight Champion Trevor King handed in his independently based report card.

"Ron Beekin?" King informed FIGHTER magazine's editor and founder Mike C. Ryan. "Absolutely the best I have ever seen in my life. Beekin could be a world champion, never mind an Australian champion. I would crawl over an acre paddock of broken glass to help Ron Beekin get his chance."



Ron Beekin 1942-2003.

New Zealand's foremost boxing scribe, Bob Jones, a product of the "pull no punches" school of sports journalism, had already rated Beekin as the hardest hitter to visit his country since American Light Heavyweight Eddie "Gun" Cotton made his presence felt in Auckland rings during 1960. An unashamed Beekin fan, Jones was prepared to take it up another notch and declared that the Sydney fighter could tangle with all of the other nine Australian top ten Middleweights on the same night and not break into a sweat. An astute operator, Bernie Hall knew the more the press talked up his fighter the more attractive he would become to Australian fight promoters. It was time to bring The Beek in from the cold.

A contrarian at heart, Hall purposely went beyond the Sydney club circuit for Beekin's first homecoming appearance. Instead, he opted for Melbourne and locked Beekin into the main support for the Lionel Rose – Alan Rudkin World Title fight held at the Kooyong Tennis Stadium. Beekin was matched with Tongan newcomer Lee Moto over eight rounds in a bout that would be pivotal for the Sydney fighter's march towards the Australian Middleweight Title. Airline mogul and owner of Melbourne's Channel 0, Reg Ansett, tapped into the unprecedented popularity of boxing in Australia at the time and secured television rights for the title fight. Screened across Australia it meant that over three million viewers would be watching from their lounge rooms. Hall saw it as a wonderful opportunity to reintroduce Beekin to Australian fight fans and remind them of what they'd been missing for the last three years.

Boxing aficionados across the land, many for the first time, were able to witness an imposing figure enter the ring carrying a heavy quota of X factor – a perfectly well-proportioned Middleweight with a classic Rockabilly

hairstyle and a Kirk Douglas dimpled chin. Beekin was also the owner of an icy stare that reputedly scared opponents into making costly errors. Much to Bernie Hall's dismay, Beekin fought poorly on the night. For most of the fight he rushed at his lithe opponent hurling punches that often missed and occasionally threw him off balance. Although Beekin was able to steady the ship with some crunching left leads, he allowed Moto, a cool and calculating counter puncher, too much leeway. In the eighth and final frame, Beekin showed a glimpse of his best when he put Moto on the canvas with a solid right hand. Twenty seconds later, Beekin was on one knee taking an eight count after Moto tagged him with one of his slick counters. Beekin won on split decision (one judge scored it even) and the verdict was met with booing from some sections of the crowd who were probably wondering if the NSW visitor had been overhyped. Beekin himself was equally mystified.

"This was my worst performance ever. I should have finished this fight inside two rounds but I couldn't," Beekin told FIGHTER magazine's Mike Peters. "I wasn't afraid of the big crowd or anything like that, it was just me. I didn't freeze as Bernie said I did, it was just my attitude. I didn't care. I just don't know why and I still don't know why."

Needing to reassess, Beekin took some time out that extended to an eight month absence. Nonetheless, his below form performance against Moto, seen as an aberration, had done little damage to his status. While Beekin was building up a solid reputation in the South Pacific, the Australian Middleweight Title fell vacant when reigning champion Tony Barber announced his retirement in September 1967. The title remained uncontested until October 1968 when Ern McQuillan's cagey veteran Dick Blair stopped Victorian southpaw Bob Murdoch to become the new Middleweight titleholder. Ray Mitchell and Don Marks, two leading officials with the Australian Boxing Federation who had the job of meticulously compiling the monthly ratings of Australian boxers, agreed that Beekin was clearly Australia's best current Middleweight and placed him as the number one contender to Dick Blair's title. However, the rift between Ern McQuillan and Bernie Hall greatly reduced the possibilities of a Beekin – Blair title fight. Beekin's inactivity for most of 1969 also came into the equation.

