

# SUTHERLAND SHIRE HISTORICAL SOCIETY INC QUARTERLY BULLETIN

Design by (the late) Fred Midgley



No. 79

February 1992

Price: \$1.00



COVER ILLUSTRATION by courtesy of Sutherland Shire Council. It is one of a set of ten drawings by George Youssef, produced by the Town Planning Department (Design Section) in 1988 as a Bicentennial Project.

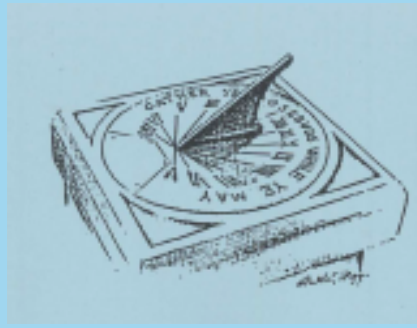
The house known as FERNLEIGH stands on land originally granted to John Connell Laycock in 1859. It is not known for certain when the house was built. However, the estimated date of construction ranges from 1859 to 1875. Owners and occupiers of the house include Thomas Holt, Charles York and Mr and Mrs E Alcott.

The Alcott's often opened the house to visitors and Mrs Alcott had a small zoo on the property. The house is listed on the National Trust Register and is one of the oldest houses in the Sutherland Shire.

— Helen McDonald

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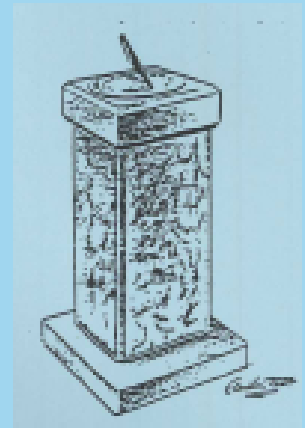
Gather ye rosebuds while ye may,  
Old Time is still a-flying :  
And this same flower that smiles to-day,  
To-morrow will be dying.

The glorious Lamp of Heaven, the Sun,  
The higher he's a-getting,  
The sooner will his race be run,  
And nearer he's to setting.

That Age is best which is the first,  
When Youth and Blood are warmer;  
But being spent, the worse, and worst  
Times still succeed the former.

Then be not coy, but use your time;  
And while ye may, go marry:  
For having lost but once your prime,  
You may for ever tarry.

- ROBERT HERRICK



From my early childhood days I have loved that sundial in the rose gardens at Centennial Park with its touching inscription: GATHER YE ROSEBUDS ...

It wasn't until many years later that I discovered the rest of the poem and learned a little about Robert Herrick. A couple of years ago my good friend, AUSTIN PLATT, produced these delightful pencil drawings for me.

ROBERT HERRICK (1591-1674) also the author of *Cherry Ripe* and *Oberon's Feast* was unrivalled in his day as a lyric poet. Educated at Cambridge, he was a contemporary of Shakespeare and a member of Ben Jonson's literary circle. He became one of the CAVALIER POETS at the Court of Charles I — together with such notables as Thomas Carew, Sir John Suckling and Richard Lovelace.

BEN 'Drink to me only' JONSON (I knew him well) was the bricklayer turned poet and dramatist who became the first Poet Laureate. Ben and his old mate Will Shakespeare used to get on the turps together, at the Mermaid Tavern, with their many literary companions. — there to roister well into the night. Ben had a rather sharp-tongued wife, so the tavern company no doubt gave him a welcome respite. In 1598 Shakespeare played one of the roles in Ben's 'rich comedy' *EVERY MAN IN HIS HUMOUR*. (That's today's useless information.)

— Will Newton •

- SHAKESPEARE — "He was not of an age, but for all time."

- Ben Jonson

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Edition No. 79

February 1992

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GENERAL INFORMATION — Sutherland Shire Historical Society Inc

**The PRINCE EDWARD - - Theatre Beautiful**

(Manager: Gordon L. J. Grant, Box Office: L. J. Taylor)

SEASON COMMENCING FRIDAY, 30th SEPTEMBER, 1914

Souvenir  
Program  
Price 6d.



For you youngsters who don't know, the EMDEN was a German battle-cruiser that wrought havoc on British shipping in the Indian Ocean in the early part of World War I. She was caught by the HMAS SYDNEY near Cocos Island and ended up a battered hulk on a coral reef — a great victory for the infant Australian Navy in its very first fight.

A German producer later made a feature-length film about the naval encounter — and it was purchased, sight unseen, by Cinesound for its box-office potential. But it was a potential DISASTER. Although some of the footage was good the whole thing was just straight German propaganda. And the sequences with square-headed Germans, in funny-looking caps, running around supposedly as Australian sailors would have left local audiences either rolling in the aisles or else mad with rage — depending on your point of view.

KEN G HALL was given the unenviable task of doing a re-make using the best of the German footage. The first hurdle was the delicate operation of talking the Navy into co-operating. As Ken put it: "You can't just drop into Naval Headquarters and say, 'Can you please lend me a large battle-cruiser for the weekend?'" The Navy did eventually come to the party and the SYDNEY itself was made available. The resultant film was extremely well received and ran for three weeks at the PRINCE EDWARD— a very good season in those days of mostly a weekly change of program.

--Will Newton

### PRESIDENT'S REMARKS

As we commence the year of 1992 may I hope that you will have good health and that at least some of your wishes for the new year will come to fruition.

This edition of the Bulletin contains the Annual Report; we trust you will read it and perhaps discuss some of the items at the Annual General Meeting to be held Friday, March 13, 1992, in our usual venue, St. John the Baptist Hall, Belmont Street, Sutherland at 8 p.m.

We were delighted to receive a donation of an Organ (or is it a Harmonium) from Sylvania Uniting Church, by the suggestion of Mrs. Bartlett; this musical instrument came from the Holt Estate. Also was a Hymn Book and a Bible given to us from this early settled family.

It is our intention when installed, to have an "Open Day" at the Museum when members and friends will be invited, and we are hoping Mr. Albert Brown will show us the music of the Organ. More later! A fuller report is given in the Bulletin by the Editor, Will Newton.

You are invited to "Breakfast on the Beach" in Dunningham Park, North Cronulla Beach on Australia Day, Sunday, January 1992; from 8 a.m. to 10 a.m. and the breakfast is "free". (In your rates notice there is a pamphlet giving full details of the day.)

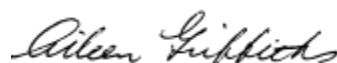
There will be a sand modelling competition, a Junior Surf Carnival and lots of entertainment on the Park -- Flag raising ceremony by Scouts, and Australia Day Council of N.S.W. has appointed the well known swimmer, Janelle Elford as the Sutherland Shire Ambassador.

This Society will be mounting an exhibition of photographs in the Ballroom of North Cronulla Surf Club; we need help during the day --to erect from about 8.30 a.m. and then if possible just to have someone in attendance. Half an hour to one hour would be much appreciated.

The Ladies Committee of North Cronulla Surf Club will serve Morning Tea or light Luncheon, if required, and they will also keep an eye on our photographs if necessary.

Also, the Sutherland Council is taking the opportunity of Australia Day to "Open" the new swimming pool at 10.30 a.m. to add to the festivities of Australia Day.

As this Society was invited to join the Shire Australia Day Committee, and has been represented thereon for the past two years, I trust some of our members will come along.



PRESIDENT

—○—

• The pugilist Jamito of Manila is a man upon whom nature has bestowed only enough forehead to keep his hairline out of his eyes. — Jim Donald 1920

—○—

His Reverence: "Pardon me, my good man, but are you a Christian?" Tarpot: "Cripes, boss, ain't it bad enough bein' a plurry blackfeller?"

## EDITOR'S DESK....



By now a lot of members will be aware that the Society has now acquired the church organ, imported by Thomas Holt in the 1850s. This beautiful instrument was, for many years, in the Sylvania Uniting Church (formerly the Congregational Church) and has been generously presented to the Society along with Thomas Holts family Bible and Frederick Holt's hymnbook. Some further information about these valuable acquisitions will be found under the heading of SUTHERLAND'S FIRST ORGAN?

We are now able to reproduce photographs in the Bulletin with the knowledge that the final illustration will be at least reasonable. My predecessor, the late Fred Midgley, used the occasional photo — but with mixed results. There are a number of influencing factors and the illustration you see is a copy of a copy of a copy — so don't expect too much.

LETTRASET has brought out a Dot-Screen designed specifically for photocopying type of process by which the Bulletin is printed. The photos of Nancy Wake, Colleen Clifford and Holt's church organ in this edition have been put through the new screen process and although they are by no means perfect reproductions I think they acceptable. What do you think?

- **ELECTION OF OFFICERS.** The Society's annual elections are on next month and all positions are again up for grabs — from President through to Bulletin Editor (they're all listed in the GENERAL INFORMATION section at the back). So if you feel you could be making a worthwhile contribution (in an official capacity) to the Society, or to the Bulletin, or to mankind (should that be personkind?) in general, now is the time to stake your claim.

Editing the Bulletin is what I think of as a 'five-finger exercise' — a bit of design, layout, writing, sub-editing, illustrating, make-up, etc. It's all quite interesting and the only difficulty I find is in rounding up material for publication. If you wait for people to get the stuff to you (FOUR WEEKS ahead, hopefully) you could wait forever — so I don't hold my breath. There is, in short, a lot of chasing around which is all very time-consuming.

- **BACK TO THE BLUE COVER.** It was decided, some time ago, that in future we would alternate the cover colours of the Bulletin each year so that the four annual editions will be more readily identifiable. People are constantly referring back through earlier issues and this will make it that much easier.

- **ATTENTION HENRY LAWSON ENTHUSIASTS.** The Reverend Bill Clarke, of Sylvania Uniting Church, has reminded me that 2 September 1992 will mark the 70th anniversary of the passing of HENRY LAWSON — so well known in Sutherland Shire. I would like, with YOUR co-operation, to do a HENRY LAWSON FEATURE in the August edition of the Bulletin. So if you have any yarns, favourite memories, etc of 'The Peoples' Poet' don't holdback ... WE WANT 'EM.

### COMING GUEST SPEAKERS --

FEBRUARY	Cr Ian Swords (Patron of Society) President of Shire of Sutherland
APRIL	Miss Helen Zerefos -- nationally acclaimed Singer/Entertainer
MAY	Mr Noel Thorpe Former Chief Survey Draftsman (Sydney Water Board)



### SUTHERLAND'S FIRST ORGAN?

Last November the Society received a letter from the Reverend Bill Clarke of the Uniting Church of Sylvania (formerly the Congregational Church) offering us the original church organ.

That organ turned out to be the one that Thomas Holt had imported in the 1850s for his wife, Sophie — a beautiful instrument and still in working order. It was presented to the then new Congregational Church in 1904 by Frederick Holt who had earlier donated the land on which the church was built.

The matter of presenting the organ to our Society was first raised several years ago, but at that time we apparently had no suitable location for it. Mrs Glad Bartlett, upon learning recently that the museum had since been established, again raised the matter with the Church Elders ... and so we now have this beautifully crafted organ which I imagine will take pride of place in the museum.

Also ... along with the organ comes Thomas Holt's family Bible — published in 1861 — and Frederick Holt's hymnbook (Congregational Church Hymnal) presented to him by his parents, on 13 July 1890, "on the eve of his going to school." The hymnbook also has the name W SAMWAYS SNR handwritten inside the cover — presumably having been passed on to Bill Samways by his friend Frederick Holt. So, thanks to the Uniting Church of Sylvania, we now have a valuable collection of Holt family church memorabilia.

The Bible, incidentally, had sustained some damage and is presently being repaired by Mr Frank Bickerstaff (personally) who is Managing Director of the old-established KEEN BOOKBINDING CO of Caringbah.

The Holts were Congregationalists and the first church service at Sylvania was conducted in the library at Sutherland House (now demolished) in 1884. This is believed to be the first religious service held in what is now the Sutherland Shire. The congregation soon outgrew the library and the services and organ were transferred to 'The Lodge' — which, incidentally, is still extant (although very much altered) in the present Belgrave Esplanade.

**ABOUT CHURCH ORGANS** The organ, as a musical instrument, goes right back to the time when somebody discovered that a pipe could make a musical sound when air was blown into it. Today, of course, it is a most sophisticated keyboard instrument that can reproduce every sound made by the instruments in a full orchestra.

cont'd



The earliest known references to the organ ('organon') come from ancient Greeks like Plato and Aristotle — not necessarily as a musical instrument, but as a tool or 'instrument' in the more general sense. The instrument WE know as the 'pipe organ' is just as complex itself as the broad general meaning of the term 'organ' encompassed in ancient times.

Hero of Alexandria's famous first-century term 'hydraulic organ' should not be taken to mean a musical instrument in the modern parlance. From classical Greek references the various terms ORGANUM, ORGANA and ORGANIS gradually move from broad, general usage into something more specifically to do with music. Everything points to the pipe organ as having been invented by the Greeks. There is no evidence of any kind-- archaeological, literary or even mythological — to suggest that the pipe organ was known before the Hellenistic period, or to have originated in areas other than those under the Hellenistic influence.

In his commentary on Psalm 150, St Augustine explains ORGANUM as being derived from 'a Greek term' and that it is incorrectly used in this psalm. According to John de Trevisa's translation of St Augustine in 1398, the definition reads (and this is MY 'bushwhacker' translation — OK?):

"ORGANUM is a general name for all musical instruments, but applies especially to the one that is formed of max pipes and is blown with bellows."

And that simple definition just about amounts, in my humble opinion, to a complete history of the organ when you think about it. Some scholars believe that the pipe organ was invented by one man — but WHICH one? Ctesibius of Alexandria is one candidate and dear old Archimedes is another — these being the two most frequently suggested names.

It has been possible to define the organ as an instrument with four basic components since about 200 BC (I can't remember much before that): (1) a wind-raising mechanism worked by a lever or pulley, sending air under pressure to (2) a 'chest' storing that wind until it is admitted by (3) a mechanism worked by some kind of 'keyboard' to (4) one or more rows or 'ranks' of pipes. If any one of these components is absent, the instrument is not an organ in the accepted sense of the term.

Church organs have provided sacred music for centuries. It is thought that Pepin ('Pippin the Short'), father of the great Charlemagne, first thought that the organ might have an uplifting effect on peoples' minds — and move them, in turn, to religious thoughts.

Believed to be the "world's oldest playing organ" is an the west wall of the Cathedral of Notre Dame, Valere sur Sion (Switzerland). The date is uncertain c1380 is often claimed, but some parts of that organ suggest c1435. The rear pedal pipes belong to the 18th century. The design of the organ is often compared to an altar.

Some early English organs were equipped with four hundred pipes and two manuals (keyboards) with twenty keys on each. Tracker or lever action, to operate the keys — like in old 'Cowboy' movies --was later superseded by pneumatic action and, in more recent times, by electric control. Modern (conventional) organs have up to five manuals and up to 150 stops, each controlling a group of pipes. The various aspects of 19th century technology — when Holt's organ was built — cover an enormous amount of territory. If any reader is able to provide specific information about organs from around the 1850s we would be only too pleased to present a follow-up article. Some of the so-called 'explanations' put forward about early organs raise more questions than they answer --but enough is enough, it's time to hit the trail and move on to other things. Are you still awake?

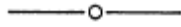
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## NOREEN AT THE ORGAN

A couple of articles in the August '91 edition of the BULLETIN mention the Wurlitzer organ that was for many years a big attraction at Sydney's Prince Edward Theatre — with Noreen Hennessy at the keyboard for nearly twenty years.

Noreen, who still lives in Sydney, recorded an album of popular songs from the movies and, according to the blurb on the cover, was playing a HAMMOND organ. But it sounded to me like a WURLITZER, so I had a mutual friend ask Noreen to clarify the matter for me. Noreen, as it turned out, was quite annoyed with FESTIVAL RECORDS because it was, in fact, a LOWREY organ. Seems that record companies can get it wrong too. (More useless information.) — Will Newton



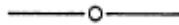
## VISIT YOUR MUSEUM

THE MUSEUM is open from 9:00am to 1:00pm on the first Saturday of each month — OR BY ARRANGEMENT. Located in the School of Arts building in East Parade, right at Sutherland Station and a short distance from Boyle's rubbity.

Convenor Harold Ivers and the other members of the Museum Committee can be justifiably proud of the representative display of artefacts, local history, etc — and interesting exhibits are constantly being added.

Ralph Brinsley (historic Brinsley's Joinery) is donating to the Society the original hoisting equipment that was used in the construction of the School of Arts building back in the 1920s, as well as other notable structures in and around the Sutherland Shire.

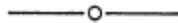
So if you haven't already visited YOUR museum, then come along ... and bring some friends with you. It's a good way to promote the Society also.



