

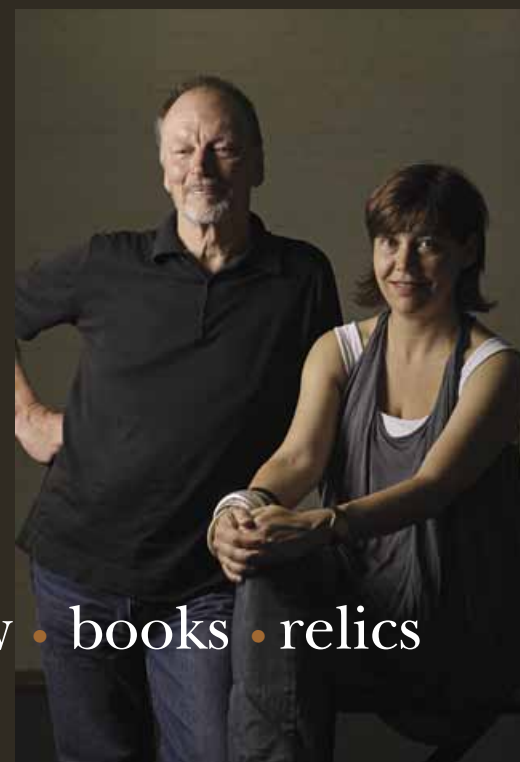
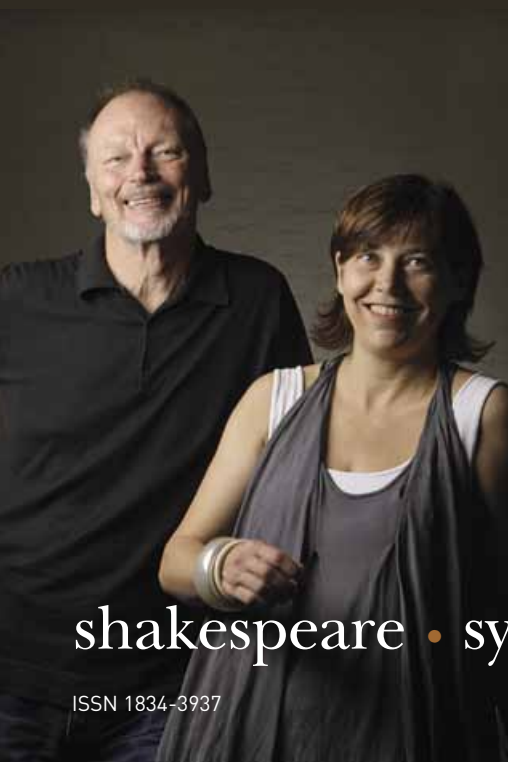
SAM

MARCH 2010

Sydney Alumni Magazine

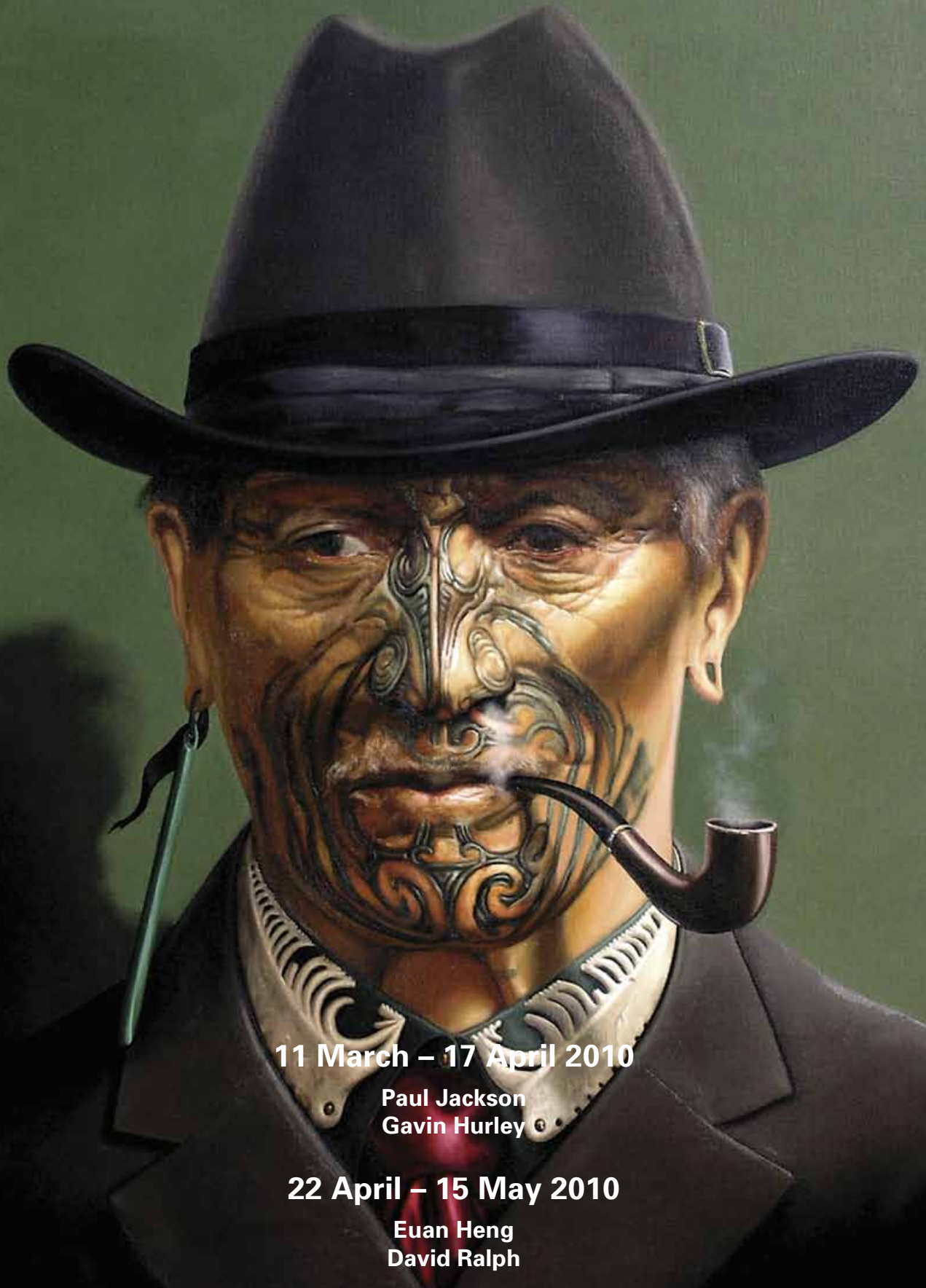


THE UNIVERSITY OF SYDNEY



shakespeare • syria • music • art • law • books • relics

ISSN 1834-3937



11 March – 17 April 2010

Paul Jackson
Gavin Hurley

22 April – 15 May 2010

Euan Heng
David Ralph

Paul Jackson *The Smoking Tohunga* 2009 Oil on linen 100 x 95 cm

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SAM the Sydney Alumni Magazine is supported by an Editorial Advisory Committee. Its members are Tracey Beck, director Alumni Relations Office, Andrew Potter, media manager, University of Sydney, Susan Skelly, editor, ACP Magazines, Helen Trinca, senior leader writer The Australian newspaper.

Published quarterly by the University of Sydney.

Publishing Management

10 group
Level 1, 30 Wilson St,
(PO Box 767), Newtown NSW 2042.
www.10group.com.au

Publishing Manager Paul Becker

Design Wendy Neill

Printing 10 group

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Cover Photo John Bell and Marion Potts
by Ted Sealey



Member of the Circulation Audit Board
Audited Circulation 159,225 copies



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HATE THOSE MEECES

I thought the article on the correct pronunciation of Latin by Professor Hoyos (*SAM* Spring '09) was most interesting. It is, of course, entirely appropriate that Latin scholars should be concerned with this aspect of the Latin language. But the matter is largely a historical one. Even in Roman times I'm sure that pronunciation varied considerably throughout Italy. And when we come to the pronunciation of Latin words that have been adopted into the English language we should not feel bound by the way Julius Caesar or Cicero pronounced words. Nor, when we import foreign words, should we feel obliged to adopt the spelling or grammar or the formation of plurals or any other aspect of the original language. We should apply the ordinary rules and conventions of our own language.

Professor Hoyos takes as examples to illustrate his theme the words "alumnus", "alumni", "alumna" and "alumnae". The *Oxford English Dictionary* has not adopted these words and perhaps for a good reason. The English language has avoided words for the female member of a profession or occupation. There are no such words for butchers, bakers or candlestick makers, nor for doctors, dentists or engineers. The words that we have for such people are often somewhat derogatory. Think of "prostitute", "spinster", "actress". Prostitutes now prefer the term hostess and actresses prefer to be called "actors". So, let's get rid of "alumna". If there is any female graduate calling herself an alumna

she should be awarded a "Spinster of Arts" degree.

Professor Hoyos' examples include plural words. In English we normally form plurals by adding "s" or "ed" to the singular word. We depart from this rule only for good reason, for example, when the rule produces a word that is difficult to say. So, we prefer "mice" as the plural of "mouse", because we don't like "mouses". The same applies to imported words. It so happens that the plurals of imported words in the original language are often easy to say and preferable to our "s/es" rule, so we adopt them. "Alumni" is preferable to "alumnuses". "Phenomena" is preferred to "phenomenons". "Data" is preferred to "datums", "agenda" to "agendums". The singulars of the last two examples are so rarely used that many people, including academics, use the plurals as though they were singular nouns, even to the extent of combining them with singular verbs, to the horror of purists like myself. Perhaps one day some authority will define "data" and "agenda" to be singular nouns and then we can all relax.

Liam Burke
University of Sydney

PLUS ÇA CHANGE

The article by Kane Race (*SAM* Summer '09/'10) is too accurate for my comfort or pleasure. Many of my children and grandchildren have been users of one or more of the "illicit drugs" as well as those that are commercially available on the open market. Many of my clients in my relationship counselling practice have taken the process further and have become sellers to support their use to a level where psychoses become a problem for them and all who know them. So I claim to know something of the rough end of the business.

My issue with Race arises from my experience that the same pattern is present exactly in the promotion of programs that are supposed to be aimed at reducing interpersonal violence, community fear, and terror of all sorts. The ways such programs are carried out have exactly the opposite effect to their claimed one. It appears that too many profit from the tales that are told to avoid their use. As a trivial example, I find that my suburban trains, trams and buses are safe at any hour from early morning until after midnight and I use them often. I am frequently delighted at the mutual care and

LETTERS TO THE EDITOR

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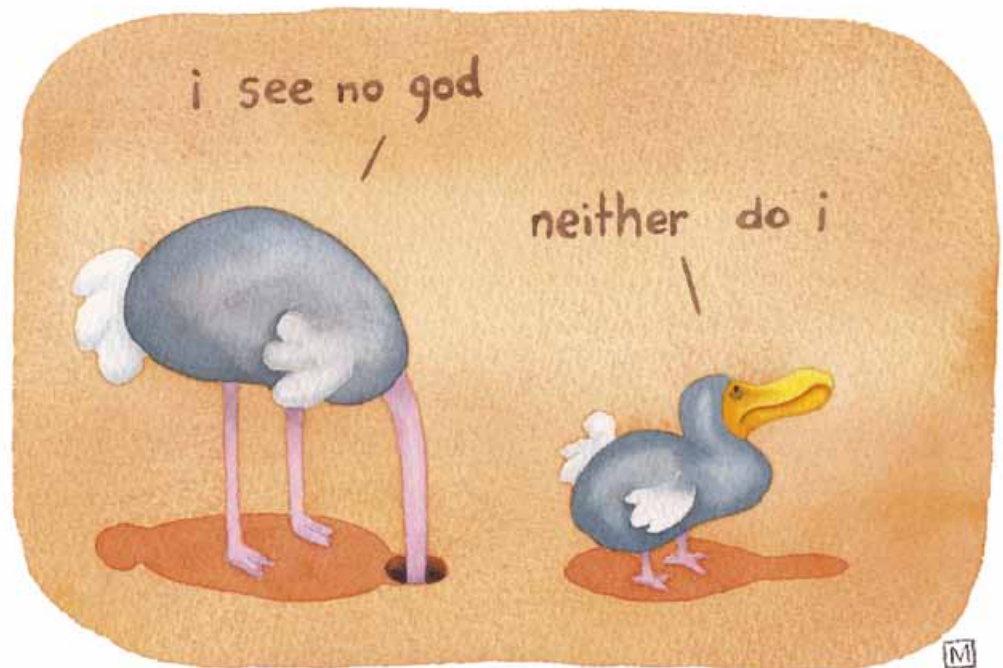
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SAM
K6.05 Quadrangle A14
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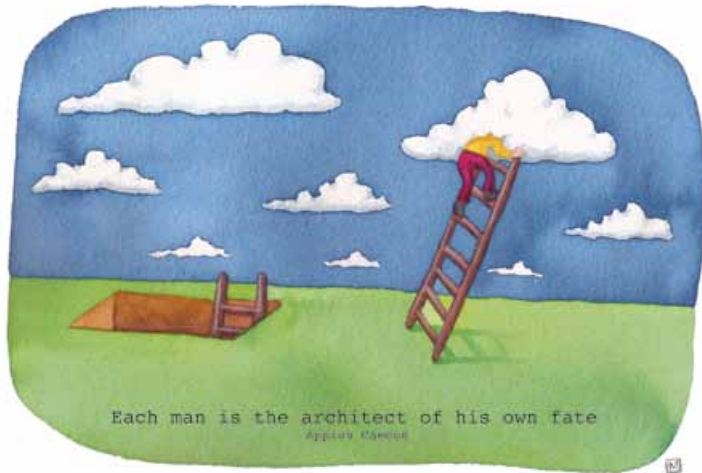
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Opinions expressed in the pages of the magazine are those of the signed contributors or the editor and do not necessarily represent the official position of the University of Sydney.

Space permits only a selection of letters to be published here. Letters may be edited by the editor for space or other reasons.



Illustrations by Maggie Renvoize



support that is shown by my fellow travellers and by the creative ways any potential issues are calmed by others, frequently of about the same age as the troubled person.

I can only imagine that those who take the opposed view to Race must know the situations only from some textbook. We must find ways to change the situation and thinking, including of those in professions whose income comes through prohibition. It is no new problem. Sixty years ago, as a post-doc in a university in the Eastern US, I found that the period of attempted prohibition of sale of alcoholic drinks had the principal result of increasing sale of high-level alcoholic products. Students drank whisky rather than beer. It is not new.

Ivan Wilson (BSc (Hons) '48, MSc '50)
Glen Waverley Vic

LAMENTABLE ELITISM

Dr Kane Race's arguments (*SAM*) in favour of a change of approach to pleasure and health suffer from the insularity of his discipline. His arguments might apply to adults within a hedonistic philosophical framework, but ignore the question of how are we to educate young people. Dr Race portrays a preference for strategies to prevent the prevalence of drug use over strategies of harm reduction as political posturing and thinly veiled attempts by the police to bolster their own authority. This ignores the fact that most people who have children want their children to grow up in an environment as free of drugs as possible. This is a sensible desire as young people's brains are particularly susceptible to being damaged by

drug use. Libertarianism is only available to those who survive unscathed to the age at which they can make informed choices.

And it would be useful to know whether Dr Race uses the term "donkey vote" to describe the opinions of those who disagree with him or whether the term was chosen by the editors of *SAM* in their description of his article in the contents page. If it was the *SAM* editors, this portrays a lamentable elitism on their part.

Martin Fitzgerald (BA '78)
Chatswood NSW

Dr Kane Race responds: I share Martin Fitzgerald's concern about how best to educate young people about drugs. However, unlike Fitzgerald, I do not think that a drug-free society is attainable, especially given the prolific nature of the contemporary pharmaceutical industry. In this context I believe that a consideration of pleasure and its relation to care might be a good way forward educationally - it is certainly something that has been very effective within HIV education. Some of the recently fashionable policing strategies are highly problematic in that they appear to be exacerbating harms from drugs, rather than preventing them. I am sure that no one would want this for their children.

DRUGS ON TABLE PLEASE

I found Dr Kane Race's article "The Pleasure Principle" (*SAM*) a wonderfully refreshing treatise on the issue of recreational drugs. Being underpinned by both scholarly research and a great deal of common sense, his arguments are powerful.

I wish that our politicians would embrace the sophisticated approach advocated by Dr Race, and end the utterly stupid high-handedness and arrogance that are the hallmarks of the current approach. The more the recreational drug issue is swept under the table, the more it will continue to leak out in highly undesirable ways. Dr Race's book should be compulsory reading for all those in government!

Glenn Leembruggen BE(Elec) '77
Leichhardt NSW

ARE WE HERE YET?

More disappointment, (*SAM* Spring '09). In any other debate both sides are required to make their point, but according to Dmitri Perno, not in the God debate! Is he having that much difficulty making a case - anyway, put another way he is on the affirmative side, affirming there is no god.

There is no need for believers in a Christian God to invoke "ancient mythology and primitive superstition" nor "hypothetical beings and supernatural acts". The Universe from the "big bang" to the present, from gluons to dark matter, is proof enough that it and we are here.

In fact, though, there is no certainty scientifically that there is a god, nor, indeed, that there is a no God. Isn't that the way it should be?

Dr Kevin Orr (MBBS '51)
Blakehurst NSW

THE NEVER-ENDING STORY

I was surprised at the amount of space allocated to Clyde Philip Long's letter (*SAM* Summer 09/10), with the anti-religion theme being amplified by the needlessly gratuitous quotation above it. However I haven't read his previous letter, and take the present letter at face value, which appears to be a spray at "religion", mostly Christianity.

If I ever reach the age that Mr Long appears to be, I imagine I might be as frustrated with atheists as he is with people of faith! He says at the end "obviously faith and its absence will always lie in the area of never the twain shall meet" (fair enough), and announces his withdrawal from the "fray". If the fray refers to his struggle to get "proof" of the "validity" of "religion" from people of faith, then withdrawal is indeed the

way to go, because scientific proof of the kind he demands cannot be given. However to withdraw from the faith/no faith dialogue would be a pity. Religion is not science, but that doesn't make it less valid for a meaningful existence. Perhaps Einstein was near the mark in saying Science without Religion is lame, and Religion without Science is blind.