Early in the second half of the year, Mitchell warned that Beekin could slide down the Middleweight ladder if he remained missing in action. When Beekin finally sorted himself out in early November and was ready to walk back into Bernie Hall's Oxford St gym, Mitchell had relegated him

to sixth place in the national ratings. Nevertheless, Beekin's return to the gym was beautifully timed – the heat between Bernie Hall and Ern McQuillan had simmered to the point of McQuillan finally tolerating the flamboyant Hall as legitimate competition. Free to promote his own fights, Hall got Beekin back into the ring with minimum delay. On 10 December, Beekin climbed into a Sydney ring for the first time in over three years to face burly Irishman Dave Cullen who held a version of the Australian Heavyweight title in 1967. Weighing in at a shade over twelve stone, Beekin smashed through Cullen's leaky defense to win by a second round knockout. The Beek was back in town in more ways than one.

The quick victory paid instant dividends – a freed up Beekin was suddenly hot property. A left field offer out of South Africa to fight former World Welterweight contender Willie Ludick in Johannesburg had much appeal. A win over the highly regarded Ludick, a noted hard puncher who'd moved up into the Middleweight division, would restore Beekin's international standing and gather some good take home money. Match makers in New Zealand, whose love affair with the Sydney Middleweight had remained firmly intact, were lining him up for a bout with the skillful Billy Opetiaia and there was even talk of a rematch with Kahu Mahanga. Cycling entrepreneur Bill Long, who had recently branched out as a boxing promoter, was keen to bring Beekin back to Melbourne and face former national Middleweight champion Dimitri Michael at the Olympic Velodrome. Closer to home, there was a real chance that by early 1970 Beekin would be the proud owner of an Australian title belt.

In September 1969, Billy Choules, a fair to middling campaigner from Adelaide, caused an upset when he took out a narrow, if not disputed, decision over Dick Blair in Melbourne to snatch the Australian Middleweight Title. A chance meeting between Bernie Hall and Choules' trainer Colin Betty at a Sydney title fight laid some useful groundwork. Hall made Betty an offer of a \$1600 purse and on the strength of a handshake deal it was agreed Choules would make his first title defense against Beekin at a Sydney venue sometime in April 1970. At last, everything seemed to be coming up roses for Beekin. His number one fan Bob Jones, who later became Sir Robert Jones in 1989, already penciled him in as the Middleweight heir apparent and predicted a Beekin-Choules showdown would be a one horse race. "Even if Choules were prepared to risk his crown against The Beek it would be too easy for Beekin." Jones wrote in his regular FIGHTER magazine column. Then Ern McQuillan got in the way.

Described as "the wily old fox of the boxing ring", McQuillan wasn't going to let himself be upstaged by his arch rival so he flew to Adelaide with the necessary paperwork. Upping the prize money to \$2000, McQuillan offered Betty a written contract for Choules to defend his title against Tony Mundine, an 18 year old puncher with fast hands and a washboard stomach, who had already knocked out the South Australian in a Melbourne non-title fight. Betty's signature automatically threw Beekin out of contention.

Regulars at the Oxford St gym say Beekin went to pieces and his morale dropped to an all-time low when he got the news that he'd been cruelly bypassed for a title shot. As a consolation of sorts, Hall booked Beekin in for a Tahiti assignment against unspectacular Etuate Rabuka, a Fijian Middleweight who'd been stopped twice by Fred Taupola. Apparently Beekin had told Hall the Tahiti meeting would be his swansong. If nothing else, the often unlucky fighter could walk away as a winner with some reasonable spending money.

