

<i>Month &amp; Year of Topic</i>	<i>Topic</i>	<i>Written &amp; Spoken Presenters</i>
November 2002	<b>Artists of Oatley</b>	Jane Crane Kate Foy June Bennett Ray Stevens Cliff Crane Alan Cuthbertson Alec Leach George Kendall Jim Nicholson Margaret Kefford Daisy Ardley

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## **OATLEY HERITAGE GROUP**

**MEETING DATE: 28<sup>th</sup> November, 2002**

**TOPIC: Artists of Oatley**

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### **PAPERS BY:**

Jan Crane (Clif Peir)

Kate Foy (John & Andrew Foy)

June Bennett (Ronnie Anderson  
& Colin Peasley)

Ray Stevens (Charles Murrell)

Cliff Crane (Jeanette Steadman)

Alan Cuthbertson (showed &  
spoke to his paintings)

Alec Leach (150<sup>th</sup> Anniversary  
Classical Concert 19830)

George Kendall (Icilio Severi)

Jim Nicholson (Joan Nicholson)

Margaret Kefford (Camilla Ah  
Kim)

Daisy Ardley (Hugh Thorburn)

Clif & Peg Peir came to Oatley in 1938 into the new house which they had built at 9 Russell Street. They lived in Oatley for the rest of their lives.

Clif's interest in the arts was varied – in his youth acting in a city Theatre Group – also music was a great interest; he had popular music published in the 20's, also he and his brother formed a group 'The Evening Stars' playing guitars and singing, and performed on the ABC radio on at least one occasion.

Clif worked at Sydney County Council for almost all his working life, located in Queen Victoria building, where also was the Julian Ashton Art School – he studied there under Julian Ashton and Henry Gibbons for about 8 years, 4 nights a week. Clif and Peg lived near the city at this time and he would bring home other students after class for coffee and eats and, as students were always poor, Peg would sew dresses for the girls.

Over the years he had many one-man shows, and took part in other exhibitions. He became President of the Australian Art Society in 1951. In 1952 he spent several months painting in Spain, Belgium, and France.

He received awards at art shows run by Kogarah Council in 1946, 1974; won Campbelltown Landscape 1874, 1975, 1976; Rockdale in 1977. He is represented in the Art Gallery of New South Wales (painting of Spain), Newcastle Art Gallery, Howard Hinton Collection at Armidale Gallery (painting of Col Brown, sailor), University of Technology Sydney, Sutherland Shire Council, National Bank Adelaide, Commonwealth Advisory Board, and private collections Germany, Japan, U.S.A., and Australia.

The National Library, Canberra, has three portraits – they are not constantly on show – of:

- ❖ one is of Miriam Hyde, pianist and composer who is still alive and a panel member of the Music Teachers Association of New South Wales whose office, coincidentally, is in Oatley. Miriam Hyde's husband was at school with Clif and remembered that his skill at art and the French language brought him notice as a schoolboy;
- ❖ a portrait of author Eleanor Dark .. 'The Timeless Land', 'No Barrier' ....as a child I visited her house in the Blue Mountains, which is now a retreat for writers;
- ❖ Gertrude Bodenweiser, a modern interpretive dance exponent.

Also he painted Ruth Galene, ballerina, as a young girl. When Queen Elizabeth II first came to Australia, Ruth danced the part of the young aboriginal initiate in the ballet 'Corroboree'.

The National Portrait Gallery in Canberra, located in the Old Parliament House, has obtained Clif's portrait of "Kath Walker", aboriginal poet.

These portraits all painted before 1970 and not considered by Clif as his true mature works.

In the 1950's he first went to Central Australia where he was captivated by the colour and atmosphere of what is called the Red Centre – and ever after painted landscapes inspired by many visits.

**OATLEY HERITAGE GROUP  
MEETING  
THURSDAY 28<sup>th</sup> NOVEMBER 2002**

**SUBJECT: ARTISTS OF OATLEY**

Presented by: Alec Leach.

**Classical Concert by Artists of Oatley  
For  
Oatley 150<sup>th</sup> Anniversary Celebrations.**

Concert held on Saturday 10<sup>th</sup> September 1983 had exactly the same theme as tonight. It was billed as a "Classical Concert by Artists of Oatley". The Concert was run in conjunction with two months of celebrating Oatley's 150<sup>th</sup> Anniversary.

Jill Bradfield, wife of the late Jim Bradfield member for Barton, organised the Concert. It was held at the St. George Institute Auditorium. (now Oatley Education Centre)

The Compere was Mr. Roy Ashton

The Concert commenced at 7.30pm. The reason for the early start was that the "Sydney Mandolins" could perform. They had an engagement at the Sydney Opera House that evening, were keen to participate, hence the 7.30pm start.

Adrian Hooper was the Conductor. Adrian still lives Oatley. His brother Paul was the soloist.

The remaining artists gave two performances throughout the evening.

Ron Stevens a talented local tenor with the Australian Opera Company.

Rogerson Ballet Academy, included many Oatley folk in their dance ensemble.

In the Russian Dance routine the dancers included :- Kristen Macfarlane, Kirsten Jones, Kim Osborne, Melanie Hardman, Helen Tardent, Julie McInnes, Louise McDonald, Nicole Macfarlane, Natasha Baigilden and Megan Chambers.

In the Hungarian Dance, the dancers were :- Kim Collins, Nicole Walters, Jodie Smith, Jody O'Connor, Fiona Gage, Tamara Rogelja, Lucinda Jones, Sonia Wright, Joanne Becker and Peta Hughes.

Patricia Oertel, Soprano resides in Oatley, sang three songs before and after interval.

The String Ensemble from Sutherland Shire Symphony Orchestra again was made up of many Artists from Oatley. The Orchestra consisted of:

Violins. George Carrard (Leader), Margaret Hoban, Robert Noakes and Vicki Jarius.

Viola. John Keller.

Cello. Cedric Ashton ( Resident Conductor)

Piano. Esme Bayley and Mavis Noakes.

Lance and Judy Lloyd were both Artists within their own right, having both previously won the prestigious "Sun Aria" contest, they lived in Oatley and willingly performed for any charitable function in the district. Their duet was favourably received by the audience. Lance has since passed away.

The Georgian Singers was brought to Jill's attention by local choir member Julie Darvel, an act that was sweet and harmonious. Names that may ring a bell were.

Conductor: Ian Sappay.

Piano: Ruth Sappay

Soloists: Thomas Weelkes, John Farmer, John Dowland, Clement Jannequin and Roland Lassus.

The audience warmly received all of the artists

Included is the program of the evening.

# Oatley 150th Anniversary 1833-1983



## Classical Concert by the Artists of Oatley

Compere: Mr. Roy Ashton

Saturday, 10th September

St. George Institute Auditorium

### **PATRICIA OERTEL**

- (i) Pleurez Mes Yeux Le Cid — by Massenet
- (ii) Sola Perduta — by Abbanonati
- (iii) Manon Lescaut — by Puccini

### **GEORGIAN SINGERS**

- (i) The Dark Eyed Sailor — Vaughan Williams
- (ii) Drink to me Only — arranged by Ruth Sappay
- (iii) Little David, play on yo' harp — Negro Spiritual
- (iv) Come to the Fair — Easthope Martin

### **ROGERSON BALLET ACADEMY**

Soloist: Kim Collins  
Dance from Don Quixote

### **LANCE AND JUNE LLOYD**

- Songs by Franz Lehar
- (i) "Nobody Could Love You More" from "Paganini"
- (ii) "I Love You So" from "The Merry Widow"
- (iii) "Are You Going to Dance" from "The Count of Luxembourg"

### **RON STEVENS**

- (i) Jewish Medley — arranged by Danny Guerrero by Revaux and Francois
- (ii) "My Way" — English words by Paul Anka

**SYDNEY MANDOLINS**

Conductor: Adrian Hooper

Soloist: Paul Hooper

- (i) Mitoka Dragomirna — Kaufmann
- (ii) Concerto in A Major 1st Movement — Cecere
- (iii) Intemezzo — Gal
- (iv) Czardas — Monti

**RON STEVENS** (Tenor with the Aust. Opera Company)

- (i) Song Medley from:  
"Man of La Mancha" — by Darion and Leigh
- (ii) "What About Today"

**ROGERSON BALLETT ACADEMY**

- (i) Russian Dance  
Dancers: Kristen Macfarlane  
Kirsten Jones  
Kim Osborne  
Melanie Hardman  
Helen Tardent  
Julie McInnes  
Louise McDonald  
Nicole Macfarlane  
Natasha Baigilden  
Megan Chambers

(ii) Hungarian Dance

- Dancers: Kim Collins  
Nicole Walters  
Jodie Smith  
Jody O'Connor  
Fiona Gage  
Tamara Rogelja  
Lucinda Jones  
Sonia Wright  
Joanne Becker  
Peta Hughes

