DESIGN
WHERE ART & SCIENCE MEET: VIVIAN CHAN SHAW & ANNE SCHOFIELD

SUMMER
SYDNEY FESTIVAL HIGHLIGHTS

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LONG SWIMS
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THE UNIVERSITY OF SYDNEY

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SAM NOV 2010
MORE WATERHOUSE MEMORIES

I enjoyed David Tunny’s piece on Eryldene, Professor Waterhouse’s Gordon house (SAM July 2010). I draw to readers’ attention that the south also commemorates this fascinating man’s work, with the EG Waterhouse National Camellia Gardens in Caringbah.

Waterhouse’s own great achievements aside, he remains intrinsic to the University’s history. He was the Senate’s replacement Professor of German and Comparative Literature upon its 1925 sacking of Christopher Brennan (ostensibly for adultery). I hasten to add that Waterhouse was previously and would remain a loyal friend. Brennan’s biographer Axel Clark records that the Waterhouses housed him – presumably at Eryldene – in his darkest hours, and that in later years, at lunches of les Compliques, the Francophone club founded by Waterhouse and others, Brennan would slap his own knee and say “put it there, put it there!” whereupon Waterhouse would pass a pound note under the table.

In the Brennan context, I particularly enjoyed the reference in the article to Sir Norman Cowper. The knighthood and an establishment career belie a firm support for the unconventional. I think it fitting that the day after the sacking, Brennan visited poet Hugh McCrae’s house in Balmoral where he enjoyed distracting McCrae’s daughter with recitations of his poems, as she prepared for her marriage to Cowper the next day.

David Ash (BA ’84 LLB ’87 LLM ’96)
North Bondi NSW

HEAVY LIFTING EADEM

Debate on the no-frills logo and its missing motto has included several restatements of the meaning of “Sidere mens eadem mutato”, all agreeing that it’s something like “The spirit is the same though the stars have changed”. But as one who studied no Latin I’ve wondered since I was an undergrad 40-something years ago how all that could be packed into such a tight phrase. Okay, general knowledge allowed some of it to fall into place: “sidere” ought to be stars; “mens” something like spirit; and mutato some form of change. “Stars spirit [something] change”. “Eadem” is the one I never got. As best I could ever figure it had to mean, “the preceding noun experiences the opposite action to the following verb, which acts upon the first word in this phrase, the latter action notwithstanding the former”. That’s some pretty heavy lifting for such a short word. I’d be grateful if someone could deconstruct the dear old motto a little better for me – perhaps the scholar who last year informed us startled SAM readers that we are pronounced “Ah-loong-knee”!

Jeffrey Mellefont (BA ’72)
Coogee NSW

EIGHT CRUCIAL MINUTES

I, for one, am indebted to Michael O’Callaghan (Letters, SAM July ’10) for his fine explanation of what Science claims to do. He does make it all sound so simple. But if we can choose the theory of man-made global warming as an example I do see problems with the explanation. If science never claims to have proved any positive assertion about the nature of the world, then any hypothesis of man-made CO2 ought to be adopted as orthodox scientific thought when the hypothesis has stood for a long time. It would have been an enormous help if Dr O’Callaghan had given some clearer idea of the time needed to scientifically qualify.

In the absence of such detail it appears that the man-made CO2 hypothesis is running into scientific limbo. Consensus was said to have been achieved on the reliance of modelling, but all too soon it was pointed out that those results were problematic, and the findings didn’t reasonably fit recorded observed phenomena. However, for certain scientists it appeared that this was one scientific principle that did not have the sword of Damocles hanging over it. Other scientists claimed there are still too many unseen and unforeseen observations to be made on the natural world.

Certainly Dr O’Callaghan’s third condition for scientific claims, namely that the hypothesis is promptly discarded if predictions are not borne out, is not to be found in the practice of today’s science. Science has changed since the days of Johann Kepler, who found his calculation of the position of Mars was out by eight seconds of an arc when using the data of a Danish astronomer. Consequently he found his results contradicted all previous Greek astronomy dating back to Aristotle’s theories. He did, however progress the mathematical relationship between
heavenly bodies – our first natural laws – and achieved the synthesis of astronomy and physics. Kepler, a scientist with deep humility, acknowledged the accuracy of the Danish astronomer’s instruments, “For if I had believed we could ignore these eight minutes, I would have patched up my hypothesis accordingly. But since it is not permissible to ignore them, these eight minutes point the road to a complete reformation of astronomy.”

Climatology has synthesised certain disciplines of science, and with a certain humility, climatologists do update their forecasting of the next week’s weather. I’m hoping some unseen, or unforeseen, forecasting of the next week’s weather.

Michael O’Callaghan and Richard Birrell (SAM, July ’10) seem to have misunderstood my position on the question of God and evidence (SAM, March ’10). Dr O’Callaghan suggests that questions such as that of God’s existence are not ones to which the scientific method can properly be applied. I quite agree, which is why I nowhere use the word “science”, or refer to the scientific method. My use of the term “empirical methodology” was intended to embrace methods of attempting to establish truth based on experience and observation, assessed through the filter of reason: a process essentially different from the standard scientific method as described by Dr O’Callaghan.

He concludes by dismissing belief in God as “merely a matter of faith”. One of the aims of my letter was to point out the difficulty of seeing methods of determining truth based on empirical methods as inherently superior, or more reliable, than all possible alternatives. As far as I can see, nothing in Dr O’Callaghan’s letter could be construed as evidence that his view is correct.

Richard Birrell begins by suggesting that my view of God and evidence leads inevitably to a logical absurdity. Mr Birrell seems not to have grasped the implication of his own argument. If “a lack of empirical evidence in support of a belief that God might exist can only be proof of his non-existence” on the basis of an absurdity, it hardly seems a reasonable proposition – which is precisely my point.

Given, then, that it still seems difficult to come to satisfactory conclusions on the question of God’s existence purely on empirical grounds, it is not unreasonable to think, contrary to Mr Birrell’s suggestion, that there might validly be qualitative differences between the way believers organise their thinking concerning God, and the reasoning factors they apply to other areas of their lives.

Mr Birrell’s final points are based on his assertion that “it is the believer who has to justify his/her belief”. His reference to leprechauns, etc, does not constitute a meaningful comparison with belief in the God of the Bible, since no sane adult seriously thinks that belief in fairies, etc, is warranted; but further, it suggests an evidentiary epistemology, which is problematic when applied absolutely (as against pragmatic concerns). Where is the evidence that one should only ever believe propositions for which there is adequate evidence?

On the basis of the above, the claim that the atheist position is intellectually more virtuous than that of the theist still seems difficult to sustain.

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

THEIST V ATHEIST

Michael O’Callaghan and Richard Birrell (SAM, July ’10) seem to have misunderstood my position on the question of God and evidence (SAM, March ’10). Dr O’Callaghan suggests that questions such as that of God’s existence are not ones to which the scientific method can properly be applied. I quite agree, which is why I nowhere use the word “science”, or refer to the scientific method. My use of the term “empirical methodology” was intended to embrace methods of attempting to establish truth based on experience and observation, assessed through the filter of reason: a process essentially different from the standard scientific method as described by Dr O’Callaghan.

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Lewisham NSW

GORGEOUS OR GAUDY?

Thanks to Helen Frizell Kenny for reminding us of the University song (Letters, SAM July ’10). But did it say “gorgeous profs”? I don’t think so.

The song had died out by the time I started (early 1950s) but I knew it due to my hearing it from my mother, who had been a student in the late 1920s.

It was sung to the tune of “Men of Harlech” and my memory of the opening is: Grads and undergrads and fellows gaudy (sic) profs in reds and yellows sing with hearts (lungs?) as strong as bellows to our varsity.

Another verse included something like More and more attack the law and revel in its method of defining.

I imagine that the University archive has the full text – can SAM publish it?

Anton Crouch (BSc ’57)
Glebe NSW

LOGO IN PERSPECTIVE

Despite a long defensive reply, about the new University logo, to Neil Radford’s letter “Trendy Nonsense” (SAM July ’10), for former students it was not “arrogant, old fashioned, ivory towerish”. Historians and many of today’s students will see the former logo in perspective. Many outstanding Australians qualified under it, including Neil Radford.

Joan M Ritchie (BA (Hons) ’52 MEd ’68)
Aachen Germany
Higher education was just one of the matters that received little or no attention during the last Federal election campaign. This may have given the misleading impression that universities had slipped from the policy agenda.

More accurately perhaps, important issues such as the level of international student recruitment or support for social equity programs became obscured by populist arguments over immigration and waste in the school building program.

International education, particularly study in Australia, provides significant economic benefits for this country, yet it is much more than a business. The relationships formed through international education underpin Australia’s engagement with the world, and help create and sustain goodwill, trade and investment. They are the foundation of future research collaboration.

Another disappointing issue to emerge during the campaign raised questions over the economic benefits of programs aimed at lifting education outcomes in the state’s poorest schools and funding to help universities enrol more students from low socio-economic backgrounds.

Social equity programs and the importance of international education are two of the key planks of our recently published White Paper 2011-2015.

Attracting promising students, whatever their background, is core to our sense of purpose and consistent with our history. One of our aims is to diversify our student population and particularly to increase the participation of students from low socio-economic, Indigenous, rural or remote backgrounds.

In many ways the White Paper is a revolutionary document. It outlines a radical new way of thinking for the University and sets out our future directions for the next five years. It follows ten months of extensive consultation with staff, students and the wide range of groups in the University community after the earlier Green Paper outlined options and areas for discussion.

Our clear sense of purpose is evidenced by central values of engaged enquiry and mutual accountability that underlie all research and teaching activities. We view research and teaching together because we believe there should be consistency and coherence in our students’ and researchers’ learning as they work to hone their skills in critical thinking and analysis to advance knowledge and understanding.

While building on the traditional disciplines, we bring them together to solve complex problems in cross-disciplinary education and collaborative research, working to solve complex social problems. This approach is exemplified, in particular, through the establishment of the new centre for study and research into obesity, diabetes and cardiovascular disease.

This purpose-built $390m facility will bring together expertise from across the University: the humanities and social sciences, the natural and medical sciences and clinical research will work together on one of the most critical health issues facing the modern world. It will be the largest venture of its type ever undertaken by the University, and an exemplar of cross-disciplinary research and education in an area of high social impact.