Bob Hinchcliffe (BEc '64)
Wahroonga NSW

W CIV DEAD

1960s physics lectures were without the internet, good textbooks (except Booth & Nicol) or handouts. My strategy was to frantically scribble every word onto a notepad; expand the abbreviations on the homebound public transport; then try to understand the result at home.

Fortunately, I was consoled by two anecdotes: one from Sydney's Bob May and one from Copenhagen's Niels Bohr.

Bob told of a lecturer trying for the best but getting no response from the group of students frantically scribbling away. The lecturer threw down his notes in despair exclaiming, "Western civilisation is dead!". The students scribbled, "W civ dead".

Bob claimed that a physics topic could only be understood by giving three lectures on it. The first arranged it in a logical order; the second improved the connections; the third was perfect; so he moved on to another topic.

Physics lectures were of three types (excepting Bob's lectures, of course) best described by Bohr's story: A young man was sent by his village to a neighbouring town to hear a great rabbi. When he returned he told his eagerly waiting fellow citizens: "The rabbi spoke three times. The first was brilliant; clear and simple. I understood every word. The second was even better, deep and subtle. I didn't understand much, but the rabbi understood it all. The third was by far the finest; a great and unforgettable experience. I understood nothing and the rabbi didn't understand much either."

Malcolm Cameron (PhD Physics '71)
Camberwell VIC

COUNSELLING CORINTHIANS

Clyde Long (SAM, Summer 09/10) describes his position on the question of the existence of God as "agnostic-atheist". The atheist position, at least as espoused by people such as Richard Dawkins (whom Clyde sides with), seems problematic because it insists that empirical methodology provides the only reliable means of establishing truth. For such a position to be arguable, it seems that there would need to be a higher authority than human reason determining that that is so. In other words, how can it be proved empirically that we should only believe things we can prove empirically?

If God (the God of the Bible, for argument's sake) does exist, then all recourse to human reason as the ultimate arbiter of truth in the matter is futile, since an omnipotent, omniscient, spirit being can presumably reveal himself in precisely the manner, and to the extent, that he chooses. In other words, we can only ever know such a God in accordance with his revelation of himself, not by means of human efforts to work out whether or not he exists. This is why it is simply not sensible to suggest, as atheists such as Dawkins do, that the God of the Bible "probably doesn't exist".

Like everyone who has examined the evidence for the existence (or non-existence) of God, Clyde Long has made a choice. To suggest that opting for an atheist position is more than a mere choice – that it somehow constitutes a more reasonable or logical position than that of the theist – seems difficult to support.

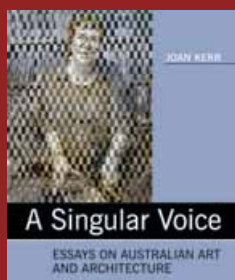
The foregoing does not, in itself, constitute proof of the existence of God. As it happens, however, I believe, along with billions of other Christians through the ages, that God has revealed himself abundantly, in keeping with his purposes – one of the chief of which is to inspire faith. It is important to note that the Bible does not promise certainty in such matters: in fact, it explicitly counsels otherwise (2 Corinthians 5:7, 1 Corinthians 13:12, for instance).

Gregory Thiele (BA (Hons) '90)
Lewisham NSW

THE WINNING LETTER

THIS ISSUE'S PRIZE-WINNING LETTER IS FROM MALCOLM CAMERON (PHD PHYSICS '71) OF CAMBERWELL VIC.

THE GIFT IS A *SINGULAR VOICE*, A SPLENDID VOLUME OF ESSAYS ON ART AND ARCHITECTURE BY THE LATE PROFESSOR JOAN KERR. SEE THE BOOK REVIEW PAGES IN THIS ISSUE FOR MORE ON THE BOOK.



THANKS TO POWER BOOKS

GETTING A GRASP

Atheist CP Long (SAM Summer 09/10) summarily dismisses all responses to his original letter because they "appear to argue from the basis of an acceptance of the Christian Bible" (Heaven forbid!) and therefore result from the "closed mind of 'faith'". As if no one ever became a Christian via a reasoned consideration of the issues!

I like the response of the physicist William Bragg when asked to comment on the opposition between science and religion. He said (my paraphrase), "Yes, science and religion are opposed, but not in the way most people think. They are opposed in the way a finger and thumb are opposed: with both, you can grasp things".

Peter Kruse (BSc(Hons) '76, PhD '81)
Second Valley SA

TRENDY NONSENSE

"New decade, new dynamic" (SAM Summer '09) relates the exciting news that the University is to have a new "brand identity" to make it less "arrogant, old fashioned, ivory-towerish". This includes turning the coat of arms (granted by Queen

Victoria, I believe) into a trendy "logo". How sad. How pathetic. The current financial crisis has greatly affected the University's finances, and departments and other units are being told to make budget cuts which are diminishing their ability to support the University's work. At this time, especially, how can it be justified to spend scarce resources on consultants' fees and on re-doing signage, stationery, etc to create a new "image"? Here's one graduate who won't be making any more annual donations to support this sort of nonsense.

Neil A Radford (BEC '64)
Balmain NSW

Aesthetic opinions obviously vary, and we are sorry that Mr Radford does not like the new logo, but many prefer the simpler, cleaner look.

As well as retaining all the heraldic components required under the grant of arms, the logo is based on a traditional medieval shield shape. While it differs from the more ornate crest of recent times, it is not the first occasion the University has used such a shape. A coat of arms very similar to the new logo is carved in the sandstone fireplace in the Chancellor's office. This shape is better suited to reproduction in the wide variety of media, particularly online, that we work with today. The first coat of arms used by the University in 1857 has been retained for ceremonial use on testamurs.

We can assure Mr Radford that this project was carried out as economically as possible, and for an organisation of the University's size, operating in a competitive public environment and with a turnover of \$1.4 billion, it represented a modest investment. The bulk of the implementation costs were covered through business-as-usual expenditure and most of our implementation decisions were based on reducing waste and minimising expenditure.

Marian Theobald,
Executive Director, External Relations

NEO-COLONIAL BIFFO

Classifying AFL as a code of football (*End of the Barassi Line*, SAM, Spring '09) seems a dubious stretch of taxonomy. A more accurate classification would be as a species of Thai boxing. The feature

distinguishing it as a separate species is that whereas, in the main species, the boxing and kicking are directed against a human opponent, in AFL they are – mostly – directed against a leather spheroid, more or less ovoid in shape, and a bit squashy. The error presumably occurred through the vaulting ambition natural in the colony of a colony.

Ken Goodwin
(BA '56 DipEd '57 MA '63)
Brookfield Qld

RIGHTS AND RESPONSIBILITIES

Susan Ryan argues the case for a Human Rights Act for Australia (SAM Summer 09/10). I do not agree with her, as I do not think such an Act would achieve the desired result, but would simply be something for armies of lawyers to argue over forever more.

I find it amazing that the many advocates of a Human Rights Act never mention the other R word – responsibility. With rights there go responsibilities. I think that if Australia ever has a Human Rights Act inflicted upon it, then it should also have a Human Responsibilities Act to accompany it.

We live in the Age of Irresponsibility. Many are always demanding their rights, but far fewer are prepared to accept responsibility for their actions.

Alan Templeman (BDS '57)
Wyoming NSW

FLAT EARTHERS PLEASE

SAM has published a spirited defence of the Young Earth Theory by an alumnus with a degree in Agriculture (Summer 09/10), but nothing about the equally valid Flat Earth theory. Are there no supporters among graduates with – say – honours in geography?

Another strange lacuna concerns egocentricity. Any anti-Copernican alumni should make themselves heard. It is quite clear in Holy Scripture (Josh. 10:13) that the Sun revolves around the Earth, as Galileo was reminded by the biblical scholars of his time.

GFJ Moir (BSc '49)
Kuala Lumpur, Malaysia

Celebrations at Angkor



nota bene

Last December Vice-Chancellor Dr Michael Spence travelled to Cambodia for the 10th anniversary celebration of the University's significant work at the ancient city of Angkor.

In recognition of the contribution of Australians to the heritage of Cambodia, the anniversary dinner was held under the royal patronage of the King, Norodom Sihamoni. It was a truly glittering occasion in the most glorious of settings. Thanks to permission from the Deputy Prime Minister and from APSARA, the Cambodian agency that manages Angkor, the dinner was held adjacent to the Bayon, the great temple in the centre of Angkor Thom. It's hard to imagine a more magical backdrop. As is clear from the photo.

Guests included HRH Samdech Norodom Sirivudh – representing the King; the Deputy Prime Minister of Cambodia HE Sok An; and the Australian Ambassador, Margaret Adamson. Among the 100 guests were ministers of the Cambodian government, senior staff of APSARA and UNESCO, representatives of the diplomatic service, senior Cambodian academics and heritage managers, eminent international scholars, especially from EFEO (France), and senior staff of the University of Sydney.

The University's research at Angkor is conducted in collaboration with the Cambodian agency APSARA, and the French research organisation Ecole Française

d'Extrême Orient (EFEO), which began working at Angkor in the 19th century. This multi-disciplinary research project has been funded by grants of more than \$1.2m from the Australian Research Council since 2002 and co-ordinated by the University departments of Archaeology and Geosciences.

See: <http://acl.arts.usyd.edu.au/angkor/gap/>

Go and seek!

“When we first started we had no scholarships for indigenous students but that has changed,” says Janet Mooney, Director of the University of Sydney Koori Centre. “Now it's at the Masters level that scholarships and bursaries are really needed.”

Knowing this, the members of the Chancellor's Committee decided to put their experienced fund-raising energy into this area of need with the full support of Her Excellency Professor Marie Bashir AC CVO.

Says the Chancellor, “While access to higher education for Aboriginal Australians is slowly improving, and more high school students are going on to university, there are still serious financial obstacles in proceeding to post-graduate study.”

This is true, says Mooney, “People may not realise that a lot of Masters studies are paid for by employers while others are supported by family. Indigenous students are less likely to have those resource bases.”

Masters scholarships will also mean that Aboriginal students will be able to consider fields of study beyond the traditional ones of education and health care.”

“We need our teachers and health care workers,” says Mooney, “But we want to see Indigenous students making their way to higher studies in all disciplines.”

This first fund-raiser is a special luncheon at Parliament House under the title “Tali yanma waranara” – “go and seek” in the language of the Gadigal people of the Eora nation on whose ancestral land the University and Sydney city are built.

The luncheon, in the Strangers Dining Room of NSW Parliament House, will include a silent auction of high quality artworks. Corporate sponsors are also being sought.

The potential for the Chancellor's Committee scheme is exciting because for the first time, two Aboriginal students have been awarded University postgraduate scholarships and are working towards their doctorates. And according to Mooney, “There are several undergraduates who will do well enough to proceed to a Masters by course work, and could move on to Masters research or doctoral degrees. Their ability to do that will depend on their being able to afford it.”

Tali yanma waranara is an important step towards this; as the Chancellor says: “I believe that we must assist our ambitious and bright Aboriginal alumni to take the next steps in higher education and qualifications. This gathering is one way in which we can begin to raise funds and increase awareness into the future.”

Tali yanma waranara – 6 May 2010, Strangers Dining Room, NSW Parliament House, 12 noon for 12.30-2.30pm, RSVP 30 April; to book and further information: Lydia Bushell (02) 9571 7131, fax (02) 9571 7141 or Suzanne Marks 0409 141 944, email shmarks@tpg.com.au.





Birds bees and bits

Diana Simmonds

The Macleay Museum is not only a museum, it's a museum of museums: it looks like a museum ought to look. Tucked away in a lane beside the Quadrangle, it is the least known of the University's treasures yet, once discovered, it has all the soul and fascination of the Victorian repository of mysteries that it still is. There are creaking floorboards and a curious winding staircase. Although as senior curator, Dr Jude Philp points out "Only the last stairs creak, everything else is non-flammable (concrete, ceramic tiles) as suits the 1880s fire-retardant standards. It was the best that could be built at the time as the memory of the Garden palace fire (1882) was too fresh."

In the museum itself are rows of gleaming glass cases containing weird bits of Nature; and all kinds of hi-tech and far-reaching research going on behind the scenes.

The Macleay under its senior curator, is treading a fine line between ancient and modern. Best practice museum disciplines are carried out alongside historic relics and methodology that haven't changed in more than 100 years. And in among all this rarefied work are the volunteers.

They come for love of the place to carry out all kinds of tasks, including updating the referencing, assisting the curators, research work and staffing the desk so that the experts can get on with the research, analysis, inquiry and planning that keeps a museum relevant in the 21st century.

German-born Rita Liddle (BA '05) is one of those volunteers. She came to Australia from Paris more than 30 years ago and says hers is a "late onset" education.

"Working among the students here I felt there is hope for the future," she says. "They were so nice to me, so inclusive; they didn't treat me like a granny."

What Liddle saw as her lack of education before she began her degree is part of her motivation for volunteering. "Sydney has given me so much," she says. "It has taken away my sense of inferiority. So I want to be part of it and give something back. And I so enjoy the Macleay."

Her sunny personality and generous attitude makes her an ideal person to greet the public.

"I am still learning the ropes," Liddle says of the protocols in place for the wellbeing of public and staff.

"But everyone is very helpful and kind. Rachel [Dowling, Curatorial Assistant] and Jude mollycoddle you. They tell you things and I learn all the time. It is quite a responsibility – what you do if there's a fire. Oh dear, that's very serious!"

There are other important tasks too, such as helping young visitors feel at home; applying ink stamps to tiny wrists and answering questions. "They are such fun," says Liddle. "They are very excited to be here and some need encouragement." There are other kinds of visitors too. "I have had an artist come to paint the birds which was very interesting to watch. And I was very impressed by watching behind the scenes as they put up the exhibition. I had no idea it was so complicated."

Your reporter also spent an afternoon volunteering in the museum. I was allowed to assist in the updating of labels on marine specimens. Who knew how important it is to note the broken or missing arms of a starfish, collected in 1923 and contradictorily labelled as having originated on one South Sea island or another? It's painstaking but simple work and easy for a non-expert.

It delivers an inordinate sense of satisfaction when a wooden drawer of dusty dusty critters is prepared for transfer to a computer database. One day someone might engage in a PhD on starfish in Vanuatu – and the accuracy of my data recording could be crucial to its outcome.

There are other tasks to be done too. Electrical engineers and chemists in search of some historical research can identify instrument parts. If you're into birds, the Macleay's collection (around 9000) from around the world is also in need of careful examination and notation of condition, whereabouts and other available information. This is a challenge for even the twitchiest of bird fanciers because of the naphthalene used to dissuade carpet beetles. Going home on the bus after a fascinating afternoon looking at rare, extinct and otherwise very dead feathered bundles, I realised other passengers were sniffing the air and looking at me oddly. Naphthalene has a shelf life that would be the envy of most perfume manufacturers.

Volunteer at the Macleay Museum: ph: Rachel Dowling 9351 2662 or Jude Philp 9036 6486 or email macleaymuseum@sydney.edu.au for information.

The author examines starfish specimens. Photo: Joshua Fry

Green for go

The University has released a major discussion paper outlining its future directions for the next five years. The University of Sydney 2011-2015 Green Paper was published after more than six months of extensive surveys and wide-ranging consultation with some 10,000 people – including staff, students, alumni, government, industry and employer organisations and other individuals across the community.

“This is a document which reflects that valuable feedback, and is aimed to inform and shape our discussions over the next few months as we work towards our next Strategic Plan,” commented Vice-Chancellor Dr Michael Spence.

The Green Paper will be followed by a White Paper of recommendations and the next Strategic Plan which will be finalised in July.

To read the paper: http://sydney.edu.au/green_paper

Word(s) of the year

The *Macquarie Dictionary*'s “Word of the Year” for 2009 was announced in February. Chosen by a distinguished panel (VC Dr Michael Spence, editor of the Dictionary, Susan Butler, DVC Prof Stephen Garton and Les Murray) from thousands of possibles. The winner – or language criminal – is “shovel ready”, adjective, (of a building or infrastructure project) capable of being initiated immediately, when funding is assured.

“We chose the word because of three points,” said Dr Spence. “It was particularly graphic; there are signs all over Australia marking projects that have been built with stimulus funding, so the word is very topical and it represents the solution to the problem posed by last year's word which was ‘toxic debt’.”

This is the fourth annual competition. The 2007 winner was

nb



“pod slurping”, in 2006, “muffin top”.

The People's Choice winner was “tweet”. Other popular choices were “man crush”, “elevator speech”, “media punking”, “virosphere”, “bushfire survival plan”, “geek chic”, “truffle dog”, “social phobia” and “brain fade”.

Macquarie Dictionary, based at the University, is the publisher of *Macquarie Dictionary Online*, the most up-to-date Australian dictionary available.

To NYC from Cairns

Four images by Cairns-based photographer Nathan Kelly (BA VisArts '98) are now in the collection of the Metropolitan Museum of Art in New York City.

The four photographs, of Australian indigenous dancers, were taken at the Laura Dance Festival

in 2007 and formed part of Kelly's exhibition *Cairns to the Cape* that was held at the Cairns Regional Gallery in July 2008.

The images will become part of the Arts of Africa, Oceania and The America's Photograph Study Collection.

Eric Kjellgren associate curator for Oceanic Art said to Kelly, “Not only are the photographs striking, the contextual information you have provided will be invaluable to the researchers who visit our collection.”

Kelly's work is also held in prominent Australian collections including the National Portrait Gallery, the National Library of Australia and the Australian War Memorial and says of the Met's acquisition, “The inclusion of my work in such a prestigious institution is the realisation of a lifelong ambition and gives me a great sense of achievement both personally and professionally.”

Kelly lives in Cairns with his wife and young family, running a successful wedding photography business as well as teaching Visual Arts at St Augustine's College.

Aurukun elder
Photo: Nathan Kelly

GRADUATE CONNECTIONS BREAKFAST INSPIRING ALUMNI



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Dr Anne Summers AO (PhDArts '79)

"I remember... Autobiography and the personal politics of memory"

Anne Summers is a best-selling author and journalist with a long career in politics, the media and the non-government sector. As a journalist she has been editor of *Good Weekend*, and written for many national and international newspapers. She is also a winner of the Walkley Award for journalism. Her publications include the classic Australian book, *Damned Whores and God's Police*, as well as her autobiography *Ducks on the Pond* and her most recent book *The Lost Mother*. In 1989 she was made an Officer in the Order of Australia for her services to journalism and to women.

