

REMEMBRANCE



#STANDTO FOR THE ANZACS



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REMEMBRANCE

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ON THE COVER

Babs 2018
hand-cut acetate stencil, aerosol acrylic,
re-claimed multi-layered paper on medium-density
fibreboard

artist Sean Burton

Babs, 2018 was originally completed as a
paste-up on a laneway wall, peeled off a year
later, and attached to a canvas. Based on a
photograph taken by Sean in East Timor, the
piece explores personal qualities like resilience,
strength and dedication that represent the
people he served with.



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MELBOURNE

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WE WILL REMEMBER THEM

As I write, the world has entered a period
of unprecedented challenge. A global
health crisis of a scale unseen since the
Spanish Flu of 1919. The disease that
wrought carnage across a world reeling
in the aftermath of the horrors of the
Great War. That challenge was met and
survived, as will this one.

Times of crisis cause us to come
face-to-face with our true selves: as
individuals and as societies. This is the
lived experience of our service men and
women who have defended our nation
and upheld its values on the world stage
for more than a century.

As a people we are being asked to
contemplate and respond to a major
threat to the health and well-being
of all Australians, most especially
those at higher risk. This includes a
disproportionate number of veterans—
participants and survivors of conflicts
spanning the past 75 years.

In response to COVID-19 and to
support the wellbeing of veterans
and our community, the Shrine has
closed to visitors. Our commemorative
services, educational programs, tours
and learning programs have all been
suspended until further notice.

Importantly, a memorial may continue to
serve its purpose through its presence.
Doors open, or doors closed, the Shrine
of Remembrance—Victoria's National
War Memorial—continues to honour
the service and sacrifice of Australians
and Victorians in war peacemaking and
peacekeeping.

As you will read in the following pages,
all defensive actions come at a cost:
fearfulness, moral dissonance, social
isolation, repressed emotion and
troubled consciousness. These may
be explored and, to some degree,
expunged through artistic expression.

In this our year of exploring
commemoration through the theme of
art, we continue to feature works from
veteran artists and artists influenced by

the experience of Australians in times
of war. Ordinarily, we welcome Shrine
Friends and visitors to our exhibitions
but during our closure we will reach out
through digital means to share these
stories with you.

Extraordinary times call for extraordinary
measures and Federal and State Health
Authority guidance has led to the
cancellation of many State Anzac Day
services. Public participation in
Melbourne's commemorative activities
will be greatly curtailed. There will be
no public gathering on the Shrine's
Forecourt at dawn. No March of
veterans representing generations
of service and sacrifice. No
Commemorative Service following the
March. No public wreath laying.

But Anzac Day is Anzac Day and it will
be observed. They will not be forgotten.
The Shrine will conduct a Dawn Service
in the Sanctuary: sequestered within the
sacred heart of the Shrine. This solemn
service will be held behind closed
doors, but all Victorians will be asked to
participate by following the live stream
of the service on the Shrine's Facebook
page: @shrineofremembrance. The
RSL (Victoria) is also encouraging all
Victorians to #standto with the Anzacs.
'Stand too' in their front yards, on their
driveways with their neighbours. Stand
too to remember.

Our next issue will follow in November.
Let us all hope that these events are
behind us and we have returned to the
comparatively privileged lives we enjoy
as Australians.

Yours in commemoration,



Dean M Lee

Chief Executive Officer

KEY PARTNERS



REMEMBRANCE



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BETWEEN TWO WORLDS: RECENT VETERANS AND CONTEMPORARY ARTISTS

Showcasing works by three contemporary artists, the Shrine's latest special exhibition, *Between Two Worlds* explores the experiences of recent veterans. Through painting, sculpture and street art, Sean Burton, Rory Cushnahan and Ben Pullin invite audiences to reflect on identity, resilience and sacrifice.

by Kate Spinks

Our latest special exhibition is of contemporary art by three veterans: Sean Burton, Rory Cushnahan and Ben Pullin. The exhibition, titled *Between Two Worlds*, represents a new direction for the Shrine's special exhibition programming as we continue to invite new conversations with our audiences.

Using art as the focal point, we want to unpack the theme of identity in the contemporary context: exploring what this might mean to more recent veterans and the issues facing younger generations of service men and women.

For those who serve, personal identity is fundamentally shaped by being part of the armed services. Service personnel often make the distinction between service and civilian life, indicating that from the outset their identities are split between two states of being or 'two worlds' as is expressed in the exhibition's title.





Selfless 2018
Sean Burton

The contrasts can be stark, particularly for those that have been deployed to conflict zones. Identity becomes a very complex thing once you have experienced extremes in life or witnessed the worst of humanity: your world view can be altered; your own morals and values tested; your sense of self questioned.

All three artists use the creative process of making art as a therapeutic device to, in part, come to terms with some of the things they have experienced both during service and because of service.

Rory, for example, describes painting as an exercise in mindfulness, akin to meditation. Equally for Ben and Sean, the act of producing art has had a transformative impact on their lives and health. Art has become a dedicated passion for all three and offered another layer to their identities, post service.

The exhibition is a vibrant visual contrast to the historical displays in the Galleries of Remembrance. But conceptually, the stories and ideas connect to the past as much as they speak to current issues and recent lived experience. Using very different techniques and styles each artist invites reflection on what service and sacrifice means to them.

Sean Burton

Sean was born in 1966, in the United Kingdom. A former British soldier, Sean emigrated to Australia and served in the Australian Defence Force between 1989 and 2006, with deployments to East Timor, the Solomon Islands and the Middle East.

Sean is something of a chameleon as an artist. The street is his main canvas, doing stencil art in the laneways around Melbourne, but he also crosses the divide into the world of 'fine' art. He has been a finalist in the National Portrait Gallery's Gordon Darling Portrait Prize and the Australian War Memorial's Napier Waller Art Prize.

Sean describes his art practice as being strongly linked to managing his deteriorating mental health as a result of his military service. Through art, he explores themes such as resilience, identity and high rates of veteran



Babs 2018
Sean Burton

suicide. He also draws on historical material to honour the service and sacrifice of men and women who have come before him and often uses historical imagery as a way of highlighting the continuum of service from past to present.

These kinds of ideas are very present in works like *Selfless*, 2018. *Selfless* depicts a First World War nurse taking a selfie on a mobile phone. The work uses humor to engage audiences with the idea that the men and women who served 100 years ago are the same as those that dedicate their lives to service today.

Through the artwork titled *Babs*, 2018, Sean explores personal qualities like resilience, strength and dedication that he feels define the people he served with. This piece was originally completed as a paste-up on a laneway wall and then peeled off some years later and attached to a canvas. It depicts a fellow soldier and comes from a photograph that Sean took in East Timor.

'Babs' suffered serious burns to his body in an incident during service. Despite the nature of his injuries he did not let this defeat him, going on to serve with distinction. This was inspiring to Sean and something he wanted to celebrate through his art and depictions of his friend.

Ben Pullin

Ben joined the Australian Defence Force in 1992. During his service he was deployed overseas twice. First to Rwanda in 1994 with Alpha Coy 2/4 Royal Australian Regiment (RAR) Advance Party: a particularly violent and confronting peacekeeping mission. This was followed by East Timor in 1999 with 5/7 RAR as a Detachment Commander.

In 2000, Ben medically discharged from service with post-traumatic stress disorder. His own words sum up the significance of art for him and the role it plays in his life:

Art helps to reconcile and memorialise in some ways what you've been through or what other people have been through, which you identify with.

Ben works across both painting and sculpture. Constructing faces with found metal objects and scrap metal, each figure forms part of a series he has been working on for a number of years. These works reflect on identity and the challenges faced by veterans' post service.



Requiem 2019
Ben Pullin

Ben's paintings are often completed on a large scale and depict familiar scenes of military service. He uses his artwork as a form of memorialisation or commemoration and the people

depicted are sometimes those who have lost their lives whilst serving. In *Requiem*, 2019, for example, Ben pays homage to several young men who lost their lives in Afghanistan in August 2010.

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Rory Cushnahan

Rory pursued a career in the defence forces from a young age, joining in 2008, aged 18. In 2010, he was deployed as a combat soldier to Afghanistan.

Since leaving the defence force, Rory has discovered how powerful practicing art can be and uses it, in part, as a way of making sense of the transition he's experienced from life as a soldier to life as a civilian once again.