Other initiatives include the building of a $110m facility for nanoscience research which has recently been awarded Commonwealth support; and the establishment of University-wide centres for education and research on China and South East Asian Studies.

Further significant initiatives include a major reform of the undergraduate generalist degrees so that the first year, in particular, better meets the needs of students. We are reinforcing our commitment to putting the student first and will be enhancing the student experience with a rigorous reorganisation of student administration to create a clear path for the student’s relationship with the University, from first enquiry to alumni engagement.

In a move to build better teaching and research collaboration and to reduce academic and administrative duplication, the University has agreed to new arrangements under which groups of faculties will work together as divisions. This does not mean a merger of faculties. Each faculty will retain its distinct identity and will work together in divisional groups.

I believe these new arrangements will enable better curriculum development among groups of faculties, greater collaboration and cross discipline research, and better financial management and accountability, while allowing each faculty to maintain its individuality.

Given the very high quality of our undergraduate student population, we believe it to be implausible that the University should move to a predominantly postgraduate student mix, though some movement in this direction is desirable.

The University is travelling well and I have been heartened by the extent of the goodwill and involvement of so many of our staff and alumni as we have gone through the process to the White Paper. But there is always more to do if we are to continue to improve and make this an even greater institution.
Over the past six months in Shanghai, there has only been one show in town. The World Expo 2010 has been an event on a scale that is a trademark of the new China, a grand vision turned into reality for the enjoyment of 70 million visitors.

South-east of the Nanpu Bridge, buses and tour groups file patiently towards the Expo, on a site that was once an anonymous industrial district. And in case anyone has been in a long sleep, there are Expo information guides sitting under umbrellas on every city street corner, waiting to offer directions and assistance to passers-by.

The 2008 Beijing Olympics set the bar for what is possible in China, and Shanghai has gone all out to emulate and even better the northern capital’s achievement. In keeping with its status as the financial heart of China, it has spent even more on infrastructure for the Expo than Beijing did for the Olympics.

Around one in ten Expo visitors, perhaps seven million in all, have queued to gain admission to the rusty-red steel shed that is the Australian Pavilion, where the University has been mixing with some of the biggest names in corporate Australia as a major sponsor.

The University is a gold sponsor of the pavilion alongside Qantas and LendLease. Only the platinum sponsors – Rio Tinto, BlueScope Steel and ANZ – have invested more. Some might see this as surprising, given that two years ago the University was at the sharp edge of the Global Financial Crisis. But as the GFC demonstrated, difficult situations demand positive action. With Australia’s higher education sector facing an uncertain future, investment in the World Expo is a stimulus package that we expect to pay dividends in the future.

There have been dire predictions of a fall in international student numbers to Australia, caused in large part by the introduction of tougher visa requirements. It would be disingenuous to pretend that we are not concerned about this. We have been welcoming ever-increasing numbers of Chinese students since 1979, when the first group of nine postgraduate students allowed to leave China under Deng Xiaoping’s reforms came to Sydney. We currently have around 5000 Chinese students, approximately 45 per cent of our international student population; and an active network of 15,000 alumni in China.

But our presence at the Expo is driven not so much by a concern to prop up our intake of Chinese students as by a desire to show that we are deadly serious about our relationship with China. It sends a message to our Chinese partners, to the Chinese government and the Australian government that we are a knowledge leader with deep research and educational links with China.

Those links have undoubtedly been strengthened by our Expo program, a series of symposia that has brought together academic leaders from both countries to discuss topics of mutual interest – spintronics technology, economics and business, biomedical engineering and IT, translational health, teaching and education, and university reform.

On top of this we have helped to organise – on behalf of the Australian government – and participate in a program of high-level Commonwealth Roundtables; staged a performance of the spectacular audio-visual show Music and the Cosmos, featuring musicians from the Conservatorium of Music and the Shanghai Conservatory, as well as astronomers from the School of Physics; and held a graduation ceremony in Shanghai for more than 200 of our China-based students.

Our plans will gain further momentum next year with the opening of the University’s new China Studies Centre, with a strong focus on the developing areas in the west of China, and our participation in Imagine Australia, the Year of Australian Culture in China.

It all adds up to a major commitment in terms of time and personnel, but one that stands us in good stead for the next stage of our engagement with China.

Professor John Hearn is Deputy Vice-Chancellor International and chief executive of the Worldwide Universities Network.
Reed and woodwind players are excluded from this gem of trivia: did you know there are 42 species of reed and only one – grown in France – is really suitable for making the reeds without which a bassoon cannot be played?

“The French ones are best because freezing temperatures are necessary during their growth,” says Professor Kim Walker, Dean of the Conservatorium of Music. “And it’s best to shape them by candlelight.”

Candlelight shows up the luminous and reflective aspects of the reeds and helps the cutter see where the slivers must be gouged to form the ideal playing surface.

“It has to be done by hand,” Walker goes on merrily. “A machine hasn’t been developed that can do it, so it’s one of the more important things you have to learn to do as a player. They’re concave when wet and convex when dry; how to do it is in all the old tutors. Every December I sit down and make about 30; keep 15 of the best and give the rest away.”

Reed preparation is one of many surprising things to learn about what it takes to be among the world’s best bassoonists. When we talk in the quiet of the Dean’s office at the Con, Walker is not long back from the Shanghai Expo; and by the time you read this, she and the Conservatorium Orchestra will have been to New York to play with the Juillard School’s orchestra – at that school’s invitation – at the Lincoln Center. The Conservatorium orchestra then travelled on to San Francisco and Boulder, Colorado, to form similar joint orchestras with student performers from other distinguished music academies.

“It’s a wonderful experience for them [the students],” says Walker. Soon those experiences and other Con performances will be available on the ‘net on Youtube – in a first for the school, and a probable first in the world, because the Con’s activities can be streamed on the ‘net through its in-house high-tech capabilities.

The Dean is also thrilled that the Con is one of 17 music schools around the world that have been invited to send their top piano students to a two-week master class at the Felix Mendelssohn University of Theatre and Music in Leipzig in 2012.

Says Walker: “The Mendelssohn Academy appended to its invitation a ‘Map of the World of Music’ which may well prove contentious in some of the leading conservatoria, but which we at The Con can all take as a sincere compliment – even though they opted for the non-standard spelling of ‘Sidney’!”

Meanwhile, the Dean will spend much of her Christmas break as she usually does: carving reeds by candlelight.
lobally, obesity is shaping up to be one of humanity’s greatest health challenges – and Australia is a world player in this unseemly contest, with more than 60 per cent of adults and one in four children classified as either overweight or obese.

Through the Boden Institute of Obesity, Nutrition and Exercise, the University is co-ordinating a broad team of scientists to spearhead basic, clinical, public health and health policy research on this serious health issue. Research across various disciplines is bringing an astonishingly broad perspective to the Centre’s main focus areas.

“We cross many aspects of obesity, and in particular, nutrition and activity and we’ve attracted a number of interest groups,” Professor Ian Caterson says. Caterson is the Director of the Institute and holds the Boden Chair of Human Nutrition, which was established in 1976 through an endowment by Dr Alexander Boden, a scientist and graduate of the University and who, until recently, was the University’s largest single donor. A joint initiative of the Faculties of Health Sciences, Medicine and Science, the Boden Institute was named in recognition of Dr Boden’s philanthropy and his vision in recognising nutrition as a key factor in understanding many chronic diseases.

Boden’s donation followed a discussion with the US-based two-time Nobel Prize winner Linus Pauling, who told Boden that research on human nutrition was the most important research to be done in the world and could prevent much human suffering. Boden hoped that increased research into human nutrition – in particular, the problems of over-nutrition in developed countries – could potentially resolve conditions such as coronary artery disease, obesity and diabetes. The cross-faculty Boden Institute is currently hosted in the Medical Foundation building.

“We cross many aspects of obesity, and in particular, nutrition and activity and we’ve attracted a number of interest groups,” Caterson says. “Professor Len Storlien is our Director of Obesity and Basic Research and he is leading a group that’s looking into the microbiome, that is, the environment of the bacteria that live in our digestive systems and the effect on those of eating high-fat foods, such as inflammation in fat cells, which can lead to heart disease.”

Another research team is looking into the foetal origins of adult disease, and how maternal nutrition and in-utero behaviour affect later life. There’s already a link between small birth size and metabolic disease and between big birth size and obesity.

Associate Professor Gareth Denyer, from the Faculty of Science, is a biochemist who is working on the way that cells in different tissues react when a person’s diet changes to one with a lower glycaemic index.

Meanwhile another biochemist, Dr Kim Bell-Anderson from the Human Nutrition Unit in the School of Molecular Bioscience, is working with “fat mice,” looking at the issue of insulin resistance that starts to occur following weight gain. Human research associated with the Boden Centre includes research with Professor Jennie Brand-Miller, from the Faculty of Science, who is working on glycaemic index studies.

Caterson is also working with Professor Steve Simpson, who has developed a fascinating theoretical framework for nutrition based on observations of the Mormon Cricket, an American species of flightless crickets, that march in huge swarms, partly in a quest to find protein, and partly to out-pace their cannibalistic fellows. Simpson discovered that the crickets stop swarming when protein-satiated and that a dominant protein appetite exists across many species, including humans. His theory suggests that eating high-fat and high-carbohydrate foods may lead to over-eating in order to get enough protein.

“In normal weight individuals, we’ve shown that there is a relationship between high protein and eating less. We are now looking at whether overweight or obese people respond in the same way,” Simpson says.

One of the most popular recent clinical trials examined the impact on gut bacteria of the Korean diet, with volunteers across the University vying to partake in the study, where recruits ate twelve Korean meals each week, provided by the research team.

Professor Adrian Bauman at the School of Public Health has been investigating ways of reducing sedentary behaviours – such as working at a “standing” desk rather than sitting. Another study, which covers the UK, Germany and Australia, involves a two-year follow-up measuring the effectiveness of GP-supervised weight loss compared to Weight Watchers. A study of short, high-intensity exercise regimes aims to improve fitness in 25-35 year olds, and the Centre is also looking into developing a national database of obesity-related surgery outcomes.

