

THE LAST POST

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

ISSUE 22

THE LAST POST
INTERVIEWS

KEN DONE
DAVID WILLIAMSON
LINDA GEORGE

COVID-19
WE LOOK AT THE EFFECT ON AUSTRALIA
OF THE PANDEMIC THAT IS SWEEPING
THE WORLD

BUSHFIRES
OUR WORST NATURAL
DISASTER IN HISTORY

TRAILBLAZERS
100 INSPIRING WOMEN

THE BATTLES FOR KOKODA

THE 75TH ANNIVERSARY
OF THE END OF WW2



The Last Post Story

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

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

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

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

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

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

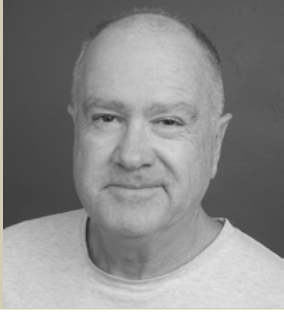
Acclaimed for its quality and journalism The Last Post is unlike any veteran's magazine seen before.

The reason?

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

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

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



from the publisher GREG TROSS

What strange times we live in. Not since the bushfires that turned into a truly national disaster started last year, earlier than ever before, have we felt peace. We have suffered and reorganised and adapted. We have survived the fires and the COVID-19 plague that followed. If this has been a test of spirit, Australia has shone.

In our last edition we were coming out of the worst natural disaster in Australia's history. The devastating bushfires that ravaged in every state as well as the ACT, cost lives, destroyed 5,900 buildings and burnt 18.6 million hectares. Our Summer cover showed Australian rock group Cold Chisel, promoting their January 24th gig at Bankwest Stadium honouring Rural Fire Service volunteers. We decided to make this Anzac Day edition a part tribute to all around Australia that had stood up when it mattered. We thought we had seen off the worst.

Then came the worst.

The Corona Virus – the COVID-19 pandemic has swept the world and endangered the human species like nothing since the Asian Flu in 1957-58, the Hong Kong Flu in 1968-70 and the Spanish Flu in 1918-20.

In this rapidly changing world, on a local and international scale, we are committed to bringing readers of The Last Post the most authoritative, respected and up-to-date news on the virus. So, with a look at the bushfires still a part of this edition, we have as well donated space to the pandemic. At the time of writing, we are doing relatively well in Australia, a tribute to forward planning, quick responses and the resolve of the local communities. In this edition, as part of our Bushfire feature, we speak with former Commissioner of NSW Fire Brigade Ken Thompson. Ken gives his reasons as to why this recent outbreak was worse than ever.

After the chaos of last summer we again return with a bunch of interviews. In this edition we catch up with artist Ken Done, playwright David Williamson, singer Linda George and Prof. Dale Stephens from the Adelaide Law School. As well, we chat with Angie McCartney. Angie is Paul McCartney's step-mum and spoke with us about her childhood in Liverpool, marrying Paul's Dad, James and about her new book, *Your Mother Should Know*.

Included also is a look at the 2021 RAAF Heritage Awards for Literature. It carries a combined prizemoney of \$50,000.

South Australia is a state that has regularly led the way on matters of social issues. Recently, SA Publishing company Wakefield Press released a prized quality, coffee-table styled book, *Trailblazers – 100 Inspiring South Australian Women*. We include a look at some of these women in this edition.

Tim Page is a renowned and respected photographer who first made his mark during the Vietnam War and with his coverage of social upheaval in the 1960's. He has been a regular contributor to The Last Post since its inception. In this issue we give readers the chance to own Tim's prints.

In Arts we feature Jack P Kellerman's *10 Songs*, a look at the writer's memories associated with his favourite songs. We again include the works of famed New Zealand poet, Jeremy Roberts. Sidney Nolan was a famed and internationally acclaimed Australian artist whose works still help frame the Australian psyche. We include the memories of former National Portrait Gallery's Director, Andrew Sayers, upon his meeting with the great painter.

We also again run a story from great Australian writer and photographer, James Fitzroy as he takes us to the Flinders Ranges.

We look too, at the life of Italian-born sailor Luciano Sandrin. Luciano sailed for the Italian team in the 1956 Olympics after he had migrated to Australia and years later built a yacht with his father in his

backyard in Melbourne. Lou then sailed his yacht back to his hometown of Trieste and received a heroes welcome. This is my story of my friend.

Who knows what comes next? Some may be too scared to ask. We do know that, and are reminded of the fact that life is full of surprises. But we also know that we, through our actions, or lack of them, can encourage a good or bad outcome. There is increasing evidence that both the bushfires – or the scale of the bushfires – and the COVID outcome on an international level, could have been avoided. As the population of the world increases and while forests are destroyed to satisfy that increasing number, we must become even more aware of the repercussions of making bad decisions. The world is forgiving and loving but it is not to be crossed. It is something we should cherish and not take for granted. Scientists still do not know if there is life in other galaxies or if life on earth was the result of a one-in-a-billion accident. We have been lucky to have been giving life. Let's not waste it.

One thing we do know is that there is an Australian spirit and intelligence. Recent events have shown that. Our veterans, as well as though in learned institutions must be honoured as a sign of respect. For us to live good and honest lives is to honour.

Read and enjoy this amazing edition of The Last Post. It is my honour to bring it to you.

Greg



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

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



HIS EXCELLENCY GENERAL THE HONOURABLE
DAVID HURLEY AC DSC (RETD)
GOVERNOR-GENERAL OF THE
COMMONWEALTH OF AUSTRALIA

I was delighted to receive, and accept, an invitation from The Last Post to write the Anzac Day foreword. I commend everyone associated with The Last Post for their commitment to improving the lives of Australia's veterans and to keeping the ANZAC legacy alive.

Australia owes a great deal to its modern veterans. They, too, have served and sacrificed. Many have returned from service and adjusted well to civilian life. Many though, have not.

I want to convey a simple, direct message to our modern veterans. Your nation is grateful for your service. And, if you need help it is there for you and you should put your hand up.

The impact of COVID-19 on our way of life has meant that the way we commemorate Anzac Day this year is far different to previous years. But despite the pandemic and the obvious challenges facing our nation, many Australians will still come together in spirit to honour the service and sacrifice of those who have served our nation.

Because it is those acts of remembrance that are the embodiment of Anzac Day. We will always remember those that are no longer with us. And we will always be there for those that are.

Lest we forget.

foreword

RSL Urges Australians To Show Their #ANZACspirit

The RSL is encouraging Australians to tune in to the national broadcast and then commemorate ANZAC Day by standing at the end of their driveways or on their balconies for a moment of reflection on April 25.

Clarifying previous information provided, the RSL wished to advise that the ABC national broadcast would commence at 5am Australian Eastern Standard Time, with the official commemoration at the Australian War Memorial from 5.30am and the official proceedings concluding at 6am.

With traditional ANZAC Day services and events cancelled across the nation due to the ongoing COVID-19 crisis, RSL State and Territory branches are urging Australians to show their #ANZACspirit by safely participating in a private dawn service on their driveway.

RSL National President Greg Melick said the idea to unite a country in intimate reflection conducted

on a mass scale came from RSL members and the public and was driven by a groundswell of community support and social media momentum.

Greg Melick said all RSL State and Territory branches were proud to support and encourage Australians to honour the dedication, commitment and sacrifice of the ANZACs, and all who have served since, by coming together in spirit.

"The history of the ANZACs is integral to the history of Australia; the legend of our Diggers is one of our nation's enduring legacies," he said.

"This ANZAC Day, we have a unique opportunity to light up the dawn with our ANZAC spirit, and show our service people, past and present, that we will always remember what they have done for this nation.

"By listening to the national broadcast everyone can hear the Last Post, observe the minute silence and the Reveille at the same time."

More information about ANZAC Day and how to show your #ANZACspirit – including where to listen or watch the commemoration broadcast at 6am – will be available at rslanzacspirit.com.au prior to April 25.

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www.facebook.com/thelastpostmagazine

A message from RSL NSW Acting President, Ray James

With ANZAC Day just a few days away it's unbelievable to look at just how much has already happened this year.

Droughts, bushfires and floods were all we saw, heard or spoke about through January and February. In the weeks since, COVID-19 has swept across the world, threatening our collective way of life much in the same way as the Spanish flu, or the World Wars.

However, amidst these awful tragedies, Australians have stood up to be counted. Volunteers from the Rural Fire Service (RFS) answered the call to 'battle', and the Australian Defence Force was called upon to bolster their ranks. My sincere thanks goes out to all of those brave and committed men and women who helped. I am extremely proud as an Australian, and proud as a member of the RSL. Several of our members were amongst the ranks of RFS volunteers. In addition, sub-Branches around the state have supported veterans directly in the impacted areas in the weeks following the initial recovery efforts, or by donating to our disaster assistance fund, or directly assisting communities and veterans in need.

In the first two months of 2020, \$483,766 was contributed from sub-Branches to the Disaster Assistance Fund. \$126,718 was distributed to veterans in need and to supporting sub-Branches in affected areas. The balance of the funds will be used for ongoing disaster assistance.

The following was submitted by a grateful recipient of disaster assistance funds:

"The fires have placed immeasurable strains on all they have touched particularly in rural communities such as ours. Although my partner and I see ourselves as somewhat fortunate compared to many in our area as we managed to save our house, our losses were significant as we lost livestock, fencing and infrastructure not able to be covered by insurance. The assistance you have provided will go some way to replacing some of those items. Thank you!" – Graham Churchill

I would also like to take this opportunity to extend my thanks on behalf of the RSL to the men and women of the frontline medical services, as well as other essential services, as they support local communities through this awful COVID-19 pandemic.

Now, as the nation looks towards ANZAC Day, a key question was how the day could be commemorated, and how Australia could still pay its respects for our ANZACs, past and present in the current climate of social isolation. We might have to deal with the pandemic, but ANZAC Day has not been, and will not be cancelled.

Once again, everyday Australians came to the fore with new and creative ideas for how ANZAC Day can be commemorated instead of traditional services and marches. Following a groundswell across social media, the RSL has thrown support behind a national call to mark ANZAC Day with a collective community commemorative service at 6am on driveways and balconies, or in living rooms. While we can't physically be together, we can be united in our own community-wide solemn recognition of our ANZACs and all servicemen and women, past and present. I hope individuals and families in communities across the country embrace this idea and help us light up the dawn this ANZAC Day.

Furthermore, I urge you to reach out to veterans, widows and service personnel to show your support this ANZAC Day. Mateship and selfless service are as important now as they've ever been.

Outside of our work to both support and drive commemorative efforts during these difficult times,



RSL NSW is also keenly focused on veteran welfare, and supporting their families. Sub-Branches are continuing to deliver welfare services in their local communities. This work is complemented by services delivered by RSL DefenceCare, across the State. This has included direct financial assistance, finding accommodation for the homeless, over 370 DVA claims lodged, counselling services and much more.

Finally, while critical face to face consultation on the draft strategic plan for RSL NSW's future is postponed, the League continues to make submissions as momentum gathers for change. There is a wellspring of support to modernise the League and make it relevant for all veterans, leaders in the community, and importantly maintain the spirit of ANZAC for another century. ANZAC day will be characteristically Australian forever, and the ANZAC spirit is embedded in the RSL.

Unknown Australian Army Captain identified

In the lead-up to Anzac Day this year, the Australian Army has identified a previously unknown First World War Australian Officer as Captain Arthur Harold Appleby, providing his family with confirmation of his final resting place.

Minister for Veterans' Affairs and Defence Personnel Darren Chester said for more than 100 years Captain Appleby's family searched for his final resting place and that he was honoured to confirm that it is in the Cabaret-Rouge British Cemetery, Souchez, France.

"From Hobart, Tasmania, Captain Appleby enlisted in May 1915 joining the 12th Battalion and first saw service at Gallipoli before serving on the Western Front in France," Mr Chester said.

"During the 2nd Battle of Bullecourt, Captain Appleby was killed by shellfire while in the frontline trenches. Some 10,000 Australians were killed or wounded or taken prisoner of war during the two battles against enemy defences at Bullecourt."

"It is fitting that ahead of Anzac Day this year, Captain Appleby's family can reflect on his service and sacrifice with knowledge his final resting place will now be marked with his name, Australian Imperial Force details and the iconic Rising Sun Badge."

Finding Captain Appleby's final resting place would not have been possible without the combined effort of his family, private researchers, Australian Army's Unrecovered War Casualties team and the Commonwealth War Graves Commission.

Mr Chester thanked all those involved in identifying Captain Appleby's grave, in particular, Captain Appleby's grandniece, Mrs Andrea Gerrard OAM and private researchers, Mr Len Kelly and Mr Noel Forde.

"Mrs Gerrard has campaigned for a considerable time to find the final resting place of her great uncle and this announcement will bring great pride to her and her family," Mr Chester said

"I would also like to acknowledge the work Mrs Gerrard has done over many years through the Headstone Project, which seeks to properly honour veterans who were buried in unmarked graves.

In consultation with Captain Appleby's descendants, the Australian Army and Commonwealth War Graves Commission will make arrangements to replace the previously unmarked headstone.

THE HON DARREN CHESTER MP MINISTER FOR VETERANS' AFFAIRS MINISTER FOR DEFENCE PERSONNEL

Captain Appleby's service records are available at: <https://recordsearch.naa.gov.au/SearchNRRetrieve/Interface/ViewImage.aspx?B=3034464>

Further information on Unrecovered War Casualties is available on the Army's website: <https://www.army.gov.au/our-work/unrecovered-war-casualties>

2021 RAAF Heritage Awards

The RAAF Heritage Awards is a literature competition designed to enhance the records of the Air Force and foster interest in its history and heritage.

In a break from previous years, the 2021 round will seek entries that highlight areas of the Air Force's history, which have not been thoroughly covered in the past.

The focus will be on Cold War activities and Southeast Asia Treaty Organization involvement, United Nations commitments, and post-war transitions as a period of force regeneration and force rebalance.

Air Force Historian, Mr Martin James said that since the Awards' inception, the Air Force has published historical works of national significance, acknowledging the service and achievements of our veterans.

"Air Force has a responsibility to its members, past and present, as well as future generations, to ensure we capture significant events of Air Force history and personal endeavour," Mr James said.

The winner of the last RAAF Heritage Awards hosted in 2018, was former Flight Lieutenant Bob Grandin who published the winning piece in 2019, *Answering the Call: Life of a Helicopter Pilot in Vietnam*.

In 2021, the three prize categories include an award of \$25,000 for first place, \$15,000 for second place and \$10,000 for third place.

Submissions are to be received no later than midnight 30 June 2021, with winning manuscripts published over the following two years.

Further details including full conditions of entry can be obtained from airforce.history@defence.gov.au



AUSTRALIAN WAR MEMORIAL JK0094

Kimpo, South Korea. 1951. Sergeant Colebrook, RAAF Pilot with No. 77 Squadron, in the cockpit of his Meteor aircraft prior to an operational mission over North Korea.



AUSTRALIAN WAR MEMORIAL JK0063

Kimpo, South Korea. 1951-08-05. Warrant officer r.D. Guthrie (a22139) showing leading aircraftman s.L. Julius (a11726) flight mechanic, the route the RAAF Meteor Aircraft will be flying on their trip down Yalu on August 5th.



AUSTRALIAN WAR MEMORIAL UK3093

England. 1945-07-12. Flight Officer (FO) Hazel Jackson, the first Australian Women's Auxiliary Australian Air Force (WAAAF) to visit London, taken with the girl conductor of a London bus. FO Jackson who wears the familiar dark blue uniform, was granted special leave from the RAAF to act as assistant to the editor of the Australian Women's Weekly in reporting the United Nations Conference at San Francisco and other special assignments. Before joining the Service she was a journalist and has spent most of her service career as personnel assistant to the Director of WAAAF.

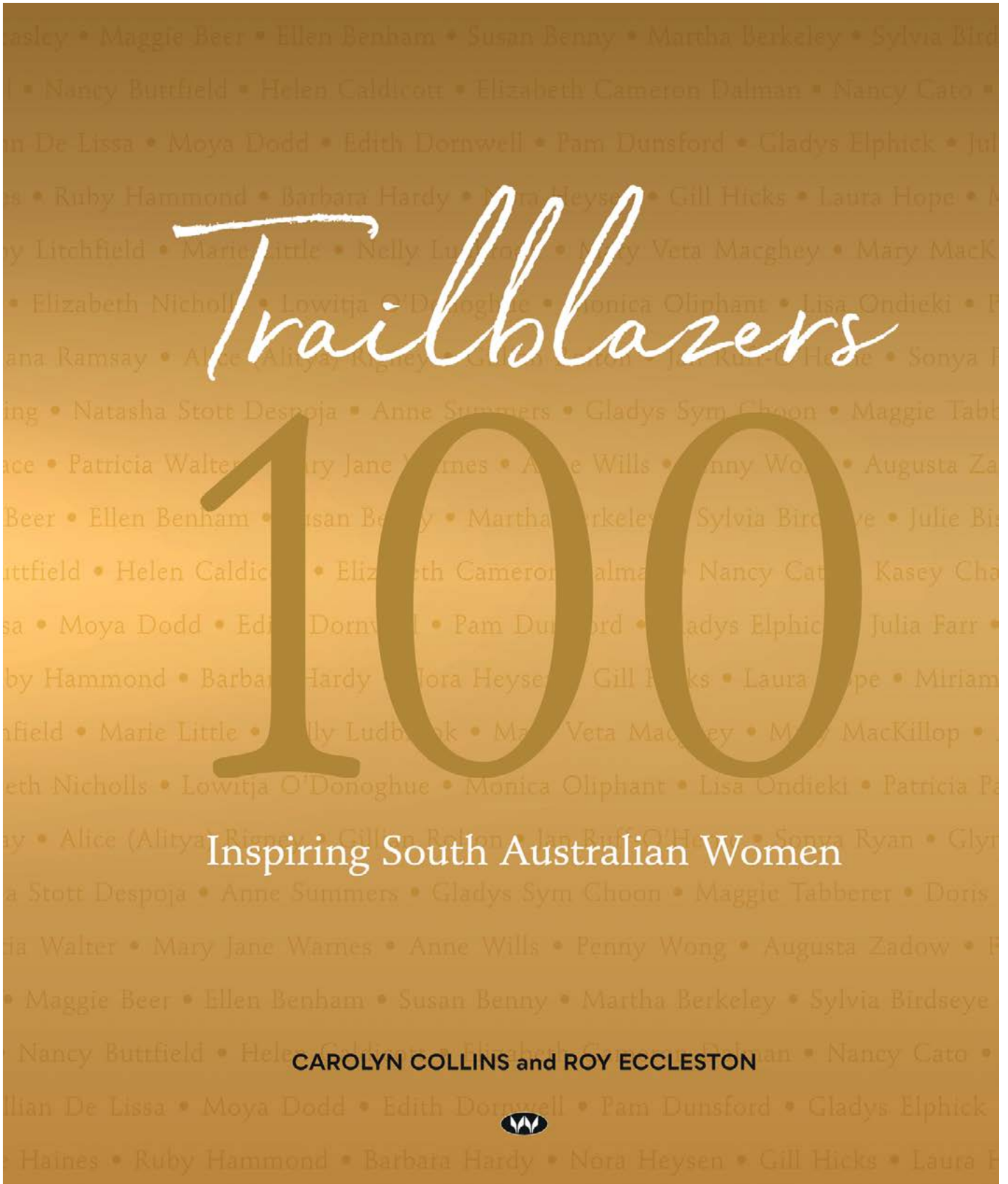


AUSTRALIAN WAR MEMORIAL JK0188

Yong Dung H.P'O Airfield (Seoul) South Korea. 1951. A Douglas C47 Dakota Transport Aircraft of No. 30 (Communications) Flight RAAF taxis onto the lines at a forward air base in South Korea after a scheduled flight from Japan to Korea.

The Last Post is proud to bring you extracts from the Wakefield Press release, Trailblazers –100 Inspiring South Australian Women.

South Australia was an early leader in women’s rights. Within the pages of this charming and captivating book are the stories of these amazing women.





“ The values, hopes and aspirations instilled by our founders are the bedrock upon which we continue to build.

We are unapologetic about adopting a fierce and deliberate desire to progress the opportunities for our girls; to push boundaries, to embrace possibility, to influence and lead.

This was the vision of the Misses Browns. It has served our girls for over 135 years and will for 135 more. ”

- Ms Jane Danvers, Wilderness School Principal

www.wilderness.com.au

Wilderness School is an ELC to Year 12 private girls day and boarding school located in the heart of Adelaide.



**WILDERNESS
SCHOOL**
ALWAYS True

The Brown Sisters, 1946.
Miss Annie, Miss Brown (Margaret), Miss Mamie, Miss Wynnie.

Margaret Brown (1858-1952)

Headmistress and founder of Wilderness School

A less adventurous soul may have demurred, but when Margaret Brown first saw the old house on Northcote Terrace at Medindie, with its wild overgrown grounds, she knew it would be the perfect setting for her school.

It was 1893, the state was shrouded in economic gloom, her father's business had gone bust and Miss Margaret's fledgling school was, to no small extent, supporting her family. On top of that, she was a single woman with little business experience, and no husband to fall back on if her venture failed.

But with enrolments growing, Miss Margaret had faith in the future of her school, and though it took 'incredible courage' and a great deal of vision to see the potential of the 'wilderness', she managed to obtain a loan to buy the property for £2500.

'An old house set in large grounds which had been allowed to run wild, it might not have appeared an attractive proposition to the average person,' the *Advertiser* observed in 1946, marking the Wilderness School's diamond jubilee. 'But the Browns were not average people. The fact that the garden was literally a wilderness was to them its greatest attraction, full of delightful possibilities.'

'Average' was not in the lexicon of Margaret Brown and her three sisters, Annie, Wynnie and Mamie, all of whom worked and lived at the school. The sisters were the beneficiaries of their Scottish-born parents' belief that 'every girl should be educated to earn her own living, if necessary', which was fortunate since none of them married.

Margaret Hamilton Brown, the school's founder and first headmistress, was the eldest daughter of shopkeeper James Brown and his wife Mary, a trained schoolteacher. In 1862, James moved from Edinburgh to Adelaide, where he set up a hardware business, and a year later Mary and his two daughters followed. Three sons and three more daughters were born in Adelaide.

Margaret was educated in private schools, enrolling at the Adelaide Teachers Training College in 1877, and later working at the North Adelaide Model School, where she was recognised as a teacher of 'more than average skill'. A teaching career in the public system was cut short after her father's business failed and her mother asked her to stay home and teach

her youngest sister Mamie, then aged five, who was considered too delicate to walk to the local state school.

It wasn't long before other local parents were asking if Margaret could teach their children as well. With her mother's encouragement, in 1884, Margaret started a 'school' for Mamie and three other pupils in their North Adelaide home. The following year, the family moved to Medindie, where Margaret opened the Medindie School and Kindergarten, thought to be the first kindergarten in South Australia, using equipment imported from Germany.

In 1893, Margaret purchased the Northcote Terrace property, where the school is still located. The sisters, known for their 'sense of fun' changed its name to the Wilderness School, because 'Forty Years in the Wilderness' had 'such a splendid for ever and ever ring about it'. While boys initially attended, the school evolved into an independent, non-denominational girls school.

It was a true family venture from the outset, with all of the Browns lending a hand: Margaret's brothers helped to build the first tennis court and when the other Brown sisters finished their education, they joined Margaret working at the school. Miss Wynnie, a keen sportswoman who played interstate tennis, taught sport and was in charge of the kindergarten; Miss Annie took on the role of housekeeper and the care of boarders; and Miss Mamie, who won a scholarship to the University of Adelaide, graduating with a science degree in 1902, taught mathematics and Latin. In addition to her headmistress duties, Margaret also taught English and history. In her later years, she concentrated on the business side, with Mamie taking over the headmistress duties. Their other sister, Kate, also a trained teacher, died in 1891.

The school strove to equip its students for full participation in public life, not just for the role of wife and mother, reflecting Margaret Brown's strong belief in high educational achievement and

self-reliance. But parents in the early days did not always share the headmistress's ambitions for their girls, the majority preferring them to 'join mother at home'. In her 1910 report, disappointed by the number of girls giving up the more difficult subjects, Margaret Brown pointed out: 'There is not a great deal of education in doing merely what is easy and pleasant. There is nothing like honest and continuous effort for strengthening one's moral fibre.'

Despite two world wars and the Great Depression, the Wilderness School flourished, enrolments grew, and school buildings were extended, although the Misses Browns, as they were known, were careful never to interfere with the garden which was seen to be 'an integral part of the life of the school'. By the time the school celebrated its diamond jubilee (belatedly, in 1946, due to the Second World War), its initial enrolment of 40 students had reached 380 and, according to the *Advertiser*, it had become 'part of the history of Adelaide', with 'no other school anywhere in Australia quite like it'.

In 1948, concerned to ensure the future of the school after their deaths, the Browns transferred ownership to a registered company and council of governors. In 1949, Margaret Brown, who had by then retired, was awarded an Order of the British Empire (OBE) for her services to education in South Australia. She died in 1952, 69 years after she had established her school. Paying tribute to her life, the *Advertiser* reported that Margaret Brown's death was 'the first break in a family partnership which has played a unique part in the history of education in this State, indeed in Australia'.

Mamie, the last Brown sister at the school, and its foundation scholar, died in 1968. Today, Wilderness School, the longest-established independent girls' school in the state, still operates from its original Northcote St location (although its gardens have shrunk under progressive expansions) and is considered one of the leading girls' schools in the nation.

Gillian Rolton (1956-2017)
Dual Olympic equestrian gold medallist



One moment equestrian champion Gillian Rolton was hurtling along the gruelling cross-country course chasing a gold medal for Australia at the 1996 Atlanta Olympic Games, the next she was hitting the ground hard, as her beloved horse Peppermint Grove slipped at full tilt and fell.

Furious, and unaware she'd broken a collarbone and ribs, Rolton remounted and continued, only to fall again at the next jump – this time into water. Once more she climbed into the saddle, and despite her useless left arm, rode the next 3 km over 15 fences to finish the course.

As Rolton told Horse magazine in 2010: 'He went sliding and I went splat.' It was the moment that made the 40-year-old an international sport-ing hero – the epitome of courage and Aussie determination.

Rolton had been determined to complete the ride, regardless of the pain, to ensure that her four-rider team remained in a medal-winning position for the three-day event – a combination of cross-country, dressage and show-jumping. She also refused painkilling injections in case she needed to ride the following day. Although ultimately she was not required to ride again for Australia to claim the team gold medal, in no way did that diminish the display of sheer 'guts' she'd shown the world.

That courage didn't suddenly become apparent in Atlanta. Rolton had been forced to be tough to succeed in the 'blokey' male culture of her sport, saying that she had to have tenacity and determination to 'beat the boys'. She recalled in her autobiography *Free Rein* how the Australian equestrian coach Wayne Roycroft had once told her she was not a winner, that she should sell her horse to someone who was, and she should 'go and have babies, that's all you're good for'.

Rolton grew up in Adelaide, into a family with no equine experience. But by the time she was 10 years old, her passion for horses was strong enough to convince her parents Lloyd and Esme England to buy her one. Horses were complex animals, she learned: they could sense human emotions but had intricate psychologies of their own. At the same time, they needed constant attention, since the smallest leg injury could become a career-ending crisis.

Riding horses competed with a love of rock music, partying, surfing and swimming, but ultimately triumphed as she began to win Royal Adelaide Show events. She was 21 when she began show-jumping, which eventually led her to the world of eventing – originally a test for cavalry officers' chargers, which includes dressage, show-jumping and cross-country to test speed, courage and endurance.

Rolton never felt she was a talented rider, but believed she had a talent for setting goals and persevering. She also had one of the world's best eventing horses in Peppermint Grove – 'a big, boof-headed grey horse with an ugly scar' she called Freddy.

In 1985 she married Greg Rolton, who she met while teaching swimming at Victor Harbor in the summer vacation swim program, and the pair put aside the prospect of children in order to pursue her eventing goals. She felt unable to do both, and 'it would be unfair to the child'. Nor did she have a conventional career, using her teaching qualifications to pick up occasional contract work.

While equestrian sport is often equated with wealth, she and Greg began as battlers, sleeping in their car at events. Rolton also suffered significant setbacks. She was longlisted for the Australian eventing team for the 1984 Los Angeles Olympic Games, but her horse was injured; before the 1988 Seoul games, she fell and dislocated her elbow.

In 1990, she travelled overseas with the Australian team for the first time, to New Zealand. She wrote later about the men's reaction to her participation in the team – that her selection was 'much to their disgust, I'm sure!', also noting that, on the trip, she was expected to clean and cook, presumably because she was a woman.

For the 1992 Barcelona Games, she and Greg had to raise more than \$50,000 to live in England for six months, proving at key events there that she deserved to be in the team. She worked hard, but some slow times in the cross-country counted against her, she said, leading to Roycroft's criticism that she was not a winner and would never make an Australian team. Depressed and then angry, she recalled later that she had thought: 'Stuff you, Wayne, I'm going to show you!' She did, and was selected as a reserve for the four-person team. 'I knew they didn't want a girl,' she said, a view confirmed when she discovered that her team uniform not only wasn't made for a woman but included a kit with the name of a male competitor who hadn't been selected.

Despite being a reserve, on the night before the Olympic ride she was selected to replace another rider who experienced problems with his horse. In a tight competition, Australia won gold by the finest of margins following the show-jumping phase – and Rolton

became the first female eventer to win a medal at any Olympics.

This counted for little at selection for the team eventing for the Atlanta Olympics of 1996. Fully expecting to be chosen, she was instead told she'd only compete as an individual. 'I was furious,' she said. 'I absolutely burnt up inside when I heard the news.' But that all changed after the team event had begun, and she was hastily told she'd be needed to compete. Once again luck had smiled, but her good fortune was short-lived, evaporating when Freddy fell during the cross-country, sending her crashing as Australia was chasing its second consecutive gold.

After her hospital treatment for broken bones, 'and trussed up like a chook', she was fully prepared to ride the next day in the show-jumping component, which would decide the medal. Fortunately, only the top three scores of the team – which included another South Australian woman, 21-year-old Wendy Schaeffer – were needed.

Devastated by the fall, Rolton told the team psychologist she felt an absolute failure. 'I just don't even want to go home. I feel terrible and I certainly don't want to stand on the podium and accept a medal when they win.' But she was asked to reconsider, and realise that just by finishing she'd proved herself to be a winner, and helped her team to victory. Even so, it was with mixed emotions, and as a tribute to her heroic Freddy, that she collected her second gold medal.

For others, Rolton's courage was what they remembered about the event, and her profile continued to grow. With Freddy retired, she failed to make the team for Sydney in 2000 but was one of eight sporting heroes chosen to carry the Olympic flag at the opening ceremony. She was inducted into the Australian Sporting Hall of Fame that year. She stayed with her horses, coached riders and became a judge and team selector. She spent 10 years as event director of the Australian International 3 Day Event, in Adelaide, which she developed into one of the most prestigious in the world.

She was devastated in 2015 to learn she had endometrial cancer, but she continued to work. She died in Mary Potter Hospice in November 2017, aged 61, just minutes after the last horse had completed the cross-country course at her beloved Australian International 3 Day Event.

Adelaide Miethke (1881-1962)

Teacher, school inspector, founder of School of the Air



After enduring years of gloom during the Great Depression, South Australians were desperate for some good cheer and Adelaide Miethke knew exactly how to provide it.

Employing her 'outstanding organising ability', she created a memorable event for the state's centenary celebrations in 1936 when she marshalled 13,600 costumed schoolchildren on Adelaide Oval for performances over two days.

The 'Pageant of Empire' depicted the development of the British Empire 'portrayed in rhythmic movement with changing masses of colour' and was enjoyed by 40,000 spectators each day. Miethke designed and organised the pageant, backed by numerous committees and 700 volunteers.

During the performances she used a megaphone to keep order and direct the children with her 'stentorian voice'. The result was hailed as a 'brilliant and heart-stirring spectacle', providing a much-needed boost for a state still reeling from years of deep economic hardship.

A master organiser, Miethke was part of a new wave of educated professional women who emerged in the early part of the 20th century following the success of the suffragette movement, and many organisations benefited from her skills.

Her long list of achievements and 'firsts' included: first woman vice-president of the South Australian Public Teachers' Union; the first woman inspector of high schools; national president of the National Council of Women; president of the Women's Centenary Council; commissioner of the Girl Guides' school division; and the first woman president of any Flying Doctor section in Australia. In 1950, she also established the world's first School of the Air.

Born on 8 June 1881, she was one of 10 children of Prussian-born schoolteacher Carl Rudolph Miethke and his wife Emma, and among the first generation of South Australian students for whom schooling was compulsory between the ages of seven and 13. After attending country schools and later the Woodville Public School, Miethke trained as a teacher.

Her first appointment was to Le Fevre Peninsula School, where she taught girls in the upper classes. In 1915, she transferred to the new Woodville High School, where, recognised as 'one of the strongest lady teachers we have', she was promoted to chief assistant in 1918 and then senior mistress in 1920.

During this period, she became heavily involved in union affairs. From

1914, she headed a campaign to raise the status of female high school teachers and in 1915 presided at the Women Teachers' Association conference, where she highlighted the difficulties young teachers faced handling 'the grim juggernaut' of class sizes of 60 or 70 'active little beings'. She also opposed co-education and pushed for better education opportunities, so that, like boys, 'the technically gifted girls have a chance of developing their bent'.

In 1916, she became the first woman vice-president of the South Australian Public School Teachers' Union, where her 'brilliant' speeches and 'masterly handling of her subject' helped transform the union into 'a force to be reckoned with'. Her 'untiring efforts on behalf of women on every occasion' led to the establishment of girls' central schools and salary rises for teachers.

In her 'spare' time, she completed an arts degree part-time at the University of Adelaide, graduating in 1924. The same year, she was appointed the first female inspector of high schools. Equally feared and admired, she oversaw a gradual move away from a focus on domestic skills for girls to a wider educational emphasis, especially on commercial skills.

In 1936, she presided over the Women's Centenary Council (WCC), representing 72 women's organisations, which raised £6250, an enormous sum in those days. The following year she was awarded an OBE for this work.

One of Miethke's most brilliant and successful fundraising ideas as part of the WCC was to publish a 'Book of Remembrance'. For one shilling, women could record their names and those of their ancestors on the 'Leaves of Remembrance'. The completed book included more than 20,000 names and raised more than £1000.

The WCC also published a book about SA's women pioneers, which contained articles, poems, and music written by women; reproductions of paintings and drawings; and extracts from the letters and diaries of women settlers. A stage show, entitled *Heritage – the Pageant of the First Hundred Years* and written by Ellinor Walker, played to packed houses at the Tivoli Theatre over two weeks and was 'a colourful and musical portrayal of the part women had played in the first century'.

The money raised by the WCC and its members throughout the state was earmarked for two projects: a Flying Sister Base at Port Augusta, enabling a nursing sister to reach women in isolated areas of SA; and a Pioneer Women's Garden of Remembrance. However, Reverend John Flynn, who established the Inland Mission, later convinced Miethke that the money for the Flying Sister Base would be better spent on establishing the Royal Flying Doctor Service (RFDS), to be based in Alice Springs. It opened in 1939 with Miethke later serving as state president.

In this role, she became increasingly concerned about the welfare of Outback women and children. In 1944, she suggested using two-way radios to give educational talks to children in remote regions of Australia, paving the way for the establishment of the School of the Air for Outback children, the first of its kind in the world.