Rather than finish on a high note, Beekin seemed hell-bent on self-destruction. Knocked down twice in the first round, Beekin recovered to take the points, albeit unconvincingly, in the second. When Rabuka floored Beekin with a left hook early in the third round, Bernie Hall, fearing the worst, climbed onto the ring apron. Still on the canvas, Beekin turned his attention to Hall and called out: "No, no, don't stop it!" However, Beekin failed to heed the referee's count as it went to the full ten. Hall, who understood Beekin's mindset better than most, had a gut feeling from the start that his distracted and disillusioned fighter would probably be beaten by Rabuka, a fighter he later dismissed as "a clown". Nonetheless, Hall went ahead and arranged the fight out of a combination of economic necessity and a goodwill gesture.

"Beek owed \$650," Hall told FIGHTER's Mike C. Ryan. "I decided if he's going to pack it in he should get a good pay day – five kids, you know. Tahiti paid Beekin \$1500."

A week later, Tony Mundine, unsurprisingly, took only four rounds to relieve Billy Choules of the Australian Middleweight Title. Soon after, a downhearted Beekin exiled himself in Auckland as something of a head clearing exercise. A Mundine-Beekin title fight, a surefire stadium filler, now seemed out of the question. While Beekin was busy pondering in New Zealand, fighters and fans alike began to lament over a career sadly unfulfilled.

Shortly after he'd knocked out Scottish import Hugh Baxter at Melbourne's Festival Hall, Bernie Hall's latest protégé Paul Bink, a future national Junior Lightweight titleholder, was

asked by Hall, in the presence of Mike C. Ryan, to name his best fighter.

"Beekin it was," answered Bink without prompting. "I've seen the best Americans on film, Muhammad Ali, Emile Griffith and that- they've got nothing on Beekin when he was going. That Beekin....it's the greatest tragedy what happened to him. Everyone says Mundine is a great fighter. Beekin wouldn't even train to beat Mundine. I nearly cry for Beekin."

Enthusiastic fight follower Mal Bruce, from Sydney's North Shore, penned an open letter to Beekin which FIGHTER published in their January 1971 issue. "I hope this letter has made you decide to come back because Australia needs a few World Champs. How about it Beek?" Bruce concluded. After almost a year of keeping a low profile, whispers began to circulate about Beekin returning to Sydney and preparing for a comeback. In April, the rumours became reality when Beekin resettled in Sydney and began preliminary workouts at Paul Jackson's gym in Auburn. When Beekin landed back in Sydney he tipped the scales at close to fourteen stone but after shedding the right amount of poundage he reconnected with Bernie Hall and discussed a return to the ring, no doubt music to Hall's ears.

After sixteen months of self-analysis and readjustment, Beekin made his much anticipated comeback at Guildford Leagues Club on 18 August. Fighting as a twelve stone Light Heavyweight, Beekin took only two rounds to knock out tent fighter Paul Trindle. A month later Beekin travelled up to Newcastle where he toyed with over the hill Irish southpaw Billy Tom Edgar before putting him down the for the count in the fourth round. Edgar never fought again.

Hall was quick to up the ante and a week later had Beekin in Melbourne for a TV Ringside encounter with Fred Etuati. A powerfully built Samoan, Etuati had lost only one of his nine Australian fights and a month earlier had handed Charkey Ramon, easily Hall's finest acquisition this side of Beekin himself, his first and only defeat. An evenly matched pair, Beekin got in close with plenty of hard right uppercuts whereas Etuati, quite the accurate puncher, made good use of a spearing left jab. At the end of eight crowd pleasing rounds, Etuati, who had an edge in match fitness, got the referee's pat.

"Should have been a draw," said my father who would often score the televised fights on a notepad resting on his knee. "Beekin was a bit stiff to lose that one."

After he'd showered and changed back into his civvies, Beekin, with the inside of his mouth cut and still



Ron Beekin defeating Kahu Mahanga in Wellington NZ Town Hall 1967.

tender from Etuati's punches, went out and dined on a late night steak.