Much of his work contemplates identity as a soldier and the unique experiences of those who have served. The challenges of being deployed to a country so different in environment and culture to one's own, the gravity of war and the gruelling demands of life as a combat soldier have become inspiration for Rory's painting practice.

In the piece *War is Home...Home is Hell*, 2019, the faces adorning the canvas are Christ and Madonna. At first glance, the painting does not appear to be related to war or service in any way. However, when you begin to take in the detail, you see Christ's army camouflage shirt and the words *War is Home...Home is Hell* etched into his face.

Describing the thoughts that were consuming him at the time he painted this piece, Rory says:

War becomes home at some point in time of a soldier's life... War is meant to be the hard part but for some



reason it's life once returning that becomes the challenge.

Most guys get back to a broken family and have to put the pieces back together because they haven't been around for so long. When you don't get rest after going to war problems arise. Or doing a career change mid-20s and you are a combat veteran trying to fit into society, it can be a challenge for many different reasons....

War is Home...Home is Hell 2019

Rory Cushnahan

When soldiers face bad problems in civilian life, some say, take me back to the simple days of war. ■

Discover more art by Sean, Ben and Rory on their Instagram pages at: Sean @sb6six, Ben @ben.pullin1, Rory @are.sea.art

Author:

Kate Spinks is Curator: Collections and Exhibitions at the Shrine of Remembrance.

ALLAN HAMMET HOME ARMY PARTISAN

When Shrine Friend, Andrew Balcerzak, discovered a living link to a Second World War resistance hero, Allan Hammet, he was determined to share Hammet's remarkable story.

by Andrew Balcerzak

When I first arrived in this country from Poland in December 1972, I had high hopes of meeting Australia's 'Golden Girl', multiple Olympic gold medallist Shane Gould. We were the same age—16—and, like any teenager in a new city, I was keen to make friends. Our paths never did cross but I considered myself lucky regardless. My family was among a fortunate few to have extracted itself from the dismal communist state our homeland had become.

Poland's nightmare began in September 1939 when it was invaded by Nazi Germany and the Soviet Union. Dividing the country between them, the hostile powers sought to subjugate Poles and eradicate their culture. War between the erstwhile 'allies' followed in June 1941 and Poland, trapped between the two, paid dearly—even after the defeat of Nazism. Six years of war and occupation cost the lives of six million Polish citizens, over 20 percent of the pre-war population. Ninety percent of these people were civilians. Members of my own extended family counted among the dead.

Against this miserable backdrop, the reader may appreciate how stories of Polish resistance during the war inspired Polish-Australian families like my own. The example of these brave men and women gave us hope that our homeland might one day be free again. After living in my adopted country for a few years, I came to appreciate another group of heroes, the Australian servicemen who risked their lives trying to help Poland during those terrible years.

My passionate interest in the wartime history of Poland led directly to my association with the Shrine of Remembrance.



Flying Officer Allan Hunter Hammet DFM 7 October 1943
RAAF Overseas Headquarters, London
AWM (UK0819)



Polish Home Army soldiers man a machine gun nest during the Warsaw Uprising

August–October 1944

Courtesy Polish Ex-Servicemen's Association

In 2016–17, I assisted the Shrine in the development of a special exhibition *Resistance: Australians and the European Underground 1939–45*. The exhibition told the stories of Australian service men and women who aided, and were in turn aided by, the many resistance groups in Nazi-occupied Europe. My deep knowledge of the Polish Home Army, the most significant Polish resistance movement, allowed me to provide the Shrine with many relevant stories and contacts. One of these stories was that of wireless operator, Flight Lieutenant Allan Hunter Hammet DFM.

I knew of the wartime exploits of Allan Hammet long before I learnt that one of my fellow parishioners at St Thomas Aquinas Catholic Church in South Yarra, shared his surname. Asking Michael Hammet one day if he was any relation to Allan, I was delighted to discover that I had met the son of one of my heroes. This stroke of serendipity ensured that a small precious collection of relics pertaining to Allan's war service would feature in the exhibition—and Michael's father's story could be told. The items have since been donated to the Shrine by Michael and form part of the permanent collection.

Allan grew up in Red Cliffs, near Mildura, Victoria and joined the Royal Australian Air Force (RAAF) in October 1940,

whereupon he undertook training in Canada under the Empire Air Training Scheme. Allan beat very considerable odds when he survived a full 'tour' of 30 combat missions with celebrated Australian bomber squadron, No. 460, RAAF. His tour, running between August 1942 and January 1943, fell during one of the most dangerous periods for Royal Air Force (RAF) Bomber Command—a service which absorbed two percent of Australian enlistments during the Second World War but accounted for 20 percent of all Australian combat deaths.

On a December 1942 raid on Duisberg, Germany, Allan's aircraft's wireless and navigational apparatus were seriously damaged by enemy fire. Allan, displaying 'high courage, efficiency and devotion', improvised communications, allowing the pilot and navigator to get them safely home to base. Allan received a Distinguished Flying Medal (DFM) in March 1943. A posting to Morocco followed, where he trained Free-French aircrews for several months before embarking on a second tour in July 1944. His new 'Special Duties' squadron, No. 178 Squadron, RAF, flew missions out of Foggia, Italy where they dropped arms and other supplies to resistance groups in the Balkans.

On 1 August 1944, the Polish Home Army launched a full-scale insurrection in Warsaw. The Poles hoped to oust

the Germans before the arrival of the advancing Soviet Red Army. No. 178 was one of five Allied special duties squadrons which, collectively, flew 182 sorties in support of the 63-day Warsaw Uprising. The distance to Warsaw was much further than earlier supply-drop missions and brought the crews over the very heart of the Reich. The drops, executed at low speed and very low altitude, were among the most dangerous missions of the war. A total of 35 crews would be lost—an attrition rate of almost 20 percent.

On the night of 16–17 August 1944, Allan's aircraft, Liberator KG-933, was attacked by a German night-fighter in the skies near Cracow, southern Poland. Sustaining shrapnel wounds to his side, hands and lower limbs, Allan nonetheless succeeded in baling-out of the doomed aircraft. Two British comrades—air-gunner, Sergeant F W Helme, and flight engineer, Sergeant L J Blunt—followed. The pilot, Flight Lieutenant William Wright; navigator, Squadron Leader John Liversidge and air-gunner, Flight Sergeant John Clarke, however, were killed when the aircraft crashed over the Cracow suburb of Podgórze. Helme and Blunt would later die in German captivity. Allan, alone, would survive.

The sacrifice of Liberator KG-933 has never been forgotten in Cracow. The Polish Aviation Seniors Association unveiled a plaque dedicated to the crew in 1986 on the wall of a factory where fragments of the burning plane fell. The factory, owned by one-time Nazi industrialist and latter-day 'Righteous Gentile', Oskar Schindler was immortalised in the 1993 film *Schindler's List*. Other debris, landing nearby on the banks of the river Vistula, led to it being renamed 'Allied Aviators Boulevard' in 2014. A large obelisk and a mural, paid for by public subscription, were added in 2018.

I encountered the depth of this gratitude first-hand in October last year, when I visited Cracow to meet the individuals and organisations responsible for the memorials. My hosts included Mr. Paweł Kubisztal, President of Podgórze Association, Colonel Stanisław Wojdyła President of the Cracow Polish Aviation Seniors Association and Dr Krzysztof Wielgus, a Cracow Polytechnic academic and member of the Committee for the Restoration of Historic Monuments in Cracow.

Dr Wielgus took me on a walking tour of the sites associated with the crash. He explained:



Michael Hammet, son of Allan and Jadwiga, at the launch of *Resistance* 10 August 2018
 photographer Bogdan Platek

My own father witnessed the crash. I can't stress how significant the event was for him. In August 1944 the people of Poland were utterly isolated and exhausted by nearly six years of cruel German occupation. The sight of the plane burning and breaking up in the sky was like a sign from heaven.

When I asked how the destruction of a friendly aircraft could be viewed thus, Wielgus continued:

It was a sign that at long last their prayers had been answered: the Allies were nearby and were prepared to risk so much to help the Home Army. It gave people hope. They saw that large numbers of Allied aircraft were making the trip to Warsaw and believed, mistakenly as it turned out, that their suffering would soon be at an end.