**PATRICIA OERTEL** (Soprano)

- (i) Plaiser D'Aor — by Martini
- (ii) Zueignung — by Strauss
- (iii) At the Well — by Hageman

**STRING ENSEMBLE FROM SUTHERLAND SHIRE SYMPHONY ORCHESTRA**

- (i) Romance in F — by Beethoven  
Soloist: George Carrard

(ii) Canon — by Pachelbel  
Members of the Orchestra:

Violins: George Carrard (Leader)  
Margaret Hoban  
Robert Noakes  
Vicki Jarius

Viola: John Keller

Cello: Cedric Ashton (Resident Conductor)

Piano: Esme Bayley  
Mavis Noakes

**LANCE AND JUDY LLOYD VOCAL DUO**

Songs by Gilbert and Sullivan

- (i) "Prithee, Pretty Maiden" from "Patience"
- (ii) "Stay, Fredric Stay" from "Pirates of Penzance"
- (iii) "None Shall Part" from "Iolanthe"

**THE GEORGIAN SINGERS** —

Conductor: Ian Sappay

Piano: Ruth Sappay

- (i) Hark, all ye Lovely Saints Above — Thomas Weelkes
- (ii) A Little Pretty Bonny Lass — John Farmer
- (iii) Fine Knacks for Ladies — John Dowland
- (iv) Ce Moys de May — Clement Jannequin
- (v) Matona mia cara — Roland Lassus

**INTERVAL** (20 mins.)

**STRING ENSEMBLE FROM SUTHERLAND SHIRE SYMPHONY ORCHESTRA**

- (i) "Prometheus Unbound" — by Paul Saintilan

(ii) "Eine Kleine Nachtmusik" — by Mozart

- Allegro
- Romance
- Minuetto and Trio
- Rondo

NORMA GRAY (NEE RICHARDS)

27/B KEMP ST

MORTDALE 2223

PH. (02)9580-6629

DEAR ALEC,

FOLLOWING MY PHONE CALL THURS NOV 6,  
IN RELATION TO THE SUBJECT 'ARTISTS of OATLEY'  
I AM SENDING THIS AUG 08 issue of the  
AUSTRALIAN ARTIST MAGAZINE to you - you  
will find an ARTICLE ABOUT MY WORK  
on Pages 50 to 57, I HAVE ALSO ENCLOSED A  
PHOTO COPY of ANOTHER ARTICLE in THE JUNE-JULY  
ISSUE of 'GO BOATING' published in 2005.

THE Small corner of the world where I grew  
up HAS HAD A LASTING effect on me.

DURING the depression in 1929, my father a  
CARPENTER, BOUGHT OUR Block of land in the  
BUSH at the Bottom of GUNGAH BAY RD OATLEY.  
and Started to build our house. These were  
just 2 Rooms when we moved in during 1931.

Dad had chosen that block because there  
was a fresh water creek Running through it.  
The fresh water came from a ~~creek~~<sup>SPRING</sup> Some  
where ABOVE MYRTLE ST. (which Today is Reserve)  
'OUR' creek TOGETHER with a 6' waterfall  
flowed down to the Georges River and mangroves.

IT WAS a truly magical place  
One of our Neighbours up in MI-MI ST.  
A MR CHARKE, used to wander through  
the bush with his granddaughters  
Valerie & Laurel FORDHAM. He  
used to write poetry and I  
have included a copy

N. GRAY

100% RECYCLED PAPER

P.T.O

page 8  
of 2 of his poems which always take me back to my  
Childhood. 'MY HOME IN THE GLEN' was written for another LADY

Both of my parents were artists and encouraged my  
attempts. My mother going out shopping was the first  
to meet other Neighbours and in Myall St, there was  
a MRS HOWELL a Landscape Artist - her Daughter  
JEANETTE following her mother, was trained in ART &  
AS JEANETTE STEDMAN became an ART Teacher (STEDMAN  
was her married Name)

Down at the end of Myall St to the mangroves, lived  
a MR DOBELL who was a wonderful Sculptor.

Hope you find all of that information interesting &  
I know I don't need to Apologise for my Spelling  
OR punctuation.

Cherie

NORMA GRAY

NOTE 'RICHARDS GLEN' was about OUR home  
& 'MY Home in the Glen' was for a PADDINGTON  
FLORIST who came to Oatley for weekends  
During the 2nd world war.



any man who deliberately tells a story ... it's worth asking, when a man starts concocting a story in front of you. Why is he telling it? What does he want?' This portrait came about after Williams and Bail had met on the Council of the Australian National Gallery in the late 1970s. Thirty years later, it has emerged as a particularly felicitous combination of sitter and artist, as it has transpired that the art of each has brought about a definite change in the way many Australians view their landscape. In his columnar abstract paintings of Sherbrooke Forest Williams extracted the very essence of forest gums. Bail wrote an elegant novel constantly drifting away from, and returning to, such trees: 'Silver light slanted into the motionless trunks, as if coming from narrow windows'; 'Here on the tapering flat were many rare eucalypts now fully grown, a secret abundance ... flowering in a mass of gaudy asterisks.' Twentieth-century abstract art emerged partly from artists' rejection of painting as a means of telling a story. In a recent essay, 'The Chinese Painter as Poet', American scholar Jonathan Chaves examines centuries' worth of notions of the 'sister arts' of poetry and painting, from the Greeks Simonides and Horace, through the Chinese scholar Su Dongpo and the German man of letters Gotthold Lessing to the nineteenth-century English writer Matthew Arnold. The Chinese had long considered writing a more elevated art than painting; expressing the fundamental point that 'painting is the art of depicting the eternalized moment, while poetry is the art of depicting the flow of time', Arnold, too, judges the poet the superior



achiever through his capacity to 'capture the stream of life's majestic whole'.

Two portraits of writers in the collection are particularly evocative of the sitter's imaginative process. Clif Peir's *Kath Walker - Aboriginal Poet* sits very composedly in her Chanel-style suit, her slender hands folded on a book in her lap. Throughout her life, Walker aimed to promote cultural pride amongst Indigenous people through her writing, which she described as 'sloganistic, civil rightish, plain and simple'. Though the portrait was actually made while she was staying with the Peir family in suburban Oatley, NSW in the mid-1960s, her gaze is far away, to a vague green landscape suggesting the Queensland island where she was born and to which, as Oodgeroo Noonuccal, she increasingly returned in later life. As its name, *Peter Carey in Kelly Country*, makes explicit, Bruce Armstrong's portrait of Peter Carey is intended as a portrait of a work germinating in the mind of its creator. Carey is like a nervous animal in the dry landscape, but he wears an incongruous outfit that would be more at home in New York, where he was living as his Booker Prize-winning *True History of the Kelly Gang* (2000) came together, than in rural Victoria. These two writers are represented as absent, immersed in the imaginary or remembered worlds growing within them, the distillation of which will flow onto the page. Neither looks firmly fixed, or present, in the portrait. Generally, one of the great pleasures in looking at portraits is being able to stare directly, searchingly into the eyes of the sitter. Both Peir and Armstrong, however, have succeeded in producing evocative, definitive portrayals that subvert this engagement, each replacing it with an insight into the restless intelligence of his subject.

Though more open to popular criticism, the portraitist's is an extension of the challenge facing many other kinds of artists. Patrick White's incapacitated, old Duffield asks a younger, presumably abstract painter what he aims to achieve. With reckless candour he replies 'Well, I suppose I'm sort of trying to realise a feeling or a thought or emotion in pictorial terms sort of.' 'You? Balls!' He couldn't make them round enough. 'Don't tell me!' So shaken the vibrations must have burst through. 'You! The first and only!' Chaves relates that 'Gu Kaizhi once said, "to paint "The hand sweeps over the five-stringed lute" is easy, but to paint "The eye escorts the homing goose" is hard."' There are many long novels - *The Vivisector*, *In Search of Lost Time* and *Ulysses* amongst them - which are overwhelmingly concerned with the thoughts and observations of a protagonist whose outward appearance remains virtually undescribed. By contrast, for a visual artist, rendering the facial configurations of the author is easy. The hard part is rendering the intellect and imagination that lies beneath the visage, the achievement that is independent of appearances.

*Kath Walker,  
Aboriginal Poet* 1965  
Clif Peir  
Gift of Richard Brian  
Close, Githabul Tribe,  
Woodenbong 2000

SARAH ENGLEADOW

30.11.02

ICILIO MARTICH SEVERI

11.03.20 - 30.10.99.

I first met Icilio on a train journey to Gatley many years ago. It was a hot summer's day with nearly all seats taken in the carriage. I sat down next to Icilio and we soon struck up a conversation.

Icilio was a very intense person, small of stature and angular facial features with deep set almost black eyes and longish greying hair.

He was born in Fiume in what is now called Croatia. Fiume was once part of the free port of Trieste and when World War II ended Icilio became involved with Displaced Persons. At a very young age he was placed in charge of a DP camp which eventually led to his coming to Australia.