Venue	The Tea Room, Queen Victoria Building
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Mad about saffron

For long associated with Buddhist robes, paella and Cornish Easter buns, it turns out that saffron – the dried stamens of the *crocus sativus* flower – not only adds a distinctive flavour and colour when added to foods and dye vats, but may also hold the key to preventing macular degeneration and other eye ailments.

Professor Silvia Bisti, a visiting scholar based at the University's VisionCentre, described the results of a world-first trial as a breakthrough, with participants showing significant vision improvements after taking a saffron pill for three months.

"When they were tested with traditional eye charts, a number of patients could read one or two lines smaller than before, while others reported they could read newspapers and books again," said Prof Bisti.

The trial, conducted at Policlinico Gemelli by Professor Benedetto Falsini, was double blind and randomly controlled, involving 25 subjects over six months. Half the group was given

a saffron pill for three months followed by a placebo, while the other half took the pills in reverse order.

"All patients experienced improvements in their vision while taking the saffron pill," Prof Bisti said. "But when they stopped taking the pill the effect quickly disappeared."

Professor Bisti began studying the effects of saffron at L'Aquila, in the Abruzzi region, because it was a widely-grown local crop that has been used in traditional medicine as a treatment for conditions such as cancerous tumours and depression.

"The chemistry of saffron is quite complex", she said. "It is well-known as an anti-oxidant, but no-one had explored its effects on eyesight before. Saffron appears to affect genes which regulate the fatty acid content of the cell membrane, and this makes the vision cells tougher and more resilient".

Another potentially fruitful line of research will be investigating saffron's ability to treat genetic diseases of the eye, such as retinitis pigmentosa, which

can cause blindness in young people.

Prof Bisti's work builds on years of collaboration with Professor Jonathan Stone at the University's Vision Lab.

"After decades of lab research it is wonderful to now be able to help people," Prof Stone said.

Prof Bisti's laboratory at L'Aquila University was severely damaged in the 2009 earthquake in and her experiments disrupted. The Vision Centre has supported two of her research staff to continue their work at the University of Sydney.

Meanwhile, saffron pills are readily available on the 'net, from \$18.50 for 60 tablets. Or you could try growing the *crocus* yourself: www.nurseriesonline.com.au and order corms from an Aussie grower. Unfortunately there is a catch: one pill contains 3mg of saffron, saffron retails at around \$200 per 30mgs. You need approximately 5400 crocii to produce 30mgs of saffron and it has to be harvested first thing in the morning, by hand, with a pair of tweezers (at pharmacies from \$5).

Red Ruby, Australian hero

By Caroline Baum



Ruby Payne-Scott spent a lot of time staring at the sun and yet she was eclipsed. Or, to labour the irony a little more, for a woman who was a pioneer of radar technology, she ended up very much under it – the radar, that is. Like many women of her generation, her contribution to science has been overlooked until now, with the publication of a massive 340-page biography. Painstakingly researched by astronomy professor Miller Goss and his colleague Dr Richard McGee (DSc '68 BSc '51), the book reveals the reasons behind her professional disappointments. Fortunately, it's a story that illustrates how much times and attitudes have changed.

The groundbreaking research Payne-Scott undertook paved the way for later developments in radio astronomy, nuclear fusion research and the development of medical imaging technology such as CAT scans. "She was the first woman to listen to the heavens," says Pauline Newman, who produced a story on Payne Scott for the ABC's *Science Show*.

As Payne-Scott's champion, Goss has left no stone unturned. He has documented her conflict with colleagues, her demotion when it was discovered she was secretly married, her political allegiance

to the Communist Party (she was nicknamed Red Ruby behind her back) her passion for bushwalking and her outspoken views, which were familiar to her friends and associates. And yet, even after spending the past 13 years on the project, Miller Goss has many unanswered questions that he would like to ask Payne-Scott if he got the chance.

"I'd like to know why she became so intrigued by radio astronomy in 1945," he says talking via Skype (a technology Payne-Scott would surely have approved of) from Socorro, New Mexico, where he is Astronomer at the National Radio Observatory. "And I would also like to know how and when she left the Communist Party of Australia."

Happily, many of Payne-Scott's colleagues and friend are still alive, and were able to provide Goss with anecdotes, letters and other valuable material. Her children, Peter, a professor of mathematics at Melbourne University, and Fiona, a distinguished artist, also provided invaluable personal accounts of a mother who embraced parenting with unqualified enthusiasm, despite professional sacrifices.

The picture of Payne-Scott that emerges is of a brilliant, forthright woman who became an unconscious crusader for women's rights in the

scientific workplace. She discovered three of the five categories of solar bursts originating in the solar corona and made major contributions to the techniques of radio astronomy. She clashed with a rigid system over such seemingly irrelevant and petty issues as her marital status and dress code (refusing, during the war, to wear skirts, maintaining that as she spent a lot of time up ladders, shorts were more practical).

Born in Grafton, NSW, in 1912, Payne-Scott enrolled at Sydney in 1929, before her seventeenth birthday. There she won two scholarships, graduating with honours in physics and maths. She was just the third woman to graduate in physics from the University. At this time she became estranged from her family who were unable to recognise her potential. She never forgave her brother for selling some books she had brought home for study. She applied for a job with Australian Wireless Amalgamated (AWA) an enormous company that ran all the wireless services across the country. Payne-Scott was the first female researcher they had ever hired.

When WWII began, she joined the CSIR (now CSIRO). Her initial work was shrouded in secrecy, being undertaken as part of wartime defence strategic surveillance, using radar to detect and thwart enemy aircraft. After the war, she objected strongly to research being undertaken in secrecy. "Frightened men do not produce great research," she wrote to the CSIR with characteristic bluntness. (Her stance on this and human rights was deemed a security risk by ASIO.)

In 1946, Payne-Scott caused consternation and controversy when it was discovered that she had married Bill Hall, whom she had met in a bushwalking club, two years earlier. The couple had kept their marriage secret so that Payne-Scott would not suffer the discrimination of a reduction in status (married women were not entitled to full time employment) and salary.

The research Payne-Scott was doing at the time involved the very early study of sunspots and the magnetic fields associated with them. But in 1951 Payne-Scott resigned from her position and embarked on a new career as a parent. It was a role to which she brought all her energy, according to her daughter Fiona, who

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Ruby Payne-Scott
as a young woman

recalls her mother reading to her until she was 14, and making party dresses and cakes with the best of them. It was only later that her daughter realised what a remarkable career her mother had had – and given up.

The final years of Payne-Scott's life were clouded by the early onset of Alzheimer's disease and she died at the age of 68 in 1982. In fact, her career was so brief and transient that one might compare her to a shooting star. A very bright one indeed. Goss, for one, remains dazzled by her. "You could say she's become something of an obsession," the first-time biographer admits. "My family tease me about it quite a bit."

Under the Radar – the first woman in radio astronomy, by Miller Goss and Richard McGee, published by Springer



Hindson's mass and energy

Eminent composer Matthew Hindson, is chuffed and squared at the same time. After glowing reviews from British critics for his music for the ballet *e=mc²* late last year, composer Matthew Hindson, The Con's Chair of Arts Music Unit, is sharing in the glory of a *South Bank Show* award for the Royal Birmingham Ballet, announced in London.

Hindson wrote *e=mc²* as a flagship work for the Ballet's national British tour, and it has been performed to sold-out audiences.

"The reviews for the ballet have been very positive for many months, so that has of course been heartening, and better still is a *South Bank Show* award for best dance of 2009," said Hindson, who is artistic director of the ISCM World New Music Days and Aurora Festival in Sydney in May.

The Guardian referred to it as a "thrillingly constructed work." *The Independent* described it as "a riveting orchestral score." *The Sunday Express* called it "one of the best pieces of new

dance music this side of Stravinsky."

The award adds to Hindson's growing international profile. Last year he took on the role of Composer in Residence at the Cabrillo Festival in California, sharing a concert with music based on the Grateful Dead, while his new work for violin and piano, *Maralinga*, was premiered in the US and Canada.

At home, Hindson is now the Chair of the Music Board of the Australia Council and a driving force behind The Con's 101 Compositions for 100 Years project.

His latest work, *Crime and Punishment*, is set to tour Australia in March with the Australian Chamber Orchestra.

Dean and Principal, Professor Kim Walker said: "Matthew's leading profile in the international arena is a tribute to his creative inclusiveness, which he demonstrates as composer, administrator, teacher, friend and colleague. We are hugely supportive of his inspired successes."

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Above: Matthew Hindson

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Revised dates

Due to the ongoing financial strictures, post-GFC, it has been decided that in the short term *SAM* will be published three times a year. The next issue is due in July and the third in mid-November. *SAM*'s presence on the University website will be enhanced in the next months.



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Graham Kuo, *Shades #1 (detail)*, 2008, oil and acrylic on canvas, 229 x 351 cm.
Courtesy of the artist and Wilson Street Gallery.
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Designs on New York

By Helen Mackenzie

Malcolm Carfrae (BA (Hons) '89) packs a great deal into a short Sydney visit. Catching up with family, launching a furniture range for Calvin Klein, meetings with magazine editors, judging who will be the recipient of a scholarship and, if possible, a little time in the sun. Carfrae is Executive Vice President of Global Communications for Calvin Klein Inc and home is New York. Fortunately he is a good traveller, because sometimes it must seem that home is an aeroplane. Before Sydney Carfrae visited Korea, Brazil, England, Italy and the Caribbean, all within a month.

"I actually love travelling. I don't mind spending hours on the plane, which is important if you are Australian," he says.

Travel has been a major feature of Carfrae's life. As soon as he finished his BA he took off to London, working and travelling until further study called. Not surprisingly Carfrae managed to incorporate travel into his Masters both physically and academically; with an exchange to the University of California, Berkeley and a thesis topic that investigated the road genre in American film and literature.

"I looked at how the road is a central theme and subtext that runs through so much of American popular culture; in terms of escaping the

constraints of society by going out on the road. The thesis started with the 1950s and ended with Thelma and Louise being a feminist road movie." Carfrae completed his masters in Sydney, working part time for History Professor Graham White.

Thesis done, Carfrae again jumped on an aeroplane.

"Because I like to make myself crazy I left immediately and went back to London," he says. "I went to work in publishing and couldn't find the right job, so I was working in retail for a couple of years and then stumbled on a job in fashion PR. I worked my way up and ended up as a junior partner. One day Calvin Klein (in the form of a headhunter from Paris) called and asked me to fly to NY for a job interview." That was six years ago.

Is the New York fashion world as intimidating as portrayed in *The Devil Wears Prada* and the more recent Anna Wintour documentary, *The September Issue*?

"It is very cutthroat," Carfrae admits. "That's because people expect the absolute best of everything. There is a level of professionalism you just don't see anywhere else in the world. There is also a quickness that is intoxicating but also very exhausting at the same time.

"The thing I love about New York

I don't mind spending hours on the plane, which is important if you are Australian

is that there is such amazing energy. People are very up beat, very positive. So even though they are working very hard they also play very hard. There is an overriding positivity. I love it. I love working and living in New York it is in many ways the perfect place for me."

Carfrae, however clearly remembers that starting out in another country can be very tough.

"The biggest challenge anyone can ever have is to be young, and move to a foreign country. To look for a job and start from scratch with no money."

In early 2009 Carfrae and a group of expats in New York formed the Australians in New York Fashion Foundation (AINYFF). With a plan to create opportunities in the fashion and beauty industries for a young person who exhibits what Carfrae describes as "world class potential."

By using the Foundation members' connections and establishing scholarships they have put together a six month working Internship, with US\$25,000 prize money and a return airfare from Qantas. The Australian Consul General has also been supportive, providing a meeting place for the committee and some administrative assistance.

The inaugural winner is designer Georgia Lazzaro a 24-year-old RMIT graduate.

"Georgia demonstrated all the qualities we were looking for in our winner," Carfrae says. "Her designs are beautifully executed, her portfolio is gorgeous, and she articulated her vision exceptionally well."

Competition for the internship came from a variety of fashion-related fields including journalism, photography, modelling and design.

Carfrae has a word of warning for the fashion world newcomer.

"It is less glamorous than it appears on the outside. The pressure for newness is incredible and sometimes it is hard to keep ahead of the curve. It is not all champagne and parties; there is a lot of planning and budgeting."

It is however a pressure that Carfrae clearly relishes. With a smile that incorporates his very blue eyes and an accent that is testament to his years on the road he says "I love the fact that things move quickly, there is never a dull moment. I can't remember the last time I sat at my desk and wondered what to do next." **SAM**

Discover your world-class fashion potential: www.ainyff.org

Malcolm Carfrae, photo: Paul Wright

DAMASCUS AND BEYOND

SAM'S
ADVEN
TURES

COLLEEN CHESTERMAN (OLIFFE) (BA (HONS) '63, DIP ED '64) FOUND BEAUTY,
ANCIENT HISTORY AND UNDERWEAR IN THE MIDDLE EAST



In mid-April 2009, 12 friends, eight of them alumni of the University, met in the old city of Damascus. I had planned the journey to explore Syria and Lebanon, using books such as *Monuments of Syria*, a compendium of sites written by alumnus Ross Burns, as well as notes from a CCE course on Syria run by Ben Churcher, and booked through World Expeditions. Syria can sound like Ancient History I, with cities established by 3000 BC from trading wealth, with goods coming across deserts from the east, and west through Mediterranean seaports. What was unexpected is the beauty of the scenery, from barren deserts to high mountains, snowcapped in Lebanon, and in spring: green fields sprinkled with wildflowers.

In such surroundings the ruined ancient cities present gloriously. Graeco-Roman Apamea has a 2-kilometre long colonnaded street, with swirling stripes on grey columns; Nabatean-Roman Bosra has a complete Roman theatre for more than 15,000 built of black basalt, the stage outlined by white granite columns; Aramaic-Roman Palmyra has honeyed stone, glowing at dawn and sunset. In Lebanon is Baalbek, another golden city, dominated by six immense columns, with snowy peaks in the distance. It is also the Hezbollah administrative centre and we were offered yellow flags and T-shirts decorated with green rifles.

In the museums of Damascus and Aleppo we saw remains of more ancient cities, including a stone with the world's first alphabet from Ugarit;

carved figures of leaders with white staring eyes and feather skirts from Mari and brightly painted frescoes of Old Testament scenes from a third-century AD synagogue in Dura Europos on the Euphrates River. Sadly, the Syrian museums have limited resources and the displays could be improved. In comparison the National Museum in Beirut, rebuilt after its destruction in the civil war, now handsomely displays just the pick of its holdings, which had been preserved in cement. We saw some excellent ancient mosaics in smaller museums, the most impressive being Syria's al-Maara in a Sassanid caravanserai, and Lebanon's Beittidine in an Ottoman palace.

Everywhere visitors are aware of the history of religion in this region. Byzantine Christianity saw the building



of Aleppo cathedral dedicated to St Helen, Constantine's mother, with handsome capitals decorated with acanthus leaves that seem to wave in a wind. It became a medressa, an Islamic religious school. In the eastern desert is Rasafa, its huge limestone walls dotted with mica that shimmers in the harsh light, and churches commemorating the martyred legionary St Sergius. Even more splendid is the 6th century St Simeon Stylites' monastery, an important pilgrimage centre in delightful countryside. It is dedicated to the saint who lived on an 18m high pillar, the shrunken remains of which are in the centre of four basilicas. Nearby are the "Dead Cities"—ruins of Byzantine towns. We visited two, Serjilla, with large stone houses in grey and russet stone, baths, public buildings, even an olive oil factory; and Ruweiha, on a barren rocky site, with once-magnificent large churches where peasant families and their goats, chooks and cows now live. It was extraordinary to have these sites to ourselves, to picnic among nettles, and to flee from a savage farm dog, just as William Dalrymple described in *From the Holy Mountain*.

Damascus became the first capital of the Muslim world in the 8th century. Its most impressive building is the Great Mosque, established by the Umayyad dynasty, which controlled trade routes and the pilgrimage to Mecca. It is a palimpsest, built on the remains of a Byzantine basilica of St John the Baptist, itself constructed on a temple of Jupiter, previously dedicated to the Hittite Haddad. In the square outside this stunning building are an arch and columns from the Roman temple and inside the gate, the handsome tomb of Saladin. On our first visit the great

open courtyard of the mosque was quite empty of people, the floor tiles shimmering from recent rain and exquisite gold and green mosaics with designs of plants and cities gleaming from the walls. The entry to Damascus Museum is a reconstructed doorway of a desert palace and we saw the remote ruins of its partner driving through the desert between Palmyra and Aleppo. Aleppo's massive fortress is built on the site of the Greek acropolis and had an important role in fighting the Crusaders.



The Crusaders arrived in Syria in the late 11th century ostensibly to reclaim holy sites. We visited three splendid castle-forts built by them. Qalaat Saladin, in beautiful mountains, has a deep man-made gorge to protect it from attack and a mosque and palace built by Saladin. Black basalt Qalaat Marquab is on a high spur with views of the Mediterranean. The most famous, Krak des Chevaliers, has walls in grey stone divided by a moat and a 12th century great hall. All are on high peaks with splendid views.

Despite our delightful rural explorations, our real pleasure was in Damascus and Aleppo, the oldest cities in the world, still visible in the midst of dreary modern cities. The dominance of trade has continued with vibrant souks in each city full of booty from the world, such as Chinese jade, Afghan lapis, embroideries from Uzbekistan, olive oil soaps and fragrant spices.

Damascus bazaar has curved glass roofs like a Parisian gallery, Aleppo's is more cramped and medieval in atmosphere. In Aleppo we arranged a special visit to the apartment of the descendants of the Belgian consul getting a glimpse of cosmopolitan mercantile life. The founder from the Austro-Hungarian empire imported Bohemian glass and married the daughter of the Venetian consul; among their descendants were early photographers and archaeologists.

I became fascinated by 18th-century Ottoman courtyard houses or beits, which turn away from the streets. They have rooms with magnificent carved and painted decoration surrounding courtyards, paved in soft coloured marble, with tinkling fountains, citrus trees, roses and fragrant jasmine. Some have become museums, others hotels where we stayed. We also stayed in historic hotels, built for 19th century Grand Tours. In Baalbeck the Palmyra Hotel defined new levels of faded grandeur, with threadbare carpets held down by columns and unflued room heaters dominating all space, but its walls featured Cocteau drawings, letters from Lawrence of Arabia and photos of the famous who had stayed there.