Beekin's loss divided opinion. Some pundits believed the Sydneysider, who was approaching his thirtieth birthday, was leaving his run too late. Others saw the defeat as a hiccup and cited his quick wins over Trindle and Edgar as way too easy to have been proper match conditioners. "Don't write off The Beek yet", warned FIGHTER's Lawrie Francis. There were also a few wise heads adamant that Beekin would probably struggle to make the Middleweight limit and should, instead, zero in on the Australian Light Heavyweight Title. All opinions and suggestions became purely academic after Beekin made it known that he was a retired fighter. On one level it was something of anti-climactic finish for a boxer who had the right stuff to take him straight to the top but fought through an intriguing career that was often undercut by factionalism, frustration and plain bad luck.

Fight fans love a good comeback story and, surprisingly, Beekin made his own brief contribution. In February 1975, Beekin made a low key return in a double header at South Sydney Junior Rugby League Club. Although close to four years out of action, Beekin quickly shook off the ring rust and knocked out Albury Light Heavyweight Reno Zurek, a game but relatively

inexperienced warrior, in the second round. The comeback was short-lived, it was the last time Beekin would lace up the gloves. At least he went out the same way he came in. A winner.

Ron Beekin passed away in May 2003 after a lengthy illness. He was two months shy of his sixty first birthday.

"Ron Beekin and Tony Mundine were the certainly the two best Australian Middleweights since Dave Sands and Clive Stewart were knocking them over," a grizzled boxing historian told me on the balcony of Manly's New Brighton Hotel in 2007. "The same doors that opened so easily for Tony always seemed to slam shut in Ronnie's face. Ask any of The Beek's old sparring partners and they'll tell you he was world title material but he never even got a chance to fight for a bloody state title. Work that one out."

Footnote: Ron Beekin's son Brett fought professionally between 1981 and 1994. A fine Middleweight who favoured a ramrod-like jab, his career was compromised by two shoulder reconstructions and a detached retina. Brett's son Cody, who bears a striking resemblance to his grandfather, is currently making a name for himself as a promising Middleweight.

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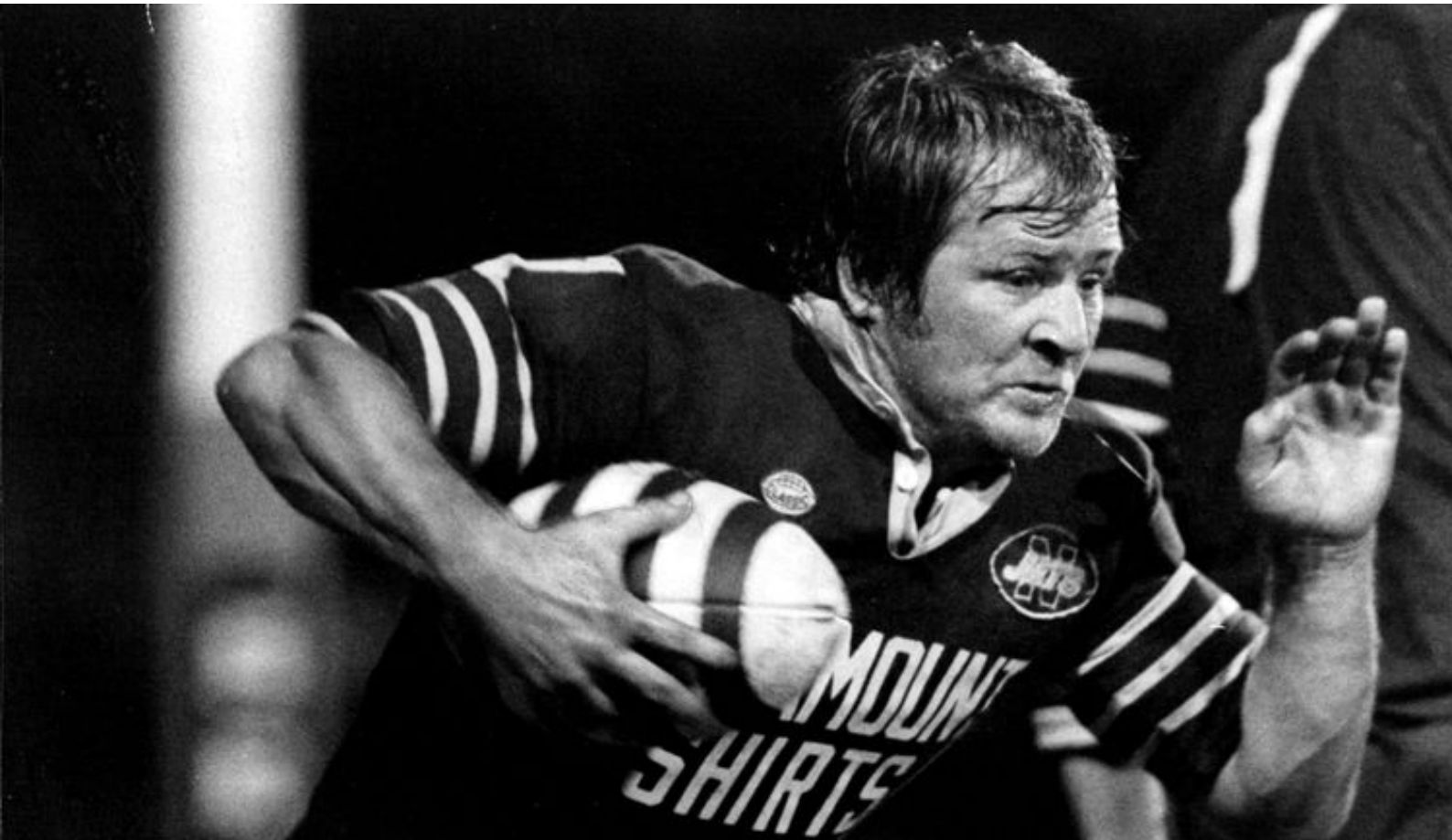
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Tommy Raudonikis in action for Newtown in 1982.