## GUIDELINES FOR BULLETIN ARTICLES

If you are submitting HANDWRITTEN material for inclusion in the Bulletin, that's fine by us — we will take it from there. But if your article is to be TYPED — either on a typewriter or a word-processor system — you can make it easier for us by following a few simple guidelines ---

- (a) Use A4 size paper (same as the Bulletin) and single space your lines.
- (b) Leave a 25mm (1-inch) margin EACH SIDE, with a 20mm (¾-inch) margin top and bottom — as per a typical Bulletin page.
- (c) Do not fold or crease your pages — please keep them FLAT.
- (d) Copy to be in the hands of the Editor FOUR WEEKS prior to the month of publication, viz., FEBRUARY, MAY, AUGUST, NOVEMBER.



## PRESENTATION

SIR IVAN DOUGHERTY KT CBE DSO and BAR ED

PRESENTATION of the Sir Ivan Dougherty Contribution --

-- to Cronulla RSL Memorabilia Collection

Sunday 12 April 1992 at 10:00am

Followed by morning tea and a Guest Speaker

## GEORGE HEAVENS REMEMBERS ...

### NEWSPAPER REPORTS FROM THE PAST

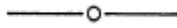
#### STOWAWAY GETS A JOB -- IN A GAOL (Wellington, NZ, 25-6-39)

Edward Riddell, builders labourer, who stowed away on the Awatea from Sydney this week to get a job in NZ, has now got employment — 14 days hard labour. Three other stowaways, who appeared in court, have been ordered to be returned to Australia.

Captain Davey, of the Awatea, said that stowaways were increasing on Tasman liners. "What else can you expect?" he said, "They are encouraged to do it. Instead of being given six months gaol, they get off lightly, and some-times passengers pass the hat around and pay the fares. They have all heard that New Zealand is a land of milk and honey, and want to come over."

#### FOOTNOTE

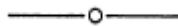
You may not have heard of Captain Davey but I'll bet most readers will remember his son, John Andrew Davey — better known as that dynamic radio personality, the great JACK DAVEY. —Ed.



#### GERMAN OFFICERS SAY "NO WAR" (Berlin, 9-7-39)

German army officers believe there won't be war, judging by an informal plebiscite of 56 officers ranking from colonel to general, at a recent Berlin banquet, when conversation turned to Danzig and kindred issues.

The officers decided to vote on the question of "Will the present inter-national situation lead to war?" Five voted "Yes" and 51 voted "No."



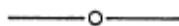
#### OLD LANDMARKS VANISHING — Governor Bligh Tradition (Sydney, 20-7-39)

Two relics of old Sydney are vanishing this week — Fitzroy Terrace (Nos 226-230 Parramatta Road) is about to be demolished, and work has already begun on the old Commissariat Stores at Circular Quay.

A tradition has grownup that Fitzroy Terrace, a two-storey building, was erected by Governor Bligh at the site of an old toll-bar. The walls are of stone and the rough laths of the ceilings were apparently split with hand tools. Johnston's Creek, now enclosed in a canal, runs close by.

Early maps and 'itineraries' of Sydney show no toll-bar at this site. The City Librarian, Mr C H Bertie — an authority on old Sydney — said there were no buildings in the locality at the time of Governor Bligh (1806-08) who, however, owned the Camperdown area. Its name may be derived from the naval battle of Camperdown in which Bligh commanded HMS Director.

Toll-bars were introduced by Governor Macquarie (1810-21). The first was at the Haymarket, the second about the site of the present waiting-room at Central Square, and the third on Parramatta Road opposite the University. (Fitzroy Terrace is more than a quarter of a mile beyond the last.) Some of Sydney's older inhabitants may be able to help antiquarians solve the puzzle.



#### OPEN-AIR PERFORMANCE OF SHAKESPEAREAN PLAY (Sydney, 3-8-47)

FIRST Sydney open-air performance of Shakespeare's AS YOU LIKE IT will be presented at Phillip Park this afternoon by the Metropolitan Theatre Players.

The cast will include: Betty Lucas Celia), David Saxby (Touchstone), Kevin Brennan (Jacques), Ruth Rutter Rosalind), Russell Jarrett (Orlando).

cont'd

Proceeds from the performances will go to the Australian Journalists' Association War Memorial Fund. Metropolitan Theatre director May Hollingworth said last night that she hoped the open-air theatre would be only the beginning of regular performances of Shakespeare. She said if the Municipal Council would give permission Shakespeare could be performed in the Botanic Gardens or Hyde Park, both of which were particularly suited to out-of-doors shows.

Miss Hollingworth added: "Cooper Park, Bellevue Hill, although a little way out, would be ideal. It has a natural bowl and an attractive background of trees."

Reports from England disclose that open-air Shakespearean performances in Regents Park, London, have had their best attendances for ten years. The lovely weather has ensured a long run (unspoiled by rain or gusty wind) of A MIDSUMMER NIGHT'S DREAM. This is the first time in years the weather has not resulted in the cancellation of performances.

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### ECHOES FROM THE PAST

#### THE FIRST SPEEDING OFFENCE

The first recorded speeding offence in Sutherland took place on 12 May 1912 when Kogarah Court was told by Senior Constable Lewis that, while he was on duty in Railway Parade, Sutherland, a Mr William McKay had "scorched past in his car so quickly that I was just able to get his number."

Mr McKay was alleged to have overtaken two cars at more than 20 miles per hour. He was fined £3 (\$6).

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#### THE END OF THE LINE — WORONORA

The Funeral Train ran from Sydney to Woronora Station every day for more than 40 years taking many of the local residents on their very last journey. There were only three cemetery railways in NSW — one to Rookwood, one to Sandgate and the other to Woronora.

Woronora Cemetery opened in 1893; it was close to Sutherland railway station and the funeral procession would walk from the station, down Flora Street and into the main gates; the older parts of the cemetery were not far away.

NB The first Shire President, W G Judd, is interred just inside the main gate. In 1900 a branch line, about half a mile long, was built from Sutherland to the cemetery, crossing the present East Parade. This line terminated at about the centre of the cemetery at a brick platform about 400 feet (120 metres) long. Evidence of it can be seen near the old Catholic and Presbyterian sections.

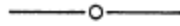
The daily funeral train to Woronora left Sydney Mortuary Station at 2.10pm and stopped at stations along the way as required. In the front were carriages for the mourners, while the last carriages formed the hearse. Mourners and caskets were picked up at each station; the caskets were placed on trestles at the extreme end of the platform for loading on to the hearse.

For some years a special engine, with a large Cross on the front was used; and the most uncomfortable carriages — they had hard wooden seats -- so the mourners could not enjoy the journey to the cemetery. About an hour was allowed for the funeral; each funeral had its own priest to do the service. Then the train left Woronora for Sydney at 4.00pm.

It was customary for the chief mourner to pay the rail-fare of the close relatives attending the funeral. Motor funerals began to take over in the 30s — especially after the opening of the Georges River Bridge in 1929. Rail: traffic gradually diminished and the line finally closed on 23 May 1947.

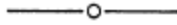
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The old Mortuary Station, at Central, has been restored and is a classic example of Gothic architecture. It stands on your left as the trains pull into Sydney from any country run.



#### SUTHERLAND - CRONULLA TRAMWAY

To cope with the increasing population in the Sutherland district, a Sutherland to Cronulla steam tramway began operating in 1911. However, the service suffered heavy losses, during the 20s, mainly through unrestricted operations by private bus companies. Small steam motors, pulling up to three compartment type trailer-cars, operated on the line to Cronulla which, in those days, was a popular holiday spot for Sydney and country folk.



#### MIRANDA CENTRAL PUBLIC SCHOOL (Copy of a letter - see below)

The school was opened on 10 July 1893, with an enrolment of 18, in a building (since demolished) situate about a quarter-mile from the present site of buildings. The first teacher was Mrs Harriet Sinclair.

The present enrolment is 236 and the present Headmaster is Mr J Chiplin. The area of the school ground is 2 acres (0.8 hectares). Photographs — buildings in 1905 and conveyances by the Dept (from Port Hacking and Sylvania) in 1910 — are forwarded. (Unfortunately, I do not have these. —GSM)

In 1906 the school was made a Central School and children were conveyed from Cronulla and Port Hacking (starting in July 1906). Later (in November) the children were conveyed from Sylvania. In January 1910 a school was opened at Cronulla and the children from that centre were no longer conveyed to this school. The conveyance from Port Hacking and Sylvania still carried the children. An additional classroom was built in 1906, another in 1907 and still another in 1913.

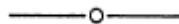
J Chiplin (26 Sept 1913)

P.S. An additional classroom and a Teachers Room were erected in 19-- ? (The) teacher took over new rooms on 12 August 1915.

- JC

NOTE — This is a copy of the (hard to read) handwritten, original letter dated 26 September 1916 — the copy of which is in my possession.

- GHH



#### REPORT FROM JIM MADIGAN

In 1899 the National Park was dedicated to the public by the Government of Sir Henry Parkes. Early in 1880 the first railway survey was made of the South Coast line which runs through Sutherland.

Early in 1881 the Trig Stations were erected in the County of Cumberland. About the same year the Holt-Sutherland Company took over all land from the Hon. Thomas Holt on the 99 years lease. Poultry farming, market gardening, cattle, vineyards and the growing of flowers were chiefly indulged in. Mr O'Neil and his wife, who was Nurse to Queen Victoria, opened the first boatshed at Cronulla in 1882.

Mr H Dunn, now deceased, was the first caretaker of National Park in 1889 — and the roads through the park were constructed by the following men: Messrs S Watkins, R Ferris, J Henry and J C Beers.

In the early days Native Roses and Waratahs grew abundantly where now it is most thickly populated around Sutherland — and the place was wild with the native dogs, wallabies and kangaroos. The first steam launch on the Port Hacking River was the 'Roaring Gimblet' and the Captain was Mr W Reid, who

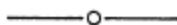
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is still on the Park. The first Trustees of National Park were Sir Henry Parkes, the Hon. John Lucas, the Hon. J Sutherland, Sir John Robertson, Dr Atherton, Walter Bradley and Mr John Want (Chairman). The Port Hacking river has some beautiful spots, especially where it nears National Park. Cronulla is very beautiful and is a favourite holiday resort.

(Signed) Jim Madigan

#### NOTE

The above was copied from a (hard to read) handwritten original — badly battered and with date indiscernible.



#### TOILET PAPER

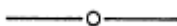
I read in the paper last week that, among the demands of the prisoners in a New South Wales gaol, was a demand for a better class of toilet paper. My wife tells me that it is quite an expensive item on her grocery list each week, but that it is still quite a popular item by all accounts.

When I was a boy we were more fortunate than the average family. My dad had a telephone at his desk, to enable him to talk to the outside world, and the telephone company (the PMG) gave each subscriber a book with all the other subscribers names in it — these books being replaced annually. Each year, when the new book came, Dad would cut the old book in halves with the bandsaw, drill a hole in one corner, tie a string through it and hang it on a nail in our lavatory; these would last for ages — and they didn't drop loose pieces of paper on the floor like in some peoples toilets that I could mention.

Most good mothers cut newspaper into six-inch (150 mm) squares, put a string through the corner — and that was hung on a nail like ours. Like all small boys when visiting, it was necessary for me to use the toilet. so I had a good cross-section of how the other half toileted. In some toilets whole newspapers adorned the floor — and, of course, the little outside buildings were called 'dunnies' not toilets.

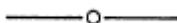
Yes, toilet-paper has come a long way since I was a kid. It was a necessity — NOW it's a luxury and is priced accordingly.

— George Heavens



• GEORGE HEAVENS, Life Member and former Convenor of the Editorial Committee, continues to provide us with a wide range interesting articles from his very formidable collection — and mostly as seen through the eyes of a careful observer. Good an you, George.

— Editor



#### THE NAPOLEON CONNECTION

Councillor Ian Swords, President of Sutherland Shire, is GUEST SPEAKER at our February meeting and his talk promises to be something really out of the box. The subject is THE WAR DIARY OF JOHAN IHRIG, a soldier who served in one of Napoleon's armies — and who, incidentally, was a forebear of Cr Swords.

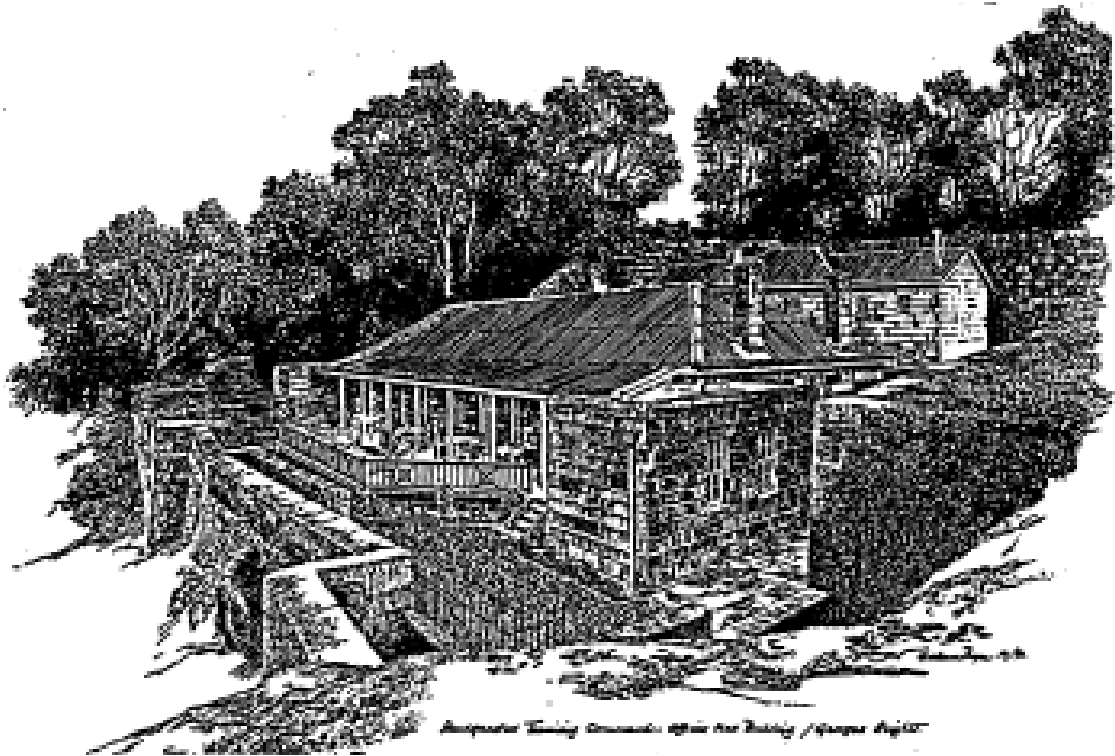
Having read Ian Swords' translation (from the German) of the original narrative I can assure you it is a fascinating story. We propose to publish an abridged version in the next edition of the Bulletin.

— Editor



• Give me a laundry list and I will set it to music

--Gioachimo Rossini



## THE GEORGES HEIGHTS GUN BATTERY

THE SOCIETY'S planned excursion (29 February) to the Middle Head part of the Sydney Harbour National Park, which takes in the Georges Heights Gun Battery, promises to be a rare treat. The historic Gun Battery commands a magnificent view of the harbour and the heads — and that alone makes it well worth the visit.

Those fortifications date from 1871 and were part of a network of the harbour defences that were commenced as far back as 1791 (the Dawes Point and Bennelong Point fortifications) when it was feared that the colony could come under attack from a succession of possible invaders. There was the presumed likelihood of attack by the French — a carryover from the Napoleonic wars. Also feared were possible reprisals from Spanish-American colonies to avenge raids by privateers based in Sydney Harbour.

Political revolutions throughout Europe in the 1850s (about the time when our Thomas Holt was importing Sutherland's first church organ) kept everyone on tenterhooks — and then came the Crimean War which put Russia on the list of possible attackers. You couldn't trust anybody in those days. We'd already had a bit of a scare back in 1788 (I remember it well) when La Perouse's little scientific expedition sailed into Botany Bay just as the 'First Fleet' was in the course of moving up to Port Jackson to found the settlement. Governor Phillip feared the Froggies may have been doing a bit of snooping apropos to cooking up some sort of future bastardry.

My recent visit to the Georges Heights Gun Battery triggered-off (no pun is intended) some nostalgic recollections of my Army days 40-odd years ago. At the end of World War II we came back from New Guinea and were offered the choice of placements in military establishments around Sydney whilst awaiting discharge. One bloke accepted a pot walloper's job in the Cookhouse at the Military Police Depot — just so he could be closer to his home. Phooey to that, was my reaction. I opted for the job of Bo'sun (sane called it the - 'Boat-swine') in a Water Transport Unit at Chowder Bay (Clifton Gardens) with barracks up at Georges Heights on Middle Head.