We ate very well, particularly in Damascus, at the stylish glass-walled Narange restaurant in Straight Street and also in traditional beits. We also enjoyed picnics, with flat bread heaped with spicy dips and white cheese – and halva to follow. Delicious biscuits were for sale at stalls in souks. Lebanese wine was freely available but we often chose freshly squeezed juices.

In both countries we saw large camps of Palestinian refugees. There is no up-to-date count of numbers, and they have spent years in limbo, not able to gain citizenship or worthwhile work so as not to lose their refugee status.

Gender roles intrigued us. Young women wear skin-tight jeans, with scarves casually draped over their heads; schoolgirls noisily challenge boys. Women wear long black chadors, but in the cities the shops and market stalls (always run by men) display curvaceous beaded evening gowns and shockingly brief, glittery women's underwear. A book, *The Secret Life of Syrian Lingerie*, depicted extraordinary undergarments featuring mobile phones and animals, but we realised it was going to take a long hunt in the souks to find these. We are delighted to have an excuse for another visit.

EYRE APPARENT

IN A WORLD OF HOMOGENISED DESTINATIONS, SOUTH AUSTRALIA'S EYRE PENINSULA IS STILL DEFIANTLY INDIVIDUALISTIC, MOSTLY UNSPOILT AND HEART-STOPPINGLY BEAUTIFUL, WRITES DIANA SIMMONDS

Port Lincoln, gateway to the Eyre Peninsula, is catching on to 21st-century with posh marinas, *jus* instead of gravy and more millionaires per square McMansion metre than anywhere else in Australia. But the vast expanse of Boston Bay is still the rambunctious place seen by 19-year-old windjammer apprentice Eric Newby in 1939 and recorded in his travel classic, *The Last Grain Race*.

Matthew Flinders (1774-1814), who named so much of coastal Australia, including Port Lincoln and Boston Bay (he was a native of Lincolnshire), would recognise it too, particularly the lack of fresh water; it caused the deaths of eight of his crewmen when they set out to find a source, and drowned. And it decided Colonel William Light against Port Lincoln as South Australia's capital; he built Adelaide instead, less than an hour's daily flight to the east.

This setback hasn't stopped Port Lincoln from grabbing the spotlight from time to time. It's the home of Melbourne Cup legend Makybe Diva, and her commemorative statue, as well as Australia's only seahorse farm: a tin shed in the backblocks, where seahorses are bred for aquariums. It's the most captivating and informative local attraction. Port Lincoln is also the home of the annual Tuna Toss, a competition which is exactly what it sounds like; current record: 37.23m by Commonwealth Games gold medal hammer thrower Sean Carlin.

The region may be especially famous for tuna but these days it's easy to pick up salmon, King George whiting and Coffin Bay oysters and scallops, either from fishermen or your own rod. Most of the tiny towns and villages of the Eyre Peninsula have a long jetty. These are relics of coastal trader days, or part of the Australian Wheat Board's celebrated export business. They're ideal for fishing and dramatic silhouette-at-sunset photos.

The Eyre Peninsula is also blessed with two of the world's great coastal wildernesses: Lincoln National Park and Coffin Bay National Park. To access the former, a key and temporary permit must be purchased and recorded at the visitors' bureau. It ensures visitor numbers are controlled and the tranquility is priceless. This quality applies particularly to Donington Cottage, the sole surviving memento of agricultural enterprise and available for short stays. It's located in the wuthering heights of the park and is an idyllic getaway into the essence of colonial Australia.

A similarly evocative experience is the secluded campsite beneath shady trees at Memory Bay – barely changed since Flinders and his men named it and camped there. You can almost see the *Investigator* riding at anchor in the cove. A half-day hike or a short four-wheel-drive journey across the coastal mallee to the southwest and it's another story. Line upon line of breakers rear up and surge shoreward, while beyond the rollers the ocean's cobalt deep is

unhindered all the way to Antarctica. No wonder Flinders found naming his discoveries so simple: when he wasn't honouring sponsors (Isaac Coffin's bay) and shipmates (tragic Lieutenant Thistle's commemorative island) his own emotions provided such landmarks as Cape Catastrophe, Point Avoid and Anxious Bay.

For the venturesome, behind the endless beaches here and at Coffin Bay are the constantly shifting, dazzling white sand dunes. You need your wits about you however, maps can be contradictory and out of date, and getting bogged is easy. While mobile phones mean calling for help is relatively simple, the ignominy would be hard to bear.

Nevertheless, peace, parrots and the sound of oysters growing plump are Coffin Bay village's main attributes, along with the peninsula's best restaurant: The Oysterbeds. It's where the finest local seafood and produce go to be eaten. Unshucked oysters may be bought from local suppliers too: they'll never taste better.

Like much of the peninsula, legendary surf beaches and wetlands are close by so it's heaven in a pair of binoculars for birdwatchers. Without trying too hard it's possible to see, in a day, emus, mallee whipbirds, oystercatchers, rock parrots, scarlet-chested parrots, mollyhawks, stints, stilts, sandpipers, sea eagles, dotterels and even a swooping osprey or a hooded plover. It is quickly apparent why this vast coastal refuge draws discerning surfers, birds and twitchers from all over the world. Southern right whales are annual visitors, too while at various points along the coast, the Australian sea lion is making a determined comeback from the slaughter of the 19th century.

On the far northwest reach of the peninsula is Baird Bay, and a unique opportunity to swim with the resident sea lions. Under the watchful eye of Trish and Alan Payne of Baird Bay Eco Experience, visitors don wetsuit, snorkel and mask, then chug out in their big boat to Jones Island. This mundane-sounding blip is home to a colony of sea lions (*Neophoca cinerea*) that has decided, under the Paynes' scrupulous 20-year guardianship, to allow humans to join them in their environment. It is a life-enhancing experience.

Great white sharks love to eat sea lions and nervous thoughts are inevitable on the trip to the open ocean's edge. These are miraculously dispelled as the chilly Southern Ocean closes over one's head and the first young sea lion appears. Meanwhile, their parents bask on the islet and ignore visitors, which is as well: bulls weigh up to 300kgs. Young sea lions are as playful as puppies, however, and as enchanting. If they take a liking to a swimmer they will play tag, gently biff your facemask with a whiskery nose and invite the clumsy human to imitate their aquabatics. The resident dolphins are less sociable; some liken it to the difference between cats and dogs, but an hour in the clear, cold ocean with young sea lions is never-to-be-forgotten. (Non-swimmers, or those with a greater apprehension of



SAM'S ADVEN TURES



big biters, can observe sea lions from the safety of the Point Labatt colony, on the western side of the bay.)

The final stop, on a short (1200km) Eyre Peninsula safari is Ceduna (chedoona, or water hole, to its original inhabitants). After Ceduna, the Nullarbor and Western Australia beckon. While Ceduna's 3000-plus population dramatically increases overnight in October for the oyster festival, for the rest of the year, there are grain silos, one set of traffic lights and a bewitching museum.

Settlers arrived in the 1800s, spreading across the inland and along the coast, and their endeavours are celebrated at the Old Schoolhouse National Trust Museum. Each room is given over to precious heirlooms donated by local families, all with hand-written labels or neatly typed explanations. Displayed are the minutiae of bygone rural life: clothes, toys, furniture, kitchen and household equipment, decorative art and crafts. A room is dedicated to nearby Maralinga's atomic guinea-pig period. Another movingly commemorates the secular medical saints of the Bush Church Aid Society. Space junk brought in from the paddocks by farmers is astonishing. In the backyard: farm machinery, sulkies, carts and buggies of all kinds; and small wooden buildings such as telegraph offices, Bob Hawke's mother's schoolhouse (where she taught as a young woman) and Flossie Jones' tiny cottage, lived in by the old lady until 1994, with three kinds of lino and no media or rumpus room.

The Eyre Peninsula is not for those whose demands run to five stars and hot-and-cold running entertainment, but it is one of the most rewarding, fascinating, under-appreciated and easily accessible of Australia's hidden treasures.

Lincoln National Park, photos Diana Simmonds

Sustain now or pay later

Caroline Baum talks to John Lavarack about future-proofing the University

His card describes John Lavarack as the manager of Campus Sustainability at the Institute for Sustainable Solutions at the University, which does not really do justice to the scope or scale of the challenge his role entails. But the job title has a positive, problem-solving ring to it, as does the person filling the position; who seems undaunted and realistic about the impact he can have on a university campus of such density, diversity and age. Lavarack has to think globally and act locally every day, putting into practice the green mantras others simply spout as good intentions.

With a healthy dose of humour and scepticism about all the greenwashing schemes and jargon that pervade the debate about global warming and the responsibility humans have for the state of the planet, Lavarack is a low-key advocate and activist. He's not going to waste time preaching; he'd rather just get on with it. Despite a towering stature, he's not about heroics or praise, just results.

His strategies are pragmatic in design and execution: "I focus on the 6000 staff, not the 45,000 students because it's the staff that set standards and they are the ones turning things on and off," he says, while conceding that if departments paid for their own power bills, instead of having them taken care of by Campus Infrastructure Services, they would have even greater awareness and sense of responsibility for saving resources.

"Energy audits are very tricky to do," say Lavarack, who is also aware that he cannot force anyone to implement or adhere to green strategies. "Everything is undertaken in a voluntary capacity, not as

University policy." But he is helping develop a sustainable workplace initiative, which will include a team of go-toers who can advise departments on sustainable purchasing and energy saving practices. "We are also developing data that will allow us to pinpoint a room and work out what is going on in there and why. We want to be able to show faculties what they are using, to help shift awareness."

Water is one of Lavarack's unqualified success stories. "We have some of the best storm water harvesting systems in Sydney," he says proudly, pointing to Gadigal Green garden, which recently won an industry award for excellence in storm water management.

"And by checking all our water meters, we've been able to reduce our water consumption from 500 megalitres a year to 360, just by identifying and eliminating leaks around the place. We've drought-proofed the campus by using a low drip-feed watering system and drought resistant plantings – except in the Quadrangle, which still needs to be hand-watered to maintain that historic and perfectly manicured swathe of green."

A breakdown of the water usage across the University reveals that 30 per cent goes on lawns, another 30 per cent on air conditioning, 16 per cent is used in toilets, 25 per cent on irrigation and four per cent on drinking.

Then there's E-waste, a relatively new but significant and long-term problem on a university campus. "We set up an on-demand E-waste collection program in 2006. We've collected 115 tonnes in three years – saved from landfill and recycled. By working with Sims E-recycling metal contractors, who have built a new plant for this kind of material, we can



now recycle 95 per cent of what we send them, including glass.”

Apart from E-waste, Lavarack describes on-campus recycling as “a nightmare. Plastic is not getting recycled because the bottom has fallen out of the market. Metals are still not cost effective to recycle.”

Improved architectural technologies and design guidelines mean that new buildings on campus are delivering high performance results. “Funnily enough, some of our oldest sandstone buildings are great thermal performers too, but you’d never build like that anymore,” says Lavarack.

In the league table of green universities, Lavarack acknowledges that Sydney is not at the top of the list. “We used to be near the bottom, now we’re somewhere in the middle. The best in Australia would have to be ANU or Monash, which have bigger teams working on this stuff. We have a team of seven. As far as world’s best practice, that would have to be Harvard. They have a budget the size of a small country for their Green Campus Program, and a team of 20 to implement it—established, incidentally, by an Aussie, Leith Sharp.”

Lavarack is keen to encourage members of the University to feel a sense of ownership of the sustainability issue. “I don’t own the agenda, they do. We have now got a task force set up to reduce our carbon footprint, but we are still working on how to reduce our resources use and increase efficiency, conserve and restore biodiversity, promote human health by addressing pollution and air quality concerns and making ethical choices in our purchasing policies. This year we’ve also handed out \$500,000 to seed interdisciplinary research on sustainability.”

Through no fault of their own, the worst offenders on campus are lab buildings. “They are resource intensive, and require the use of extractor fans to deal with high risk substances,” explains Lavarack. Another target for improvement is the rural campus at Camden where the departments of veterinary and agricultural science are based. “High water use is a problem there,” says Lavarack.

A more contentious issue is what Lavarack calls “thermal comfort”, in other words, the temperature inside buildings. “It is a totally subjective and personal issue. Sixty per cent of the University is still not air-conditioned but people want it. They would also get very upset if you asked them to lower the heating in winter. In this game, you really do have to pick your battles.”

Airline travel is another prickly subject. “At the moment, no one is obliged to carbon offset their travel,” says Lavarack. “But we do encourage video conferencing as much as possible.”

Given the complexity of the challenges his role involves, it would be easy for Lavarack to feel overwhelmed by the enormity of the task. “It can feel a bit Sisyphian at times,” he admits, “but there is cause for real optimism. There is a lot happening thanks to social change arising out of the media, the advocacy of people like Al Gore, the shift in the political climate, here and around the world. One minute it feels like the University is slowly chipping away at the problem and then there’s a sudden shift, which accelerates the process. We are definitely moving in the right direction.” SAM

Photo: Ted Sealey

Sitting in the glass-walled offices of the Bell Shakespeare Company in The Rocks, distinguished alumnus John Bell talks Armageddon. Earthquakes. Tsunamis. Global warming. All manner of calamity is on his mind as he prepares to mount another assault on the high peak of Shakespeare's canon, *King Lear*.

"Everybody seems fixated with Armageddon at the moment," he says. "It's all about war, natural disasters and worldwide economic collapse. I think *King Lear* is very much about that, too. Is this the vision of the promised end? Are we destroying ourselves?"

"In *King Lear*, the poison starts with the family and then it spreads and spreads and spreads. Wherever there is a lack of compassion or responsibility in the person who is in charge, then you can expect the worst."

He says the end-of-the-world themes are also rife in popular entertainment. "All the big movies are disaster movies. The cinema is full of people being swallowed up by the earth and things blowing up," he says. "There's a kind of decadent relish in seeing mass destruction."

Bell throws his hands up and smiles. The actor, director and founder of arguably two of the most influential theatre companies in Australia, Nimrod (which sowed the seeds for Belvoir Street) and the Bell Shakespeare Company, has been pondering the human condition for five decades. Chaos doesn't scare him.

Dressed casually in black jeans and T-shirt, Bell is charming, funny and in command of any topic of conversation. A graduate of Sydney (BA Hons '62), his general knowledge is intimidating and his expertise in Australian theatre history is encyclopaedic. He has an OBE, an AO, and an Honorary Doctorate of Letters from the University (1996). In 2009 the arts industry awarded him the highest honour at the annual Helpmann Awards the JC Williamson Award for his contribution to the country's cultural life. He is, officially, an Australian Living Treasure.

This year marks two important milestones in an illustrious career. In November, he turns 70. He will celebrate it with his wife of 45 years, actress Anna Volska and their two daughters, playwright Hilary, 43 and actress Lucy, 41.

This year also marks the 20th anniversary of the Bell Shakespeare Company, an enterprise that has changed the landscape of Australian theatre, and made Shakespeare more popular than ever. The company has introduced two generations of school children to the Bard's work and presented more than 25 Shakespeare productions on the main stages of our cities and in regional centres across Australia.

As an acclaimed actor, Bell has also inspired a new wave of performers. Among his finest work is? Shakespeare's villains are among his most acclaimed roles including that most uncompromising bad guy of all, Richard III. He first played the role in 1975, opening at Nimrod the night Gough Whitlam was sacked, and again with the Bell Shakespeare Company in 1992. When he reprised the role in 2002, *The Australian's* theatre critic John McCallum wrote, "one day you'll be able to tell your grandchildren that you saw John Bell act."

Bell is showing no sign of slowing down. *King Lear*, directed by the company's associate artistic director Marion



All the World's A Stage

Two of Australia's leading theatre-makers, John Bell and Marion Potts, reflect on how Sydney University shaped their careers.

By Elissa Blake



COVER STORY

Potts, opens at the Sydney Opera House this month and will tour nationally for five months. After a short break, he will take to the stage again in the Sydney Theatre Company's stellar production of Anton Chekhov's *Uncle Vanya*, alongside Cate Blanchett, Hugo Weaving and Richard Roxburgh.

"I will be on stage nearly every night this year," he says. "It's very odd for me, I have to change all my daily habits and routines to make it work. But it's very exciting. Lear is one of the great roles for an older actor. But you can't be too old because it is very, very demanding and a bit of a lonely slog. Although I think now, having done it twice before, I won't knock myself out too much. I have enough knowledge and technique to see me through."

His previous Lear was in 1998 when Barrie Kosky went to town on the themes of dementia and chaos. This time the production will focus on the psychology of the family. "I'm very interested in exploring those family dynamics which then spread out to dynamics of community and then take on a more global significance," Bell says.

Bell, who says he prefers "a tough director", will be working on *Uncle Vanya* with Hungarian director Tamás Ascher, whose production of Chekhov's *Ivanov* stunned audiences at the 2009 Sydney Festival. "I've played Vanya and I've played Astrov. This time I play the Professor, the old guy," Bell laughs. "Everybody in Sydney seems to have bought tickets for it so it's got to be bloody good. The guy opposite me at my weekender up the coast, he claims he's never been to theatre in his life, and even he's bought tickets."

The play is the thing

Growing up in East Maitland, Bell acquired a taste for theatre through the circus. Each year he was taken to Newcastle to see Wirth's or Bullen Brothers. He recalls shuddering through the lion tamer act and remembers the clowns as "terrifying anarchists". But it was another tent that captured the boy's imagination.

At Christmas time, Sorlies' tent was pitched in Civic Park opposite the Newcastle Town Hall. It was here that Bell first fell in love with the magic of theatre, watching pantos such as *Aladdin* and *Jack and the Beanstalk*. Vaudeville performer Bobby Le Brun was Bell's first role model.

Aged 15, Bell discovered Shakespeare through an inspirational teacher, Brother Elgar, at Marist Brothers College. He was hooked immediately and when he saw Laurence Olivier's film version of *Richard III*, his career path was set.

"I knew I wanted to be an actor, particularly a Shakespearean actor, from a very early age," Bell says. "But my mother made me promise to get a degree first. She said if you get a BA, you'll never be out of work – bless her soul."

Bell was offered a place at NIDA in 1959, its inaugural year, but kept his promise to his mother and took up a BA at the University. He joined the Fencing Club, Debating

Photo: Ted Sealey

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and *The Players* on his first day (not realising SUDS existed). For the next four years, he “mucked around” with fellow students Clive James, Bruce Beresford, Robert Hughes, Leo Schofield, John Gaden, Richard Wherret, Mungo MacCallum, Les Murray, Bob Ellis, Laurie Oakes, Ken Horler and Germaine Greer (who gave a memorable performance in the lead role in Brecht’s *Mother Courage* in the Union Theatre in 1963).