The walking tour, entitled 'Liberator over Zabłocie', is conducted annually on the eve of the anniversary of the crash and ends with the lighting of candles and laying of flowers in remembrance of the crew. The tour continues to grow in popularity and attracts hundreds of locals and tourists.

Returning to our story, back in August 1944, Allan Hammet's difficulties were only beginning. Coming down in a ploughed field some distance from the crash, Allan was unsure whether he was in occupied Poland or pro-Nazi Slovakia

and so he headed due-north, hoping to contact the Polish Home Army. For two days, he travelled by night and sheltered in the forest by day. He ate raw potatoes and tried to stem the bleeding of his many wounds with bandages. Reaching the limit of his endurance, Allan approached an isolated farmhouse. The woman who lived there sent word to the Home Army. A local doctor, Kornel Jan Fojcik, tended Allan's wounds, almost certainly saving Allan's life.

In the weeks that followed, Allan was passed from one safehouse to another. He eventually arrived at the Swiecice Estate of the English-speaking Jadwiga Wielowieyska (nee Suchodolska). Jadwiga's first husband, a Polish army officer, Jan Wielowieyski had been killed in action on 10 September 1939 but Jadwiga continued to resist the Germans, hiding fugitives and providing material support for Home Army fighters. Allan would later recall tense days when partisans hid on the estate at the very time German troops came to requisition food. As Allan recovered from his wounds, his admiration for the Polish resistance and his beautiful hostess grew to the point where he felt compelled to fight as a Home Army partisan and to ask Jadwiga for her hand in marriage.

Allan undertook weapons training with the partisans and was issued with false identification and medical documents in the name of Stefan Erbe—a professional

railway photographer, rendered deaf and dumb after a railway accident. His partisan unit comprised 200 trained fighters, men and women, quartered in huts and underground shelters in a forest 70 kilometres north of Cracow.

The motley crew were armed with small arms provided by RAF air drops or captured from their German and Ukrainian enemies. Five British servicemen, escapees from German prisoner of war camps, joined the unit and the Home Army dutifully got word back to England that Allan and the other men were alive. It was news for which Allan's parents had long been waiting.

Allan's first action came on 20 September 1944 when a detachment of his unit raided a railway station with the aim of capturing German uniforms and weapons. The raid was successful and the detachment escaped unscathed. A week later they attacked a supply convoy carrying sugar destined for the German Army. The guard was killed, the sugar seized and distributed to the local population. Allan explained in a later report that 'owing to the complete unity of the Polish attitude to the Germans, the partisans had all the information necessary for timing their raids.' This massive strategic advantage, was ruthlessly, if selectively, exploited by the partisans.

The Germans redoubled their efforts to eliminate the partisans and in October a German spotter plane,

ALLAN HAMMET



Resistance special exhibition 24 August 2018
 photographer Vlad Buneyvich
 These woollen mittens, gifted to Allan Hammet by his wife Jadwiga, were worn in Poland.

flying at treetop height over the forest, spotted the group. The pilot alerted his headquarters by radio before his plane was brought down by small arms fire. A Ukrainian punitive detachment sent by the Germans caught up with the partisans near Swiecie. The ensuing two-hour battle was particularly fierce and eight of their number were

killed, including two of the five British escapees. Nine Ukrainians died and many more were wounded.

Advancing Soviet Red Army troops arrived in Allan's sector in January 1945. Allan and the surviving English soldiers, whom he described as magnificent fighters, were transferred to a Soviet

Brigade Headquarters at Zloty. The party walked 30 kilometres to Miechow and from there another 100 kilometres to Czestochowa. Here the Soviets had organised a rendezvous point for liberated and escaped Allied prisoners of war. In February 1945, the British Mission in Moscow, by agreement with the Soviets, placed Allan in command of around 900 British, Australian and South African troops, ordering him to lead the men to the Black Sea port of Odessa. Jadwiga and her young daughter Rosmarie went with them.

Hammet recalled that the Soviet troops were friendly, but had little food or supplies to offer his group. Allan's appeals to Polish locals en route were successful, however. 'It is thanks to the kindness of these Poles that the troops kept going, most of the time on potatoes'. At Cracow the party was joined by another thirty ex-POWs and from there travelled by truck, train and foot, reaching Odessa three weeks later. Allan was by this time exhausted, ill and dangerously emaciated. The group



The author [left] alongside **SBS reporter Darek Buchowiecki** and **Shrine exhibition Curator, Neil Sharkey**, at the launch of **Resistance** 10 August 2018
 photographer Bogdan Platek



continued to work until his death aged 60 on 29 October 1981.

I look back proudly on my role in helping the Shrine bring such a remarkable story to light. I would encourage other Shrine Friends to take stock of the war stories they have encountered in their own lives—those of their family and friends—and think on how they might share them with the community. ■

Resistance exhibition curator Neil Sharkey [left] recounts the story of Allan Hammet to the President of Poland, Andrzej Duda during his state visit to the Shrine

19 August 2018

photographer Bogdan Platek

Author:

Shrine of Remembrance Friend, Andrew Balcerzak has assisted the Shrine on a number of projects, most significantly the Shrine's 2018 *Resistance* special exhibition. He was awarded 'Honoris Gratia' by the President of the City of Cracow, Professor Jacek Majchrowski, for his service to the city, discovering and documenting the extraordinary story of Allan Hunter Hammet and the crew of *Liberator* KG-933. Andrew has also been awarded the 'Gold Cross of Merit' by the President of Poland, Dr Andrzej Duda, for researching and commemorating the fate of Poles during the Second World War and for social and charity activities in Australia.

boarded a ship, *SS Moreton*, and was repatriated to England via the Middle East. Allan received medical care for his various war-related injuries and illnesses and he, Jadwiga and Rosmarie were repatriated to Australia soon after. In Mildura, the couple had twin boys, Peter and Michael, born in November 1946.

In the years to come Allan worked a variety of jobs—woodcutter, fisherman,

cook and estate agent—in Mildura and Melbourne. Listless, traumatised, and craving adventure, he struggled to settle down and his marriage eventually failed. He would marry twice more. By the late-60s Allan had risen to become the principal of his real estate firm. In the 1970s he and his then wife Lorraine, relocated to Pambula on the New South Wales south coast. He

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OUR COMMUNITY: MAC AND PETER

Mac Ford and Peter Geddes, Shrine volunteers, are uncle and nephew. They shared some of their stories with Laura Carroll

by Laura Carroll

Well, I'll start off with our greatest adventure' says Mac, glancing conspiratorially at Peter. 'And that was paddling a blow-up canoe down the Goulburn River, from Eildon to Alexandra. Beautiful day, but we ran into some concealed barbed wire, and we had to swim for it.' Peter laughs and nods. 'I remember we were carrying oranges, and I saw them floating away from us.' Australia was a different place in the 1960s. Emergency services were not called; the canoe was patched and the expedition continued. The intrepid sailors reached their destination many hours late, and Peter's new girlfriend Janet, who was also there as part of her first visit with the extended family, didn't change her mind about marrying into the Ford-Geddes clan.

Peter was in his late twenties that day on (and in) the river and Mac was twenty years older. It was one moment in a long and rich shared story which starts with Peter's birth during the Second World War—while his father Vic was on active service in New Guinea and Mac was serving as a member of Air Force ground crew—extending right into the present day. Both men are long-standing volunteers at the Shrine. Between them they have spent 24 years sharing with visitors the powerful and moving stories of their own and their relatives' sacrifices in war beginning with five lives lost in the First World War, one of them at 8am on 25 April 1915, and another who bequeathed his name, Mackinlay, to the nephew who would be born years after the war ended.

When he was seven or eight years old, Peter's mother Betty kissed her firstborn on the cheek and put him alone onto a McKenzie's bus at Ringwood—'I think I sat up the front next to the driver', he says—to spend a school holiday with



Mac Ford, second from right, laying a wreath at the Shrine 10 November 2019
photographer Susan Gordon-Brown

Mac and his wife Katrina at Rubicon 'A', a State Electricity Commission (SEC) village of 16 cottages housing workers servicing Australia's first state-owned hydroelectric scheme. Peter remembers how fascinating it was to observe Mac, who was a paymaster for the SEC, depositing a generous amount of tomato sauce on every piece of food on his dinner plate, and how the family played cribbage round the table in the evenings. He recalls the wild freedom of bush adventures outdoors with his cousins, and most of all, the unquenchable thrill of a ride in the windlass-powered unroofed tramway known as 'The Haulage', which carried SEC workers up the rugged mountainside to the power station. Mac and Katrina spent fourteen extremely happy years at Rubicon 'A'. Their children Mandy and David were born there, and Mac remembers summers in the swimming pool and winter dances in the hall, both facilities built by the community. The Fords moved on when their children's education required access to different schools.