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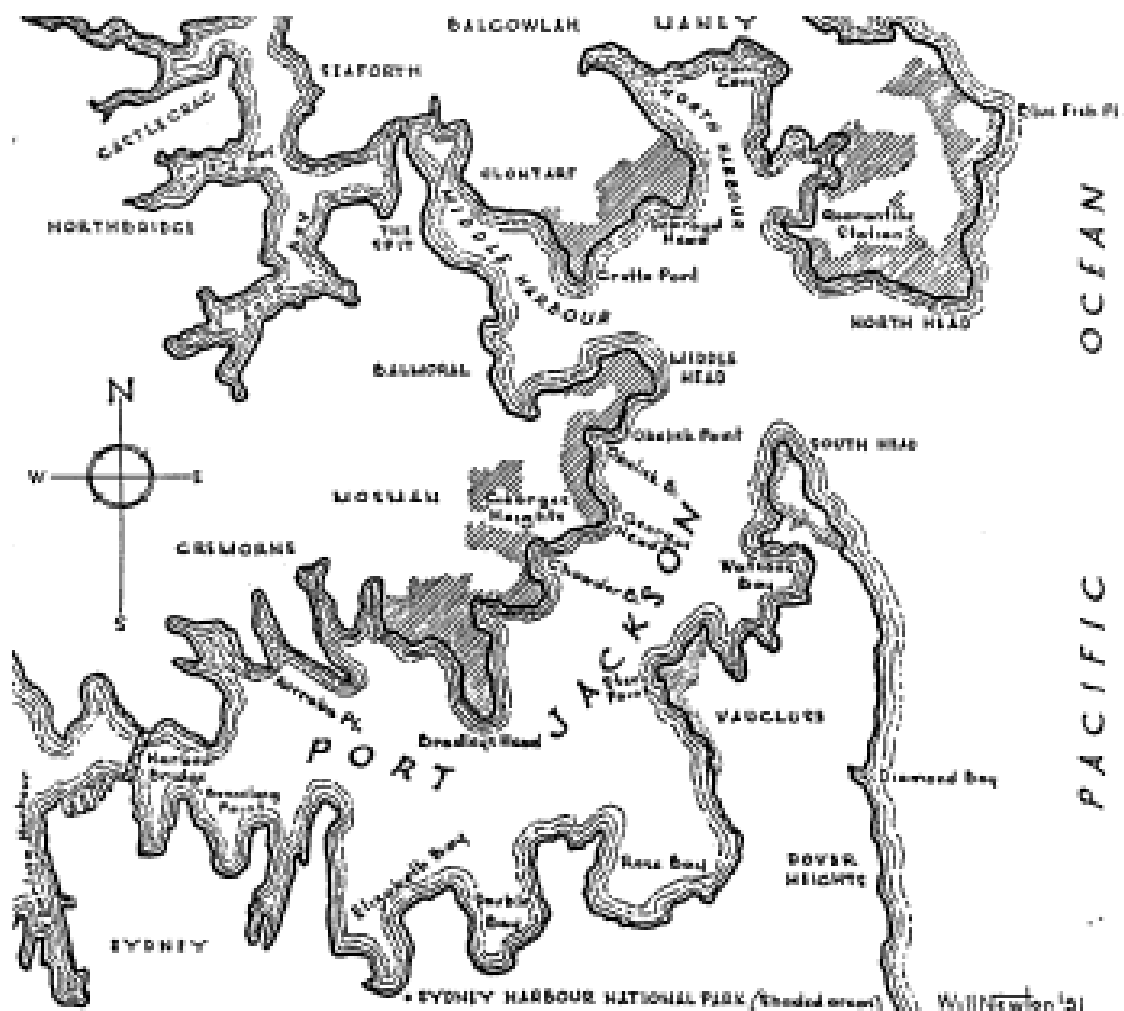
Although I'd had considerable experience with marine craft, over the years,

my military service had been in the Signals Corp — with an Independent Maintenance Unit (in New Guinea. Prior to enlisting, my early training (which was interrupted by the war) had been in the building industry. How that could possibly have befitted me for the Signals Corp I haven't the foggiest idea. Nor, apparently, had the Army officer who decided my military career. It is sometimes said that the Army stands alone when it comes to stuffing things up -- although some will assert that the Navy has the stronger claim to that distinction. But back to the main point.

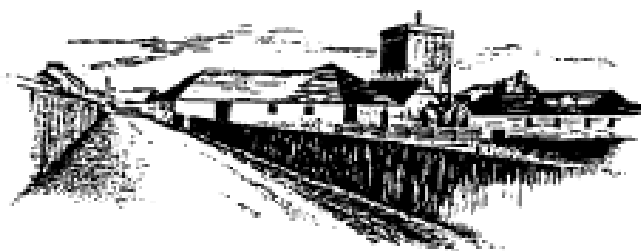
That Water Transport Unit operated a small ferry service (for army personnel) between Chowder Bay, Watsons Bay and North Head. We also took delivery of various marine craft coming off the assembly-line and put them through the usual routine tests — time-trials, anchor tests, etc, etc, prior to handing them over to whoever. The system we used for carrying out those (24-hour) tests was quite effective — in more ways than one. We'd load with the appropriate equipment (which always included a generous keg of beer) then head for the open sea.

After completing a few manoeuvres we'd cruise into Broken Bay, at the mouth of the Hawkesbury, and tie up at the Brooklyn wharf. By this time it would be around 5.30pm so we'd get stuck into the keg of beer — but leaving the engines running all night (to comply with testing requirements). In the morning we'd do the anchor tests — which I'm sure didn't impress the Hawkesbury River jellyfish — then head for home for that 'well-earned rest'. Under the Freedom of Information Act I suppose it's now all right to divulge such military secrets.

— Will Newton







*Early Picture of Kent Brewery*

## BREWING IN NEW SOUTH WALES — PART II

(Stewart Roberts Collection)

Believing that they wanted to lay in some stock for their future comfort, the Governor gave permission to the Captain of the 'Royal Admiral' to sell the contents of some hogsheads of porter he had brought out as a speculation. The license to sell porter was duly signed by judge Advocate Collins on 24 October 1792 in favour of Captain Henry Essex Band who lost no time in capitalising on his privilege. He opened a porter-house in Sydney and another in Parramatta — quickly proving, by the business he did, that years at sea do not necessarily blunt commercial acumen.

There were others, however, no less astute than he. Unwilling to watch a sea-captain making all the profit, many of the settlers bought from him and retailed the liquor among their fellows. Several of their homes became porter-houses, while under cover of the porter license spirits found their way ashore among settlers and convicts alike.

The results justified Phillip's worst forebodings. Many sacrificed the savings of twelve months to the dissipation of the moment, while the Courts then in existence were kept busy for a considerable time dealing with the harvest of this license: breaches of the peace on the part of numbers of the settlers that took the form of assaults on one another or the destruction of crops, buildings or other valuable property.

All this, however, commenced just before Phillip relinquished his office in December 1792. When he handed over, the Colony was as peaceful, orderly and moral as could be expected from the type of society of which it was composed. With the reins of government in Major Grose's hands, things rapidly assumed a different complexion. Sweeping aside the King's instructions, Parliament and the established laws, Grose set up a military government which completely superseded the civil power. He went further; Phillip's salutary regulations were set aside and the free importation of liquor was encouraged. His officers were allowed to monopolise the shipments of liquor brought out as a speculative venture on vessels from overseas; he even permitted the introduction of spirits and beer specially ordered by them from India and The Cape for the trade that now sprang up.

### THE 'RUM ERA' WAS JUST COMMENCING.

Under a system put into operation by Grose and his subordinates, everything was paid for in liquor; grog, in fact, became the currency of the Colony. Among the heterogeneous collection of types that composed the community, the desire for liquor became something approaching a mania. Scenes of riot, intoxication and disturbances became frequent — and, under his relaxed regime, gaming became prevalent. Numbers of people gambled away both clothes and their allowance of provisions for weeks and months ahead. Between rum endplay, morality and religion existed in name only — and even then were not overly popular with the authorities — whilst robberies and murders became quite commonplace.

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Although ordered in 1793 to forbid the sale of liquor to the convicts, Grose took no steps to do so. On the contrary, he encouraged the practice, allowing payment in grog to be made them for labour or services performed during their own time. Under his governorship public-houses sprang up all over the Colony, unchecked by any hint of restriction. Embarrassed by debts into which they had been led by drunkenness and gaming, many settlers used their wheat for distilling purposes instead of baking, hoping to pay what they owed with the grog so obtained. Grog purchased what even money could not; the settlers' farms -- and even their unripened crops.

During Phillip's rule public markets had been opened at Sydney and Parramatta. The prices of commodities were regulated. At the end of 1793 the marked prices of liquors were as follows: Porter 4 - 6 shillings (40 - 60 cents) per gallon (4.5 litres); Cape Madeira wine 12 shillings (\$1.20) per gallon; Cherry Brandy £3-12-0 (\$7.20) per dozen; Cape Brandy 16 - 20 shillings \$1.60 - 2.00) per gallon; Cognac Brandy 20 - 24 shillings (\$2.00 - 2.40) per gallon; American rum 16 - 20 shillings (\$1.60 - 2.00) per gallon; Jamaican rum 20 - 38 shillings (\$2.00 - 3.80) per gallon.

Later, with the encouragement of the liquor traffic, beer and spirits became plentiful as the military traders purchased cargoes and opened grog shops all over the Colony. In these establishments the grog was made more profitable by the judicious addition of water — and sold at 16 shillings (\$1.00) per gallon. The halcyon days of the soldier-monopolists had dawned: cargoes of grog bought up by a few military men were turned over at from one hundred to two hundred per cent profit, without the goods ever having been taken out of the ship. Porter, for example, purchased by these gentlemen at £8 (\$16) and £10 (\$20) per cask, and was sold immediately for £18 - 20 (\$36 - 40).

It was a happy time for those who, holding power in the small community, could profit by it. So happy, indeed, that Governor Hunter, when he came to take over the administration from Grose (in September 1795) found himself up against a terrific problem when he tried to institute measures that would cloud the sun in which the officers of his garrison were so busily making hay.



Faced with conditions that called for immediate reform, the new Governor took two steps that at once ranged against him the powerful members of his small community whose interests were threatened by his actions. He destroyed Grose's military rule by reinstating the civil Magistrates, and also took action to check the deluge of liquor that was submerging the Colony.

Measures were adopted to repress the unrestrained importation of grog. In addition, finding that a number of settlers' dwellings were being used as grog-shops or settling houses for retailing liquor, he shut them all up, further adding to his popularity (?) by demolishing the houses of those who too freely ventilated their resentment.

A state of affairs had now developed which more than bore out Phillip's earlier predictions regarding what would follow the arrival of spirits in the Colony for the officers. Writing to the Duke of Portland on 12 November 1796, Hunter described the evils that "the traffic" had brought in its wake --- " .... the destruction of all order and every spark of religion, the encouragement of gambling, frequent robberies .... several recent and shocking murders, the abolition of all discipline and every attention to concerns of

cont'd

government. Hardly a very reassuring report. In the same despatch he strongly advocated the urgency and advisability of imposing a duty on imported spirits; but this authority was not given.

Hunter was not against liquor as liquor. On the contrary, he felt that drink sold in moderation would help overcome the frequent intoxication in which a large percentage of the Colony indulged. He granted licenses for the retail of spirituous and fermented liquors under strict regulations. Publicans were forbidden, under pain of heavy penalties, to trade with spirits for the purchase of crops, or to pay for such grain in spirits.

He found, however, that the number of these licensed houses multiplied to such an extent that in 1879 he reduced them to eight in Sydney, four in Parramatta and three at the Hawkesbury. He also fixed selling hours — between noon and the beating of the tattoo at sundown. No drink could be sold during the hours of Divine Service. As if he had not sufficient trouble on his hands, Hunter found himself with another problem to face. Shortly after Phillip had left the Colony, one Robert Webb, an ex-seaman from the *Sirius*, received a small still from England. Webb occupied a farm on the south bank of the river flowing past the public wharf and the present Asylum at Parramatta; his grant was the third issued in Australia.

On this farm ex-seaman erected, about the middle of June, 1793, a distillery in the brick house that had been erected for him at the time the grant was made. From one bushel of wheat he obtained nearly five quarts of spirit which he sold or paid in exchange for labour at 5 shillings (50¢) and 6 shillings (600) per quart (about a litre). This shrewd pioneer preferred distilling ardent spirits at these prices to sending his wheat to the Government Store and receiving 10 shillings (\$1.00) per bushel (about 36 litres, dry measure) for his harvest.

Such a venture could hardly escape competition for long and by the time Hunter arrived a number of persons had built distilleries in various parts of the Colony. Soon after the new Governor's taking office these worthies approached him for licenses to carry on their spirit-making activities. Hunter was furious at their audacity and proclaimed in no uncertain terms that "so iniquitous and dangerous a practice as distillation was in direct disobedience to His Majesty's commands". This impressive fanfare was followed by more practical action. Orders were issued at once that no person should distil liquor of any kind or quality. The police were sent to raid various houses and to demolish a great number of stills, many of which were owned by those who had approached Hunter for licenses and were now left bemoaning their own stupidity and the loss of a source of revenue that would have assured them a comfortable old age.

Spurred on by the eulogies of the Secretary of State, Hunter now passed severe measures against illicit distillation -- and in 1797 ordained that offenders, if free citizens, would be deported while convicts who were caught violating the regulations would be flogged and suffer other minor but unpleasant penal-ties. (He thought a flogging was a MINOR penalty???)

The commendation of the Secretary of State on Hunter's action in destroying stills was, however, only a minor victory in the losing fight-he was waging. He strove in vain to suppress the traffic in spirits being carried on by the military and their friends who were making fortunes out of the trade. Pressed by the Home Government on one hand and faced on the other, by the uncompromising hostility of the most important section of the community he was governing, his position was anything but happy.

In July 1797 he reported that the ships brought enough liquor to deluge the Colony — and that his refusal to allow "the poisonous article" to land had raised



around him a hornet's nest or host of enemies, chiefly in the camp of the military. In 1799, writing to the Secretary of State, he averred that from the highly improper manner the traffic had been carried an, "an angel from Heaven, possessing the omniscient attribute of the Divine Being would not have been able, as a single individual, to prevent it".

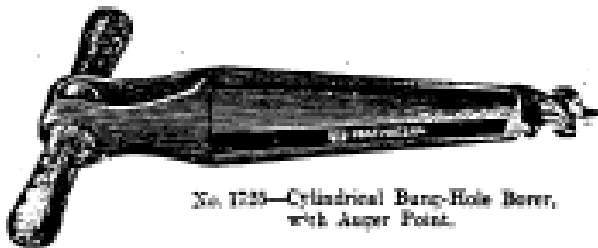
But not for much longer did the unfortunate Hunter have to strive to fill such an ambitious role. Sincere as, no doubt his efforts had been, he had lacked ruthlessness and dominating personality which alone would have enabled him o do the only thing that could have scotched the evil helms fighting, namely officially prohibit all trading in spirits by officers. His strict integrity and honesty of purpose were unquestionable, and admitted even by his enemies. His contemporaries described him as ... "a pleasant, sensible old man whose innocence and credulity laid him open to the tricks and chicanery of designing rogues".

Such a man could be no match for a group who had not hesitated to revolutionise Phillip's form of government by substituting for it a military oligarchy who, for three years prior to Hunter's arrival, had held undisputed sway, who had entrenched themselves by the exercise of their monopolies in the commercial life of the Colony — and who, finally, devoted their main consideration and efforts to their own personal interests and ambitions.

But Hunter did one thing in his struggle against the rum trade that was to have lasting results. It was he who first officially encouraged the initiation and establishment of the brewing industry in Australia as a means of combating the disastrous and growing evil of the spirit traffic which was seriously threatening to poison the whole life of the young Colony..

TO BE CONTINUED

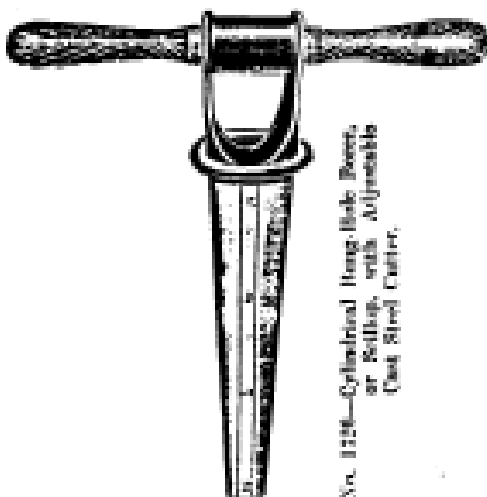
## COOPERS' TOOLS



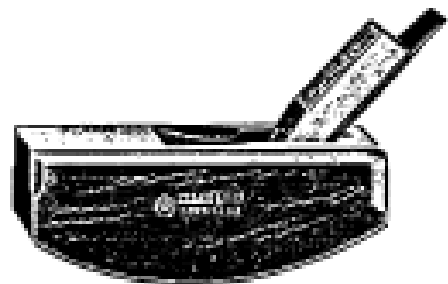
No. 1739—Cylindrical Bung-Hole Borer,  
with Auger Point.