Icilio's interest in art went back to his childhood and some of his early work is still held by his son Serge together with many unusual talented drawings.

Icilio was also a capable sculptor, casting in bronzes to executing forms in, of all mediums, fencing wire. One work he cast, Icilio called "Diana". It was a very sensuous and tactile work done in the manner of the + Great Henry Moore. +

During the journey home the conversation turned to problems Icilio was having with Kogarah Council and seeing that Icilio's first language was not English, I offered to help him compose a suitable letter.

Thus a friendship was born that lasted until his death in October 1999.

Feilio did thousands of drawings in his lifetime but they never received the recognition they deserved. I used to say to him "Pack up, leave Australia and go to California which has an avant garde society". In my opinion success would have been assured.

I was fortunate in being able to purchase some of his work and while not being exactly to my taste they are typical of the many artworks he created and that evolved over the years.

Feilio used mainly Biro and Pentel Pen. He also wrote profound verse.

I miss his wild good humor, the appreciation of his comments on art and his strength to keep going in a tough and unforgiving world.

I miss Feilio!

George W. Kendall

+ THE FOLLOWING SENTENCE TO FOLLOW "HENRY MOORE"  
 Artists such as Miro, Kandinsky and Picasso have all created work that depicts a similar style as Feilio's.

Attachments/ Publications

Art and Artists as Social Phenomena

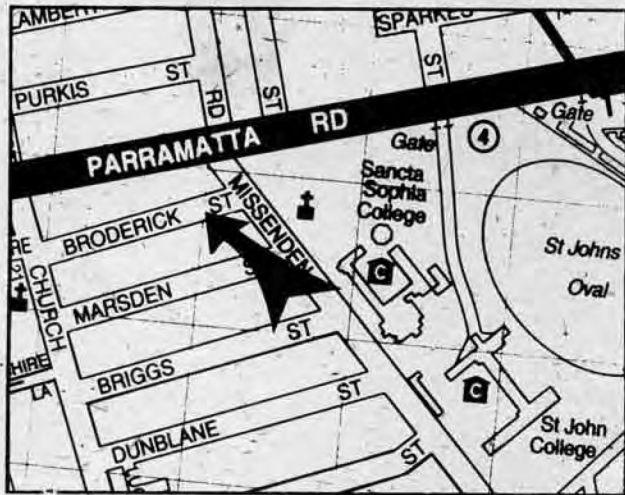
Feilio's Poetry.

And the Stars are Looking Down.

A Lifetime of Art.

Letter from Judy (daughter in law)





**STUDIO HOURS: Wed-Sun**  
**11.30 am to 6.30 pm**  
or by appointment  
phone 9660 5131/9660 5770

# Icilio



## A Lifetime of Art

**Opening 11th March 2000**  
**at 7 p.m.**  
**Until 25th March 2000**

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Level 1, 23 Broderick St.  
Camperdown

**ART AND ARTISTS  
AS  
SOCIAL PHENOMENA**



**ICILIO'S WRITINGS**

**ICILIO'S WRITINGS**

**ART AND ARTISTS  
AS  
SOCIAL PHENOMENA**

**ART  
AND ARTISTS**

—

**WHAT  
THEY SAID**

—

**A PROBLEM  
THROUGH  
CORRESPONDENCE**

February 20, 2003.

Memo to Cliff Crane  
From Jim Nicholson.

Subject:- Artists of Oatley.

Unfortunately, I was unable to attend the November meeting of The Oatley Heritage Group.

When the Newsletter was received today, I was prompted to type these comments.

For over twenty years, the Adult Leisure Learning Classes held each Thursday in the Uniting Church Hall have included Art Classes, with folk executing delightful work. Among the other classes are tapestry, needlework and other activities of an artistic nature.

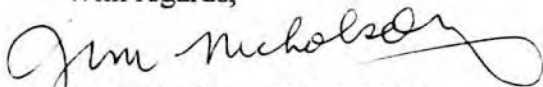
Many years ago, my wife Joan, 80 in May, attended classes conducted by your father -in - law, she also attended the Thursday classes and was a member of St. George Art Society for many years. (Much longer than Alan Cuthbertson). Whilst she exhibited in exhibitions, selling one small painting, her work is hung in other countries and Australian States in the homes of relatives and friends, who were delighted to have the opportunity to choose one of her paintings. Naturally there are many of her paintings in our own home.

In defining "Artists of Oatley" what is the standard of classification? Professional or amateur?

Some are artists in the kitchen, some in dressmaking/ tailoring, others in gardening. The number of variations in "Arts & Crafts" is almost limitless, but many who do the most artistic work, do so for personal enjoyment and satisfaction, whereas for others it is their livelihood.

Before the other 'Artist of Oatley' meetings foreshadowed in the latest newsletter are held, it may be prudent to issue some definitions/guidelines.

With regards,

  
Jim Nicholson. (9580 4458)



## **Camilla Ah Kin actor and director biography**

**Camilla Ah Kin is a graduate of the Western Australian Academy of Performing Arts, 1989, and in 1992, was awarded the cultural scholarship by the government of France, to continue study at the Jacques Lecoq school in Paris.**

**She has appeared in numerous productions for *The Sydney Theatre Company, The Melbourne Theatre Company, The Western Australian State Theatre Company, Belvoir St., Bell Shakespeare, The Q theatre, Marian St. Theatre, The Ensemble, and the Griffin Theatre Companys.***

**Camilla was co producer and director for *Theatre 20/20*, and played a key role in the creation of the independent theatre collaboration known as *Theatre Hydra*, which had successful seasons at both the Old Fitzroy Hotel in Woolloomooloo, and the Seymour Centre. For *Theatre 20/20*, Camilla directed *A PROPERTY OF THE CLAN* by Nick Enright, which toured throughout Sydney metropolitan high schools, and performed in the company's two subsequent productions, Genet's *THE MAIDS*, and Chekhov's *THREE SISTERS* both in *THEATRE HYDRA* seasons.**

**In January 2003, Camilla directed *Macbeth*, and *Twelfth Night* in the *Actors at Work* program for *Bell Shakespeare Company*, which is touring nationally and overseas. Most recently she has directed *Worry Warts* for *Monkey Baa Productions* (a theatre adaptation of the story by Morris Gleitzman) which is also currently touring theatres nationally. Camilla directed two productions for *Theatre Nepean*, the 2001 Graduation show at *Belvoir st*, and 2002, *The Winters Tale*.**

**Work in film and television includes, *Kangaroo Jack* (film), *I Eugenia*,(film) *Halifax F.P*, *Murder Call*, *Blue Heelers*, *All***

**Saints, *Backberner* and appeared nightly in the SBS TV series *Going Home* as Najette.**

**Camilla has participated in National Playwrights Conferences, 1994, 1995 and 2002, and gave the keynote address at the English/drama teachers association conference 1999.**

**As a teacher of acting, Camilla has taught many courses both as workshops, and intensives at ATYP! (Australian theatre for young people) also for Theatre Nepean at the University of Western Sydney.**

**In June of this year she will be appearing at the Darlinghurst Theatre as *Sonya* in Anton Chekhov's best loved play *Uncle Vanya*. The adaptation is by Neil Armfield, and the title role will be played by Nick Enright.**



■ REVIEW: THEATRE S.M.H 7.10.98

# When maids meet Madame, madness isn't far behind

THE MAIDS  
Old Fitzroy Hotel, Woolloomooloo,  
October 4

By BRYCE HALLETT

THE room — the enclosed space where the seditious and seductive meet while repressive terrors lurk outside — is central to the psychology of Jean Genet's play.

*The Maids*, written in the late 1940s not long before his prison vigil, *Deathwatch*, requires considerable discipline and expressiveness on the part of its actors

— to make not only the stench of servitude palpably real but the festering hatreds that explode into desire and imaginative will.

As the sisters Claire and Solange Lemercier, Jane Borghesi and Camilla Ah Kin enter into Genet's perversely pleasurable game with taut, masterful attack. Fuelled by self-loathing and clothed in the straitjacket of the lowly obscurous or the perilous high heels and flaming red dress of the mistress/seductress, the

"maids" fervently negotiate their secret tract.

While we are never in the dark about the game they play, it becomes so shrewd, so criminally complicit as to invite a degree of apprehension about where it will end and where true affection might lie.

Ah Kin, who was magnificent in Nick Enright's *Chasing The Dragon*, is a versatile, remarkable talent and she makes Solange an intensely memorable figure. She and Borghesi, when shackled in

their black servants' uniforms, almost fall away when Katrina Milosevic's Madame finally enters the scene, an extravagantly proportioned woman who threatens to eat up the tiny space at the Old Fitzroy Hotel.

In designer Julia Christie's entombed world, where a frieze of flowers borders the top of the room and seals their underworld fate, Madame's mirror and telephone look absurdly out of reach, while a tea cup is tantalisingly deployed to spill out its storm.