It initially operated from the Alice Springs Higher Primary School, using individual pedal-wireless sets on remote homesteads to link the children. At the official opening on 8 June 1951, a delighted Miethke took to the airwaves to send 'a cheerio' to the Outback children listening to the ceremony.

Miethke was never idle. Between 1936 and 1942, she served as president of the National Council of Women of Australia. During both world wars, she devoted herself to patriotic causes, including mobilising schoolchildren to fundraise and collect scrap metal. In 1918, she oversaw the completion of 50,000 horse-fly veils for the Light Horse in Egypt, made from old binder twine.

After resigning from the Education Department in 1941, she assumed responsibility for the SA Schools Patriotic Fund and for five years edited the much-loved magazine, *Children's Hour*, which was distributed monthly to SA schoolchildren.

After the war, the money remaining in the fund was used to buy the Adelaide Miethke House to accommodate country girls studying in the city. In 1942, as president of the Woodville District Child Welfare Association, she oversaw the establishment of four preschools.

Miethke was married to her work, once declaring, 'I fear work has become a disease with me'. When she died at her home in 1962, her name had become 'a byword for organisation'.

Isolation Leads to Innovation

Some of us see hardship as a stumbling block or hurdles that are challenging to pass over, while others see them as opportunities to create change and find new ways of make our world function. These opportunities are not always obvious in the beginning, but slowly the light comes on and new innovative ideas are born. This is so true for those that have arrived over the years in the remote areas of Australia, with Alice Springs being a prime example.

The Arrernte people have been in Central Australia for generations with their stories explaining how the landscape was formed. By the latter half of the 1800's Europeans began to arrive and settle in the region. These early arrivals were prospectors, miners and cattlemen. The life was hard and many lived a very isolated existence. But over time the ideas began to flow and develop, with the results still important today.

John Flynn led the establishment of the Australian Inland Mission Aerial Medical Service (Royal Flying Doctors) in 1928 with a branch being opened in Alice Springs in 1939. As part of the mantle of safety for our remote residence Alf Traeger developed a pedal radio, which began to connect families throughout the bush.

In 1944 Adelaide Miethke, an educator from South Australia visited a remote outback station and realized that the children in these isolated regions were struggling with social skills and began to question how they could be helped. But of course there was a radio on every station and outpost waiting to call for help if the need arose. Those radios could also be used to connect the children to each other and their teacher. In 1951 Alice Springs lead the world with the opening of the very first School of the Air.

Around the same time the thought of moving cattle by truck instead of droving became more than an idea and Kurt Johannsen was challenged to build a truck that could carry 100 cattle from a station to the rail head. Cattle were loaded into a road train for the first time on Murray Downs Station watched on by the children who were just beginning their education with Alice Springs School of the Air, utilizing the radio provided by the Royal Flying Doctor Service.

Many years have passed but each of these ideas have continued and evolved and each are still celebrated here in the centre of Australia. When you visit Alice Springs you have the opportunity to learn about each of these life changing innovations.

Alice Springs School of the Air Visitor Centre welcomes visitors to the school, 7 days per week. Through entry fees, donations and an interesting gift shop, funds are raised for the ongoing support of this unique school which is as important today as it was in 1951. .

Other highlights of Alice Springs include The National Road Transport Hall of Fame where the story of the first Road Train is shared, the Royal Flying Doctors, the Overland Telegraph Station Telegraph Station and the National Women's Museum brings together the lives of the women that made Alice Springs their home despite the hardship.



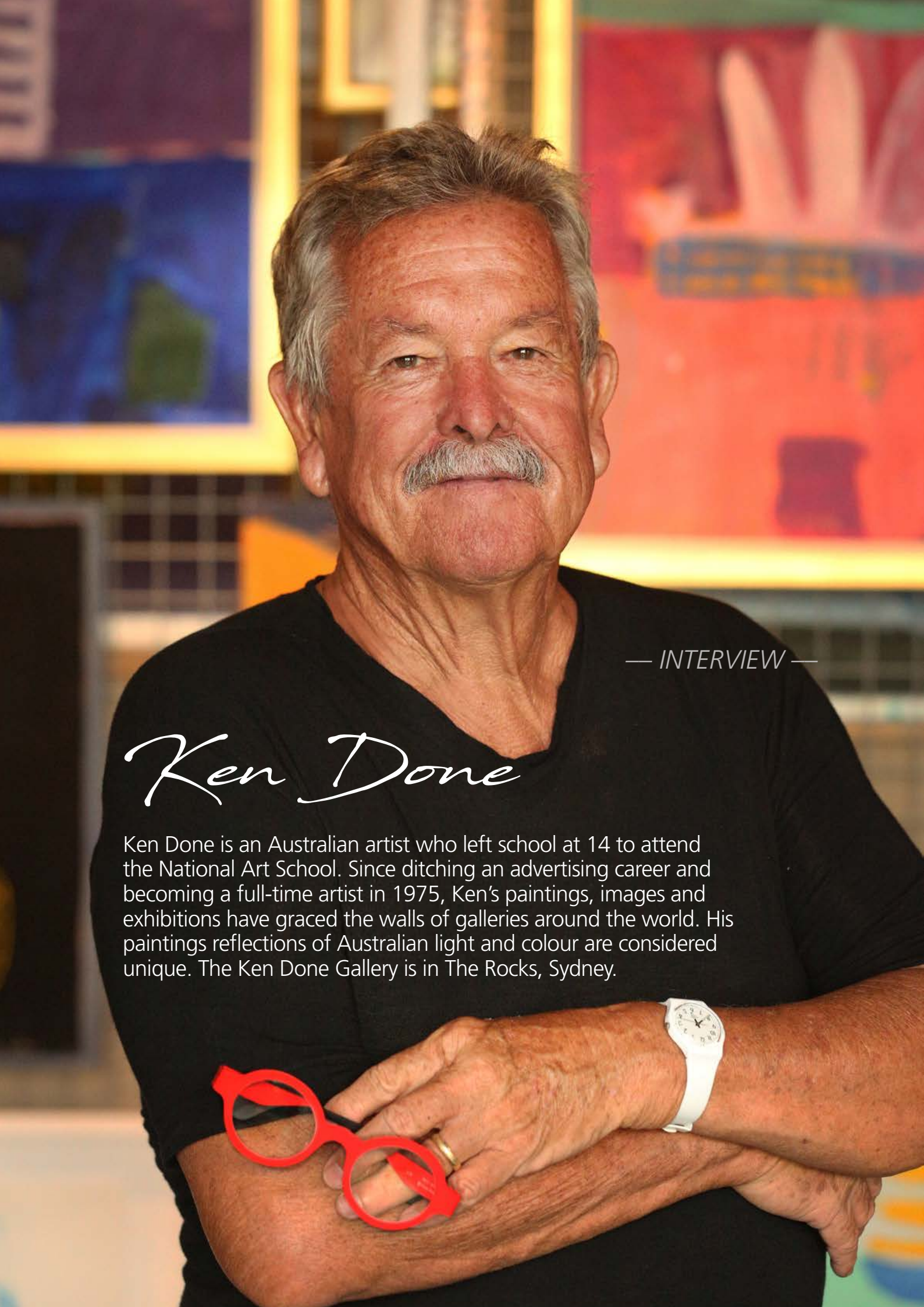


lonely planet



IN HER
FOOTSTEPS

WHERE
TRAILBLAZING
WOMEN CHANGED
the WORLD

A portrait of Ken Done, an Australian artist, with a mustache and grey hair, wearing a black t-shirt. He is holding a pair of red glasses in his hands. The background is a gallery with various colorful artworks.

— INTERVIEW —

Ken Done

Ken Done is an Australian artist who left school at 14 to attend the National Art School. Since ditching an advertising career and becoming a full-time artist in 1975, Ken's paintings, images and exhibitions have graced the walls of galleries around the world. His paintings reflections of Australian light and colour are considered unique. The Ken Done Gallery is in The Rocks, Sydney.

The Last Post: Welcome to The Last Post, Ken Done, How are you this morning in the light of everything that's going on?

Ken Done: Oh look, it's a bit unusual, but we can't complain. I'm in the studio painting and we've got a lovely garden. I went for a swim this morning, so I'm sure we'll get through it. And there's a hell of a lot more people worse off than me.

TLP: Without flying the flag, or saluting, or singing the anthem, it reminds us how lucky we are to be in Australia.

KD: Look, every time I look out my window, I give thanks. The fact that the kind of lifestyle that most Australians have is just fantastic.

TLP: You've used Sydney and Australia as a theme for many years, but when did this first come to you? You left school at an early age to attend the National Art School. You must've known then obviously from an early age, this calling.

KD: Well, look, I'm very grateful for my parents allowing me to leave school. I passed what was then the intermediate certificate, I suppose it's year 10 now. Went to Mosman High School. They didn't teach art to boys, which was a bit of a disappointment. Now they have very good reputation for teaching art, but in those days they didn't. Anyway, I passed the intermediate. My dad played golf with a bloke who suggested that I should go to art classes on a Saturday morning up in Gore Hill where the ABC used to be. And so I did that. And the bloke who ran that said, "Oh, look, you should go to East Sydney Tech." Which is now the National Art School. So fortunately with my parents blessings, I was able to leave school and go to art school. I think I was the youngest person that ever went to East Sydney Tech at 14 and a half. It was a wonderful experience.

TLP: And particularly given what you've just told the rest of Australia about you being the youngest at the art school. Was that uncomfortable, or was it just an exciting time?

KD: It wasn't uncomfortable. Everybody's a bit older than me. I called the teacher Mr. or Mrs. It was 1954 I think, or 1955. So it was a fairly gentle time in Australia there wasn't too much aggression from the kids. You just get on with it. And to have a school where every day I was studying drawing, or colour, or composition, or stuff like that was for me fantastic.

TLP: And it's interesting that you note the time there being 1955. And of course the '50s is often looked upon as a sleepy period in Australia's history. But indeed there was evolving art.

KD: There was. There was a lot of good things going on. But there were a couple of kids, or older blokes than me that had been in a Korea that had come back and were studying art. In the end I left before the course finished because I was given the opportunity to get out and work. And a couple of very good jobs, and then I started my own studio. And I was doing that until I was 40. Well, at the time I was 35. I was in the advertising business, I was an art director. I was very good at it, worked in London, and Tokyo, and New York, but the call of Australia is very strong. So we came back to Australia. I worked then I took over Bryce Courtney's job. I worked for a big advertising agency. And then one holiday we were in the Isle of Pines Sunday night. I was sitting on the beach I was talking to Peter Brock and he was talking to me about how absurdly passionate he was about racing car driving. And I realized I wasn't passionate about what I was doing. And so we flew back to Sydney, I walked into the chairman's office and I resigned. I was 35 and we had one child, we had a big mortgage. So I then had to work out how I could support us all. I was 40 before I had my first exhibition. No one knew anything about me before then. But I guess I'd been fairly young. Active since that time.

TLP: Yes, indeed. And if we go back to that time, when you left Australia for overseas, those places you mentioned, was that an eyeopener for you? How did it feel to be overseas plying your trade?

KD: Well, funny enough, the first place that I went was Japan with a mate of mine. I think I was 21. And Japan, it wasn't that long since the war finished. So there weren't too many tourists in Japan. There was no English signs anywhere. It was an amazing experience to go there. And that gave you the feeling of travelling. So when I came back to Australia, even though my parents were English. And always the concept was of England being home I went to America. I thought that I would go a different way. So I went up to Mexico and then up to San Francisco where I got some freelance work. And then I took a bus across America. You could do in those days 99 days for \$99. Obviously, it didn't take that length of time, but it showed me a couple of things how beautiful America was all the way across. But also how insular the middle part of America was, very little understanding of where Australia was, or things like that. And then I was hired in New York by a big advertising agency, which again, look it's a very

exciting thing to do. You're a young guy, the opportunities arrive and so you respond to them. I couldn't get the green card in those days to stay in New York. So they asked whether I'd go to the London office, which I did. And I was in the London office for five years. I had a wonderful, it was a very optimistic time for England. They'd won the World Cup. We still had relatives there and we would, Judy and I... The girlfriend came across, we were married, we were married in a little church in Cranford, which in the middle of England. Where my dad used to go during the war, and we still had relatives there. It's a lovely little town Cranford. It's two pubs. A couple of straight thatched houses. A little stream going through where we were married, and a very old Norman church. And that's the same my dad used to go there during the war to the pub, which called The Woolpack. And they've got a game that they played there it's a game of skittles. Which is on a raised wooden platform about a metre square with nine wooden pigs. And you throw a round wooden disc. Like the shape of a big cheese, I suppose. To knock these skittles down. They've been playing that forever. It was great.

TLP: Were you any good at it?

KD: I could knock down a few pins. Listen, I'm Australian mate, I can do anything. At least that's where you start off feeling it. It was good fun, apart from the warm beer. Everything else was great.

TLP: That's right. And I suppose they want to teach you a lesson at darts too, but anyhow. So how did you find Australia on your return? It was a very different place. You start talking about England being confident. I guess Australia was evolving in the late '60s also.

KD: Yeah. We came back late 1969 and look, the first thing I think that strikes when you come back is the quality of the light. It's so sharp, it's so bright, it's so clear. And after the endless grey wet English winters to come back to Australia, and my dad picked us up at the airport, we were on our way home. I knew that mum have to bake dinner ready. It was just absolutely fantastic. And I think any Australian, no matter how long you've been away you return home, you realize what an amazing country this is.

TLP: And you reflect that light very, very starkly in your paintings and it's obviously something that that appeals to you. And I know that a lot of people do say the same thing about Australia's light being a memorable experience for them. You figure that very well in your paintings.

“AND THEN I ALWAYS MAKE A PAINTING ON ANZAC DAY TOO IN RESPECT TO ALL OF THOSE MEN AND WOMEN WHO GAVE THEIR LIVES, SO THAT WE AUSTRALIANS CAN HAVE THEIR LIFESTYLE THAT WE ENJOY NOW.”

KD: Well, I'd say I'm very lucky to live beside Sydney Harbor. I'm looking down at the water at the moment the tides coming up. Even though it's a slightly overcast day, it's still very beautiful. And even though there not too many people on the beach, people keeping their distance, I'm sure we'll get through this coronavirus and return to the life we know.

TLP: In many ways it's bringing out sides of us that perhaps hadn't been revealed before. We have a government acting in ways that weren't expected. We have Australians doing good things for each other. So you spoke about Japan, and maybe there's a special connection there. Was there a magazine in Japan that ran your paintings on its front cover? For some time.

KD: It was in fact it's a magazine called Hanako. When we first started in Sydney, and I had the one little shop in The Rocks, a lot of young Japanese girls would come and buy the stuff, take it back to Tokyo. And so a bloke got in touch with me one day and said, "We see all these girls coming back carrying your bags. We'd like to talk you about designing the front cover of a magazine." Anyway, he flew out, he was nice bloke, and he wanted me to do the logo of the magazine, Hanako. It was basically pitched to young, youngish Japanese women who were changing Japanese society at that time, wanting to be much stronger and much more independent. Anyway, we made the deal. I wrote the logo for the cover, and I thought he meant just the first cover, but he meant every cover. Most magazines in Japan after about a year they fell but Hanako's still going and they used my artwork on the cover every week for 13 years. Now this is circulation of a million. So it meant that I became very well known in Japan through these covers. And sometimes I'd do something specific for it if it was like the hundredth anniversary, or something like that. But most of the time my assistant would be just sending out whatever images of whatever paintings I'm working on, and they would use those. So it was a very unusual and quite unique situation.

TLP: Unique is the perfect word. do you have a special connection with Japan, do you think?

KD: Well, I only that it was the first real different society that I went to see. And I was very, and still am very respectful of Japanese traditional design. I've always liked Japanese Haiku poetry. When I was a little boy, I grew up in a little country town. A lot of the young guys had gone to

war. And as a young kid when I was five or six or seven, I could think of nothing more frightening, or more terrifying than a Japanese person. Because we'd seen war pictures of Japanese guys up in the top of palm trees shooting down sniping, and doing... And a lot of terrible things happened to kids that were young boys, and lived in this town. So I hated the Japanese. So it's amazing isn't it, time changes and people that were once our worst possible enemy, now are very close. I was born in 1940, so I can remember the war in the sense of the house that we lived in was always full of servicemen coming and going. My dad wasn't there because he was a bomber pilot in England. He didn't come back for five years. But my granddad who had been in Gallipoli, he was number nine in the third battalion, he was there. And there's always, were soldiers, and sailors, and airman coming and going from the house. And my mother always playing wartime songs still brings a tear to my eye because of the memories of that kind of childhood. I can remember when the war finished and I was five. Then there was a big march up Macquarie Street, and my granddad was there, and my father had come back. For anybody of my age and I'll be 80 this year, which comes as a great surprise, your childhood is full of early wartime memories.

TLP: Thank you for sharing that too Ken. Obviously, there is a big... The war left a big stamp on the memories of kids growing up in that age too. John Lennon would speak of that too, and I guess the Beatles were around your age too. So very appropriate. I think with that memory, art evolves and of course, we speak of memories and time elapsing as an important factor in the way that we deal with things. But art is therapy Ken is it something that you have to do?

KD: It is, yes. The first thing I do take this morning for example, the first thing I did, I come into the studio, the first thing on the way down to the beach to this room, I've got to have a look what I did yesterday. And I happened to be working on a big picture at the moment's, it's about three metres by two metres, which is a considerable size. And I'd been working on it now for three or four days, but in a truth I been working on it for 75 years. Any painting by any artist is the accumulation of all the time that they've spent. But I have made... Most of my pictures are optimistic pictures, no question about it. But I was asked to do a whole series of pictures about

the Japanese attack on Sydney Harbour, 1942, which was very well received from the critics. And it's the first time I've done paintings I suppose about drowning and death, and what Sydney Harbor was like in those days. And then I always make a painting on Anzac day too in respect to all of those men and women who gave their lives, so that we Australians can have their lifestyle that we enjoy now.

TLP: The Japanese were, and of course Sydney Harbor in those days was a different place altogether at least during the war. I know that there was a lot of concern from Australians when the Japanese submarines were found in Sydney Harbour. We spoke about art as therapy, and the feeling of the need to do that, and artistic expression being essential to a good outcome for mental health. Another thing with you is that you had an exhibition about colour, the joy of colour.

KD: Well, all of my exhibitions I suppose are about colour. There's a travelling exhibition of mine at the moment, which is travelling to various regional galleries in Queensland, and New South Wales. And yes, it's certainly about colour. Colour's like notes on a piano. It's one colour, but it's what colour you put beside it. And the order in which you put them. I'm looking at this big painting, I'm working at the moment, and it's going all right. But I can see areas I can see big areas then I need to soften the colour a little bit, which is like softening the note. In music if you work with a lot of colours, it's like having a big orchestra, you can't have everybody playing at full pelt all the time. Harmony and composition, and those words that are relevant to music is just as relevant to painting.

TLP: Yeah. So true and, well, a good painting does sing.

KD: Yeah, that's right. And also like a good thing, like a good song. It'll last for a long time, and hopefully continue to give you pleasure over time. I think it's, I'm sure your readers, they'll have something on the walls, some things they still look at and get pleasure out of. Some things they just glance at, and doesn't mean anything anymore. So I think it's important that you have paintings that can give you pleasure over time.

TLP: Yes, yes indeed. And I think it was Van Gogh that said that Shakespeare, what did he say? "I paint with colours. Shakespeare painted with words."

Ken Done: Yeah, that's right. They are words. It doesn't matter what an



artist says, it's what he does. And it's always half a conversation. My painting is half the conversation. The other half is still with you, or anybody who comes to look at it. That's the other part of the conversation.

TLP: Because then it becomes part of your life.

KD: That's right.

TLP: And that's the beautiful, far reaching effects of good art. Whether written word, painting, or music. And look Ken, is it true you were once asked by Paul Keating to design an Australian flag? You submitted some, didn't you?

KD: Yeah. Look, I've thought about it. I think that, I don't know whether now. I used to think it would be in my lifetime, now I'm not so sure. It's such an emotive thing. And it has to be something that all Australians respond to. And it needs to be very simple. You need to be able to reproduce it the size of a fingernail. A lot of times some people have come up with the ideas for flags, but they're too complicated and they look as though they need to have a story with them, or there's something that's... A flag is not an illustration of a country. I mean the French flag's not an illustration of France. And the really strong flags in the world. The Union Jack, the French

flag, the Japanese flag, the Greek flags are essentially very simple. So it's not going to be something I think, it's not going to be something we haven't thought of. It's not going to be the blue-ringed octopus or something, or a pie. I think it's either going to be the Southern Cross, or a kangaroo, or the Federations Star within those three areas. And look, Australians have already decided that gold, or yellow is our national colour. You don't need a referendum to know that. Any sporting event that you go to, Australia's are always be wearing that colour. So I think it's very important... It's a very important thing. You need political will to make it happen. I think the country's got other things on its mind at the moment.

TLP: And as a reflection of the Australian spirit, thanks for giving us your feelings on the flag. Yes, it needs to be not too busy, but there it is. And we do hope for a change of flags. I guess because we spoke about time, time has moved on and I think personally that we do need a new flag.

KD: Yeah. They need something that symbolizes Australia as it is now. Look, the Aboriginal flag, for instance is a terrific design, it's a really strong, powerful design. But I don't think the bulk of Australians would respond to it,

and the aboriginals themselves would say, look, "Bugger you, you've stolen the country, and now you've stolen our flag." It's a great design though but I think that it's going to be, I think in the end it'll probably be a version of the kangaroo. As simple as you can possibly make it. Everywhere in the world people know that that's Australia

TLP: What are you painting at the moment?

KD: Oh yeah, sure. I'm painting a big reef picture. We were up in Heron Island a few weeks ago, did some diving on the barrier reef, and look it's in pretty good shape up there. I know there's parts of the reef that it's not. So I'm making a big painting, yet another big painting about not what it looks like underwater, but what it feels like underwater. I don't make you know, tight illustrative pictures that David Attenborough could look at it and say, well that's that, or that's that. I want to paint paintings of what it feels like to be underwater.

TLP: What's the timeframe on that?

KD: Well, this one I don't know mate it's... We're in the struggling part at the moment. Well, in my gallery there are about six new big reef paintings that they've gone through. When I finish a picture, it stays here in the house for a while so I can look at it. Then it goes to be photographed, and then it goes to the gallery. So I know that if people are interested in looking up the gallery website, they'll see some new reef pictures there. Which again, you could say they're strong political statements about... If you think they're beautiful, then you realize how important it is. We look after the reef.

TLP: It's a statement in itself.

KD: Yeah, that's right. I'm not out there beating at drums, or screaming at people. But hopefully it's, again, it brings back full circle the things that you were talking about earlier, and that is the great joy that we have of being lucky enough to live in Australia.

TLP: Is painting your meditation?

KD: Yeah, I certainly lose myself within it. My wife could say to me, "Well, you need to be helping with the laundry or something." I could say, "Well, I'm sorry I have to go to the studio and work." Whereas it's not really work. It's what I do. Whether you're a writer, or if you like to mow lawns as long as you're doing something that you get some pleasure out of.

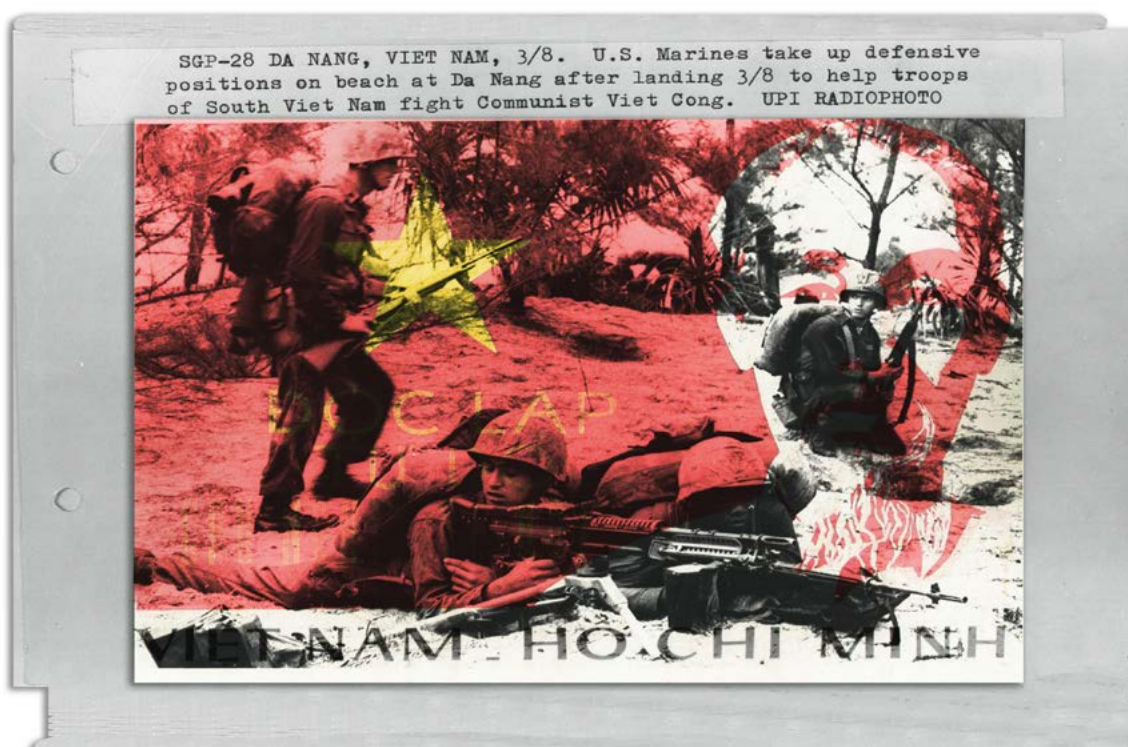
TLP: Thanks very much for being part of the interview and the magazine, Ken.

KD: I enjoyed it. Good questions. I look forward to seeing the piece.

Rare opportunity to own a Tim Page print

Tim Page UPI prints printed over revolutionary posters to mark the 45th Anniversary of liberation / end of the Viet Nam war in collaboration with Bellingham artist Matt James.

"Back then, the wire services needed you to cram in as much information into the the caption, which was taped onto the printed image for transmission. The other side's propaganda posters reflected the ideology of party and pragmatic enthusiasm to keep fighting. Now the two are twinned and twined." – Tim Page



A3, Museum archival photo - rag Hahneumle paper. Signed, dated and editioned on the front
Only 45 of each image will be printed. \$250 each or \$800 for the set.

Most people would probably think he was just a fat bastard with a grin on his face

I saw Buddha shaking his ass on a beach in Texas –
laughing as grains of sand whipped across the shore,
hitting our legs.

We were fresh off the highway, way down south –
our minds locked on some pressing tasks:
find a place for the night,
get a meal somewhere,
& buy a wooden cup, because I'd always loved that Chuck Berry line
about drinking homemade.

All these things were sorted out with the help of my friend,
although the wooden cup – which had become quite an obsession,
did take a hell of a lot of tenacity.

We also met a motormouth barman who told us all about his tricky
little life –
with its mummy problems, wife problems, career problems.
& now my empty glass was a problem.
You could see he was carrying it all with him all the time.
An uptight kind of guy.

How uptight were we?
There was a good reason Buddha had been shaking his ass
down by the waves.
He was saying:

Calm down – your life is written in water.

JEREMY ROBERTS





— INTERVIEW —

Angie McCartney

Angie McCartney is the Stepmother to Paul McCartney. She married her first husband Eddie in 1956 and daughter Ruth was born in February 1960. Sadly, Angie was widowed in 1962, and in 1964, her old friends Bette and Mike Robbins introduced her to Bette's Uncle, Jim McCartney. Angie and Jim were married in 1964. Here, Angie chats about her childhood in Liverpool, her memories of being in a famous family and of Paul coming home from touring and finding solace in his father's vegetable garden. Angie is an author who now lives in the USA. Her latest book is *From Liverpool to Los Angeles, Your Mother Should Know*.

The Last Post: Angie McCartney, good morning to you. It's Greg Ross from the Last Post. Thank you so much for joining us.

Angie McCartney: Oh, good morning. My pleasure. I'm so pleased to be invited. Thank you

TLP: Angie, it's lovely to hear your voice, and of course you are stepmother to Paul McCartney and loving wife to Jim McCartney. You've had quite a history yourself. You had a first book, *My Long and Winding Road*, about growing up in Liverpool. You detailed your memories of tram rides along the Liverpool docks and you painted a picture. Your second book, *From Liverpool to Los Angeles, Your Mother Should Know*,

has just been released about your life and your daughter Ruth's life. Tell us a bit more about that. I guess the journey begins in Liverpool.

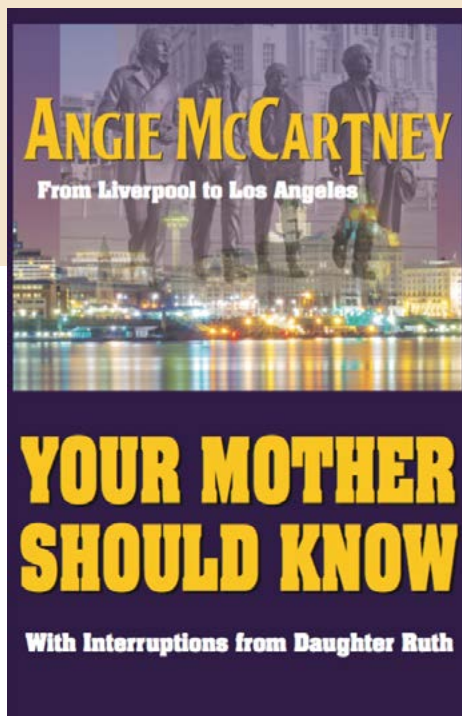
AM: Well, yes. My journey begins in Liverpool, of course. I was born there in 1929, 90 years ago would you believe? Yes, God I'm that old.

TLP: You're beautiful.

AM: About a year ago people said to me, "Isn't it time you wrote us another book?" and I hadn't thought about it at that stage. And they said, "Well, you know, such a lot has happened in the world of cyberspace and artificial intelligence and all kinds of stuff." So I just decided to get cracking and write a few chapters. I put some stuff in about my own early days, in case

people didn't know about the first book and said, "Who the heck is this Angie McCartney?" So it combines some of the old stuff, and then stuff about what's been going on in recent years. My daughter suggested that we post in QR codes, which are quick response codes at the end of several chapters, and you can get the free app on your cellphone, the QR Codes, and click on it and it'll take you to either a video, a YouTube, an article, a press clipping, or whatever for more information on whatever I've just been writing about. So people get extra bang for the buck. You know?

TLP: Yeah, well-said too, Angie. And how modern. How absolutely modern. But let's go back, if we



“(PAUL) LIKED NOTHING BETTER THAN TO JUST GET INTO HIS DAD’S BEDROOM SLIPPERS AND STAND ON THE FIREPLACE AND PONTIFICATE AND TELL US THINGS.”

can, to those days in Liverpool and your childhood, if you could briefly go through that with us.

AM: Oh sure, yes. It wasn’t a lot of fun, but I didn’t realize at the time. When I was nine, the war broke out, World War II. After that, life was in the air raid shelters every night from about 4 o’clock in the afternoon. The air raid sirens go out and we’d dive into our little corrugated iron air raid shelters in the back garden and stay there until morning until the all-clear alarm. My main thought was always, “Oh, what have we got to eat?” Typical kids, you know. My older sister used to drum up whatever she could from the days of rationing and make sandwiches and biscuits or cookies as you call them in America, and we would do like crossword puzzles, word puzzles, spelling bees, and I think all of those kinds of things are what influenced me to want to be a writer later in life. But it’s just about working out, now I’m 90.

TLP: Oh, Angie, it’s incredible. Some of the best stories come from just relating stories of truth from history, and I think you’ve done that brilliantly. It’s a fun read. A lot of scouse humour in there too.

AM: Of course. Anybody born in Liverpool is born with a built in sense of humour. A bit like the Aussies, really.

TLP: Yes. In fact, Jose McLaughlin, who used to play with Gerry and the Pacemakers, I interviewed Jose a couple of weeks ago and he said the same thing, Angie, that you had to have a sense of humour in Liverpool. Everyone was a comedian because you lived in Liverpool and you had to deal with it that way. But the air raid shelters, did you meet any interesting people?

AM: No, not in the air raid shelters because there was only room for my mother and my three sisters and I. It had a soil earth floor.

There was no wooden flooring and little benches around the side that you just laid down on with your blankets when you needed sleep. And we had flashlights and we had candles, would you believe?

TLP: Wow.

AM: Isn’t that lovely? Candles, yeah.

TLP: And so you were about 16, 15-16 when the war ended, and that was a time when a lot of things started happening. And that coincided with a time of growing up that was of great interest, obviously at that age. Tell us about life after the war then.

AM: Yeah. Well, I left school when I was 14. I got my first job then in a telephone company, Automatic Telephones in Liverpool. I was just the office junior, which is like the dog’s body that makes the tea an empties the trash bins and all that stuff. I got very interested in typing and shorthand and bookkeeping in those days, so in my next job, which was at a gambling company called Littlewoods, I was working just as a sort of junior secretary to the personnel manager, and his secretary became pregnant. And she left and I got the job, and it went from there. I upgraded myself a bit. Learned shorthand, learned typing, learned bookkeeping, and I’m still doing the dang thing today.

TLP: And the world’s a happier place for that fact, Angie, so that’s wonderful. And so, was it drab and dreary in Liverpool after the war? Tell us a bit about the atmosphere.

AM: Yes it was. Yes, it was really drab, because you know, there was so much of the city centre was just flattened with the bombing. Even on the outskirts. I lived about 14 miles outside the centre of the city, and there was a lot of bombing there. And I left school at the age of 11 because the schools were needed for people to live in whose houses had been bombed. So I didn’t have any formal education after the age of 11. We used to assemble once a week at a lady’s house, a neighbour, and she was a school teacher. She would check who was there and if your house had been bombed or if you were still okay and who had lost fathers or brothers in the war or whatever. And then we’d say a little prayer and all disband for another week.

TLP: So, how old were you and how did it come about to meet Jim McCartney?

AM: What would I be? Probably, 19 or 20, I think it was when I got married the first time and I had Ruth, my

daughter. Ruth is now 60 and I’m 90, and my first husband was killed in a car crash when Ruth was two. Yeah. So times were tough, then. And when Ruth was four, I reconnected with a girlfriend of mine who happened to be at the niece of Jim McCartney. She and I hadn’t been in touch for years, but we got connected again, and she said, “Oh, you should come and meet Uncle Jim.” And she said, “Who’s Uncle Jim?” And she said, “Don’t you remember all those years ago when we were young, Uncle Jim and Auntie Mary and their two little boys, Michael and Paul, used to come to visit?” And I said, “Oh, vaguely. I remember these two little boys in short trousers and little school caps.” And of course, by this time, Paul is now the famous Beatle Paul. They’d just done the Ed Sullivan Show in America. All hell has broken loose. You know. She took me to me Jim, and the rest, as they say, is history.

TLP: That’s right. It must’ve been an incredible thing. And of course, being part of the McCartney family after the tragic loss of your first husband, was it an easy transition into a famous family for you?

AM: Not really, no. It was awfully bewildering for me, and even more so for little Ruth, because there were always fans outside the house, and anywhere you went, people are peering through the windows of the car and hoping Paul was going to be in the car with you and all that stuff. I tried to protect Ruth from it as much as possible, and she didn’t really understand what it was all about. But I had to say things to her like, “If anybody at school asks your phone number, you can’t tell them.” And I said, “It’s only a little white lie, it’s not a sin.” She was like four going on five, and girls of 13 and 14 would invite her for tea.

TLP: Oh no.

AM: Oh yeah. Well you knew why that was, because they wanted to be invited back.