No. 1770—Wood Spokeshave.



No. 1738—Cylindrical Bung-Hole Borer,  
or Rodder, with Adjustable  
Cast Steel Cutter.



No. 1688.  
Round Lengthways or Bowling Plane.



No. 1712—Hollowing or Belly Knife.

Sutherland Shire Council  
1992  
Heritage Week



**FRANK CRIDLAND  
CENTENARY**

Celebrating 100 years of trading.  
Frank Cridland, an early resident of the Shire,  
Founder of Frank Cridland Ray Katte Customs Agencies.

**Essay Competition**

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Encouragement  
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**\$400**

**\$100**

**\$50 each**

*The Heritage Week Essay Competition is open to all adults interested in written historical research relating to the Sutherland Shire.*

*All entries should demonstrate sound research technique, literary style and must be based ONLY on a topic relating to the history of the Shire.*

**CLOSING DATE : Friday, 20th March 1992.**

Sutherland Shire Council gratefully acknowledges the assistance of  
Frank Cridland Ray Katte Customs Agencies.





## ***THE FRANK CRIDLAND CENTENARY ESSAY COMPETITION***



Frank Cridland, a early resident of the Sutherland Shire established a carrying company the 29th February, 1892. By the turn of the century the company was operating 10 horses and carts had 2 acres at Waterloo used for storage.

Trucks replaced the horses in the 1920's and the company moved to an office in Barrack Street. When the family sold the business in 1985, Ray. Katte, a former long time employee of the Cridland company purchased the custom's section and incorporated 'Frank Cridland' into his Ray Katte Customs Agency.

The company celebrates their 100th anniversary in 1992 and are sponsoring the Heritage Week Essay Competition in honour of Cridland's long association with the Shire.

- ENTRY FORMS, Conditions of Entry, etc are available from all branches of the Sutherland Shire Public Library.

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### THE WALTZ KING AND HIS DOG

JOHANN STRAUSS II absolutely detested travelling. He didn't even like going on short train rides. But in 1872 (I remember it well) he forgot his aversion and travelled to Boston to conduct at the World Peace Festival. There was, I might mention, some incentive — a \$100 000 fee (not to be sniffed at, eh?).

At these huge concerts — 14 in Boston and four in New York — there were more than 1000 instrumentalists and an incredible 20 000 in the chorus. (The Yanks have always done things in a big way.) Strauss had 20 assistant conductors, each relaying the beats of his baton to the outlying parts of the band.

American women really flipped over the dashing Strauss and literally hundreds demanded a lock of his hair (very trendy in those days). Now Strauss had a fine head of dark hair — but there was no way the supply could have met the demand. Well ... the waltz king had a pet dog, a Newfoundland hound, and the colour of its hair wasn't all that much different from his own. And he didn't want to disappoint the ladies, so ... need I say any more?

— Will Newton

—○—

- A pure mind will laugh. at all things — even a cat's bottom. — Emile Mercier
- Never investigate a good story too far — you might kill it. -- Claude McKay
- Classical Strine (Orstrylian to you): "Owyergoinsportorright?"



## HER MAJESTY'S THEATRE

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Present their Specially Organized  
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**GLADYS MONCRIEFF**

and including ARTHUR STICANT in

### "THE MAID OF THE MOUNTAINS"

Book by Friedrich Schöndle, Lyrics by Harry Graham.  
Music by Harold Fraser-Simpson.

Additional Lyrics by F. Clifford Harris and Valentine.  
Additional Numbers by Jas. W. Tate.

Produced by GEORGE A. HIGHLAND.  
THE CAST

Baldassarre (the Brigand Chief) .. .. .	NORMAN WISTER	His Secretaries .. .. .	ROY BAXTER, PAT CAVANAGH
Tonio .. .. .	PHIL SMITH	Jailer .. .. .	HARRY RATCLIFFE
Beppo .. .. .	SIDNEY BURCHALL	Victoria (Tonio's Wife) .. .. .	DOROTHY STANWARD
Calio .. .. .	FRANK BRADLEY	Angela (the Governor's Daughter) .. .. .	MIRIAM SABBAGE
Brigands .. .. .		Giannetto .. .. .	GWYN BULLOCK
Andrea .. .. .	HARRY SHORT	Marietta .. .. .	JOELYN YEO
Pierre .. .. .	HARRY RATCLIFFE	Reppino .. .. .	PAT WENMAN
Zacchi .. .. .	JACK OXFORD	Dancers .. .. .	LOIS GREEN, FRANCIS COLVY
General Malena (Governor of Santo) .. .. .	ARTHUR STICANT	Tonina (the Maid of the Mountains) .. .. .	GLADYS MONCRIEFF
Cramer (the Governor's Aid) .. .. .	HENRY WENMAN		
Lieutenant Regini .. .. .	FRANK TARRANT		
Mayor of Santo .. .. .	LESLIE DONAGHY		

Musical Director—ANDREW McCUNN

Ballets, Dances, etc., arranged by MINNIE MOORE.

This production of MAID OF THE MOUNTAINS saw the final closing of Sydney's Her Majesty's Theatre in 1933. The great Gladys Moncrieff recalled that she again played MAID, later in the same year — and that production saw the final closing of the Theatre Royal in Melbourne. It was yet another highly charged occasion "with the audience going wild and many women bursting into tears," in the words of Our Glad.

Some of the other members of the above cast will, no doubt, be of interest and may bring back a few happy memories of that wonderful era.

NORMAN WISTER (Baldassarre) was one of several actors to play the non-singing role opposite Gladys Moncrieff. He was trained for leading parts by Gregan McMahon, along with other names like Doris Fitton, Lloyd Lamble, Marie Ney, Coral Browne, Emilie Polini ... I think it's worth mentioning here that it was once reckoned up that Gladys would have spent more than five years of her career starring in MAID OF THE MOUNTAINS. Her leading men in the many productions included Frank Freeman (the first), Lance Fairfax, Max Oldaker, Howard Worster, Roy Redgrave (father of Michael and grandfather of Vanessa and Lynn), Hugh McMaster (Shakespearean actor), Fred Murray, Frank Leighton.

HARRY RATCLIFFE (Brigand, also Jailer) would have been one of the first to enlist in the AIF at the outbreak of World War II. He had risen to the rank of Captain when I knew him (slightly) during my 'rookie' days at an Army Training School. Like many stage actors, Harry Ratcliffe went into radio and I seem to recall him as an announcer on 2KY at one time.

SIDNEY BURCHALL (Brigand) was a fine baritone who was with JCW Theatres for many years. He sang mainly ballads and operetta — and made a few records on the Parlophone label. He later spelled his name SYDNEY.

LOIS GREEN (Dancer) went on to bigger things in London. She returned to Oz just after World War II to co-star with Don Nicol and Fred Murray in the first of the post-war NEW musicals FOLLOW THE GIRLS which was to herald in the era of the mega-musicals: ANNIE GET YOUR GUN, OKLAHOMA, SOUTH PACIFIC, BRIGADOON, MY FAIR LADY, KISMET, etc., etc.

PHIL SMITH (Brigand) was a stage comedian who appeared in Ken G Hall's film GONE TO THE DOGS which starred George Wallace. His long-running feud with musical-comedy star, Miriam Lester, provided lots of entertainment for cast

cont'd



and crew during a tour of Queensland many years ago. The climax was reached in Cairns when wisecracking Phil made disparaging remarks to the audience about Miriam, who was the STAR of the show. Miriam threatened to kick him off the stage if he did it again. He DID... and Miriam gave him a mighty kick in the arse, sending him hurtling off the edge of the stage and landing on top of the Conductor, Leo Packer, in the pit.

Now, to digress — as I always seem to do. Miriam Lester and partner Fred Murray completely upstaged the great Gladys Moncrieff in the production of VIKTORIA AND HER HUSSAR — and I don't think Glad ever quite forgave them as she barely mentions VIKTORIA in her autobiography.

Mim and Fred played the 'juvenile leads' and their duet MOUSIE became the highlight of the show. They took encore after encore as the show played all around Australia and New Zealand. I saw it at Sydney's old Theatre Royal --and was one of the audience who wouldn't let them leave the stage. I think most of us would have sat and listened to their MOUSIE all night.

While the show was running in Adelaide, Mim and Fred were interviewed on one of the local radio stations — and MOUSIE was recorded as they sung it in the studio. That recording was never released commercially but, many years later, Mim Lester taped a copy for me. It is still one of my treasured recordings.

— Will Newton



*Original site of Her Majesty's Theatre.*

## MELBA, and the KAISER

MELBA had the world at her feet. She had captivated the great musical centres of the world — London, Paris, Milan, Berlin, New York, Chicago, St Petersburg ...

It was after a performance as Marguerite in Faust, at the Berlin Opera, that Melba had a run-in with Kaiser William II — and sent him into full retreat. Commanded to appear at the Emperor's Salon in the Opera House, she was escorted into the Imperial presence by an aide-de-camp.

The Emperor and the Empress Augusta, with their respective suites, were all assembled in the large salon. The Emperor immediately advanced to the centre of the room where Melba was standing and, after she had bowed the prescribed number of times, he announced that he approved of her performance - generally speaking. But the Kaiser, who was often very critical — especially in matters of which he knew virtually nothing (like music) — then suggested quite accusingly, "Don't you think, Madam Melba, that you took the Jewel Song at a much too rapid tempo?"

Melba was always quick-tempered, and this public rebuke to her capability as an artist really got her back up. "No I do not, your Imperial Majesty," she

cont'd

replied with disconcerting frankness, while the obsequious courtiers looked on with their mouths open. "Permit me to inform your Imperial Majesty that I sang the part of Marguerite according to the instructions I received from the composer, M. Charles Gounod himself, and that M. Gounod was pleased to express his entire satisfaction with my interpretation and to compliment me upon it."

It was then the Kaiser's turn to be ruffled. This behaviour by a mere artist was little short of lese majeste -- and he expressed his disapprobation in no uncertain manner. Pivoting smartly on his heels he turned his back on the too outspoken Melba and, snapping his fingers at the Empress as a direction for her to follow him, he strode to the door which was opened for him by an aide-de-camp, and marched out without another word. The Empress dutifully walked out after His Imperial Majesty, followed by her ladies-in-waiting and a whole detachment of brilliantly uniformed officers — leaving Melba in possession of the field.

Her hearty burst of laughter at the general retreat must certainly have reached the Kaiser in the passage — and would hardly have had a soothing effect on his wounded self-esteem. -

— Will Newton

## *Theatre News.*

### "Viktoria and Her Hussar"

When a bevy of stars scintillate in sparkling humour - there's sure to be merriment aplenty. That's the score at the Theatre Royal, where "Viktoria and Her Hussar" is being played by Gladys Moncrieff and a brilliant cast.

Herbert Browne, as Stefan Koltay has a part that suits his lyric tenor to perfection. Gladys Moncrieff is Viktoria. She, with Herbert Browne and John Garland, are the trio around whom the story evolves. But it is to Don Nicol who plays Janzci, Fred Murray as Count Hegedus, Miriam Lester as O Lie San, and other members of the Ballet that the honours go. The whole company' moves in harmony, but to these must go the laurels.

In the duet "Mousie" Fred Murray and Miriam Lester reach a high spot of excellence in both dancing and humour such as Sydney has rarely seen. It's contagious and irrepressible, keeping the audience bubbling with chuckles and then uproarious bursts of de-light and laughter. The spicy naughtiness is inferred with a glance of Miriam Lester's saucy eyes and the hilarious relish of the look Fred Murray gives her in re-turn. What a thrill for those who want to forget dull care!

Betty Sparks is a star' in her. own right. Her versatility and the high order of her stagecraft as a singer, dancer and clever actress entitle her to many brilliant roles in the future.

Fred Murray leaves Fred Astair far. behind as a comedian dancer. Teamed with the' others of this cast be provides a full fare of joyous entertainment.

The speciality dancers, Jarinska and Vadie, Gerald McErlean and Roy Currie, provided their snare of high order entertainment and the ballet, as a whole, made delightful Interludes.

The scenery is a masterpiece. in splendour and in the opening scene the dim outline of the background creates an atmosphere that is startling in its reality.

Andrew. Maccunn leads his orchestra with faultless precision and musical charm and to him, as usual, go many credits. The tempo of the accompaniment keeps the lilting melodies moving briskly and with vigor and depth—D. M. Catts.



This press cutting from the late 40s was photocopied from the scrapbook of either Fred Murray or Miriam Lester (I've forgotten whose) around 1982. At that time I had ideas of writing a biography of the popular husband-and-wife team; we had discussed it on several occasions but never got around to the point of actually doing it.

When Barrie Denniss staged an exhibition of Gladys Moncrieff memorabilia at Grace Bros city store (formerly Farmers) a couple of years ago, Fred Murray officiated at the opening. Fred and Mim played in many productions with the great Our Glad. Fred Murray passed away in June 1990; he had outlived his beloved Miriam by about seven years —but his life was never quite the same without her.

-- WN

## THE BARD and WILLIAM THE CONQUEROR

English-born actor, John Bonney (who brought Sir Robert Menzies back to life in *THE TRUE BELIEVERS*) is Playwright-in-Residence at Macquarie University --and is an authority on Shakespeare.

John tells a delightful story about 'the immortal bard' and leading actor, Richard Burbage at the Globe Theatre. The theatre was a popular meeting place in those days and many an assignation was made at the Globe.

During a production of Shakespeare's *RICHARD III*, the Bard and Burbage, who was playing the title role, both vied for the attentions of a comely widow in the audience. After the performance Burbage removed his stage make-up and, noting that the lady had left the theatre, hurried around to her house. On being admitted to the antechamber, Burbage instructed the young page: "Go tell your mistress that Richard III has arrived."

The page duly returned and announced: "My mistress regrets that she cannot receive Your Majesty today — as *WILLIAM THE CONQUEROR* got here first."



## MELBOURNE — WHERE IT IS A CRIME TO BE HAPPY

WHEN JOHN BARRYMORE — considered by some to be 'the greatest actor America has ever had' — visited Oz in 1906 he protested very loudly to all and sundry that Melbourne was "the only place on earth where it is a crime to be happy". Barrymore was a rowdy drunk — and for being "happy" (late at night in staid old Melbourne) he had been required to attend the Russell Street lock-up.

Barrymore made a big name for himself playing Shakespearean roles on the American stage (*Hamlet*, *Richard III*, *Henry VI*) and he also made some recordings of that material — *Hamlet's Soliloquy*, *Henry VI* dialogue, etc, which were listed in the record catalogues, on the HMV label, at one time.

An old Shakespearean-trained actor, Walter Pym, once told me that Barrymore overplayed these roles to blazes but, although this went over big with the Yanks it was, by traditional standards, BLOODY AWFUL hamming. Notwithstanding this, John Barrymore was a fine actor in his day — although by the time he had gone into movies (as most of us will have know him) he was well past his prime.

Decades after John Barrymore's visit, his daughter Diana graced our shores — and demonstrated, more than once, that she was just as rowdy a drunk as her famous father. After hassles with just about everybody Liana was virtually kicked out of Australia.

I once heard Diana Barrymore being interviewed, while she was in Australia, (on one of the seemingly rare occasions when she was more-or-less sober) and was quite surprised to hear that she had, in fact, played Shakespearean roles ... on American radio. She had actually played opposite her father in a production of *ROMEO AND JULIET* and opposite her uncle, Lionel Barrymore, in *JULIUS CAESAR* --but can you just imagine a Juliet or a Calphurnia with a Brooklyn accent ???

— Will Newton

## A NIGHTINGALE STILL AT IT

### MISS COLLEEN CLIFFORD - ROYAL COMMAND PERFORMER

MY FIRST MEETING with Colleen Clifford took place some years ago on a cold, stormy night in the Crypt at St Mary's Cathedral — would you believe? The lightning flashed, thunder roared, the wind howled, the rain came down in sheets ... and I plodded and shivered and cursed and swore all the way across Hyde Park from St James station and up the steps to the Cathedral then down into the Crypt. (How's that for a dramatic opening?)

Not that I usually arrange to meet ladies in crypts on cold, stormy nights --but on this occasion it was at a rehearsal of Robert Bolt's classic play, *A MAN FOR ALL SEASONS* which was being staged in the Crypt. Colleen was directing a brilliant cast which included Bettina Welch, Michael Bowie, Kevin Healy, Laurie Butler, Veronica Sweeney, Gordon MacDougall and the late Max Meldrum.