Theatre 20/20's *The Maids* is the co-operative's first production under the umbrella of Theatre Hydra — a group uniting five independent theatre companies, including Tamar-ama Rock Surfers and Brink Productions. Hydra is still in its infancy, but on the strength of its productions to date and its ability to lure the young to the theatre, I expect it will be around for a very long time. Given 20/20's thrilling execution of *The Maids*, it deserves to be.

■ The Maids runs until October 17.

Camilla Anne SOBB – Attended St Joseph's Primary School Oatley from Year 1-6  
1971-1977  
St Vincent's College Potts Point for Years 7-12  
Camilla was vice captain at St Vincent's College 1977-1982

Attended The Catholic University and obtained a  
Teaching Diploma - 1984-1987

Attended Western Australian Academy of Performing  
Arts graduated with a Diploma in Performing Arts  
1988-1991

Camilla was granted a Government Cultural Scholarship to  
The Jacques Lecoq Theatre in Paris where she studied  
In 1992-1993

SUN Herald 4.10.98

by pamela payne

stage



Incandescent,  
brutal, loving  
... Ah Kin is  
extraordinary.

more malleable,  
perhaps more  
pragmatic. Ah Kin is  
extraordinary.  
Incandescent, brutal,  
loving, reckless, her  
Solange is like a  
chameleon that will  
not be prescribed.

As Madame,  
Milosevic makes the  
kind of entrance most  
actors would die for –  
a voluptuous vision  
decked out in roses.  
And that's not the end  
of it. Her timing,  
energy and judgment  
of tone are excellent.

### The Maids

#### Old Fitzroy Hotel

**J**EAN Genet's *The Maids* seethes with diabolical undercurrents. It enshrouds its audience in the grim claustrophobia of the lives of two maidservants. But it's a precarious play to direct and perform – one false move and it will collapse into something weary and maudlin. Although I've seen some very good productions, I always go to *The Maids* in trepidation.

Within the first 15 minutes at the Old Fitzroy Hotel, I knew that this production was intelligent and exciting. By the end of the night I knew it was the best of all *the Maids* I have seen.

Francesca Smith's direction is never passive or static. It's as if we look into a series of trick mirrors that slide in and out of position. Nothing can be assumed. Perhaps Solange (Camilla Ah Kin) and her younger sister Claire (Jane Borghesi) hate "Madame", their mistress (Katrina Milosevic). Perhaps one of them has been responsible for the arrest of Madame's lover. Perhaps they plot her death. Perhaps none of these things is so.

This is a production of intricate rhythms. As the maids, trapped in a fetid ceremony of their imagination, Ah Kin and Borghesi are precise and intrepid. It's as if one psyche is shared by two distinct personalities. Borghesi plays Claire as more circumspect, perhaps

Her vain, silly and selfish young woman is mesmerically awful.

Julia Christie's design is elegant and understated. With lighting designer Alexandra Souvlis, she suggests the murky sexuality, the degeneracy that is never far from the play's surface.

*The Maids*, produced by Theatre 20/20, is another gem of the Hydra Season. This production has a stunning curtain raiser: Gina Zoia accompanied by Elizabeth Jones on accordion performs a cabaret of songs. Their mood, themes and geography anticipate the play. Managements who wonder where young audiences have gone should come to the Old Fitzroy Hotel. This is a thriving venue.

MRS D. ARDLEY, 44 WRIGHTS ROAD, KELLYVILLE, 2155

9629-1284

To Glenn Stevens  
Oatley Heritage Group.

Dear Glenn:

Thank you for the newsletter. Your info is always very interesting to me. I have only lived in two places in my 78 years — Oatley and Kellyville, hence I am very interested in both.

Hugh Thorburn  
Artist.

With regard to the talk you are to have regarding artists of Oatley, I would like to mention Hugh Thorburn. I don't know that he ever had public recognition but his work used to sell. The Thorburns lives in Russell Street, where the road curved toward Arnette Street. Their house was on the right hand side going from Neville Street. I received a painting for my 21<sup>st</sup> birthday, and a beautiful scene of Oatley Bay as a wedding present. It is hanging on my wall right now. Hugh was a soldier in WWI, and met and married his wife in England. She was a delightful person, had been a school teacher, and who cheerfully loaned me books from her fascinating store. They had three children, Earnest, Alan and Heather. During the Depression, Hugh used to make brooches from plaster of paris set in spoons for a mould and paint little scenes and sell them, probably from door-to-door. He made me one with a pony on it as a gift. I have always been a lover of animals. Earnest and Alan died rather early, but Heather is still alive. Hugh's real trade was as a hairdresser, which he did not like. He was a member of the hairdressing family of Hurstville, who had a business in Forest Road, I think near the Railway steps.

I may have told you about my vivid memories of Mr Lawson before. He would ride his horse right down to the front veranda of our house, sometimes, to hand our mail to my mother, sitting in her rocking chair. I was enchanted by that. One of my tasks, was to go to the Post Office and get books for my mother to read from the lending library he had on the shelves near the door. It was tuppence per book, and I was allowed to choose one for myself. Mine were always westerns/adventure.

Your group may be interested to hear of an honour which was bestowed upon me this year by the Baulkham Hills Shire Council. They/it commissioned an artist to paint my portrait, which was duly done over about three months of sittings, and which now hangs in the Council Chambers. Council commissions a portrait each year, and this year to my astonishment it was me! The person selected is always someone who is assumed to merit the honour for sort of services to the community. I have always been involved with this and that, but in 1993 I published a history of Kellyville, which has now been reprinted three times. It has been very well received and is a very well travelled book now, both within Australia and overseas. It is called "*Kellyville - The Pleasant Village*". The content only goes to about 1950. I am almost ready to publish a second book which will be called "*Kellyville And the Village Grew*". This book will go back but will also move up to the present time — Kellyville is changing so dramatically! I don't like it.

Thanks for the newsletters. One day I will get around to digging out more photos possibly.

Regards.

Apologies for blowing my own trumpet, but it may be of interest.

Daisy

14.11.02

ARTISTS OF OATLEY.

John Foy - Andrew Foy

28th Nov. 2002

Probably none of you ~~has~~ <sup>has</sup> heard of my sons as artists. They were both brought up in Oatley West & attended Oatley West Primary School & are both published artists in their own particular fields of art.

In an article in RAM in 1982 "Australian Rock Poster Artists", John was considered to be one of the top three in Australia

Before designing & screen printing rock posters he was working for Dave Jennings who founded MAMBO - so John actually designed & screen printed for MAMBO before it became MAMBO - This included Tee Shirts & Record Covers.

Since those days John has had his Rock Posters included in various shows including exhibitions at The Victorian Arts Centre (Melbourne) The Power House Museum (Sydney) & most recently at The National Portrait Gallery (Canberra) where last year he shared the walls with such eminent artists as Martin Sharp, Brett Whiteley & others in ~~an~~ "so you wannabe a Rock Star"

In 1999 he had a solo exhibition of his Rock Posters. I have brought a folder of the Press cuttings & some photos of opening night of this event. I had my finger crossed ~~that~~ worried that at \$100 they may not sell - but he sold 80 & one

That was raffled raised \$500 for "CANTEEN"  
(teenage cancer research)

The Powerhouse Museum has 5 of his posters in its collection. One is on permanent display at The Entertainment Centre in The Haymarket. Likewise there are 3 at The Enmore Theatre Newtown

Andrew is an entirely different type of artist.  
— Black & White.

He has never had a solo exhibition but has shown his work in many group exhibitions

Randwick Historical Society used Andrew's drawings to illustrate their series of "Randwick Reminiscences"

Andrew is a train & tram enthusiast and at various times The Australian Railway Historical Society, The Loftus Tram Museum & The Ballarat Tram Preservation Society have used his drawings for their publicity & Xmas Cards

He has also developed a keen interest in photography & his photographs of trams & trains are often published by "Transit Australia" — a Transport Journal.

Recently The organist of The Blasket designed Hunter Baillie Church at Annadale contacted Andrew for permission to use his

drawing of The church on merchandise  
They intended to use to raise funds  
to restore their historic organ.

They have just produced their first piece  
of merchandise - a tote bag which

\* I have brought tonight.

I have also brought a folder of Andrew's  
work if anybody is interested to look at it.

Both the boys did HSC art but have  
had no further art training - so hope  
you consider them talented enough to  
be considered "Artists of Oakley".

\* The Annandale Society used to sell a  
set of 6 of his drawings

Kate Joy  
28/11/02



"ARTISTS OF OATLEY."