TLP: Oh yeah. That must’ve been an interesting time for you.

AM: It was.

TLP: And of course Jim was there and you had a wonderful family. Did you see much of Paul?

AM: Not a great deal, because by this time he just moved to London because you know, they had to deal with all that was going on with the recording and traveling and so on. They all moved down to the South of England, and Paul would come up

"JIM HAD A LOVELY VEGETABLE GARDEN. HE HAD A GREENHOUSE AND HE GREW GRAPES AND HE MADE WINE. PAUL USED TO LIKE TO SPEND TIME WITH HIS DAD DOING THOSE THINGS WHEN HE CAME UP."

for weekends. He bought his dad a lovely house on Merseyside, called Rembrandt. And Jim's arthritis was setting in badly so he couldn't drive, and he and I decided to get married. We met in August and we got married in November. Then Jim adopted Ruth, and he was really wonderful with her. It must've been a heck of a transition for him because she was four and he was 72 years old by this time. But he was really patient with her and wonderful and they gave her his name and yeah, she still remembers so many of the things from her childhood with great affection.

TLP: Isn't that lovely, Angie? Because of course he was a lovely man by all accounts, Jim.

AM: Oh he was. He was lovely. It was a very sort of laid-back, quiet, self-effacing man, but with a great sense of humour. And I real thirst for knowledge. Like me, he hadn't had the best schooling in the world, but he was always reading. He tried to better himself and learn more, and of course once Paul became successful, he would make it available for us to travel and go to various countries abroad, so that really opened up the world for him and for us, of course.

TLP: Yes. I bet it did, too, Angie, and a bit more on that in the moment. That must have been an incredible transition for you. What about Mike? Was Mike more visible to you?

AM: Mike? Yes, Mike actually lived at home when Jim and I got married, but he was in group called The Scaffold.

TLP: That's right.

AM: They'd be on tour a lot, so he wasn't home much. But shortly after we got married, one Saturday morning we were all at the kitchen table having breakfast and he said, "I met a lovely lady last night, and do you know what? Her name is Angela just like yours." So he said, "I'm going to bring her over today." And soon after they got married, so there were two Angela McCartney's, which is very confusing for the local garage and the grocer's shop and the wine store and so on.

TLP: And the postman too.

AM: Oh, that's right. We used to get each other's mail and each other's bills and all that. She was great, and she had three daughters.

TLP: And Mike was a part of the Liverpool Poet Group or something, wasn't he?

AM: That's right, yes. Oh yes. He still is, actually. I mean this year on his birthday on his list, or last year, he was awarded a special award for his services to Liverpool, Merseyside

and the arts because he does an awful lot of artistic things and painting and poetry reading and all sorts of wonderful stuff, and lots of charity.

TLP: Isn't that wonderful.

AM: Oh, it's great. Yeah.

TLP: And what about... So you're seeing less of Liverpool, you're seeing more of the world, an exciting time for you, and a lot of experiences too, I guess. You were able to observe the world from a new angle of going places?

AM: Oh, absolutely. Yes, I know. It was astonishing to me to go, you know, have arrangements made and flights booked and cars to pick you up and take you places. I never imagined in my wildest dreams I'd be living anything like that. But yeah, it was wonderful.

TLP: And did you partake in any of the new wave, if you like? Because it was a cultural revolution in the '60s, particularly, Angie. How did that affect you?

AM: Well, because of the age of Jim, Jim was 28 years older than me, he liked to live life at a much quieter and peaceful phase, so we didn't get involved in an awful lot of the things, but we did occasionally go to London and we'd go to Manchester and go to concerts and things. It was just so overwhelming. You couldn't really hear the boys playing and singing for the screams of the girls.

TLP: Hmm. You can understand, can you I guess, Angie, their decision not to stop touring?

AM: Oh yes. Absolutely. Yeah. They got exhausted, because they were just absolutely wiped out. By the time they did the last gig at Shea Stadium, they were just exhausted and wanted to just get it in the studios and record.

TLP: Right. And did Paul share many of those stories with the family?

AM: Some, yeah. When he came home, he used to just want to escape from it all, and talk to his Dad and watch the television and listen to the radio, go for walks with his Dad out in the garden. Jim had a lovely vegetable garden. He had a greenhouse and he grew grapes and he made wine. Paul used to like to spend time with his Dad doing those things when he came up.

TLP: Yes. And with a loving stepmother, too it was an amazing experience for you all. I guess Paul, a bit like Jim, really down to earth in many ways.

AM: Oh absolutely, yes. Very ordinary. Liked nothing better than to just get into his Dad's bedroom slippers and stand on the fireplace and pontificate

and tell us things. And poor Ruth when she first had her first boyfriend, Nigel Blako, she brought him home and Paul was like a father would be, "What are your intentions towards my sister?"

TLP: Oh, how funny is that? And I suppose there were a lot more visitors too, or a lot more people wanting to be your friends too, Angie?

AM: Oh, absolutely. And you know, to a degree it's still the same. Especially with Facebook. I've got three Facebook pages and I got 5,000 friends on each of them. And half of them, it's not for me. They just want to know things about Paul, of course. But that's understandable.

TLP: Well, yes, I guess so. But you have formed a life of your own in many, many ways, and a wonderful life too. Do you still do the weekly thing on Liverpool Radio?

AM: Oh yes, that'd be Sunday night with Pete Price. Actually, it's at half past midnight on Sunday nights, which is into Monday mornings. Pete's only on the air one night a week, now. He used to be five. Now he's cut it back to one night, which is like Sunday night into Monday morning, and he and I finish the show every week with about a half hour. The last half hour.

TLP: And what do you do in the half hour?

AM: Oh, just chit chats. I send him a rough script a few hours ahead of things that I plan to talk about, and then he chooses what questions to talk about. You know, the Kardashians or politics or local strikes or the awards shows. Various things that are in the news over here in America.

TLP: That must be lovely. And how would listeners tune into that? What station do they go to?

AM: And that's radiocity. co.uk. Radiocity.co.uk.

TLP: Wonderful. Wonderful. Well, you've just got about another 10,000 listeners I think.

AM: Yeah. If you give me your email when we finish talking, I'll send you some stuff.

TLP: Yeah, that'd be lovely, Angie. That would be lovely. And so now America, what's America mean to you now?

AM: Oh, I love it. I do, really. Right now it's going through an awful phase, politically, just as England is. And I think you've got your ups and downs over there, too.

TLP: Exactly. It's exactly the same, Angie. It seems that the three countries are unfortunately taking a very similar track at this stage.



AM: Yeah, I know. Yeah. I can only hope. I always live with optimism. Otherwise, I could killed meself years ago. But you have to hope that this will eventually sort itself out.

TLP: Yes, yes, that's right. You hope that common sense and intelligence prevails.

AM: Exactly.

TLP: And so you're in Los Angeles?

AM: Yes, I am. We're very close to Los Angeles airport.

TLP: And what does a day in LA mean for you? What do you get up to?

AM: I get up at 5:00 in the mornings usually, feed the cats, make my first pot of tea. It's always tea, of course. I feed the cats and I usually make the fatal mistake of checking email. That

gets it going. I have a lot of relations that live in Australia, in the Brisbane area, and a lot of good friends that live in Sydney in the Crawford family. We all keep in touch. It's wonderful to be able to keep in touch that much.

TLP: I know. During your time, even my time, we've seen it evolve into a different world.

AM: Oh, it totally is, yeah. But I mean, I spent some time in Sydney staying with the Crawford family, our friends, couple of times. Actually I think Ruth and I have been there about four or five times. I love Sydney.

TLP: Yes, it's a wonderful city, Angie, and of course it was shrouded in a lot of smoke and pollution due to the bushfires.

AM: Oh, I know. Yeah, I've been ringing them almost every day to find out how everyone is. Just awful, isn't it?

TLP: Yes, it's affected so many Australians, and of course the Californian fires are something else, too, and it's hopefully something that won't repeat itself too often in the future. But it sounds like a lovely life that you're leading, and what a lovely spirit you have.

AM: Oh, thank you. Well, you know at my age, every day above ground is a bonus.

TLP: That's right. Well, thank you so much for sharing your book and your stories and your lovely life with the listeners and readers.

AM: It's been my pleasure. Bye-bye.

Self Creation

FORMER NATIONAL PORTRAIT GALLERY DIRECTOR, ANDREW SAYERS
RECALLS MEETING ICONIC AUSTRALIAN ARTIST SIDNEY NOLAN.

I first met Sidney Nolan around the time he painted this self-portrait. I had seen him distantly before and in 1988 I was working on an exhibition for the National Gallery of Australia (Sidney Nolan Drawings) which gave me the opportunity to meet with the artist to talk about his drawings and collages.



Self-portrait, 1988 by Sidney Nolan (1917-1992), oil on composition board.
Collection: National Portrait Gallery, Canberra.
Gift of Hon RL Hunter QC 2006.
Donated through the Australian Government's Cultural Gifts Program.



Snake, 1970-72 by Sidney Nolan, mixed media on paper, 1,620 sheets.
Photo credit: Leigh Carmichael, courtesy of Museum of Old and New Art (Mona), Tasmania.

Our first meeting was in the room he was staying in at the Intercontinental Hotel in Sydney. We discussed photographs of drawings spread out on a hotel table. He was dressed only in a hotel bathrobe. My overwhelming first close impression of him was that he was very pink. White hair over a mottled pink skin. He was an artist who defined a particular glaring light (the light of 'high noon' as he said of his landscape *Kiata*), but the Australian sun was not kind to Nolan's fair skin. Nolan's pink complexion is captured with great accuracy in the 1988 self-portrait. The painting alternates between pink and a bruised blue; the colour scheme conveys a fleshy quality. The shape of the head is also descriptive, the back of the head carrying the shape of Nolan's mid-length lock of wispy hair. He creates an oscillation between the head seen in profile and in three-quarter view, a cubistic device he used throughout his career present in his transfer drawings made as early as 1940. The work carries other

echoes of earlier works, in particular of Nolan's pastel profile drawn used as the dusk-jacket illustration to Max Harris's surreal novel *The Vegetative Eye*, published in 1943. In that drawing the artist had used a looped and smudged thicket of coloured lines to suggest the features of the face, not unlike the way he uses paint in the self-portrait. The earlier drawing may also have been a self-portrait.

Nolan made numerous self-portraits during his career, the most well-known of which is now the 1943 painting now in the collection of the Art Gallery of New South Wales (the only Australian work to have been included in that Gallery's recent survey of self-portraits undertaken in collaboration with London's National Portrait Gallery). The 1943 self-portrait is a direct frontal portrait painted in bright primary colours on a rough canvas. It was painted at Dimboola during Nolan's army service in the Wimmera. Its simplicity belies a highly complex work in which the artist not only declares

his determination to be regarded as an artist (rather than a soldier). Furthermore, he experimented with the idea of compressing landscape space into something inscribed onto, rather than around the face.

The 1943 self-portrait is one in which the artist describes his visage and his activity as an artist. Yet he went on to produce much more complex forms of self-portraiture. It could be argued that the entire Ned Kelly series that preoccupied him throughout the mid-1940s is an extended form of self-portrait.

In later life, Nolan admitted that the Kelly series was as much about his own early life as about the history of the bushranger, yet he remained close about the autobiographical reading of the series, preferring to focus on the formal inventiveness of the paintings. Nolan's elusiveness was undeniable and something of that quality comes to the surface in the 1988 self-portrait.

Andrew Sayers AM (1957-2015) was the inaugural Director of the National Portrait Gallery.

She has children now

She has children now -
She is who she is
for the rest of her life,
she is no different.
She is the same girl I met in Belleville,
who looked so
beautiful in her
double breasted woollen suit
and the same girl who
danced in her underwear. She is older now
but she is the same girl
who carried flowers I
had bought her, back to her place and played
vinyls that
were scratched
You should remember that.
She was cool then.
She is still cool. You
should
remember that.
I can't think of anything cooler. She wore a lemon
coloured top then
and served croissant's
for breakfast
that weren't fresh
but what did that matter.
In her stockings and a bob in
her apartment above Rue de Rivoli she
was as French as she was. She danced in her
underwear.
She was cool and she is still cool, you should
remember
that. She was
younger
then
but what
does
that
matter.
She has
children
now but what
does that
matter.

GREG T ROSS

220 v

Listening to Memories

Listening to Cigarettes After Sex by candlelight

Listening to the sounds of my heart inside my head,

Gauging space by acreage in my king size bed.

Listening to the sounds of memories.

It was all so crystal clean back then, It was all so

You know what I mean.

It was all so everything we did was new, It was all so me and you.

It was all so I could write a movie based on the things you never said,
it was all so I can't believe we could ever be dead.

To the sounds of Noble Oak I woke and realised I had written a dream about you,

Listening to the sounds of memories. My coffee's gone cold but I don't care.

GREG T ROSS

David Williamson

David Williamson is an Australian playwright, dramatist and screenplay writer who came to prominence in 1967 when his plays observing social interaction were performed at Melbourne's La Mama and The Pram Factory theatre's. His plays, films and tele-movies have been entertaining us since then. Greg caught up with David, from his Sunshine Coast home, before the COVID lockdown.

Greg T Ross: David Williamson, welcome to The Last Post Magazine for a chat. How are you?

David Williamson: Oh, we're fine. We're in semi isolation up here on the Sunshine Coast, staying out of harm's way we hope because this virus is really wreaking havoc all around the world.

GTR: Yeah. Yeah. It's an interesting time though to be sure and we do our own thing. How are you handling it? How are you feeling about it?

DW: Oh, I think it's going to get very bad. I have to say I'm a little bit shocked at so many Australians not taking it seriously when our infection rate is doubling every three days. I went out last night to get some essential supplies and there's all the five restaurants around the corner rocking on with people cheek the jowl and I thought, "Oh my God, have any of them not read the news?" And then I see a picture of Bondi Beach with people cheek to jowl on Bondi Beach and I say we're in for a bad time because nobody is listening out there.

GTR: Yeah, yeah. I was about to say maybe these are the same people that went to Bondi but yeah Leunig did a good take on that a couple of years ago, the Australian nonchalance with a couple of guys hanging upside down in prison with chains and shackles and, "How you going mate?" "No worries mate, fine."

DW: It's something ludicrous. I mean 670 deaths last night in Italy and they're in social lockdown and they're still climbing and we still party on. It's really weird.

GTR: Yeah. That's so true though. David, you first came to note, I mean, you've been part of the Australian art scene for so long and widely and pleasingly appreciated by so many here and overseas, how did it all start for you? Did you feel an urge to write at an early age?

DW: Yes, I did. I don't know where it came from, but I always felt I wanted to tell stories right from a very early age. I used to write stories. I don't know why, so it was an urge that was there but then the education system didn't exactly encourage creativity at my time and I was good at math so they all

said, well, you've got to be a scientist, a doctor or an engineer. That's the only three things boys can be who are good at maths and so I proceeded on to become a mechanical engineering graduate even though I had no interest in it whatsoever because mechanical engineering had the least chemistry of all those courses and I loathe chemistry. And so, a very bad way to choose a career because I had no interest whatsoever. But then I graduated, taught engineering, taught fluid mechanics and thermodynamics and I went back to Melbourne Uni and did a prelim in psychology, which was the real interest in why people behaved as they did and what causes human conflict and all the things that were really interesting to me. And I finished the fourth year with honours and I was going to do postgraduate research, but then Betty Burstall came back from New York inspired to find new Australia writing and I'd been writing for university reviews for some years and I loved the feeling of actors doing your words on stage and the audience reacting. So I submitted some scripts to Betty and they were done. They weren't terribly good, but they gave me a start. Then the first full length play in 50 years ago it was called *The Coming Of Stork* and it was made into a very early and very low budget Australian movie that connected with the audiences. Then I wrote a play called *The Removalists*, in Carlton, and John Bell came down and saw it and said, "We've got to do this in Sydney," and he did a wonderful production at the Nimrod Theatre in Sydney and suddenly, boom, everyone took notice and my career took off and then a year later, I think it was almost a year later, Jane Street Theatre with John Clark, did a production of *Don's Party* and that took off too and suddenly I was a playwright. I was in hot demand.

GTR: Yeah. You arrived with a grand announcement of... We talk about *The Removalists*. I remember seeing the movie and being knocked out by that. But you did plays first of course, and I guess La Mama and The Pram Factory in Melbourne and this thing you spoke about with psychology, of

conflict, there's an underlying of that isn't there in your work? The human conflict and argument within oneself. I mean, *Don's Party's* an example of so many different characters and the conflict, but you do a great job of that in all of your plays. Has that been something that you've- I mean it's-

DW: Well, the Greeks worked out that the essence of drama is conflict and I grew up with conflict because my mother and father fought all the time. There was never any physical violence, but the verbal sparring was just intense all the time and it wore my brother and I down. We thought why on earth do people... Is this what happens to you? Do you have to get married and then fight all the time? And so the big question mark in my mind was why do people fight all the time? I mean, where does this conflict come from? So that was part of the reason I was obsessed with human behaviour and psychology and it's the same obsession that drove me to write plays. Why is it impossible for people to get on together amicably? And so when my plays were sort of exploring the same sort of questions I would have been exploring if I had of continued on to do postgraduate work in psychology.

GTR: Well it's a theme that brings people in because as you saying, it is a constant theme in human relations and everyone can relate to what you say unfortunately and it still remains a big question as to why the conflict and why the fighting but it seems to be a part of the human nature.

DW: It is part of human nature. I mean, look, fundamentally we're selfish creatures. We're all out for number one and when somebody else tries to grab something that we want, it's on for young and old but on the other hand, we are also highly social creatures. We really care about what other people think of us. We don't want to be regarded as really bad people. So our selfishness is tempered by the fact that we have to appear to be non-selfish. It's quite a juggling act because if we appear too selfish and too self-interested, people will dislike us. So we've going to pretend we're social creatures, we're socially



— INTERVIEW —

spirited and there are some people that are, that really put themselves out to help their fellow human beings. It seems to be a diminishing proportion of humankind but there are good people out there that gain great pleasure from helping other people. But sadly, I think they're in a minority.

GTR: I think you're right David, but when I started the magazine, I wanted to give some news stories that weren't going to get aired on mainstream media, which I guess lived by the tenet that good news is no news, you know? So we're going to get more bad news, I guess, than we deserve but these contrasting conflicting emotions and desires by humans trying to appear sociable, but obviously been looking out for number one, that must create just a nonstop ideas for you to write. I mean, there's so much there.

DW: Oh yeah, absolutely. I mean, the third big feature of human nature is perhaps our most positive one, is that we do have empathy for people less fortunate than ourselves, or less

powerful than ourselves that are suffering. None of us likes to see the bully exerting his or her behaviour on a helpless person. We all recoil at that, unless we're psychopaths and there are a few of them out there. I mean about 2% or 3% of our society couldn't care less what happens to other people but most people do experience discomfort and sometimes anger if they see relatively helpless people being exploited or being treated badly and so that's the third big strand of human nature that I try and show up. But, yes, we're very selfish. Yes, we're very sociable. So we don't like to appear selfish, so we disguise our selfishness as much as we can and thirdly, we really don't like hurting people, especially people who are more vulnerable than ourselves. So we feel guilt and shame if we hurt other people unnecessarily, and we often try and make amends if we've done that. So social life is sort of a... You're juggling three balls at once, the selfishness ball, the I want to

be liked by people ball and I don't want to really hurt people ball and somehow you've got to thread a path through life juggling those three things and that's what I write about.

GTR: Has been popular brought any disadvantages?

DW: Oh yeah. Yes, it has. Right from the start I thought theatre is about getting audiences. If you don't have an audience, you don't have theatre. So I always have tried to make my plays entertaining. I've always tried to write plays that have dramatic momentum that keep the audience asking what's going to happen next, otherwise they lose interest. But on the other hand, I've never wanted my plays to be trivial. I wanted a real examination of the conundrums of being a social human being but sometimes in the arts there's a feeling that if you're popular you can't be any good and so you have to weather that storm too. There's a certain section in the community that believes that the fewer people that come, that read a book or

“I ALWAYS FELT I WANTED TO TELL STORIES RIGHT FROM A VERY EARLY AGE.”

go to see a play or go to see a movie the better the movie or book or play must be. I've never quite subscribed to that. I think that's self-defeating.

GTR: Yes, that's incredible. I believe there was one critic who became disturbed at seeing people laughing during the play of yours, enjoying themselves?

DW: Absolutely yes, they wrote, “A black cloud descended on me as I watched people falling about laughing,” and what that critic is saying is that these people are stupid. They shouldn't be enjoying this play because I'm not enjoying it and it seems to me an incredibly elitist frame of mind. But so many of our high-end critics have that feeling that “I know better than the audiences, they are stupid, I am trying to tell them what they should like” and the trouble is that critics see too many plays. They get bored and so anything that's cutting edge or off the map they say, “Oh fantastic,” but nobody wants to go but them.

GTR: Yes, it's so funny and I guess you could just write about that forever, that sort of behaviour. But I mean, you were... I'd never heard such vernacular and Australianism in a movie or a play since *Summer of the Seventeenth Doll* with you and I was too young to really see that but it was just such a breath of fresh air to so many Australians who had been looking at ways to believe that they could self-express through the arts.

DW: Yeah. Well up to that the younger generation don't realize how dire it was when I was trying to be a young writer. There were virtually no Australian plays on our stages. There was no Australian film industry at all. There were a couple of fairly shoddy television drama shows starting to appear but they were pretty terrible and for an Australian actor who wanted to be in the theatre, the training was to go to England, learn 43 different regional English accents and come back and perform in English plays for Australian audience. That's what we understood theatre was, or if it was a big musical, it'd be from New York or the latest hit from New York or from London and that's fair enough but we weren't... Our actors weren't speaking their own accents. They weren't telling our own stories, mainly because our arts infrastructure was controlled by Englishmen at that

stage. The universities, literature departments were all staffed by academics from the Midlands of England who raced out here with the gospel that there are only five writers that were worthwhile in the history of writing and they're all English and our theatre's were similarly dominated by English artistic directors who thought that their job was to educate and uplift the barbarous natives into the finer aspects of cultivated life. Very condescending stuff and made us all very angry at the time and gave a lot of fuel to us wanting our own stories.

GTR: Yes, there was a great strength evolved at that time among artists I believe David, because of what you just described, there must've been a wish to get things out there. I know that when the ABC-TV started off, they have spoken the same English manner.

DW: Yeah, look, there was a cultural critic called A.A. Phillips that dubbed the cultural cringe and it was severe when I was young. We conditioned ourselves to believe that nothing we did, we weren't worthy of telling stories because our life was so boring and we were so uneducated and so pathetic that nothing that we ever did was worth recording and that real life happened elsewhere. Okay, we could be soldiers, we could be slaughtered for the empire when necessary, we could be nurses, we could go out in the battlefields when necessary, we could even be teachers, but God help us we were not intellectually bright enough or our country was not interesting enough to ever tell stories and that was... We rebelled against that. We knew we were human beings, just as complex and just as interesting as anybody else in the world and we knew we had our own language patterns which were colourful and more interesting than the boring provincial English dialogue we were forced to swallow all the time, and so yes, there was a lot of anger there, fuelling our need to tell our own stories and have our own actors on our stages. Sadly, it seems to be going in reverse a little bit at the moment because we're swamped by overseas product. Some of it very good, a lot of it American streaming product which often is very good drama, but they're working on budgets about a hundred times greater than our budget, so it's very hard to keep up sometimes.

GTR: That's right and need that, obviously during the Coronavirus

crisis, the arts are suffering, but a need when all this is over to inject more money, resources and into grooming young artists.

DW: Yes. Yeah. This crisis is going to be devastating for the entertainment industry. Film production has ceased, television production will cease. You can't gather people together on the same stage anymore. You can't get people in audiences, so it's going to be very lean times and we just hope we can rebound and have enough assistance to rebound and we hope we have a government who realizes that it is important for our own national wellbeing and our own national self-esteem to have our own lives depicted on our screens and our stages, at least some of the time. I think during my play *Emerald City*, the writer says, “Unless we have our own stories, we'll always feel that real life happens elsewhere and is spoken in accents other than our own,” and-
GTR: How brilliant.

DW: Yeah, well it's true. We will always feel we're a second-rate people who aren't worth a hill of beans as they say, unless we see that our lives are worthy of telling stories about. I mean Americans see their own lives 98% of the time on their screens and their television screens and on their stages. That's why the Americans, by and large, are so arrogant because they assume that everything of interest happens in America and they don't show much interest in the rest of the world. We, by contrast, I think we get about 12 or 15% at best of our own lives on our own screens and stages, sometimes 20% if we're lucky but we are aware there's another world out there but the Americans aren't. They just see... It's like narcissism. They just see themselves all the time and think, “We must be the most wonderful people in the world because all we see is stories about ourselves.” But then they behave in the world like that. Like, you know, we're the only ones of any importance.

GTR: That's true, currently even more so than ever. We spoke about Australianisms and everyone having a story and I guess that's true for individuals too because some of lesser esteem within their own view of themselves feel they don't have a story, but everyone does have a story and there is a need for individuals to, I guess, get that out somehow.



DW: Absolutely. Australians have lives that are just as troubled, complex, funny and warm and tragic as anyone else in the world and we have the same range of emotions and the same intensity of emotions as anyone else in the world and we need to be confident enough to say that our stories are as good as any and we will tell them. No one is going to stop us from telling our own stories.

GTR: I wonder why? I mean, we go back to poetry David, and we have Henry Lawson and then later we have Bruce Dawe and we have great poets within Australia that were able to use Australian lingo and terms and who were very popular and then there seem to be a reluctance to adapt that to the rest of the arts. I suppose painting was, we had some great Australian painters that express themselves, but on TV and plays and in music until, I guess, the '70s, very reluctant to speak about Australia.

DW: Yeah, absolutely. I'm not sure, it just was why, but I think we had absorbed subliminally that message predominantly from England that we were convicts and we're inferior and we have no right to challenge the supremacy of the land that gave birth to Shakespeare and they've still got that attitude. There's still... Despite the excellence of many Australian writers and stories, there's still that old colonial superiority. The Americans are more open to Australian talent I think, but they tend to absorb it into their own system and then we lose it to tell our own stories. Occasionally the good ones come back and do that. But Los Angeles is a worldwide magnet for anyone that wants the big time and the money.

GTR: That's right. You talk about the subliminal insecurity that Australians developed. I remember Muhammad Ali coming out to Australia and Norman Gunston at the airport interviewing

him. The first question Ali got after he'd been in Australia for about five seconds was Norman saying, "And what do you think of Australia Mr Ali?"

DW: The insecurity was right there on the surface. Right there and Ava Gardner came out to do the movie *On The Beach*, she said, "Well, Melbourne is a perfect place to set the end of the world," and that set Australia into paroxysms of shrieking indignation. We were so sensitive to anyone saying anything that reinforced what we secretly believed was true, that nothing ever happened here and we were dull and we were hopeless and we were convicts and we were stupid and we had this underlying belief about ourselves that was just waiting to be reinforced by any adverse comments.

GTR: Yes and Australians were scared to look themselves in the mirror for some time after that I think, because that comment was like the worst thing that could've ever been said by anyone. I mean, it was just absolutely shocking. With your political interests and your awareness of social issues, Balibo in 2009. Of course in 1999 when the East Timor thing came to a head, that was a very dramatic time for the region, David.

David Williamson: Oh yes. Well Australia was complicit in '75 in letting the Indonesians have their way with East Timor. Gough Whitlam virtually turned a blind eye and when the Balibo Five were murdered, the attempts to find out what happened were feeble to say the least. The Australian government again didn't want to embarrass the Indonesians. The security knew exactly what had happened, but it was instead of being indignant that our journalists were murdered, our government did everything possible to not make a fuss about it. And it's still a stain. The one thing I regret about the movie was it laid all the blame on

the Indonesians, but didn't explore how complicit our own government was to covering the whole thing up.

GTR: Very true actually when you look at it that way and it was a very good movie. Have you ever met Shirley Shackleton?

DW: Yes I have.

GTR: She's a lovely person.

DW: When I was researching it, I did and she was so angry that Greg and the others had been swept under the carpet. The official inquiries sort of said they pretended to believe the Indonesian's story that these chaps were just caught in the crossfire. It was just a misfortune. They were murdered in cold blood. Everyone knows that the evidence was stark, but the Australian investigations were rigged and Shirley was so angry at that.

GTR: I've wanted to speak with Shirley about that for some time because I think it's part of our history and we need it to be an accurate reflection of what actually happened.

DW: Yeah, well, I think finally it is realized, the bulk of the population realize that those inquiries were sham and it was just cold blooded murder. They just wanted to cover up the fact that they were stealthily invading East Timor. The soldiers were dressed up as civilians, but everyone knew what was really happening but it's just those times, "Oh, we mustn't offend the Indonesians, they might get upset if we tell them they're murderers." Well, they were.

GTR: Yes, you've got to call it as it is David, to do so is irresponsible to Australia as well as the rest of the world. Your current work, you're doing some work on larger and smaller stages? You've got some... I guess based on what was the one that looks at assisted dying? *Crunch Time*?

DW: Oh, yes that was *Crunch Time* at the Ensemble. Unfortunately, every theatre in Australia has closed

“...JANE STREET THEATRE WITH JOHN CLARK, DID A PRODUCTION OF DON’S PARTY AND THAT TOOK OFF TOO AND SUDDENLY I WAS A PLAYWRIGHT. I WAS IN HOT DEMAND.”

down. So I had three plays running simultaneously, all of which were closed down. Emerald City, the revival by the Melbourne Theatre Company had barely opened. Its opening night was when the edict came that any theatre over 500 people and then any theatre over a hundred, so Emerald City was closed down. Crunch Time at the Ensemble was closed down and the tour of Family Values, which was really going well, was closed down. So I might be in the Guinness Book of Records. The only playwright whose had three plays closed down overnight.

GTR: Well, geez, what was that Mel Brooks’ movie? The Producers, yeah well, but anyhow, that’s... Now Crunch Time, that looks at assisted dying.

DW: Yes, it does. Yeah. It looks too at sibling rivalry, which is a feature of many, many, many families and causes untold misery and it looks at a family driven apart by sibling rivalry that has to sort of try and come together again to cope with the imminent death of the father.

GTR: Had this has been driven by a personal experience?

DW: Well, yes, yes. One of my close friends died an excruciating death from pancreatic cancer. Horrible way to go. Voluntary assisted dying wasn’t available and it was just criminal that someone can’t end their life with dignity before they become a human skeleton and unrecognizable. The Christian lobby that insists that we mustn’t have voluntary assisted dying, I can’t imagine what kind of God they think would want to prolong the agony that people like that go through. I mean, he must be a very cruel God if he says, “No, they’ve got to suffer right until their last minute.” It just doesn’t make sense to me.

GTR: Very well said. There’s a couple of personal reasons here also. I’m lucky enough to have gone to school with Dr. Roger Hunt who was one of the organizers behind the Victorian laws and that brought a personal and close observation of what was going on and then, of course, you mentioned your friend dying of pancreatic cancer, well my lovely wife was 58 in 2017 when she died of pancreatic cancer.

DW: Oh, that’s awful. I’m so sorry for you because it’s a horrible way to go. Yeah.

GTR: Wendy went quickly, quietly and peacefully, which was... But I was at that point, before that happened, of not wanting her to go through any pain and obviously with the laws being as they were at the time, it was heartbreaking in many ways.

DW: Yeah, awful, awful. But thank God at least two states have become enlightened.

GTR: Indeed, indeed. Now these plays, they’ll be running again when the whole thing settles down?

DW: I hope so, I hope so, but we don’t know how long it’s going. I mean, the latest forecasts are saying look forget it, this is not over until there’s a vaccine and China thinks it’s beaten it but it’ll come back because most of its population didn’t get it but as long as there’s no vaccine, we’re in trouble and that could be up to 18 months away. So we’ve got a very long haul ahead of us.

GTR: It was interesting to see the Hillsong gathering after the news of how it was being spread came about and there seems to be a deliberate ignorance. You spoke about Bondi Beach, that’s their religion for some Australians and Hillsong for others, I guess.

DW: Yes, the Lord will protect us as long as... We can be cheek to jowl and the Lord will see that nothing happens to us. Well, the height of stupidity. I mean, religion is the height of stupidity but I’ve always known that...Well, you know, oh God, the thought that there’s something up there beyond the clouds and we’re going to ascend up there and we’re going to spend the rest of eternity singing hymns of praise to God, well that’s a pretty boring way to spend the rest of eternity.

GTR: What about the opposite place?

DW: Yes. A little hot, but more interesting.

GTR: Well, talking of hot, you’ve got the Long Weekend Festival up there which you started and how’s that going?

DW: It’s all cancelled. All the arts festivals have been cancelled. The Long Weekend which is now called Noosa Alive, which was to start in July, that’s been cancelled. My play was due to come up and start it but that’s all cancelled. The performing arts has probably been the sector the most hard hit of all, and the least attention is being paid to it. The airlines, “Oh

yeah, keep the airlines going and we’ll give them lots and lots and lots of money,” and then they go and sack 20,000 the next day, but the arts... Oh, you know, artists they’re always poor so who cares and so a whole industry is going under at the moment.

GTR: Yes, an accurate observation unfortunately and yeah, there doesn’t seem... But this had been going on for some time. I do believe there was a less focusing on arts, a deliberate thing perhaps. But...

DW: Oh yeah, this government hates the ABC and hates the arts because sometimes artists tell the truth and sometimes the ABC tells the truth and they hate that. So the arts was already under threat before the Coronavirus and now this looks like it could wipe us all out.

GTR: Well, the believers may see this as God’s reckoning.

DW: Yes, that’s... Yeah, the questioning Christian morality assume that evil will be eradicated from the world, God has sent Coronavirus to get rid of the ABC and the arts.

GTR: You should write something about this, David.

DW: No, I’ve had my 50 years. I’ve got five kids and 14 grandkids and it’s going to take a bit to get through this crisis so I think we’ll be fully occupied.

GTR: While it’s on, did you watch the football last night?

DW: I didn’t, but I would have liked to have because as an old Collingwood supporter it looked like a good start to the year, but there won’t be much more of the year. You can bet your boots on that.

GTR: No, it may stop today, tomorrow, who knows? But it was a lovely win.

DW: Yes, yes, they look good and probably the year they would have won the premiership, the whole thing will be called off because it’s inevitable that some footballer is going to get the virus and the whole team will be quarantined and then it’s all finished.

GTR: It’s been an absolute pleasure speaking with you David, about social issues, about your history with playwriting and your impact and influence on Australia and Australians’ view of themselves in light of recognition that we do have interesting stories to tell.

DW: Thank you, Greg.

10 SONGS



Ella Fitzgerald Ooo Baby Baby

I arrived in Perth at the age of 17. My year there saw my eighteenth birthday, living at three addresses (being kicked out of two), trips to Margaret River, three jobs, finding solace at The Leederville Arms, The White Sands and Steve's and many, many parties.

During my time at my third address, a bed-sitter just off Scarborough Beach Road, I was seeing the sister of a surfing buddy of mine. Avril was a blonde-haired beauty, a couple of years younger than me. I would write and read her poems I had written for her on sunny afternoons, in the bed-sitter that no one else ever visited.

I didn't have a car. The VW Bug my brother and I had owned had died and the follow up Bug that we bought for \$100 had also carked it. After that, I would walk or catch public transport. One summer day I was walking to Avril's place when I came across an Op Shop the back streets of Scarborough. I found a record collection.

Our mother had been a singer. She had introduced my brothers and I to favourite artists of her youth. Glenn Miller, Frank Sinatra, Ella Fitzgerald and others. There in the Op Shop I scrawled through the discount records and came across an LP of Ella's, *The Reprise Years*. I bought it, unheard.