“With the opening of the centre for obesity, diabetes and cardiovascular disease, which will happen in around 2013, we will be part of a much broader group, with even more opportunities for cross-fertilisation and collaboration,” Caterson says.
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CELEBRATE SYDNEY

WORDS
DIANA SIMMONDS

PHOTOGRAPHY
JAMIE WILLIAMS

For three weeks in January, the Sydney Festival sees the city in celebratory mode. It’s Australia’s most attended annual cultural event, presenting a broad array of theatre, music, dance, film and talks, attracting one million enthusiastic locals and visitors alike.

The University is again a major partner with the Festival and the Seymour Centre is once more one of the performance hubs. The success of events such as World Café, in the Great Hall, means more will be happening there and in 2011, the Quadrangle will become a performance space.

In any given year the Festival presents more than 1500 artists from Australia and around the world and although many shows have relatively short seasons – ranging from one night to three weeks – there will be something on every night.

... World Café in the Great Hall returns again in 2011 ...

Among the shows at the University: Cornwall’s Kneehigh Theatre (Tristan & Yseult) returns to the York Theatre with The Red Shoes (January 18–30), which was described by The Observer as “Giddy, grisly and gorgeous.”

The Great Hall hosts the pipa virtuoso Wu Man (China/USA) for one night only (January 16). She is known for her collaborations with Yo-Yo Ma, Kronos Quartet, Philip Glass and many of the world’s great orchestras.

Local hero Kim Carpenter brings his Theatre of Image to the York Theatre with Richard (The Book of Everything) Tulloch’s Snow on Mars (January 7-16). Snow on Mars combines aerial performers, actors, music and song to tell an inspirational story for every generation.

One of the most-anticipated parts of the Sydney Festival is the About an Hour series, which marries short, sharp shows with ticket prices of just $30. The mix is eclectic: international, local and rest-of-Australia and they are once again at the Seymour Centre.

The Quadrangle comes into its own with A Night at the Quad: Music & Movies (January 18-23). The precious lawns are where you’ll sit or loll with popcorn, jaffas and choc tops to hear some live music and talk connected with the film that follows. For instance, Kev Carmody and One Night the Moon; The Necks and The Boys; Decoder Ring and Somersault.

The Nicholson Museum also joins the party as a Festival venue in 2011 with Exposed: Photography and the Classical Nude. Featuring works by Max Dupain, Robert Doisneau, Lee Miller, Eadweard Muybridge, Leni Riefenstahl, Clarence White and Henri Cartier-Bresson, the exhibition celebrates the significant role of photography in modern interpretations of the classical nude.

The University will also be the venue for a number of events under the banner of The Scope – connecting arts and ideas; in other words: the post-event, post-performance talks that link themes, artists and the public. Audiences are invited to join in animated and provocative conversations with a dynamic mix of artists, academics, leaders, thinkers and dreamers. The Scope is part think-tank, part-performance, part-lecture.

Microscope, with SAM contributor and well-known journalist and broadcaster Caroline Baum, is another opportunity to hear artists offering insights into their thinking and creations; some will be at the Seymour Centre, post-show.

The most popular “cerebral” event, last Festival, was World Café in the Great Hall. It returns in 2011 with animated discussion on a recurring Festival theme: When we tell a story, how important is the truth? (January 14, 6pm-9pm, $45 – includes light meal and wine). Over-18s only.

All in all, there’ll be something for everyone and all ages at the Seymour Centre with bars, a BBQ and informal eating areas indoors and out, making it perfect for a drink and snack between shows and as a meeting place for friends and family.

Sydney Festival 2011, 8-30 January; www.sydneyfestival.org.au for program and full details. Alumni discounts are available.
A study by the University’s Faculty of Health Sciences, in collaboration with the University of Queensland, has compared common rehabilitation therapies for acute neck pain, with interesting results for those wondering about suitable treatment. According to project leader, Dr Andrew Leaver (pictured here), “Neck manipulation is a highly controversial treatment as there are published studies which demonstrate an increased risk of stroke in patients who receive it. While this appears to be a rare occurrence, and there is still some debate about whether manipulation can cause stroke, patients have a right to make an informed choice.”

Neck manipulation, which involves rapid, small thrusting movements to the spine, producing an audible “click,” is widely used by chiropractors, osteopaths, physiotherapists and other medical practitioners to treat neck pain. According to Dr Leaver, the frequently quoted estimate of serious injury following neck manipulation of one in one million is conservative and does not take into account unreported cases.

“We should also consider the severity of the risk and remember that the condition which people are initially seeking treatment for is a non life-threatening, and mostly self-limiting condition,” he says.

The study was a randomised, controlled trial of 182 primary care physiotherapy, chiropractic and osteopathy clinic patients in Sydney. All had reported non-specific neck pain of less than three months duration and been deemed suitable for treatment with manipulation by the treating practitioner; with blind assessment of the outcome.

“The median number of days to recovery from pain was 47 in the manipulation group and 43 in the mobilisation group,” Leaver says. “Participants treated with neck manipulation did not experience more rapid recovery than those treated with neck mobilisation.”

With around two-thirds of the population suffering from neck pain at some stage in their lives, it’s not uncommon for patients to seek out manipulation based on the belief that it provides more rapid pain relief than other treatments.

The study compared these techniques with that of mobilisation, which involves the use of slow, oscillating movements of the neck joints. All treating practitioners had postgraduate university qualifications and had received specific training in both manipulation and mobilisation.

While both treatments proved effective, the outcomes for the two groups were almost identical. “It makes us question why patients or practitioners would favour a treatment, which possibly carries risk of catastrophic outcome, over an equally effective one with very few reported complications, despite widespread use.”

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MENTOR MAGIC

WORDS & PHOTOGRAPHY
HAZEL BAKER

The University’s online mentoring program, in which alumni make themselves available as mentors to students through AlumniOnline, was opened up to the entire student community earlier this year.

One of the earliest pairings was Markus Fischer (pictured here), a 25-year-old student from Germany who is undertaking the two-year Master of Management (CEMS) course through the Faculty of Economics and Business; and Roger Bayliss (BSc ’65), a Sydney-based former Australian trade commissioner of more than 30 years’ standing, now running his own consultancy.

Here in their own words is their AlumniOnline mentoring experience.

Markus: Once I was in AlumniOnline [students need to be authenticated before their account in AlumniOnline is created], I went into the mentoring community database to search for a mentor. I looked through the different profiles, and when I read Roger’s profile it matched what I wanted. [In his profile Roger said that his motivation to be a mentor was to provide practical advice to students on career progression and matching of skills to employment opportunities, as well as working internationally and within industry sectors.]

I sent Roger a note and an email, and in his response the next day he invited me to meet him. I wanted to find out more about consulting and HR and Roger gave me valuable insights about these roles. He told me what’s possible and most importantly how to get there. It was very valuable and he broadened my horizons.

We have communicated mostly by email, met twice and also talked on the phone. Roger has also introduced me to valuable contacts in Sydney and Singapore, where I am doing part of my course.

It’s really incredible. It’s not just about finding a career; it’s also a friendship. I am sure we are going to be in contact in five or 10 years’ time. It’s great that Sydney offers this kind of opportunity.

Roger: The process [of becoming a mentor] was all very easy. Once you are in, the website is very straightforward.

In terms of contact with students, I was particularly pleased to have a call from someone who was serious about the process and had studied the CVs and backgrounds of potential mentors. Markus is a serious and focussed guy and knew what sort of advice he was looking for.

I did find the mentoring guides on the website very helpful even though I’ve been in HR situations before and have had some experience of mentoring. I adopted my usual practice of asking a lot of open-ended questions and then narrowing that down to choices, such as between government and corporate.

I could also tell Markus what a working day in a particular field is like, in other words a reality check, which made him say, “I don’t think I want to do that!”

What have I got out of it? It keeps me in touch with the aspirations and characteristics of this generation and what makes them happy. I have also made a friend, I hope. It’s a work-in-progress, which in itself is very rewarding. And I’ll get my real buzz when I see Markus further down the career path.

Alumni as well as students are welcome to become a mentee and find a mentor. Simply make sure you have activated your account in AlumniOnline then login, go to the Mentoring Community and follow the prompts. We always need more alumni to become mentors, so do please volunteer. Go to http://alumni.sydney.edu.au/mentoring and you can make a difference.
Tell us about your new books

Lilli-Pilli The Frog Princess (Scholastic) is a sequel to an earlier book, Princess Euphorbia. I dedicated Euphorbia (a spoof on the fairy tale of The Frog Prince) to my eldest grand daughter who was born the year it was published. Lilli-Pilli continues the spoof and is written for my second granddaughter, so it’s aimed at 3-6 year olds.

When the War Came (Anzac Day Commem. Comm. Q Inc) is for high school students and is a memoir of a fictitious child living in Kings Cross in WW2. It meant reading the Sydney Morning Herald from 1 January 1940 to 30 September 1945 on microfiche, which was hard on the eyes. Both books are due out in November 2010.

What do you recollect from your time at Sydney University?

The late 1950s and early 1960s have been called the Golden Age of Sydney Uni drama; not surprisingly with people like John Bell, Clive James, John Gaden, Germaine Greer, Arthur Dignam, Lyn Collingwood and many others. My first revue was in 1961, my fresher year. Traditionally freshers weren’t allowed in revues, but I auditioned with a second year student and we made Clive James laugh; so he was determined to have us in the cast of Wet Blankets. He even wrote a sketch for me called Ten Days that Dimmed the Lights, about the Russian revolution. I was in a couple of productions for St Andrew’s College and in the SUDS Australian premiere of Jean Genet’s The Maids, directed by Francis Flannagan. There’s a book currently being written about those years by Dr Laura Ginters for which I and several others were interviewed.

Recount your career path since leaving university

I worked in a variety of roles: clerical, advertising, in the Mitchell Library as a research librarian, teaching creative writing and as a film extra. After I married, my husband and I moved to Canberra where I worked briefly in the public service. I then decided to freelance, writing book reviews for the Canberra Times as well as articles, short stories and verse. When I started writing children’s stories, I was also doing biographies on military men and artists for the Australian Encyclopaedia. I served on a government board funding arts bodies and on the Board of Trustees of the Canberra Theatre. When we moved back to Sydney I began reviewing for the Sydney Morning Herald, then ABC radio. In the ’90s I started writing historical novels for children because I wanted to make history interesting for them. I’ve written about child convicts, the Eureka Stockade, Cook’s charting of eastern Australia, Federation, the first Melbourne Cup, Waler horses of WWI and messenger pigeons of WW2.