While Peter was growing up, the extended family took camping holidays together at Easter time. He remembers Mac taking charge of operations from the setting up of the big tents to the gathering of firewood. 'You were the leader', he says. Mac oversaw the construction of enormous bonfires by the Redbank Weir outside of Balranald on the Murrumbidgee River, where the family dined on steaks, potatoes, peas and freshly caught fish. 'You were in charge of the Glühwein' Mac adds. Glühwein, for those not in the know, is a German mulled claret: pretty alcoholic, Peter says, and spicy.

Like all good family narratives, the Ford-Geddes story contains revealing moments connected with eating and drinking. I asked Mac what he recalled of how his sister Betty managed when Peter, her first child, was born and her husband Vic was serving overseas. Mac explained that when he returned to Melbourne from the Air Force base at Mallala in South Australia, he advised Betty, a nurse, to ensure her baby received 'plenty of



Peter Geddes, second from left, and Shrine volunteers at the inaugural Last Post Service 10 November 2019
photographer Susan Gordon-Brown

orange juice and ice-cream', as Mac understood these foods to be very good for infants; however, 'she didn't take any notice of me' he remembers.

Mac's working life began early by today's standards. He enlisted in 1943, aged seventeen, and through the tumultuous years which followed, he worked in crews keeping Catalinas and Liberators aloft in Pacific skies, making lifelong friends and setting a pattern of resilience and adaptability which many would say is a hallmark of the generation of people who came of age in the Second World War. In Mac's case, it's also evident that he has one of those personalities which thrives on adventures.

Mac's practice of tendering bold advice to his relatives bore significant fruit when Peter retired, around ten years ago, and Mac suggested Peter join the Shrine's volunteer guide workforce, which Mac had already been involved with for ten years. 'My uncle told me', said Peter, "'this is what you'll do.'" For Peter, the suggestion resonated with his long-standing interest and pride in his father Vic's wartime service, and his growing conviction that the profound achievements of prior generations of Australians should be talked about and not forgotten.

Peter's father Victor Geddes enlisted in October 1939 and was discharged the same month in 1945. His four brothers also enlisted and all returned. Growing up, Peter was aware that Vic's service number, VX614, was low, and that he had participated in many of the most famous episodes in Australian

wartime history. 'One of Dad's best mates was known as Snowy. They were in Crete. He and Dad became separated in a clump of trees, and Snowy was captured and became a prisoner of war.' Snowy was liberated before the end of the war and made it home before Vic. Peter's mother's diary (now in the collection of the State Library of Victoria) records a visit from Snowy where he helped out by sitting on the floor, long skinny limbs going in every direction, and washed Peter in a tin bath. Vic's regiment took part in the celebrated action of Australian and New Zealand troops at Brallos Pass, Greece, fighting a rearguard battle against invading German forces. Mac remembers Vic as a dedicated soldier, but also as a husband who supported his wife's nursing career by looking after the children so she could work on weekends. 'I had no brothers, but I always said I had a wonderful brother-in-law' Mac reflects.

Mac's father and many of his uncles served in the First World War. One uncle lost his life at Pozières; Mac's father was decorated for bravery near the same battlefield, but he would not speak to Mac of what he'd done. It was a friend who eventually told Mac about desperate dashes into No Man's Land to repair shell-damaged communication cables. He was gassed at Passchendaele but returned to Australia to take up a soldier-settler allotment in rural Victoria.

Mac's parents were already engaged when they parted at Station Pier. I have heard many stories about loved ones

separated by the First World War, but an involuntary shiver runs down my spine as Mac describes how 'the streamer between my future mother and father was the very last one to break, which was always considered a very good omen for the man to come back.' The couple were married in Ringwood in 1919.

Near the end of our conversation I ask Peter and Mac what they gain from their time spent at the Shrine, where they explain the purpose of the building to curious visitors of all ages and nationalities. Both men reflect on the honour and privilege and occasional deep sadness of being at close quarters with visitors in the Sanctuary when those visitors are remembering the sacrifices made by people dear to them. Mac recalls witnessing a man weep bitterly as he remembered holding his dying brother in his arms at Normandy. 'That was an emotional day' he says, looking hard into the distance. Peter simply says 'I tell school kids about Mac's dad and uncle at Pozières.'

The Shrine is a focal point and carrier of the memories of Victorian service and sacrifice, and Shrine volunteers such as Mac and Peter play an essential role in unfolding these stories: sharing stories such as these with visitors, and hearing their stories in return. ■

Author:

Dr Laura Carroll is the Education and Volunteer Manager at the Shrine of Remembrance and an Honorary Research Associate in the College of Arts, Social Sciences and Commerce at La Trobe University.

IMAGINING CENTAUR

Dean Bowen first encountered the story of the doomed 2/3 Australian Hospital Ship *Centaur* when the vessel's wreck was found in 2009, off Queensland's south-east coast. The award-winning artist and sculptor was deeply touched and responded to the discovery with a series of charcoal drawings. The beautiful, unsettling, work will form the backbone of a Shrine special exhibition to be launched in July this year.

by Neil Sharkey

The tragedy of the 2/3 Australian Hospital Ship (AHS) *Centaur* began at, or soon after, 0400 hours on 14 May 1943. *Centaur*—situated 80 kilometres east north-east of Brisbane, south of Moreton Island, and heading north—was struck portside by a torpedo, fired without warning by the Japanese submarine *I-177*.

Penetrating the hull, the torpedo ignited an oil fuel tank and generated a tremendous explosion. *Centaur's* bridge superstructure collapsed and its funnel crashed to the deck. Burning oil splattered across the ship and fire soon engulfed the vessel. As water surged into the shattered hull, *Centaur* rolled to port and plunged, bow-first, into the deep.

Most of those aboard *Centaur* were asleep below deck when the torpedo struck and had little, or no, chance of survival. Those not killed outright by the explosion and subsequent inferno, were stunned and disorientated. Navigating the maze of narrow corridors and bulkheads running through the heaving and disintegrating ship proved to be a task few could manage. Those who did succeed in reaching deck level (a somewhat abstract concept at this point) jumped into the water—there was no time to lower life boats, though two boats would miraculously break clear. Within three minutes, *Centaur*, and hundreds of people still enclosed within, had sunk beneath the waves.

The two damaged lifeboats and other flotsam breaking loose from *Centaur* during its rapid descent, provided makeshift rafts for the still-living individuals adrift in the water. Many were lucky to have survived even to this point. The vortex generated by the sinking ship dragged many castaways to their death.



2/3 Australian Hospital Ship *Centaur* 1943
AWM (4083681)

Those wearing life jackets would eventually be propelled to the surface but their survival depended entirely on dumb luck—i.e., the amount of time they were kept below the surface and whether they were lucky enough to avoid fatal collisions during their rapid ascent. Among the victims who did succeed in reaching rafts were several who died all the same: from shrapnel wounds, burns and shock. Of course, many would never reach a raft. They drowned or died of exposure.

In the immediate aftermath of *Centaur's* sinking, terrified survivors were forced

to brave the stomach-churning sound of *I-177's* engines rumbling across the waves and the sight of the submarine's ominous silhouette against the horizon. Extinguishing all rescue flares, the castaways may well have saved their own lives but the blackness did little to assuage their fears.

Thirty-five hours passed before the survivors were rescued by the crew of the American destroyer USS *Mugford*. In the intervening period, the survivors would repeatedly have their hopes raised and dashed, as four ships and as many aircraft passed by without spotting them.



Sinking of the Centaur 2013
by Dean Bowen (b. 1957; Maryborough, Victoria)
charcoal on paper

Serco is proud to be entrusted to care for and maintain the lawns and gardens surrounding the Shrine of Remembrance



www.serco.com/aspac

Photograph: Shrine of Remembrance, © Michael Tan



Centaur Nurse (II) 2013
by Dean Bowen (b. 1957; Maryborough, Victoria)
charcoal on paper

Centaur's complement immediately prior to the attack was a medical staff of 52 men (including eight doctors), 12 army nurses, and a civilian crew of 75 merchant seaman. Aboard too, 193 members of the 2/12 Field Ambulance *en-route* to Port Moresby. Of these 332 souls, only 64 would survive.