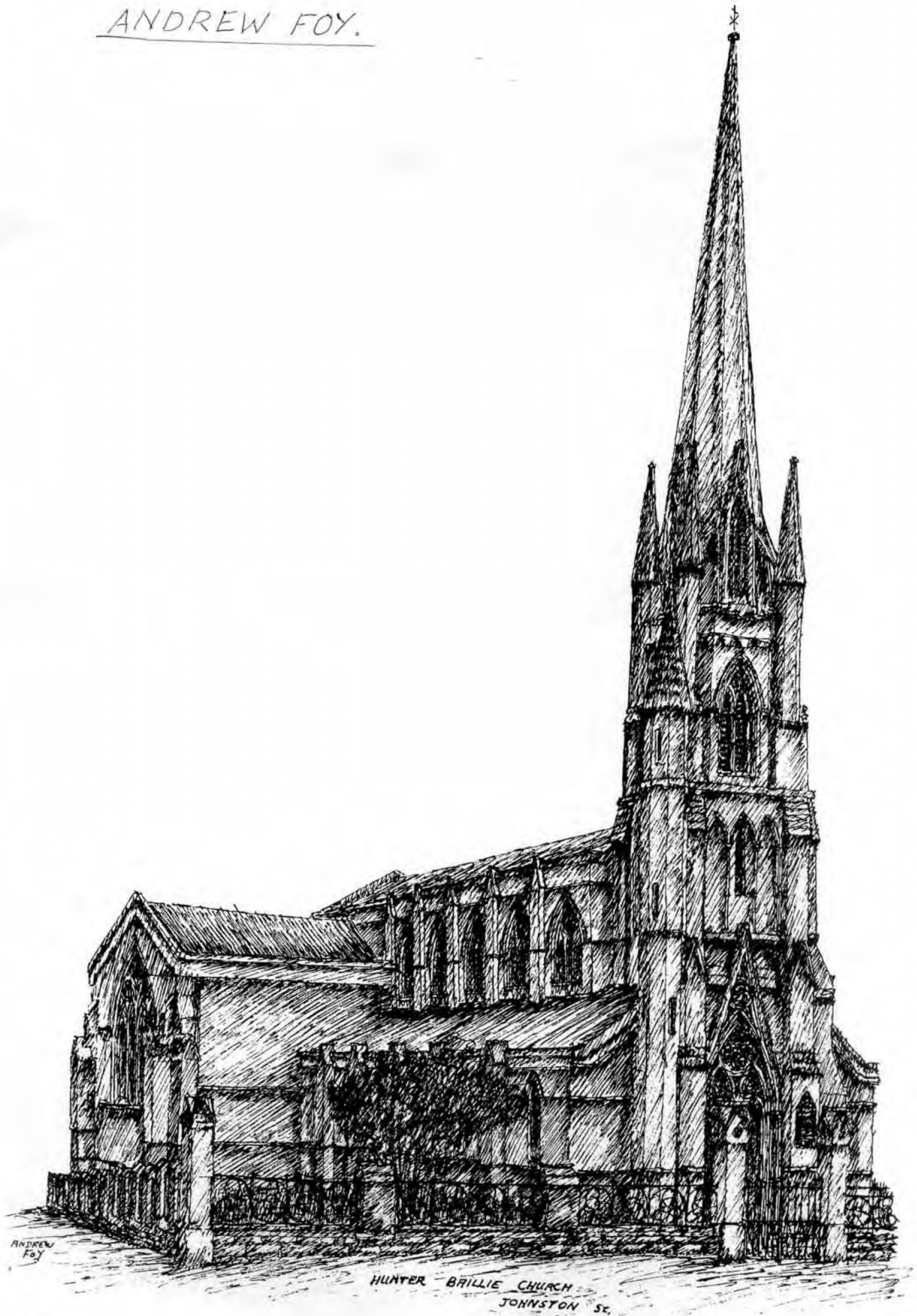
Artists of many types have lived in Oatley, some born here, others come to live in a beautiful area. Painters come to mind firstly such as Cliff Pier; Authors such as the late John O'Grady; Actors such as the late John Hargreaves; Musicians - The Sydney Mandolins; Singers such as John Saunders; Dancers such as "Ronnie" Anderson; Physical Culture- Norma Straney and Sylvania Leach (nee Forrester). The list goes on so that to-night we may hear of these and many more. Oatley has been and still is a rich area for talent.

Glenn Stevens - Secretary. 28 November, 2002.

PS. On show there is a book of photos by Merv Bishop at this meeting also some information about David Laker. Paintings from Cliff Pier, Foy brothers, Alan Cuthbertson etc also on show.



ANDREW FOY.