I took the album around to Avril's place. Her parents were at work. We played Ella's album. There amongst some great songs, delivered in her often sultry, jazzy way was a cover of the Smokey Robinson-Pete Moore classic, *Ooo Baby Baby*. For the both of us, this song stood out. I have loved it ever since.

Ooo Baby Baby has been covered by many artists including Linda Ronstadt and Todd Rundgren but it is Ella's version that wins the day. The First Lady of Song, who made her debut at 17, on the stage of the Apollo in Harlem captures the mood of the moment in this wonderful love song.

I left Avril a few months later, to return east. But during that summer of love, the halcyon days of my time in Perth, Ella voice was attached to our relationship. We would play the song whenever we got together and I would read poems. All very dreamy really. But that's youth.

JACK P KELLERMAN

Linda George

Linda George made her name as a vocalist who came to notice singing in groups and then as a solo artist in the 70's. Her pop, jazz, soul fusion singing attracted great critical acclaim. Linda appeared on television, sang at Sunbury and in Vietnam and represented Australia at the Budokan Concert Hall in Tokyo. Linda's version of the Gladys Knight and the Pips song, *Neither One Of Us*, is considered by many to be the best version heard. Linda has retired from singing. TLP Editor, Greg T Ross recently caught up with Linda for a chat.

The Last Post: Linda George. It's my pleasure and privilege to welcome you to *The Last Post* Magazine and our podcast interview series. Thank you so much for joining us.

Linda George: Thank you for inviting me Greg.

TLP: Linda, my first memories of you go back to when my twin brother and I first moved to Melbourne. I was a teenager. And we heard you on the radio. I thought, "What a beautiful voice." But can you take us back to what built up to that period of time when you first achieved commercial success? Because I believe you went to Vietnam at one stage, but take us back to '69 or when these things started to fall into place for you as a singer.

LG: I did. In 1969, I had been in Melbourne nearly a year, and I'd cheekily put an ad in *Go-Set*, which was the music paper of the time saying, "Singer wants to join band. No rubbish." Well, blow me down, about 30 bands gave me an interview and garage bands all over Melbourne. And finally I was lucky enough to hook up with a band called *Nova Express*, which was with wonderful musicians like Ken Schroder, Ken White on guitar, who's a fine artist, Derek Capewell on bass. We've lost our first bass player, Ray Greenhorn to the Vietnam draft, Craig Forbes on drums and Peter Walsh on piano and we had Ken's brother Jeff on tenor sax. And we had somebody called Dave Clark on tenor and Ian on trumpet. And we did well for about a few years and then after *Nova Express*, I was at a loose end and Derek, the bass player said, "Look, I work for the ABC and they're looking for singers to go to Vietnam." And I went to Vietnam in Christmas of 70, 71 and performed for the forces with the ABC show band, which was led by Brian May, who was an Adelaide chap. And after that, we were there for about two and a half weeks or something. And I came back and did nothing for the first

six months and then Ken Schroder approached me. He was putting together a band called *Plant* and that was another set of great musicians. Some of the original *Nova Express*, David Alardyce on piano, Eric on drums from Tasmania and Steve Miller on trombone. Really terrific people. And we worked around town for a few years and it was during that time that I was approached. I was also starting to do some sessions and Billy Green who worked with Doug Parkinson. He was the lead guitarist. Beautiful. And he did a lot of sessions and he had recommended me to, in fact it was Bruce Woodley from *The Seekers* to do a *Peters Ice Cream* commercial. That's how long ago that was. And that started my session singing days. I did lots of voiceovers, lots of backups for many, many, many other Australian artists. And during that time I was approached by *Image Records* to record some of my own things. And so that's how that all started.

So from 1973 until really the late 70s early 80s I was with *Image Records*. And after we had things like *Neither One of Us*, *Mama's Little Girl*, we did singles like *Sitting in Limbo*. I then went to *Full Moon Records*, which was a Mike Brady record label and we did a couple of things on Mike's label and then basically I would freelance. I'd had three children by then and I didn't really want to tour very much anymore. And I did a lot of sessions during that time during the 80s and also worked for the band called *Voice*, which was with Jeremy Alsop on base, David Jones on drums, Mark on guitar and I can't remember who's on keyboard. I'm sure somebody wonderful. And then I joined a band called *WJAZ* with Penny Dyer on vocals, Lindsay Field who works with *Farnham* on vocals. The three of us. And we worked with probably the finest band *Alex Pertout* on percussion, Colin Hopkins on keyboards, Peter Blick on drums, Craig Newman on bass, also Steven Hadley on bass for a time. And we had

Hugh Paddle, a wonderful guitarist on guitar and later Ron Pierce also from Adelaide in the Elizabeth days.

TLP: Oh okay. There are some good and respected names there.

LG: Yes. And so I worked for them right the way through to the early 90s. In the early nineties I went to Russia with two of my brothers who were singers in London, Colin and Michael, and we did a concert for freedom from hunger. And that was a fabulous trip with some Australian musicians. George Grifas on all of the stringed instruments, Colin Hopkins on keyboards, my two brothers, a couple of London musicians, and that was a remarkable experience because that was just at the period when Russia was opening up and that was in Omsk in Siberia.

TLP: Oh, I see. Yes, yes. That must've been an amazing feeling being over there at that time.

LG: Oh, it was. It was strange. You could really tell that the people were oppressed and yet wonderful. And shared many fabulous things with us. It was very hard to get things in shops. There was no green vegetables and fruit was certainly not in the shops at all. And this was at the height of summer. But very kind people might sell a bag of their apples from their garden to you. Wonderful things like that. One of my favourite stories from Russia is, we were on the bus going to a concert and there were about 20 of us and we stopped by a roadside store because it was very hot. We're talking 40, 42 degrees. No air conditioning in the bus. And they were selling lemonade by the side of the road. And so we said, "We'd like to buy everything." And they're saying, "No, no, no, that's not possible." And I was saying, "Yes, we'd like to buy everything from you." thinking the guy will be happy to go home. No. He let us buy some. But then we had to share it because the translator said he had said, "What would happen if other people came along in the heat and needed something to drink?"



Linda George

TLP: There's an example of great sharing. He's really subject himself to profit reduction by wanting to help other people.

LG: That's right. It's to help the masses in the community.

TLP: Now just thinking, Linda. Look, your voice was something quite amazing and I don't know, you've probably heard this many times yourself, but many people value and judge your recording of *Neither One of Us* to be the best in the world.

LG: Well, that's very lovely for people to think that.

TLP: When did it first occur to you, when did you first realize you had a beautiful voice?

LG: Well, of course, beauty is in the eye of the beholder, but my mother had a stunning voice. I'm from a family of nine and my mother certainly could have been a professional singer, but by that time, when she had the opportunity, she'd already had four children. So what did you do in those days if you had four children? No, it's nothing that you could do, but stay home with your husband and all of my family are musical in some

way. My father played piano by ear. Two of my other brothers, Colin and Michael, of course, were professional musicians. Colin's the best singer in our family. He's amazing.

TLP: Better than you?
Linda, come on.

LG: Absolutely better than me. An absolute natural with technique, everything. But all of my family sang at some stage or another, although we were raised as Catholics and the Catholic church is great for music and I was in the choir by the time I was seven and I was singing solos by the time I was 10. And so there was lots and lots of musical opportunities, but I'd always known I wanted to be a singer or something musical. And, but of course, your parents always want you to have something solid to fall back on. And my parents were working class. So for working class people that meant a trade.

TLP: Yes, exactly. And to sing would have been considered very, very risky I guess. I know that we have the same thing with memories of people like the Beatles and others that were told to get a solid job, but of course

it never eventuated and the world was a better place for it. But we're so glad that you didn't do anything but sing Linda. It was an amazing time. And when did you decide to go to Melbourne? Was that around 69? Or...

LG: Yes. It was late 68 early 69 and at that stage I was a hairdresser at David Jones in the city in Adelaide.

TLP: My mother used to work there.

LG: Did she? I may have done her hair. What happened to me was a wonderful opportunity before that. One was that my friend Brian Cullen, who's a fabulous instrument maker and guitarist and singer in his own right, now lives in Goolwa always encouraged me because I always would sing in the car and everyone would say, "Oh, shut up." And he would say, "Let her go." So, that was my first encouragement. My second was that I happened to meet Peter Gawenda who worked at the ABC and he was very, very kind to me and set up an audition with Brian May when I was 16 and Brian May set up the audition for me and that basically he was obviously doing it as a favour and wasn't that interested and put on Nelson Riddle's *Fools Rush In*.

TLP: Oh goodness.

LG: That's right. And of course, that was nowhere near my range. And so, I sang in a very high voice. And Brian said, "Oh well don't give up your day job." basically, and I didn't till a few years later, but I also did some rehearsals with a lovely man called John who'll forgive me for forgetting his last name whom still lives in Adelaide, I believe. He was a lovely guitar player, and we worked together and did a couple of early gigs. One was at the South Australia Yacht Club where I can remember doing a Cream song, which didn't go over that well as you can...

TLP: Oh, there would have been rather conservative at that time being Cream. Whereabouts is that? Is that down near Semaphore? Or...

LG: Yes. And it was for one of the girl's engagement parties and she

— INTERVIEW —



kindly gave me a gift. Her parents would have been horrified at the time, but that was one of my first gigs.

LG: And then after that I just realized, well there wasn't enough work in Adelaide for me to contemplate being a singer, so I better take off to Melbourne, which I did. So I transferred my papers and came over and was hairdressing here for about a year. With Nova Express we had that many jobs. And of course we were all working Thursday nights, Friday nights, Saturday nights, and they're all busy days for a hairdresser.

TLP: Well you were incredible because hairdressers, really Linda I think should be given Order of Australia because they do community work. You talk to people.

Linda George:

Well that's right and...

TLP: And hear a multitude of problems.

LG: That's true. But I had to give it up because it wasn't there. I was coming in late and a whole lot of other stuff. All of those. Yeah, so I had to give it up and that was all right because my heart wasn't in it. My heart was in music. And so I went forward from there and did all kinds of odd jobs from waitressing to domestic servants and all the things that culminated in me being the person I am today. But in between that, when my children were about three, I went back to school part time and I did a B.A. and later on I did a Dip. Ed. And of course after I'd finished singing, I went into teaching voice and music in schools in state schools and private schools.

TLP: That's right. And you went on with that for the time. But Linda, you're incredible because that period of time with... Let's go back if we can to Neither One of Us. And then do you remember much about that period or did it all seem to happen so quickly?

LG: Well, no, I did because I remember a lot about that period

because I was juggling all kinds of things. One of the things that happened to me, which was wonderful, was that I was asked to be the Acid Queen in Tommy.

TLP: Yes, that's right.

LG: And a promoter rang me personally and said, "Listen, do you want to be..." He said, "Do you want to be the Acid Queen in Tommy?" And I said, "Okay." And so I mean I've given up hairdressing in 1969 really, at the end of 69 but this was in 73, and it coincided with me having a record release et cetera. But it was good. No, but in between of course music things, you did all kinds of other jobs to stay alive and that's what I did.

TLP: What did you sing in Tommy? What songs? Do you remember what you sang in Tommy?

Linda George: I'm the Gypsy was my big song. The Acid Queen. I'm the Gypsy, the Acid Queen. I only had one big number.

TLP: Oh, did it go down well?

LG: Oh it did because we toured that show around the country and in fact I often meet people now from Sydney and all around the country that saw that show and David Measham who was from London, who conducted the orchestra, and I think he now conducts the West Australian Symphony Orchestra was the leader of that orchestra and Keith Moon came out and played Uncle Ernie for a while-

TLP: That's right, he did. Yes.

LG: ...from The Who and so it was an amazing time. But I also was a young mother, I had one child by then, so I was really juggling being a mother and trying to fit in, making money through commercials so that we could all live and also following my heart with music. So that's what I was doing at that time.

TLP: Indeed. And when your first album was put together, correct me if I'm wrong, Linda, but I think there was a lot of support for you from the record label because I think didn't they bring out some overseas musicians for that?

LG: They brought them. They did that for the second album, it was. Yes. And it was a lot of support for that and yes, that was Step by Step that second album with Image.

TLP: And, didn't that lead to you and I... You went to Sunbury.

LG: I did.

TLP: So what happened there?

LG: In '73 and '74 I think I was in... Or it might've been '72, '73. I'm a bit blurry about those times. But, yes, I did. We performed at Sunbury and that was a fabulous experience. And then the next time that we're there, there was a huge kerfuffle about who was going on when and how. And I ended up not performing at that particular Sunbury, but actually I performed in Sunbury three times. Once as backup for some other people whose names I forget now. That's terrible. If anyone's listening they might be able to fill us in on that.

LG: And then the next time it was me as a solo artist and the third time it was supposed to be me as a solo artist, but that fell through at the time.

TLP: There were some arguments about you appearing or the order of appearance or something did you say?

LG: The order of appearance. Yes, that's right. The order appearance. And they kept shuffling us around and shuffling us around and in the end we withdrew. So, that's what happened.

TLP: Yeah, good on you. And that's fair enough too. I've never been to Sunbury, but I know that if people said to me, "Who, would you least expect to be at Sunbury?" I'd say, "Well, I don't think Linda George would go to Sunbury." And yet you did. But you were brilliant because you appealed to so many people. Actually you ended up doing some TV work too, Linda with Paul Hogan, Don Lane and all that. Tell us about that.

LG: I did. I did a lot of television work in the early 70s when I came back from Vietnam. In fact, I think it was '72 I actually did a 30 minute

"I HAD BEEN IN MELBOURNE NEARLY A YEAR, AND I'D CHEEKILY PUT AN AD IN GO-SET, WHICH WAS THE MUSIC PAPER OF THE TIME SAYING, "SINGER WANTS TO JOIN BAND. NO RUBBISH."

solo show for the ABC and it was amazing. It was black and white still, but they did a half hour. Oh, it might've been 40 minutes shows with a lot of Australian artists. It'd be wonderful if they kept that, but I doubt it because it was black and white stock. But that was amazing because I got to sing lots of songs that I loved that people deemed uncommercial and of course these days it's silly saying things like uncommercial because you never know what's going to be popular.

TLP: No you don't. And I think one of the beautiful things about not only your voice but your musical taste, Linda, is that you really do a lot of stuff that's a bit left of centre in regards to stuff a lot of people may never heard of, some of the stuff that you'd preferred, but you've created... I suppose when you go back to Nova Express even then you were creating a sound that was universal and with your high standard vocals, it's got mass appeal. So no wonder you ended up on TV and maybe the national film and sound archives have got that old black and white.

LG: Oh, wouldn't that be wonderful.

TLP: We would have to hold a party on that.

LG: Historical value.

TLP: And that's right. And what was your time in Vietnam? Do you remember much about that?

LG: I do. I remember being absolutely shocked when I arrived because there were so many, many young men there and lots of them were really frightened and as I was. And the awful thing was that all of the guys in the orchestra were often sent on the backs of trucks through the jungle to the next concert. But the women Gabriel Hartley from Bill Bird came, Matt Flinders a very famous singer around at that time.

TLP: Pickin' up Pebbles.

LG: Yes. That's right. And they flew us in helicopters, strange jungle, to the next thing. And I was frightened

because I realized, because we were at Nui Dat and all those places that later on became the targets of all kinds of things. But I also realized when I came back that I was very against the Vietnam War because I thought we shouldn't have been there for a start. And I thought so many of the young men that were there then had finished up with post-traumatic stress disorders and all kinds of things now. So I think I was right in being scared and worried for them back then. And I still think we shouldn't have been there.

TLP: Yeah, I think a lot of Australians agree with you Linda and a lot of Australians that do good work for veterans, John Schuman included are people that opposed the war. And I know from personal experience, I thought it was a waste of time, money, and lives and it resulted in so much infliction of damage on the Australian public through the veterans and their families. Bless them all. So yes, then of course you went to Japan, didn't you? Tell us about Japan.

LG: Well, in the 80s I represented Australia in the Yamaha song festival. And what happened with every year, people like Brian Cadd, and John Farnham had done it before. And so Australian songwriters put songs in to be judged, and then lots of Australian artists like myself sing those songs and then it just so happened that year that it widdled down to me and I got to go too. It was a wonderful experience because it's in, I think it's called the Budokan, the most extraordinary concert hall in Tokyo with an amazing orchestra, et cetera, et cetera. And so that was a great experience for me. And it was an honour to be representing Australia.

TLP: Did you have an interpreter?

LG: We did have an interpreter who looked after us. Yeah.

TLP: Because I was in Japan last year and I must admit I did find a good bar in Tokyo, run by an English

photographer and I did tend to spend a lot of my time there. But when on official business the interpreter was needed, that's for sure too. How long did you stay in Japan for?

LG: I think I was there for about 10 days, two weeks. And I've subsequently been there. I'd already been to Japan as a visitor before then, but not as a vocalist.

TLP: Oh, that's wonderful. Now you left teaching music at schools, but do you still teach music yourself on a private level?

LG: I teach a couple of friends and they teach me Italian. They learn a lot more about singing than I do...

TLP: So, what about performing now Linda? Do you perform singing now?

LG: No, I don't sing it all now. Mostly I look after my grandchildren when I get the opportunity and I spend time with friends. In fact, I do a lot of the things that I didn't have time for back in my young days because I mean singing and being in the music business does take up a lot of your time and you don't necessarily have a normal teenage life or young person's life. So these days I'm much more a spectator. I go to concerts, I go to films, I see friends. And I genuinely do what I like. Yes.

TLP: You're enjoying life. That sounds absolutely perfect. I was just wondering, perhaps the grandkids, Do you sing to them?

LG: I sing to them.

TLP: They're lucky. Now I'll say this. I just think that we commend you, Linda, and we thank heaven that your family came out from England because it allowed Australia to help nurture a talent that was always going to be there. But the right people fell together at the right time to allow your voice to be heard on Australian radio at a time when we needed some really wonderful singers and you delivered for us. So thank you so much for that.

LG: Greg, thank you so much. It's been an honour.

LINDA GEORGE

THE BEST OF MISS LINDA GEORGE (FANFARE RECORDS 2019)



It's a sad fact but Linda George's classy oeuvre has been largely lost to the world through the absence of her back catalogue on CD. Fanfare Records rectifies this oversight with the 2019 twenty song compilation *The Best Of Miss Linda George* that cherry picks off her two studio LPs and a couple of non-album 45s. Signed to Image Records in 1972, George's second single, a striking cover of Gladys Knight & The Pips *Neither One Of Us*, announced a voice of rare depth. Although only in her early twenties at the time, George's wise- beyond- her- years vocal tapped into writer Jim Weatherly's vignette of adult heartbreak and grabbed the song's deep emotional core.

Not surprisingly, her version outsold the Knight original here in Australia.

Proving she was no one trick pony, George followed up with a sultry rendition of Ruby And The Romantics' standard *Our Day Will Come* and then delivered her debut album, *Linda*, in 1974 which introduced a singer of real versatility but, perhaps, a singer still in search of a niche. There were forays into smart Country-Pop (*Memphis Nights*, *Give It Love*), a fine Country meets Soul reading of Larry Murray's *Hard To Be Friends* while an elegant take on Jim Weatherly's *Between Her Goodbye and My Hello* suggested a torch singer waiting to happen. However, the album's standout track was easily *Mama's Little Girl*. Written by LA songsmiths and producers, Dennis Lambert and Brian Potter, and originally recorded by Dusty Springfield, *Mama's Little Girl* more or less became George's calling card. Pop-Soul in Australia never sounded this good as George's charming and emotive tone took the song into the nation's top ten while effortlessly making it all her own. The big time seemed inevitable.

Seasoned American, Jack Richardson, who oversaw production of *Linda* was brought back for George's second album, *Step By Step*, and opted to roughen up the sound and exploit the singer's inherent feel for R&B and Soul idioms. The punchier arrangements did nothing to

diminish George's always smooth and assured delivery as evidenced by a tough makeover of Stevie Wonder's *Shoo-Be-Doo-Be-Doo-Dah- Day*. Owing more to Memphis than Motown, George wrapped her forceful vocal around a fat horn section and a greasy slide guitar while transforming Wonder's tune into something of a Blue-Eyed Soul tour de force.

A big voiced rendition of Dobie's Gray's anthem *Drift Away* and the like-minded original *I Wanna Hear Music* kept the soul flame burning while Mike Settle's *California Free* revealed an affinity for downhome Country Funk. A singer who was never afraid to mix up genres, George also used *Step By Step* to explore some Bacharach slanted Pop in the breezy New York City which had all the sleek charm of middle period Dionne Warwick. *Step By Step* should have established George as a genuine album artist but, as one of life's great mysteries, it didn't quite happen.

Nonetheless, of the twenty tracks that make up *The Best Of Miss Linda George*, the one that really reinforces George's status as a keen and classy interpreter is the rousing, rocksteady workout on Jimmy Cliff's *Sitting In Limbo*. George's vocal, all soul and passion, drives the song into the mystic and, in some ways, nicely caps the legacy of a gifted singer and dignified presence. We should have heard a lot more of her.

MICHAEL MACDONALD

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Gaining the initiative

When times get tough, as they most definitely are at the moment, we all need hope and a belief that there are organisations and individuals out there who will support us in our time of need.

The current COVID-19 environment is unprecedented in our time and perhaps only our grandparents would fully comprehend such a time in the past.

A labour of love and respect, Dion Cowdray, acting CEO of the XMRC packs items for delivery to our most needy veterans.



Social distancing, self-isolation, limitations on travel and reduced access to life's basic essentials can be a very scary time for some of our veteran community, particularly the elderly and those with medical conditions that make them vulnerable to infection. We are having to rely on technology more than ever to cope with this environment. For some of our senior veterans this can be a daunting, stressful and anxious time as they grapple with a limited knowledge of technology and the confines of their own home in isolation from their community.

Many of the grocery stores now have home delivery services as do a number of pharmacies, but what if you don't have access to the technology for online ordering or have an inherent fear of the internet? How do you manage with day to day access to the basic necessities and who is out there to assist?

The bonds of brotherhood within the veteran community remain strong and none more evident than the Ex-Military Rehabilitation Centre (XMRC) located in the northern suburbs of Adelaide adjacent to the Edinburgh Defence Precinct. The centre forms part of the Peter Badcoe VC Complex along with the northern sub-branch of the Vietnam Veterans Association who are co-located on the site.

The XMRC has been around for almost three decades in one form or another and has at its core the values of mateship, welfare and support for all veterans and their families. In these uncertain times the newly appointed Acting CEO, Dion Cowdray, an East Timor veteran, has stepped up to take the initiative and develop a home delivery service for our elderly, socially isolated and vulnerable veterans living in the northern suburbs. In order to sustain the service Dion has established a supply chain through the local Munno Para Foodland, SA Quality Meats and Simply Fresh with the development of a basic care package consisting of everyday groceries, milk, bread and a meat tray.

This service includes a rigorous personal hygiene regimen from start to finish to ensure the protection of both volunteer and veteran with a door to door delivery service that will expand to include the pick-up and delivery of personal medications. To our knowledge there are no other organisations conducting such a service for the veteran community in South Australia, and we commend Dion and his team at the XMRC for the outstanding dedication to our vulnerable and isolated veterans.

This service commenced using the XMRC's own funds and has since been supplemented by a grant from Veterans SA, a donation from veteran charity Friends Of the Veterans Association (FOVA) and more recently personal donations for the veteran community. If you would like to donate, volunteer or if you or any South Australian veteran you know of are in need of such support you can contact Dion and the team on Tel: (08) 8252 0500, on their face book page "Ex-Military Rehabilitation Centre Inc." or by email at office@xmrc.com.au.

To find out more about the organisation please visit their website at www.xmrc.com.au



Nursing and the frontline

Ashleigh Woods will never forget the first time she had to help a doctor insert an endotracheal tube into a patient's lungs, so they could breathe.

"It's pretty intense. We got through it, and I was finishing at 9.30, I stepped outside and just burst into tears because I was so overwhelmed," she said.

"You have to concentrate the whole time and you're in the zone and you block all of your feelings, and then you walk out and go 'oh my god that was so intense'. That's why debriefing is so important."

These days it's all par for the course for the 25-year-old Southern Cross University Graduate who is now a Registered Nurse and Midwife at The Tweed Hospital.

Accredited in Advanced Life Support, Ashleigh has just begun working in an Airway role in the resuscitation room in the Emergency Department. The resuscitation teams include a doctor, nurse, someone dedicated to the patient's airway, someone looking after their circulation and a team leader.

"It's my responsibility to make sure the person's breathing is maintained and if they need oxygen to administer it, to make sure they don't have any blockages, then monitor their breathing," she said.

"We all work in Emergency and we all love trauma care, you kind of have to be into that to be able to cope. It's not that scary because that's what we enjoy doing, we enjoy helping."

Ashleigh is just one of the many nurses and other staff now braving the frontline of the COVID-19 pandemic.

The hospital is testing many patients each day. They have a fever clinic and an isolation room for patients awaiting test results.

During shifts in the fever clinic the nurses, including Ashleigh, wear multiple pieces of personal protective equipment.

"When taking the Personal Protective Equipment off you have to wash your hands continuously. You have to wash your hands between each piece of PPE you remove," said Ashleigh.

As there is no current cure for the virus itself, patients are treated for individual symptoms. The majority of people with COVID-19 will have mild symptoms and will recover without needing hospital care.

Unfortunately, though, some patients will be significantly unwell and will need to be cared for in an Intensive Care Unit.

Northern NSW Local Health District is already recruiting new staff and training existing staff



in the additional skills needed to work in ICU, as well as other areas of the hospital.

"Not all nurses can work in critical care or in ICU," Ashleigh said.

"I can ventilate someone as an Emergency Nurse but not in the long term, I don't have that training."

"We're all on the spot now. You just become flexible, you adapt and do what you need to do and overcome it."

When asked what she liked most about nursing, Ashleigh reminisces about a past patient at St Vincent's Hospital in Lismore whom she managed to win over, despite the fact that he took a strong dislike to every other staff member and nurse.

"Nursing is so different to being a doctor, as a nurse you're really the one providing that compassionate care to patients, and you're there for them. You're there for them when they want to talk."

Applications are now open for mid-year entry to The Bachelor of Nursing, starting in June. See the Southern Cross University website for more information: <https://www.scu.edu.au/study-at-scu/courses/bachelor-of-nursing-3005105>

COVID-19 Privacy

There are a number of ways data about our health, location and contacts, including data from our mobile phones, will be useful in fighting COVID-19. Some commentators have argued that we must therefore make a choice or “trade-off” between our privacy and our health, and put our health first. This is a flawed approach. We can have both privacy and health if the government takes a disciplined approach which builds privacy into these systems from the outset.



There are three main ways the government can use data from our mobile phones in the fight against COVID-19. First, it can use data from “symptom checkers” on government websites or apps to determine the prevalence of coronavirus-type symptoms in the community at large and provide information about what to do if we have these symptoms. The government’s current Coronavirus App includes these functions.

Second, the government may collect data about our location to enforce quarantine and isolation rules. In some countries, including China and South Korea, governments have used data from mobile phone networks to track the location of individuals and take action where they have breached isolation rules. The Australian government says it does not plan to use mobile network data to track individuals.

Third, data from contact tracing apps can be used to help individuals who test positive for the virus to determine who they have been near – and therefore who they might have infected – in the days leading up to their diagnosis. The government has announced it plans to publish such an app in the coming weeks, and hopes that all Australians will download and use this app.

There is currently significant controversy over the design of this contact tracing app, with even some Liberal MPs announcing they will not be using it.

While the government has not yet announced the precise specifications of the app, there are certain elements we should expect to see, including:

- Use of the app should be voluntary and remain so in practice. For instance, employers or venues should not be able to require individuals to use the app;
- There must be strict limitations on the data collected and who can access it;
- The data should only be used for the purposes of fighting the pandemic, with no “mission creep” towards other research or law enforcement;
- The data should be deleted when a user chooses (for example, by deleting the app) or at latest when the current crisis ends; and
- There should be a clear, simple and accurate privacy policy setting out these matters.
- These elements will be vital to ensure these systems are privacy-respecting and trustworthy.

DR KATHARINE KEMP, SENIOR LECTURER, UNSW LAW AND ACADEMIC LEAD, UNSW GRAND CHALLENGE ON TRUST

Q&A with Mary-Louise McLaws: how the world is coping with COVID-19

UNSW Sydney's Professor Mary-Louise McLaws, who is an adviser to the World Health Organisation, says the world will never be the same again following the COVID-19 pandemic.

How do we know what we know about each country?

Mary-Louise McLaws: There are reliable online sources that are recording the number of new daily cases, total cases, deaths and recovered case. These reports rely on the reporting of various health organisations around the world. Because of all the time-zones they might be sometimes out of kilter with one another – I've noticed there might be a sudden dump of information around 3pm here which corresponds with around midnight to the US where these statistics are being collated by the Johns Hopkins mapping.

The numbers are telling us that the biggest COVID-19 outbreaks are occurring in western Europe, the US and parts of Asia, like China and South Korea, where it is now largely under control. The rapidity of the upwards trajectory of the US, and UK inform us that they have waited too long to insist on droplet related infection control. They have an enormous outbreak management challenge now. An infected person can, on average spread, this virus to 2-4 others and in high density cities, even low numbers of infected persons can create a super-spreading event such as we see in New York City. That city has around 19 million people with 80,000 cases and nearly 4300 deaths. Mask wearing in public in a city this densely populated with 1 case per around 240 people is a reasonable strategy where social distancing cannot be achieved even for only essential outings such as shopping.

How reliable is the information?

MLM: I would say that the statistics provided by each of the major countries are as close a reflection to the reality within those countries as is possible. We already know that China, once it realised how massive a problem this virus posed, threw everything at it, using measures that the public living in democratic countries, where the authorities have much less control, would probably balk at – we'd call those draconian measures. So where China's numbers indicate a big decline in new cases, I think that makes sense if you think of the measures they took, including total lockdown of a whole city, forceful removal of people suspected of having the virus and a massive testing program.

This has told us that these enforced social isolation measures in China have had a positive effect. It's no real surprise that the numbers in the US, and in Europe like Italy, Spain, France and Britain, have ballooned after not acting fast enough with strict social distancing and now they're playing catchup.

But aren't the numbers only reflecting only those who were tested?

MLM: Yes, that's true. Because this is such an insidious illness, where people can be completely asymptomatic and still be carrying and spreading the virus, the current testing approach will mask a possible larger number of mild cases. But that is exactly why most national governments have embraced social distancing and isolation measures – because we've already seen what happens in places like the US, Spain and Italy when if you don't test widely outside the original risk group, it is difficult to focus the containment strategies.

Our original risk group was the international traveller and with mandatory supervised quarantine of all travellers, we have been able to stop the wider spread into our local community. Of course, we have had clusters where the public have gathered for weddings, meetings and other super spreading event opportunities.



Professor Mary-Louise McLaws.
Photo: UNSW Sydney.

So which countries have responded well to this crisis that we can learn from?

MLM: Outside of Wuhan, China is slowly returning to normal after the lockdowns quelled the rising number of cases. Whether there is a rebound remains to be seen, but I'm optimistic that social distancing has been an effective method for combating this virus. South Korea also looked to be in a very bad way at one stage but because of their vigorous testing program – testing not just those with symptoms, but those without – they have really flattened their curve of new cases since early March.

And of course, in Australia we've been very lucky and escaped the worst of it which suggests our public's compliance with social distancing is working. It's difficult to compare us with other countries, we do have a high testing rate because the focus has been, rightly, on contacts of cases. Now we have the border secure we can test the wider community as South Korea and Singapore have. We have a low death rate and this cannot be easily compared with death rates in other countries, China has a smaller proportion of children under 19 years of age and therefore the potential family clusters of cases have focused on the adults, two parents and possibly four older grandparents, while Northern Italy has the oldest population in Europe. New York City has a larger proportion of vulnerable population with poorer health than we have.



COVID-19 will change everything we know about how we go about managing public health, says epidemiologist Professor Mary-Louise McLaws. Picture: Shutterstock.

Having said that, we're not out of the woods yet. The key to flattening the curve is social distancing and wider testing. Countries with the highest testing rate per population of the wide community include Iceland, Luxembourg, Norway, Hong Kong and interestingly some eastern European countries like Estonia and Slovenia.

What about countries in Africa – they seem to be showing very low levels of COVID-19 cases.

MLM: Africa is very difficult to know as it has 54 countries within the continent and all with developing economies and health systems. The low case numbers may reflect their restricted surveillance resources to recorded cases accurately and rapidly. But a good clue is what is going on in South Africa – which is a significant industrial and economy in Africa while having an over-burdened health system.

They had a very steep rise in cases from about March 22 but we're seeing early signs of a flattening of the curve, with two and half times more population but a third of the reported case numbers than Australia. So I'm hopeful that this indicates that the virus really hasn't really got a grip in this continent like it has in Europe, the US and Asia. Perhaps because they had lower imported cases from air traffic with fewer people moving across their borders at a given time.

What do you see looking ahead, will the world ever be the same again?

MLM: We've certainly entered new territory, but it's not all doom and gloom. I can't say how long we're going to have to stick to the social distancing measures – nobody can – but the early signs of a decline in new case numbers in Australia at least is heartening, and gives me hope that we're moving in the right direction. But what I can say is, once this has all passed, it will change everything we know about how we go about managing public health.

We've had a few training sessions in the recent past watching our neighbours battle SARS and MERS, and we have had an H1N1 and H3N2 flu outbreak during World Youth Day, and later planning for pandemic influenza, but now we know what it really means to battle a pandemic. I'm certain this will bring together the best minds in medicine, in science and in government and to make sure that if anything like this ever happens again, we will be better prepared and can get on the front foot very earlier.

Locking down borders with supervised quarantining of incoming travellers as an immediate package of containment strategies will not be a new phenomenon and the benefits of initiating these – with social distancing when needed – very early in the outbreak to preserve the internal economy will be easier to understand. And hopefully, that also means streamline wider testing, having much larger stocks of medical supplies and equipment in reserve, and developing new strategies to make vaccines in a shorter amount of time. If there's a silver lining in this very dark cloud, that could be it.

LACHLAN GILBERT, UNSW

UNICEF Australia is committed to the COVID-19 Response

For UNICEF Australia, global COVID-19 responses have imposed new considerations onto its ongoing work, at home and in our immediate region. Thankfully, it is able to draw upon its enormous international experience and expertise in responding to emergencies, including large scale outbreaks of disease, to provide vital assistance to communities, healthcare responders, governments and policy-makers.

While children are not the face of this pandemic, they risk becoming the biggest long-term victims of its socio-economic impacts. Already disadvantaged and vulnerable children in remote locations, the poorest neighbourhoods and countries will feel such impacts the most.

Over the last two years, UNICEF has consulted with thousands of children and young people across Australia to understand as much as it can – about living with drought, the experiences of being young in Australia (the Young Ambassador Report) and to report to the United Nations about Australia's performance in relation to ensuring children's rights and welfare (The Children's Report).

Now, UNICEF is undertaking similar research into pandemic experiences among children and young people – at the beginning, mid-way through and as we hopefully near its end.

Programs and Advocacy Manager, Juliet Attenborough says, "the findings will prove invaluable in helping policy-makers understand the way children, young people, their families and communities are managing to navigate this crisis in relation to education, physical and mental health, and being included in decision-making."

At the same time, UNICEF Australia is partnering with other organisations to continue its ongoing work with our Pacific neighbours, and respond to COVID-19, despite the difficulties of pandemic travel restrictions.