What is your favourite writing genre?

I prefer variety. If I hear of an incident that gives me a “hacksles on the back of the neck” feeling, I write about it. I also inherited both my parents’ senses of humour. My father’s was more suited to adult stories and my mother’s more suited to children’s. I sometimes combine the two, writing the same story from an adult’s then a child’s perspective. Fantasy and humour I find easy to write, but children’s historical fiction is harder, because you have to provide often complex information in a way that doesn’t sound like a history lesson.

Define your concept of family

I would have once defined a family unit as two parents with children, but anthropology makes us broaden that definition and extended families or families that break the mould have become more frequent. So long as children are cared for and raised in a loving environment, the actual family form matters less. My own family background was unusual. My parents separated when I was a baby and my father died when I was eight. I was ten when my mother remarried and moved interstate, and after that I was brought up by my grandparents. They had a love of history, art and theatre which became my main interests and both had time for me, probably more than parents would have had. My grandfather gave me a complete Shakespeare when I was 15 and had me learn a soliloquy a week.

Outline your family situation

I am married with three adult children and five grandchildren whose ages range from 14 to less than a year (the latest was born on 29 July this year). Having
been brought up by grandparents and never having called my own mother “Mum.” I’ve never wanted to be called Mum either, so my children mostly called me Vashti. They used to joke that if they were ever lost in a supermarket and tried yelling “MUM!” all the women of child-bearing age would turn round except me. That said, on the one occasion they bellowed “VASHTI!” I responded immediately. I see a lot of my 14-year-old grandchild who lives only eight doors away and I used to babysit her. I now mind my 2½-year-old grandchild and will mind his baby sister. The other two grandchildren live in Singapore but are planning to move back to Australia. I’ve dedicated two books to the two oldest grandchildren and there is now pressure on me to come up with a book for each of the others.

**What advice can you give to alumni for bringing up young children?**

Make time for them, but quality time. Don’t make yourself a slave to them – by micromanaging or becoming their full-time taxi service. We live in an age where kids need to be protected but they also need to develop a sense of responsibility and independence. Listen to their problems. The sausages may be burning and have set off the smoke alarm and that report may have to be finished by tomorrow, but the kid who’s bullying your child in the playground, or the weeks of uneaten school lunches are actually more important.

**How did you manage to combine work and family?**

Looking back, the number of things I often had on the go at any one time made it seem like a full-time job. I’ve edited P&F and writers’ groups newsletters, been the Year 12 parent, done my share of multiple school tuckshops and canteens, Meals-on-Wheels, been President of the Society of Women Writers, Deputy Chair of the NSW Writers Centre, President of the Military History Society of NSW; all while trying to continue writing and researching. It was often hard slog and I frequently finished book reviews or other work at 2am. I once sat down to write a short story at 9.30pm after everything else had been done and finished it at midnight to meet the postal deadline next day. But there was often mother’s guilt. When I handed in a story to the *Canberra Times* competition with five minutes to spare, I told the kids to stay in the car and not move only to hear the youngest, then three, say, ‘Sut (sic) up darling, mummy busy.’ However, as they grew older they understood the need to juggle. Trying to make another competition deadline, I promised to take them to a fabulous afternoon tea if they just let me finish my story, but could they please make their own lunch? Ten minutes later, there was a knock on my door and a disembodied arm held out a plate with a sandwich on it while another different disembodied arm held out a mug of coffee. That was bliss.
Neil Armfield (BA (Hons) ’77) speaks between careful sips of homemade vegetable soup. Too busy for a proper lunch break, the acclaimed theatre and opera director sits at his desk in Belvoir Street’s open-plan warehouse surrounded by papers, old Christmas cards and a packet of dog treats for his beloved Labrador, Grace, asleep on the nearby couch.

His chaotic desk may lead some to think he has a messy mind. But Armfield has one of the fiercest brains in the business. Renowned for his intelligence, keen observation and dogged determination, Armfield has a vast capacity for work.

In the past 12 months alone he has picked up a Helpmann Award for his direction of the Benjamin Britten opera *Peter Grimes*, wowed Edinburgh International Festival audiences with a new opera, *Bliss*; revived his Opera Australia production of *The Marriage of Figaro* and, in September, remounted his critically-acclaimed production of Britten’s *A Midsummer Night’s Dream* with the Lyric Opera of Chicago.

If that’s not enough, he has also remained at the helm of Company B at Belvoir Street Theatre in Surry Hills, directing the delightful *The Book of Everything* and the smash hit *Gwen in Purgatory* by Tommy Murphy (BA ’04). He is now in final rehearsals with Geoffrey Rush for an encore season of the hugely successful 1989 adaptation of Nikolai Gogol’s *Diary of a Madman*.

The workload is enough to slay a regular person. But Armfield has a unique attitude to creative work.
“I have adopted a conscious attitude of surrender,” he says, smiling. “I strive to make every moment in a production better than any moment that’s happened before – I have very high ambitions – but then I step back and just let it be.

“There is no point anxiously worrying anything into existence because it will be a product of fear. You have to somehow blend ambition with surrender and just let things happen the way they need to happen.”

Armfield says he learned this philosophy from “four amazing Indigenous women” while he was directing Dallas Winmar’s Aliwa for Company B in 2001. Every morning actors Deborah Mailman, Kylie Belling, Aunty Dot Collard and Ningali Lawford would come to rehearsal, often with young children in tow, and talk about cooking and what they would feed the kids for lunch. “The cooking made its way into the show and I learned how to surrender. It was a terribly important show for me,” says Armfield.

The ultimate surrender comes next month when he says farewell to Company B and Belvoir Street, after 16 years as the theatre’s artistic director. Armfield says Belvoir has been his life’s work but it is “high time” to move on.

“It feels really right, I feel lighter,” he says. “Of course there are many things I will miss. But I have quite a bit of opera coming up and I’m interested in film. I really want to shed some responsibility and get some space. The last 10 years have been mad.”

Armfield, 55, grew up in Concord, in Sydney’s inner west, the youngest son of Len, then a foreman in the Arnott’s biscuit factory, and Anita, a housewife. He was a playful and brilliant student at Homebush Boys High School, often staying back until 9pm, rehearsing with the theatre group.

His first production, Toad of Toad Hall, won a statewide high school drama prize and caught the eye of acclaimed Indigenous actor and director Brian Syron.

“He gave me a gift by telling me I had a gift for directing,” Armfield recalls. “The best advice he had was: if you want to direct, just go and do it. You’ll never learn by watching other people do it.

“Over the years, I have learned the director’s job is to listen. If you are listening to everything, you will find a way through.”

After school, Armfield applied to NIDA as an actor telling the audition panel he ultimately wanted to direct. They told him to go to university and study literature. He did, then won a postgraduate scholarship to research dramatist Ben Jonson, a contemporary of Shakespeare, but says he was “kicked out” of the English Department by Dame Leonie Kramer.
“She quite rightly saw that my interests weren’t really academic. Instead of writing about Ben Jonson, I was putting on a production of Bartholomew Fair. Most of the energy and the pleasure of university was directing with SUDS over and over and over again,” he says.

“When I was there, performance wasn’t a subject and drama was studied as texts in the English department. So we put on shows and bonded with people who were obsessed and loved it. We did it all ourselves with little or no mentoring from teachers. That was a great thing. We learned from our mistakes.

“I learned my craft at Sydney University. So when I was offered professional work, I had already made the mistakes you need to make in order to feel confidence in the rehearsal room working with actors. It was completely crucial and formative.”

For SUDS, Armfield directed Tom Stoppard’s The Real Inspector Hound and After Magritte, Noel Coward’s Private Lives, and a “really bad version” of Measure for Measure. Despite the strong bonds, half the members of SUDS walked out at one point claiming the club had become the “Neil Armfield Adoration Society” and the precocious director was getting all the best gigs. (Later in his career, actors would mutter that Armfield’s quietly demanding directing style was like “an iron fist in a velvet cardigan”.)

He still remains close friends with many of his SUDS contemporaries, including playwright and director Michael Gow (Armfield directed his award-winning play Toy Symphony in 2007), composer Alan John and librettist Dennis Watkins, who co-created The Eighth Wonder, an opera based on Jørn Utzon and the building of the Sydney Opera House (directed by Armfield in 1995).

“I loved university. I’m surprised that I did quite well really academically; given the amount of time I spent with my concentration on SUDS. It just felt like an immensely stimulating and safe time,” he says. “It was 1973 and Whitlam had just come in, it was a really extraordinary time for state education. There was no such thing as HECS. There was great support within the campus for all the societies. It was a very privileged time.”

Armfield’s final productions at SUDS, Gimme Shelter by British playwright Barrie Keefe and Jonson’s Bartholomew Fair, were noticed by the arts industry and led to his first professional play, aged 24, at Nimrod: David Allen’s Upside Down at the Bottom of the World. He then worked with JimSharman’s Lighthouse Theatre in Adelaide before returning to Sydney in 1984 where he was involved in the purchase of the Belvoir Street Theatre and the formation of Company B, becoming its artistic director in 1994.

“I resisted coming to Belvoir for a long time. I was wary that becoming artistic director would interfere with my development as a play director, but I suppose I got to a greater level of confidence to know I could combine the two,” Armfield says. “I’ve always enjoyed
the feeling of jumping in the deep end and just free falling. You can't wait for certainty.”

Armfield brought a larrikin, undecorated theatrical vision to Belvoir. He reinvented classics, sometimes with a vaudeville or music hall aesthetic. He gave voice to many Indigenous writers and performers and nurtured a generation of talent including Cate Blanchett, Richard Roxburgh and Geoffrey Rush.

“I always aim for a simplicity of means. I get rid of any decoration or embellishment and place the performer in a space where there is concentration on the human body and the clarity of the story,” Armfield says of the house style he forged at Belvoir. “The theatre here is a rare space where the audience breathes the same air as the actors. It’s a handmade, intimate experience.”

He says his early landmark productions at Belvoir include Ibsen’s Ghosts, Shakespeare’s The Tempest and Hamlet; Stephen Sewell’s The Blind Giant is Dancing and two by Indigenous writer Jack Davis, No Sugar and State of Shock. Among the personal milestones he nominates are Small Poppies, Exit the King (which successfully transferred to Broadway in 2009), the plays of David Hare, his epic staging of Tim Winton’s Cloudstreet, Patrick White’s Night on Bald Mountain, the satirical musical Keating!, and recent productions, The Book of Everything and Gwen in Purgatory.