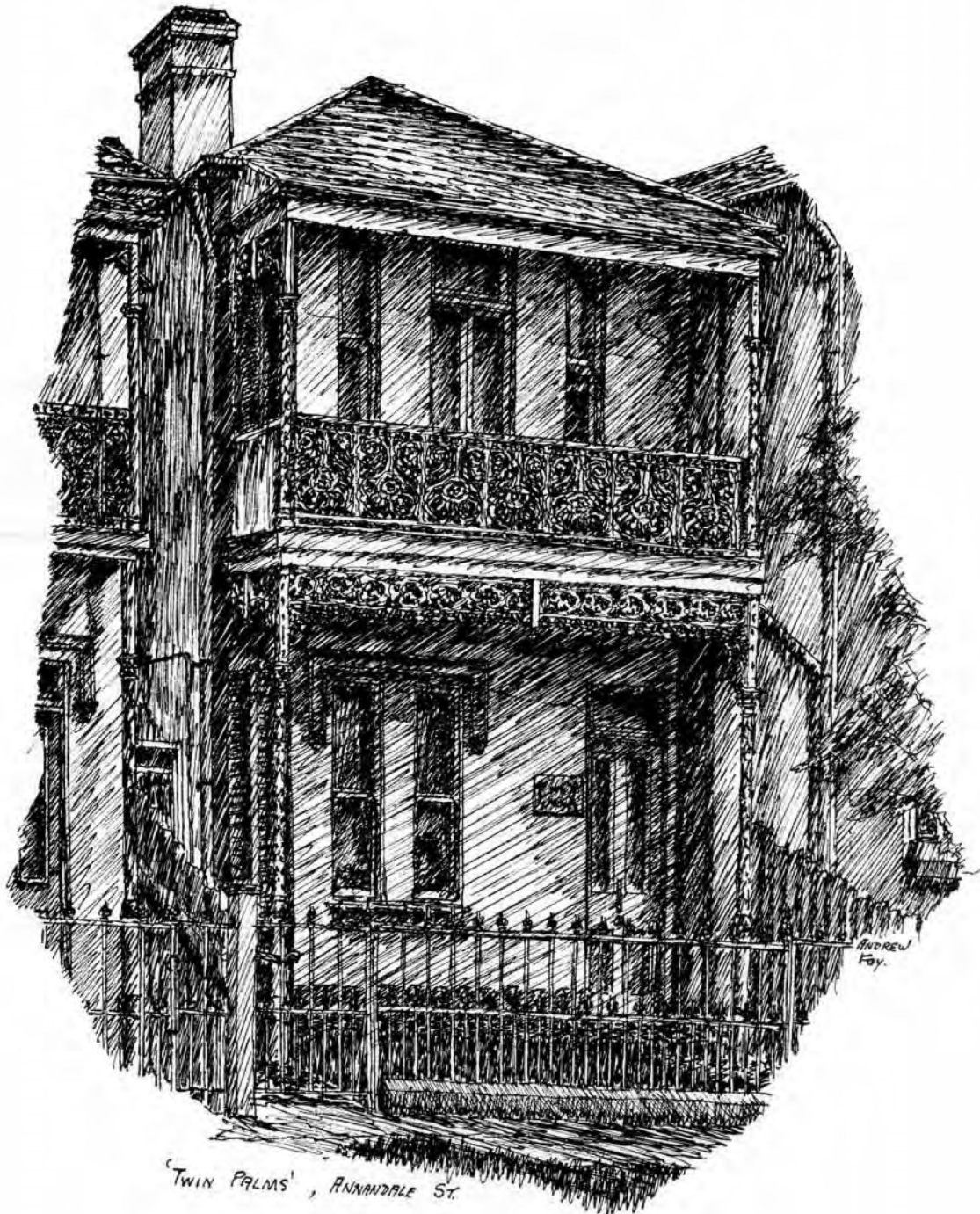


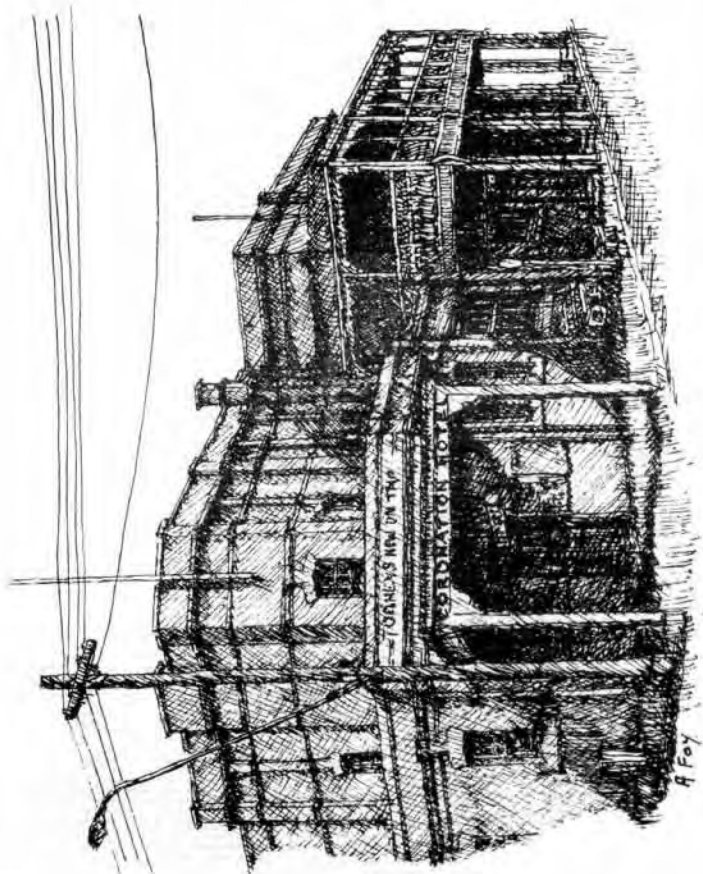
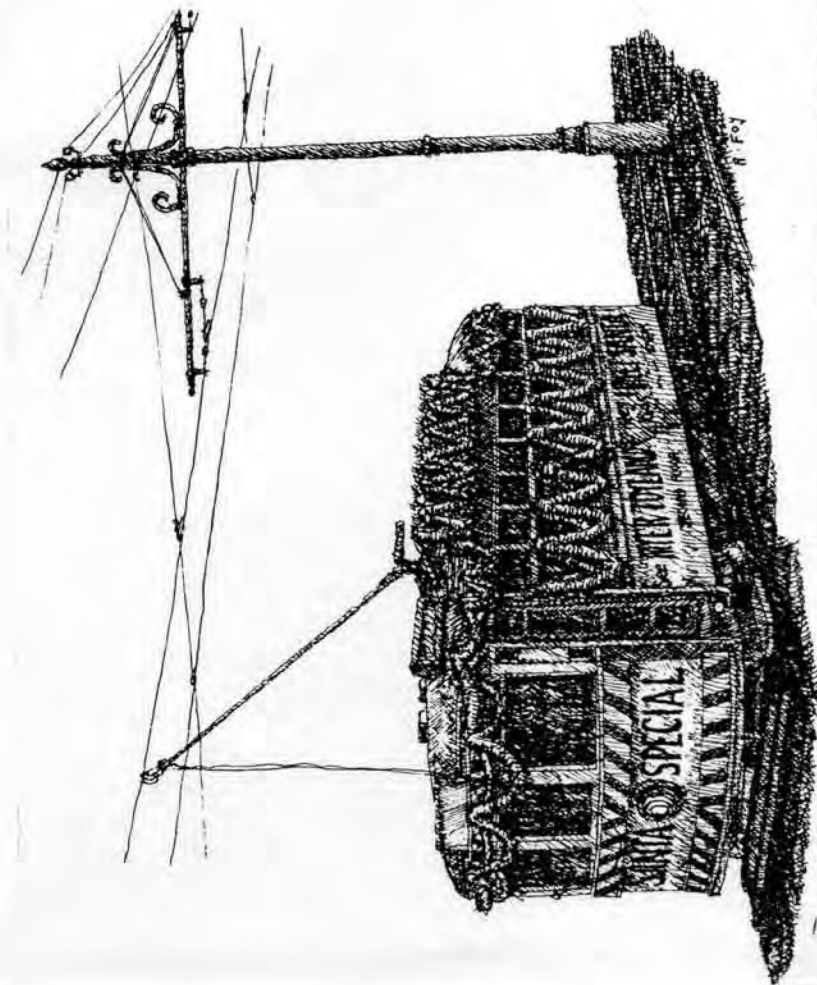
ANDREW  
FOY

HUNTER BAILLIE CHURCH  
JOHNSTON ST.

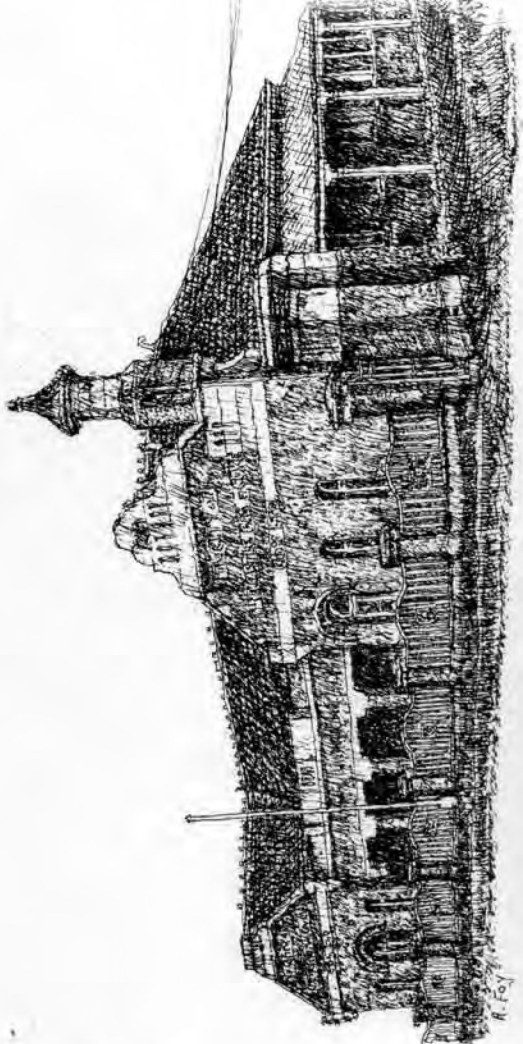


"The Abbey"  
Johnston St.

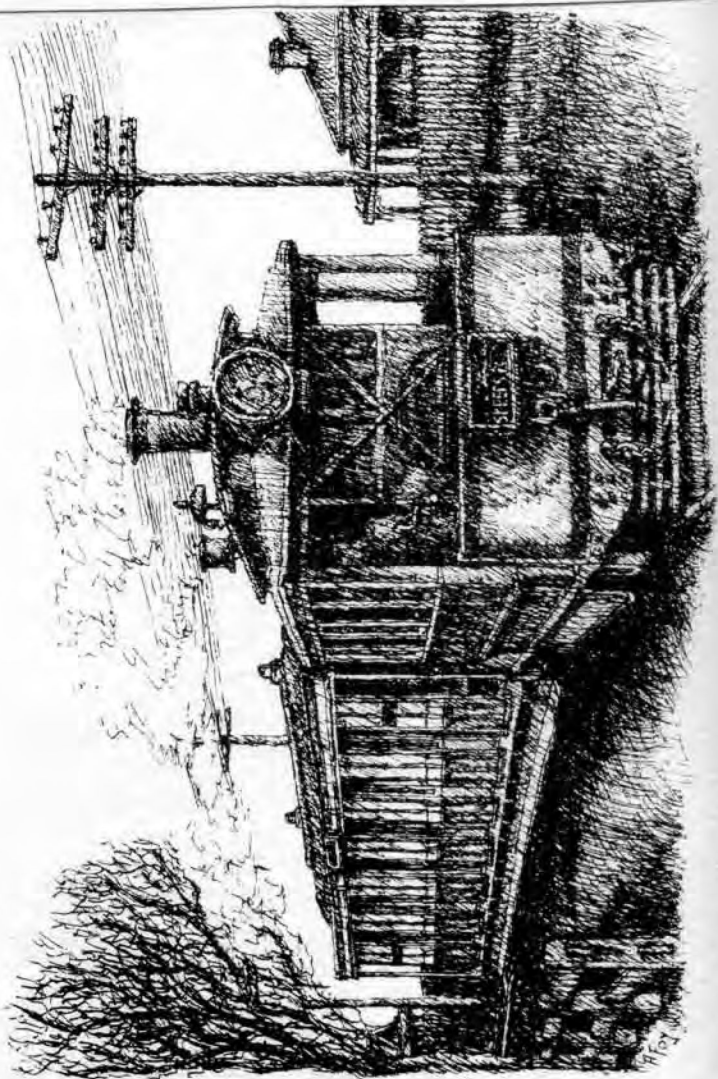




Coronation Hotel, Portland, N.S.W. 1/16-7-90 Andrew Foy



page 30  
 285: The City of Newcastle Gas and Coke Company building, Hamilton North,  
 © Copyright: 4/4/94. Andrew L. Foy



301:  
 From 1912 to 1930 steam trams ran from Newcastle via Plattsburg,  
 Brush Creek (Glendale) and Boolaroo to Speers Point (connecting  
 with new electric trams from Newcastle at Wallsend after 1926).  
 Following public protests, special public holiday services were run  
 from Cockle Creek station to Speers Point, until May Day, 1932.  
 © Copyright: 29/1/2000 Andrew L. Foy

June Bennett

Dancers of Oathy-

Ronnie Anderson was born in Zealand in 1910. Her brother Gordon kindly gave me as much information as possible, mainly from memories of his older sister Nancy. She was christened Veronica but known as Ronnie. Ronnie took dancing lessons from a Minnie Hooper's Dancing Studios in Sydney and it was from here that J. C. Williamson's chose dancers for their chorus line. At 17 years old Ronnie was chosen by J. C. Williamson and toured with them all over New Zealand and Australia. She danced in the famous musical shows of Maid of the Mountains, The Desert Song, New Moon, The Belle of New York, No No Nanette, The Girl Friend and Rose Marie. No No Nanette was staged at the then St James Theatre because the stage was bigger for the dancers than the old Theatre Royal

March 1970

In 1940 Ronnie left J. C. Williamson's to marry a solicitor and became Mrs. Elwing, going to Ceylon (now Sri Lanka) where she joined the musical society and did the make-up and taught the dance routines for the shows there. Ronnie had no children. Gordon was born in 1928 so Ronnie was away more often than at home when he was growing up.