"UNICEF is leading emergency efforts to ensure children and communities in the most vulnerable locations are fully engaged and supported in the response, and have access to water, sanitation, hygiene and other infection prevention and control measures," Director of International Programs, Felicity Wever, explains.

In Vanuatu, for example, UNICEF and partners had already provided communication materials and 170,000 essential medical items, when it was suddenly hit by the devastating category 5 Cyclone Harold. UNICEF was able to swing into action, helping the Vanuatu Ministry of Health develop a health sector response plan, distributing essential medicines and devices, midwifery kits, bulk bladders of clean water, dignity kits and tarpaulins.

When it comes to helping with COVID-19, UNICEF is also hard at work in the massive, densely populated Rohingya refugee camp in Bangladesh, where 854,000 people live in bamboo and tarpaulin shelters that do not even have running water or soap.



ABOVE:
UNICEF Pacific.
Conducting demonstration with Dieco Silas at Tekabu Community. Tekabu Community is a peri-urban settlement in Port Vila. It is made up of people from different islands in Vanuatu. The outreach by the WASH Cluster/Department of Water Resources and partners is part of UNICEF's support to the Government COVID-19 preparedness and response plan for hygiene promotion that includes setting up handwashing stations in communities and handwashing demonstration.



ABOVE:
UNICEF Pacific.
On April 21, UNICEF supplies left for TC Harold affected Santo Island to support education, water and hygiene, health and nutrition needs of children, women and families. Supplies include 52 tarpaulins, dignity kits, tents, and early childhood development kits to enable children in affected communities to start learning as soon as possible. Vital health supplies to support needs of pregnant women and babies include ORS, midwifery kits, first aid kits, sterilizers, nebulizers, a baby scale and height/weight measurement scale.



If you'd like to help, visit www.unicef.org.au



ABOVE:

UNICEF/Bangladesh. Siegfried Modola. Children look at a part of the Balukhali-Kutupalong camp, a refugee camp sheltering over 800,000 Rohingya refugees, in Cox's Bazar, Bangladesh, June 01, 2018. The biggest refugee camp in the world is battling the onset of the monsoon rains. Humanitarian organisations on the ground and the Bangladeshi government are working hard to minimise the risks from landslides, flash floods, water born diseases and ultimately, loss of life. Thousands are facing dire circumstances as the conditions in the camps are expected to dramatically worsen with the onset of the heavy rains.

The biggest refugee camp in the world is battling the onset of the monsoon rains. Humanitarian organisations on the ground and the Bangladeshi government are working hard to minimize the risks from landslides, flash floods, water born diseases and ultimately, loss of life. Thousands are facing dire circumstances as the conditions in the camps are expected to dramatically worsen with the onset of the heavy rains.



LEFT:
UNICEF Pacific.

Philip was one when the family left Ambae Island due to the Volcano. Now he is three and they have to rebuild again. They get their water as a result of solar panels Department of Water Resources bought with UNICEF support after Ambae evacuation.



HEALTHY MALE
ANDROLOGY AUSTRALIA



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Greg Smith, Founder of Men Care Too, takes the lid off some of the health issues that affect the 1.2million men around Australia who provide unpaid care or support to someone with an illness or disability. Andrology Australia supports his work by providing resources and information to help men look after their own health.

A lot of carers don't see themselves as carers. I've been in a caring role for 20 years, but I only recognised myself as a carer around ten years ago. There can be a bit of stigma for men and they typically don't know what services or supports are around.

Another big issue is not knowing how to talk about the caring role with mates. A lot of carers with a partner or child with a disability or illness need to keep working to keep their income coming in. Say a guy is in the construction industry and he has an autistic child, it can be hard to talk about some of the challenges he faces. He might not have the right words or the confidence to say what he needs to say.

Often you are so focused on caring for your loved one that you put your own needs to the side. Many times you lose connections with your community. At Men Care Too, we organise social occasions for carers and former carers so that they can meet others who are in the same situation. For example, recently we organised a get together down at the Sydney Cricket Ground. Often, we have a bit of an icebreaker first, then we do an activity, then we move onto the food – and that's where we start having more meaningful conversations.

We get the message out about our activities by connecting with Men's Sheds and other organisations who help promote the work we do. Men Care Too helps men in the central coast of NSW, but the issues are the same for men across Australia. As carers, we need more opportunities for social connection and we need more information about how to look after our own health.



Australian Government
Department of Health



ERECTILE DYSFUNCTION, MY STORY

"My name is Bruce. I was a public servant for 27 years. When I was in my late forties, I set up a gardening business in a bid to marry my interest in golf with horticulture. Despite my best efforts, I never did get a job as a groundsman on a golf course but the business ran for several years regardless. Now I'm 71 and retired. Soon I'll be celebrating 50 years of marriage.

When I was 57, I was diagnosed with erectile dysfunction (ED), which is an inability to get or keep an erection during sexual intercourse. While I'm really comfortable talking about this issue now, I'd never discussed it with any other guys. I guess no one wants to admit to it.

My sex life had been a disaster for several years. I was having 'improper' erections that weren't firm. I would ejaculate about a minute into intercourse. This was no good for my wife, and no good for me. I felt like I wasn't performing, that I was failing her. She thought I no longer found her attractive. But it didn't have anything to do with her at all.

I'd heard about Viagra on the grapevine and decided to go to my doctor to ask about it.

It was very clear to the GP from the outset that my problem was caused by smoking, which can affect your circulation, including your circulation down there. I had no idea of the link between erectile dysfunction and smoking but he made the connection straight away. If I'd known, I would have gone much earlier.

I've since spoken with friends with ED who are younger than me. One had his prostate removed for cancer. The surgery for this often cuts some nerves which causes ED. ED can also be a side effect of some drugs for high blood pressure. The reasons for the problem can be different for different blokes.

In my case, I'd been smoking for 37 years. I'd never considered giving up before because I thought I was too addicted. But once I made the connection, I said to myself that if I'm going to fix this problem, the smoking's got to go.

My GP put me onto a drug called Zyban which is acts like a mind bending drug that gets you to a stage where you don't want to have cigarettes. It can have some side-effects so it's not for everyone. In my case it worked – I gave up smoking within seven days.

At the same time, my GP put me on Viagra. This worked very well, with minimal side effects. When on it, some people can get a bit of a headache, or feel a little flushed. After a time, I tried other drugs for erectile dysfunction called Cialis and Levitra. All three worked well, but after some years, they began not to work at all.

When I went back to my GP to see what my options were, he referred me to a urologist. When I met with the urologist about my problem, he said he had seen a lot of blokes from my golf club for the exact same issue! It made me realise how common it is.

I asked about other treatments I'd researched on the internet, like a pellet that you put into the tip of the penis. He said that was "old hat, like putting soap in there".

He recommended I try intracavernosal injections. They involve horizontally injecting a compound drug with a very fine needle into the base of the penis. I thought it was worth giving a go.

A nurse demonstrated the procedure in the specialist's rooms the first time. It didn't hurt. Once you're shown how to do it, you do it yourself at home. There are some helpful videos online. You inject prior to intercourse and the effects last for about four hours. I've been successfully doing it for three years now and haven't experienced any side effects.

What I would say to other men is that if you are having the same problem, the first step is to go and speak to your GP to get the ball rolling. This isn't something to be scared of. While I was initially a bit embarrassed, doing something about it has been worth it. It's restored my confidence and really helped my relationship. I only wish I'd done it earlier.

DID YOU KNOW?

Erectile dysfunction is very common and becomes more common as men age. An Australian survey showed that at least one in five men over the age of 40 years has erectile problems and about one in ten men are completely unable to have erections. With each increasing decade of age, the chance of having erectile problems increases. Erectile dysfunction is not a disease, but a symptom of some other problem, either physical or psychological or a mixture of both."

I've been using Andrology Australia resources at our social functions and at events like Men's Health Week. What I like about them is that they are focused specifically on men, and are written in a language that blokes can understand and can relate to.

The GP question checklist is particularly useful. We handed them out to blokes in Men's Sheds during Men's Health Week. Some of these blokes might not have been to the GP for a while, or don't believe they need to go to the GP. Looking at the list might help them think, "Maybe I should go to my doctor and ask about some of these things." The fold out contact list that you can put in your pocket is perfect because guys can keep it with them.

I package the resources into brown paper bags. I call them "blokes bags" and hand it to men and women who come to events. Women can help put the information in front of guys. I tell them to hang onto the bags because they never know when they're going to need numbers to call.

Service providers and health care professionals need to think outside the box when it comes to engaging with men and carers. It might be that they provide clinics outside of working hours, or offer quick basic health checks in workplaces, at sporting events and at hardware stores. Many carers might not make an appointment to see their GP during working hours. Services need to gauge where men are at and provide more male-friendly services. I also think GPs should be supported and resourced to play a key role in identifying and supporting carers. They can help carers put the time and effort into their own wellbeing.

My message to men is, "We're not invincible". We need to be more mindful of our bodies, particularly as we age. Like a car, our bodies get wear and tear and so it's important to look after them. There's no need to be embarrassed or put things off. We need to be proactive and not delay getting help. This is particularly important for men in a caring role – if you're not well yourself, you can't properly look after the people you love.

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Free legal help for war veterans or their widows/widowers

As ANZAC Day approaches, Legal Aid Queensland is reminding veterans and war widows or widowers free legal help is available to access disability pensions.

The War Veterans' Legal Aid Scheme provides free legal help for veterans and their dependents wanting to appeal a decision made about disability entitlements by the Veterans' Review Board.

Legal Aid Queensland CEO Anthony Reilly said the organisation is concerned some veterans may be paying for legal help when going before the Administrative Appeals Tribunal.

"Veterans or their war widows or widowers can contact Legal Aid Queensland on 1300 65 11 88 to find out about their entitlements," Mr Reilly said.

"To be eligible for the scheme, veterans and widows/widowers need to show they or their former partner had performed service during war times, or in overseas operations and suffered a disability, disease or death as a result.

"They will need to have had Veterans' Review Board decide against their war-caused claim or pension assessment and be at the point where they intend to appeal that decision to the Administrative Appeals Tribunal. This is where we can provide free help representing them.

Mr Reilly said Legal Aid Queensland provides veterans and their dependents with a high-quality, free service to help them with their appeal.

For more information about the War Veterans' Legal Aid Scheme, call Legal Aid Queensland on 1300 65 11 88, or visit www.legalaid.qld.gov.au/warveterans.



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Ending the pain of loneliness in Australia

UNSW researcher Dr Sophie Lewis says health professionals can often misdiagnose loneliness as depression.

UNSW social researcher Dr Sophie Lewis has been given an almost \$400,000 grant to find out what loneliness means to people living with chronic health conditions.

"At the moment we don't have a good grasp on what contemporary loneliness is," Dr Lewis says.

The study is funded by a \$381,875 Australian Research Council (ARC) Discovery Project grant and is expected to take three years to complete.

Dr Lewis says the heart of this study was sparked by what she saw as recurring feelings of loneliness among people with health problems such as obesity, diabetes, and chronic obstructive pulmonary disease COPD.

And it is the story of one woman living with obesity in a small town where she finds it difficult to socialise that has had the greatest impact on the social researcher.

"She stares at her wall a lot of her day," Dr Lewis says.

"The woman is homebound because of her physical immobility, pain, other health issues, but also embarrassment and shame that her doctor might ask her, 'Why haven't you lost any weight?'"

Dr Lewis says she has also heard from people who have revealed that their social world shrinks as their chronic conditions worsen.

"Then they become more disconnected and socially isolated, so the problem just gets worse," she says.

Loneliness has been linked to suicide, dementia, immunity problems, cardiac and other physical and mental conditions, particularly among the elderly, young adults, people living alone and males.

Dr Lewis says it's now suspected that people living with chronic health conditions are more susceptible to loneliness due to a range of issues such as discrimination, stigmatisation, immobility, pain, psychological distress and anxiety.

UNSW social researcher Dr Sophie Lewis

UNSW social researcher Dr Sophie Lewis.

She says people with advanced-stage diabetes may have to undergo limb amputation, which can leave them feeling embarrassed about problems such as their reduced mobility.

"Likewise, a person with COPD requiring oxygen therapy may have limited mobility," she says. "And for people living with obesity, they may be stigmatised for an apparent inability to control their dietary intake."

These factors can all work against the person being able to make or maintain meaningful connections with others, she says.

The UNSW researcher says health professionals and community care workers often overlook or misdiagnose loneliness as an illness such as depression.

When the symptoms of loneliness are recognised, patients are often referred to counsellors, volunteer-help or web-based support groups.

But Dr Lewis says methods at this individual level are not enough.

She proposes tackling the issue by using a broader sociological approach.

"Many of the individual interventions have not worked because they place an expectation on the health professional to solve the problem as well as patient motivation," she says.

The researcher and her team are going to interview people with chronic conditions in places such as their homes, medical centres and the local supermarket in order to document their experiences of belonging and social connectedness.

The study's team will also chat to health and community care workers about the challenges they face in supporting their chronically ill patients.

Outcomes are expected to help health professionals better diagnose and treat loneliness, while also making general communities more aware and conscious of this at-risk group.

UNSW's Dr Sophie Lewis will lead the team of sociologists, psychologists and anthropologists from the University of Sydney, La Trobe University and UNSW's international partners at the University of Southampton in the UK, and the University of California in the US.

Although people living in metro and regional NSW and Victoria will be the focus of this study, the outcomes are expected to inform policy and practice across all of Australia.

"We can do better in supporting people and helping them feel more connected to their communities and to feel a sense of belonging," Dr Lewis says

"And it might not necessarily always be about health services, but about how can we connect people to community-based resources and services."

RACHEL GREY, UNSW





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Why do men (and most other male animals) die younger? It's all in the Y chromosome

According to popular theory, men live shorter lives than women because they take bigger risks, have more dangerous jobs, drink and smoke more, and are poor at seeking advice from doctors.

But research by scientists at UNSW Sydney suggests the real reason may be less related to human behaviour and more to do with the type of sex chromosomes we share with most animal species.

In a study published today in *Biology Letters*, researchers from UNSW Science's School of Biological, Earth and Environmental Sciences analysed all available academic literature on sex chromosomes and lifespan – and they tried to establish whether there was a pattern of one sex outliving the other that was repeated across the animal kingdom.

Specifically, they wanted to test the 'unguarded X hypothesis' which suggests that the Y chromosome in heterogametic sexes – those with XY (male) sex chromosomes rather than XX (female) sex chromosomes – is less able to protect an individual from harmful genes expressed on the X chromosome. The hypothesis suggests that, as the Y chromosome is smaller than the X

chromosome, and in some cases absent, it is unable to 'hide' an X chromosome that carries harmful mutations, which may later expose the individual to health threats.

Conversely, there is no such problem in a pair of homogametic chromosomes (XX), where a healthy X chromosome can stand in for another X that has deleterious genes to ensure those harmful genes aren't expressed, thus maximising the length of life for the organism.

First author on the paper and PhD student Zoe Xirocostas says that after examining the lifespan data available on a wide range of animal species, it appears that the unguarded X hypothesis stacks up. This is the first time that scientists have tested the hypothesis across the board in animal taxonomy; previously it was tested only within a few groups of animals.

"We looked at lifespan data in not just primates, other mammals and birds, but also reptiles, fish, amphibians, arachnids, cockroaches,

grasshoppers, beetles, butterflies and moths among others," she says.

"And we found that across that broad range of species, the heterogametic sex does tend to die earlier than the homogametic sex, and it's 17.6 per cent earlier on average."

Interestingly, the researchers observed this same pattern in the classes of animals possessing their own unique pair of sex chromosomes that are the reverse of all other animals. In birds, butterflies and moths, it is the male of the species that has the homogametic sex chromosomes (denoted by ZZ) while the female has the heterogametic chromosomes (ZW). Female birds, butterflies and moths were usually found to die earlier than their male counterparts, giving credence to the unguarded X hypothesis – although strictly speaking, it's an unguarded Z in this case.

But while this study confirms that the unguarded X hypothesis is a reasonable explanation for



why one sex outlives the other on average, there was one statistic that emerged from the data that took Ms Xirocostas by surprise.

"We found a smaller difference in lifespan between the males and females in the female heterogametic species compared to males and females in the male heterogametic species," she says. "In species where males are heterogametic (XY), females live almost 21 per cent longer than males. But in the species of birds, butterflies and moths, where females are heterogametic (ZW), males only outlive females by 7 per cent."

Simply put, heterogametic males (XY) die sooner than heterogametic females (ZW) when compared to the opposite sex in their species. Does this mean there is something still fundamentally life-shortening about being a male member of any species?

Ms Xirocostas thinks this could be the case, and lists side effects of sexual selection, the degree of Y chromosome degradation and telomere dynamics as possible explanations for this surprising trend.

"I was only expecting to see a pattern of the homogametic sex (XX or ZZ) living longer, so it came as an interesting surprise to see that the type of sex determination system (XX/XY or ZZ/ZW) could also play a role in an organism's longevity."

Ms Xirocostas says future studies of this phenomenon should test a hypothesis raised in the paper that the difference in lifespan between sexes is proportional to the difference in chromosome length between sexes, which could help us further understand the factors affecting ageing. But for now, she believes, the unguarded X hypothesis stands.

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When you leave Adelaide and venture only 400 kilometres or so up the road after travelling through the Clare Valley wine region and the cropping area of the mid north you will come to the Flinders Ranges, north of Goyder’s line that separates the areas that can sustain farming and agriculture from areas that are only suitable for grazing sheep and cattle.



Photo: James Fitzroy

Above Goyder's line is one of the most spectacular regions of South Australia and Australia. The Flinders Ranges, from open grazing land north of Orroroo to the sharp peaks of the Elder and Chace Ranges that run through the region, no one location is the same.

The Ranges are over 500 million years old and home to the Ediacaran fossils that proved definitively the explosion of life on the planet.

As Dorothy McKellar's poem states, we are "a land of drought and flooding rains", nothing can be so evident as the Flinders Ranges in South Australia. The region is now in its 5th year of drought after years of below average rains before that. Times are tough for the people that are in places the 5th generation of families that pioneered the region when South Australia was a fledgling colony in the mid 1800's.

As the paddocks have turned to a dustbowl over time, these stations have turned to tourism to provide a much-needed source of income. Not only do they provide this, but they show travellers from around Australia but tourists from around the globe.

Anyone that visits, even just once is struck by the raw beauty of the Ranges, whether it be the late afternoon glow on the western side or the pre-dawn explosion of colour on the eastern region. Travellers are left with a sense of what natural beauty that is on offer to experience.

The Cradock area of the Flinders Ranges is home to a few of some of the best Station Stays in the area, such as Flinders Bush Retreats. It is a multi-tourism award winning venture established by Sharon and Alan McInnes. With private campgrounds nestled in along Willow Waters Gorge and a off the grid Eco tent, it is a must stay for anyone visiting the region.

"No crowds! We have limited access to our property to ensure each guest has a private and peaceful stay." Sharon McInnis sites as one of the unique features that make Flinders Bush Retreats such a great place to stay.

To camp out in Willow waters Gorge under the stars is a truly amazing experience, the peaceful surrounds and secluded location is worth the trip. Even if you are not a swag type person and prefer the luxuries of a bed, the Eco-Villa in the Gorge is an amazing substitution for a swag.

Cradock is home to the famous Cradock Hotel, until 2017 it was closed for nearly 2 years. Run down and in need of major works, the new owner Dickie Anderson has worked and renovated the old pub to a great place to be. During the peak tourism time from March to October the "Cradock" is stop over for the grey nomads passing through, with free camping as long as

you buy a beer or a great meal from "Bluey" the cook. The mix of locals and travellers make for a great stop over on exploring the Flinders Ranges.

Further up the Yednalue road from Cradock, is Holowiliena Station. Established in 1852 by the Warwick family it is still owned and operated Frances Frahn and her husband Luke. Frances is the 5th generation of Warwicks to take up the arduous task of not only being part of a pastoral operation but establishing and running tours and accommodation on the station.

Frances reflects "We started tours as a way of preserving 160+ years of history accumulated at the station. We opened up our accommodation in 2019, when our farm income dropped to zero because of drought and we needed to think outside the square."

Luke, who is a gun shearer that has worked all over Australia and the world, has adapted to learn the art of traditional Blacksmithing. He produces some truly individual pieces of steelwork and his cheese knives are in such demand that there is a waiting list of months to get one.

Not only do you experience the skill of Luke's Blacksmithing, but Frances takes you on a historical tour of the station and explains the life of Holowiliena from its establishment to present day.

Sighting one her most rewarding aspects "One of the most special things is when someone with a historical tie to Holowiliena comes to visit - their grandfather might have worked here, or they found a photo in a shoebox at Grandma's house. We've got records of almost everyone who's ever worked here and rebuilding these ties has been an absolute privilege."

Speaking from personal experience, to visit and explore the station is one thing but to have a morning tea or meal there is another thing all together. I didn't have to worry about eating dinner and whatever I produced out along my travels would have paled in significance....

When the phrase of "ANZAC Spirit" is used in today's society we should all look to those on the land. They endure all the natural elements that is put up against them and yet they improvise, adapt and overcome time after time. To use the description of stoic is even an understatement.

So, if there is any doubt on where you should go for your next adventure, make it to the Flinders Ranges. The natural beauty of the landscape and the warm welcoming hospitality of the those who live there will leave you with an everlasting memory and if you are anything like me, a continuing desire to be there as much as possible.

JAMES FITZROY

Interact with wildlife

Oakvale is a 25-acre wildlife park home to 110 native, domestic and exotic species, located in the heart Port Stephens on the North Coast of New South Wales

Established in 1979, Oakvale is an interactive experience where visitors can hand-feed free-roaming animals, participate in; keeper talks, feeding shows, large shaded playgrounds, BBQ/picnic facilities, plus on-site cafe. Splash Bay Water Park onsite gives customers a great way to cool off or have a little fun, year-round.

Oakvale is full of unique interactive experiences, catering to a diverse variety of customers from locally and abroad; in a safe and relaxing environment. It is enabling visitors to have a distinctive learning experience of learning about farm life, sustainability, caring for native wildlife and preserving threatened species; while at the same time providing hands-on encounters with a variety of domestic, native and exotic animals.





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Oakvale Wildlife Park is an interactive wildlife park where visitors can hand-feed free-roaming animals.

Located in Port Stephens and set on 25 acres of natural bushland, Oakvale is home to Australian native, domestic farm and exotic animals.

Enjoy our facilities of large shaded playgrounds, undercover BBQ/picnic area's, Splash Bay Water Park plus onsite cafe. Join in on our keeper talks, tractor ride & feeding shows.

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Parramatta Remembers

City of Parramatta Council commemorates ANZAC Day 2020.

Council pays tribute to our servicemen and women, and honours them for their sacrifices in all wars, conflicts and peacekeeping operations.

The City of Parramatta acknowledges those currently in service, as well as the sub-Branched of Parramatta and Epping RSLs, for their long-standing history of proudly supporting our residents.

Please visit the Parramatta Heritage and Visitor Information Centre website for a range of featured ANZAC Day articles, publications, and historical images: arc.parracity.nsw.gov.au

Parramatta Remembers.
Lest We Forget.



**CITY OF
PARRAMATTA**



This ANZAC Day, the City of Parramatta remembers the Australian and New Zealand men and women who have served and died in all wars, conflicts, and peacekeeping operations.

In the absence of commemorative services this year, the City of Parramatta pays special tribute to two local service clubs - Parramatta and Epping RSL sub-Branches. For 93 years, the Parramatta RSL sub-Branch has been serving the community and continues to operate as Club Parramatta. Similarly, the Epping sub-Branch was formed by local ex-servicemen from World War I to help maintain friendships and still offers support through The Epping Club.

As the President of Epping RSL sub-Branch for 20 years, John Curdie OAM is a widely respected member of the community, known for his professionalism in supporting those who have served and their families. His commitment goes above and beyond the call of duty - from organising ANZAC and Remembrance Day services to liaising with schools, maintaining memorials and more. John has also made a significant contribution to the surveying profession, both in Australia and internationally. Council spoke with John about ANZAC Day and what it means to him.

John is an active member of the local community and was the recipient of the Lord Mayor Community Service Award at the City of Parramatta's 2020 Australia Day Local Awards. In 2020, the Lord Mayor Community Service Award recognises excellence in community service and leadership demonstrating commitment, dedication and passion to enrich the lives of the community. Nominations for the 2021 Australia Day Awards will open soon. For further information on the awards please visit: cityofparramatta.nsw.gov.au/ausday_awards



John Curdie OAM, President of the Epping RSL sub-Branch.

COP: What is the significance of ANZAC Day to you?

John Curdie: I believe that ANZAC Day is a special day for everyone. It is a day when all Australians can unite as one. Whether it is here in Australia or in different countries around the world, it is a day where Aussies and Kiwis will congregate. From children in strollers, to people with walking sticks, we all come together to reflect and remember the solemn memory of the ANZACs.

COP: What is your favourite ANZAC Day memory?

John Curdie: There are many ANZAC Day moments that are clear in my mind and memory - each year is a special time. One of my favourite moments was ANZAC Day 2015, which was the 100th anniversary of the Gallipoli landings. As the sun broke through at the dawn service that morning, I remember seeing the immense crowds. It was truly wonderful to see that so many Australians had risen early to be part of this special event. We witnessed the legend and unifying spirit of ANZAC Day that morning.

COP: Epping RSL sub-Branch celebrated its 100th anniversary last year. Why is this milestone important to you and the club's members?

John Curdie: The Epping RSL sub-Branch dates back to World War I. Returning soldiers would use the club to continue the unity and mateship they had formed with each other. The Epping sub-Branch continues to be an important place for today's local community, providing a venue for veterans to meet and to have a contact point for their welfare programs. We are more than proud to have celebrated our 100-year anniversary and are looking forward to what the future holds.



Epping RSL sub-Branch.



Parramatta RSL sub-Branch at the Parramatta War Memorial in 2019.

Visit the Parramatta Heritage and Visitor Centre website for some featured ANZAC Day articles, images, and publications: arc.parracity.nsw.gov.au

Kokoda Track Memorial Walkway

When it comes to commemorating fallen heroes and recognising the contributions of the men and women who've donned a uniform, Australia does better than most. There's hardly a town or suburb that doesn't contain an ANZAC memorial of some description, usually in prominent places like parks or town squares.



Kokoda Track Memorial Walkway
Rhodes Park, Killoola St,
Concord West NSW 2138
kokodawalkway.com.au

While few can match the solemn grandeur of the memorial in Sydney's Hyde park, especially since the renovation, there are a number of lesser known memorials scattered through the city that are well worth a visit.

One of the best is the Kokoda Track Memorial Walkway in Sydney's Inner-west. Built in 1994, the walkway is designed to commemorate the actions of Australian soldiers in the South West Pacific during WWII, particularly in New Guinea. It's built next to the mangroves of the Parramatta River and provides a scenic walkway between Rhodes station and Concord Hospital.

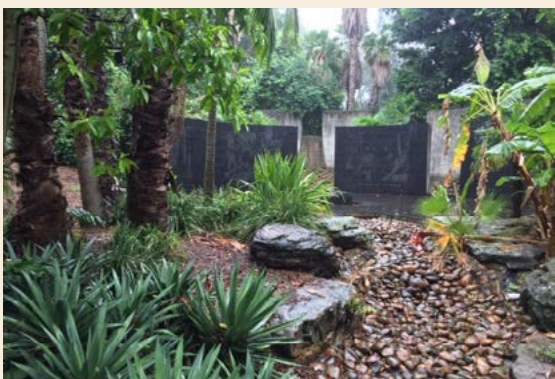
While obviously very different to the track itself, the walk does ascend several small hills and winds around and through bushland, creating an immersive experience. This is enhanced by a number of information stations along the way, some with audio commentary, providing information on key battles of the Kokoda Campaign such as Deniki, Isurava and Eora Creek, among others. The information extends to important battles before Kokoda such as Milne Bay, as well as the lesser known but perhaps more infamous battles around Gona, Buna and Sandananda.

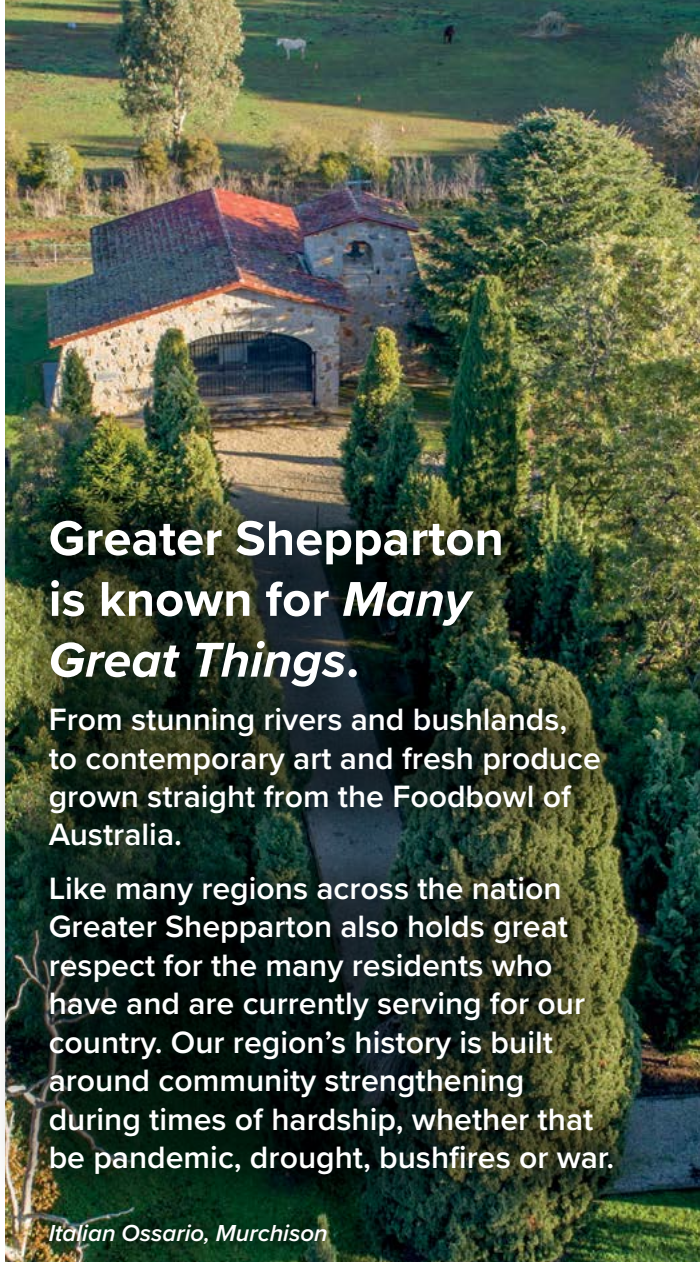
It's refreshing to read clear and unbiased accounts of these battles and there is none of the jingoistic ANZAC boasting that too often mars Australian history. Instead, we get an honest representation of conditions for Australian and Japanese soldiers during these battles, with a focus on key individuals such as Lieutenant Colonel Ralph Horner, V.C recipient Private Bruce Kingsley as well as the imitable Lieutenant Tomitaro Horii.

The walk takes around 15 minutes in total and around halfway in it leads to the Kokoda Education centre, a decent sized block featuring talks by historians as well as more displays. School groups are sometimes taken here and veterans have been known to address the groups. The centre piece of the walkway is a circular clearing, framed with large granite walls beautifully inscribed with images of the Kokoda Campaign. It's here that commemoration services are held and there's an accompanying all weather shelter, complete with electric BBQ, for public use.

The Kokoda Track Memorial Walkway is a fantastic blend of commemoration and education and can be enjoyed by all ages. There are certainly worse places to spend an afternoon. As ANZAC day approaches, the Walkway should be considered as a place to observe the dawn service, particularly for families whose loved ones were involved in the Pacific during WWII.

ANDREW RUGG





Greater Shepparton is known for *Many Great Things.*

From stunning rivers and bushlands, to contemporary art and fresh produce grown straight from the Foodbowl of Australia.

Like many regions across the nation Greater Shepparton also holds great respect for the many residents who have and are currently serving for our country. Our region's history is built around community strengthening during times of hardship, whether that be pandemic, drought, bushfires or war.

Italian Ossario, Murchison

You can discover our incredible stories by visiting historical sites across the region such as the Tatura Irrigation and Wartime Camps Museum. During World War II, several Prisoner of War and Internment Camps were based in and around Tatura, accommodating 'foreign aliens', many of whom remained in the area after their release. Tatura has since grown into an energetic agricultural town, renowned for the southern hemisphere's largest dairy show International Dairy Week. Visitors who travel to the small town are always encouraged to stop by the award winning bakery Tatura Hot Bread, which has taken out national awards for best hot cross buns, vanilla slice and more recently Australia's best sausage roll. Tatura is also home to Cussen Park,

a natural wetland environment which comes alive with an array of natural wildlife and birdlife.

Over to the riverbank garden town of Murchison, the small community is internationally known for its world wonder, the Murchison Meteorite, which fell over the township 50 years ago. The billion-year-old space rock is held at the Murchison Heritage Centre, which also features information on and displays of Prisoner of War Camp 13 and the Murchison Ossario. The mausoleum contains the remains of 130 Italian POWs and detainees who died on Australian Soil during WWII. The Murchison community pays respect to the Italians who died by organising a day of Italian music, dancing and food every Remembrance Sunday in November. Wander along the Goulburn River at Murchison and discover classic Australian landscapes and sophisticated flavours at Longleat Wines cellar door.

Through the rolling hills of Mount Major, Mount Saddleback and Gentle Annie, is the vibrant community of Dookie. In October the town sees a convoy of jeeps, trucks, motorbikes and armoured vehicles drive in for the Dookie Military Vehicle Rally. Seasonal colours come alive during the spring with golden canola and the luminous green of legumes and wheat crops flourishing. Throughout the year is a scenery visitors and locals never forget, especially after trekking Mount Major and taking in the views from the top. You never know what you might see at the Dookie Emporium (café and antiques). Travellers are always amazed at the historical militaria and army surplus as well as the superb locally roasted coffee. A wide variety of wonders can be found at the Dookie Artist Tree, explore the plant nursery, take in the local artwork or select a unique handcrafted gift for someone special.



Greater Shepparton Visitor Centre
33 Nixon Street, Shepparton
1800 808 839 | www.visitshepparton.com.au





Planning a trip to Greater Shepparton? The Visitor Centre can help you get to know the *Many Great Things* about our region.

MANY GREAT
THINGS TO DO

We hope to see you very soon.

For now, enjoy your time at home and stay safe and healthy.

When you're ready, give us a call to help plan your trip to Greater Shepparton



Greater Shepparton Visitor Centre,
33 Nixon Street, Shepparton 3630
www.visitshepparton.com.au
Tel: +1800 808 839



Our local volunteer and veteran Shane is happy to share his Greater Shepparton insights.

Conscripted into the army in 1969, Shane served for more than 20 years.

He was posted in Nui Dat in South Vietnam for 12 months, working in a number of roles before retiring from the Army Reserve with the rank of Major.

Shane and his wife have lived in Shepparton for 17 years and he's been volunteering for 10 years. You will mostly see Shane welcoming visitors and swapping travel stories. Here's Shane's thoughts on Greater Shepparton.

What do you love about living in Greater Shepparton?

There is much that I love about living here. There's great community spirit, exemplified through the way we celebrate our diverse community with events such as the Carols by Candlelight, the multicultural St Georges Rd Food Festival, performances of the local Goulburn Valley Concert Orchestra and the annual Shepparton Arts Festival.

The city has really progressed over the years, the most notable is the development of the Victoria Park Lake precinct and the construction of the new Shepparton Art Museum building by the lake.