Centaur was marked with red crosses and floodlit, as stipulated under The Hague Convention. An identifying number—47—had been lodged with the International Red Cross and the Japanese government. The sinking was a war crime. Nothing less. News of the outrage shocked the world.

Centaur remained a household name in Australia for many decades after the war. Memory of the disaster was undoubtedly fading when the wreck was discovered off the south Queensland coast in 2009 by an oceanic survey team led by renowned shipwreck hunter David Mearns. Mearns's previous triumphs included the discoveries of the German battleship *Bismarck* in the North Atlantic in 2001, and closer to home, HMAS *Sydney* and its nemesis HSK *Kormoran*, off Carnarvon, Western Australia in 2008.

The discovery of *Centaur's* wreck and haunting footage taken of it by Mearns's team, served as a lightning rod for contemporary artist Dean Bowen. It immediately inspired a series of interpretive charcoal drawings which Bowen has continued to create ever since.

Quirky, vibrant compositions—depicting people, animals, everyday places and objects—are hallmarks of Bowen's

award-winning, internationally-renowned work. The *Centaur* series, however, explores much darker territory than is typically Bowen's wont. His child-like vision amplifies the horror of the events of 14 May 1943. The beautiful, unsettling work underscores the horror of the violation, considered by many experts to be among the greatest war crimes ever committed against Australians.

In July, the Shrine will launch a new exhibition built around Bowen's *Centaur* series, examples of which will be utilised in a specially commissioned animation by Japanese audio-visual artist, Ayumi Sasaki. The animation will incorporate a soundscape by musician Guy Burgess and feature excerpts of the epic poem, *Hospital Ship Centaur* by Paul Sherman as well as ABC archival footage of interviews conducted with survivors of the sinking in 1943.

Memorabilia on loan from the Australian War Memorial, The *Centaur* Fund, AHS *Centaur* Association and the families of victims of the tragedy will provide a tangible reminder of the event, remote in time, but whose after-effects remain with the families of *Centaur* victims to this day. Immersive light projections, unlike any the Shrine has utilised before, promise to provide a heightened emotional experience for visitors.

Exhibition co-curator, historian, Dr Madonna Grehan, a past President of the Australian and New Zealand Society of the History of Medicine, has been heavily involved in the project from the beginning. Among the world's foremost experts on the sinking of *Centaur*, Grehan has provided invaluable advice

to the Shrine. She is assembling a host of loans from across Australia to demonstrate the myriad ways in which the tragedy, its victims and survivors have been memorialised since 1943.

The most famous victim of the attack on *Centaur* is undoubtedly Sister Ellen Savage. The strong swimmer was the only nurse of 12 aboard to survive the atrocity. Suffering severe bruising, a fractured nose, burst ear drums, a broken palate and fractured ribs, Savage nonetheless managed to join other survivors on a makeshift raft. Concealing her own injuries, she assisted her comrades, many of whom were severely burned. She raised their morale with group prayers and singing and supervised the rationing of their scanty water and food supplies.

In 1944 Savage became the second Australian woman to be awarded the George Medal for 'conspicuous service and high courage'. She later became a founding member (1949) and President (1957–58) of the College of Nursing, Australia and was actively involved in establishing *Centaur* House, Brisbane, an educational centre for her profession. It is therefore unsurprising that her story will be one of the highlights of the exhibition. ■

Author:

Neil Sharkey has been a curator at the Shrine of Remembrance since January 2007. He developed the Shrine's Second World War Gallery as well as dozens of temporary exhibitions, including his most recent *The Cinderella Service: Australians in Coastal Command 1939–45*. *Imagining Centaur* opens in July 2020.

FAMILIES AT ANZAC DAY

The borders between veterans' commemoration and families' commemoration have always been fluid—and contested. It is too simple to say that in the past veterans marched and families and their communities watched.

by Adrian Threlfall



Anzac Day has been commemorated since 25 April 1916, the first anniversary of the landings at Gallipoli. In that year, ceremonies and Marches were held on the Western Front, in London and Egypt as well as in various locations throughout Australia. Members of the Australian Imperial Force (AIF) and a handful of nurses were the only participants in the Marches. In that same year, 25 April was officially named 'Anzac Day' by the acting Prime Minister George Pearce.

In the early 1920s, the tradition of the Dawn Service ceremony followed by Anzac Day Marches began in Australia and New Zealand. Veterans of the Great War marched with surviving members of the units with which they had served, while their families lined the route. It appears that few other people were in attendance in these early years. While families were welcome as spectators, it seems that there was no place for children or families to participate in the March. Despite this, the importance of the day increased. By 1927 all states and territories had legislated for Anzac Day to be a public holiday and spectator attendance grew over the following years.

This year would have marked the 89th annual Legacy Anzac Commemoration for students. This event was originally created to enable children to commemorate and remember those who had served in the Great War and, as was reported in 1938, 'all schools are expected to attend'. Student representatives of the schools in attendance laid wreaths on the 'Rock of Remembrance' and a pilgrimage to the 'inner Shrine' was made. After this had

David and Krisanda White march to the Shrine 1967

photographer Peter Lane

FAMILIES AT ANZAC DAY



Anzac Day March 1987

photographer Rennie Ellis
Rennie Ellis collection, SLV

occurred, the parents of the children and the public were welcome to come into the Shrine.

While many years later it is impossible to be certain, it appears that the attendance of children and families on Anzac Day was not welcomed. In April 1940, the State President of the RSL, made an appeal 'to returned soldiers not to take their children with them in the Anzac Day March'. Even more troubling, and a demonstration of the social mores of the era, he also 'made a request to women not to attend the dawn pilgrimage at the Shrine'. It is probable, therefore, that the Legacy Anzac service was created to ensure that children and families could still participate in the commemoration, even if not on Anzac Day itself.

Many of the original Anzacs were fathers, and more became so in the years following the war. Thus, the story of Anzac Day and the March has always involved families in one way or another. The borders between veterans' commemoration and families' commemoration have always been fluid—and contested. It is too simple to say that in the past veterans marched and families and their communities watched. What can be stated is that

today far more children and families participate in the March, rather than simply as observers of veterans marching past. The experience of Graeme Dobell, who in the 1950s and 60s, remembers standing with his mother on St Kilda Road clapping 'loudly for my father and his revered and raucous 9th Division mates' of the Second World War as they 'swaggered again', was the more traditional and accepted role of families in that period.

But as the images in this article suggest, while it may not have been as regular, or as accepted as it is today, veterans have had their children or grandchildren march with them for many decades. The photo of four-year old Krisanda White marching in the 1967 Anzac Day March holding her Second World War veteran father David White's hand, clearly shows that some ex-service personnel did take their children with them. In a time of great social change and upheaval, maybe this was not regarded as an out of the ordinary happening?

In 1987, the noted Melbourne photographer Rennie Ellis captured the image above of a Second World War veteran marching with a young girl, possibly his granddaughter. There

are not many images like these, so it is probably safe to say that they were an unusual occurrence, but they were obviously not unique.

What we can say is that today many more veterans march with their families. Vietnam veterans Robert Joyce and Michael Masliczek both bring their granddaughters to the Shrine on Anzac Day, carrying them on the March. Many recent conflict veterans attend Anzac Day services, and the March, with their children. The image opposite shows two married recent conflict veterans with their baby daughter on the steps of the Shrine soon after the Dawn Service. In 2019, David Wilson, who was deployed as a combat engineer to Afghanistan twice, said that when he marched on Anzac Day 'it's the cries of the little ones in the crowd that make it so special to me' and he encouraged veterans and others with families to attend.

Although change is clearly happening and marching with your children or grandchildren is more normal today than in previous decades, not everyone accepts that children should march on Anzac Day—whether they march with current or ex-service family members or in place of relatives long deceased.



Recent conflict veterans and their daughter Anzac Day 2018
 photographer Susan Gordon-Brown

Prior to Anzac Day 2018, the President of the RSL in Canberra wrote to all members stating that ‘the March is for veterans and current serving members of the ADF’ and that while they would not ban children or other relatives, their stance was that they ‘should not march’. In 2010 in Queensland, the reaction was similar, with one reporter stating that ‘children should not march on Anzac Day’ and the descendants of deceased veterans were placed at the rear of the March. In 2017 Victoria made the same decision.