Bettina had invited me to the rehearsal to record a segment of the action for a radio program I was presenting at the time — and, on that first contact, Colleen and I became firm friends. And I might mention that *A. MAN FOR ALL SEASONS* drew rave reviews from the crits — but that's not unusual in the case of Colleen's productions.



The photo adjoining (taken about 1970) is from the original requested by Bill Collins — but he didn't turn up to collect it, so Colleen gave it to me. (Eat your heart out, Bill.)

At the time of our first meeting, Colleen Clifford was living at the Berkeley Apartments in Sydney's Market Street. The name BERKELEY has a special and romantic significance for Colleen, as she was to let me know: Before World War II Colleen and her (late) husband, Douglas Blackford, would go to the Berkeley in London, in their courting days, there to dine and dance the night away. And then came Vera Lynn's big wartime song hit 'A Nightingale Sang In Berkeley Square' — and that clinched it.

Several years ago Colleen toured Oz with her highly successful one woman revue 'A Nightingale STILL SINGS In Berkeley Square'. Then, a couple of years back, she did a return season using the title suggested by entrepreneur, Peter Williams, 'A Nightingale STILL AT IT In Berkeley Square' — hence my title.

Before coming to Australia in 1954 Colleen had clocked up some thirty years in London's West End theatres, concert halls, nightclubs, cabarets, variety clubs, etc, etc. She made many appearances at the Palladium and the Coliseum, plus her own weekly quarter-hour slot on television — and was the most often heard of all the performers on British radio.

This grand lady of the theatre (who recently celebrated her ninety-third birth-day) is the consummate artiste — actress, singer, pianiste, comedienne, producer, director, teacher — and, of course ROYAL COMMAND PERFORMER. This most versatile lady had the choice of becoming an opera-singer or a concert pianiste -- but opted for variety because, as she will readily tell you, "there was a lot more money in variety" — but also, I strongly suspect, because it would have been lots more fun ... and Colleen is a wonderful comic with a delightful sense of the ridiculous.

In one of the six plays in which Colleen has appeared at the Sydney Opera House -- *MOVE OVER MRS MARKHAM*, with Honor Blackman and Michael Craig — one critic

cont'd

wrote: "...then in the Second Act came the glorious Colleen Clifford. Lunacy then reached its height." And anyone who saw that hilarious performance will know just what the reviewer meant.

A listing of Colleen Clifford's friends and fellow-performers reads like a WHO'S WHO of British showbiz — Ivor Novello, Noel Coward, Laurence Olivier, Arthur Askey, Hermoine Gingold, Webster Booth & Ann Ziegler, Spike Milligan, Cyril Smith, Jimmy Edwards, Tommy Handley ... When Air-Commodore Doug Black-ford, Colleen's husband of twenty years, was appointed Air Attaché to the British Embassy in Washington from 1943 to 1945 she performed at Hollywood's famous STAGE DOOR CANTEEN with such notables as Charles Laughton, Walter Pidgeon and Bette Davis. After Colleen had been given a standing ovation, on one particular occasion, Bette Davis was moved to make the comment: "And to think we thought the British had no sense of humour."

Colleen was once teamed up with fellow-comics Jimmy Edwards and Spike Milligan for a series of summer concerts. Colleen and Spike would travel back to London by train after the performances — and argue like mad, although they were always good friends — when Spike expressed concern that he was not getting anywhere near the number of laughs that Colleen and Jimmy were attracting. Colleen made a prediction: "Spike, you will become a bigger name than either Jimmy or myself." How right she was — six months later the GOON SHOW came into being ... and the rest is history. (Looking back in hindsight, Spike was probably a little ahead of his time when they did those summer concerts.)

Colleen was playing one of the principal women in the first big production of GUYS AND DOLLS at the London Coliseum, with a mainly American cast headed by Stubby Kaye and Vivian Blaine, when her beloved Doug died suddenly. Colleen was devastated. She fled to Australia to be with her mother and to try and pull herself together. Intending to stay for only two months, she founded the Theatre Guild of Perth and managed to direct six big musicals for the Edgleys at the Perth Her Majesty's. (I must ask her what she did in her 'spare' time.)

When Colleen Clifford moved to Sydney she was immediately invited to lecture on Shakespearean style by Doris Fitton at the Independent Theatre — and to lecture on acting in general at the University of New South Wales by Professor Robert Quentin, the Head of Drama.

A favourite story concerns an incident that occurred many years ago when our Colleen did a send-up of Dame Nellie Melba in a revue. Nellie had plenty of funny, individual mannerisms in her style and even people in the audience who knew nothing about opera-singers had no doubt about who was being sent-up. Colleen had been 'laying it on thick' for several nights when Melba turned up in the audience — sitting right in the front. There was no time to change the sketch — and no one could be sure how the imperious Melba would react to being lampooned. When she went backstage after the show everyone, including Colleen, was in a state of blue funk — would the great diva be furious? But, to everyone's great relief, Melba burst out laughing. Like the audience, she thought it was enormously funny.

The entire theatrical fraternity seems to regard Colleen Clifford as 'First Lady of Australian Theatre' -- and a few years ago a big group of our famous showbiz personalities approached the Government requesting that Colleen be created a 'Dame' — June Salter, Geraldine Turner, Jill Perryman, Stuart Wagstaff, Nancye Hayes, to mention just a few. But such English titles are now kaput and, according to Colleen, the Government's response was something like: "She ain't nothin' like a Dame:"

Colleen relates that incident in her cassette COLLEEN CLIFFORD REMEMBERS in which she narrated her life story without having to refer to notes.

— Will Newton

## LETTERS...

10, Hawke Street,  
Tuncurry 2428,. 1st  
Dec., 1991.

Dear Will,

I have been meaning to write to you for months and now that I have more than one thing to say I am doing just that.

Firstly, it is a pleasure to read the Bulletin now. It has something in it now that was missing before, and I think that "something" is a sense of humour. I'm enjoying it as I haven't enjoyed it before. Thank you for becoming the Editor.

Now, on George's article about Thomas Holt, in case it hasn't been noticed the mistake in the arrival date of Holt was 1842, (16th Nov ). Possibly this was only a typing error. Reference P. 8, of Judge H. Holt's book "Energetic Colonist".

I read Merle's writings on the pneumonic flu with interest. I have a little Webster's Dictionary of my Mother's school days and inside she had pasted death and birth notices. I remembered one I read of Chiplom. I looked the book up and the notice reads as follows:- CHIPLIM:- the friends of Mr. & Mrs. W. I (?) Chiplim and family of Miranda, (Head School Master), are kindly invited to attend the funeral of their late dearly loved second daughter and their sister, Olga Mary Chiplim, to take place this Monday, at Woronora Cemetery on arrival of funeral train leaving Central Station 5 past 2.

Ph. Kog. (?) C. Kinsela,  
Rockdale app. Station.

I noticed Merle's spelling of the name ended in an "n". The name in the notice ended in a "m".

Beside the notice in pencil is written what looks like 10/6 (? or 4)/19.

Another death notice is of Mrs. Annabel it reads:

ANNABEL: June 10, at her residence "The Rest", Richmount Street, Cronulla. (What looks like) Emlina, dearly beloved wife of Thomas William Annabel in her 66th year. (Sudden heart failure). Interned at Woronora Cemetery, Sutherland, June 12, 1919.

I found the notices very difficult to read as the paste used had weeped into the paper.

I was interested to read that Mrs. Rebecca Sanders was now a member of the S.S.H.S. I met her in October on a four day coach tour to Melbourne to see the 'Phantom of the Opera'. I have enclosed a photo I took of the lady while talking over the P.A. in the coach.

Will, I intend writing something on my family (Dallimores) in the Shire for the Bulletin, but I was never very good at composition at school and must admit as the years have flown I haven't improved any. But in the New Year I'll try. There must be something I can write as they lived there from 1913.

All the best to you in your work,

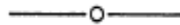
I remain,



Elva Carmichael.

Thanks, Elva — and we'll look forward to receiving any future articles.

- Ed.



#### THE TAREN POINT FERRY

Agitation for a river crossing at Taren Point was rewarded, after years of waiting, on 18 March 1916 when the State Government provided a steam ferry which made its inaugural trip on that day. Many delays had led up to the inception of the ferry; the Public Works Department advised both Sutherland and Rockdale Councils that if they did not construct the approaches to the proposed Sans Souci - Taren Point service, the ferry would be installed in some other locality.

Following this blunt advice the two Councils agreed to build the approaches if the Public Works Dept constructed the ramps. In May 1910 the Sutherland Shire Council's Engineer stated that the cost of the road from the ferry to Parraweena Road would be about £3870.

Between 18 March and 31 August 1916 the ferry carried 559 motor cycles and 3,974 cars and trucks as well as 6,308 two and four-wheeled horse-drawn vehicles. The first Ferry Masters were George Matterson, William Watson and Richard Hales.

In July 1919 as the ferry was crossing the water something went wrong with the gear carrying the wire hawser. The Engine Driver, in endeavouring to remedy the trouble, fell overboard — and the ferry continued on its merry way. After a gruelling swim, the driver managed to catch up and stop the ferry ... just as it reached the landing stage.

In 1954 a larger ferry — built in 1921 at Hexham, near Newcastle — replaced the original and was able to carry just over 1000 cars a day. When the ferry made its final trip on 27 May 1965, on board was a Mr Mick Connelly who had been a crew member since 1928. Two days later came the official opening of the Captain Cook Bridge.

— Ralph Clark



## TWO BROTHERS

Monday 15 November 1909 dawned sultry and unsettled. Nevertheless, it was sufficiently inviting at 8 a.m. for two British tourists to enter the surf at Cronulla. Three brothers named Bass had travelled from West Wycombe, Buckinghamshire, staying at St Johns Road Glebe; Sidney, aged 31, and Herbert, aged 23, had camped since the previous weekend at a locality on the Cronulla peninsula known as The Oaks, or Thorne's Point. This would appear to be in the vicinity of Glaisher Point, near Oak Park, where Mrs Giddings' shop traded for many years.

Probably unfamiliar with Australian surf, the younger brother, Herbert, attempted to swim across the mouth of the Port Hacking River to Jibbon Head. Midway, he was in difficulties, and his elder brother, a stronger swimmer, attempted to rescue him, but was gripped convulsively, and both sank. Mr E. Thorne, who himself had almost drowned at the same spot a year before, gave the alarm. As the Cronulla Surf Club was almost a mile away, lifesavers travelled to the scene by boat, and Will Newton and Frank Giddings - both well known local names - dived to recover the bodies. Cronulla being sparsely settled in 1909, the nearest available doctor was telephoned from Kogarah. By the time Dr O'Keefe arrived., he could do no more than pronounce life extinct.

Contemporary newspapers pointed out that Cronulla was not regarded as a dangerous beach for the relatively new pastime of surf bathing. This was only the second fatality recorded; and the previous, at Christmas 1908, the victim was believed to have suffered a heart attack in the water. In November and December that year, a subdivision at "Cronulla Heights" was being advertised.

Their funeral left the chapel of Mrs P. Kirby and Son at 59 Castlereagh Street at 1.15 p.m. Tuesday. Funeral notices give the destination as "Methodist Cemetery Rookwood" whereas the brothers are actually interred in the Presbyterian section of Woronora. Unless arrangements were changed at the last minute, or the bodies reinterred - neither of which seems likely - a monumental blunder which must have inconvenienced the mourners. These undertakers are no longer in business.

This was the era when derelict horse drawn trams lined the beach at Cronulla, below Cecil Park, for use as changing sheds. Sunday before the tragedy the Cronulla Surf Club had successfully rescued three people drawn out by an undertow from the main beach. Slightly more than seven years later, on Saturday 30 December 1916, Majorie Loudon, aged 21, her sister Daphne, aged 15; and their 12 year old nephew Alexander James Loudon, were drowned in the surf at Cronulla.

— Rhys Pidgeon

## ACHTUNG !

If you would like to see more Sutherland Shire history in the Bulletin — then please SEND US MORE.

— Editor

As this Bulletin may possibly be a little later than during the past few issues, in reaching you, our February Outing may be over, or almost on hand when you read about it. But, I am hoping you will still have time to contact our Excursion Booking Officer, if you have not already done so, and you wish to join the tour.

Saturday, February 29, 1992: Middle Head and George's Head-- the former Military Establishment now open for inspection, by the National Parks and Wild life Service.

Knowing February can be an excessively hot day, this should help us, as it is on Sydney Harbour and right opposite "The Heads", where we should surely pick up any breeze that may be blowing, especially the summer Nor' Easter.

Fares are \$12.00 for members (members only) and visitors \$14.00; to leave Cronulla at 8.30 a.m. and Sutherland 9 a.m. It will depend on the day's weather where we will partake of our luncheon and the afternoon's activities too; Committee Members think this is best.

An extended tour to Tamworth is being planned from Sunday March 24, to Saturday March 30: this means any member who is still working will only need five days leave to join the trip - and leaving' a day before and day after for any business needed to be Transacted.

Until I get full confirmation from Tamworth Historical Society as to what we should see and the tours to take I cannot cost the trip fully -- but it would seem to be approximately \$300.00 plus train fares. The \$300.00 is for Bed and Breakfast from Sunday to Saturday plus touring -- as there are many ways one can arrange train fares now we quote the alternatives and it is for you to indicate to me which is applicable for yourself when booking.

Full fare - return - is \$115.20; those with half fare pass \$57.60; if Social Security or Veteran Affairs Voucher \$10.00; if your family are railway employees and can give you a rail concession pass that should assist you too.

On these trips as in the past it was preferable to arrange our cm luncheon according to the trips we may be undertaking and for the evening meal, we have preferred to change dinner venue from night to night; or on an occasion someone may prefer to have a take-a-way in their room, Hence Bed and Breakfast costing.

Bookings will open at February Meeting - we ask \$25.00 deposit and that you please advise about your rail fare. I will need to pay' for the tickets Mid March, when the bookings open for May travel.

I have asked that they give us twenty (20) seats -- this is the number that can tour comfortably and be looked after without any difficulty, from past experiences.

Before we go I ask for your next of kin address and telephone number; there are two copies of all details kept on the trip for any emergency

May outing on Saturday May 16: this venue has not been decided, but the extended tour will not cause cancellation of the day out for all other members who wish to only go on a day outing.

Bookings to Mrs. Joyce Barrett, 45 Judd Street, Cronulla --telephone 523-5748

Further information either Mrs. Barrett or myself at 523-5801

  
EXCURSION CONVENOR.

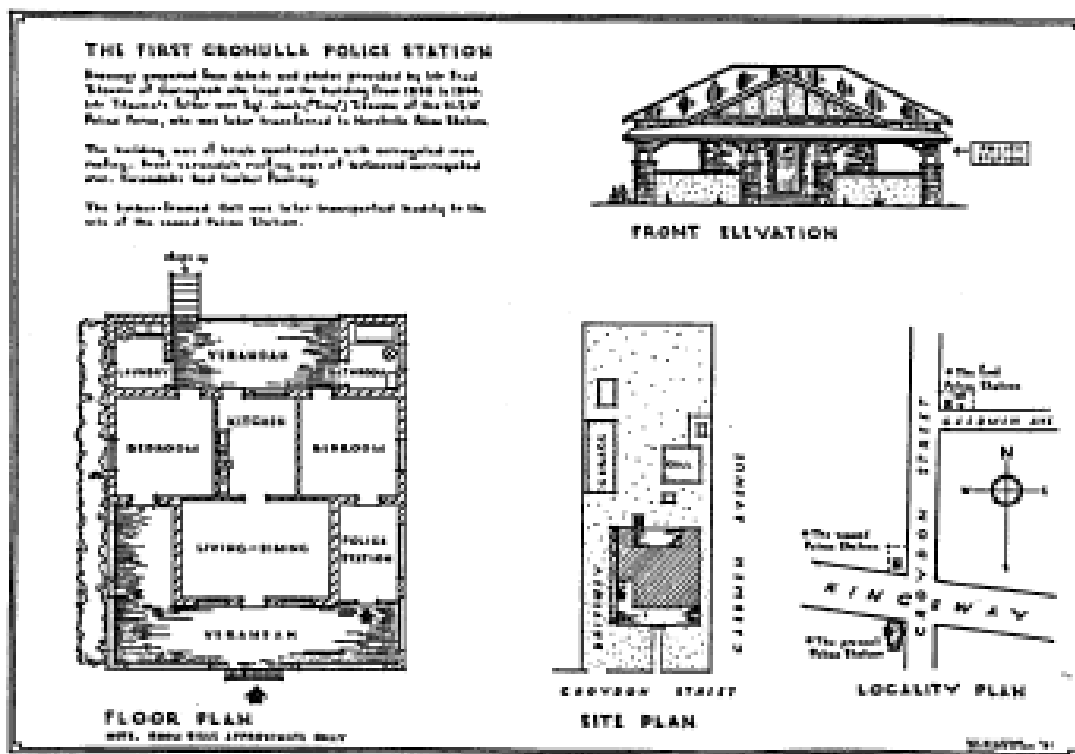
## EVERYONE LOVED 'TINY' TITCUME

SERGEANT JACK 'TINY' TITCUME of the NSW Police Force, or more to the point, CRONULLA POLICE STATION, was six feet, seven inches (201cm) tall -- no wonder they called him 'Tiny' — and was one of the most loved and respected cops you could ever hope to meet.