Victoria Park Lake, Shepparton



Calder Woodburn Memorial Avenue, Shepparton



Goulburn River

When it's warmer I also enjoy paddling my kayak in one of the Lakes, just a short walk from our home.

Where do you think Last Post readers would like to visit that may not be on their radar?

The Calder Woodburn Memorial Avenue in Shepparton. In 1942 Calder Woodburn's Hampden bomber aircraft and crew were lost when returning from a night mission over the coast of France. The Eucalypt Memorial Avenue, which extends almost 20 kilometres with more than 2400 native trees, commemorates the pilot and crew of the aircraft and all those who served in World War II from Shepparton and surrounding areas. The Robert Mactier VC Memorial Gardens in Tatura feature a statue of the Victoria Cross winner. Robert was awarded the Cross for conspicuous bravery at Mont St Quentin, France on 1 September 1918.

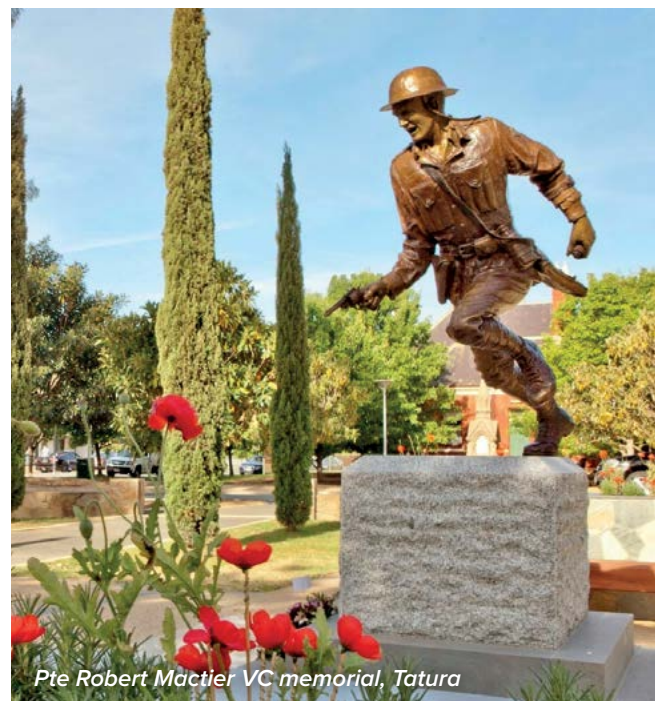
Anyone who is looking to travel to Shepparton and has a particular interest should phone or stop past the Visitor Centre we can help find you the best spots to make your trip special.

What's your number one recommendation to see and experience in Greater Shepparton?

The Emerald Bank Leisure Land offers a variety of attractions including the Motor Museum, the Furphy Museum and the Chocolate Apple Factory. There's also a mini golf course and the monthly farmer's market to explore out there.

What are a couple of your personal favourite spots that you frequent?

It's my daily practice to take our dog for a walk. We have a great network of walking paths in Shepparton that connect our two rivers, the Goulburn and Broken with the lakes in the area. I enjoy the connection and tranquillity, walking by the flowing streams and the bushland.



Pte Robert Mactier VC memorial, Tatura



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Recognising the value of Recovery

In these unprecedented times, we have all realised how vulnerable we really are. There were times in the last year where we felt a sense of helplessness as we saw many in this great country struggle with the impact of floods, droughts, water shortages and bush fires. Experiencing these mostly as observers, nothing has impacted more people more personally and more profoundly than this global leveller Covid-19.

We are all relieved to see that this too will pass. As resilient Australians, we know there are many 1000's of us already focussing on the lifting of the lockdown limitations. We have all become more aware of one another and sympathetic to our fellow Australian. Maybe we will travel with more empathy, care and compassion as we head off again discovering the 'lucky' country!

It's time to refocus and recognise that we are on the road to recovery. Without any doubt, the impact of this virus has heavily impacted millions including many of our regional towns, businesses and fellow travellers. Take your time out there. Stop, stay a while, relax, explore, stop rushing, unwind, smell the roses, savour the sites & sunsets, take your time and above all give yourself a break.

Kui Parks will be there to welcome you and give you that spot to stop, stay and enjoy your travels. Kui Parks is a proud supporter of our Veterans.

For your Vets discount why not visit <https://apod.com.au/discounts/kui-parks>. For more information on Kui Parks we welcome you to <https://www.kui-parks.com>

Photo: Relaxing at Kingston on Murray Caravan Park, SA.

JOADJA ESTATE



A visit to family-owned Joadja Estate will give you a glimpse into the workings of the Southern Highlands' oldest vineyard and winery.

Estate-grown, our wines are nurtured from the vine to the bottle.

Join us for a free tasting in our cellar door or experience our regular Music in the Vines events.

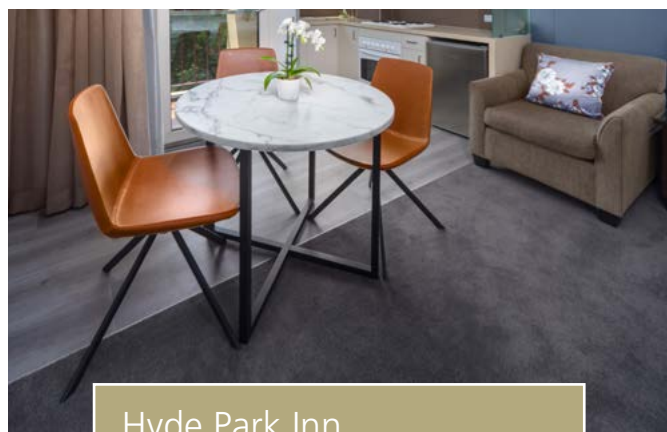
110 Joadja Road, Berrima NSW 2577

www.joadjaestate.com.au | (02) 4878 5236

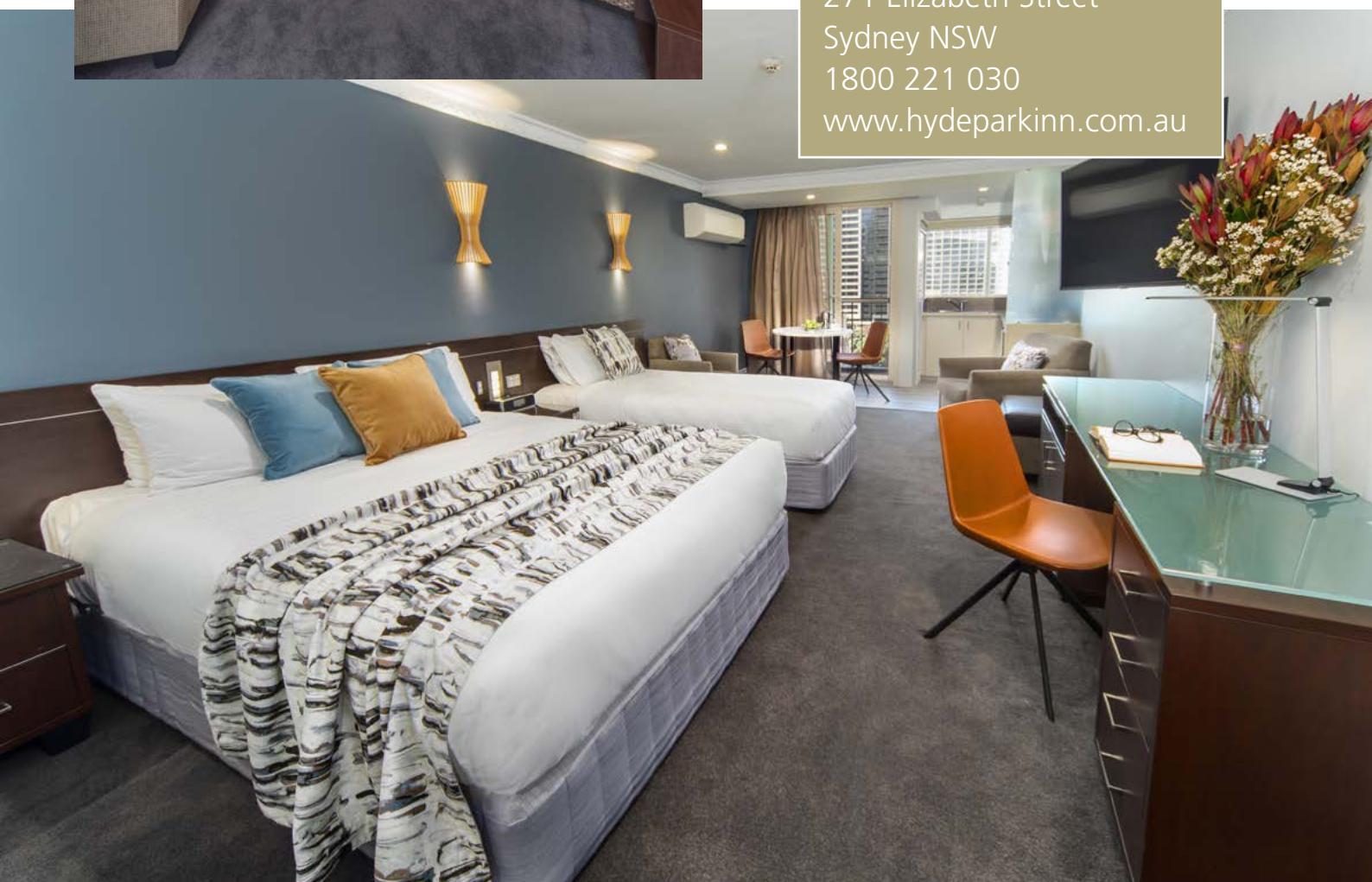
Unique 4 Star Accommodation in the centre of Sydney's CBD

Hyde Park Inn supports Australia's veterans on this very different and challenging ANZAC Day and looks forward to welcoming you all again in the near future.

(We are still open if you do need accommodation in Sydney)



Hyde Park Inn
271 Elizabeth Street
Sydney NSW
1800 221 030
www.hydeparkinn.com.au



HYDE PARK INN IS PROUDLY OWNED BY RSL NSW

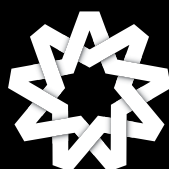
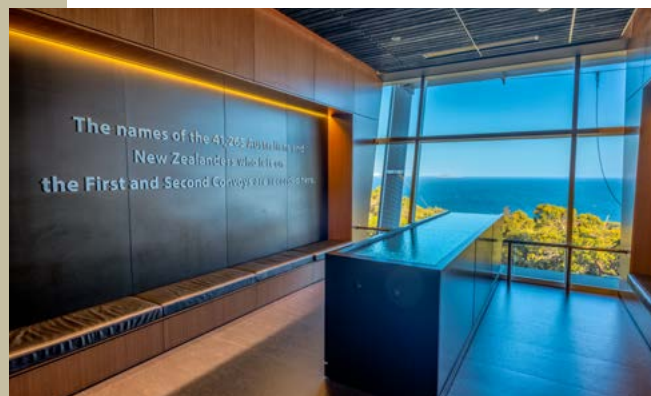
Located within the grounds of the heritage listed Princess Royal Fortress, the National Anzac Centre overlooks the harbour from which the First and Second Convoys departed Australia for the Great War. The award winning facility will captivate your interest with state of the art multimedia. Immerse yourself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

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

Co-existing with the National Anzac Centre is the Princess Royal Fortress. In 1988, the Fortress and surrounding grounds were restored and converted to a museum, and since have welcomed thousands of visitors through its doors.

Along with articles from its own collection, the lovingly restored buildings host a number of travelling exhibits from around Australia and the world, including HMAS AE1 Revealed on display until 2 February 2020. On loan from Curtin University, the exhibition examines the loss of Australia's first submarine and recounts the discovery of the wreck, revealing the reason behind its sad fate.

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



**NATIONAL
ANZAC
CENTRE**

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

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

Prepare to remember, learn and explore.

WWW.NATIONALANZACCENTRE.COM.AU





RAAF MUSEUM
POINT COOK

Located at historic RAAF Base Point Cook, the birthplace of the Royal Australian Air Force, the RAAF Museum is home to an amazing range of beautifully preserved historic military aircraft.

Here you will find a treasure house of priceless artefacts and fascinating stories of past deeds, giving visitors an understanding of the rich history and traditions of this arm of the Australian Defence Force.

Our Heritage Gallery incorporates multimedia technology and hands-on experiential activities to take the visitors through time from the Australian Flying Corps operating during World War I through to the RAAF's peacekeeping and civil aid missions to the present day.

The displays are augmented by a large variety of historic aircraft from the entire 99 year history of the RAAF, some of which are maintained in flying condition for displays at 1:00pm every Tuesday, Thursday and Sunday (weather permitting).

Additionally, visitors are also treated to an opportunity to see the Museum's Restoration Hangar, where staff and volunteers are currently rebuilding a World War II Mosquito reconnaissance aircraft and a DH60 Gypsy Moth training aircraft.

Models, books, patches, clothing and mementos can be purchased at the Museum shop.

FREE ENTRY

OPENING HOURS:

Tue to Fri 10am – 3pm
Weekends 10am – 5pm

CLOSED:

Mondays,
Christmas Day, Good Friday

Tel: (03) 8348 6040

Email: RAAF.MuseumInfo@defence.gov.au

Web: www.airforce.gov.au/raafmuseum

Facebook: www.facebook.com/RAAF.Museum

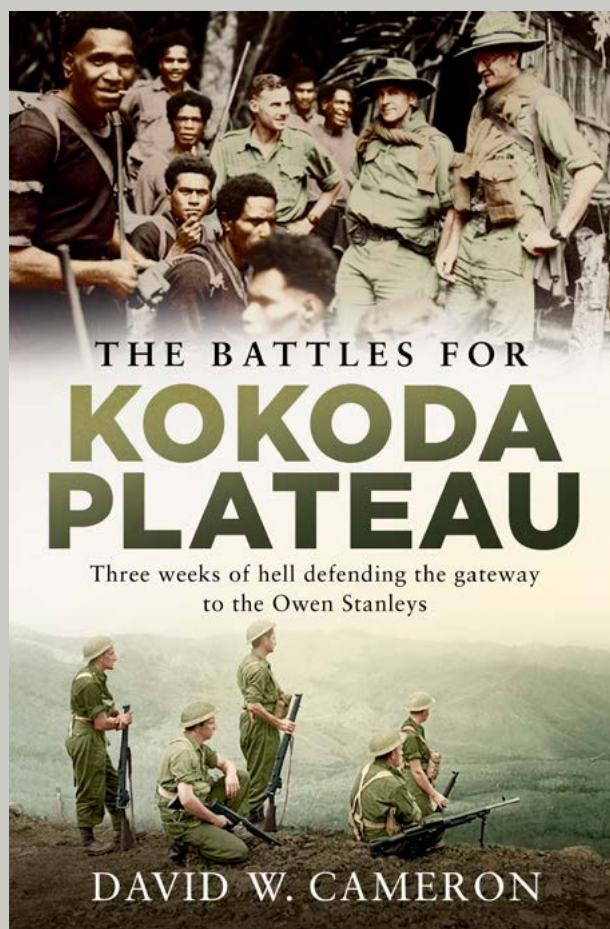
Prologue – The Battles for Kokoda Plateau:

The devastating Japanese bombing of the United States Pacific Fleet at Pearl Harbor on 7 December 1941 brought America and Japan into the Second World War, within days Nazi Germany foolishly declared war on the United States.

It was now truly a world war. The Japanese invaded and conquered Malaya, the Philippines and Singapore. They were soon heading south towards Australia, but with no real intentions of invading the continent; they were, however, keen to occupy the island of New Guinea to its north to help isolate Australia and New Zealand from the United States. Not long after, additional Australian troops were sent to Port Moresby to help defend the island from any Japanese invasion.

Few if any seriously considered Port Moresby was in danger of attack from a Japanese force from its northern coast. This would require them to push south over the dense jungle of the Owen Stanley Range. All agreed this was an impossible task—even for the Japanese. Any enemy force landing to the north would likely have the objective of building airstrips for operations against Port Moresby and other targets within the region, like the operations they were now conducting at Lae and Salamaua in North-east New Guinea. The tortuous nature of the terrain separating the north and south coast—representing some of the most appalling terrain on earth—was considered an impossible obstacle even for small-scale military operations. That said, over the previous six months, the Japanese had shown repeatedly that they were capable of attacking an objective from an ‘impossible’ approach. Even so, few believed that the Japanese would attempt to capture Port Moresby from the north using the only route available to them—the Kokoda Track. Indeed, Major General Basil Morris commanding all Australian forces in New Guinea stated perceptively ‘let us meet them on ground of our own choosing and as close as possible to our own base. Let us merely help their own supply problems to strangle them while reducing our supply difficulties to a minimum.’¹ However, on 21 July 1942 a large Japanese reconnaissance force landed in the vicinity of Gona along the north-eastern coastline of Papua at Basabua. Their objective was to capture the inland village of Kokoda and provide recommendations for future operations against Port Moresby via the ‘road’ that was thought to cut through the mountains. Within weeks this reconnaissance mission would turn into a full-blown attempt by the Japanese to take Port Moresby using the narrow and treacherous Kokoda Track, and the first critical objective after landing was to take Kokoda Plateau and its airstrip, which would provide a forward base for the operations against Port Moresby

A small Australian militia force consisting of just one company of the 39th Battalion, supported by a small number of Papuans from the 1st Papuan Infantry Battalion (PIB) and the Royal Papuan Constabulary, defended the coast in the Gona–Buna area at the time of the Japanese invasion on 21 July 1942. After a week of intense fighting they were forced to retreat from the coastal lowlands towards the Kokoda Plateau. During the fighting these men were usually outnumbered by at least three to one,



sometimes more. The Kokoda Plateau was the last significant defensive position on the northern lowlands, before entering the cloud-covered Owen Stanley Range. The Kokoda Plateau was the gateway to the mountains, and all agreed it had to be held at all costs, if only to deny the Japanese the use of its airstrip. With each passing day the Australians—now desperately short of ammunition and food, and stranded in the northern lowlands’ fetid swamps and jungles—looked south for reinforcements. Could they hold the plateau and its airstrip, and if so, for how long?

As the battles raged, two Anglican missionary groups had managed to evade the Japanese since the day of the invasion. Both groups increased in size as lost Australian soldiers and downed American airmen joined them; all were trapped behind Japanese lines and for the next three weeks they attempted to break through to reach the Australians thought to be digging in on the Kokoda Plateau.

75th anniversary of the end of WW2

75 years ago, the world was reeling from the horrors committed by Nazi Germany that left millions dead and the Jewish people decimated. No place on Earth encapsulates that nightmare more graphically than Auschwitz – the largest of the extermination camps which saw the murder of 1.1 million people.

Recent studies found that 25% of French millennials and 60% of American millennials have never heard of Auschwitz. Those figures are of concern because of the importance of understanding where racial hatred can lead. Of greater concern is that they come against a spike in antisemitic attacks in Europe, the US and here in Australia - all in a year in which we mark the 75th anniversary of the end of World War 2, of the culmination of the descent into the abyss. Antisemitic incidents in the UK totalled 1800 cases in 2019, while in the US Jews were the targets of the majority of hate crimes based on religion. And two months ago, a political earthquake occurred in Germany when - for the first time

since the Holocaust - a premier was elected with votes from what has been described as a neo-Nazi party – the Alternative for Deutschland. One of its leaders, Bjoern Hoecke, demands a 180-degree turn in Germany's atonement for Nazism, while others call for a railway back to Auschwitz. Then there's France, where a tree planted as a memorial to young Jewish adult Ilan Halimi, tortured to death 13 years ago, was chopped down, and antisemitic incidents rose 74% last year. Finally, while we are blessed to live in this great country, we too are experiencing a spike in antisemitism, with 368 incidents last year. Nazi symbols are raised above football bleachers in country



towns, hung from flagpoles and scrawled at Bondi Beach.

The challenge is greater than it has ever been. The further from the Holocaust we are, the greater the imperative to speak out. Holocaust survivor and Nobel Peace Prize winner Elie Wiesel captured it best: "Always take sides," he said. "Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented."

VIC ALHADEFF, CHIEF EXECUTIVE OFFICER OF THE NSW JEWISH BOARD OF DEPUTIES

Vale David Newberry 1 RAR 28 April 1937 to 10 February 2020

Born in Casino NSW to John and Doris Newberry in 1937 David was poorly at birth and not expected to survive by hospital staff. His grandmother, Margaret Hobday would brook no such thing and took charge of David, caring for him with his mother around the clock. Ultimately, David lived with his grandmother in Ashfield for much of his young life returning home from time to time to be with his family, including his brother Tom who was born in early 1941. After completing his schooling David wanted to become a sailor but was knocked back because he could not see the colours – red or green. He completed National Service in 1956 and then spent the next couple of years working around Sydney on various construction sites including Cockatoo Island.

In August 1958 David enlisted with the regular army and served in Malaya with 1RAR returning to Australia in 1961. He married Judith Ann Baker in

November 1962 and over their time together had five children – Leanne, Paul, Tracee, Megan and Mathew. In 1965, David sailed out on the Sydney to Cape St Jacques, Vietnam as part of the Anti-Tank Platoon. Like many who served in armed conflicts David suffered physical injury and like all who serve in the armed forces he carried the trauma of war for the rest of his life. David left the Army in 1978 as Warrant Officer II with his last posting in Singleton.

Upon leaving the Army David established his own collection and security business for a few years and then chose to return to employment working with Gould Brothers, Singleton and at Bayswater Power Station amongst other jobs. He remained in Singleton after retiring and with his partner Bev enjoyed a wonderful social life with friends and was an active member of the local community. He was always



an avid gardener and became an enthusiastic beekeeper.

David was a very proud, independent and, at times stubborn man. A man of integrity his life was one of many achievements – he was most proud of his time in the Army and had regrets about leaving. His legacy is a family who always knew that David would be there for them no matter what. David had a great sense of humour and was great fun. Imperfect like all of us but a man of whom his partner Bev, brother Tom, children, grandchildren and great grandchildren are incredibly proud. He will be deeply missed and remembered with great love.

LEANNE NEWBERRY



To Ken, the recent spate of bushfires has not come as a surprise. The recent bushfires, which ravaged every state in the country, started earlier than had happened before. There are records of fires starting July last year. But by September there were dangerous outbreaks in south-eastern Qld that soon moved to northern New South Wales. While some media commentators insisted that this was taking us by surprise, Ken reminds us that science has been warning of this for at least thirty years.

Were these fires different from what we've encountered in the past? According to Ken, yes. "They were unstoppable and way off the scale" he notes. "There is normally a scale of 1-100 with 100 being catastrophic. The recent fires on the south coast registered over 200 on the same scale. Nothing like that has ever been experienced before".

"There was a new scale release recently after catastrophic fires in Victoria and now there will have to be another to deal with what we've seen this summer" he says, "There was a lot of fuel on the ground but to reduce that fuel is incredibly difficult". Hazard reduction, part of the firefighters "tool

kit" is effective, he says, but it is a dangerous tool and has to be used very carefully. "You can't use hazard reduction burning during the fire season and the fire season is getting longer and longer", Ken notes. We are told that this recent fire season started in July in Port Macquarie. "There is no hope of doing hazard reduction burning under those conditions and there is now a much shorter time to do hazard reduction burning. Now the time frame is down to three, maybe four months and even during that period, the conditions have to be perfect or it becomes too dangerous. The time frame is becoming smaller and smaller, allowing fuel to build up on the ground", Ken says. Now, with climate change, with the temperatures increasing, this situation is becoming worse. The winds are stronger, the grounds are drier, the soil moisture content is decreasing.

Increased CO2 leads to the growth in vegetation and when vegetation dries out the fuel loads increase. "It's not one particular thing, it's a combination of things and you must look at all of these to understand."

Ken has said that he found the discussion about hazard reduction

and back burning a distraction. He also believes it is a politically driven distraction and is amazed at how quickly some of our politicians became experts in firefighting and land management. "Their ignorance was exposed by their use of the wrong words to describe what was happening", he told me.

"They were talking about back burning when what they meant was controlled burning. Controlled burning is burning in front of the fire and again, extremely dangerous and must be used very carefully and the conditions were not right for it. These fires were so intense they were destroying everything in their path."

Military people that Ken Thompson knows said the destruction, loss of life and habitat was worse than some of the war zones they'd been in. Ken says it's a conservative estimate to say that a billion native animals have been lost. And then there is livestock.

Did the level of ignorance concerning the fires surprise or disappoint Ken? "On the political level it did because modern science has known about this for 30 years. The United Nations intergovernmental panel on climate change first started its research then.

Climate change and the bushfires

Ken Thompson is a former deputy commissioner of NSW Fire and Rescue. He joined the NSW Fire Brigade in 1972 as a recruit firefighter. He was promoted to the senior levels of management and now is a consultant and advocate in disaster management in climate change.



They issue reports, comprehensive, every five years. Part of that report is for policy makers, based on science. Policy makers are politicians.”

Each report has been more dire than the one before it he told me, noting that these reports have repeatedly been ignored by our leaders. “It was no surprise”, said Ken, “and if our politicians had have read these reports they would have understood that.”

Early last year, Ken and other members of Emergency Leaders for Climate Action had requested a meeting with Prime Minister Morrison to explain their concerns that the next spate of bushfires could be a disaster. The group has a combined firefighting experience of over 600 years.

Their request was at first ignored and then refused.

With cyclones becoming more fierce due to warming of the ocean and with storms becoming more serious and extreme, due to the same reasons, with droughts longer and harsher than before, there are a group of reasons combining to make disaster management more challenging. Ken believes that those with experience in the field should be listened to.

Climate change is real and is happening now and science on the subject should be respected, Ken insists. “This is serious. Education is important,” he says.

GREG T ROSS

HOW DOES CLIMATE CHANGE AFFECT BUSHFIRES?

A LONGER FIRE SEASON
Hotter conditions mean a longer fire season, leading to more dangerous bushfires and leaving less time for hazard reduction.

HOTTER TEMPERATURES
Australia is getting hotter, with more extreme hot days and longer, hotter heatwaves. These conditions are increasing the risk of bushfires in many areas.

DRIER VEGETATION & 'FUEL'
Hotter conditions and periods of low rainfall dry out soil and vegetation, increasing fire risk.

MORE LIGHTNING
A warmer climate increases the chance of lightning, which is a key factor in starting fires.

CLIMATECOUNCIL.ORG.AU | crowd-funded science information

HAZARD REDUCTION
GET THE FACTS

These catastrophic fires are **weather-driven, not fuel-driven.**

This extreme weather has been **worsened by climate change.**

Hazard reduction does not stop bushfires from burning.

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Operation Bushfire Assist

Owen O'Shea has served in the Australian Army Reserve for 17 years. His career has involved a number of deployments including East Timor, Solomon Islands and Malaysia. He was most recently involved in Operation Bushfire Assist during Australia's recent bushfire crisis.

Would you mind telling us a bit about your role in the Army?

I'm part of the 4th/3rd Battalion, Royal NSW Regiment.

The recent bushfires took everyone by surprise by their severity. How did you feel when you got the call out?

Before the compulsory call out (in early December) there was a call for volunteers. I first volunteered for a 10-day task in relieving another unit that was already there. And that was on the "Flight Line" refilling the 3000 litre water tanks of the light aircraft used as fire bombers.

Where was that?

That was at Casino in Northern NSW. There's a Rural Fire Service (RFS) base there with an airstrip. As we're the NSW Regiment, we were sent to different parts of NSW. When the aircraft came in, we either put gel or fire retardant into their tanks. And then they'd go out, drop it on the fire ground, and then come back in. One was coming in every 15 minutes or so.

How did the command structure work? Did you get your orders from Army officers or the RFS?

During the volunteer part, we were attached to the RFS and we were basically working directly for them, pretty much just bodies to do labour. There was an Army Major there, who assigned us to the RFS team and then we did our task. We did have orders and limitations though. If they had told us to go put on fire-fighting equipment and fight the fires, we couldn't as that would have been outside of our orders.

Tell us a bit about the compulsory call up. How did things change?

We got the call in early January. As of then we were under direct Army command and considered a full-time soldier as well. We had to sign some CFTS papers and then we were under the Defence Force Act. We went under a different pay structure and were entitled to all the other stuff that full time soldiers get like dental and medical, but only as long as we were considered full-time.

Did you get sent to a location straight away?

No. First we went to Holdsworthy and spent a couple of days there. A few of the guys did chainsaw courses and other things to prepare. I did some training on larger vehicles. After that, we were transported to different towns and regional centres. I went to Bathurst and then onto the Wollemi National Park.

What kind of things were you doing?

One of the tasks was clearing roads and fire trails. There were a lot of burned logs that had to be cut into pieces and moved. Also, quite a few fences had been taken down. A lot of the fire activity was around rural properties so we were helping farmers rebuild their fences to keep stock contained. We were working with a volunteer organization called Blaze Aid that coordinates volunteers to help the farmers.

Did you have any heavy equipment in there?

In the National Park, no, there wasn't. We're an infantry battalion, so we don't have heavy equipment. But we did go to a place called Ilford where we saw some Army engineers and they had dozers and other kinds of heavy machinery.

Were you close to the flames at any time?

Not really. We did see some smouldering but our job wasn't to fight the fires. Our job was to fix the infrastructure and assist the local people.

So, no danger then?

Only from some of the big tree trunks falling as they were cut. We had our corporals going around assessing whether the situation was safe and calling out the widow makers.

Widow-makers?

Dead/burnt tree limbs hanging in trees that can fall.

Where were you billeted during this time?

There's an Army Depot at Bathurst that we stayed at. Pretty basic accommodation. There were some bunk beds for some and some slept outside under hoochies. Army vehicles took us to the work sites each day.

How do you think you responded to the situation? Were you trained to do what you needed to do?

I think we did well. As an infantry soldiers, we do a lot of work with barbed wired and we had all the gear already, so doing things like re-wiring fences for the farmers was a natural fit.

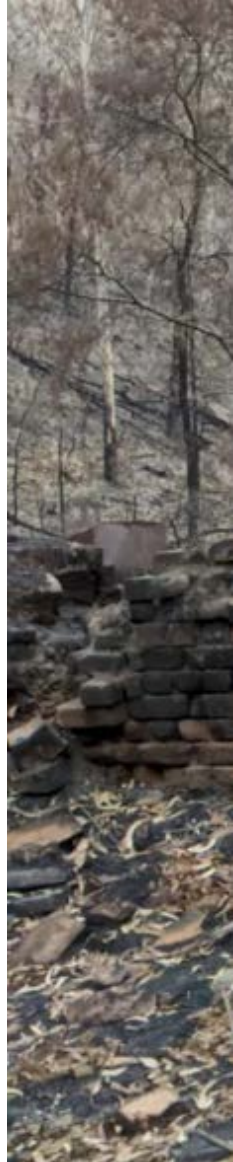
A lot of people were critical of the Prime Minister's decision to use the Army for the bushfires. Did you feel like you should be there or not?

I was happy to be there. It felt good to be doing something real. We spend a lot of time crawling around in mud, planning attacks and defending against an imaginary enemy. This time we were out and about in the community helping people. If we weren't there it would have taken the RFS much longer to do their job. With all the bodies and equipment on the ground, we could do in a day what would have taken the RFS weeks, meaning they could concentrate on what they needed to do most.

So, overall, a positive experience?

Definitely. It was satisfying to help and we got a lot of positive feedback from the local communities. It was also good to spend time with the boys.

ANDREW RUGG





Caves face new unknown after unprecedented bushfires

Caves are easily forgotten when fire rips through the bush, but despite their robustness the long-term impact of frequent, unprecedented fire seasons presents a new challenge for subsurface geology.

Famous caves at tourist hotspots survived the brunt of the Australian bushfire crisis this summer, but the unprecedented nature of the fires presents a new uncertainty for these unique underground ecosystems, according to a UNSW Sydney geologist.

The bushfires affected many rare karst landforms in south-eastern Australia, including popular tourist attractions such as the Jenolan, Wombeyan and Buchan caves.

UNSW Professor Andy Baker, part of a team which was the first to research the effect of fire on caves and karst, said this was a crucial area to study because of the landforms' unique geodiversity and values. The fires impacted several research sites where Prof Baker and his collaborators are studying the effects of fire on caves.

"Think of the Marble Arch at Jenolan, Victoria Arch at Wombeyan or Mount Sebastopol in the Macleay Karst Arc. Sebastopol, for example, is a distinctive mountain with significant indigenous values," Prof Baker said.

"Caves are important refugia and habitat, such as bat roosts which serve as maternity or hibernation sites. But what happens to the bat populations when the ecosystem outside is burnt? Where do they go? Can they survive? We don't know.

"We can also find evidence of past fires through stalagmites – mineral deposits which rise from the cave floor – so, while fires destroy what's on the surface, the more protected subsurface is a good place to look for historical climate information and to put today's fires into context."

Stalagmites are the counterpart of stalactites, which grow down from the ceiling of a cave.

Prof Baker said that in the next 12 months, he expected the aftermath of the fires to flush nutrients to the subsurface, change cave hydrology and slow down the karstification process (when limestone is exposed to carbonic acid in soil and dissolves, it creates distinctive landforms – karst).

"Some hydrological changes may be permanent or long lasting, and the slow-down in karstification can last several years," he said.

"These effects decrease the weaker the fire and deeper the cave."

FIRES UNPRECEDENTED FOR KARST REGIONS

Prof Baker said the fires disproportionately affected NSW's karst because it was concentrated in national parks in the main firegrounds, such as the Greater Blue Mountains World Heritage Area.

"Many areas have burnt before, but this is the first time we have seen so many sites burn at the same time, in the same fire season – so, the spatial coverage is one of the reasons why these bushfires are unprecedented," he said.

"The fires are also unprecedented because of the rainforest areas that burnt, and these areas contain karst. For example, most of the Macleay karst up north is subtropical or temperate rainforest and some of the fires burnt into the subtropical rainforest.

"Macleay is where I cave with a group that includes volunteer firefighters and citizen scientists. I have never seen such extensive fire there before.

"It's probably the first time fire has affected the rainforest in a very long time because rainforest, unlike other forests and trees, has not evolved and adapted to fire – these trees shouldn't catch fire – so, it might not grow back and that's a major concern."

Prof Baker has worked with Kempsey Speleological Society to monitor the climate and hydrology of some caves in the temperate and subtropical rainforest of the Macleay region since 2014.

"A number of these caves were burnt by the large Carrai-Carrai East fires between October and December last year," he said.

"We explored one of these caves in November, in what was one of the first research trips to investigate the impact of fire on karst.

"So, our long-term monitoring dataset is now a rare and valuable baseline to investigate the effects of fire on cave climate and hydrology."



River Cave in the Jenolan Caves, NSW. Photo: Shutterstock.



Minaret limestone formations in the Jenolan Caves, NSW. Photo: Shutterstock.



Yanchep National Park, WA after fire hit the area in late 2019. Photo: UNSW Science.

TRACING FIRE HISTORY IN KARST

Yanchep National Park in Western Australia was one of the coastal karst areas devastated by fire before Christmas.

Prof Baker visited this month to research the impact of the 2019 fire compared to a blaze in 2005 at the same location.

Yanchep is also the main research site for Prof Baker's new three-year Australian Research Council Discovery Project which aims to reconstruct fire history from cave stalagmites, a collaboration with researcher Dr Pauline Treble of the Australian Nuclear Science and Technology Organisation (ANSTO).

The karst area was the subject of the researchers' initial work on the effects of fire on caves and karst and implications for fire management, which began in 2013.

ANSTO started monitoring the caves after an intense wildfire burnt 1200 hectares of Yanchep National Park in February 2005.