“T’m proud of all of them. From the moment I left school, creating works of theatre has been as natural an action as cooking or eating for me,” he says.

“Every piece of theatre involves an act of will. It’s just what I do. If I were a painter I’d paint. I think there’s a constant rejuvenation in the experience of an audience receiving a performance and I think that there’s a thrill of something being right and funny or communicative and meaningful in all sorts of ways. I take pleasure in other people’s pleasure.”

Armfield says the new production of Diary of a Madman will be a fitting bookend for his career at Belvoir Street. “I’d almost given up on reviving it, but after Exit the King was so well received, Geoffrey said ‘let’s do Diary again’. It’s the most perfect expression for Geoffrey’s mixture of total physical immersion in a part and very robust clowning and great, great, capacity for emotional release. It’s an extremely appropriate last show,” he says.

It won’t be Armfield’s final show at Belvoir, however. Next year he returns as a guest director with a new production of Ray Lawler’s Summer of the Seventeenth Doll, starring Robyn Nevin, Dan Wyllie, Yael Stone and Helen Thomson. He will also take Diary of a Madman to the Brooklyn Academy of Music before heading to Toronto to direct Richard Strauss’s Ariadne auf Naxos for the Canadian Opera Company.

After the warm reception for his feature film debut, Candy (2006), he has his eye on a number of film scripts (he has a film agent in Los Angeles and a theatre agent in New York) and he will soon start work on his most ambitious opera project yet, Wagner’s 12-hour Der Ring des Nibelungen (The Ring Cycle), a joint production of Opera Australia and Houston Grand Opera to be staged in Melbourne in 2013.

“I’ve never really planned my career. I just follow what comes up and keep as many possibilities open as I can. Next year isn’t too jam-packed,” he insists.

His plan to stay sane and creative includes simple pleasures. “I just try and sleep in on Saturdays. I keep my dog close by and I go up to a beach shack at Patonga, which is an extremely important retreat for me. I think it’s important to look at the horizon every now and then.”

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The Diary of a Madman opens at Belvoir Street Theatre on December 8.
Professor Sir Michael Marmot, the recently appointed President of the British Medical Association, is a world-leading social epidemiologist who says he was greatly influenced by his undergraduate education at the University of Sydney.

Though he didn’t set out to change the world, Marmot has certainly had a huge impact on its health; he’s just completed a groundbreaking review of health inequalities in Britain, after chairing the 2008 WHO Commission into social determinants of health. Marmot is presently also the Director of the International Institute for Society and Health and a Medical Research Council Research Professor of Epidemiology and Public Health at University College London.

And while he may have taken on Britain’s centuries-old class structures in his quest to overturn the social determinants of health, Marmot’s reputation and experience stood him in good stead, with few questioning his sometimes startling findings. In his review of public health in Britain, Marmot pointed out that while a man from the wealthiest London borough of Kensington and Chelsea had a life expectancy of 88 years, just 16 kms away in Tottenham Green, male life expectancy was 71 years.

Marmot, now 65, has three adult children and has lived in London for many years, leaving Australia to complete his PhD at the University of California, Berkeley in 1972. Born in North London, Marmot moved with his family to Sydney at the age of four. His parents were poor immigrants who had both left school at a young age, and he says that when he grew up, great value was placed on education.

On leaving Sydney Boys High School, he went straight into an undergraduate medical degree, but after four years of medical studies, he took the opportunity to spend a year doing an intercalated BSc in pharmacology. “I spent a year in the lab, which was wonderful.”

During that year, he had time to do his own research – but also met people outside medicine, attended lectures in English literature and befriended students of sociology and political science. “I suddenly discovered the University,” he says. “Until then, I had been a medical student – but that year, I became a university student.”

Marmot’s exposure to literature and politics at such a seminal time clearly influenced his career path. “Being interested in social determinants of health and inequalities in health means you need to draw on a wide array of influences and knowledge and understanding,” he says.

He followed that year with a junior residency at Royal Prince Alfred Hospital in Sydney when, despite working around 100 hours a week, he completed first-year English Literature. The following year, he was offered a year in thoracic medicine, combining clinical work with some research interest. But thoracic medicine wasn’t the path he wanted to follow.

“Without quite knowing what it was I wanted to do, I was concerned about why people got ill in the first place and how it related to the circumstances in which they lived and worked. I hadn’t articulated it very well, but that was certainly where my interests were heading.”

As a young intern, Marmot had noticed that Greek and Italian immigrants living near the hospital, struggling to integrate into the community partly due to language barriers, would present with a variety of problems that he started to think were the physical manifestations of some of the problems in their lives. He approached sociologist-turned-epidemiologist Leonard Syme with his ideas, leaving Australia in 1971 for UC Berkeley, under Syme, where he looked at rates of heart disease in men of Japanese ancestry living in Japan, Hawaii and California.

“Japanese culture was cohesive and gave protection against the stresses of daily life, but as the Japanese became more westernised in California, they lost those protections. Among the Japanese in California, regardless of smoking, diet or blood pressure, those with a more westernised culture and social structure had more heart disease than those where their culture was more traditionally Japanese.”

Marmot conclusively demonstrated a link between social environment and disease rates – setting the stage for all his subsequent research. Offered a position at the London School of Hygiene and Tropical Medicine, a major centre of epidemiology, he began his famous Whitehall studies, researching rates of heart disease in British public servants. The only social measure available for him...
to investigate was people’s employment grade – and this delivered Marmot with a striking observation of the social gradient in health.

Contrary to the popularly held opinion that high-status people experienced greater stress and were therefore at higher risk of heart attacks, Marmot found that the lower a person was in the hierarchy, the higher their mortality from heart disease, and a range of other diseases. “It wasn’t just about poverty,” Marmot says. “It was a finely graded relation between where you were in the hierarchy and risk of disease.”

While some commentators blamed Britain’s class structure, the Whitehall studies have since been reproduced all over the world, showing an inverse gradient between social status and health. Marmot’s 2004 book, *The Status Syndrome: How Social Standing Affects Our Health and Longevity*, further expanded on these findings.

Despite equal access to quality food, good housing and full employment, Marmot found that above a certain threshold of material well-being, another kind of well-being is central. The circumstances in which we live and work and our place in the social hierarchy affect our health and our longevity. The degree of control that each person has over their work and their life, and their level of social participation, will dictate their place on the gradient of health.

Marmot says that he has spent the past 33 years trying to understand why it was that the higher a person’s social status, the better their health – and to develop policy to deal with this. Chairing the WHO Global Commission on the Social Determinants of Health, Marmot says that the Commission’s most striking discovery was that non-communicable disease dominated in almost every region of the world except the very poorest. It was a critical finding.

“This means that, if you think that the causes of disease are roughly the same wherever we find them, we’ve got to look for a set of common causes and common actions across the world.”

A critical global health threat is obesity, now officially an epidemic, with over one billion people worldwide overweight, and around 300 million clinically obese. Seventy per cent of women in Egypt are overweight or obese, says Marmot, while in Mexico, the problem of obesity far outweighs problems of stunting and under-nutrition.

Yet while obesity (which directly causes diabetes, heart disease and other health problems) is clearly part of a major global health crisis, it’s the causes of obesity that are the real issue – and breaking these down is complex.

“It relates to the nature of our food supply, the nature of opportunities for physical activity, the changing nature of physical activity at work and how people make food choices,” says Marmot.

In the poorest countries, more educated women are more likely to be obese because in these countries, women with little education are so poor they don’t have enough calories to eat. But in countries with a GDP higher than $2700, there’s an inverse association, where women with more education are less likely to be obese.

“We can speculate on why it’s the case that more educated women in high income countries are less likely to be obese, and it’s presumably in part cognitive; it’s about fashion and the ability to control your circumstances, what you eat, going to the gym and so on,” Marmot says.

Marmot was then asked by the British government to conduct a review of these findings and make recommendations to reduce health inequalities in Britain – and in February 2010, his report, *Fair Society, Healthy Lives* was published.

“It was a statement that if we put fairness at the centre of all decision making, health would improve and health and inequalities would diminish,” Marmot says.

World changing, indeed.
DESIGNING WOMEN
Anne Schofield and Vivian Chan Shaw ... a shared liking for flamboyant colour that stands out in a sea of uniformity

Both are icons of style and attended Sydney University, yet Anne Schofield and Vivian Chan Shaw had not met until introduced by SAM at Zigolini’s in Woollahra. Once the coffees are ordered, there is a delicate question to be got out of the way: are the two elegant women, both capable of earning admiring glances and now holding court at the eastern suburbs meeting place – contemporaries? Tactfully, it emerges that Chan Shaw was a few years before Schofield in the ’50s, which explains how the two women managed to miss each other. More surprising is that they failed to meet in the social whirl once they had established their eponymous businesses. After all, such women were few and far between in Sydney until recently. Perhaps the simple answer is they were too busy working.

Schofield is the more extrovert of the two. Yet while Chan Shaw may be shyer, both share a steely unblinking resolve that has seen them survive every setback, downturn and trend. Beyond the whim of fashion, they have earned the right to be described as classic in their enduring sense of style. Both exhibit a shared liking for flamboyant colour that stands out in a sea of uniformity.

Although Anne Schofield is acknowledged as one of Australia’s most knowledgeable dealers and collectors of antique jewelry, she might easily have chosen a career in fashion. She grew up playing dress-ups among the materials of her milliner mother. By the time she was eight years old she had learned how to entertain and distract clients when a hat was not quite ready for a fitting.

“My mother also let me model her designs and entrusted me with visits to suppliers, sending me to the haberdashers’ warehouses in York Street for ribbon, lace, buckram and veiling,” she says in her precise, clipped voice. Like most girls of her generation, she learned to knit and sew and by the time she became a student, she was modeling herself on French actress and chanteuse Juliette Greco.

“I did the black around the eyes, the long black hair falling forward, although I always wore it back by day. My other role models were the Hollywood soubrette Jane Powell and of course Elizabeth Taylor; I grew up with that National Velvet look. I bought Vogue patterns and made full gingham skirts, worn with a cinched in belt, and white shirts with wing collars; and I always wore high heels because I was so small, even though flatties were fashionable. Around me there were still a lot of young women wearing twin sets and pearls but because I hung out with the drama students (including her future husband Leo), we were a more bohemian bunch.