In 1936 Tiny Titcume took over the FIRST Cronulla police station. from Sgt McPherson and, for the next eight years, applied himself wholeheartedly to doing the job that is expected of the 'local cop' in a way that earned him a place in the hearts of all and sundry. Tiny figured in countless incidents around Cronulla — from keeping the peace to finding lost kids to intervening in family squabbles to giving friendly advice to rounding up the occasional 'baddie' — he did the lot and then some.

No matter how tough things became, Tiny never lost his natural good nature or his sense of humour. One particularly amusing incident occurred late one night outside the local pub, many years ago, when he was called upon to break up a noisy brawl involving some 20 inebriated louts. Tiny laughingly quipped to his assistant, "I'll whack 'em and you can stack 'em" — then promptly marched the entire bunch off, sheeplike, to the portable lockup behind the police station. "Let 'em sort themselves out in there," he said, with a twinkle in his eye. Mack Sennett could have made a 'Keystone Cop' masterpiece out of this one — can't you just imagine cross-eyed Chester Conklin with James Finlayson and Bert Mann stumbling and bumbling all the way to the slammer?

From the details recalled by Tiny's son, Fred Titcume of Caringbah, we were able to put together the drawing of the original Cronulla Police Station at what is now No. 20 Croydon Street (it now has a block of Home Units). Oddly, we were unable to track down a full photo of the old cop-shop which was demolished some years ago — and we have searched high and low. Incidentally, there were two police stations before the present one was built in the early 1950s. The second one was a demountable (temporary) building.



## THE GESTAPO CALLED HER THE WHITE MOUSE



NANCY WAKE, one of the most highly decorated of the women of World War II — and an AUSTRALIAN, don't ever forget it — was awarded the George Medal; the Croix de Guerre with Palm and Bar; the Croix de Guerre with Star; the Medaille de la Resistance; the American Medal of Freedom with Bronze Palm — and she was made a Chevalier de la Legion d'Honneur.

My involvement in producing 'talking books' for the blind and other print-handicapped people, for the AUSTRALIAN LISTENING LIBRARY, has brought me into contact with a number of our' distinguished people — Thomas Keneally, Ken G Hall, Margaret Throsby, Densey Clyne, Betty Archdale ... This is largely to do with THE THROSBY TAPES — a collection of interviews with outstanding achievers conducted on National radio by Margaret Throsby — and published in book form. By far the most exciting of Throsby's guests was, for me, NANCY WAKE — now living in well-earned retirement but still high-spirited and overflowing with good humour as always.

The account of Nancy Wake's exploits against the Nazis, in her French Resistance Movement days, should make us all proud. And some of her hair-raising experiences make damn funny reading too — like the time Nancy tossed a few grenades into a dining-room full of German officers while they were having pre-lunch drinks at Gestapo Headquarters.

It's fascinating to hear how the Resistance fighters would be surrounded by crack SS troops, outnumbered by three to one — then, after inflicting heavy casualties on the enemy, would just melt away leaving the Germans to conquer an empty farmhouse or a deserted camp-site. It's a wonder the squareheads didn't just give up in sheer despair.

My favourite story about Nancy Wake is the incident where she flattened an insulting French waiter who expressed his preference for the Germans and his dislike of the English. Here's how Nancy herself tells it --

"My KO (incident) happened in the British Officers' Club in Paris just after the liberation of France. It had previously been the German Officers' Club. Kathleen Hampson and I were dining at the club, sitting at a table near the waiters' servery. She was a good-looking English girl — quiet and distinguished. (She married my brother several years later.) She did not speak French and tended to be slow when ordering her meal. Our waiter was not only impatient, he was also discourteous, and when our order was not forthcoming he muttered under his breath, in French, that he preferred the Germans any day to the rotten English. That was too much for me. I followed him into the servery and delivered a few well-chosen words, followed by a mighty punch on the jaw. He fell flat on his back, unconscious. I returned to our table and discussed the menu with Kathleen (in English of course).

Then all hell broke loose. Every available waiter on the scene, yelling at me in French, which by this time I pretended not to understand. All through the drama, Kathleen, by the way, didn't turn a hair or give any indication that she had witnessed anything

cont'd

unusual. She just sat there quietly studying the menu! Suddenly the head waiter arrived and to my horror attempted to revive the waiter with a glass of vintage Bisquet Dubouche (a brandy to which I was very partial). I dashed into the servery, snatched the glass out of his hand, saying 'Ca alors, mon!' and drank the contents. Once more I returned to our table and refused to say another word.

By this time the manager appeared, accompanied by the Third Secretary of the British Embassy who took one look at me and Kathleen and the groggy waiter, and turned on his heels and disappeared. Kathleen and I dined, served by another waiter, and ambled off to the American bar where it was obvious everyone had been told about the incident. The service was impeccable and then out of the blue Kathleen piped up and said, 'Duckie, I don't think we'll have any trouble with the waiters.'

Much later I was told that the Third Secretary had advised the manager and the waiter to forget the whole affair, adding, 'Do you know that just a few weeks ago this woman was killing Germans who would make mincemeat out of you two?'

It's therefore easy to understand why I was never again given a table near a servery and why that waiter disappeared. Perhaps he joined his friends in Germany.

That account of the KO incident is quoted directly from Nancy Wake's book *THE WHITE MOUSE* (with the author's permission, of course) which was first published in 1985 and, I might say, is damn good reading. Nancy started out as a journo and has a good flowing style of writing. She is presently working on her second book — "all the things that didn't get into the first one," to use Nancy's own words.

There's also a delightful little incident where Nancy had an amorous Gestapo officer (unknowingly) smuggle a suitcase full of black-market pork past the suspicious police at Marseille railway station.

Nancy had managed to get hold of a pig (on the black market, of course) and was taking it back to Briançon in order to give her husband and some 'wanted' French patriots a slap-up dinner. Forewarned that the Gestapo were watching all busses for the elusive "White Mouse" Nancy and her 'wanted' men (who were disguised as farmers) boarded the bus after it had passed the regular check-point, then took the train to Marseille — all sitting in different carriages and with Nancy's suitcase (heavy with 60 kilos of butchered pig) stowed inconspicuously on a nearby luggage-rack.

At Aix-en Provence, the last station before Marseille, a youngish civilian joined Nancy in her compartment. He spoke perfect French but she suspected he was a German and, as he was taking quite an interest, she played along in a tongue-in-cheek flirtation. As they pulled into Marseille Nancy accepted his invitation to meet again. The platform, incidentally, was swarming with all kinds of police including the black-market specialists.

Nancy's amorous companion lifted down her suitcase — and almost fell over backwards with the weight. As he carried it along the platform he was listing heavily to one side. As they reached the exit barrier the police pounced, demanding to see the bloke's papers and the contents of the suitcase. He then produced his identification — he was a GESTAPO OFFICER.

Outside the barrier Nancy agreed to meet him in three days time. She still wonders how long he would have waited around.

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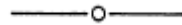
Several attempts were made to produce a film of Nancy Wake's life story (and that includes a musical) by English and American companies — but each of the projects managed to get buggered up somewhere along the way and just didn't eventuate. Quite often the scripting was hopeless — and that sure as hell doesn't help. Some script writers can take a simple, straightforward incident and distort it into an incredibly silly situation — as Nancy Wake was to find out. Some journos have a habit of doing that too.

Then came the local TV mini-series in which Noni Hazlehurst starred as Nancy. I was delighted to know that an AUSTRALIAN company had finally come up with the goods. Nancy herself was generally pleased with the production but was, understandably, annoyed that the Mafia caused a few problems during the filming on location. In a forthright speech at the launch party Nancy referred to the matter by saying: "That was the fault of Channel 7 because they were too lousy to pay my fare. If I had gone to Marseille I would have given the Mafia a kick up the arse."

— Will Newton

- In earlier history when groups of people declared war on each other the leaders always led their troops into battle. It is a great pity we do not have the same system today; perhaps our politicians would think twice before they gambled with the lives of their people.

— Nancy Wake



### HOW TO INCREASE CIRCULATION

CLAUDE McKAY, that shrewd old strategist who co-founded SMITH'S WEEKLY, knew a thing or two when it came to promoting a newspaper. In the first edition of SMITH'S (in 1919) he published Cec Hartt's illustration of a typical 'Oirish' joke — à la J F Archibald. (I hope it doesn't offend YOU. - Ed.)



MRS RYAN: "We'll make little Paddy a praste, plaze God."

MR RYAN: "We'll make little Paddy a praste, plaze God or not."

The Irish Self-Determination League immediately called for a boycott of the redoubtable SMITH'S WEEKLY because of that 'offensive' gag — and thousands of Irish people immediately bought copies of the paper to find out what was going on. Manager, Clyde Packer (father of Sir Frank and grandfather of Kerry) commented profoundly: "Now if we could get a few more boycotts, we'd be home on the bit."

— Will Newton

## MORRIS TOOHEY: THE ACTRESS VS THE RACEHORSE

As told by Gai Lovehill

MORRIS TOOHEY often said that the two real gems in his fairly long painting career were the actress, VIVIEN LEIGH and champion racehorse IMAGELE. "Vivien had a rare beauty that didn't fade even after her age began to show," Morris was sometimes heard to comment.

When Toohey passed away in 1986, at the age of 64, he left behind a treasure-trove of exquisite paintings and a fine collection of pencil drawings. A commercial artist for most of his working life in the St George area, he was a regular exhibitor at Carlton's The Saints Gallery.

Morris Toohey mixed with many colourful personalities in the art world and, for a time, taught art at East Sydney Tech where one of his early models was the legendary Rose Lindsay, who remained a top model right into middle age. A fellow teacher was the so-called 'Witch of Kings Cross' Rosaleen Norton.

An interesting little sidelight occurred when Morris was working on the painting of Imagele in his backyard studio at Carlton. A Council worker, who had been repairing a drain, walked over and looked at the painting and said, "I know that horse ... it's Imagele and I've backed him in all of his wins." Morris said later that he felt like a dog with two tails.



The artist was really hooked on Vivien Leigh — and the beautiful actress was delighted with the portrait Morris painted of her. Those of us who were so fortunate to have seen any of the several paintings he did of her (from photographs) all seemed to come to the same conclusion: Vivien WAS Scarlett O'Hara.

He also painted a magnificent full-length study of Dame Joan Sutherland which the diva herself thought should be hung in the Sydney Opera House — but the Judy Cassab portrait had a prior contractual claim to that distinction. So Dame Joan decided to keep the Morris Toohey for herself.

The artist's work ranged, generally, from superior quality Christmas Cards to backdrops for stage productions — and just about everything in between. He was such in demand at the Elizabethan Theatre Trust and, closer to home, his

setting for a production of the pantomime HANSEL AND GRETEL at the Kogarah Mecca drew gasps of delight from audiences young and old.

My special favourites are a series of pencil drawings that Morris produced to illustrate Ned Egan's book of Irish-type poetry in MEMORIES OF A LEPRECHAUN. Typical of these are the illustrations on this page, the upper one being from "Thoughts of the Wildest Leprechaun" and the other from a tender piece titled "Water-Cress" — both of which, along with the rest, delighted poet Ned Egan. Toohey's illustrations always seemed to capture the very spirit of his subject in a rather unique way that, in my opinion, set him apart from lesser artists.

— Will Newton



- The following is the address that was to have been given at our December meeting by the Minister for Aboriginal Affairs, The Hon. Robert Tickner. Due to the Parliament Mr Tickner was not, unfortunately, able to be present.

*ABORIGINAL HISTORY OF THE SUTHERLAND SHIRE AREA AND EARLY  
CONTACT WITH EUROPEAN SETTLERS*

- \* It is not known how many people lived in Australia before the arrival of the First Fleet in 1788. In 1930 the anthropologist Radcliffe-Brown estimated that the pre-contact Aboriginal population was around 300,000, with about 40,000 in New South Wales. More recent studies indicate that the figure was probably around one million for the whole continent and much greater than 40,000 for New South Wales. Economic Historian Noel Butlin believes that the pre-contact indigenous population was much larger than historians had claimed. Hence the level of population loss was very severe. He draws on recent ethnographic and anthropological work
- \* According to many Aboriginal beliefs people have been in Australia since the beginning - the Dreaming. It is known from the work of archaeologists that human occupation of Australia dates back at least 60,000 years.
- \* By the time the British arrived in 1788, all parts of Australia were part of the territory of a particular linguistic group. Aboriginal Australia was a network of localities stretching across the entire continent. It had no centre/no capital; religious knowledge was local and so was technology which was adapted to the immediate environment. This occupation and use of the entire continent provides the legal and moral basis for Aboriginal land right claims to certain areas today.
- \* Anthropologists and historians have put together a map of the groups that are believed to have occupied New South Wales in 1788. Each of these groups spoke a different language or dialect but people could usually speak the language of neighbourly people as well as their own. There was much contact between various groups for trade as well as for initiations, marriages and other ceremonies. While some groups had formed political or trade alliances, others were 'at war'. Alliances between various groups, as well as group boundaries, no doubt changed over the thousands of years Aboriginal people lived in New South Wales.
- \* The Dharawal-speaking people occupied south of Botany Bay and the Guringai speaking people lived around Sydney Harbour and Pittwater further north. Further west to the Blue Mountains were the Gandangari people.
- \* The language groups were each composed of several clans. Each clan, through religious law, was responsible for a certain area of land. It was through clan membership that individuals gained their special links with the land. All the people in a clan belonged to the same descent group (either patrilineal or matrilineal). Members of the same clan could not marry one another so that a person's mother and father would have come from different clans. Clans were associated with a particular species of animal which was a Dreaming ancestor.

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- \* The basic economic unit consisted of those people who came together to live or hunt and gather food.
- \* People throughout New South Wales held certain common beliefs which were part of a religious system that existed across south-eastern Australia. They believed in a creative deity of extreme importance, although people in different areas had different names for this deity. The people of this area the Dharawal believed that their lives were influenced by Daramulan, the 'All Father' who had lived in the sky since creation. There were also regional variations in some of the details of religious beliefs and in the way some of the ceremonies were performed.
- \* These religious and spiritual beliefs affected all aspects of Aboriginal life including which foods people were permitted to eat, marriage laws and the designs that were carved or painted on weapons.
- \* Knowledge of the law and the dreaming stories was gained progressively. The elders in each group possessed the traditional knowledge and passed it on to the younger generations at particular ceremonies. Initiation ceremonies, which marked the passage from childhood to adulthood were one of the main avenues by which this knowledge was passed on.
- \* Although Europeans rejected the land south of Port Hacking as unproductive, it had nevertheless supported Aboriginal tribes for thousands of years. We have evidence of the nature of Aboriginal occupation from the relics of the culture found within the Royal National Park and from the accounts of early explorers and settlers.
- \* This evidence indicates that the Aborigines, the DHARAWAL tribe were present at Curracurrang at least 7,450 years ago. Other sites not far from Sydney are more than 20,000 years old so it is possible that the Dharawal people lived here for 30,000 years or more.
- \* Excavations in the Royal National Park have yielded a variety of implements made and used by the Aborigines. These include spear points or barbs made of bone, stone scrapers and fish hooks fashioned from shell. Fishing lines were made of natural fibres which were spun and twisted to form a long strand. Palm leaves served as water carriers.
- \* Rock engravings and cave paintings within the park testify to the Aborigines close association with their environment. Representations of fish form the largest single group of any motif in the region followed by human figures and kangaroos. Most figures though are of food items, so it is possible that one reason for doing these engravings was to increase the amount of food available to the people. Beached whales provided an occasional abundant supply of meat which allowed for gatherings of large groups of adjoining clans for feasting, trade and ceremonial purposes.
- \* Engravings of kangaroos in the southern part of Sydney often show four legs and two ears; those in the north are often depicted in profile with only two legs and one ear visible. Such stylistic differences support the idea that there were cultural differences between the Dharawal-speaking Aboriginal people south of Botany Bay and Guringai-speaking people who lived around Sydney Harbour.