“It was quite an extraordinary range of people, very competitive, very ambitious, very self-congratulatory, but full of enthusiasm and plans to take over the world. And some of them did,” he says.

Bell remembers large audiences from “downtown” coming to see SUDS and *The Players* – performing Shakespeare, Brecht, Sartre and Aristophanes – because there was very little theatre on offer in Sydney in the early 1960s. North Sydney’s Independent did pro-am productions of British plays, the Ensemble produced contemporary American works; and once in a blue moon Britain’s Old Vic toured a Shakespeare.

“But you never saw what I’d called serious or experimental theatre. Audiences came to the University because we were doing stuff that you couldn’t see anywhere else. The productions might have been pretty patchy but people wanted to see those plays,” Bell says, admitting that he played lead roles with no training and “got away with it”.

After Bell performed Giovanni in John Ford’s *Tis Pity She’s a Whore*, he received a fan letter from Tony Gilbert, who worked in his family’s car company. Bell met him for a coffee and formed a lifelong friendship. Years later Gilbert became the patron of Bell Shakespeare, offering the money to set up the company.

“Some very valuable association came out of *The Players*,” Bell says. “People were very fond of the campus and many graduates came back to direct us and mentor us. Sydney University gave me a lot of encouragement and self-confidence.

“It exposed me to a great diversity of opinion, too, because I’d been brought up in a Catholic home and a Catholic school, so I thought I had it all worked out ... you had your six reasons for the existence of God, your six reasons for why the Catholic Church is the one true faith, your six reasons for this and that.”

Bell chuckles. “So to hit university and all these people who said ‘stuff all that’ was a total culture shock. I think what it gave me was scepticism about everything, which I think is very healthy, not cynicism, which is something else, but scepticism. To examine everything, ask questions, never believe just what you’re told, never take anything for granted, keep examining all sides of every question. That’s what it taught me and that’s the most valuable thing and I have to remind myself to keep on doing it.”

Such stuff as dreams are made on

Marion Potts (BA ’88 MPhil ’96) never thought it was possible to make theatre directing a full time career. “Especially not if you were female,” she says. “At high school I was interested in getting little projects on stage but I didn’t think you could actually be a theatre director.”

Now the 44-year-old has more than 60 productions under her belt. This month, she directs *King Lear*, a play she counts as her biggest challenge to date. “Harold Bloom says it hovers just outside of our expressive range,” she says. “It’s so big and it’s quite elusive but at the same time it absolutely cuts to the core of everything you know. It’s just that expressing it is so mind-boggling.”

A week after we sit down to talk in the Bell Shakespeare board room (where a poster shouts all of Shakespeare’s marketing points: “witchcraft, lust, murder, madness, lies, nudity”), the news breaks that Potts is to be the new artistic director of Malthouse Theatre in Melbourne, one of Australia’s most influential companies. It’s an astonishing achievement for a woman working in a climate where it’s difficult for female stage directors to get a look in, let alone rise to the top.

Potts is modest about her achievements. She simply says she has been “very, very lucky” and credits much of her success to her early years in SUDS at Sydney University, while studying a BA in Arts/Law straight out of high school.

“I’d never really directed anything before but I was really bitten by the theatre bug in SUDS,” she says, adding that she started making theatre with students who went on to become leaders in the arts in this country. Her SUDS contemporaries included Andrew Upton (co-artistic director of the Sydney Theatre Company with his wife, Cate Blanchett), Patrick Nolan (artistic director of physical theatre company Legs on the Wall), Chris Mead (artistic director of Playwriting Australia), Tom Healey (theatre director and literary manager at the Australian Script Centre) and Ian Maxwell (now Associate Professor in the Department of Performance Studies at the University.)

“All these people have really actively contributed to the theatre industry and that in itself attests to the importance of SUDS; and the way the theatre landscape has been shaped by people who started out in SUDS, I think is really telling,” she says.

Potts never saw herself as a performer. “Even today, I’m in absolute awe of what actors can do and what they put themselves through,” she says. “I did perform in SUDS we all did but I always recognised that I’m an introvert. I was always more interested in being behind the scenes and having more of an overview of the whole production.”

Potts gained a first class Honours degree in French, then studied directing at NIDA, and secured a year-long affiliate role with the Sydney Theatre Company, which allowed her to observe and assist in the creation of several productions as well as work on her own projects. At the same time, she took up a research scholarship to undertake a Master of Philosophy in Performance Studies at Sydney.

Wayne Harrison, then the STC’s Artistic Director, spotted Potts’s talent and offered her a job as assistant director, which led to a full-time contract as the company underwent a massive expansion. She soon found herself bumping in three shows in three cities in one week on a regular basis.

“I was really thrown in the deep end,” she says. “It was also a time when people such as Wayne and Gil Appleton were actively campaigning for more women in the theatre and opportunities for women directors. I was fortunate, I was in the right place at the right time.”

The issue of women’s representation in the higher echelons has recently reared its head again when leading arts practitioners gathering for a symposium at Belvoir

“I’m in absolute awe of what actors can do and what they put themselves through” – Marion Potts

Street Theatre, in December 2009, to discuss the lack of opportunities for female theatre makers. One speaker said there was a “tsunami of discontent” among women in theatre. Potts, who was on the symposium panel, described the theatre industry as a “chauvinistic closed shop”.

“There are opportunities at the grass roots level but we must keep providing opportunities for women to develop their careers,” she says. “I think it will change in the next five to 10 years as more women get into decision-making positions, like myself. I don’t think it’s because our male colleagues are misogynist or denying us opportunities, it’s just a visibility problem and it will shift. But I think it’s important to remind everyone. I feel hopeful.”

Method in the madness

Looking back at her student days, Potts says her time at Sydney University offered her everything she could have hoped for. “It gave me a really practical base for the work I was eventually going to pursue but it was always providing me with an academic parallel as well that would keep informing it and fuelling it.

“And one of the things I have found really rewarding since is being able to go back. Whenever I’ve had a play that has required a specialised perspective or expertise, I’ve been able to ring up an academic who taught me, go and have lunch, and really pick their brains. I did it for *Taming of the Shrew* with Penny Gay very recently. [Professor Gay is a Shakespeare expert in the Department of English.]

“I feel very passionate about universities maintaining their sense of collegiality, offering industry professionals the chance to draw on the knowledge of academics. There are people like Margaret Sankey [Professor of French Studies] and Penny Gay and Gay McAuley [of the Department of Performance Studies] who I will always feel comfortable contacting as a resource for the work that I do. The University must remain a living thing for the industry.”

Potts, who lives in the inner-west with her husband, actor-writer Ned Manning and their two children aged six and eight, says the Sydney theatre scene is thriving but all companies large and small face the challenge of dwindling audiences, particularly those in the 30-45 age bracket who are busy with young children.

“People have time poor lives and there are a lot of entertainment options competing with theatre. But one of the great things about the main stage companies is that we are facing the issue in a collegiate way. It’s daunting but I think we can win. We have to work together to connect with people in a world that is changing so rapidly.”

Potts plans to keep directing in her new role and she’s excited about being an advocate for the arts and having an impact on the industry within a company setting. “I’m a big believer in the transformative power of theatre,” she says. “With any project I do, and in any company I’m lucky enough to have a role in, I want to be questioning the sort of people we want to be and the sort of society we want to shape. I think theatre has to do more than just reflect society by holding up a mirror. It also has to show us that we can take charge and effect change as well.

“One of my favourite Shakespeare quotes is from *Hamlet*, that we know what we are, but we know not what

we may be. Theatre allows us to imagine a different future for ourselves and that’s what really is important about it.”

Tomorrow, and tomorrow, and tomorrow

Meanwhile, John Bell’s passion for the theatre – and for Shakespeare – is undimmed. “He is a writer who constantly asks who are we and how should we live,” he says. “The plays are endlessly fascinating, you can do them again and again and still find new meanings. I want people to see and understand and like and appreciate Shakespeare, that’s what drives me.”

He has no plans to retire and imagines he will lead Bell Shakespeare for another three years or so before he hands over the reins. But he will never retire from performing or directing.

“I like doing both. There aren’t that many acting roles left that I want to play or can play, certainly in Shakespeare I’ve done them all. But I’d like to do one or two more, maybe one a year or one every couple of years at least. That keeps me busy enough with everything else going on here.”

Bell’s influence on the theatrical landscape of Australia is profound and ongoing. “I think we’ve nurtured several generations of Australian actors, directors and designers working on the classics, working on great material and that’s been very sustaining for them,” he says.

“Shakespeare is much more popular now than it was 20 years ago. There’s almost too much now. You look in the paper and there are four or five different Shakespeare plays being done in Sydney every week - on the beach, by the pool, in the park, all the major companies are doing Shakespeare regularly, it’s almost too much. I mean God, how much more can we take!”

He’s joking, of course. “Our purpose was to make Shakespeare popular and accessible and I think we’ve done that. Now I want to keep getting better and be more adventurous. We’re working on developing experimental work and we’re getting into indigenous communities to put the plays into their own languages and we’re continuing the education work. It’s tremendously challenging but we’re in good shape.”

For Bell the role of theatre today is the same as it was in Ancient Greece. “It allows us to look at ourselves honestly and at the way we behave – whether it’s in the family or in the work place or in a political situation,” he says. “It makes us ask ourselves, how should we live? How can we preserve ourselves and the world around us? And it has to do so in a way that is exhilarating as well as enlightening. It can’t just be a sermon. It needs a sense of celebration. We come together to celebrate in theatre. That’s what the Greeks did, they would come together and celebrate because coming together and telling a story is a way of coping with it. That’s still the way it should be done.” **SAM**

King Lear at the Sydney Opera House, March – 10 April;

Canberra 15 April – 1 May;

Brisbane 5–22 May;

Melbourne 27 May – 12 June;

Perth 18–26 June.

Uncle Vanya at Sydney Theatre from November 13.

Marion Potts takes over at the Malthouse Theatre in 2011.

*“The plays are endlessly fascinating, you can do them again and again and still find new meanings”
– John Bell*



Moral lip service

Government hard hit at the art market is a soft form of redress, writes **Jane Raffan** (BAHons '89, GradDip (EnvLaw) '09)

Since the 1970s, a significant rise in Indigenous rights debates and protocols on the world stage has occurred in tandem with dramatic growth in the appreciation of Aboriginal art. Over the same period the federal government has introduced legislation and regulatory schemes to protect cultural heritage and further the cause of Indigenous rights, which culminates in three policy regimes that directly impact the art market. At present, the Resale Royalty Right for Visual Artists Bill 2008 (Cth) has been

passed by the Senate, the Protection of Moveable Cultural Heritage Act 1986 (Cth) is under reform, and the Government has driven the adoption of a national Indigenous Australian Art Commercial Code of Conduct.

This political framework effectively represents a Government agenda to co-opt the art market in redressing wrongs to the Indigenous peoples of Australia. As strategy, this has enabled the Commonwealth to adopt a moral stance towards its recognition of Indigenous rights, while avoiding meaningful

participation in sovereignty debates and legal reform; in addition to deflecting and ameliorating criticism of their fractured and ineffective approaches to addressing Indigenous social injustice in other portfolios.

This year Australia will introduce a *droite-de-suite* or what is commonly known as a resale royalty scheme. Under the scheme, vendors will pay artists 5 per cent of the price of the second transfer/sale of a work acquired after July 2010. All artists will benefit, although a specific intent to assist Indigenous artists was expressed in its formulation, and emotive examples of artists living in poverty while their early works are traded for millions on the secondary market were utilised to give the legislation moral authority. Critics argue that it will necessitate costly administration and create confusion for buyers, and Michael Fox, from leading arts accountancy firm Lowenstein's, is adamant it will damage the Aboriginal art industry. This view is shared by auction houses, which are already burdened with recouping copyright charges from vendors on behalf of the agency Vi\$copy, and are concerned that the scheme will function as an anti-stimulus package and deter buyers. Non-Indigenous artists are also alarmed – at the prospect of their sales on the primary market dropping, with reported grumblings to the media of “special causes making bad law”.

Scrutiny of economics modelling suggests the scheme would have returned \$774,432 to Aboriginal artists in 2007, the peak year for Aboriginal art sales. Dealer/auctioneer Adrian Newstead notes that this sum would have largely benefited a tiny group, with only 70 from 3500 Aboriginal artists receiving up to \$1500 annually. Clearly payments at these levels will not alter the serious disadvantages evident in remote communities. Moreover, the value of the Indigenous art market has purportedly almost halved since 2007, from \$23 million to \$12 million, further undermining the validity of the measure as a form of redress.

The Protection of Moveable Cultural Heritage Act 1986 (Cth) was designed to prevent the permanent export of culturally significant material. Drafted to balance national interest with property rights, it was assumed that works refused export permits would be acquired

Jane Raffan, behind her: Eileen Napaltjarri, Pintupi (born 1956); *Untitled (Designs Associated with the Rockhole and Soakage Water Site of Tjiturrulpa)*, 2005; acrylic on linen, 122x61cm. Provenance: Papunya Tula Artists Pty Ltd, NT

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by institutions, or in the case of Aboriginal material, returned to the community. As early as the Whitlam Government years, when legislative policy was in development, commentators cautioned against the possible effects on the market.

The Act was amended in 1998 to accommodate market value changes and the age limit trigger for requiring an export permit for Aboriginal art was reduced from 30 to 20 years, bringing all the formative paintings from the birth of the modern movement at Papunya Tula in the 1970s into the net. As expected, the need to have permits for an increased volume of material created notable vexation for auction houses. Between 2003 and 2007, nearly 600 export applications were made under the Act, and almost all in the fine art categories were by auction houses for Aboriginal art.

Under the Act, an endowed National Cultural Heritage Fund was implemented to assist acquisition, but a review of the fund to date indicates that only one work from Papunya Tula has been acquired using the fund's resources, while in the period 2001–2003 alone, 10 Papunya Tula paintings were denied export. It is now clear that the Act has negatively impacted the market, with Sotheby's reporting that "countless" high end sales to foreign collectors have been stymied, in tandem with a significant drop in pre-sale interest. Sale prices for much of this work appear to have peaked, corroborating a general fall in interest.

In 2009 the Government delivered its discussion paper on reform of the Act, which includes increased Indigenous input in appraisals and changes to the cultural significance assessment process. Notable submissions by prominent academics and curators proposed adding all secret/sacred paintings from 1971–2 to the Control List of prohibited exports, as well as allowing the Minister to make prohibition declarations for objects outside existing date limits. The latter is specifically targeted towards Aboriginal art, important examples of which have often been painted in flourishes by elders who had relatively short periods of production. This amendment would make it possible for any major work to potentially be denied export.

Trade to foreign collectors has mainly occurred at the elite end of the market where, at its peak, they

reportedly captured as much as 50 per cent of high-end auction sales. Government actively developed the international market throughout the 1970s and 1980s, yet under current regulatory regimes this arena will decline without new government strategies to direct interest towards more contemporary works and away from early material caught under the Act's date limits. Austrade (formally the Australian Trade Commission) has made tentative moves in this direction, but its investment has been small; meanwhile exhibitions promoting early Papunya Tula work continue to travel across the US with great fanfare.

Future Act reviews will likely see the Government needing to respond to growing criticism of its restrictions on the market by considering procedures in place elsewhere. For example, UK legislation requires that works denied export licences must be purchased, otherwise granted permits. In acknowledgement of the National Cultural Heritage Fund's failure to assist with acquisition of targeted material, common suggestions in current submissions cite the need to link the fund to the tax system, either through direct deduction, or via the Cultural Gifts Program as it operates in Canada.

Aside from legislation, codes and protocols recognising Indigenous culture and rights are now prevalent in the operations of the Indigenous arts sector. Over the years, various federal governments have instigated inquiries into the sector in response to ongoing complaints of abuses. The 2002 Myer Report for the Visual Arts and Crafts Sector recommended greater sector oversight, and in 2007 a Senate Standing Committee Inquiry into Australia's Indigenous Visual arts and Craft Sector generated the seeds for the new voluntary Indigenous Australian Art Commercial Code of Conduct.

Apart from a couple of high profile criminal cases involving fake paintings, to date, the bulk of investigations into industry abuses have focused on misleading representation at the tourist end of the market and have been carried out by the Australian Competition and Consumer Commission supported by the legal framework of the Trade Practices Act 1974 (Cth). There is, however, growing interest and scrutiny in auction house practices

with regard to declarations of provenance by this body.

The Indigenous Art Trade Association (Art.Trade – a membership-based body of art dealers) considers that fraudulent activity or unethically supplied paintings represent less than one per cent of sales through galleries or dealers. Art.Trade dealers have severely criticised the Code's scope, declaring it will prejudice those who don't sign up, and prejudice the market toward material carrying art centre provenances. The Code will be reviewed in two years with threats from the Government of mandatory adoption if its success is not affected by voluntary membership, although actual markers for measuring success have not been formally set out.

The stated intent of the Code is to protect vulnerable artists from exploitation, and as such, the art market has become a morality playground. Nicholas Rothwell, who writes on Indigenous art for *The Australian*, has said that the Code's formulation is "part of the intense moralisation of the Indigenous art selling space". Much earlier, anthropologist Fred Myers posited that Aboriginal art is an "objectification of the moral ambiguity of the boundaries of blacks and whites", and this is echoed by Professor Marcia Langton, Indigenous commentator and anthropologist, who also sees Aboriginal art as a means to reconcile personally with the colonial burden. Interestingly, it is precisely this phenomenon that now increasingly appears to be a key determinant of the value of Aboriginal art, with the rhetoric around provenance and ethical buying shaping debates.

In 2007 the Northern Territory Government estimated the Aboriginal art market was worth \$400 million annually, up from \$100–300 million in 2002. From that Government's perspective, the art market is an important arena for artists to substitute self-determination for welfare dependence, and to this end we can expect further machinations and manipulation in the guise of redress and recognition of rights, as policy in other portfolios is strangled by government inaction due to fears over the loss of resource wealth via Native Title claims. **SAM**

Trade to foreign collectors has mainly occurred at the elite end of the market

Matters of life and death

Sara Donald reports from the front line of modern living

Family Matters

Given this is the first interview where Maggie Mackellar has spoken about her upcoming book it's understandable that she's feeling a little raw. "I'm still in that cocoon of very few people having read it," she says.