Cowra's Tommy Raudonikis passes away age 70

Rugby league hard man, Cowra's Tommy Raudonikis has died after a lengthy battle with cancer.

The former Western Suburbs Magpies and Newtown Jets halfback succumbed to the illness on Wednesday morning, with his partner Trish Brown at his side.

In a long health battle, Raudonikis battled throat, neck and testicular cancer, and received a quadruple bypass.

The respected giant of the game played 239 games of top-grade NSWRL games in a 14-year career, which included representing Newtown in the 1981 grand final.

He also played 24 matches for NSW, and 20 times for Australia.

His playing career began at St Raphael's under the coaching guidance of Mother Scholastica.

He returned to the school in 2018 to where he spoke of his career in a night of fundraising and celebration.

"When we drove into the town yesterday, I had tears in my eyes because this is where it all started," he said at the time.

"They were good times, and I can't thank Cowra enough for them.

"I didn't have all the ability but I did have the determination and Cowra played a big part in that."

KELSEY SUTOR, ACM

Australian Rugby League Commission chair Peter V'landys described Raudonikis as "one of a kind".

"There will never be another Tommy Raudonikis," V'landys said.

"Tommy was everything that makes rugby league the greatest game of all. He grew up in a migrant camp in Cowra and went on to become NSW's first Origin captain.

"As a player there were none tougher. He was a brilliant halfback, what he lacked in stature he more than made up for in smarts and courage to become one of the best players of his era.

"Few did more to promote our game than Tommy, whether it was at a luncheon on television or radio, Tommy was always there to talk up the game he loved.

"He made people laugh as one of the game's great larrikins and epitomised the passion and tribalism that is unique to rugby league.

"On behalf of the entire rugby league community, I send my deepest condolences to Tommy's family and friends."

Raudonikis was 70 years old.

On ANZAC Day,
we recognise the courage,
perseverance and mateship
of those who served, fought
and gave their lives.