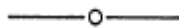
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- \* The picture of Aboriginal occupation of the area is far from complete. There are about eighty sites around Port Hacking. Although several coastal sites have been examined it is not until a thorough study of landward sites is undertaken that we will gain a fuller understanding of how the Aborigines utilised this rich and beautiful landscape.
- \* \*Although Captain Cook's description of the local Aborigines in 1770 may well have been prejudiced by the contemporary, romantic notions of the 'noble savage', it is true that the Aborigines of the region lived in a magnificent natural setting surrounded by an abundance of marine and terrestrial life.
- \* A contemporary account reports that the Aborigines who lived on the coast were much healthier in appearance than those who lived in the interior. The coastal Aborigines were semi-nomadic, their movement determined by the seasons and the availability of food. Hence the population density of the coastal area was higher than the inland.
- \* Excavations in some of the local rock shelters and food middens show that oysters, mussels and cockles were the most abundant shellfish Captain Cook noted in 1770 that sharks and stingrays were possibly not eaten. This could be due to the totemic significance of these animals. Kangaroo bones have been found in local deposits proving that a seafood diet was supplemented by land foods. Early European settlers also documented many land plants important to the diet of coastal Aboriginal people. Prominent among these was the bracken fern whose underground stem was a rich source of starch.

#### EARLY CONTACT WITH EUROPEAN SETTLERS

- \* The early colony of New South Wales was a penal one and administered along military lines. Early contact with the Aboriginal people seemed quite benign compared to contact throughout the nineteenth century. In 1788 Captain Phillip came to Port Jackson with instructions to remain in harmony with the Aboriginal people. However the establishment of a settlement of some 1300 people could not be achieved without dispossessing the original inhabitants from at least a certain area of their land. Initial contact with the First Fleet was quite friendly. However, it soon became obvious that the whites were more than short-term visitors - they were changing the landscape by cutting down trees, using food resources and raw materials and denying Aboriginal access to their land. The Aborigines showed their disapproval by attacking individuals or small groups of people who went out from the settlement. As the settlement expanded the situation developed into one of reprisals and counter reprisals as Aboriginal people resisted being driven off their lands and the whites protected their "property".
- \* There were two main responses by Aboriginal people to white settlement. The first was resistance and confrontation with whites; the second were those who collaborated with the white settlers. The latter was an attempt to adjust to an overpowering new society and it brought mixed results. Many were used as cheap labour or as trackers and police aides who became alienated from their own people.
- \* At the end of 1789, a year after the First Fleet arrived, Governor Phillip sent out

- \* the first punitive expedition when his gamekeeper was fatally speared by Pemulwy, the most active Aboriginal resistance leader in the early years of the colony. So the pattern that has been documented was one of initial friendly contact followed by open conflict, frontier battles, the reduction of the Aboriginal population and then acceptance and dependence by the survivors on the whites.
- \* The period 1813 to 1850 saw a remarkable expansion of settlement not only in New South Wales but also throughout eastern and south Australia. Michael Cannon, in his book "Who Killed the Koories?" tells of the terrible and often brutal story of Australia's founding years.
- \* He writes: "The white newcomers were determined that the whole continent of Australia should belong to them - the soil, the beasts and birds, the rivers and fish, the minerals and trees. Such lust for new lands ran through the whole British race that monarch and lowliest labourer alike glowed with the glory of creating a new empire."
- \* The Aboriginal people resisted this invasion and there were many battles but the white settlers were determined to rid them from their newly acquired land and the indigenous people were overcome and pushed on to reserves and conscripted as cheap labour.
- \* The consequence of this resistance by Aboriginal people was death and the destruction of their traditional lifestyle. Those Aboriginal people who gave assistance to the whites as trackers, police troopers and workers may have survived but their culture was repressed and they were forced to live in poverty on the fringes of white society. Their plight and that of their descendants was not seriously addressed until the last twenty years.
- \* The most terrible effect of white settlement was the destruction of a society that had existed for many thousands of years. Fifty years after the first settlement at Sydney Cove the majority of the people who had inhabited south eastern Australia had disappeared, a scattered remnant in a land they had once owned.
- \* Noel Butlin argues in his book, 'Our Original Aggression', that various epidemics were the major cause of the destruction of Aboriginal society. In particular, small pox epidemics devastated Aboriginal populations. the toll was very heavy on small children and pregnant women. There were devastating effects on the groups in and around Sydney. Within the first two years of white settlement small pox disease wiped out almost half the Aboriginal population of Port Jackson. Some years later white explorers observed people with small pox scars in areas well beyond Sydney.



NEWTON'S (METRIC) LAW —

How to convert metres to dollars (I'm still working on it).

-- W Pythagoras Newton



## QUEEN VICTORIA COAT OF ARMS 1891

### TO USE - OR NOT TO USE

During my years with the Royal Agricultural Society I drew a completely new map of the Showground for general usage. The old map had been altered and updated many times over the years but contained so many discrepancies and inconsistencies that I decided to dump it and produce a new map.

The Society (in its 'wisdom') wouldn't OK the cost of an aerial survey, so I had to measure every building and reserve and roadway, even most of the trees, on the 29-hectare (71-acres) site. That wasn't a difficult task, but it sure took up a hell of a lot of time — and would have cost far in excess of the aerial survey that 'we couldn't afford'. (The mentality of these bloody, petty-minded Accountants.)

In due course the new map was completed, and it seemed appropriate to put the official Coat of Arms on the title block. I can't imagine why it wasn't on the earlier maps — probably because nobody had ever thought of it. Now that Coat of Arms matter proved to be a bit tricky — which of the SEVERAL insignia should I use? The Coat of Arms on the corner of the Administration Offices is different to the one almost facing it on the Council Stand — and the one on the Society's stationery is different again. Then there is the one drawn up by the College Of Heralds (which hangs in the President's Room) and, just to top it all off, there is the one on the sides of the Caleche — used mainly for Royal or Vice-Regal occasions. It seemed incredible that none of the RAS people were aware that these are all different versions. (Are these bastards all dyslectic or something?)

It seems there are seven Coats of Arms used by a reigning Monarch — but for what particular occasion is each one used? And surely only one would be applicable to the Royal Agricultural Society of New South Wales. Nobody was able to enlighten me — I even tried the British Consulate — everyone just referred me to somewhere else. During the Showground's 100-odd years of existence there have been six reigning Monarchs (in case you hadn't noticed)

Queen Victoria (who granted the 'Royal' prefix in 1891); Edward VII;

George V (in whose honour the Coronation Stand was built in 1911); Edward VIII (who became the Duke of Windsor); George VI; Elizabeth II (some Scots still dispute the II bit on the grounds that Elizabeth I was not Queen of Scotland).

My enquiries drew so many conflicting comments about the whole confusing business that I am STILL reeling from the effects. Next time you're out at the Showground, compare the Coats of Arms mounted on those two buildings, then check the various others and see if you can figure it out. And maybe you too can have a near-nervous breakdown. The safest course, I decided, was to use the College Of Heralds version — which is fairly close to the one shown at the top of the next page, but with just a few minor variations.

cont'd



Here's where the plot thickens. If you have been granted permission to use the 'Royal' prefix, then one would assume that one is automatically entitled to use the Royal Coat of Arms — but YOU ARE NOT. It doesn't work that way — but us Colonials, out 'ere in Orstralia, aren't always aware of these finer points of protocol.

Now, as I've mentioned, Queen Victoria gave the Society the 'Royal' nod in 1891 and they then became known as The ROYAL Agricultural Society of New South Wales. Some fifty-five years later (these things take time) the Governor-General's Official Secretary Rear-Admiral Bracegirdle (more about him later) wrote asking what authority the Society had for using the Royal Coat of Arms an its stationery — and also pointing out that "the grant of the prefix 'Royal' does not convey any right to the use of the Royal Coat of Arms".

Of course the Society didn't have any such authority and, after some highly embarrassing foot-shuffling and a few 'red faces', the matter was subsequently referred back to King George VI. In due course His Majesty gave the OK for the continued use of a Queen Victoria, 1891, Coat of Arms (the one illustrated at the beginning of this article) on the stationery.

That permission took effect in July 1946 — and the Governor-General's Office even sent along an illustration of the APPROVED Coat of Arms ... which is NOT the one that appears anywhere at all on the Society's property, so far as I have ever been able to ascertain.

The Coat of Arms that I drew for the map looked reasonably authentic — but, up close, the lion's face looked more like a monkey and the unicorn's head is rather like a bearded goat. But nobody ever noticed unless I drew attention to it. Five years after leaving the RAS I was invited back to carry out some design work and discovered that, in the interim, someone had drawn up floor plans of the Halls and Pavilions (for leasing purposes) and had put the Coat of Arms on each title block. BUT, instead of using the College Of Herald's' version, they had inadvertently used my 'monkey and goat' bushwhacker version. Architects, it seems, can be dyslectic like anyone else.

## FOOTNOTES

- 1 That Coat of Arms prepared for the RAS by the . College of Herald's is NOT the same one that was OK'd by King George in 1946. Can it be — and dare I even THINK it? — that the College Of Herald's got it wrong?
- 2 When Noel Coward visited Oz, during the early years of World War II, he was introduced to a certain Captain Bracegirdle of the Royal Australian Navy — and was so taken with the unusual name that he announced he would use it in his next play. The play was BLITHE SPIRIT and in the scene where Charles is communing with the spirit of his dead wife, Elvira (who had been a bit of a man-eater) the dialogue runs something like this --



CHARLES: "What have you been getting up to lately, Elvira?"

ELVIRA: "I was on the moor last night with Captain Bracegirdle."

At the end of the-war a stage production of BLITHE SPIRIT was performed at

cont'd

Sydney's Balmoral Naval Depot and in the audience was ... you've guessed it, the former Captain Bracegirdle — by then an Admiral. When the dialogue got to the "on the moor" bit the roars of laughter almost lifted the roof.

And that leads me on to another incident that occurred during Noel Coward's only visit to our sunny shores. He was guest at the Journo's Club and during the course of the proceedings, that great humorist and noted cynic LENNIE LOWER made a very pointed proclamation about Coward being a homosexual.

In those conservative days any reference at all to homosexuality was strictly taboo. One didn't speak openly of such things. In the stunned silence that followed Lennie's utterance, his boss at the Daily Telegraph jumped to his feet and shouted: "Lower, you're fired!"

Then, within a split-second, the Editor of SMITH'S WEEKLY jumped up and said: "Lower, report for work in the morning."

And that's more than enough useless information and incidental trivia for one day — so, back to the main point. In a final desperate bid to clarify the matter of the various Royal Arms — for which type of occasion are each of the insignia used, mainly — I contacted the Honours Secretariat at Government House, Canberra (on the advice of the Australian Government Publishing Service) and, guess what? — THEY DIDN'T KNOW EITHER

I seem to have exhausted the various avenues in Oz where one could reasonably expect to find out about such matters. The last hope would appear to be the College of Arms in London — and that, from all accounts, would be a rather lengthy process. So I think I'll just sneak away quietly and have a nice little nervous breakdown.

-- Will Newton



THE ROYAL ARMS OF GREAT BRITAIN, AS DETERMINED BY THE WARRANT,  
IN THE REIGN OF QUEEN VICTORIA

## MELBA AT SPRINGWOOD

NORMAN LINDSAY in his mountain aerie at Springwood (now Faulconbridge) had a reputation for being unapproachable. According to local legend many a curious sightseer was given short shrift on the doorstep — and some didn't get beyond the front gate. Lindsay didn't take kindly to his work being interrupted by busybodies or idle stickybeaks — and he could be very blunt.

Over the years, however — from 1912, when they moved into the home — Norman and Rose Lindsay entertained many people from all walks of life ... from poets and publishers and promoters and politicians to the Prince of Siam. Dame Nellie Melba had long been an admirer of Norman Lindsay's art — and when he decided to go to England in 1908 exhibitions of his works were held in both Sydney and Melbourne. Nellie Melba bought several of these works.

Later, when Rose was on her way to join Lindsay in England, Melba was also on board the OPHIR together with soprano Evelyn Scotney and Dolly Harmer who had just toured Oz on the Tivoli circuit. Rose thought she had won herself a heart during the voyage — but the young naval officer, who was travelling with them, transferred his attentions to Melba who was unattached at the time.

Some years later the Lindsays received a handwritten letter, at Springwood, stating that Melba would like to pay a visit. The letter was signed by her secretary/companion, Beverley Nichols. Norman was in a quandary about how to address his reply — was Beverley a male or a female? -- so he took the safe course and wrote: "Dear Beverley Nichols".

To quote Rose Lindsay: "At lunch Beverley was all attention for Madam, as Norman discoursed on his interest in Beethoven."

The handsome Nichols, who was many years Melba's junior, constantly called her 'darling' — to which the diva responded accordingly. After lunch they all went to the studio so Melba could look at watercolours. Beverley made her comfortable in a lounge chair then seated himself on the floor at her feet, resting his head against her knees. Lindsay placed a collection of his watercolours around the walls and Melba made comments about each one with great interest — while Beverley agreed with her every remark.

### FOOTNOTE

Early in the piece Melba had actually signed up Claude McKay (later Editor of SMITH'S WEEKLY) to be her secretary-cum-publicity bloke. But that fell through because J C Williamsons refused to let Claude go — and insisted that Melba tear up the contract. So Nellie had to settle for second-best and hired Beverley Nichols.

Englishman, Nichols, eventually became distinguished as a journo and critic in London. In later years he wrote an unflattering book about a supposedly fictitious 'famous prima donna' — which was really a thinly-veiled account of Nellie Melba's career.

— Will Newton





SUTHERLAND SHIRE HISTORICAL SOCIETY INC  
NOTICE OF THE 26th ANNUAL GENERAL MEETING 1992

NOTICE is hereby given that the ANNUAL GENERAL MEETING of the Sutherland Shire Historical Society Inc will be held on Friday 13 March 1992 in the St John the Baptist Anglican Church Hall, Belmont St Sutherland at 8:00pm

AGENDA

1. Apologies
2. Minutes of the 25th Annual General Meeting
3. Submission for Adoption of Annual Report and Financial Statement for 1991
4. Hororaria
5. Election of Officers for 1992
6. General Business

POSITIONS TO FILL

1991 COMMITTEE

PRESIDENT

Mrs A Griffiths

Deputy President

Mr D Archer

Vice Presidents

Mr A Platfoot

Mr J Cutbush

Hon Secretary

Mrs M Blackley

Hon Treasurer

Mr A Hamilton

Hon Research Officer

Miss H McDonald

Hon Archivist

Miss D Oliver (represented by  
Miss H McDonald)

Hon Editor

Mr W Newton

Hon Publicity Officer

Mr H Ivers

Executive Committee Members

Mr R Clark

Mr K Knight

Mrs E Melbourne

Mr S Roberts

Mr F Thornley

Hon Auditor

Mr K Greentree

SUB-COMMITTEES

LISTED below are the 1991 members of sub-committees, representatives on local committees and those with special duties.

<b>PUBLICATIONS</b>	Mr W Newton (Convener) Mr H Ivers Mr D Archer Mr J Cutbush Mrs A Ivers Mrs J Platfoot Mr A Platfoot
<b>EXHIBITIONS</b>	Mr D Archer (Convener) Mrs A Cutbush Mrs A Griffiths Mrs A Ivers Mr H Ivers Mrs J Platfoot
<b>MUSEUM</b>	Mr H Ivers (Convener) Mrs A Ivers Mr D Archer Mrs A Cutbush Mr J Cutbush Mrs J Platfoot Mr A Platfoot
<b>EXCURSIONS</b>	Mrs A Griffiths (Convener) Mrs J Barrett Mr D Archer Mrs E Melbourne Mr K Knight Mr S Roberts
<b>HERITAGE</b>	Mrs A Griffiths Mr B Watt Mrs A Cutbush Mr J Cutbush Mrs M Blackley Mr A Platfoot Mr M Annesley Mr W Newton
<b>SCHOOL OF ARTS MNGMT</b>	Mr A Platfoot Mrs J Platfoot
<b>PUBLIC ADDRESS &amp; LIGHTS AT MEETINGS</b>	Mr K Knight

CRAFTSMANSHIP: The art of being able to fix something up —  
after you've stuffed it up.

— W Socrates Newton

## ANNUAL REPORT.

The Sutherland Shire Historical Society Inc. celebrated its 25th birthday in April 1991. This event was made memorable by a dinner held in the Rainbow room at the Entertainment centre. There were over 100 people present including Shire President Clr. Don Carter, area politicians, representatives from other historical societies and our own members.

Mr. Arthur Gietzelt, a former shire president and a foundation member of the society recalled changes in local history in the last 25 years. Musical items were presented between courses of an excellent dinner by

Mrs. Janelle Scott, incidentally, great granddaughter of a nominated councillor in 1906 and her accompanist Mrs. Sybil Bates.

Membership again increased this year - we now have over 300 members on our books.

We had many requests for speakers at various functions. Mr. Ivers, Mrs. Kavanagh and Mrs. Griffiths fulfilled these requests speaking on local history and showing slides relating to the talks.

Many items of historical interest were added to our museum collection. A tractor called "Howard" from the Midgley estate and an old mile-stone were of particular interest. These items when restored will be housed by the Tramway Museum in Loftus. It may be possible to place the old mile-stone in its original position on the 'mad mile'.