A graduate (BA '96 PhD '02) and former academic in the Faculty of Arts, Mackellar's new book *When It Rains* is a reflective memoir, looking back to a time when she was faced with cataclysmic change.

In 2002, six months pregnant with her second child and enjoying a burgeoning career as an academic and writer, Mackellar experienced two overwhelming tragedies: without warning her husband killed himself; then within two years, her mother was diagnosed with an aggressive cancer and quickly died.

Suddenly deprived of these two, unable to keep up with the demands of an academic career and parenting two small children, Mackellar resigned from the University and moved to the family farm, west of Orange, her mother's former home.

"It was a really hard decision to leave the University," reflects Mackellar. "They gave me lots of time and space to think about it. But my mum had been doing a lot of the

childcare and after she died, I was having to put the kids into before- and after-school care. I was trying to lecture, trying to write and it was too difficult."

Moving to the farm meant a complete life change for Mackellar and her children. "We moved into a cottage, about a kilometre away from the farmhouse," she says. Surrounded by "ponies, calves, chickens, lambs and puppies" and a supportive network of family and friends, Mackellar and her children began to heal.

"Living on the farm has been so helpful," she says "because the concept of family is so strong in rural areas – the kids get swallowed up." But there have been challenges.

"As a single mother one of the most challenging things I've encountered is trying to give my children a balanced view of the world. When there's two parents you can balance your own personality and own intensity with the other person," she explains before quietly adding, "and it can be difficult to give my kids a sense of being a whole, complete family."

Outlining the catalyst for *When It Rains*, Mackellar says: "As a writer, my only way of understanding these events was to write about them, and winning

the Fellowship was a great relief."

Awarded the Peter Blazey Fellowship for biography, autobiography and life writing in late 2008 was the impetus Mackellar needed to continue with her prizewinning manuscript. "I'd submitted 10,000 words, originally titled, *Anatomy of Grief*," she explains.

Praised by the judges for its "original and compelling voice" the Fellowship meant that Mackellar was able to spend 2009 "working the manuscript up" into a book. "Drusilla Modjeska edited my first book and she's been really supportive of me during the whole process. Susan Hampton, the poet, has also worked on it with me."

Catherine Hill edited *When It Rains* and she speaks positively about Mackellar's strengths as a writer: "Maggie's prose is gorgeous and her story profoundly affecting. She writes with a remarkable wisdom – as though she were a far older woman than she is – and with great courage and a lack of self-pity. One of the riffs through her story is her desire to 'want' again. And by the end of the book she shows us that, finally, she does want – and a huge reason is because she is living on this farm she adores and is bring up her children there. This is a wonderful, moving memoir."



When It Rains by Maggie Mackellar

When asked about what lies ahead Mackellar sounds tentative. "I'm not quite sure. I'm thinking of returning to the academic world to work on a project I've been interested in for years. It's called *In Search of Beauty* and looks at three women from different generations who based their creativity on the land around the Monaro Plains. Or perhaps I'll work on an idea I have for a novel. Something will happen."

When It Rains (Vintage Books), is published in May. Maggie Mackellar is also the author of Strangers in a Foreign Land, Miegunyah, 2008 and Core of My Heart My Country, Melbourne University Press, 2004.

First day at school

Roman Montanari (MBBS '92) sums up what it was like for him, leaving his first-born child at school for the first time: "...after his mum and I left him there, I certainly felt a sadness not clearly connected to any conscious thoughts."

Montanari's son, Felix, has just started kindergarten at a small beach primary school on the Central Coast of NSW. Preparing for Felix's big day, and moving house from Sydney up to their new home, meant that Montanari took six weeks off work – his longest break since he graduated.

Montanari reflects that as Felix's first day approached he felt "increasingly relieved. I'd spent quite a lot of time with Felix and – together with moving house and shifting my work from Sydney to the Central Coast – I was exhausted and looking forward to having more uninterrupted adult time."

Now working as a consultant psychiatrist in private practice, Montanari's expectations for Felix as he begins his school life are upbeat: "I hope that he might have a positive personal experience, fit in socially and get adequately stimulated and challenged cognitively."

Choosing which school for Felix – private or public – also came into

consideration. "We chose public schooling for Felix, for a number of reasons. I attended public schooling throughout and my wife Heidi also attended a public school from K-6. My experience of public schooling was a positive one and despite a predominance of negative opinion regarding public education (not least among my tertiary educated friends and professional peers) I certainly want to give it a chance. Saving money is, of course, a big bonus too," he smiles.

While academic success is important for most parents Montanari has a balanced view on this: "I really don't feel the urge to push Felix to become successful academically. I tell him that the more he learns and better he performs at school academically, the greater breadth of choice he will enjoy when choosing his career. He seems to understand that. I don't believe in pushing a child beyond his natural inclinations."

Dr Stephen Juan is the Ashley Montagu Fellow in the School of Education and Social Work at Sydney and he agrees. "From kindergarten, parents should encourage their child to succeed in school but avoid placing too much pressure on them to do so. Pressure poisons the parent-child relationship, destroys personal and family happiness and does not result in better achievement."

Juan has particular advice for the role that parents should play: "avoid being the nagging, overly-controlling, overly-protective parent who attempts to live their own unrealised dreams and ambitions through their child. Instead, encourage the child to learn, think and explore all areas of knowledge and skills while developing their talents and competencies to their fullest potential possible. Encourage the child to discover their goal and encourage them in ways to achieve it."

Agreeing that parenting can be challenging, Juan says "parents have a difficult job. Families face pressures from the lack of time, high costs of everything, conflicting values in the community, school demands and deficiencies, the competition posed by other parents, insecurity and uncertainty everywhere, and the normal anxieties of parenting – an inexact science at best."



Starting school for the Montanari family has not been without significant change. "Felix has a lot to adjust to, in transitioning to school life," says Montanari. "He's an only child and is not yet as used to obligatory sharing as kids from larger families. The biggest adjustment he's making, however, is that of having to get up five days a week ('What?! School again?!') at a reasonable time. As his parents we have to be more disciplined with his bedtime routine; plus he faces the novel concept of sitting relatively calmly for more than five minutes at a time, doing things he traditionally has no interest in – colouring in or tracing letters."

As a graduate of the University, does Montanari have hopes that Felix will one day become an alumnus too? "I hesitate to hope that Felix will some day graduate from the Great Hall, only because I wouldn't like for him to somehow end up following in my footsteps through an unhealthy compulsion to do so. I'd get a thrill of course, if Felix, following his own passions, ended up in that awkward gown and mortarboard." **SAM**

Stephen Juan's new book, Can Kissing Make You Live Longer? Body and Behaviour Mysteries Explained (Harper Collins Australia, rrp \$32.99) is out now.



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award announcement

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Dr Codd was nominated for the development of a range of compounds that may be effective in treating **iron overload disease**.

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Dr Codd has discovered that simple modifications to the currently available iron chelation therapy produce new compounds which retain the favourable iron-binding properties yet have new properties that indicate potential for improving treatment options for thalassaemia. In addition, the compounds may have application in neurodegenerative diseases such as Parkinson's disease, in which irregular iron levels have been implicated as contributing factors.



The 2010 award of the Sir Zelman Cowen Universities Fund Prize for Discovery in Medical Research is sponsored by **The Schwartz Foundation**.



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prize crossword

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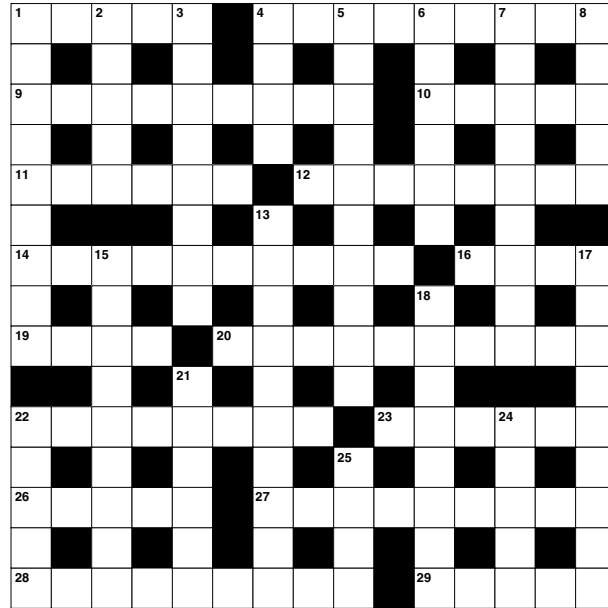
First correct entry out of SAM's hat for the Autumn Prize crossword is Joanna O'Donnell (BA DipEd '81) of Bowraville NSW.

Other correct entries from: Karl Audrins (BDs (Hons) '60) Charlestown NSW, Caitland Baker (BA '06) Greymouth NZ, Brian Barton (BSc DipEd '61) and Janice Barton (BA DipEd '61) Bundanoon NSW, Jo Cox (Clarke) (BE '67 MBBS '78) Cheltenham NSW, Niall Clugston (BA '99) Parramatta NSW, Ian Edwards (DipSocStud '52 BA '55) Glebe, NSW, John Ferris (BEMech&Elec '49) Malvern Vic, John Ford (BSc (Hons) '93) Leeming WA, Jan Hardy (MA '78) Charlestown NSW, Jean V Leyendekkers (DSc '90) Caringbah NSW, Anne McKay (BA '64) Pacific Palms NSW, Alex Pavel (MA InfTech '08) Pyrmont NSW, Isabel Power (BEd '05) Wahroonga NSW, Robert W Seaton (BSc DipEd '57) Newtown Vic, Anthony Smith (BE BSc '50) Maroubra NSW, David Turner (BArch '71 MDesSc '97) Paddington NSW

SAM SUMMER SOLUTION



Answers in next issue of SAM, send your entries to The Editor

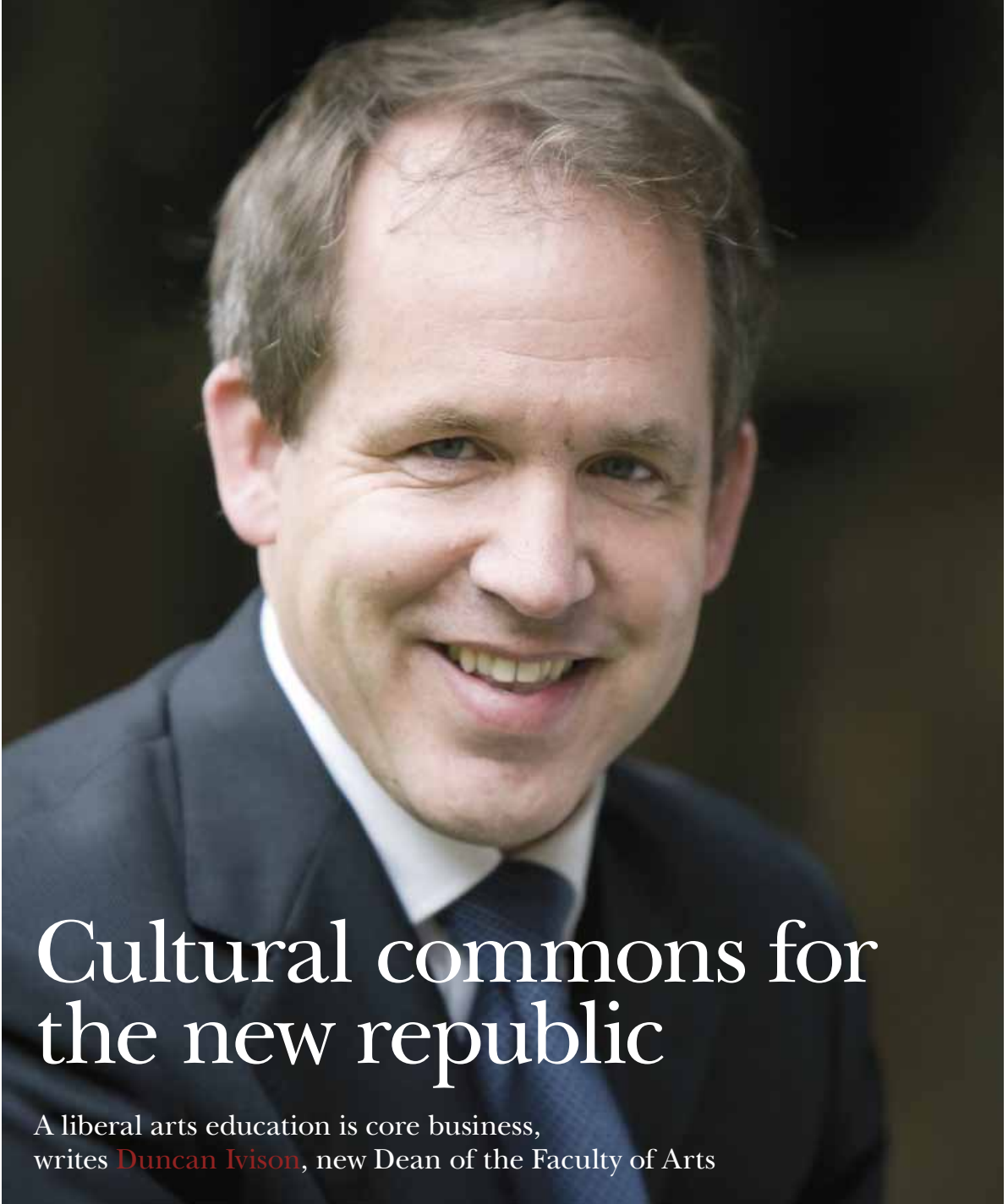


ACROSS

- 1 South East Asian airline colour (5)
- 4 Chose college from radio or as seen on TV (9)
- 9 Maybe bats, sycophants and Christmas tree fairies (7,2)
- 10 Musicmakers from mathematical function half-cut at heart (5)
- 11 Mend commercial salesman's manner? (6)
- 12 Bishop's path determined by Shakespearean villain in strange land (8)
- 14 Detailed science agony confused awareness (10)
- 16 Korean car-park and PNG official (4)
- 19 Parallel in time (only the middle) but behind time (4)
- 20 Possibly a tapeworm, possibly acetone bananas (10)
- 22 Finished and finish - more than necessary (8)
- 23 Plant regularly manufactured by Alcoa China (6)
- 26 Raised platform for speaker, slightly shortened, but generating hatred (5)
- 27 Tax officer is hated by both sides for reorganisation (9)
- 28 For example the interplay of classical and vulgar Latin, twofold interpretation with information architecture (9)
- 29 Public service department, strange place to meet (5)

DOWN

- 1 Like ball for Clare's hip replacement (9)
- 2 Nip Depp? (3-2)
- 3 Sit up behind Arab city-dweller showing possible effect of TB (8)
- 4 Building material is in Peru (4)
- 5 Faces action without a new order to seize private assets for public use (10)
- 6 African river, European house or French band (6)
- 7 Affected by money I have informal encouragement to act (9)
- 8 Worthless person who gives a recipe for converting Walter to water (5)
- 13 Pleas meant different legends affixed to doors (10)
- 15 Assemblage of four operas after return of noble metal (9)
- 17 Gawain's chosen symbol - a bird and two animals, one headless (9)
- 18 Hanky-panky from short girl and boss (8)
- 21 King island doctor accepts honour with elbows tucked in - just the opposite (6)
- 22 Humpty's shell is resistance unit lacking binding force (5)
- 24 Raced around tree (5)
- 25 Bird disgorged by copperhead (4)



Cultural commons for the new republic

A liberal arts education is core business, writes **Duncan Ivison**, new Dean of the Faculty of Arts

A recent post on the *New York Times* website by Stanley Fish, a noted literary theorist and a former Dean, claimed that the value of research in the humanities, at least, could not be justified in any way other than for itself. A new interpretation of Milton (to paraphrase Fish) will not save your soul – or the state’s budget. It won’t stop people from behaving unethically. And the main reason for studying Milton is certainly not that it will get you a great job.

All these arguments, Fish complains, are either grievously reductionist or extravagantly ambitious. Reading great books does not, on its own, make you a great person: if it did, then a Faculty of Arts would, by definition, be full of virtuous people. So, “[t]o the question “of what use are the humanities?,” argues Fish, “the only honest answer is none whatsoever...The humanities are their own good”.

There is a kernel of truth in Fish’s claim. It lies in his appeal to the inherent value of studying great works of literature or philosophy. This is surely one of the most powerful reasons why we value a liberal arts education; but he moves too quickly from what he rightly condemns as the belief that the humanities can save us, to the claim that they serve no purpose other than to provide pleasure to those who practice the disciplines.

First of all, one can think that the humanities and social sciences serve a vital purpose without thinking there is any single standard or ideal to which they must appeal. On their own our disciplines can’t resolve the biggest problems our societies face, but they can help us ask better questions. They can provide the conceptual, contextual and philosophical tools required to challenge conventional thinking, as well as the space and time in which to think more broadly and deeply about issues that might otherwise

Duncan Ivison

be glossed over. There is no major challenge today – be it global poverty, climate change, AIDS, or economic reform – that doesn't require the tools and insights honed in our disciplines. There is no such thing as a purely technical solution to climate change or global poverty, for example. We will need all the help science can provide, but equally, there are fundamental questions of ethics, moral psychology, history, culture and social and legal institution-building that need to be tackled as well. The greatest gains in knowledge over the next decades of the 21st century will come from collaboration between the humanities, social sciences and natural sciences, not their segregation.

Of course, whether a discipline helps us address global poverty or climate change is not the only justification for its value, or even the main one. Basic research in the humanities and social sciences must be allowed to go wherever the questions lead, however unfashionable and however (seemingly) abstract. Relevance is often a critical tonic, but it can be fleeting as well. We need to take the long-term view and be prepared to challenge conventional thinking, including what we assume to be relevant or irrelevant.

At the heart of a liberal arts education lies the question of what it means to live a truly human life. And Plato's *Republic* offers one powerful vision of that quest and how you might begin to answer it. This might seem odd, given how many readers associate his vision in that book with the unworldly heights of philosopher kings and the ideal "forms" sitting above everyday appearances. But in fact, Plato offers us a picture of human beings who, although in a sense hardwired to pursue the good, are often defeated by it. Socrates says at one point that we are "perplexed" by the good and can't acquire stable beliefs about it like we can about other things. And yet we can't help but try to grasp it. We seek meaning and understanding of our world, but that doesn't require absolute transcendence of it.