My memories of her was that she was a very beautiful girl as I saw her in several musical comedies in the 1930's at the Theatre Royal. Ronnie died (the year Princess Di was killed) with her sisters Nancy, Jean & Pat at her bedside. Jane Bennett (Nee Stevens)

The family lived in Oatley from 1917 first in Kewpie Cottage Annette Street & then in Rosa Street where St Joseph's Church is now. 28.02.2002



# Before 40 Oatley Resident.

## Colin Peasley – Ballet Bloke

40 years have seen more changes to dancers, training and choreography than you might expect, writes **Meredith Wilkie**

When The Australian Ballet's Education Programme Manager Colin Peasley joined The Australian Ballet in 1962 as a founding member, the landscape of ballet in Australia was vastly different – especially for male dancers. "It's the number of males who now dance that is the biggest change," he says, "when 1962 was here you've got to understand that there was no professional dance in Australia other than commercial dancing. If you enjoyed dancing so much you wanted to make it your life's work, then the only way you could satisfy that was to be in musicals or on television or in cabarets. There was no professional classical ballet company since the Borovansky Ballet, they were all amateur companies linked to schools. So the number of men who were willing to commit themselves to a dance career were not terribly great. If you were serious about classical ballet, or serious about serious dance, you picked up your bags and ran to England or to Europe."

And it isn't just the number of male dancers in The Australian Ballet that has changed. In 1962, at 5' 11" Peasley was regarded as being rather tall. Now, he says, there are dancers in the company who are 6' 5". "This has meant that the size of the girls has changed too, because if you have a 6' 5" fella you can have a 5' 8" girl. In my day if you were 5' 8" and a girl, they told you to go to Miss Bluebell's in Paris and learn to do things with feathers... there was no such thing as a 5' 8" ballerina, 5' 2" was the average size."

As the demands of the choreography have increased – for instance, when Peggy van Praagh realised she had more boys available to her than in overseas companies, she added six boyfriends to go with the six girlfriends in *Coppélia* – male dancers began to get more work and have more challenging roles choreographed for them. "Nureyev defected from Russia and advanced the whole cause of male dance," Peasley points out. "He was the person who added solos to all the ballets because there weren't enough solos for males, and he made people sit up and think 'No, a man doesn't have to just stand behind a woman and be a gallant partner holding her up and



Colin Peasley & Steven Heathcote *Coppélia*

making her look very nice and acting like a forklift, he can get out there and also show that he can dance and do things'."

This is coupled with the advances in training athletes at the Australian Institute of Sport and there is now a more scientific approach to dance teaching. "It's not you do it because my teacher taught me and her teacher taught her, it's you do it because it's right for your particular body," says Peasley, "there's a lot more scientific knowledge behind what they do and this approach to dance has meant that my job in the Education Department is to try and make people who turned off ballet in the '50s and '60s realise that ballet has changed enormously. The idea of a male poncing about on stage in a pair of long underpants with a long blonde wig, standing behind a girl, desperately trying to look more girly than the

girl doesn't happen on stage anymore – we don't do that, we don't have that sort of person. In Sydney in 2000 during the Olympic Arts Festival, a whole group of people came backstage from America to express how much they enjoyed the performance, and the tour leader said there's greater athletes on stage at The Australian Ballet than he saw at the Olympics and that's close to being true. It is a very athletic thing, these people are super fit. They can do the most amazing things and make it look like they're not doing it. It's the disguising the whole of the effort which is the magic: and people when they see it these days, because they do it so well, don't understand how much hard work it is."

*Meredith Wilkie is the new Publications Assistant of The Australian Ballet.*

### All about boys

*Ballet Blokes* is all about the men in The Australian Ballet and the dance community - choreographers, dancers, musicians - and presents three sides to the story: *The Sentimental Bloke* Robert Ray's light-hearted look at yesteryear; *Totem* Stephen Page's tribute to Steven Heathcote's 20<sup>th</sup> year with the company; and Stephen Baynes' elegant *Catalyst*. Opening in Brisbane on 8 May, and then travelling to Melbourne from 14 June and Darwin from 17 October.

*Boys' Day* is an Education Programme event designed to introduce male dance students to professional dancers, and help them make career decisions. The students take class together and talk with the male dancers of the company. For enquiries call 1300 369 741 (cost of a local call).

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site guide

## 'Also-ran' sculptor wins his day in the sun

 By Gabriella Coslovich  
 March 14 2002

Sydney sculptor Nigel Helyer used to be one of the art world's best known also-rans. But his false start in the art award stakes was made good last night when he won Australia's richest sculpture prize, the \$105,000 Helen Lempriere, for his work *Meta-Diva*.

The last time Helyer entered an art prize, he lost in such noteworthy fashion he almost eclipsed the winner. That was five years ago, when artist Fiona Hall infamously won the \$100,000 *Contemporas* prize for her controversial cardboard box creation *Give a Dog a Bone*.

Victoria's then premier Jeff Kennett was not amused by Hall's work, but took a shine to Helyer's piece *Silent Forest* and, in characteristic style, compelled the National Gallery of Victoria to buy it.

"I didn't win ... but Mr Kennett was so pissed off with the selection he bought mine as a kind of Kennett consolation prize," Helyer said.

This time, there will be no need for coercion. Helyer's winning work will become part of the Lempriere Collection and put on permanent show at Werribee Park alongside last year's inaugural winner, *Hut*, by Karen Ward.

Those who couldn't quite come to terms with the subtleties of Ward's windowless, doorless, wooden hut, may take more kindly to Helyer's *Meta-Diva*. Sited in a small lake at Werribee Park, the sculpture is a cluster of thin, tall, reed-like structures, each topped by a bouquet of speakers from which emanate the sound of frogs, insects and birds.

Although they sound natural, the chirping, buzzing and croaking noises are produced by miniature, solar-powered digital audio chips.

Helyer, who has an interest in environmental and sound sculpture, describes the work as a space to contemplate nature and our intervention in it.

The British-born sculptor, who moved to Australia in 1983, will receive \$80,000 in cash and \$25,000 for professional development. He plans to use the money to continue research into environmental sound sculpture.

The judging panel, chaired by NGV director Dr Gerard Vaughan and





The last time Helyer entered an art prize, he almost eclipsed the winner.


### In this section

[Fashion sashays into visual arts](#)
[Kylie freeze-framed as a cultural icon](#)
[A compassionate departure](#)
[Art's champion of the dispossessed](#)
[A maestro's vision of heart, head, spirit](#)
[Image of an artist as a doomed man](#)
[Egg-cellent idea raises \\$50,000](#)
[Big, bright letters with little to say](#)
[Needed: opera programming that challenges and delights](#)
[Why buy a house when you can build a theatre?](#)
[Finley in another smear campaign](#)
[Blackman's wonderland](#)
[Three pictures of life on the Reza's edge](#)
[Partying hard in a Rave New World](#)
[Sci-fi metaphors for reality](#)

including Roger Wood, director of Wood Marsh Architecture, also highly commended Mikala Dwyer's I.O.U and commended Brigit Heller's Prophecies.

The award, named after the late Australian painter Helen Lempriere, was established as a bequest by the artist's late husband, Keith Wood. The exhibition of finalists' work continues at Werribee Park mansion until April 30, and a \$15,000 popular-choice award will be announced on May 7.