“After I married Leo, we went to live in London close to the Portobello Road. I started gathering up vintage pieces, which were very fashionable and cheap in the ’60s. It was possible to buy original designs and couture for next to nothing. Eventually I had a huge collection spanning the years from 1790 to 1940, including a large number of accessories, shoes, bags, hats and I sold over a thousand of them to the National Gallery of Victoria.”

After returning to Australia in 1965, Schofield started dealing in clothes and jewelry. “At first, it was jet necklaces, ivory, amber. When I moved to Woollahra I started to specialise.”

When she opened her first shop she had so few items to sell she filled the display cases with fans to dress up the space. Her strong scholarly streak meant Schofield always enjoyed discovering the stories behind each piece, an approach that continued when she began collecting jewelry.

“I’ve had to educate my clientele to appreciate the history, rarity, workmanship of pieces such as Australian gold rush jewelry, or carved gemstones or cameos and to go beyond the bling.” She had to overcome a prejudice against the past and develop her clientele’s interest in heritage pieces. This she did with regular
study trips to Europe. “I would go to the V&A every year, attend lectures, look at Lalique and other great designers, sharpen my eye, and eventually studied gemology.”

Retail is in Vivian Chan Shaw’s blood: her father imported embroidered ladies’ blouses from China, while her mother ran a baby and children’s wear boutique in Surry Hills, as she had previously in Shanghai.

With typical business savvy, she saw an opportunity, being close to the maternity hospital in Crown Street,” observes Chan Shaw. (An earlier generation was not so fortunate: both Chan Shaw’s grandfathers came to Australia in the 1860s, seeking but failing to find their fortunes in the Gold Rush. One became a journalist with a Chinese Australian newspaper the other was a providore.)

Like Schofield, the young Chan Shaw was often sent on errands into the city, visiting wholesale suppliers, but her family had other ambitions for her even though, to their consternation, she eventually went her own way.

“Mum wanted me to be a concert pianist,” she says ruefully. “When I was eleven I went to the Conservatorium High School because I was something of a prodigy. But by the time I was 15, I decided I was not that special compared with my peers and I tossed it all away. At Sydney I read music, but then I fell in love, got married in Melbourne, had five children very quickly and then my husband left me, so I found myself a single mother at 30 and needed a job. I was estranged from my mother at the time, so there was no help from that direction.” Under the definition of alumna however, she has been claimed by the Conservatorium.

“Renee Fabrics had several shops selling up market bridal laces, all imported, and I became a textile buyer there. Slowly, I started doing sketches of dresses for clients and that was good for business. Eventually I became the manageress and
then I had two firms fighting over me – I chose to go to Cann’s in Market Street, where I was the fashion coordinator, and then I moved to Merivale. They had a total concept emporium and were an important name in Sydney’s fashion retail sector, selling everything from sportswear to knitwear and bridal. They were into manufacturing too, so that’s how I learned about that side of the business.”

It was, both women agree, a fluid, exciting time, “Full of optimism that threw up originals like Jenny Kee and Linda Jackson. We were both in the right place at the right time,” says Schofield, “when it was possible to start with nothing.”

It was however, not a time when starting a business was the norm for women, particularly single mothers. “When I decided to open my own business, I tried to get a bank loan. The bank wanted a male guarantor and that made me furious,” says Chan Shaw, shaking her head at the memory.

Undeterred, she forged ahead. Her first piece, she remembers, was a hand-knitted sweater with a voluminous collar of whipstitch teased by hand into a ruffle (a signature look that flatters long necks and which she still produces today). “I was wearing it and a customer bought it off my back, quite literally!”

All the clothes in Chan Shaw’s collections are hand-knitted to this day on a domestic flatbed loom, using a mixture of yarns including wool, silk, cotton, mohair and synthetics.

“The moment you produce work on a machine it becomes standardised and I am not interested in that. My customers want something individual and unique. Even a famous knitwear house like Missoni in Italy can’t do what I do, because their pieces are mass-produced. It limits the shapes they can create.”

Chan Shaw has a five-storey house in Darlinghurst filled with yarn which she calls her colour library.
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“I mix colours like on a palette and change colours along a single piece of yarn, which is what gives them more depth and interest (the only ones she dislikes are neutrals). I am always experimenting, inventing new techniques. So for example to simulate the look of astrakhan fur on this jacket,” she says, pointing to the crinkling detail on the sleeve of what she is wearing, “I pinch the fabric to create the textured effect.”

The pace is relentless, with Chan Shaw designing 100 pieces in each collection twice a year, inspired mostly by nature and organic forms in plants, flowers and sea creatures. She employs a loyal army of a dozen knitters at her company headquarters in Woolloomooloo, most of whom have been with her for more than a decade, “who understand how to decode my drawings covered in arrows”. At her boutique upstairs in the Queen Victoria Building, 60 per cent of her sales are off the rack ready-to-wear, with 40 per cent made to measure for a clientele that includes some customers she has known for more than 20 years.

“I know how to flatter a figure, to make a hem that flips out and looks flirty on a slim figure and where to put more fullness into the shape for a larger figure,” says Chan Shaw, who rarely wears clothes by any other label and is proud to add that her glamorous daughter Claudia – her business partner, co-designer and presenter of ABC TV’s The Collectors – does the same. She also exports a small number of pieces to fashion retailers in Chicago and London. By far her most unusual client was Barbie.

“Mattel chose one of my designs for Barbie’s 30th birthday and the gown became part of her international designers collection!” Real-life celebrity clients have included Colleen McCulloch, whose wedding gown she created, opera singer Suzanne Johnston and Margaret Whitlam, while overseas fans include Oprah Winfrey, Roberta Flack and Dionne Warwick. Last year, Chan Shaw was awarded the Fashion Group International Lifetime Achievement Award. This year, extending her brand in a new medium, she designed a collection of six vibrant pieces, swirling with almost retina-detaching colour, for Designer Rugs.

Like Chan Shaw, Schofield has passed on her taste to her three daughters: Emma, Tess who is a respected theatrical costume designer whose work is seen in theatres across the country, and TV presenter and broadcaster Nell.

These days, Schofield often wears Indian cotton pieces by designer Brigitte Singh by day and Issey Miyake by night.

“I like Asian things, they are always beautifully made, finished with attention to detail and they suit my figure, with their quilting and pin tucks. In recent years I have come to wear a lot more colour and only use black as a contrast.”

As for current trends, Schofield says the appetite for art deco jewelry is still going strong and there is great demand for platinum. Her personal favourites are more esoteric and include Indian jewelry, carved coral, inlaid tortoiseshell and rare, carved art nouveau horn.

“But this year the market has been nervous rather than optimistic or buoyant.” She is too cautious to make predictions about future directions in such uncertain times but wishes that Australia had a museum of decorative arts, including costume and jewelry.

“We badly need one so as to be able to display the fantastic collections we have that people never see. The Powerhouse has some marvelous stuff but it never shows it and one museum can’t do everything. I’ve given them plenty of things. At the moment I am trying to persuade them to have a major jewelry exhibition in 2012/2013 with my own collection as the nucleus.” (A small selection of Schofield’s collection is on display at the Nicholson Museum at the moment.)

Chan Shaw has donated to the Powerhouse too. “They have the wedding gown I made for Claudia. It took me seven weeks of working night and day to create it using black and white lace applique embroidered with thousands of gold beads,” says Chan Shaw, with pride that is both professional and maternal.

She also designs jewelry to complement her knits. “I’ve always collected semi-precious stones and unusual beads,” she says, fingering a smooth jade necklace she designed that matches her sweater. Although something of a workaholic, like many running their own business, Chan Shaw is an avid reader, cook, theatre, dance and filmgoer, but the creative impulse is something she never abandons.

“Even if I did not make things as a business I would do it anyway as I find it very calming to lose myself in the creative process.” The one thing she does not do anymore is play the piano.

Both women are unsentimental about their careers and what motivated them to pursue such strongly individualistic paths, but they agree that they have much in common.

“Both our businesses are very hands-on, very personal and there are no short cuts,” says Chan Shaw.

“And neither of us is in it for the money!” adds Schofield emphatically, at which both women laugh from the heart.
INTO
THE
WILD
BLUE
YONDER

WORDS
GRAHAME WILSON

Grahame Wilson, TV and film producer with the University of Sydney Television Service, from 1973-1993, was also on hand for one of the University’s now-forgotten adventures and remembers it well...

In 1962 a few students at St John’s College developed a light-hearted interest in hot air balloons. Terry McCormack and Terry Golding were the main enthusiasts; others joined them. By each donating the equivalent of about $50 they were able to start the design and construction of a balloon large enough to lift one person. Made of Mylar polyester film, coated with vaporised aluminium, the shape was a simple sphere, 9.7m in diameter, with a tangential cone 13.4m high, with a volume of 509.7 cubic metres.

It was built in a cafeteria at Uni, the 28 lengths of delicate sheeting carefully stacked, then cut all at once by machine. Not much thicker than lolly wrapper, Mylar is incredibly difficult to tear – except from any exposed edges, where it displays frightening weakness. Finally, the gores were taped together, on both sides, using strong 5cm fibreglass reinforced tape.

In June 1963 they named it Archimedes and called themselves the Aerostat Society of Australia. The first test inflation was on the college grounds using an electric blower to lift the tethered balloon. After that flight, the members organised a free – untethered – flight, which had to be well away from air traffic corridors at Parkes in western NSW. A crowd gathered to watch the intrepid young men prepare for the maiden flight. Beneath the balloon was a simple platform to support the pilot and a gas cylinder. Test pilot Terry McCormack steadied himself on the open platform but Archimedes, with its tiny burner, was unable to lift off.

There was little to jettison: Terry had no helmet, so he relinquished his parachute and that produced enough lift. Initially the tiny balloon dropped into a gully, followed by the crowd of spectators, but the balloon kept going and after 15 minutes, had climbed to 610m and traveled almost 5kms.

Finally, the balloon descended behind a hill and landed heavily, flipping the platform upside down, leaving Terry suspended from a rope. When anxious spectators eventually arrived at the site he was found to be okay. It was Saturday, 4 July 1963 and Terry had made the first free balloon flight in Australia in more than 40 years.