The mission of a liberal arts faculty is to provide its students, as well as the broader public, with an opportunity to pursue fundamental questions about who we are, how we live and what matters. For our students, it means equipping them with the skills and intellectual tools to lead meaningful and productive lives, to cultivate a form of intellectual autonomy. And it is our job to offer to the wider community – here in Australia and beyond – a breadth and depth of ideas and arguments often missing in the froth and spin of everyday debate.

We often speak about the desirable "attributes" of a graduate of the University of Sydney. These are important

criteria that help structure our units of study and the way we assess our students. But I believe the most important attribute a student graduating from our Faculty should possess (among the many we list) is a form of intellectual autonomy. First, a student should possess the tools to think critically. This includes the ability to analyse and evaluate arguments, to take initiative, to recognise and define problems, to search for and use relevant data, to ask pertinent (and pointed!) questions and to make carefully reasoned judgments. Second, our students should be able to recognise the ethical demands and challenges they will inevitably face in life, and they should be able to reason carefully and clearly about them with others. Some moral questions can be intractable, to be sure, but there are better and worse ways of tackling them. Third, someone with intellectual autonomy should also be able to communicate and collaborate effectively with others. This means being able to write a decent sentence and explain yourself succinctly and clearly to others. Finally, to have intellectual autonomy is to be open to the world beyond familiar boundaries. Our student body needs to be diverse and accessible to of ability and potential whatever their social, cultural or economic background.

One of the original ideas underlying the emergence of a humanist education in early modern Europe (but not limited to Europe, of course) is that of a community of scholars – made up of students and teachers – that transcends national, ethnic, cultural and disciplinary boundaries, bound together by a common and equal citizenship in the "Republic of Letters". Our challenge is to make sense of what a Republic of Letters means in the early decades of the 21st century.

"All the property of friends is held in common", goes one famous humanist maxim, and this well describes the nature of the scholarship and teaching in the Faculty of Arts. Our work is owned, ultimately, by the public and is intended to benefit all. Economists refer to the "tragedy of the commons" to explain what happens when a limited shared resource is ruined through the seemingly rational actions of a multitude of individuals acting independently of each other. Our Faculty has a fundamental duty to help sustain and protect what we might call the "cultural commons" – that common store of ideas, concepts, visions and practices that human beings have been deliberating about over thousands of years and which we need in order to lead decent and meaningful lives. **SAM**

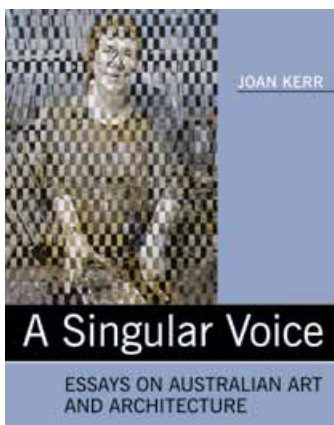


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**JOAN KERR - A SINGULAR VOICE
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\$59.95

Associate Professor Joan Kerr (MA '76) was the foremost feminist voice of her generation in the minefield of Australian art. And it was a fearless, polemical and entertaining voice. In a 1999 essay in *Art and Australia*, for instance, she wrote "I stopped approving of icons when they became flavour of the month with journalists, when the word started to mean 'mentioned more than once in this week's newspapers' and was more often applied to footballers than to works of art." She then goes on to talk about what she considers to be the only genuinely iconic Australian artwork – the 200 burial poles of The Aboriginal Memorial in the NGA, Canberra. She has no time for what she calls "chocolate box" art (the pretties of colonial times).

Kerr, who died in 2004, left nothing unexamined or unanalysed in Australian art and architecture, and while she singled many (white male) establishment feathers with her take-no-prisoners style and uncompromising scholarship, she also inspired fresh thinking and efforts from her students and admirers. This collection of her considered views is beautifully presented, well illustrated and a fine and much deserved memorial to a great original.



MARTIN WESTLEY TAKES A WALK

Andrew Humphreys
Vintage Books \$32.95

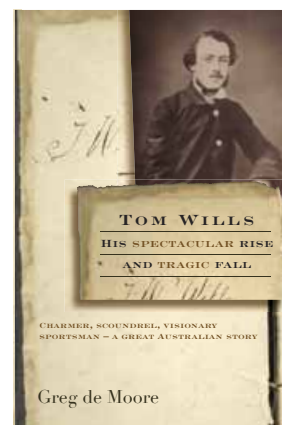
Andrew Humphreys (BA '91 LLB '93) describes himself, tongue in cheek, as a "full-time father who writes books occasionally". With two well-received novels behind him – *The Weight of the Sun* (2001) and *Wonderful* (2004) – that quirky voice is becoming a welcome one in OzLit. His latest novel is at once similar in its language, off-the-wall schema and humour, and completely different.

Martin Westley is an unlikely hero: a middle-aged man of no consequence, ambition or colour whose life is turned upside down when he is hit on the head by an out-of-control kite while walking on the cliffs near Clovelly. The blow to his head results in an odd kind of amnesia: he can remember trivia and ephemera, but has no memory of his wife, mistress, kids, friends or day-to-day life.

As he explores his life it becomes apparent to the reader that Martin is the kind of slightly melancholy, ineffectual man who would drive anyone to drink; at the same time his family and work lives are – or were – enough to make any man melancholy.

What happens as Martin slips into another way of being via a Stetson hat found in an op shop makes for a delightful and unusual journey through contemporary Sydney.

books



**TOM WILLS - HIS SPECTACULAR
RISE AND TRAGIC FALL**

Greg de Moore
Allen & Unwin \$32.95

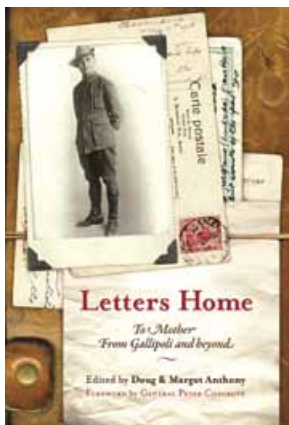
Dr Greg De Moore's day job is at the University's Western Clinical School, Westmead Hospital, where he lectures in psychiatry. This discipline was probably very useful for his understanding of Tom Wills: the man whose tumultuous life has occupied a lot of the rest of his life for some years.

Wills was Australia's first superstar sportsman and makes today's pampered heroes look like wusses. In summer he was the country's greatest cricketer, in winter he virtually invented Australian Rules football and was a star player. He was also a controversial figure because of his true egalitarianism and promotion of Aborigines in the cricketing life.

One hundred and fifty years on from his forgotten life and savage, booze-fuelled suicide, Greg de Moore has grabbed this extraordinary man from obscurity and given him the biography of dreams.

His research is remarkable – medical records, letters, schoolboy diary, all hitherto overlooked or mislaid – and he writes beautifully. The result is a fascinating book about a time and a man whose influence resonate today. While Tom Wills is a must-read for cricketing and footy fans, it's also a work of luscious excellence for anyone interested in Australia's history and society of the mid-1800s.

All reviews by
Diana Simmonds



LETTERS HOME – TO MOTHER FROM GALLIPOLI AND BEYOND

Edited by Doug & Margot Anthony
Allen & Unwin, \$35

The publisher's description of the authors and the book is a gem: "Doug Anthony wanted to be a farmer but became Deputy Prime Minister of Australia. He is Sapper Hubert Anthony's son. Margot Anthony (BA '53) loves books, music and cows from a distance. For twenty-seven years she juggled the demands of her husband's political life with that of their home. Together Doug and Margot have pieced together these faded fragments of their family."

The resulting book is a touching and illuminating memorial to the 14-year-old boy who left home for a job as a telegraph boy, enlisted in the AIF at 17 and began writing letters home to his mother from Gallipoli. Somehow the letters, his diary and a bundle of postcards survived in a small suitcase in a barn. They now reveal much about that time and about a young man's relationship with his much loved mother: left behind to endure the hard bush life and lonely fears as "the Great War" wreaked havoc on Australia's families and future.

SYDNEY BEACHES AND BODYSURFING

Robyn Ianssen
From: rianssen@hotmail.com
\$30 + postage

This last Australian summer has been one of the worst on record for drownings and other beach disasters, most of which should have been avoidable if people knew better. Robyn Ianssen (BA'60) has put



together a book that could help frolickers avoid some of the lurking perils and also improve enjoyment of the beach and ocean. Find out how to body surf, how not to body surf; what to look out for and avoid – from bluebottles to dumpers. There are photographs, line drawings and lots of good tips and advice for water lovers from beginners to the dangerously complacent.

TWO DOGS & A GARDEN

Derelie Cherry
Paradise Publishers \$49.95

Marrying plant breeder Bob Cherry changed Derelie Evelyn's (PhD '04) life for good. The former publishing executive found herself on hunting expeditions in Vietnam, PNG, China, Italy, Portugal ... wherever Cherry thought there might be something interesting or rare to bring home to Australia. His dictum of one cutting for me, one for the Royal Botanical Gardens has yielded an extraordinary collection for both places. The Cherrys now literally live in Paradise – 92h at Kulnura, inland from the NSW central coast.

The book documents their plant lives and the life of the gardens (and commercial nursery) in all its seasons and colours, including bushfire. It is whimsical, informative, inspiring and, with the masses of well reproduced colour photography, quite beautiful. Paradise is open to the public on the first weekends in May, August and October.



YOU DESERVE DESSERT – FACT, FICTION & FABLE

Margaret Owen Ruckert
www.omargo.com.au

Owen Ruckert (BSc Dip Ed '71) has compiled a collection of poetry, prose, reminiscence and whimsy that will cause many people to have a Pavlova's dog response: more meringue, please. In a short piece titled "No" she writes, "Ordering dessert cake from a menu is similar to buying a car without having spent a week on the Internet researching its power to weight ration ..." In "The Lunchbox Review" the daughter of the late proprietor of this Hunter Street establishment describes her mother's daily routine in feeding the city's workers. It's a delight.

JOURNEY TO TOBRUK

Louise Austin
Pier 9/Murdoch Books \$34.95

John Murray looked like a young Errol Flynn and had a life almost as adventurous. He was a jackeroo and a soldier when both professions were hard and colourful. He survived the war to become a Queensland politician and to serve in the Menzies government on matters of defence and foreign affairs. Before his death in 2009 at the age of 93, Murray told his life story to his niece in a series of interviews. Austin (nec Oldham BA '65 DipEd '66) also had access to his articulate and affectionate letters home to his mother and she has used both sources to form the foundations of a rich portrait of a fine man and his long-gone Australia.



Flying high with the Flames

Oscar Ware (BAMedia&Comm '09) talks to Deanna Smith about the basketball life

sport

Basketball might be Deanna Smith's favourite sport, but she doesn't enjoy watching it much. Given a choice between a basketball game or an AFL match featuring her beloved Melbourne Demons, the Sydney Uni Flames guard would probably choose the latter. "I don't actually watch a lot of basketball," she laughs. "Some people are really into it and follow every detail, but I just love to play."

And play she does. She's just completing her first season with the Flames, but you wouldn't know it. Having made the move from Perth at the end of last season, the 29-year-old is playing some of the best basketball of her career with her new team; averaging more than 16 points and close to six rebounds per game this season. She's also twice been named WNBL player of the week.

Despite that, Smith says it has taken her a while to establish herself in a new city, new team and new surroundings.

"It was a big change and I think it took me quite a few games to settle in," she says. "That's probably reflected in the stats and what people saw at the start of the season. It's just taken that time to adjust."

At Perth, Smith was part of a team that was still developing. Sydney has been different. "It was really challenging for me because my role changed a lot... Obviously I've come from Perth where it was a different program and I was captain," she says. "Now I'm in a Sydney program that's a bit more professional."

Basketball might have been Smith's favourite participation sport since she was a child growing up in Bendigo, but it hasn't been the only one she's played. When she was younger, she was happy to try almost anything.

"I played netball, did little athletics, I played tee-ball, softball, tennis; I tried everything," she says. "I was actually state champion for shot put, and I was so tall and skinny and lanky back then, so it was pretty funny."

Her family's sporty too. Deanna's father played Australian Rules football, and was an assistant coach of Bendigo's Under-18s team, the Pioneers. Her younger sister Jacklyn followed in her basketball footsteps, and is now a guard with the Bendigo Spirit.

"It's absolutely amazing," Smith says. "It's a great achievement to make it to that level, the top level in Australia, so I'm definitely very proud of her."

And her mother? She used to take Smith from Bendigo to Melbourne – a three hour round trip on a good day – to train and play. And as if doing that five times a week wasn't enough, it seems her mother was quite the basketball tactician as well.

"Mum would watch games and then say 'let's go and try this move'. She was really good like that," Smith says. "So a few of the moves that I still use are moves that mum taught me."

It must have worked. Smith made the Melbourne Tigers WNBL team in 1995, when she was only 15 years old. Her career since has seen her play with the Australian Institute of Sport (AIS), Canberra, Adelaide, Perth and now the Flames. In the 1999/2000 season she was a member of the only AIS team to have ever won the WNBL championship, and the following season she repeated that effort when she was part of the Canberra Capitals team that beat Adelaide in the grand final.

Smith has also played basketball overseas in England, Italy, Portugal and, of all places, Siberia. During her time

This season Smith has set about improving a Flames team that missed the finals last year

there, the temperature sank as low as -40C, and life was made even harder by the fact that hardly anyone spoke English, including most of her team-mates.

“When I first got there it was totally different to anything I’d experienced, The season before I’d actually played in Madeira which is a Portuguese tropical island off the north-west coast of Africa ... it was completely different.”

This season Smith has set about improving a Flames team that missed the finals last year, along with other new recruits including Suzy Batkovic-Brown, Mikaela Dombkins, Natalie Porter and Deanne Butler, the last of whom Smith has known since they played together for the Victoria Country team almost 15 years ago.

The new arrivals, coupled with the young talent the Flames have been nurturing over the past few years, saw Sydney rise as high as second on the table this season.

“Nat Porter just played her 250th game, I’ve played 200, Michaela’s played 150, Deanne’s played 200 and Suzy’s 150 or something, so you’re adding a lot of experience amongst those young players,” Smith says. “And I think it does help. We get into close games and I just know that we have the discipline, we’ve got the game plan, we’ve got that belief in each other; we know when it gets tight we’re going to pull together and come through.”

Smith also credits the Flames’ rise this season to the coaching staff, including full-time coach Karen Dalton and assistants Peter Lonergan and Michael Turton.



“They’ve got a pretty good game plan and they think on their feet like good coaches do,” she says. “If we need a three-point shot then they’ll draw up a play and we’ll go out and get it done. I think it’s really good to have that belief within your team and your coaches.”

The Flames, and indeed the rest of the league’s championship chances have been made harder by the successful return of Lauren Jackson from overseas. The undisputed world queen of the women’s game, Jackson rejoined her beloved Canberra Capitals team midway through the season.

Prior to her first game back, Canberra had a respectable record of eight wins and five losses. Her return has seen

the team embark on an eight-game winning streak that was unbroken when this issue of SAM went to press.

That streak has included a thrilling 81-78 overtime win against the Flames when the teams met in round 15, and after the scores were level at the end of regulation time. With seconds remaining in overtime, Jackson sunk a three-point shot that ultimately proved the difference between the two sides.

“It adds an extra challenge. She’s an amazing player and everybody knows that,” Smith says. “No doubt she helps her team immensely and everyone knows that but for us, we focus a lot on what we’re doing and making sure that everything we do at practice is based on us improving each week.”

It’s clear that Jackson’s impact on a team is enormous, but according to Smith that shouldn’t be seen as a bad thing.

“Not at all. It’s really, really good for the WNBL to have a player of Lauren’s calibre back in the league. It’s drawing in crowds, it’s giving it recognition and it’s great to see a female basketballer with that profile in Australia because we don’t get many,” she says.

“They [Canberra] aren’t a one-player team by any means. They’ve got a lot of quality players around her that you’ve got to respect as well.”

So would Canberra have won so many games in a row without her? “I think they have the team to do so,” Smith says. “She just enhances them.”

Smith played alongside Jackson at the AIS in 1999/2000 and then with the Canberra Capitals the season after. She describes Jackson as an ideal champion. “She’s tall, she’s athletic and she can play pretty much any position,” she says. “She’s very humble and she’s really nice.”

But Smith’s life doesn’t just revolve around basketball and finding ways to defeat the Jackson-led Capitals or tearaway competition leaders, Bulleen. She recently completed her training to become a primary school teacher, which she describes as her second passion.

One of the first things she did after arriving in Sydney was complete her professional internship at St Aloysius College Junior School. She wants to continue with basketball and teaching, even though she concedes it can be difficult juggling both.

“It is, because I’m someone who puts my all into something. When it’s something that you love, you don’t want to just do it half heartedly.”

While life after basketball is taken care of by a teaching career she loves, Smith still has goals left to achieve in basketball. She’s has been a member of the Australian Opals squad since 2005, and her focus is firmly on playing more games for her country.

“When you’ve been playing for a while you start to think, ‘well what can I achieve next?’” she says. “Obviously playing for the Australian team at the world championships is a big goal of mine... I’m hoping training and playing well will help me develop to become a member of the team rather than a member of the squad.”

So Smith isn’t ready to retire just yet.

“I think a lot depends on how your body feels and where you’re at in your life. At the moment I’m probably in the best shape I’ve been in my whole life, playing the best basketball I have, and I’m just really enjoying things,” she says.

“I don’t want to let that go.” **SAM**

class notes

ACROSS THE DECADES

1960s

Dr Margaret Faulstich OBE (BA (H), Archaeology '66 DipEd '67) was awarded the OBE in the Queen's Birthday Honours in 2008 for her service to industrial heritage in the UK. She is director of the National Coal Mining Museum for England, in Yorkshire, and is currently a director of Wakefield & District Housing, Local Care Direct and Mid-Yorkshire NHS Hospitals Trust; chair of Leeds Central Medical Research Ethics Committee, the Thwaite Mills Society and the Society for Church Archaeology. She also holds honorary doctorates from the universities of Huddersfield and Bradford.

PETER MCMAUGH (BSc Agr '64), the first Australian scientist to specialise in turf research, has won horticulture's top award, the 2009 Graham Gregory Award for excellence in horticulture. Among Peter's many achievements are creating the name for Australia's most recognised buffalo grass, Sir Walter, developing the drop-in wicket in the early days of one day cricket and establishing Australia's first turf research organisation. Of his 45-year career Peter says, "The thing I'm most proud of is still working in an industry in which I was the first scientist to work full time in Australia."