The monitoring, which continued until 2011, examined the hydrology and water chemistry of water percolating from the surface to the cave.

Prof Baker said the researchers, led by then UNSW Honours student Gurinder Nagra, published the results in 2016 and it became the first ever study on the effects of fire on caves.

"The research showed that the fire killed large trees, and so the surface was no longer shaded. This made the surface hotter, increased evaporation and therefore, the cave became drier," he said.

"The dead trees left ash deposits on the surface and the soluble components of the ash were carried via water to the cave. The most abundant soluble ash materials are nutrients and therefore, fire caused the export of nutrients to the subsurface.

"What's more, the fires decreased the amount of limestone dissolved, thus slowing down the growth of stalagmites and stalactites in the cave."

Prof Baker said the Yanchep karst was also important because WA's distinct seasons encouraged regular growth markings on stalagmites, making them more precise for dating purposes and therefore, better for tracing fire history.

"Annual growth layers – like tree rings – are one way of dating stalagmites but they only appear where you have a strong annual climate," he said.

"We can count back the years in the chemistry of the stalagmites and if we can count every single year, then we know exactly when fires occurred – which can be quite interesting."

LONG-TERM IMPACT OF FIRES UNCERTAIN

Prof Baker is reviewing the data he collected at Yanchep and looks forward to further research, but he said the long-term impact of fire on caves and karst – particularly, if unprecedented fires become more frequent – was unknown.

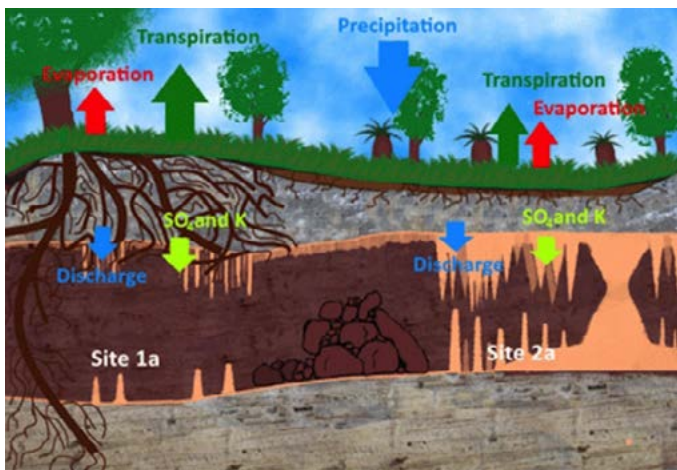
"Fire is a natural process – so it's something that's always happened. But if these fires are unprecedented because of the spatial scale of the country that's burnt, and the fires are occurring simultaneously and becoming more frequent, then that becomes something the caves have not seen before," he said.

"If more regular nutrient input – the dissolved ash – flows into the subsurface systems, the hydrology may change more, and the underground ecosystem may not be able to cope with receiving nutrients on this scale; but we don't know.

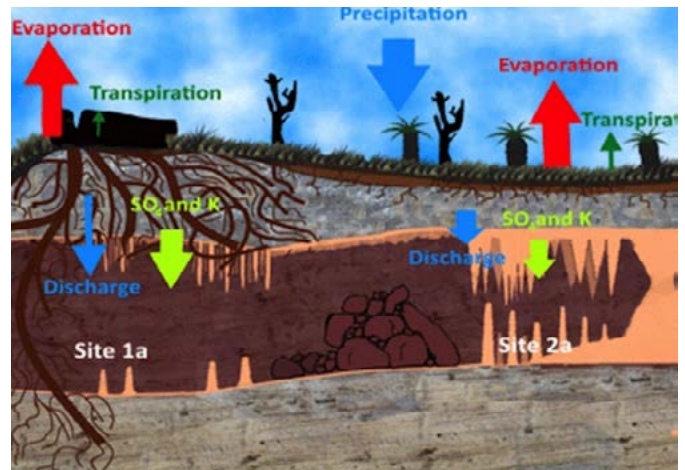
"In the long-term, there might be permanent changes, for example, a famous stalagmite in a tourist cave which people remember because it always drips water might stop dripping because the conduit is blocked, or maybe a formation that was growing quickly starts to slow down in a few years because the trees have died on the surface.

"And, if overlying forests are intensely burnt, the slowing of karst processes could last many years – until the forest has recovered."

CAROLINE TANG, UNSW



How cave dripwater chemistry works when there is no fire. Image: UNSW Science.



How cave dripwater chemistry responds after fire. Image: UNSW Science.

Aged care during a fire emergency – a south coast perspective



South Coast Seniors Rights Service aged care advocates Amadis Lacheta (left) and Margaret Crothers (right).

It didn't make the headlines but a number of aged care homes were evacuated during the fire crisis.

Margaret Crothers and Amadis Lacheta – two south coast aged care advocates from Seniors Rights Service – spoke to home care providers, residential aged care staff and care recipients after the worst of the fires had passed and communication lines had reopened.

Heart felt recognition and thanks must go to the managers and coordinators of aged care services – the responsibility of ensuring that older, frail people under their care were safe and well, was immense. Managers also had to look after staff who were impacted. Yet aged care homes were evacuated safely, care recipients were checked on and care given where possible and needed.

The providers ensured clients were all contacted and visited where possible – some using head offices or offices in other regions to phone around because of the communication breakdowns that were experienced. But they managed it.

Those needing evacuation were evacuated, the pharmacies were great at dispensing essential medicines and regional nurses (RNs) went over and above to ensure that essential clinical care was carried out.

Care recipients who were isolated for days report that people they didn't even know came to their aid with food and medical supplies. There was one report of essential medicines being fetched by boat because of road closures.

Some services sent in extra staff or advertised for extra staff to help out. I know of RNs on holidays helping with residential care evacuations.

Managers reported how well the aged care recipients coped with the trauma – stoic and patient. One manager suggested that all home care recipients should be checked to see if they have a battery operated radio in future – a valid point.

Providers are working together, sharing hours and available staff to ensure needs are met.

On a lighter note: One gentleman with slight dementia was taken to an evacuation centre. He registered and then promptly went home. He thought they had taken him in to vote!

Seniors Rights Service received regular updates from the Commonwealth Department of Health about residential aged care home evacuations. These updates were particularly valuable because we could not only see which ones were evacuated but also where they had gone. We had the information at our fingertips in case any concerned relative called.

Margaret and Amadis co-chair aged care interagency meetings in Eurobodalla. The February meeting was dedicated to reviewing our respective responses to the bushfires to share learnings from this critical experience so that we can all be better prepared in the future.

MARGARET CROTHERS, SENIORS RIGHTS SERVICE

Photo: Jack Bassingthwaite





St Vincent de Paul Society’s response to this summer’s devastating bushfires

When bushfires raced through NSW this summer, the St Vincent de Paul Society was in a unique position to provide assistance. Vinnies is comprised of volunteer members in each local community, so assistance was provided by locals with first-hand knowledge of the emergency, the services available, and the people they were helping.

People who had fled with nothing turned to Vinnies shops for emergency provisions of clothing and other material items such as towels and bedding. Members in the local areas were also able to immediately provide vouchers for groceries and fuel.

“We are extremely grateful to Vinnies for the ‘hand up’. We were reluctant to ask for help but we had no option. We needed to get back on track so business could resume and we could become self-sufficient again.”

Vinnies was present in recovery centres along the coast, providing financial assistance to rebuild, or to cover alternative accommodation. Critically, St Vincent de Paul Society members were able to provide

emotional support, and also connect people to a wide network of other organisations and specialised services. Vinnies members have actively been reaching out to people affected by fires, visiting communities and spreading the word about the help that is available.

“I just want to convey my sincere thanks to Vinnies and the thousands of people who donated, for the generous donation given to me when I visited the Bushfire Recovery Centre. The people there were just great - understanding and sympathetic. Thank you again.”

It takes many years to recover from a bushfire, and Vinnies will continue to provide assistance as long as it is needed.

If you need assistance or if you would like to donate please call 13 18 12.

THANK YOU

With your support Vinnies has been there to assist 3,130 households in the Canberra/Goulburn region through the emergency and into rebuilding and recovery.





Tireless worker for Anzacs and their families

William Antony Cole Rudd: December 7, 1917-October 29, 2019

World War II veteran and prisoner of war Bill Rudd, who has died a few weeks before his 102nd birthday, was known for his generosity and gentle nature. A proud great grandfather and family man, Bill, a renowned military historian, selflessly dedicated his life to others and their welfare, and he was a tireless worker for Anzac prisoners of war and their families.

Bill Rudd was born 101 years ago in a girls' school, Lowther Hall Anglican Grammar School, in Essendon. In 1917, the house, "Earlesbrae", was the family home of E W Cole, who owned the Cole's Book Arcade in Bourke Street, Melbourne.

The youngest daughter, Ivy Diamond, had fallen in love with Cole's secretary Rupert Rudd. They married and moved to the mansion "Marilla" in Toorak Road, South Yarra. At this time, his little sister Renee came into the world. Bill recalled holding her hand as they walked past the blacksmith to their primary school at Christ Church Grammar in Toorak Road. Bill attended Melbourne Grammar. In 1931, he received the Lower School Perry Bishop Scripture Prize and in 1934, the Rusden Scripture Prize. Both prizes were established by the men who founded Melbourne Grammar School in 1858.

Upon matriculation, he took up gemmology at the University of Melbourne. While an undergraduate, in 1937, at the age of 18, Bill's father died. Shortly after, World War II was declared.

Bill was advised to complete his studies by enrolling in officer's school but felt it hypocritical to be trained to command men in war when he had had no war experience. He enlisted as a sapper in the 2/7 Royal Australian Engineers and soon was facing the Rommel war machine in North Africa. He was taken POW and transported to Campo 57 in north Italy.

When Italy surrendered in 1943, Bill had choices to make – stay in the unguarded camp, head south to reach allied lines through German defences or head north and cross the Swiss Alps on his own into neutral Switzerland.

He chose the latter. He had a good ear for languages and listened to Italian while in prison camp. He would speak to only old or young people during his long arduous trek through the mountains.

After arrival in Switzerland he was recruited by the British consulate and while working for them, met a shy, tall attractive Dutch girl, Caty Oosthoek. They married in Geneva in February 1945 and returned to Australia to have four children, Peter Tony, Marilyn and Jenny. He worked for Best and Co Advertising and took up yoga, which he later taught to inmates of Pentridge Prison in Coburg.

Bill never marched in an Anzac parade, and never talked about war but when he discovered the Australian nominal roll documenting their military enlistments was not accurate, he took on the enormous task of correcting it. He was a tireless worker on behalf of Anzac prisoners of war and their families, gathering personal accounts, travelling to Canberra to challenge the Freedom of Information Act and ensuring all families were compensated for POW internship.

He operated the dedicated website anzacpow.com to help people find information about family members during the war. He replied to every request, often several emails a day.

He organised from Australia the resurrection of the little chapel in Campo 57, which was built by the POWs. The mayor of Premariacco invited him to Italy to receive an award for enhancing the value of the camp and making it a place for relatives to visit.

He aided the Greek and Crete communities and has been acknowledged by them with awards.

In 2010, his work was recognised with an OAM. In 2014, he received the Red Cross humanitarian partner award for his contribution to digitising WWII files. In 2014, he was recognised with the Shrine of Remembrance Medal.

His hobbies included skiing, golf, painting, playing bridge, collecting and polishing gemstones and corresponding with family and friends overseas. He loved wine and became national secretary of the Australian branch of the International Wine and Food Society. He created a small vineyard in Sunbury he called Lyrian – a word made up from the first letter of the middle name of each of his six family members.

He loved to study and went back to university to complete three degrees, arts, science and commerce.

He was a long-time member of the Melbourne Cricket Club and joined on December 17, 1937. He was a member of Victoria Golf Club for 79 years, joining on April 23, 1940.



Later, he encouraged it to publish a booklet about club members' wartime experiences. He was its oldest member. In addition, he was a lifetime member of the RACV with number 681.

Bill was a dedicated member of the Melbourne Football Club. He would take his young four children to the game each Saturday. This year, he was interviewed by Nathan Jones, the captain, and was televised during the Anzac eve game. Bill likened war to a football match. You supported your mates through and through. The club presented Bill with an Anzac guernsey that the players wear on that special night game. It bears the names of all MFC players who lost their lives in war. The club personalised 101 on the back for the years Bill had lived.

He joined the Melbourne Cricket Club in 1937 and this year became their third-oldest member, which allowed him to continue a lifelong association with his beloved Melbourne Demons.

Bill was known for his generosity and gentle nature. He was always well dressed in a tie and would tip his hat when greeted. He had a way of making the day sunny and making people feel special. He was a proud great grandfather and dedicated his life to others.

He answered the phone: "Bill Rudd here. How can I help you?"

His funeral was held at St John's Anglican Church, Toorak, and he is buried at Springvale Botanical Cemetery.

Bill Rudd is survived by three children, his grandchildren Alice, Tamika, David, Freyja, Conan and Konrad and great grandchild Hugo William. He was the last remaining grandchild of Cole's book arcade founder, Edward William Cole.

THIS TRIBUTE TO BILL RUDD WAS WRITTEN BY HIS FAMILY, FOR THE AGE

YOUR CONSERVATION QUESTIONS ANSWERED

Bushfire recovery

This last summer has been a challenging season, fires and smoke ever present, prompting people to consider their holiday plans and their evacuation plans. Even in the suburbs previously considered to be 'safe' from the environmental hazards of the 'bush' we as a nation have been given a shake up like never before. Perhaps our biggest challenge will always be the environment, fire, dust, smoke, floods, hail, but what can we do about it? Accept and be prepared. The Red Cross and Emergency services have put together a large number of documents to assist families in getting ready for evacuation. These documents are essential to follow and make sure you and your families are safe.

My job as a conservator is to help with the other things, the sentimental things, the family memorabilia. Things, which we don't really own, but we are the current custodians of. Things that will be passed on to the next generation or even into our "National Collections" as part of our Nations story. One of the biggest issues for people leaving a disaster zone is they left the planning too late. So let me encourage you to start now before next summer.

Talk to family members about what you have in your care, they would want to take. Special books, board games, photos. Maybe each person can have a shelf in their room of things they would want popped in a box. At least if these things are in one place it makes it possible for someone else to grab things. (Consider this if you are going away and your first responder may be the neighbor who is feeding the cat for

you. A box in a cupboard they can grab for you, might be very helpful).

Take photographs of the things you KNOW you will not be taking i.e. Grandfather clocks large Persian carpets huge canvas paintings. Having proof you owned these things can be very important if you do need to make an insurance claim so have photos and documents together before summer arrives. Talk to family if you live in a high-risk area about passing things on to them for a safer location. Maybe it is not a great thing for you to remain the custodian of the grandfather clock. Maybe it should be moved to a safer family members home before summer. The worst thing that can happen is a feud between family members because a special item was abandoned and then lost for good.

Share the risk with family members swap a hard drive back up with your best friend, or family member. Swap negatives for storage with another family living elsewhere to decrease the chance of losing both photos and negatives in the same fire.

Having selected the favorite books photos and other sentimental items take a look at what you might carry in. Having a few empty plastic tubs under the house ready to pack is a good idea.

Very important items you may wish to have seen to by a conservator and get advice storing them in archival boxing for their best care. Then if you do need to send them a friend or pop them in the car they will be boxed and safer than if they are just shoved in a plastic bag.

The most important thing is don't throw things out. Our precious items



even if they have been touched by disaster don't stop being the touchstones, which trigger memories of past event. Sure the fire may have affected the item but it will still be that wedding gift or that childhood memory as well. Many things can be repaired or at least recovered to a point that allows for reuse. Even photos which have been fire damaged can be recovered digitize and digitally restored to allow for re-printing. Make sure you use qualified science based conservators and real archival materials. "Acid free" in Australia is about as honest as "Sugar free". Australia has no standard of what "archival" means. Does it mean 2 years? 5years? 50years? With no science standard any company or service provider or manufacturer can use these misleading terms to dupe consumers. Even "museum quality" is dubious some museums have high standards and some don't so even I am never sure what is meant by this term. At Endangered Heritage we only stock materials, which have been peer reviewed and found to be the best quality for long term storage.

The following is a short list of things we often forget to include.

- Grandmas hand written recipe book
- Vintage tools, especially trade tools
- Special decorations from Christmas
- Board games, sheet music, maps, special LP's, Books.
- Special garments, wedding dresses, christening gowns
- Photos, computer hard drive

Last Post readers can write in with concerns or queries about the artefacts they have in their family collection. Letters will be answered by a qualified conservator from Endangered Heritage Pty Ltd. Endangered Heritage is a conservation business in Canberra, endorsed by the National RSL for conserving our military history. Both Victoria and Andrew Pearce have years of experience at the Australian War Memorial and with other military collections.

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

Dear Endangered Heritage,
I have a black and white photo of my grandfather from World War One on my wall. I've noticed that the image is fading. It is behind glass. What can I do to improve the fading?
Rebecca VIC

Hi Rebecca,
Light and heat fades pigments and dyes. As conservators one of our first stops are the preventive steps we can take. This includes making sure a photo or other object that could fade is out of direct sunlight, not under a spotlight or above a heater or vent. If you want to have a spotlight, have it separate from the rest of the lights and only turn it on when you want to look at the photo. The next step would be replacing the glass with a UV rated Plexiglass, this will slow any further fading. There aren't any options for improving the fading on the original image, however you can have it scanned and digitally restored. This has the added benefit of putting the original into storage in a dark and stable environment, and having the digital reproduction on display.
Bretony

Hi EH,
I picked up a WWI helmet a few years ago. I've had it out on a shelf since then, and there is rust or something around some of the holes. Is there anything I can do?
Josh QLD

Dear Josh,
World War One helmets were mainly made from Steel. Steel corrodes through an electrochemical process that requires oxygen and moisture. If the shelf you are storing the helmet on is close to a moisture source, like a bathroom or the kitchen, it should be moved to a drier area of the house, this will reduce the elements needed for the chemical process to occur. Using an archival grade microcrystalline wax, you can put a coating on the metal that will protect it from further harm, however this should only be done on large flat surfaces, any areas with decoration or engravings should be seen by a specialist.
Bretony

Dear Endangered Heritage,
We have a wooden Honour Board that had split along one side.
An RSL

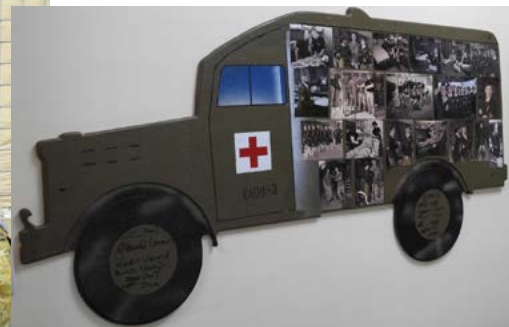
Dear An RSL,
Wood splits because of sharp changes in condition. They find an equilibrium through their environment, particularly with humidity and like to stay at that level. If a wooden object is placed close to an airconditioning unit, bathroom, kitchen etc the fluctuations in moisture can cause splitting and mold. Unfortunately, beyond removing it from sources of moisture or heat there isn't much you can do. A specialist would need to do any repairs.
Bretony

COMBAT CURATION

Recently, Squadron Leader Steve Campbell-Wright from the Air Power Development Centre and Mr Sebastian Spencer, Curator for the History and Heritage Branch, deployed to the main operating base in the Middle East and a variety of locations in Afghanistan where Australian Force elements are deployed, on a Collection Mission to conduct interviews of personnel on operations and identify artefacts of significance.



Location – Camp Qargha, Kabul, Afghanistan; L-R – Squadron Leader Sonny Benaim, Mr Sebastian Spencer, Corporal Troy Wyley.



Trench Art, taken inside the Medical Centre at Camp Baird, Al Minhad Air Base, UAE – an example of trench art made by the departing rotation team. The images show members of the medical rotation team and historical images medical personnel.

SQNLDR Campbell-Wright, who has a PhD from the University of Melbourne in the fields of history and cultural heritage, conducted interviews with personnel from the P8 Poseidon detachment (which has since completed its mission), Train, Advise, Assist Command–Air (TAAC–Air) and a variety of support elements.

He said: *A highlight of the task was being able to interview members of TAAC–Air at the end of their tour, knowing they had achieved mission success. Gathering oral histories in theatre is such an important activity, as it provides a unique view of operations and will be invaluable to future historians.*

Oral histories capture the lived experiences of Air Force personnel on operations, and will provide future researchers with a record of operations that goes beyond the official reports to add a more human dimension to written histories, documentaries and podcasts.

Mr Spencer's main task was to undertake a curatorial assessment of the RAAF presence on operations:

He said: *What this means is I look at the objects, records, photographs and artefacts used by the RAAF, to determine what should be returned to Australia and entered into the Air Force Heritage Collection. This allows me to complement the displays we have in the RAAF Museum and the Aviation Heritage Centres at RAAF Bases Townsville, Amberley, Williamtown and Wagga.*

There were many, great and quirky examples of what we still call Trench Art – a term coined in the trenches in World War I meaning any decorative object made by military personnel directly linked to armed conflict or in support of military missions.

Artefacts tell a rich human story, which highlight the truly unique Australian culture. There are poignant as well as humorous pieces that serve to show how, wherever we serve or are deployed, we create elements of home with us.

Before joining the History and Heritage Branch in 2018, Sebastian served as a Curator with the Royal Australian Navy Heritage Branch and the Australian Army History Unit where he was Curator for the Royal Australian Engineers. Prior to this he worked as a multi-species zoo keeper at Taronga Zoo in Sydney – but that is another story!



A further example of Trench Art, also taken inside the Medical Centre at Camp Baird, Al Minhad Air Base, UAE – an example of trench art made by the departing rotation team. The plaque shows the names of the rotation team.



A grass Map of Australia complete with Uluru and a Kangaroo "the grass was propagated from seeds bought from Australia – a little bit of home"



Engineers' Reminders from home.

WING COMMANDER (DR) MARY ANNE WHITING, AF HISTORY AND HERITAGE BRANCH

Sister Caroline Hilda Hope McMaugh

Australian Army Nursing Service, 1st AIF

Born 11 Mar 1885, Enlisted 26 Aug 1916, Died 30 Mar 1981

Hilda McMaugh, known as Cissy to her family, was born and raised on a property on the Upper MacLeay River. She trained as a nurse in the Tamworth Hospital and then on 26 Aug 1916, she joined the Australian Army Nursing Service as a Staff Nurse, the rank equivalent of a second lieutenant.

She served in the Army hospital in Sydney and then was posted to Cairo in 1917, where she served at the 14th Australian General Hospital in Abbassia. Her patients were reportedly impressed with her medical knowledge and her caring attitude. In 1919 she was posted to England where she learned to drive a car and got her licence from the Royal Automobile Club of the UK. She took flying lessons at Northolt Aerodrome near London in a Centaur VI, a two-seat wire-braced, fabric-covered wooden biplane with dual controls.

McMaugh soon mastered 'the levers' as she called them in a newspaper interview and even looped the loop in the Centaur. She was apprehensive about the final test but found the experience very liberating, saying she 'felt like a bird'. After a month of training, she became the first Australian woman to obtain her pilot's licence and was awarded the Royal Aero Club Aviator's Certificate No. 7818 on 15 Nov 1919. Her fellow trainee aviators applauded her and the Tamworth District Hospital Committee were among the many who sent their congratulations.

In 1920 McMaugh sailed back to Australia and on 16 Mar 1920, her military service came to an end. She returned to Armidale where she received an official civic welcome. She was awarded the British War Medal and the Victory medal in recognition of her work during the war.

After her return, McMaugh applied for an Australian pilot's licence but was denied one even though she was qualified and already held a British licence. Had a man applied in such circumstances, there is every reason to believe he would have been given an Australian license as a matter of course. However, McMaugh put this setback behind her and forged a new life for herself. She never applied again nor, so far as is known, ever flew another aeroplane.

In 1923, she bought the old school house in the village of Uralla, near Armidale NSW where her family lived, and turned it into St Elmo's Private Hospital. She ran it as the Matron for almost thirty years. She was a pillar of the community, nursing rich and poor alike and delivering most of the local babies.

She built a pool next to the hospital for the local children, using the labour of the men whose wives had babies in her hospital during the depression and were unable to pay at the time. Rumour has it she won a bet on Old Rowley in the Melbourne Cup, who came in at 100 to 1 and that paid for the concrete.

It was the sight of the wreckage of that pool that led me to Matron McMaugh and her extraordinary story – an Anzac girl and Australia's first licensed female pilot.

MARGARET SKEEL & JOHN WARD



Prof Dale Stephens

Professor Dale Stephens CSM is a Captain in the Royal Australian Navy Reserve who spent over 20 years as a permanent officer in the Royal Australian Navy before taking up his appointment at Adelaide Law School.

Dale Stephens has occupied numerous staff officer positions throughout his career in the Australian Defence Force (ADF), including Fleet Legal Officer, Command Legal Officer (Naval Training Command), Chief Legal Officer Strategic Operations Command, Director of Operational and International Law, Deputy Director of the Asia-Pacific Centre for Military Law, Director Navy Legal and Director of the Military Law Centre. He has deployed twice to East Timor (INTERFET & UNTAET) and twice to Iraq (Baghdad) in senior legal officer positions and has provided extensive advice to Government at the strategic level.

He is the recipient of the Conspicuous Service Medal and the (US) Bronze Star as well as ADF and UN commendations for his service.

During his time in the ADF, Dr Stephens was involved in providing legal advice regarding numerous operational, disciplinary and administrative law issues, including fisheries, customs and immigration matters within Australia's maritime zones, combined operations with other military forces, UN Peace Operations, drafting Rules of Engagement, implementation of international treaties including the International Criminal Court Convention as well as numerous weapons reviews.

In the early 2000's Professor Stephens was part of the Australian delegation to UNESCO negotiating the Underwater Cultural Heritage Convention. In the mid 2000's he taught at the U.S. Naval War College located in Newport, Rhode Island as a faculty member of the International Law Department. In 2010 was seconded to the Department of the Prime Minister and Cabinet as a senior advisor on Afghanistan. In more recent years he has taught National Security Law as well as a number of military law subjects at the ANU College of Law.

Dr Stephens is Director of The University of Adelaide Research Unit on Military Law and Ethics (RUMLAE) and is a Fellow of the Australian Academy of Law.

He is Director of the Adelaide Military Law Program and a member of the Ploughshares/McGill University/George Washington University 'Space Security Index' Consortium.

He was awarded his Doctorate from Harvard Law School in 2014.

The Last Post: Welcome to The Last Post, Professor Dale Stephens, and thank you very much for sparing us your time.

Dale Stephens: No worries, Greg. No worries at all.

TLP: Dale, you're Director of Uni Adelaide's research unit on military law and ethics. For those that don't know of the work that you're doing, could you just explain to us what that entails?

DS: Sure. So we are a research unit within the law school of the University of Adelaide and our focus is to look at the manner in which the law operates in respect of military operations principally, but also looking at things like research into the veterans community and particularly in terms of incarceration and connections with military service. We're also, the word RUMLAE, which is our title research unit on military law and ethics, the E in RUMLAE does stand for something. And so part of our research is looking at the way ethical choices are made in terms of operations and contrasting that with the laws, so looking at the relationship between law and ethical choices that are made by commanders in the execution of military operations.

TLP: And, of course, it entails a lot there. And, I guess, first up with the veterans and the rate of incarceration, et cetera, through their military service or effect, what have you found there?

DS: So we've got Kellie Toole who is a senior lecturer at the university and a former criminal lawyer. Her research is principally focused on looking at, and Elaine Waddell, sorry, is a co-researcher, looking at the rate of incarceration of ADF members or ex-ADF members and trying to work out whether there are any connections between prison and their service. And the study is only a couple of years old so it's only preliminary findings at the moment. But there does seem to be an over-representation compared to the general population of the ADF in civilian prison. And the goal is to try and work out whether there is a connection. So Kellie's research is still ongoing, but the preliminary findings that she's got, which are yet to be further interrogated, are that military service actually, from what we gather, is that the individuals who come to the ADF, they find a lot of comradery, they find a sense of belonging, they are instilled with a sense of discipline when they're in the ADF. And then when

they leave, that discipline, that sense of camaraderie seems to evaporate. If they're broken people when they come into the ADF, the ADF puts a lid on some of that social pressure, I guess. And when they leave the ADF, that lid's taken off and they do silly things and they can end up in jail. So this is the study that that Kellie is doing at the moment, but it's only preliminary. We've only looked at statistics in South Australia. We're trying to expand that research into other states and we're looking particularly at New South Wales, which has a much higher, a broader sample rate, I guess, of ADF members, and so that will be, I think, the moment where we'll be able to validate the preliminary findings that we're finding here in South Australia.

TLP: That promises to be interesting and potentially of great value to veterans and the wider community. We get, obviously, the more numbers attached to New South Wales, which will give it broader acceptability, I guess, within the confines of what you're studying.

DS: That's right. That's right. So I think we need to just see if what we find here is replicated in other states. And if it is, then I think we can start making some conclusions about how the ADF and the Department of Veterans Affairs might want to deal with this issue and hopefully try and encourage some policy changes that might protect, if you like, and care for our ex-members in a manner that at least stops them going to jail if that's the finding, if that's the conclusion.

TLP: Yes, that's right. I was thinking the same thing myself. And, obviously, if this leads to an impacting on governments and those responsible to change laws and attitudes towards veterans, it will be for the betterment of the community. What do you see being wrong with that at the moment?

DS: Well, I think at the moment, it's not that... I think for the Department of Defence, once the member leaves the ADF and becomes a veteran, there seems to be a bureaucratic firewall and it's no longer a responsibility of the ADF, it now belongs to Department of Veterans Affairs or other social care departments. I think that creating that link, accepting that when you're an ADF member, when you leave the ADF, that there are things that the ADF can do while that member is in service or at least be on the lookout for

LAIDE LAW SCHOOL



— INTERVIEW —

the near future to expand on that even more. I think it's essential for readers and listeners to know what's going on behind the scenes, a lot of it not often promoted. But you've had an amazing career, Dale, and you're still relatively young. You've been in the Navy for 20 years?

DS: Yeah, I joined the Navy in 1989 so I've been in the Navy 31 years.

TLP: Wow. Apologies, I missed out on 11 important years there. And twice you've been to East Timor?

DS: Yeah, so I've had a... It is interesting, I joined the Navy in 1989 and that corresponded, I guess, with Australia engaging militarily in the world, starting with the first

when they make that transition. That there's a level of care and concern, I think. The other thing I've got to say, Greg, is that we've had, here in South Australia, we've had enormous support from the veterans community and the veterans organizations have been very helpful to us in gaining access to ex-ADF members and providing ongoing commentary themselves about the bad experiences. So that's a relationship that has developed that has been quite helpful to our research.

TLP: Yes. Actually, the South Australian government, I think, Dale, is well respected for its work with the veterans and the veteran community. It doesn't matter particularly whether it's Liberal or Labor but they seem to be doing well, I think, through Veterans SA and some other things as well.

DS: Yeah. No, we've been very, very happy. In fact, we've had also the Department of Correctional Services is here in South Australia, individuals in that department, I think, are very concerned and we've been working with them as well. So it's been very helpful. Though I must confess, Greg, in talking to you, it's a project that Kellie leads. I'm engaging with Kellie on this, but she is a criminal lawyer and so this is of great interest to her. And so we talk and I support her study, but she's taking the lead in this particular research.

TLP: Yes. That's wonderful. And we might catch up with Kellie in

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Recalling that, in cases not covered by the law in force, the human person remains under the protection of the principles of humanity and the dictates of the conscience...

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Gulf War in 1990. And so when I joined as a young legal officer in the Navy, in our ADF, we went to the Gulf War. We then were engaged in peacekeeping in Cambodia. We went to Rwanda, we went to Bougainville, and, of course, at the end of the 1990s, we deployed to East Timor and I deployed to East Timor with INTERFET initially and then came back to Australia. And then redeployed to East Timor with UNTAET, which was the U.N.-sponsored mission in East Timor. And in both instances, I was a legal advisor. In the first instance, with INTERFET, the Naval commander of the INTERFET forces, and then in the second instance to the general that commanded the peacekeeping forces within East Timor. So, yeah. [Inaudible 00:09:07] deployments to East Timor at pretty critical moments in my mind when East Timor was transitioning from Indonesian administration to U.N. administration and then to its own sovereign status as a country.

TLP: It was an amazing time, Dale, and at the time when a lot of this was unfolding, I was up in the Whitsundays just cruising around on a yacht and I was thinking about how close we were to this drama that was unfolding. How important was the United Nations in what happened there?

DS: So I think you can break it down into two components, Greg. The first component was INTERFET and the U.N., there was initially some resistance by Indonesia for an international force entering into East Timor. And the U.N. sent a number of envoys to research what was going on in East Timor and they sent back reports detailing the breakdown of security and the humanitarian concerns that they held for the people of East Timor. And the Security Council, the United Nations Security Council actually adopted Resolution 1264, which authorized a multinational force to enter East Timor and gave full legal authority for that force to restore and maintain peace and security in East Timor. So we Australia led that force with INTERFET in 1999 and we had a very complete legal authority under the United Nations Security Council to do what it is we needed to do to restore peace and security and to maintain it. That occurred up until around about November, December of 1999. And there was a new resolution, 1272, that was adopted that actually created a U.N. force. So the first force was INTERFET. The second force was UNTAET. We put on blue helmets and

blue berets where we transitioned from INTERFET to UNTAET. And that's further the initial work of INTERFET in restoring and maintaining peace and security within East Timor. When it became a fully fledged U.N. peacekeeping or peace enforcement operation, we had a number of other countries join. I think at its maximum, I think there were about 26 countries that were involved in UNTAET's mission. And that was to restore peace and security, bring people back from West Timor to deal with the militia threat that was ongoing at the time, and to assist the United Nations civilian administration, recreate infrastructure for the country so that it might become a functioning entity, and then transition into a functioning sovereign state.

TLP: Well, it's part and parcel of what you do, too, Dale. I guess it must've been very exciting to see that unfold and become a reality in the end. How did you feel about your role in that?

DS: Thanks, Greg. It's a funny thing in your career. You find yourself at various times being involved in really big events in the world and you find that you start providing advice on a scale that you never imagined. So, to me, it was tremendously exciting. When I deployed to East Timor first in October 1999, I'd been in the Navy 10 years and it was 10 years of training and preparation. So, to me, it was a very exciting time to be involved in an operation that had full legal support and had the full support of the Australian population, but also had in East Timor, the people themselves, were very, very grateful that we were there. So from an operational perspective, we had everything going in the right direction. Full legal authority, supportive Australian population and the gratitude of a population in East Timor that we were there to restore and maintain peace and security. So, a happy convergence of legal authority and operational success at that particular time. To me, it was wonderful. From a Navy perspective with INTERFET, one of the things we had to do was we had an agreement with Indonesia for an air and sea corridor between East Timor and the Oecusse Enclave, which is based in West Timor, but it still is a small bit of East Timor. So it was a little component of West Timor that was East Timor, so it wasn't Indonesia. We had air and sea corridor where we could fly and sail and we had INTERFET troops and then UNTAET troops in Oecusse. And we had some instances where



Indonesia sought to deny us those rights to go to Oecusse and so that required a lot of legal assessment as to whether or not they could do that. We concluded that they couldn't and that we would give full effect to the Security Council resolutions to ensure that the Oecusse Enclave was equally as protected as what the main island or the main component of the East Timor was. So as a young lawyer at the time, it was tremendously exciting to be involved in that component. And then for the second part of it, which was the PKF component, what we found was that when we transitioned from the INTERFET to UNTAET, there arose quite a strong militia threat to the East Timorese people and so one of the things I needed to do as the lawyer there was to liaise with the U.N. peacekeeping office in New York at the U.N. to try and have an adjustment to our rules of engagement that enabled us to take a bolder approach to the security threat. We ended up getting changes to our ROE that enabled us an interpretation of what self-defence meant, which enabled us to react appropriately to the threat that the people of East Timor were facing by this militia, and also ourselves. We had a number of peace keepers that were killed and wounded in these clashes and so we needed to be able to have the legal authority to protect ourselves and protect the people. Ultimately, we got that from the Department of Peacekeeping Operations, which required a lot of legal discussion as to how far we could go lawfully in protecting the people that we needed to protect. We ultimately got it but it required a lot of legal argument, Greg.