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## ARTIST PROFILE

> Fiona Hall

## EXHIBITIONS

- > Cell Culture & Leaf Litter, 2002
- > Mrs. Macquarie's Folly, 2001
- > Bloodline, 1999
- > 1999
- > Fieldwork, 1999
- > Water, 1998
- > Lana H. Foil: Call of Nature, 1997
- > Fern Garden, 1997
- > Slash and Burn, 1997
- > Give A Dog A Bone, 1996
- > The Price is Right, 1995
- > 1994
- > Medicine Bundles for the non-born child, 1993
- > Cargo Cult, 1993
- > Historia Non-Naturalis, 1991
- > WORDS, 1990
- > Paradisus Terestris, 1989\_90
- > Divine Comedy, 1988
- > Seven Deadly Sins, 1985

	<b>FIONA HALL</b>
1953	Born Sydney, N.S.W.
1972-5	Painting Diploma, National Art School, Sydney
1977-8	Photographic Assistant to Fay Godwin, London
1979-82	Master of Fine Arts (Photography), Visual Studies Workshop, Rochester, New York
1981	Artist in Residence: Tasmanian School of Art, University of Tasmania, Hobart
1983-present	Lecturer in Photostudies, South Australian School of Art, University of South Australia, Adelaide
1990	Artist in Residence: Philip Institute of Technology, Preston, Victoria
1997	Creative Arts Fellow, Australian National University, Canberra Artist in Residence, Mt Coot-tha Botanic Gardens, Brisbane
1999	Asialink Lunugunga Residency, Sri Lanka
	<b>SELECTED INDIVIDUAL EXHIBITIONS</b>
2001	Unpacking Europe, Haus der Kultern der Welt, Berlin Boijmans Van Beun Ingen, Rotterdam
1999	Fieldwork, Roslyn Oxley9 Gallery, Sydney A Transit through Paradise, Gallery 706, Colombo, Sri Lanka
1998	Global Liquidity (with Nalini Malani), Gallery Chemould, Bombay, India, and Roslyn Oxley9 Gallery, Sydney Cash Crop, Institute of Modern Art, Brisbane
1997	Canberra School of Art, Canberra
1996	Call of Nature, Lana H. Foil, Roslyn Oxley9 Gallery, Sydney
1995	The Price is Right, Roslyn Oxley9 Gallery, Sydney
1994	Garden of Earthly Delights, National Gallery of Australia, Canberra; National Gallery of Victoria Melbourne; Art Gallery of New South Wales, Sydney; Plimsoll Gallery, Hobart; Art Gallery of Western Australia, Perth; Brisbane City Hall, Brisbane
1990	Fiona Hall, Words, Contemporary Art Centre of South Australia, Adelaide
1989	Illustration to Dante's " Divine Comedy ", Australian Centre for Photography, Sydney; Australian Centre for Contemporary Art, Melbourne; Experimental Art Foundation, Adelaide
1987	Selections from 14 Years Fiona Hall, Experimental Art Foundation, Adelaide
1986	III III II: A Survey of Twelve Year Work, Australian Centre for Photography, Sydney
	Fiona Hall, Recent Work, Australian Centre for

Notes of a Talk at Oatley Heritage Group Meeting,  
Thursday 28 November 2002 by Ray Stevens –

CHARLES MURRELL

I think it was about 10 years ago I was down at Oatley Park with the local Swimming Club having a swim.

A little man (say 5 <sup>ft</sup> ~~ft~~ and ~~in~~ <sup>in</sup> . 5 ins.), in his 70's, went in the water for a swim. What surprised me was he was swimming sidestroke which had last been swum that I knew of during the 1914-1918 period and used in the Olympic Games etc. until the Australian Crawl took over (invented by a South Sea Island, Alex Wickham).

So we invited him over for a cup of tea and a chat, and found him to be a remarkable character. He told us he used to surf in the English Channel and in the late 50's he decided he liked surfing that much he decided to migrate to Australia.

His occupation was trumpet-maker and silversmith. Apparently in England most trumpets were made by hand.

On arriving at Sydney he lived at Bondi near the surf. He then worked for Palings, till he retired, making and repairing trumpets. He then bought a house in Rosa Street where he lived for many years, sold out and bought an A-line house in Freeman Avenue.

He invited us around to his house where we were greatly surprised to find an Egyptian Museum! He made those Egyptian coffins with silver inlay and carvings, and many other examples of Ancient Egyptology.

He had an exhibition of his work in the Masonic Club (I think) in Sydney for at least 10 years.

Also he specialised in landscapes.

One of his tricks was with one of those large Swiss Horns which he had made himself. He could see from his place into the door of our club house at the baths – he used a pair of binoculars, and as soon as he saw the club room open he would blow on the Swiss Horn advising us he was coming down for a cup of tea and a swim.

About 12 months before he died he was making arrangements at the age of 85 to drive around Australia in his Kombi van with his brother – who unfortunately took ill and returned to England. Charlie himself died suddenly at the age of 86.

His house was sold and a group of Egyptologist friends took the proceeds and built a museum in the Blue Mountains covering all his work.

His work was extraordinarily detailed. I have brought here tonight the two landscapes of his which he had at our Club Room at the local baths.

The Financial Review had a couple of articles on him, through one of our members,

Ray Stevens.

Footnote by Cliff Crane who typed this up – I have located reference to a notification of Charles Murrill's death on 19 November 2002, showing his age at death as 87 years, and that he was 'late of Oatley' – that was in SMH of 23/2/1998.

# THE YOUNG AUSTRALIAN LEAGUE (YAL)

By Ray Stevens

11/12/02

When I was about 11 years of age I contacted Measles, & in those days you were sent to the Childrens Hospital at Little Bay.

My father worked on the Railways & one of his friends gave him a Mandolin to give to me to pass the time whilst in Hospital. What I was supposed to do with it I do not know.

When I came out of hospital my mother decided to have me taught the instrument. Why, I do not know, & how she found the money is a mystery. Anyrate I was sent to Hurstville where 2 Misses Taylors had a music school in Forest Road opposite, I think, near the old Civic Theatre.

In 12 months I learnt to play it reasonably well, my mother ran out of money so I left.

I played the instrument at a school concert in the school of Arts.

In the meantime my brother John learnt to play the violin.

In I think, say 1937, an article appeared in the local newspaper 'The Propeller' asking for boys to play in a band to tour New Zealand the following December.

They had to be musically inclined, so we reckoned that was us.

The YAH used a large house with a verandah around it, where Penhurst Girl High School now stands.

So my brother & I walked over from Ada St Oatley to see if we were suitable.

When we got there, what they wanted were Wind Instrument players, not madolin & violin players. Any rate they decided we were half way there as we could at least read music.

They decided I should learn the cornet & my brother the large euphonium (I think) It was a large instrument.

We had to practice at home & go over there 1 afternoon a week.

Carrying these instruments was hard work from Oatley to Penhurst. We had a large 4 wheel billy cart so we sat in the gony down hill & walking up hill. It was a bit heavy down Railway Rd Penhurst.

But after six months we decided playing in a brass band was a bit different to stringed instruments so we gave it a away.

The YAH from memory was a big organisation, plenty of instruments. Teachers & money.



From what I can remember they were  
a marching band & performed around  
Australia & N. Zealand

We lost interest in it, but I  
do not know what happened to the  
YAC after this. Was it disbanded  
during the war? I don't think  
it is operating now. Maybe  
under another name.

If they had seen us in the  
billy cart going down hill holding  
the instruments, they might have  
asked to resign. It was a long  
way from Daffy to Peshvast  
carrying the heavy instruments

# The Ring and I



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## *Producer's Note:*

In recent years, musical comedies have tended more and more to get away from formula. "Oklahoma!" blazed an entirely fresh trail. "Carousel" went so far as to permit its hero to die in the commission of a crime, and a few years later, "South Pacific" came along, with a middle-aged bass-baritone cast in the romantic lead, to carve itself a permanent niche in theatrical history.

All three of these formula-free successes were created by Richard Rodgers and Oscar Hammerstein II, and it is interesting to note that "The King and I" departs even further from formula than its illustrious predecessors. Here, they have dispensed with the traditional love interest—the two principal characters do not fall in love, and the hero dies on the stage in the last act.

In common with the best of Rodgers and Hammerstein, the music is perfectly integrated with the play. The songs are not mere "numbers" designed to be hit tunes, although they have attained national popularity, but emerge logically from the action of the drama and the quality of the characters. The music, instrumental as well as vocal, not only illuminates the play, but is an imperative part of it.

The Sydney Light Opera Company is indeed privileged to have the pleasure of bringing to the Australasian theatre-going public the first performance of "The King and I", with Mary Cullen and Russell Smith essaying the roles made famous by Gertrude Lawrence and Yul Brynner.

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MARY CULLEN, as "*Anna Leonowens*," has returned from overseas especially to originate this much-coveted role on the Australasian stage.

As the widow from Wales, who goes to the Court of Siam in 1862, there to instruct the children and the wives of the King of that country in "Western ideas and culture," Miss Cullen has to portray the character of a real woman who actually lived and did what the play sets forth.

Miss Cullen has previously charmed our audiences by her appearances in a series of versatile starring roles in "*Bitter Sweet*," "*Student Prince*," "*Show Boat*," "*New Moon*," "*Rio Rita*," "*Desert Song*," "*Rose Marie*," "*Naughty Marietta*" and "*Oklahoma!*"



Lovely to behold, gloriously gowned by Motley, Miss Cullen gives the part of the spirited Victorian school-mistress the added radiance of her own beauty and distinction.