As director of the Grass Research Bureau NSW, renamed the Australian Turf Research Institute (ATRI) in 1970, Peter oversaw the discovery of a new species of nematode that was devastating turf in NSW's Hunter Region, which led to its control. He co-developed innovative machinery to improve turf maintenance and developed controls to eradicate invasive species in Bent grass putting greens and Couch grass fairways, thus helping to improve the quality of Australian golf courses.

In 1974 Peter set up a turf production farm, Qualturf, and from 1979 also ran a full-time consultancy, Turfgrass Scientific Services. Through this company he has assisted hundreds of fellow growers increase their productivity and profitability. He has also worked with many golf course architects to develop new courses.

His scientific expertise, innovation and commercial accomplishments



saw many major projects come Peter's way including constructing or turfing major sporting venues including: Sydney Football Stadium, the Melbourne Cricket Ground, Fox Studios, Royal Randwick Racecourse, Sydney's Royal Botanic Gardens and seven polo fields at the late Kerry Packer's property, Ellerston.

ERNEST M TO (BE'66 MBLdgSc '73 FASCE (Life))

reminiscing over 50 years since entering the University in March 1960, remembers his first days as an undergrad, and now enjoys his new granddaughter Mayaluna (above) born to elder daughter Evelyn and her husband Ben in Brisbane recently. Younger daughter Jane, having earned a Degree in Music and

a Certificate in Retail Management, is relocating from Newcastle to Sydney in pursuit of a promising career. Masters at Sydney? Maybe!

1970s



LESLEY STEPHENSON (BA '74)

is today one of Europe's leading keynote speakers and presentation/leadership trainers.

After completing the arts portion of her Arts/Law degree in 1974, Lesley travelled to Switzerland to continue her singing studies for five weeks. Five weeks became decades, and Switzerland is today her second home. For many years she worked in Europe as a professional opera and oratorio singer, working as a soloist with conductors such as Pierre Boulez and Paul Daniel. Along the way she teamed up with Sydney University colleague David Freeman (now a world famous opera and theatre director) to establish the Swiss chamber opera company, Opera Factory Zurich.

A serious accident in the mid-80s took her off the stage and left her a semi-invalid for several years until she resolved to defy her doctors by climbing Mt Kilimanjaro. She succeeded, and regained her health in the process.

In 2002 Stephenson published the biography of the most important music patron of the 20th century, the billionaire Swiss conductor Paul Sacher who she knew well, and received media acclaim for the book on three continents (*Symphony of Dreams: the life and times of Paul Sacher*). She frequently returns to Australia as a presentation trainer and keynote speaker on empowerment issues. She also works regularly in Ethiopia, where she and her husband train small business holders and teach children and teachers at a primary school they have helped build. Lesley's blog is: www.speakingout.ch

1980s

DR MICHAEL G MICHAEL

(BA '84 MTheol '91) is presently an Honorary Senior Fellow in the Faculty of Informatics at University of Wollongong. I always enjoy reading what my fellow graduates from Sydney Uni have gotten up to and where their research has taken them. Some fascinating and inspirational stories over the years. My work revolves around the social implications of the surveillance society (and particularly the evident trajectory towards humancentric implantable surveillance systems). A term I coined to describe this trajectory, Ubeveillance, was recently entered into the *Macquarie Dictionary*. I work closely with my colleague and partner, Associate Professor Katina Michael, with whom we have published quite extensively on this subject. (Editor's note: Dr Michael will be writing on Ubeveillance and associated topics in a forthcoming issue of SAM.)

1990s

NEIL HOLBROOK

(BSc (Hons) '90 PhD '95) in January 2008, I moved from Sydney, and my previous position as Senior Lecturer at Macquarie University, to Hobart to take up a position as Associate Professor in Climatology and Climate Change in the School of Geography and Environmental Studies at the University of Tasmania.

RATIH LUHR

(BSc (Arch) '91 MMDes SCA '00) based in Sydney, over the past few years has spent an average of 12 weeks a year at home. The rest of the time she shares light and information, teaching at seminars in Europe, the USA and Japan. She embarked on her spiritual journey when a life threatening health experience inspired her to gain insight and understanding beyond the physical, five-sensory world with the Higher Self Connection Course (Dip. Parapsychology). Over the years Ratih continued her spiritual enrichment, completing courses with Caroline Myss, Louise Hay, Doreen Virtue, Christopher Howard, Eric Pearl and other great teachers. "You don't have to be physically ill to receive healing, anyone could

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alumniadmin@vcc.usyd.edu.au

or in writing:
Editor – SAM, K6.05,
Quadrangle A14m
The University of Sydney,
NSW 2006.

do with a better change in life. It's about living a more coherent and intelligent life, which allows you to search, locate, and synchronise better with everything you need at the quantum level. It has been instrumental in a change of career, a change of relationships, a change of lifestyle – and even made me a better shopper!" When Ratih embarked on the Reconnective Healing work and became a Practitioner Mentor her physical injuries began to heal. "I was born in Indonesia, my grandparents came from China, but I have an Indian name. Before my Reconnection, I felt trapped in my Chinese body and responsibilities." She has been a guest speaker for many organisations and festivals including the Mind Body Spirit Festival, Theosophical Society and the Metaphysical Study Club. Committed to supporting practitioners on the path to their own practices, Ratih offers individual practitioner mentoring to help others practice, refine and refresh their skills.

THO DUC LUU

(BCom '98 LLB '99) after working with the Crown Solicitor's Office, Mok & Associates and the Office of State Revenue, I commenced training in full-time Christian service with students at UNSW (2002-3), then at the University of Wollongong (2004), and I have just completed studies

for a Bachelor of Divinity at Moore Theological College (2005-9). This year I am working with the City Bible Forum (www.citybibleforum.org) in the Sydney CBD.

2000s

JINGLIN CHEN (JEREMY) (MAppSc (Molecular Biology) '07)

I am working as a regulatory compliance professional for Novo Nordisk, a Danish pharmaceutical company; 2009 was an "inspection year" for me, during which I have experienced many inspections conducted internally (self-inspection, inspection from headquarters) and externally (inspections from EDQM, FDA, customers, local health authority, etc). What impresses me most is the one from FDA (Federal Drug and Food Administration, USA), which has a rough process but a fine result (we passed it with no adverse findings). The FDA inspector was born in South Korea and studied and worked in the USA for many years. His style is neither Eastern-like nor Western-like. In other words, his thinking is a combination of Western (analysis) and Eastern (synthesis or systematic) logic pattern. For instance, he focused not only on the whole-picture procedure, but also on extremely detailed data. To accommodate the style, we had wrap-up meetings every day and discussed the whole inspection flow ("ideas in flow", a working slogan in Novo Nordisk). We sought more supporting documents, improved our interview techniques (answering questions based on procedure documents, etc) and conducted rehearsal interview when possible. Everyone contributed and shared what they knew. The persistent efforts brought the final victory.

This difficult inspection has passed but every moment is imprinted in my memory. I would say what I learnt in School of Molecular and Microbial Biosciences really helped me a lot. The course conducted by TGA (Therapeutic Goods Administration, Australia) gave me the first impression of quality inspection in the pharmaceutical industry. And other courses, experiments and projects really enhanced my capability in thinking, problem-solving and teamworking spirit and so on. I got a rewarding certificate last week from the



DAVINA REICHMAN (BCST '03 MBA '04)

is co-creator of Being Born Again Couture Fashion Show (www.beingbornagain.net). It is a unique concept that links artists and fashion designers in a collaborative fashion/art project: 10 accomplished Australian artists and 10 leading Australian fashion designers will produce specially

constructed couture garments. They include Akira Isogawa and Lindy Lee, Marnie Skillings and Tracey Moffatt, Tim O'Connor and Debra Dawes and Casi(o) Ono and Anto. Davina is pictured here in a D & Em creation.

The first of what will be an annual event is at 6pm on Thursday, 22 April in the National School of Art's Cell Block Theatre, Forbes Street, Darlinghurst, Sydney.

corporate VP as a member of "the best FDA preparation team" and the honour I think should be shared with all the alumni of the University of Sydney, especially ones from MOBT program. Hope everyone achieves career success in the future. PS: I am very interested in QSIT (Quality System Inspection Technique). Please feel free to contact me for comments and suggestions if interested. Career friends in this field are always welcome. Email: jgcl@novonordisk.com or jinglin_chen82@hotmail.com

LAVINA RAJENDRAM LEE (PhD Ec (International Relations))

has just published *US Hegemony and International Legitimacy* with Routledge in the UK. It deals with the impact of international law on US foreign policy in the 1991 Gulf War and Iraq War of 2003. Sydney University really started my career

in international relations, and the book is based on my doctoral work. I am now lecturing at Macquarie University in the Politics and IR Department.

ANITA WATSON (BMus '02)

lyric soprano, won first prize in the voice category of the 58th ARD International Music Competition (2009) in Munich. The last Australian singer to win a prize was Joan Carden in 1967. Thirty-nine singers were chosen from 135 applications worldwide to compete for the voice prize. Watson is excited by the many opportunities her win has opened up and looks forward to undertaking more roles on Australian stages. For more about Anita Wattson: www.anitawatson.net/

NOT RECEIVING OUR MONTHLY ELECTRONIC
NEWSLETTER – ESYDNEY?

SIMPLY EMAIL US AT
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MARCH

Why Feminism Matters

This forum will include leading international political scientists along with Australian academics and researchers in a robust discussion on the state of contemporary feminism. They will debate issues of women's representation in politics in leading western liberal democracies including the US, UK and Australia. Seymour Theatre Centre
22 March, 6.30pm
Cost: \$20/\$15 (USyd alumni: 2 for 1)
Box Office: (02) 9351 7940

APRIL

Western NSW Alumni Reunion

Alumni are cordially invited to join the University of Sydney and the Western NSW Alumni Network for a cocktail reception at an historic homestead in the centre of Orange. Guest speaker for the evening: Professor Mark Adams.
8 April
Visit the events pages at sydney.edu.au/alumni for more information.

I Remember – Autobiography and the personal politics of memory Graduate Connections Breakfast with Anne Summers AO (PhD '79)

The Tearoom, Queen Victoria Building
14 April 2010, 7.15am to 8.45am
\$45 for Alumni, Staff and Students of the University, \$50 – Friends or Guests, \$320 – table of eight
See page 8 for further details or Sydney.edu.au/alumni/breakfast

E&B Alumni Cocktail Reception

Guest speaker:
John HC Colvin, CEO, Australian Institute of Company Directors
20 April
6.00-8.00pm, The Establishment, Sydney CBD
Info: sydney.edu.au/business/alumni/events or Kim Pryor kim.pryor@sydney.edu.au or (02) 9114 1128

Hong Kong Alumni Association/ Visiting Academics Program

Prof David Goodman on
"The New Rich in China: Why there is no new middle class"
20 April
7.00-9.00pm, China Club, Hong Kong
Info: sydney.edu.au/alumni/hkevents or (02) 9036 9222



Shane Porteous and Ron Haddrick pedaling into the Seymour Centre in *Codgers*

Codgers

Written by Don Reid (DipEd '52 BA '51 MA '78), this is the little show that could. Turned down for tour funding by arts bodies everywhere, venues all over the country combined to ensure it came to their town. The rest is history and an award-winning box office smash for all ages.
20 April-1 May
Seymour Theatre Centre
Book: (02) 9351 7940 or seymourcentre.com.au

MAY

A Night to Remember

Faculty of Veterinary Science
Centenary Reunion Dinner
1 May 2010, 6.30 for 7.00 pm
MacLaurin Hall, University of Sydney
Dress: Black tie
\$175 pp or \$1750 per table of 10 (GST inclusive) includes canapés and pre-dinner drinks, three courses and beverages

Back to the Roundhouse

Catch up with more friends in an informal setting, celebrate again in the Roundhouse or take a look through the new Teaching Hospital
2 May 2010, 11.00 am to 4.00 pm

The Roundhouse and Veterinary Science Lawns
Dress: Casual Free Admission
Enquiries for both events above: Veterinary Science Foundation (02) 9351 8026 or email vetscience.vsf@sydney.edu.au

Mirror Mirror – Then

Presenting classic mirror pieces from the early 1960s to 1970s by artists such as Shusaku Arakawa, Ian Burn, Richard Hamilton, Joan Jonas, Yoko Ono and more.
Curated by Ann Stephen
University Art Gallery
Free admission, to 4 May
Open five days, Saturdays to 1 May.
Closed Easter long weekend.

Honouring Excellence

A Tribute to Emeritus Professor Harry Messel AC CBE
20 May, 6.00pm-8.00pm
The Great Hall
The Science Foundation for Physics honours founder, Emeritus Professor Harry Messel AC CBE, as he celebrates his 88th birthday in 2010. RSVPs essential.
For more information: Alison Muir on (02) 9036 5194 or email: alison.muir@sydney.edu.au

Victoria Alumni Reception

Alumni are cordially invited to join the University of Sydney and the Victoria Alumni Association for a cocktail reception in Melbourne on 25 May. Save the date in your diary, and keep an eye on the events page at sydney.edu.au/alumni and eSydney for more information.

LONG WEEKEND JUNE 13-14

Antique Fair

The Great Hall and Ante Room
10.00am-4.00pm both days
ENTRY: \$10 per adult, children free
Showcasing eclectic group of prominent dealers of antiques, collectables and bric-a-brac
Inquiries: Jan Nagy (02) 9453 2051

JULY

UK Summer Reception

Thursday 1 July.
Save the date in your diary for this gala event. Info edu.au/alumni/usukaa or (02) 9036 2222

Social Work 70 Year Anniversary Alumni Dinner

Wednesday 28th July 2010, 7.30pm
The Refectory, Holme Building, The University of Sydney
For tickets and further enquiries, please contact Maria Bruzzese at maria.bruzzese@sydney.edu.au or (02) 9356 5074.

FORWARD PLANNING

SUGUNA Annual Conference

Chicago, Illinois.
12-15 August.
Registration now open. Sign up before June 15 and save!
Info: sydney.edu.au/alumni/suguna or ronald-ettinger@uiowa.edu / whaschek@illinois.edu

Materia Medica 1952

58th Anniversary Reunion
Wednesday 29 September 2010
Save the date in your calendar!
More information: Bob Dash, bobdash@ozemail.com.au

Alumni Reunions

There are numerous school and year-based Alumni Reunions held throughout the year. Please visit the event pages at sydney.edu.au/alumni for more information.

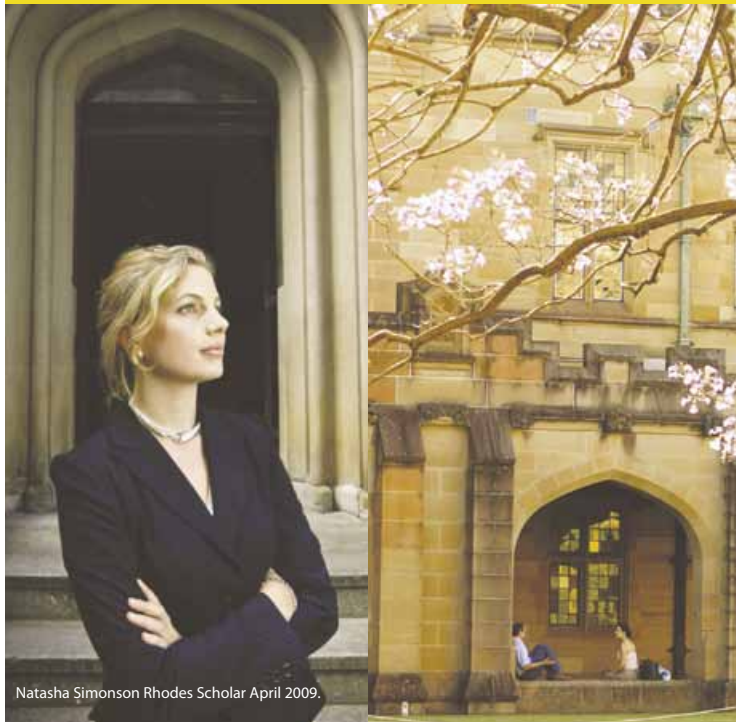


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Natasha Simonson Rhodes Scholar April 2009.



Professor Graeme Clark, pioneer of the multiple channel cochlear implant.



Dr Mark Browne, researching the ecological impact of coastal cities.

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- I would like to have a confidential discussion regarding a possible legacy.

Please contact me. Please return this form to Wendy Marceau, Senior Development Office (Planned Giving) Development Office Level 6, Jane Foss Russell Building G02 University of Sydney NSW 2006

Alternatively please contact Wendy by phone: +61 2 8627 8492 or e-mail: wendy.marceau@sydney.edu.au



Image: Beneath the Eiffel Tower, Paris

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* All prices are twin share, land content only

PARIS: REVOLUTIONARY CITY

JUNE 26-JULY 10, 2010 ❖ \$4,495 per person twin share, land content only

Indulge yourself in this 15-day journey to Paris and surrounding towns. The tour is designed for travellers wanting an experience of Paris that goes beyond a superficial treatment of the tourist hot-spots and for those with a strong interest in French history. Daytime walks, museum and site visits will explore both well-known sites and places not visited by regular tour groups. Background talks by our expert tour leader will enhance your knowledge and increase your enjoyment. Accommodation is in a comfortable apartment-style hotel in Bercy Village, centrally located in the 12th arrondissement. Apart from the scheduled program, there will be time to relax, visit local markets, enjoy cafes and soak up the unique atmosphere of this most beautiful of cities.

SOME HIGHLIGHTS

- Walking tours of key sites of the Revolution, such as Les Invalides, the Bastille and the Palais-Royale
- Day-trips to Versailles, Fontainebleau and Vaux-le-Vicomte to survey the architecture of aristocratic power
- Visits to key history and art museums, as well as former private residences
- A retracing of Louis XVI and Marie-Antoinette's 'Flight to Varennes' in 1791
- A day trip to Rouen, a fine example of the Revolution's idea of a provincial centre.



Tour leader **Dr Michael Adcock** is a social and cultural historian who specialises in the field of modern France. Michael's teaching experience includes several years with History Department of the University of Melbourne and a series of popular lectures at the National Gallery of Australia in Canberra, the Art Gallery of Queensland and the National Gallery of Victoria. Michael has previously led three highly successful tours to Paris for Academy Travel.

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