The open platform and lack of lift was a worry; the result was a loss of enthusiasm among the group and only a few more free flights for Archimedes. Despite this, as a result of the publicity the students had achieved, the Teijin Company of Osaka in Japan donated fabric for another balloon. It was designed and built and, not surprisingly, was named Teijin I and at the time was the largest hot-air balloon in the world.

Meanwhile, the Agricultural Society’s Pig and Horse Committee, having examined the ring events on offer for the Royal Easter Show of 1967, thought that a balloon launch might be an exciting departure from the regular dose of show jumping, sheep mustering and marching bands.

As the only ballooning group in the country it was a golden opportunity for the Aerostat Society of Australia to earn some money, and the offer to launch Teijin I at the Show was accepted.

It was late one evening in the centre arena of the old Sydney Showground, now Fox Studios, when a trial run took place. I’d been invited by Ken Bath, my parachute instructor, to go along and perhaps help out as ground crew; and that’s when I first met Terry McCormack and had my first glimpse of a balloon.

A large gas burner began to roar and I was mesmerised as hot air poured into the balloon’s mouth and an unimpressive pile of fabric grew into a huge globe towering 23m above us. A few minutes later the burner was shut down and the balloon gently lifted and hovered silently in the gloom, above the ground mist. I could move it by hand. What other flying machine could grow from nothing, and then just float there in complete silence? The balloon bug had bitten me.
So, it was with that balloon, in front of large crowds at the Royal Easter Show, with one or two of us on board, would rise into the afternoon sky almost invariably as the wind also rose. It suited the Show’s timetable, but it was the most dangerous time to launch a balloon. No longer was it the gentle giant I’d met on that first night. In the wind it was a struggling monster seemingly bent on both our destruction and its own personal escape from the 60m tether. On one flight, Terry was caught inside the balloon itself as it began to lift to the vertical, and he was almost “poured” onto the roaring flame. In the arena we had it tethered to a large water tanker, but even then, unless filled with water, the tanker’s wheels often lifted off the ground.

Later I learned that at its first test flight at St John’s Oval in 1965, a drunken bystander decided to pull the balloon down, but instead released all the hot air. Although only 3m above the ground, the balloon crushed heavily, landing on Terry, breaking his shoulder. Another member, Terry Golding was burnt when a fire started. It was almost a year before the group recovered. Despite this and the demands of university study, more successful flights were made in western NSW, free from any tether.

Then, not long after, a new deflation system was tested at Canowindra. It was supposed to tip the balloon envelope upside down and release the 4.5 tons of hot air through the mouth, but a vital rope broke and Teijin escaped. The enormous envelope, without burner or gondola, rose rapidly. It was chased on foot, then by motorbike, then by car, then finally in a hired aircraft. It was last seen 130kms away at about 9000m.

The Aerostat Society was apparently finished, as no further news of the balloon came in. Instead of a balloon, they had debt. Two months later, a commercial aircraft pilot spotted what he thought was a parachute in thick forest, 140kms from the launch site. A bulldozer was brought in and the envelope was recovered. Damage was minor, although ultraviolet light had weakened the fabric.

After the Show, the group decided to travel to Canowindra in western NSW to fly untethered. The airspace was officially classified as “uncontrolled” and considering that Teijin was almost uncontrollable, it made sense.

On the first flight, Ken Bath went up to parachute from it. Teijin struggled to reach 610m; Ken made his jump and the balloon landed without incident. The next day, 11 June 1967, I went up. I was to jump while Stan Grincivicus and Don Joergens flew on and landed the balloon. They wore emergency harnesses with small reserve chutes stowed nearby to clip on, if necessary.

Because the balloon had numerous leaks, the burner ran constantly, making conversation impossible. After 20 minutes we reached 1400m. I climbed onto the edge of the gondola, very aware of the burner right beside me, and stepped off. We were over a large ploughed paddock. Ten seconds later, having dropped about 300m I opened the parachute. Looking up to check my canopy, I spotted Teijin above.

Teijin was made from a red and white striped fabric, however, I could see strips of silver, which was a puzzle, until I realised that I was seeing the inside of the envelope as it began to rip vertically and slowly turn inside out.

As I descended, Teijin was coming down even faster. They were in trouble. It was transfixing, hanging there, a spectator unable to help. Thankfully it wasn’t long before I saw someone jump and a small white canopy opened. Then another jumped and a parachute opened. Neither Stan nor Don had ever jumped or had any parachute training. The balloon kept on deflating and dropping faster. It fell between them and missed them both. It was falling ever faster, and then as it came level with me, the top suddenly burst open and the last bubble of air escaped and there was a roar of flapping fabric as it dived straight down.

It looked to be heading for an isolated farmhouse, but fortunately landed in a ploughed paddock nearby. From above, I saw it impact. The three metal sides of the gondola were flung open like flower petals, then were immediately buried as the trailing fabric poured onto it.

I had an easy landing on the ploughed field. It was strange, not a soul was in sight and not far away, on a gentle rise, was this lonely pile of wreckage. After the racket of the burner, the only sound was the fabric flapping gently in the breeze. One of the 45kg fuel tanks had been dented by a rock, but luckily didn’t explode. Don and Stan walked over a rise. They were unhurt. Don had nearly hit power lines. Stan missed a barbered wire fence by a whisker. We were lucky but Teijin was finished.

Some years later I had two more balloon jumps. The last was from 4000m. I opened the parachute high and enjoyed the long glide to earth. I was then a science teacher. That career continued for 13 years. Not long after, I began working at the University’s TV Service. There I met many interesting people and did my best to comprehend their specialty, then produce a film or videotape about it. It could be the building of Gothic cathedrals, the workings of a radio telescope, infrared spectroscopy; removing an enlarged thyroid, handling high voltage electricity, how to tranquilise a horse or perform a human postmortem. I spent 20 amazing years at Sydney, the last 12 in a wheelchair after a flying accident. Sadly for many of us, in 1993 the TV unit was shut down. And in the modern OH&S world, there is no room for balloons on the ovals either.

Readers can find further details at “Early Hot Air Ballooning in Australia” www.ozemail.com.au/pogwil
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CROSSWORD

The prize is a copy of Delia Falconer’s wonderful new book, Sydney, reviewed on page 34.

Warmest thanks to New South Books for their generosity.

First correct entry out of SAM’s hat for the July 2010 prize crossword is from Claire Gillam (BEc ’01) Hobart, Tasmania.

Honourable mentions to: Cathy Ashcroft (nee Kennedy) (BSc ’66) North Wollongong NSW; Jo (BE ’87 MBBS ’78) & Atticus (BA (Hons) ’06) Cox Cheltenham NSW; John Ford (BSc ’93) Leeming WA; Elizabeth Irving (BSc ’67) Baulkham Hills, NSW; Christina Keith (nee Thomson) (BA ’69) Carina Qld; George Mackay (BA ’66 MA ’71) Concord West, NSW; Bill (CWF) Matthews (BA ’73) Brooklana NSW; Nigel Nettheim (BEC ’82 BMus ’90) Cheltenham NSW; Joanna O’Donnell (BA ’81) Bowralville NSW; John Samios (LLB ’70) Coﬀs Harbour NSW; Helen Somerville (BA ’59) Wahroonga NSW; David Stout (MA ’53) Ightam Kent; David Turner (BArch ’71 MDesSc ’97) Paddington NSW.

SAM JULY SOLUTION

ACROSS

8 Offensive item I noted in speech (7)
9 Clever Dick foolishly tries to trap graduate (7)
11 Look kindly on university fellow dressed in fleece mid-September (7)
12 Ran through beer department head kept behind the Sprite (7)
13 Obsession with compound of ammonia? No! (9)
15 Part of engine is rubbish whichever way you look at it! (5)
16 Thanks to poets, we have old-fashioned tunics (7)
19 Environmental study of energy withdrawn when account is sent in (7)
20 Opposition leader flees wooden building seeking support (5)
21 Mentoring arrangement responsible for a lot of writing! (9)
25 Dance where clever people could get this far ahead? (3-4)
26 Get Bill some sheets (7)
28 Heteros can get knotted - take that! (2,5)
29 Craft Maori rebuilt accommodates returning American soldier (7)

DOWN

1 Device for spotting complex fraud won’t open (6)
2 Farm worker accepts initials of new name as standard (6)
3 & 16d Decline to visit Wentworth Park (2,2,3,4)
4 Humble faculty president keeps me in (6)
5 At times, East can be worked out at a rough guess (8)
6 Computer salesman, reversing, crashed in neighbourhood of uni (10)
7 Shoe with funny little toes has no middle (8)
10 Getting on with church official - extremely unprofessional! (7)
12 It’s simple to ram a university building (10)
15 see 3d (7)
17 Bishop put on crooked bets - they’ll have to be written off! (3,5)
18 Beaten and broke (8)
22 Lunatic mowed a field (6)
23 Wait to be relocated on an Asian island (6)
24 Intellectual’s quote on rising (6)
27 Part of university one can get into for a pound (4)

By Gizmo

Answers in next issue of SAM, send your entries to The Editor
In the mid-1920s, Europeans had barely penetrated the interior of the New Guinea mainland. Much of the rugged, jungle-covered terrain was inhabited by fierce tribes, which fought each other and any white men who strayed into their territory. The former German colonial territory was a backwater, with the Australian Government unwilling to contribute financially to its development.

A decade later it was the location of unparalleled scenes as New Guinea led the world in commercial aviation, with planes flying more than half as much freight as Canada, Germany, the USA, UK and France and 20 times the amount flown in Australia.

A pivotal figure in this transformation was my grandfather, Leslie Waterhouse, who graduated from Sydney University as a mining engineer in 1910. New Guinea was administered by Australia between the wars under a Mandate from the League of Nations; yet due largely to the destruction of most official and private records following the Japanese invasion in 1942, few today know about it.

In 1926, Australian newspapers carried accounts of a major new gold discovery,
Levien used the Edie Creek discovery to attract Australian investors and before long a new company, Guinea Gold NL, was established to test for gold in the Bulolo Valley. But the company was small and costs high, and in 1928 a Canadian mining company, Placer Development, took an option over Guinea Gold’s leases. While Canadian-based, Placer’s chairman and one of its directors, Les Waterhouse, were Australians and four of the five directors were mining engineers.