*Commemorating the past,
looking to the future.*



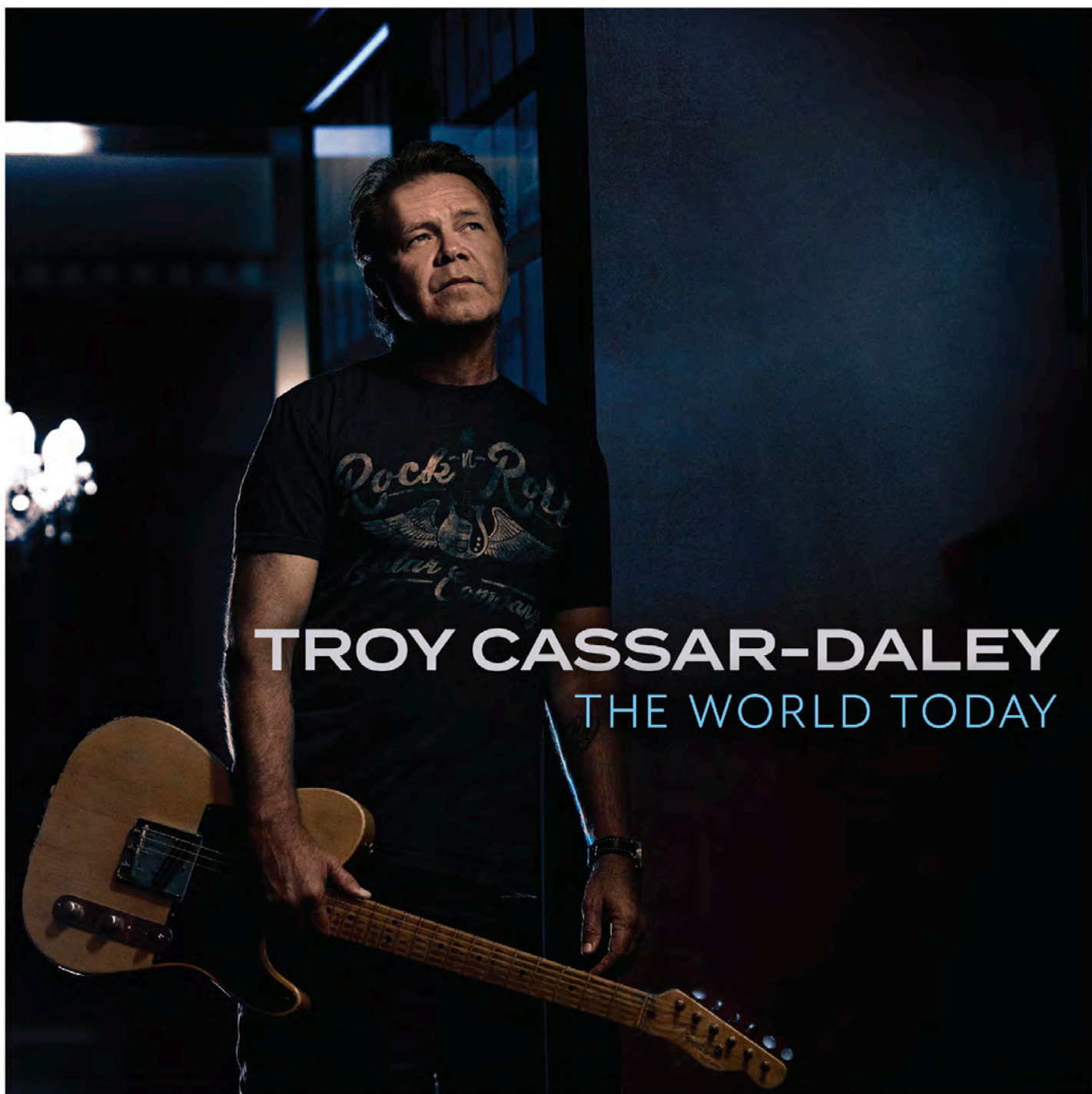
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