No one today would suggest banning children from attendance at the Dawn Service or viewing the Anzac Day March, but their participation in the March appears to still be problematic for some people. Issues such as this are emotive and will continue to cause discussion, probably for as long as there are Marches on Anzac Day. What is beyond dispute is that families are welcome to attend the Dawn Service and the March which follows. ■

Author:

Dr Adrian Threlfall has been a member of the Shrine Education Team since 2011 and is a regular contributor to *Remembrance*. A military historian, he is currently working on a book about the combat operations of the Australian Army during the Cold War. Adrian’s first book, *Jungle Warriors: From Tobruk to Kokoda and Beyond* is for sale in the Shrine bookshop. His second book, *Reg Saunders: An Indigenous War Hero*, is also available.

HONOURING SERVICE AND SACRIFICE TOGETHER

Thank you for being a Shrine Friend. Your support has helped us engage Victorians in commemoration through reflection, ceremony, education and learning.

Since the last edition of *Remembrance*, we have:

- engaged 8,800 people in commemoration through our commemorative program
- hosted 11,500 students for education programs
- had 263,000 visitors through the Shrine monument engaging with stories of service and sacrifice and reflecting on its meaning to them
- welcomed 19 new supporters as Friends of the Shrine



LAST POST SERVICE

As Victoria's preeminent memorial honouring the service and sacrifice of Victorians and Australians in war, conflict, peacekeeping and peacemaking we hold a weekly Last Post Service. Every Sunday we pause to remember those who have served and sacrificed. To remember them together as we have always remembered them—now and forever.

by Naias Mingo

The Last Post Service initiative was announced by the Honourable Daniel Andrews MP, Premier of Victoria on Remembrance Day 2018 and our inaugural Last Post Service took place on the eve of Remembrance Day 2019.

We hold the weekly Last Post Service as Victoria's preeminent memorial honouring the service and sacrifice of Victorians and Australians in war, conflict, peacekeeping and peacemaking. Every Sunday at 4.45pm we pause to remember those who have served and sacrificed. To remember them together as we have always remembered them—now and forever.

The Last Post Service is an opportunity to engage all Victorians in commemoration; to honour service and sacrifice, communicate the relevance of service to our lives, and recognise and remember that our lives of peace and freedom were hard fought for by those who served and continue to serve.



Inaugural Last Post Service 10 November 2019
photographer Susan Gordon-Brown

A cross representational group of veterans representing conflicts and peacekeeping missions from the Second World War to the present.

The service has been designed to engage all Victorians in commemoration and connect visitors from near and far with the purpose of the Shrine. It is

intentionally compact and accessible at 15 minutes long and includes a live piper and bugler and three uniformed Shine Guard. For the past three months we've averaged more than 200 visitors at each service.

Each week we commemorate a different event, battle or anniversary and invite a veteran or current serving Australian Defence Force (ADF) member to recite the Ode and lay the wreath on behalf of all those that they served alongside. By laying the wreath and reciting the Ode, our veterans and current serving defence force members honour the service and sacrifice of the men and women of the ADF.

We have commemorated a wide range of events from the First World War through to recent and current conflicts.



Visitors lay their own floral tributes at the conclusion of the service 16 February 2020
photographer Gemma Ortlipp

Sandakan Death March

On 26 January we commemorated 75 years since the beginning of the first Sandakan Death March in January 1945. As the Allied forces advanced towards Borneo the Japanese sent more than 2,000 Australian and British prisoners of war from Sandakan Prisoner of War Camp west to Ranau.

Australian and Allied prisoners were forced to march 260 kilometers on what is now known as the Sandakan Death Marches. Only six out of more than a thousand prisoners sent to Ranau survived. All six survivors were Australian. The Sandakan Death Marches remain one of the most tragic atrocities committed against Australians in war.

We were joined by Able Seaman Hiram Ristrom, a veteran of the Second World War. Hiram attempted to join the navy when he was 15 years old and war broke out in 1939. He was called up for service on his 18th birthday and after completing his training in the army he was transferred to the navy in August 1942.

Hiram served in the Royal Australian Navy from 1942 to 1946 aboard the landing ship HMAS *Kanimbla* and took part in the Allied campaign to liberate Japanese held British Borneo in 1945.

Hiram, joined by his children, laid a wreath on behalf of all those he served alongside in remembrance of the more than 8,000 Australians who



Hiram Ristrom was joined by his children for the service commemorating the Sandakan Death Marches 26 January 2020
photographer Cormac Hanrahan

died as prisoners of war in South East Asia during the Second World War. After the service Hiram told his family it had

added months to his life. He had just returned home from hospital on the Monday that week.

Bangka Island Massacre

On 16 February we commemorated 78 years since the Bangka Island Massacre; 22 Australian Army Nurses were massacred on Bangka Island during the Second World War.

Over 5,000 Australian nurses aided the sick and wounded during the Second World War. Australian Army Nurses serving in Singapore were forced to evacuate by ship as the Japanese advanced on the city. As the ships sailed towards safety, two were bombed by Japanese aircraft and sunk.

As some of the survivors washed ashore they attempted to surrender. What followed was a massacre: 22 nurses were marched into the sea

and killed by machine gun fire as they stood waist deep in the surf.

Only one nurse survived the massacre. Sister Vivian Bullwinkel survived her injuries and was taken as a prisoner of war. She returned home to Australia three and half years later. She gave evidence at the Tokyo War Crimes Tribunal in 1947.

Colonel Jan McCarthy (Retd), relatives of nurses who were killed and veteran and current serving nurses all laid wreaths to honour the 21 women who were killed on that day.

Veteran Sister Colonel Jan McCarthy was joined by family members of those killed during the Bangka Island Massacre and current serving and returned nurses

16 February 2020
photographer Gemma Ortlipp





Veteran and Shrine Volunteer Steve Kyritsis honours those he served alongside during the Vietnam War 2 February 2020
photographer Gemma Ortlipp

Vietnam War

We have also been privileged to be able to commemorate events in which our own Shrine volunteers served. Steve Kyritsis served in the Vietnam War and on the 2 February we commemorated 52 years since his battalion's first engagement in conflict during the recapture of Baria, South Vietnam, from the North Vietnamese Army and Viet Cong forces during the Tet Offensive.

Steve Kyritsis was a member of 3 Royal Australian Regiment (3RAR)

and served in Vietnam from 1967 to 1968. 3RAR made two tours to Vietnam. Twenty-six men from 3RAR's first tour of Vietnam were killed in action, including six during the Tet Offensive.

In Steve's own words, he describes his battalion's first engagement in conflict during the Tet Offensive:

It was a savage and unexpected introduction. Instead of hunting down the enemy in the jungle, as we were trained to do, we met him in intense street and house-to-house fighting, and against bunkers

defended not only by small arms, but also by heavy machine guns and rockets.

Almost 60,000 Australians served in Vietnam from 1962 to 1975—defending South Vietnam from communist North Vietnam: 521 Australians were killed and over 3,000 were wounded. The effects on those who served have been lifelong.

Steve laid a wreath to honour the 521 members of the Australian navy, army and air force who died in service during the Vietnam War. ■



We are always looking for veterans to participate in the service. If you are a veteran or current serving member of the ADF and would like to participate in one of our Last Post Services please get in touch. You can contact us on ceremonies@shrine.org.au or on 9661 8100.

Last Post Service, every Sunday, 4.45pm on the Forecourt.

Shrine Guard provide ceremonial support

16 February 2020
photographer Gemma Ortlipp

Author:

Naias Mingo is the Director Visitor Experience at the Shrine of Remembrance.

A NATION WEEPS

A Nation Weeps is currently on display in the Shrine's Visitor Centre and will make the Shrine its permanent home thanks to the generosity of the makers.



Shrine staff and members of the 5000 Poppies Project team who helped with the installation at the Shrine November 2019



Stemmed poppies surround the Cobbers statue to commemorate the centenary of Battle of Fromelles 2016

Fromelles, France
photographer Claire Takacs

A *Nation Weeps* has been on display in the Shrine's Visitor Centre since November 2019 and is now going to call the Shrine home permanently. The creators, the 5000 Poppies Project, recently donated the work to the Shrine. The wall of vibrant poppies will be displayed each year in the lead up to Remembrance Day.