To make meetings more meaningful and to widen the variety of lecture presentation by guest speakers we purchased, at a very reasonable figure a television set and a video. These have been made portable and can easily be transported from the museum where they are housed to the hall for speakers.

Sutherland council presented us with a tape of the area and this is being used in conjunction with the video and television set in the museum.

We regret the resignation as booking officer of Mrs. Ada Cutbush and we welcomed Mrs. J. Barrett to this position.

Mr. Michael Solari became our honorary solicitor and is now a member of the society,

Fees were raised to \$8 per year. This slight increase was due to having to pay rent for premises, increased postage costs and provision of supper at meetings.

Sutherland Council has always taken a keen interest in the society and this year granted us \$600 for the restoration of old photographs.

In all a good year,

*Marjorie Blackley*

Honorary Secretary.

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Professor: "A single house-fly can lay 400 million eggs in a season."

Schoolboy: "Cripes, Professor, what about the married ones?"

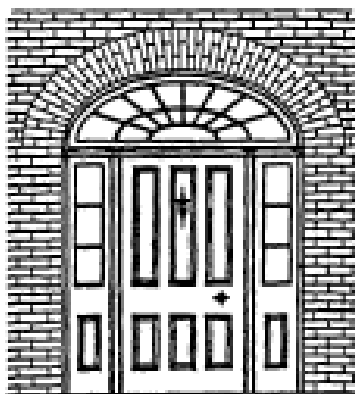
## GUEST SPEAKERS

Listed below are the speakers at the general meetings for 1991 showing topics of variety and interest that some excellent speakers brought to us during the year.

January	Members night	D. Archer (Coins) P. Pearson (Herbs) K. Knight (Cowra) Gladys Moncrieff
February	Barrie Denniss	
March	AGM	
April	25th Anniversary dinner	Mr. Arthur Gietzelt
May	Mr. Baker	Film "On our Selection."
June	Tai Chi	Mr. Reading
July	Will Newton	Golden years of Radio
August	Dr. Orlovich	Capt. Cook Memorial -London
September	Bruce McDonald	Landing place Gov Phillip
October	Mr. Ed. Duyker	Raj and his Ausn Wife
November	Mr. Gartrell	Royal Commonwealth Soc. Queen Mum's 90th birthday 2000 BC.
December	Andrew Platfoot	

*Maureen Blackley*

Hon secretary.



FRONT ENTRY ROSENEATH COTTAGE, PARRAMATTA

### PUBLICITY ANNUAL REPORT

At the time of going to press the Publicity Report had not come to hand.  
We expect to publish it in the May edition.

— Editor

### EXCURSION REPORT

The first outing for 1991 was a week-end tour to Scone and District area; the host Society did everything possible to ensure we learned all about their history and we were very grateful to them.

Thirty-five members and friends made the trip, which is a much smaller group than usual for us, but it was a "Super" week-end.

Mr. and Mrs. Frank Butt's son is the Uniting Church Minister at Scone, and Deputy President Doug Archer and I visited them after dinner on the Saturday evening; at their suggestion the Church was opened up very early on Sunday so that we may see the historic building and this was much appreciated. Whilst we admired Scone, Mr. and Mrs. Butt, Jnr. reminisced with Doug and I about Sutherland when he was growing up:

In May we spent the day at "The Oaks"; Although so near Camden, we have not previously made a visit, as a Society, to their town. It was very informative, as they received an old cottage, with all the relevant sheds and out-houses of a farming residence, and were proud to show it off. Then we went to Burragorang lookout for luncheon.

The July tour was a repeat visit to Balmain; the work being done in restoration to buildings in this very old area is phenomenal and each visit there shows the dedication to have places and houses with a history fully restored. On the way home through Leichhardt, we were taken to see the buildings of Callan Park Hospital, which until very recently was behind that so high wall, no one could see their beauty.

One of our members was so impressed by Balmain, the following week-end, she took her husband to see it and made another tour!!! And he, too, thoroughly enjoyed it.

September was our visit to the Nepean and District Society; this was a repeat tour from many years ago, and it was pleasing to see that so much has been done to restore buildings -- in fact practically all we visited were not seen previously.

Then came the November outing, when we visited Stroud: this should have been a week-end tour, but to save costs, with it being daylight saving time and long days, our departure time was 6 a.m. Cronulla and we were able to make the outing "one day". It was a little ambitious with such an early start, and a long day in a coach; some members preferred not to go, and that will be remembered for future outings.

However it was a wonderful place to visit, and we were made so welcome. We recommend Stroud, called "The Historic Village of Stroud" to you, if you are making a trip north of Newcastle and have time to call in.

We were sorry to receive the resignation of Mrs. Ada Cutbush in June, and tributes were paid to her at that time. We welcomed Mrs. Joyce Barrett as the booking officer in July.

Special thank you to Caringbah Bus & Coach Co., "Tiger Tours" for the help given to me in every way when making bookings; particularly we express our appreciation to the Coach Captains who take us to so many places in comfort and safety.

Concluding - on your behalf thank you to Excursion Committee, namely, Messrs. D. Archer, K. Knight, S. Roberts and Mesdames J. Barrett; E. Melbourne and L. Thorsen. They are always there when I need them, their help makes the success story of our outings.



Convener

# SUTHERLAND SHIRE HISTORICAL SOCIETY

## REVENUE ACCOUNT FOR YEAR ENDED DECEMBER 31, 1991

<u>1990</u>	<u>INCOME</u>	<u>1991</u>
784. 00	Members Subscriptions	1110. 00
392. 00	Bulletin Subscriptions	484. 00
20. 00	Sale of Badges and Souvenirs	85. 00
176. 10	Sale of Books, Bulletins, Heritage Prints	332. 60
36. 10	Museum and Heritage Week Donations	183. 89
41. 30	Donations	261. 98
139. 26	Interest Commonwealth Bank Savings Account	97. 96
463. 36	" St. George Building Society Step Up Account	390. 28
487. 50	" " " " " Fixed Term Account	386. 65
10376. 00	Excursions Receipts	7330. 00
320. 00	" " - Pre Payment for 1992	278. 00
33. 25	Overpayment and Petty Cash Rebanked	-----
475. 00	25th Anniversary Dinner	1850. 00
-----	Sutherland Shire Council Grant-(to update Photographs)	600. 00
<u>\$13683. 87</u>		<u>\$13390. 36</u>

### LESS EXPENDITURE

339. 01	Australia Post - Bulletin Postage	435. 38
50. 00	" " - Registration of Bulletin	75. 00
50. 00	" " - Post Office Box Fee	60. 00
104. 22	Postages & Telephone (post \$77.44- Tele \$206.81)	284. 25
-----	Stationery and Envelopes and overprinting	484. 40
109. 96	Stationery - Sundry Expenses	129. 12
50. 00	Subscriptions - National Trust	50. 00
50. 00	" - R.A.H.S.	-----
10. 00	Sutherland Shire Information & Community Service (Affil)	12. 00
218. 00	R.A.H.S. (Public Risk Insurance)	195. 00
60. 00	Transport Removalist (for Museum)	90. 00
229. 80	Sundry Expenses & Petty Cash Items, T.V., Video, Trolley	583. 04
60. 00	Out of Pocket Expenses Hon. Secretary/Hon Treasurer	60. 00
60. 00	" " " " President and Research Officer	30. 00
10. 00	Books purchased - D.Salt, Sylvania Resold - Council	-----
-----	Publications resold	211. 00
-----	Souvenirs (Spoons)	198. 00
36. 13	Bank - C.S.B. and St. George Building Society	47. 28
104. 50	Hall Rental	244. 00
250. 00	25th Anniversary Dinner	2333. 75
-----	Tractor Maintenance	53. 80
3444. 00	Excursions - Transport Costs - Coaches & Cruises	3530. 00
300. 00	" - Deposits paid in advance	-----
3387. 00	" - Motels, Dinners, Lunches	2785. 00
521. 00	" - Admission Charges	584. 00
110. 00	" - Donations	70. 00
13. 97	" - Postages	0. 43
157. 23	" - Telephone charges (S.T.D. and Local)	130. 48
89. 71	" - Sweets - Coffee, Tea, Milk, etc.	114. 47
43. 52	" - Stationery	14. 22
2309. 00	" - Refunds	13. 00
<u>\$12167. 00</u>		<u>\$12817. 62</u>
<u>1516. 82</u>	Surplus for the year Transferred to Accumulated Fund	<u>572. 74</u>
<u>\$13683. 87</u>		<u>\$13390. 36</u>

SUTHERLAND SHIRE HISTORICAL SOCIETY  
BALANCE SHEET AS AT DECEMBER 31, 1990      7AR

<u>1990</u>		<u>1991</u>
	<u>ACCUMULATED FUNDS</u>	
\$10089.58	Balance at January 1, 1991	\$11606.40
<u>1516.82</u>	Debit/Credit for the year	<u>572.74</u>
<u>\$11606.40</u>		<u>\$ 12179.14</u>
	This is represented by:	
	<u>INVESTMENTS AND DEPOSITS</u>	
3000.00	St. George Building Society - Fixed Term	3000.00
5912.08	St. George Building Society - Deposit A/c	7288.20
<u>2694.32</u>	C'wealth Savings A/c (Cranulla)	<u>1890.94</u>
<u>1606.40</u>		<u>\$12179.14</u>

RECONCILIATION OF C'WEALTH SAVINGS BANK STATEMENT  
AS AT DECEMBER 31, 1991.

1.1.91	Cash Book Balance	2694.32
	<u>ADD</u> - Total Receipts 1991	<u>12013.43</u>
		\$14707.75
	<u>LESS</u> - Total Expenditure 1991	<u>12816.81</u>
	Cash Book Balance 31.12.91	\$1890.94
	Balance as per Bank Statement No. 100 31.12.91	<u>\$1890.94</u>

NOTE:

As at December 31.12.1991 the Society held

- (a) Society Badges      18
- (b) Friendship Pins      7
- (c) Souvenir Spoons      83



(A. Hamilton)

Hon. Treasurer

I have audited the books of account of SUTHERLAND SHIRE HISTORICAL SOCIETY for the year ended 31st December 1991 and hereby certify that in my opinion the income and expenditure statement and the balance sheet are accurately stated

K. Greentree Hon. Auditor



17th January 1992

## PUBLICATIONS -- ANNUAL REPORT

OUR AIM has been to phase in general improvements to YOUR journal — to the presentation, content, etc — as circumstances permit and new facilities or technology become available. From comments received I think we can claim a moderate degree of success.

There has been a slight increase in the contribution of articles from members and a few (selected) guest writers — but we'd like to see lots more local material, particularly from members who have first-hand knowledge of past events and incidents to do with Sutherland Shire.

The introduction of a few new regular (and occasional) features seems to have been generally well received: HISTORY OF BREWING (in NSW) from the Stewart Roberts' collection; HISTORY OF THEATRE (occasional series) from my own records; GEORGE HEAVENS REMEMBERS - a wide range of historic data (local and from other parts) from George's extensive collection.

We have widened the range of material being published, with the view to promoting the Society to people further afield to (hopefully) attract more and more members. Material, directly or indirectly, from distinguished Australians — Helen Zerefos, Colleen Clifford, Ken G. Hall, Nancy Wake, Densey Clyne, is part of this ongoing program.

We have established a friendly relationship with the Sydney Water Board's Museum (Historical Research Unit) and also the Archives Department of the Royal Agricultural Society of NSW — for the interchange of relevant material from time to time.

Sutherland Shire Council has been most supportive of the Society, as always, as I imagine members will be aware. In my own dealings with the Library and Community Arts Centre the staff have been helpful and co-operative — in fact, it has been my pleasure to be associated with them.

*Bill Newton*  
Bulletin Editor

MUSEUM ANNUAL REPORT

At the time of going to press the Museum Report had not come to hand.  
We expect to publish it in the May edition.

— Editor



1991 was a very busy year for the Society and full details of our activities will be found in the Hon. Secretary's Report.

We express our appreciation to Sutherland Shire Council for all the support given this Society, for the inclusion of representatives of the Society on history related Committees, and in particular to the Shire President, Clr. Ian Swords for granting his Patronage too.

Our representatives on the Heritage Week Committee are Mesdames Cutbush, Platfoot and myself; Mr. Bruce Watt joins me as the' two Society representatives on the Heritage Register Committee,-whilst I am privileged to be the Australia Day Committee person.

Thanks are also extended to the Society members who make up our Sub—Committees for these events.

On your behalf I extend our thanks to the following members of the Executive Council for the time and effort they have given to ensure the smooth running of the Society during 1991:

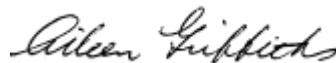
Deputy President, D. Archer; Vice—Presidents A. Platfoot and J. Cutbush; Hon. Secretary Mrs. M. Blackley; Hon: Treasurer A. Hamilton; Hon. Archivist, Miss D. Oliver; Hon. Research Officer, Miss Helen McDonald; Hon. Publicity Officer, H. Ivers; Bulletin Editor, W. Newton; Hon. Auditor, K. Greentree and Committee Mrs. E. Melbourne; Messrs R. Clarke; K. Knight; S.Roberts; F. Thornley.

Whilst I should not single out any particular Committee Person, I feel it would be remiss of me if I did not pay special attention to Miss McDonald for all the assistance we receive from the History Room by her efforts; and for the calibre of the Bulletin, special praise is due to the Editor, W. Newton.

The Museum is a special part of the Society's activities and we say special thanks to Mr. Harold Ivers and those who are members of the Museum Committee for the display they have arranged and for collecting and arranging new material as it comes into our possession.

Looking back the Society has come a long way since its foundation in March, 1966 and as our District is "The Birthplace of the Nation"; I trust it will continue to progress for many years into the future.

Thank you for permitting me to serve in the various positions during these years, and especially as your President for 1989, 1990 and 1991.



President

ENJOY LIFE

Make every day a happy day and every post a winner

--- W Aristotle Newton

10AR

## COUNCIL OF THE SUTHERLAND SHIRE HISTORICAL SOCIETY INC

President: Mrs A Griffiths  
34 Richmount St Cronulla 2230  
Phone: 53 5801

Hon Secretary: Mrs M Blackley Phone:  
521 1343

Deputy President: Mr D Archer Hon  
Treasurer: Mr A Hamilton

Vice-Presidents: Mr A Platfoot  
Mr J Cutbush.

Research: Helen McDonald  
Phone: 521 0345

Publicity: Mr H Ivers Phone: 520 6324

Archives : Miss D Oliver (Represented  
by Helen McDonald)

Editor: Will Newton Phone: 529 9190

Hon Auditor: Mr K Greentree

## COMMITTEE

Mr R Clark, Mr K Knight, Mrs E Melbourne, Mr S Roberts, Mr F Thornley

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## SUTHERLAND SHIRE HISTORICAL SOCIETY BULLETIN

Bulletin copies are supplied to all Branches of the Shire Library; to the Shire President, Shire Clerk and all Councillors; the Royal Australian Historical Society; National Trust (NSW); State Library, NSW; National Library, Canberra; Universities of Sydney and NSW; State Rail Authority; Australia Post Archives; Sydney Water Board Historical Research Unit.

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Contributions: Members are invited to submit material for inclusion in the Bulletin; this need not be confined to local history, although this is especially welcome. If material is extracted or re-written, please state the source; care should be taken with material still in copyright — and written permission obtained from the author and the publisher. The date on the article or publication will tell you this.



Meetings of the Society are held monthly, on the second Friday, at 8.00pm at the hall of the Anglican Church of St John the Baptist in Belmont St.

## VISITORS ARE ALWAYS WELCOME

All correspondence should be addressed to: The Honorary Secretary, Sutherland Shire Historical Society, PO Box 389, Sutherland 2232

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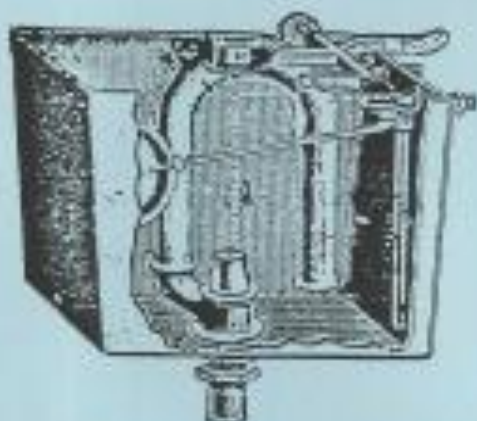
	£	s.	d.
White Ware, fitted with combined Overflow and Waste, and $\frac{1}{2}$ Standard Screw-down Valves, ...	2	19	6
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If with $1\frac{1}{2}$ in. valve ... ..	3	9	6
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" Box Enamelled inside ... ..	0	4	9
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" 4 in. outlet ... ..	0	7	9



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# Sutherland Shire Historical Society

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1966