TLP: Yes, I bet too, Dale. And I think, obviously, explaining those exciting

“BUT THERE DOES SEEM TO BE AN OVER-REPRESENTATION COMPARED TO THE GENERAL POPULATION OF THE ADF IN CIVILIAN PRISON.”

times for you in dealing with things on a legal issue. The law is important to us all, obviously, but very much a big part of your life. You've been a delegate to UNESCO and a doctorate from Harvard. How important, Dale, is the upholding of law within warfare?

DS: So from the Australian perspective, our doctrine says, as you would expect, that we will act in accordance with the law and that this is an expectation of the Australian population. At the end of the day, the Australian Defence Force represents the Australian population and Australian people wherever we are. And I think the Australian people fully expect that we will comply with the law. And when I say that, the law also provides protection to our commanders to do what they need to do, to give effect to Australian policy overseas in a manner that is legitimate. So, to that end, I think the law is tremendously important. People, I think, are surprised to know that the law, and particularly in a time of armed conflict, that the law itself is quite voluminous, it's quite dense, about what you can and can't do. And so it requires a skillful approach to try and ensure that we are able to do what we can do to the fullest extent of the law, but also to ensure that our commanders know what the limits are and what they can't do and what they need to be careful about. So, my life has been involved in providing legal advice to commanders at various operations, particularly overseas. And, yes, in 2009, I started my doctorate at Harvard Law School. My goal in that doctorate was to write a dissertation where I examined the manner of legal advice, the manner of the application of law as contrasted to ethical and moral decisions that our commanders make. And I tried to find, in my dissertation, elements of convergence, where that occurs and choices that our commanders have made over the years. I've come to the conclusion that all of our commanders have a deep abiding respect of the law and strive to comply with it, at the same time ensuring that Australia achieves the mission outcomes that the ADF has been set. I have a good news story. My dissertation was a good news story in the way in which law and policy and moral choice can converge, certainly that's been my experience with the ADF.

TLP: Yes. Okay. I'm thinking, of course, Dale, a question to you and, I guess, an observance from many maybe, that around the world

particularly right now, of course, before the virus at least, because that's put a whole new slant on things, but in warfare around the world, prior to the virus, there seemed to be, and this is an observation for myself, a growing lack of respect for the law in warfare.

DS: So, I think it's understandable as criticism about the law of armed conflict and so there's a number of responses I can make to that. I don't know if it's growing, but certainly there are elements. You look at ISIS who proudly defy the law, there's no doubt that that's what they do. From an Australian perspective, we will comply with the law of armed conflict because that's who we are. We are a country that is bound by a sense of right and wrong and that right or wrong is reflected in legal compliance. And that is I say, in my view, is the expectation of the Australian population. But the reality is that if you violate the law of armed conflict, there may be an immediate technical advantage that your force might have. But in the long term, certainly where there's repeated violations of the law of armed conflict, people have enough now to know that you are not a legitimate force. That what you have done is wrong and that there are consequences, political consequences, moral consequences, public support consequences, for violations. And, of course, we had the International Criminal Court and if you violate the law of armed conflict in your state, there's a part in that statute, then there are criminal prosecutions, there are criminal consequences. The great role of law is, I think, in the contemporary period, it operates to bestow legitimacy or illegitimacy on the force. In this connected world, being regarded as an illegitimate force is not a good thing. It's actually in your interest to not have that occur.

And so we look at ISIS where there was a world community united in reacting to them because of just how flagrant they violate, amongst other things, their violations of the law of armed conflict. I think people can rightly look at violations of the law and go, "Well, they seemed to get away with it," but they rarely do. Not in the long term or even in the medium term do they ever truly get away with it. You've got organizations like the Red Cross, the International Committee of the Red Cross, who are very engaged in dealing with particularly non-state actors who violate the law. And they are there to also act as a guardian of ensuring legal compliance. So there is a consequence, Greg, if you violate

the law of armed conflict. It may not seem so immediately, but in the medium or long term, there always is.

TLP: Yes. That's reassuring to hear. And, of course, Red Cross, Australian Red Cross we're talking about now, have had a long and just a wonderful history of helping and assisting during times of war and refugees, et cetera. So, that's always an organization that carries a lot of weight.

DS: It surely does. And the Red Cross, certainly the Australian Defence Force and the International Committee of the Red Cross have a great connection, a great... I won't say working relationship with different organizations, but we have always engaged with the ICRC and we always will. They are a reputable, honourable organization that we respect. So yeah, I agree.

TLP: As Director of Operational and International Law, your voice must carry some weight.

DS: One of the things I found when I was in the ADF, and you're right, I was the Director of Operations and International Law, is that you found yourself very engaged in very, very key issues at any moment of the day or night. And it was a tremendous responsibility to ensure that you and your team gave the advice that was correct and advice which ensured that, to the greatest extent, that Australia could achieve what it needed to achieve operationally. But also in a manner that was defensible, that was compliant with the law so that our commanders would not face criminal prosecution, but more importantly that the ADF would always act legitimately. So, yes. It was a tremendous responsibility that I felt personally. But we have a good team in the defence force. We have a very good training regime and our lawyers are trusted members of any command team. I think we do ourselves proud in what we're able to do in assisting the ADF in its mission.

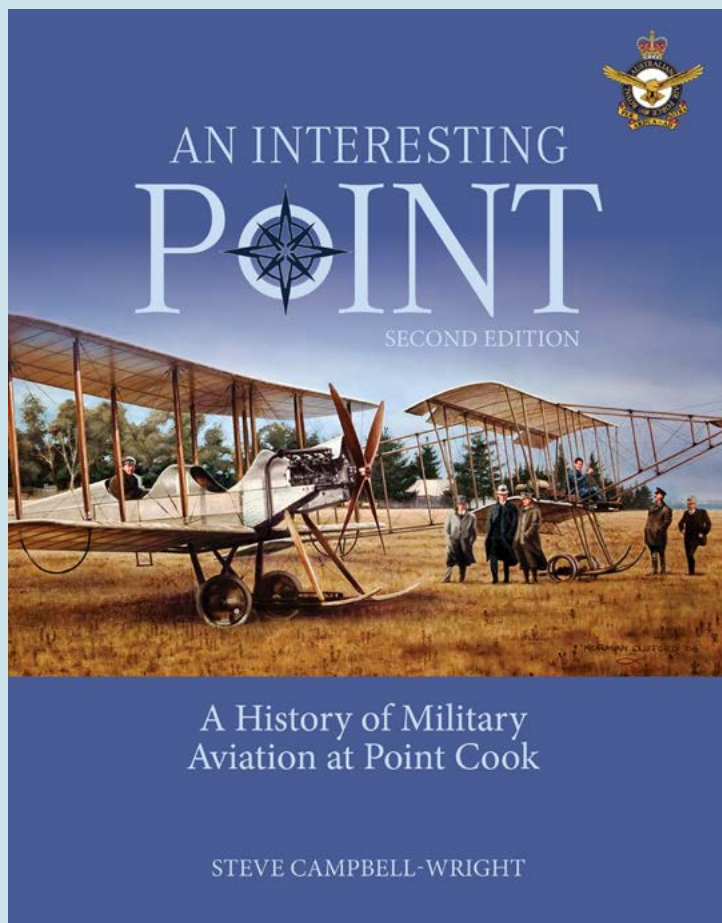
TLP: Well, look. I suppose, Dale, law itself is one of the major backbones and adherence to law, one of the major backbones of a successful democratic country. And your role in upholding that has been greatly appreciated from those within the military area and also of the general public because it is, after all, the tenant for success as a democratic society. Thank you so much for sparing the time with us, Dale, and wishing you ongoing support with your work.

DS: Thank you very much, Greg. I appreciate it.

An Interesting Point (Second Edition)

A History of Military Aviation at Point Cook

by Steve Campbell-Wright



Hardback
 RRP: \$29.99
www.bigskypublishing.com.au

'An Interesting Point' recounts Point Cook's long and distinguished history as the focal point of military aviation in Australia and one of the oldest and continuous operating military airbases in the world.

Point Cook is known to many as the birthplace of Australian military aviation, the Australian Flying Corps and the Royal Australian Air Force. Lying on the western outskirts of Melbourne city, the breadth and depth of history surrounding this place is not only significant in terms of military and civilian aviation but is also an integral part of our nation's fabric.

Australia's first military flight by aviator, Lieutenant Eric Harrison, was made in a Bristol Box Kite from Point Cook on 1 March 1914. This event suddenly propelled Australia onto the world stage and would lay the foundations for ongoing public interest, support and future aviation endeavours.

The Australian Flying Corp was established here during World War I as an element of the army, with many pilots seeing active duty overseas in the Middle East and Western Front.

The RAAF was formed at Point Cook in March 1921. It is recognised as the oldest military aviation base in Australia. Sir Richard Williams, known as the 'father' of the RAAF, trained at the newly established Central Flying School here with other student pilots.

'An Interesting Point' is well laid out with concise, factual accounts and photos. A substantial amount of research and forethought has gone into the compilation of this book covering events from 1914 to current day.

As the RAAF looks to commemorate its centenary in 2021, this would be a valuable and highly recommended addition to any collection. The first edition of 'An Interesting Point' has sold out, so this 2019 version serves as a great second edition.

In the opening foreword of the book, former Chief of Air Force and Chief of Defence Force, Air Chief Marshal Angus Houston, recounts his vivid and fond memories of Point Cook, having started and finished his aviation career there. He acknowledges that Point Cook's history should "be better known to all Australians."

MARK EATON

An ANZAC Reflection

In 2018, I travelled with two friends to Belgium and France to commemorate the 100th Anniversary of the Armistice and to make a second visit to the grave of my Great Uncle, Private Arthur Ashton Hughes, who died on June 10th, 1917 whilst serving with the 42nd Battalion AIF, part of the 11th Brigade of the 3rd Australian Division.



Born in Roma, Queensland, Arthur was the only son of Mrs Jessie Hughes of Charleville. Before enlisting, Arthur worked as a stockman, and like many young men of his generation, died far from those he loved and who loved him. He was 29 years old when he was killed in the field, not far from where he was buried in the Bethlehem Farm East Cemetery, south-east of Messines. I had the great honour of visiting Arthur's grave on the 100th Anniversary of his death, and placed eucalyptus foliage heavy with gum leaves, from trees growing at the Army Recruit Training Centre, Kapooka, the Home of the Soldier, on his grave.

On the Centenary of Armistice visit, we were escorted by husband and wife, Annette and Christian, from Camalou Battlefield Tours. Their two person company specialise in guided battlefield tours of the Ypres Salient and the Somme. Having lived and grown up around Ypres, their knowledge of the World War I battlefield sites, their history and tragic aftermath, was superior. For instance, they were able to point out the field where my Great Uncle Arthur fell during the Battle of Messines – the first time the 3rd Australian Division saw service on the Western Front.

Following our return to Australia, I decided to send a gift to Annette and Christian in appreciation of their wonderful personal service and dedication as battlefield guides. The gift I chose to send them was a limited edition *Spirit of Remembrance* bear, inspired by the time-honoured heritage of traditional British and continental mohair teddy bears, which Annette and Christian named Arthur in honour of my Great Uncle. Standing 52 cm tall, he is depicted in a moment of solemn reflection, with bowed head and lowered eyes, dressed in khaki green service tunic and medals, with the Rising Sun badges on his slouch hat and collar.

I recently received an email from Annette and Christian letting me know despite the COVID-19 pandemic which is gripping the world, they were well and expressing the hope my friends and I were also well. They explained Belgium citizens are permitted to walk or use their bicycles for exercise, so they were using the opportunity to visit the cemeteries in their area where previous tour guests have a relative buried, and had taken *Arthur* to visit my Great Uncle's grave.

They went on to say:

'There is now another connection to bears in Belgium. Because our health department wants that we all have exercise during this difficult period somebody had the idea to put bears in front of their house, and very soon lots of people did the same. The reason is that children when they do an hour walking with their parents are happy to see all those bears. So we decide



to take our bear when we go shopping for food and take the opportunity to visit cemeteries in our area.

Annette and Christian asked that we all take care, and I in turn thanked them for their thoughts and generous spirit.

On this ANZAC Day, although we will be unable to come together to commemorate the 105th Anniversary of the landings at Gallipoli, we will still continue the ANZAC traditions by honouring the courage and sacrifice of all Australian servicemen and servicewomen in war, peace, and civil emergency, in new ways.

On the other side of the world, in the evening under the Menin Gate in the Belgium city of Ypres, the Last Post will be sounded by a single bugler under the Memorial's great arch, watched only by two stone lions. During World War I, the lions standing on each side of the Menin Gate were seen by tens of thousands of troops as they went towards the front line. The Memorial commemorates those of the Empire who were killed in Belgium but have no known grave and bears the names of 55,000 soldiers including 6,000 Australians - so great were the casualties not all the names of 'the missing' are inscribed.

– and a little bear called *Arthur* will delight the children of Ypres.

WING COMMANDER (DR) MARY ANNE WHITING, AIR FORCE HISTORY AND HERITAGE BRANCH

Son of a Caretaker

Olympian Luciano Sandrin's triumphant return to Trieste.

5 kilometres south of the border with Italy, in the coastal city of Capodistria, Luciano Sandrin was born in 1933. Nestled on the Adriatic Sea, Capodistria hosted colourful and noisy markets that provided fresh fruit and vegetables. Its fisherman caught mussels, squid, swordfish, sardines and tuna for the markets.



When Luciano was 5, his parents moved with him and his younger sister Aida to Trieste, Italy, 20 kilometres away.

Lou's father Mario was a good sailor and continued his attachment to the ocean by gaining the role of caretaker at the Societa Triestina-Vela Yacht Club. The club was effectively a floating two-storey pontoon. Memories of childhood: Young Luciano remembers seeing his mother, Carmela throwing a line from the kitchen window to catch fish.

Like his father Luciano became involved in sailing and fishing while still a child. During the winter months he would assist Mario in the building of boats. It was, for Mario, the opportunity of a lifetime, using the clubs facilities to do what he did best. For Luciano, fishing,

sailing and helping his father was an exciting time. But dark clouds were looming. World War 2 was looming.

German forces occupied Trieste during the war and used the yacht club as a maritime base. Mario didn't fight but continued his role as the club's caretaker. Luciano remembers those years vividly. He remembers too the allied air-raids on the yacht club. He remembers German patrol boats returning with their dead. During the air-raids, Luciano and his family would retreat to the shelters until the bombing had stopped. When the skies had cleared of Boeing bombers, Mario would go diving, checking for damage to the pontoon. It was a time for growing up quickly for Lou.

At the early years after the end of war, when Luciano was aged 12 and 13, he won successive Junior

Championships in the Snipe class. Despite showing a preference for sailing over schooling, Luciano continued studying and did well in mechanics and mathematics.

In 1954 the Olympic selection trials for the 1956 Games in Melbourne took place off Trieste. Straulino, Sorrentino, Rode and Pelaschier, all good sailors, were competing. Luciano, still just 20, beat all opponents and was considered odds-on to be selected.

Expecting confirmation of his inclusion, Luciano was called to see the Italian International Olympic Committee and was told that he would not be selected. Alongside Lou, in the race to go to Melbourne, were the sons of doctors and engineers. It wasn't spoken about but the message was clear. The social pecking order had to be maintained.



Lou was devastated. Mario too. Lou's father told him he had a better chance of being judged on his merits in Australia. Soon after, in search of sailing recognition the champion young sailor left for Australia.

There were other things coming into play at the time. Romantic entanglements. Three months before he was due to leave, Luciano met Laura, an attractive young tailoress from Friuli who was working for a wealthy family in Venice. How beautiful was Laura? Her friends called her Gina, because of her likeness to the Italian actress, Lollobrigida.

When Lou left for Australia in June 1956, Laura moved in with his parents. He told his bride-to-be that when he had enough money, he would send for her. Lou's journey on the Castel Felice took 40-days.

In Melbourne, staying with friends in Fitzroy, Lou would take walks to the city and all around him was evidence of the approaching Olympics. He may have been overlooked for selection in the Italian team but he had the feeling he had arrived at the right place at the right time. Slowly, the international teams began appearing on the streets of Melbourne. When Lou heard the Italian sailing team had arrived, he got in touch with his old friends. They were happy to see the Finn-class champion and invited him to share their accommodation at the Olympic village.

When trials got underway on Port Phillip Bay, Lou was invited to join the Italian team as a reserve. Fate was about to play a favourable hand.

The 1956 Olympics was opened at the Melbourne Cricket Ground under brilliant November sunshine in front of a crowd of 100,000 people.

Yachting got underway on the fourth day of the Games. Soon, a member of the Italian team fell ill. Lou was

called up to take his place in the Dragon class. The son of a caretaker had realised his dream. He was an Olympic sailor. Aboard Tergieste – named after Trieste, Lou was sailing with his older heroes. And they won a race. Italy won a silver medal. Agostino, Straulino and Nicolo Rode came second in the Star-class.

Lou's next move was to arrange for Laura to join him. Soon after, two extraordinary ceremonies took place. In Melbourne, Lou and his female cousin went to St Patrick's Church in the Fitzroy Gardens. Simultaneously, 16,000 kilometres away, in Trieste, there was a gathering of family and friends. Back in Melbourne, on the fringe of the city he now called home, a madly in love, young Italian sailor married Laura, with his cousin acting as proxy. At the same time, back in Trieste, Laura married Lou, with Mario as proxy.

Laura arrived in Australia a few months later. As she left the ship, the newlyweds kissed, embraced and Laura heard the first words from her new husband, "Have you got any money?"

Soon after, Mario and Carmela left Italy and joined their son and daughter-in-law for a new life in Australia.

Although spending weekends at the Royal St Kilda Yacht Club, the next five years for Lou was largely represented by his working long hours to support his family and to build a decent future. When that was achieved, Lou was able to return to yachting. In 1971, at the age of 38, he won his first race in the Cunningham-designed QB2 catamaran class. He represented Victoria and won Australian championships at Glenelg, Sydney and Darwin. In 1974 and '75, Lou was named Victorian Sailor of the Year. Back in 1956, his failure to

earn a place in his country's Olympic team had cut deep. Now, years later in his new country, Sandrin was proving his Italian detractors wrong. He had achieved champion status in his sport and built a successful business around him. Despite all this, there were still things to do.

Amid his success, Lou began searching for a bigger boat. In 1975 he found the design he was looking for and construction of a Carabineer 46 began. Mario helped his son with the carpentry while Lou concentrated on the mechanics. The boat, to be called Sabaloo, was built to be the fastest of its type. In 1978 she was launched at the Sandringham Yacht Club which Lou had joined two years previously.

Aboard Sabaloo, using instruments and navigating for the first time, Lou began ocean racing. In 1979 Jock Sturrock organised the first Great Circle Race. Sabaloo finished 11th in the fleet of 21. During this race, Lou met Robert Wallace. Robert was to play an important role in the next stage of the Olympian's life.

While Lou sailed in three Sydney-to-Hobarts during the 80's, Mario joined his son on Sabaloo for races to Noumea, Suva and Portland. Such was the bond between the two that the audacious was possible. In 1982 they began planning a return to their hometown of Trieste aboard Sabaloo.

There would be a hitch, however. As the departure date drew nearer, Mario's health was deteriorating. With great reluctance, it was decided that Mario was too frail to make the journey.

In February, 1983 the 15-metre yacht set sail from Sandringham, seen off by family and friends. On board was Lou, his good friend Robert Wallace, as navigator and Francis Calvert.

The journey was to take Luciano Sandrin back to the beginning.



The adventure would take 15 months take them across 42,000 kilometres of ocean.

Sabaloo headed west, heading across the Bight, to Fremantle. Then across the Indian Ocean to Mauritius, The Seychelles, the Red Sea, through the Suez Canal to the Mediterranean.

The crossing was not incident-free. One of the most alarming and potentially life threatening was an episode on the Red Sea.

Dangerous weather was occurring as Sabaloo and her crew made their way towards the Suez. Luck would play a part in their being able to find protection from the storm. There are only three atolls in the Red Sea. Sabaloo found one and nestled in its lee. While Robert and Francis were sleeping in the cabin below, Lou was on-deck acting as lookout. There, in the distance he spotted a larger vessel, it looked like a fishing boat. Lou figured they were there for the same reasons, to hide from the storm. He trained his binoculars on the boat. It was then that Lou noticed dinghies with armed men, being lowered into the ocean. Each dinghy had an outboard motor. As the pirates powered towards Sabaloo, Robert and Francis were woken by Lou. The storm was still raging and threatening. But not as life-threatening as pirates armed with guns. Sabaloo took off, escaping by minutes.

Sailing through Port Said and entering the Mediterranean, Lou was getting closer to achieving a triumphant return to his hometown that he had left in search of sailing recognition.

Twenty-eight years after he left, soon after, Lou sailed back to Trieste in the boat his father and him had built in his backyard. He cried.

The large crowd that had gathered to welcome the home-town hero knew all about Lou and his story. Amongst the crowd was Laura and the couples three children. There was a carnival atmosphere as Sabaloo was escorted to dock. Lou danced on-deck. It was June, 1983. The journey had taken four months.

On shore, Trieste's Mayor presented Lou with a gold medal in recognition of his appearance in the 1956 Games. After that he received the keys to the city and that night, a dinner and more dancing. On the streets and in the homes and shops of Trieste, Lou found favour. During his stay, Lou's story was highlighted by the local press.

When they set sail three months later, Lou had a new crew. Robert and Francis had fallen in love with Italy and stayed behind. On board now with gifts of food and fuel were Lou's cousins son, Paulo Rizzi, 24, with Paulo's friend, Claudio Bertazzoni, 28. Three thousand people filled Italy's biggest plaza on the day of Sabaloo's departure. The sea was full of boats. Music played.

After the anticipation of the journey to Trieste and the buzz and excitement of his welcome and stay in his hometown, on the sail back to Australia, Lou descended into periods of loneliness and letdown. He had achieved what he wanted to do and now, on the business-end of the trek, he was in the company of two young men who, while enjoyable company, were from another generation. His close confidant, Robert, was not there to discuss things with. His wife and children were now back in Australia, waiting for him. Laura even accepted the Italian Sportsman of the Year Award for her husband. Lou was growing increasingly impatient to get home. But there would be two more incidents, one of which would postpone that reunion.

Sabaloo took off, via Gibraltar, down to the Canary Islands then across the Atlantic, to the Caribbean, through Panama and onto the Pacific and the Galapagos Islands. From there it was onto Tahiti, Fiji and Noumea before returning home via Sydney.

Two events on the return journey are recalled vividly by the skipper. The first involved the near-death of Paulo. On deck, at night and with Lou and Claudio asleep below, the youngest crewman slipped from a platform on the stern. There was no one to witness the accident. When Paulo resurfaced, Sabaloo was already a distance away. In desperation, Paulo grabbed the fishing line that was trailing behind the boat. The nylon carved into his skin. Luckily, Lou had attached an alarm system to the line. It probably saved Paulo's life.

The second incident happened as Sabaloo sailed into a bay of the Dutch Antilles. There had been a shoot-out the night before between local police and drug runners. Police and the public were on edge. When Lou and his crew were spotted, police were notified. A police boat approached Sabaloo with guns drawn. The yacht was escorted into port.

Despite pleas, passports and proof that theirs was a good will visit, the three were detained and thrown into jail. After a long night and with a worried Lou imagining extreme scenarios, the crew were released the following day.

On Sunday, May 6th, 1984, 15-months after leaving, Sabaloo re-entered Port Phillip Bay. At the Sandringham Yacht Club a flotilla of welcoming boats gave a rousing reception for the man who had turned dreams into reality at least twice. Firstly, by becoming an Olympian and secondly by building a boat with his father to sail back to his birthplace. Mario was in the crowd. He had recovered from his illness and during his son's absence had repainted the family house and in a back to the future moment, rebuilt their catamaran into a fishing boat.

Doctors suggested that Lou's pilgrimage had added 12-months to Mario's life. He died the following year.

For Luciano Sandrin, all these things are behind him now but remain an important part of his and his family's life. He maintains his love of the ocean. Sabaloo is still berthed at Sandringham. Up until a few years back, Lou would still sail in twilight races on the Bay. Also, up until recently, towards the end of April, Lou would take his yacht north annually for a four-month sojourn on the Sunshine Coast.

I was lucky enough to go sailing with Lou. In 2007, Lou, his friend Mario and myself left Mooloolaba and sailed south to Port Stephens. It was a memorable journey. We met and had dinner with a wild crew at Coffs Harbour after seeking shelter from a storm, we "showered" and washed in the ocean each morning, we ate bolognaise for breakfast and we would take it in turns on-deck at night. Lou and Mario were returning to Melbourne. I got off at Port Stephens.

Up until recently, Lou would sail as often as possible. His daughter, Sabrina, has inherited her fathers love of the ocean and sails around the world with her husband, Dierk. Their boat? Stella Mia. When Sabrina was young, Laura would call her daughter Stella Mia. In Italian it means 'my star'.

A personal note: As you may have realised from reading this story, Luciano is an amazing man. I met him 25-years ago. I was drawn by his humour and energy. He is not shackled. His only brief is to enjoy life. When I heard his story, I recorded his story for readers of Australian Sailing.

Happy memories of warm, summer Thursday nights at the yacht club. Of sailing and conversations with a beer aboard Sabaloo back at the marina.

Lou is still a friend.

GREG T ROSS



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Silence descends over Old Boys' Memorial Oval as the Toowoomba Grammar School Army Cadet Unit marches into formation before its peers.

One thousand teenage boys sit in a sombre hush as they pay their respects to the brave men and women who laid their lives on the line for the next generations. Hundreds of these war heroes actually stood where the young TGS boys of today are standing. Many of them were the same age, they were taught in the same buildings and they played on the very oval where their deaths are now being commemorated.

Toowoomba Grammar School has lost 188 Old Boys during various wars; including one in each of the Boer Wars (South Africa), Vietnam War, Korean War and Afghanistan, 62 Old Boys died in WWI and 122 in WWII.

In a very touching tribute, as part of the TGS ANZAC Day ceremony each year, Year 10 students place a flag against crosses that represent the TGS Old Boys who lost their lives during a nominated war. The stillness is broken by a spectacular Warbird flyover and the occasional whir of a military helicopter overhead, which only adds to the poignancy of the ceremony.

The deep connection between Toowoomba Grammar School and Australian war veterans dates right back to one of Australia's first and most lauded military commanders, General Sir Harry Chauvel who was a TGS student from 1880-1882. He led the troop known as 'Chauvel's Mounted Infantry' in the Boer War and Gallipoli before being named the first Lieutenant General of the Australian Army.

In honouring these roots, it is a TGS tradition to be heavily involved with Toowoomba's ANZAC Day Services. The School has provided the Vigil for the Dawn Service and Main Service since 1923 with TGS cadets also taking part in the ANZAC Day Parade and Wreath Laying Ceremonies and TGS students playing the last post at various services around the Darling Downs.

For the past six years TGS has also proudly conducted a full Commemorative ANZAC Service at Blue Care Toowoomba Aged Care facility and Tri-Care Nursing Home to enable incapacitated residents to still be part of this emotional day. It's

a moving gesture that connects the generations and reinforces the message that the sacrifices will not be forgotten.

A commemorative website, tgsoba.twgs.qld.edu.au has also been created to honour our Old Boys' contribution to the wars and ensure that the importance of this history is not lost on the young TGS men of today.

We will remember them.



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Camden Golf Club

Camden Golf Club (Studley Park) at Narellan is one of the most pleasurable golf courses on which you can play.



Easily reached from most areas of Sydney, Wollongong and the South Coast it enjoys a superb location with wonderful views of the surrounding area and a backdrop of the beautiful Blue Mountains.

Originally designed in part by Eric Apperly, our 18 hole championship course has enjoyed substantial investment in recent years and presents a fair but thrilling challenge for golfers of all abilities. An abundant supply of harvested water ensures it is well-conditioned all year round.

Our on-site Pro Shop can take care of all your golfing needs and stocks a wide range of the latest equipment and accessories. Our dedicated Australian PGA-qualified Professional provides state-of-the-art coaching in the

Western Sydney Golf Academy. All golfers including Juniors are welcome and positively encouraged.

Camden Golf Club has a friendly Clubhouse with excellent bistro and function facilities enabling us to cater expertly for functions of all kinds, from birthday celebrations and wedding receptions to meetings and conferences.

During this uncertain time our Clubhouse remains closed until further notice, but our golf course remains open for competitions and social play. Book a lesson with our Pro and receive a 10% discount.

Camden Golf Club supports Australia's veterans on this very different and challenging ANZAC Day and looks forward to welcoming you all again in the near future.



A BRIEF HISTORY

Camden Golf Club Ltd was established in 1950 at its permanent site at Studley Park having occupied several sites in and around Camden from the 1930s.

The Club has a rich history, and the land on which it stands arguably even more so. First time visitors to Camden Golf Club cannot help but notice the magnificent building within the grounds.

This property is known as Studley Park House, the building of which was commissioned in 1888 by prominent businessman William Charles Payne. It is thought Payne named the property "Studley Park" after a property near where his father-in-law lived at Ripon in England. But the building of Studley Park House left Payne heavily in debt and he was forced to sell the property to Francis Buckle, the architect of the house, in 1891.

Studley Park House became the Camden Grammar School in 1902 and continued to operate as a school until 1933 when the school closed. It was sold for \$4,900 to Arthur Gregory, Sales Manager of Twentieth Century Fox, who went about refurbishing the house in the Art Deco style. Gregory was a keen golfer and commissioned Eric Apperly to design a 9-hole course for Studley Park. A further nine holes were added at a later date. Apperly was regarded as one of the most preeminent golf course architects of the day in New South Wales. He was no mean amateur golfer, either, winning the NSW Amateur Championships five times and, most famously of all, the Australian Amateur Championship in 1920. Studley Park House, meanwhile, was acquired by the Army during World War II at a cost of \$16,000 and used as a School of Tactical Instruction. One of its first students was Lieutenant A R Cutler, who later became the Governor of NSW.

The end of the war saw a decline in the use of Studley Park and in 1949 a group of local residents approached the Army and secured a 10-year lease on all but 18 acres (containing Studley Park House and its surrounds) for use as a golf club. The stables were converted for use as the clubhouse and Camden Golf Club Ltd had a magnificent new home. In 1958 major extensions were added to the Clubhouse and further work was completed in 1973. The lease was extended a number of times and in 1992 the Federal Government agreed to sell the land to Camden Golf Club Limited on a 99-year lease, which was finally signed in 1995.

Camden Golf Club purchased Studley Park House in 1996, thereby bringing the entire property under its control. The house was sold to a private owner in 2009, Camden Council having purchased the golf course property from the Commonwealth three years earlier. This latter move in no way affected the Club's rights under its existing lease.

Camden Golf Club is excited to be celebrating its 70th anniversary at Studley Park in October this year. Since 2003 major renovations to the golf course have occurred in accordance with an overall course master plan. Our aim has always been to provide the best facilities possible to all golfers – both our members and visitors – and we invite you to come and experience them first hand and help write the next chapter in our history.

LOOK GOOD, FEEL GOOD,
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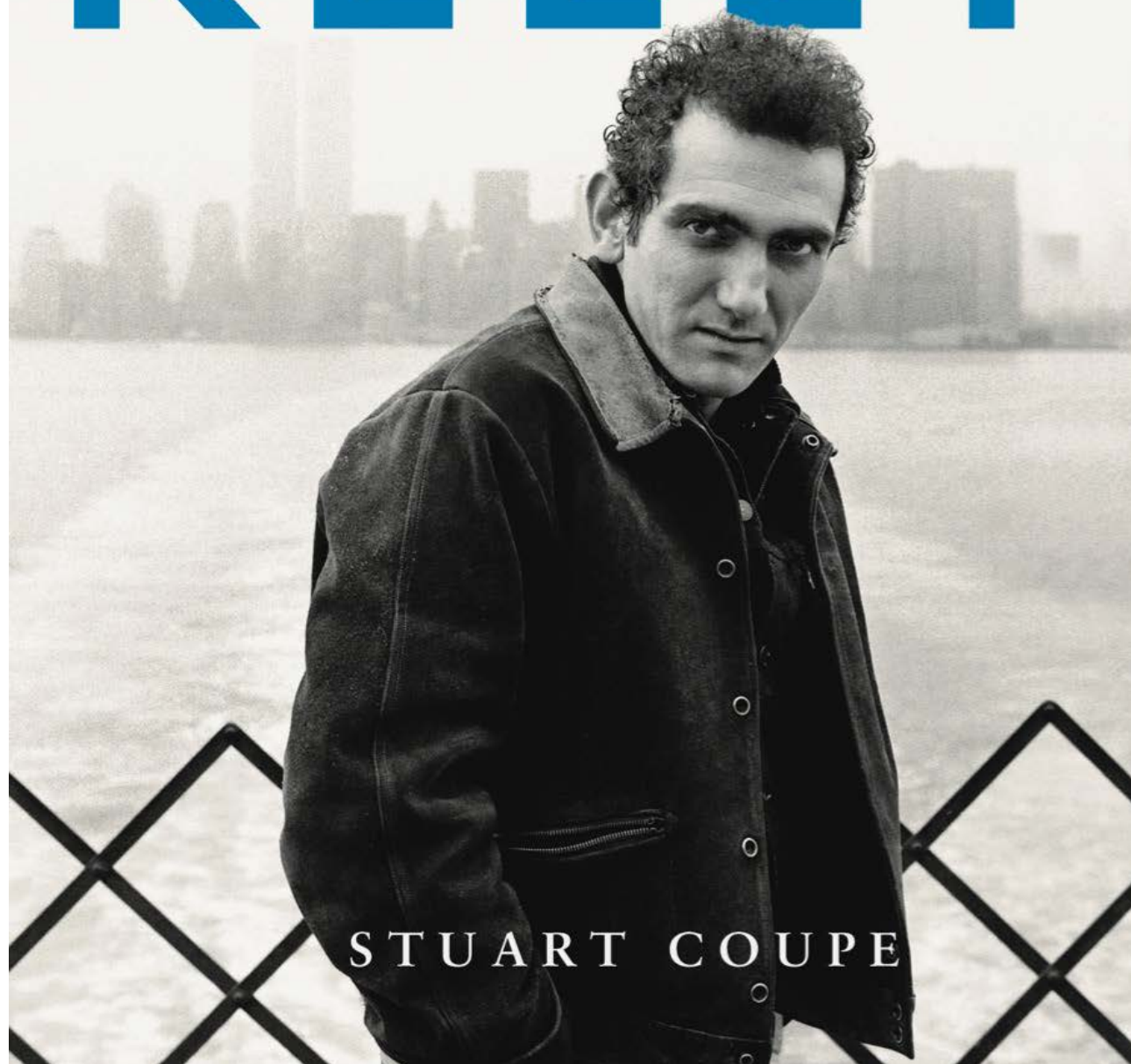
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