Woven with love, *A Nation Weeps* is remembrance in action. What began as a personal tribute by Lynn Berry and her sister-in-law, Margaret Knight, to their fathers who served in the Second World War has become a worldwide community art project. More than 50,000 people have hand made more than one million flowers to honour those who have served and sacrificed.

A Nation Weeps is part of the 5000 Poppies Project. Originally launched in Federation Square for Remembrance Day 2013, it has since been on display at iconic sites across Australia and the world. The work is a powerful visual demonstration of the depth of love and respect held for those who have served and sacrificed.

In Lynn's own words:

The story is a powerful one of coming together as a community with love, and we all feel truly privileged to have been a part of it and proud of what we have achieved. It has been said that there is strength in numbers and if the number of contributors to the 5000 Poppies Project over the last six years is any indication there is an incredible depth of gratitude for the service and sacrifice of our military, their families and their communities.

Made by many thousands of loving hands *A Nation Weeps* has found its forever home here at the Shrine and its very much at home.

A final installation of 20,000 stemmed poppies is planned here at the Shrine for Remembrance Day 2020.

You can take your own piece of history home as the poppies from the 5000 Poppies Project have also been donated to the Shrine shop. Poppies are either \$5 each or \$3 for the stemmed poppies. ■



Mass display at the Shrine for Remembrance Day 11 November 2017
photographer Claire Takacs

LOCAL AND SUSTAINABLE SUPPLIERS: TELOPEA FLOWERS



Telopea Flowers's biodegradable wreaths feature Australian grown flowers and a willow base—no plastic or florist's foam

The Shrine has recently introduced a Social Procurement Framework which aims to support local and sustainable suppliers.

One of the first changes we have made is to our wreaths. We now support a local small business that uses all biodegradable materials in their wreaths. Telopea Flowers, run by Victoria English, makes wreaths using a foliage base and Australian grown flowers and foliage. They contain no plastic or floral foam.

The wreaths are a beautiful and fitting tribute to those we are honouring. Victoria's wreaths are now being used frequently here at the Shrine.

Victoria is also supporting our Public Programs with a hands-on wreath making workshop at the Shrine in spring 2020 where participants will make and take home their own sustainable wreath. Here Victoria shares her story.

How did you come to start your business?

I was a midlife career changer looking for something that would make a difference environmentally. I considered horticulture or science but didn't want a desk job. Nor did I feel I had age on

my side for planting hedges! I am an enthusiastic home gardener though and grow a lot of flowers. I enjoy the challenge of constructing things around the yard—sweet pea trellises or inventive raspberry staking, things like that. In the end the decision to study floristry was a kind of light bulb moment.

The word 'Telopea' is the genus of a variety of waratah. It comes from the Greek telopos which means 'seen from afar'. As a business name it's a nod to playing the long game and using Australian grown materials.

Why have you made the move to using a sustainable product?

Like many of us, in my heart I'm a nature lover. When you study floristry, you realise how much plastic there is in the industry and particularly the environmental harm done by all that floral foam (from which commemorative wreaths are generally made). At first, I felt disillusioned but realised pretty quickly there was an opportunity to be a force of positive change. I am the daughter of a Vietnam veteran and would often attend remembrance services with my father and son. I identified this section of the floral industry as a realm that badly needs change and needs it now! So, I developed a completely compostable wreath—that means no plastic, adhesiveness or wire—and took it to the Shrine of Remembrance for feedback. I was encouraged by the team there and soon after began regularly supplying wreaths for their services.



Telopea Flowers wreath at our weekly Last Post Service
photographer Gemma Ortlipp



How has your business grown?

The business is growing slowly but it's at a good pace for learning, developing sound sustainable products and creating good working relationships. I'm now expanding the business into the funeral and memorial sector to create change there.

I have developed a handful of products that are beautiful, sustainable alternatives to the current norm. Full of beauty and reverence, handmade with purpose but without the polluting materials and practices. ■

Wreath in progress

photographer Victoria English
Victoria is the daughter of a veteran and is passionate about sustainably honouring service and sacrifice. Her wreaths are a beautiful representation of her love of flowers and gardening.

SPECIAL EXHIBITION
28 March 2020 - 1 July 2021

BETWEEN TWO WORLDS

SEAN BURTON-RORY CUSHNAHAN-BEN PULLIN

Immerse yourself in the visual world of three contemporary artists who explore the experience of being a recent veteran. Traversing painting, sculpture and street art, each artist interrogates notions of identity, dislocation and resilience.

Art has become a powerful voice for these veterans. Finding a therapeutic benefit in the creative process, they have developed a unique visual language to represent both their own personal experiences and shared issues facing many young service men and women today.

Through a mixture of humour, subtlety and vibrantly rich iconography, their art represents a conversation between the wider veteran community and those of us who have never served.



SHRINE OF REMEMBRANCE
MELBOURNE



BOOK REVIEW

Lemnos & Gallipoli Revealed: A Pictorial History of the Anzacs in the Aegean, 1915 - 16 by Jim Claven

by Leigh Gilbert

Lemnos & Gallipoli Revealed provides a unique insight into the Gallipoli campaign. Jim Claven draws on the personal photographs, diaries and letters of Australian servicemen and nurses stationed on Lemnos to piece together a thorough exploration of the island's role in the First World War. Each chapter is bookended by panoramic and intimate personal photographs captured by Australian service personnel.

In 1915, the Greek Prime Minister gave permission for the Allied forces to use Lemnos as an advance base for the Gallipoli campaign. The island's geostrategic importance hinged on two factors. First, it's proximity to the Dardanelles, part of modern-day Turkey. Second, the deep harbor of Mudros had the capacity to accommodate an armada of naval ships and vessels. Over the course of 1915, most of the 50,000 Australian service personnel who served in the Gallipoli campaign passed through Lemnos: soldiers on their way to the front line; engineers establishing supply lines; naval personnel ferrying troops and supplies; soldiers on rest and medical personnel and patients.

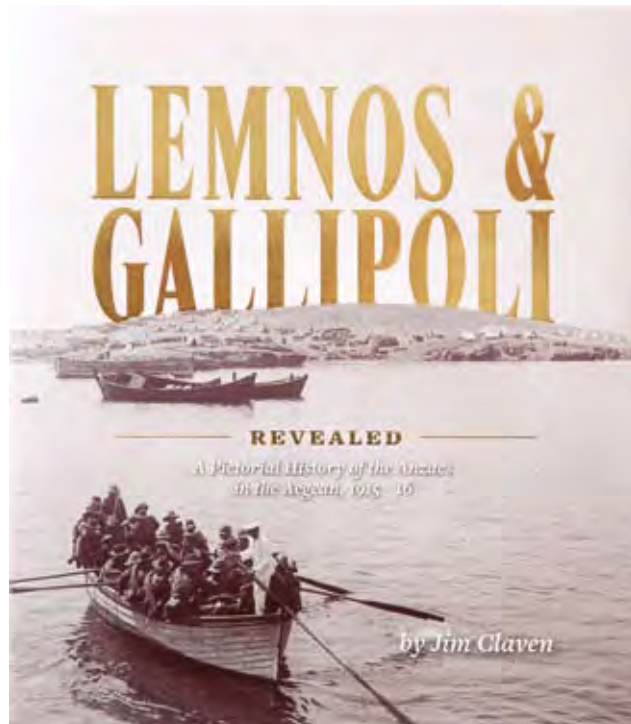
The fighting at Gallipoli, however, exists on the book's periphery. Instead, the reader is provided a 'behind-the-scenes pass' to the support structures which enabled the front line action. Claven unpacks the logistical preparations and infrastructure overhaul undertaken on the island, the delayed and mal-prepared establishment of its medical base and the creation of a rest camp for the recuperation of soldiers.

A key achievement of Claven's work is the acknowledgement of the multi-national experience of war against the Ottomans. In histories of the First World War the diversity of the armies is often subsumed within labels of 'British', 'Allied' or 'Ottoman'. These photographs, however, reveal the contribution of Egyptian labourers, Greek and Lemnian

villagers, Senegalese troops and even Turkish prisoners of war.

The origins of the photographs reproduced are equally diverse. These images have been gathered from private collections and state libraries including even the Library of Congress in the United States. There are, however, no images from Australia's central military history institution, the Australian War Memorial (AWM). There will therefore be images within the publication that readers have never seen. Claven does also helpfully include reference numbers to relevant AWM and Imperial War Museum collection items for readers seeking further resources.

The text would have benefitted from a more extensive edit to reduce the long and complex sentence structures which at times obscure the author's intention. Claven's passion for the subject, however, permeates every page of the publication and the extraordinary breadth of his knowledge is evident



throughout. The photographs provide a touching and humanising illustration of an often overlooked aspect of the war effort.

Lemnos and Gallipoli Revealed is on sale through the Shrine shop at shop@shrine.org.au ■

Hear Jim Claven speak about his book and the Australians at Lemnos on the Shrine's podcast. Podcast episodes are available through the Shrine website shrine.org.au/podcasts or your preferred podcast app.

Book reviewer:

Leigh is the Shrine's Production Coordinator and has been with the Shrine for seven years. She is the project manager of the Shrine's Anzac Day and Remembrance Day activities, the *Remembrance* magazine and the Shrine's podcast. She is also responsible for the Shrine's public program series which include workshops, film screenings, lectures, curator floor talks and performances.

Your guide to RSL clubs across Victoria



Altona RSL

31 Sargood Street, Altona 3018
TEL: 03 9398 2817
MANAGER: David Hanson
E: admin@altonarsl.com
W: www.altonarsl.com
DINING: 6 days per week lunch and dinner excluding Mondays
FUNCTIONS: Weddings, parties, anything, functions for up to 200 people
OTHER: TAB facilities

Blackburn RSL

2 Diggers Way
Blackburn 3130
TEL: 03 9878 5821
HONORARY SECRETARY: Pauline Bradley
E: pbradles@bigpond.com
OTHER: General meeting 1st Monday each month, 1pm.
Non Trading Club

Caroline Springs RSL Sub Branch

T: (03) 9307 8072
E: admin@carolinespringsrsl.com.au
W: carolinespringsrsl.com
FUNCTIONS: The Club Caroline Springs, 1312 Western Highway, Caroline Springs
OFFICES: Taylors Hill Neighbourhood House 121 Calder Park Drive, Taylors Hill
HOURS: Monday, Wednesday and Thursday 10:00 to 3:00

Caulfield RSL

4 St Georges Road, Elsternwick 3185
TEL: 03 9528 3600
PRESIDENT: Colin Bradley
E: admin@crsl.com.au
W: www.crsl.com.au
DINING: Lunch and Dinner 7 Days per week
Daily seasonal specials - Seniors Deals - Members discounts
FUNCTIONS: All occasions
Supporting Young Veterans

Dandenong Cranbourne RSL Sub-Branch Inc

Dandenong RSL
44-50 Clow St
Dandenong 3175
Phone: 9792 1535

Cranbourne RSL
1475 Sth Gippsland Hwy
Cranbourne 3977
Phone: 5996 2769

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Darebin RSL

402 Bell Street
Preston 3072
TEL: 03 9484 4353
PRESIDENT: Robert Cross
E: info@darebinrsl.com.au
W: www.darebinrsl.com.au
DINING: Open Lunch & Dinner 7 days a week
FUNCTIONS: Room available
ENTERTAINMENT: Live music every Saturday night, Morning Melodies every 3rd Friday

Epping RSL

195 Harvest Home Road
Epping 3076
TEL: 03 9408 1566
GENERAL MANAGER: Narelle Hart
E: admin@eppingrsl.com.au
W: www.eppingrsl.com.au
DINING: Bistro lunch & dinner 7 days
ENTERTAINMENT: Morning Melodies first Wed of every month
OTHER: Loads of free parking

Hampton RSL

25 Holyrood Street
Hampton 3188
TEL: 03 9598 0460
CONTACT: Ryan Taylor & Samantha Hunter
E: manager@hamptonRSL.com.au
W: www.hamptonrsl.com.au
DINING: Wed, Thurs, Fri, Sat, Sun
PARKING: Ample parking
FUNCTIONS: Rooms available
ENTERTAINMENT: Friday & Saturday nights

Leongatha RSL

Cnr Smith St & Michael Place
Leongatha 3953
TEL: 03 5662 2747 / 03 5662 2012
ASSISTANT MANAGER: Ricky McNaughton
E: ricky.mcnaughton@leongatha-rsl.com.au
DINING: 7 days
ENTERTAINMENT: Members' nights
Thursday & Friday, functions

Reservoir RSL

251 Spring Street Reservoir 3073
TEL: 03 9469 2759
MANAGER: Sandi Richards
E: reservoirrsl@bigpond.com
W: www.reservoirrsl.com.au
DINING: Lunch Sun–Fri
Dinner 7 days
ENTERTAINMENT: Live music every Fri & Sat night & Sun afternoon. Morning Melodies last Wed of each month.
Cater for all function requirements.

Rye RSL

5-11 Nelson Street
RYE 3941
TEL: 03 5985 2595
SECRETARY: Ray Young
E: secretary@ryersl.com.au
W: www.ryersl.com.au
DINING: Lunch & Dinner 7 days
PARKING: Ample
FUNCTIONS: Room available
ENTERTAINMENT: Thurs, Fri, Sat

Swan Hill RSL

138 Curlewis Street,
Swan Hill 3585
TEL: 03 5032 2359
PRESIDENT: Barry Townley
E: shrsi@bigpond.net.au
W: www.swanhillrsl.com.au
DINING: Three Arms Bistro
open for Lunch & Dinner
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Upwey/Belgrave RSL

1 Mast Gully Road
Upwey 3158
TEL: 03 9754 3665
PRESIDENT: Dave Eaton
E: admin@upweybelgraversl.org.au
W: www.upweybelgraversl.org.au
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FUNCTIONS: 80 seated, 150 cocktail
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SHRINE OF REMEMBRANCE
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FROM THE COLLECTION

A closer look at the Shrine's recent acquisition of a collection of Second World War infectious disease and hygiene equipment and information flyers.

by Tessa Occhino



'The beginning' military hygiene museum and teaching aids Bougainville 1941–42
photographer Major Henry Shannon
Shrine Collection



Here we go gathering 'nuts' and may
maker unknown
Shrine Collection

High rates of illness and disease in the armed forces was considered by Australian army officer Major Henry Shannon to be more dangerous than the enemy. A recent donation of items belonging to Shannon reveal the efforts medical personnel like him went to in order to protect troops during the Second World War. One document in this collection records that between September 1943 and 25 February 1944 over half the Australian troops stationed in New Guinea were evacuated: 47,534 due to sickness and only 3,140 as battle casualties. Shannon's collection of sketches, flyers, posters, photographs and medical equipment tell of his resolve to ensure troops abroad were healthy and clean.

Shannon wanted to make it clear that bugs are more dangerous than bullets. He worked with the Land Headquarters (LHQ) School of Hygiene, based in Bougainville, to educate those serving on the importance of maintaining a hygienic

environment, especially in tropical service conditions. It was easy for troops to drop their personal hygiene standards while away from home and fighting in the jungle, so Shannon designed appliances that could assist. These included incinerators, urinals, fly traps, toilets and clothes boilers made from four-gallon drums, bamboo and rope. Shannon even created small-scale models of these appliances as teaching aides for the school.

These models were displayed alongside posters showing the dangers of disease, and how easily it could be combatted. One example titled *Here we go gathering 'nuts' and may* shows a soldier—pale, sick and unhappy—circled by 'mosquitos' representing Hitler, Mussolini and the Japanese Emperor Hirohito singing the nursery rhyme. These posters were designed to be comical to appeal to the troops and encourage better practices. This poster speaks to the danger of not protecting yourself from mosquitos and malaria whilst poking fun at the enemy.

Other posters in Shannon's collection relate to clean water. With no running water, sterilising outfits were distributed as part of a standard kit. The tablets could be added to a water canteen to make 'suspicious' water fit for human consumption. Shannon believed these simple precautions, the appliances he created and the water sterilisation outfits, could prevent tens of thousands of people being taken out of action due to bug bites, flies and dirty water. ■

Discover more about the near devastating effect of malaria on the Australian troops in the Pacific on our podcast 'Lessons Learned' with Professor Geoffrey Quail. Podcast episodes are available through the Shrine website shrine.org.au/podcasts or your preferred podcast app.

Author:

Tessa Occhino is an Exhibitions Research Officer at the Shrine of Remembrance.



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Images reproduced courtesy of AWM Foundation

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