Testing with hand drills – there being no other source of power – indicated that Levien was right: the alluvial gravels were rich in gold. But how to extract it? The valley was suitable for dredging, but there was no infrastructure to support this: no road on which equipment could be brought in from the coast, no airfield, no power and no townships.

While an airfield could be constructed, the few planes then in New Guinea were mostly ex-WW1 biplanes and several small aluminium planes – quite unsuitable for the job. However, an experienced aviator alerted Placer’s directors to the existence of a three engine aircraft, the Junkers G31, which could be loaded through a top hatch in the fuselage and whose payload was three tons. It was one of the largest planes in the world.

The directors were soon convinced, deciding in December 1929 to construct an airfield at Bulolo and fly in the components of two dredges and assemble...

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The directors were soon convinced, deciding in December 1929 to construct an airfield at Bulolo and fly in the components of two dredges and assemble...
1. Mick and Paddy Leahy prospecting along the Tauri river 1931.
3. Dredge buckets, dwarfing the men, were transported by plane from Lae.
4. Dr Ian Dickson’s Austin being loaded at Lae, the first car in the goldfields in 1931.
5. The old Buang track, perspective is given by the two figures on top of the razorback ridge.

The risks were high; aviation had never before been used to fly mining equipment on the scale envisaged and the Great Depression was beginning to take hold. An operating company, Bulolo Gold Dredging (BGD), was quickly formed, a prospectus issued and the necessary funds soon raised – despite slumping share prices worldwide. The target to begin dredging was set: 11 March 1932.

To meet this timetable, BGD needed to order and ship several thousand tons of material to Lae, where there wasn’t a port, fly it to Bulolo on planes it didn’t have, to an airstrip that didn’t exist. And it would need to construct a dredge and a hydroelectric power plant, using a labour force that hadn’t been recruited.

Placer’s directors orchestrated an extraordinary logistical exercise from their Canadian and Sydney offices, ordering equipment and supplies from all over the world. The dredge hull and superstructure were made in Sydney, dredge machinery came from San Francisco, turbines from Sweden, electrical equipment from England, electric motors from Switzerland and the G31 planes from Germany – with American engines.

The key to BGD’s success was the aircraft. Flying up to five round trips a day between Lae and Bulolo, they were named Peter and Paul after the children’s nursery rhyme. Their job was to ensure that whatever was needed in Bulolo to construct the dredge and power station was on hand when required.

On 21 March, only ten days later than the date set nearly two years earlier, the Administrator, Brigadier-General EA Wisdom, launched the first dredge. It weighed over 1000 tons (907 tonnes) and had 63 ten cubic foot (0.28 cubic metre) buckets, each capable of gouging the alluvial gravels at the rate of 23 buckets per minute, 24 hours a day.

Building the hydroelectric power station was easier than the water race that fed it, which drew water from 2.5kms upstream. Its construction involved hand-hewing a tunnel through sections of steep
mountainside, as well as constructing long sections of cedar fluming, often mounted on wooden trestles.

Dredge No 2 was launched in October 1932. Over the next few years, with a higher gold price and substantially increased reserves, BGD constructed a further six dredges, the last of which began operating in 1939. The two largest weighed around 2000 tons (more than 1.8 tonnes) and were capable of digging at much greater depths.

It was an extraordinarily profitable operation. In eleven years, BGD’s dredges produced 1.3 million ounces of gold (close to 37,000kgs) and 576,000 ounces of silver (16,000kgs). This made BGD easily the largest gold miner in New Guinea, and the second largest in Australasia during the 1930s. While a general manager managed day-to-day operations at Bulolo, Les Waterhouse oversaw and directed progress from his Sydney office, visiting the field regularly.

Aerial support for mining in a remote location had never before been attempted on such a scale and drew a constant stream of visitors from all over the world, including the Australian Governor-General, Lord Gowrie, federal ministers and many international mining and aviation experts.

Throughout this period, Peter and Paul flew back and forth between Lae and Bulolo, bringing in everything required to construct and maintain eight dredges, three hydroelectric plants and two townships. While owned by BGD, the planes were operated by Guinea Airways, of which Les Waterhouse was also a director. By the time they were destroyed by Japanese Zeros at Bulolo on 21 January 1942, they had flown 1.4 million miles (2.25m kms) and carried 40,000 tons of freight (36,300 tonnes), without ever losing an item.

The goldfields exerted considerable influence over the rest of New Guinea. Indentured labourers were drawn there from all over the country, putting pressure on traditional village life – often with unforeseen consequences. Royalties on gold production were the lifeblood of the Administration, starved as it was of support from the Australian government. The miners’ need for an ample supply of labourers became the main driving force for extending European influence, with recruiters often not far behind patrol officers as they opened up new territory.

Relations between BGD and villagers who lived near the field were good, with Buang villagers in particular a prolific source of fruit and vegetables. But conflict was never far off. In the early ’30s, after several miners were injured or killed by the fierce Kukukuku within a few miles of Bulolo, patrol officers embarked on a policy of pacification, which resulted in many deaths. Thereafter an uneasy peace prevailed.

Not a Poor Man’s Field. The New Guinea Goldfields to 1942 – An Australian Colonial History, by Michael Waterhouse, is published by Halstead Press. It is available in bookshops or through the website www.notapoormansfield.com
New South Books
ISBN 9781921410925

Falconer (BA '90) is not prolific but the books she does publish are worth the wait. Her first novel, The Service of Clouds, appeared in the mid-90s; her second, The Lost Thoughts of Soldiers, in 2005. Both had in common rich veins of history and place (Katoomba pre-WWI and America after the Little Bighorn massacre, respectively) running through fiction that was at once succinct, sharply observed and poetic. There is a similar feeling in Sydney, the latest in New South’s series by well-known writers about their hometowns.

Falconer wanders the streets and suburbs of the past and present, in her imagination and in those of others. She variously calls upon the writing and lives of such quintessential Sydney figures as Kenneth Slessor, Ruth Park, Arthur Stace, Lt Dawes, Patrick White and even Dr Geoffrey Edelsten, to bear witness to the place she ambivalently loves. Most poignant and central to Falconer’s reckoning is one who is now no longer famous, but should be: Rev William Branwhite Clarke. He sailed into Sydney in 1839 “with his wife and two surviving children” (what vivid grief is contained in those last three words) and the author’s gentle yet clear-eyed recounting of his part in the city’s story is one of the finest parts of a consistently fine and absorbing book.

The melancholy, joy, secrets, beauty and ugliness of Sydney’s 200-plus years have never been better celebrated nor so unsentimentally dissected.
THE LITTLE BLACK BOOK OF BUSINESS WRITING
Mark Tredinnick & Geoff White
UNSW Press
ISBN: 9781742230061

Tredinnick (BA ‘84 LLB ‘86) last appeared in these pages when the wonderful The Blue Plateau was published in 2009. He is also a favourite tutor of CCE writing course of all kinds as well as of his own Cowshed classes in the NSW southern highlands. With good reason his books for nervous authors – The Little Red Writing Book and the Little Green Grammar Book – are bestsellers. This one is destined to join them.

It’s a title that should be placed on the keyboard of anyone who works in an organisation where Marketingspeak, Bizingo or Pollywaffle have taken root; and they should not be allowed to write or utter another word until the book has been read, cover to cover.

Quick checklist of corporate clichés: “They evacuate and diminish the language. They make everything sound like everything else, and nothing like anything in particular. They fail your readers ... and. Worst of all, they become a way of thinking – which is to say, a way of not thinking, or not very hard or clearly, anyway.” So, put that up your paradigm shift, going forward.

RADICAL SYDNEY - PEOPLE, PLACES AND UNRULY EPISODES
Terry Irving & Rowan Cahill
UNSW Press
ISBN: 978174223931

This makes an interesting companion piece to Delia Falconer’s book (these pages) as it’s the straight up political and social history of the city from the early 19th century through to the 1970s. Co-authored by Cahill (BA ’69 DipEd ’70), the book explores the full spectrum of Sydney’s social and political dissidents, their activities and their bohemian inner city suburbs. These are the people that made Sydney, from the 19th century to the 1970s, such a vibrant, often lawless and genuinely progressive place.

The cover, of author Kylie Tennant dressed for a fancy dress party, fag in one hand, wickedness in her eyes, is a reminder of her other life as an activist. It also hints at the heart of the book: from transported convict labour through to the genesis of trades unions and the struggles of working Sydney to secure a half way decent standard of living. Tremendous stuff.

LIVING LIES
George Sais
Bertrams
ISBN 9781453520772

The author (BA ’98) actually did what many dream of but almost never do: at 55 he checked out of his life as he’d lived it to that point and went off on a male version of Eat, Pray, Love.

Sais was well equipped for this kind of leap in the dark: an actor, writer and director from age 17; he wasn’t exactly a pinstriped stick-in-the-mud. Nevertheless, it’s clear that to sell up, pack up and go where the whim and the winds take you is neither easy nor without its fraught moments. Whoever said, “there is nothing to fear but fear itself” may never have got out from behind a desk; or is, perhaps, a sociopath.

Sais travelled through Australia, Thailand, China and Greece – and he also made a considerable inner journey with humour, insight and occasional pathos. The search for meaning is something the 21st century seems to be bringing out in a lot of people and this one is worth the journey.
In 1953, a young Bob Hawke drained a yard glass of ale in just 11 seconds while studying at Oxford on a Rhodes Scholarship. As well as writing himself into the record books, the future Prime Minister also gave Australian Rhodes Scholars a reputation for larger-than-life physical feats during their time at the university. Opposition leader, Tony Abbott (BEc ’79, LLB ’81), who won two Oxford Blues in boxing, is another who has contributed to the national stereotype.

This year, Rhodes Scholar Eric Knight (BA ’06, LLB ’07) continued in the Australian tradition by taking on another ambitious physical challenge: swimming the English Channel. The idea to cross one of the world’s busiest and chilliest stretches of water was initially floated in jest by fellow Australian Rhodes Scholar Scott Draper: “He suggested it and I called his bluff and said I’d do it,” says Knight.

Rather than going solo, Knight and Draper joined with four other Australians at Oxford – Hsien Chan, Travers McLeod, Michael Molinari and Laith Tapper – to attempt the crossing of the 35-kilometre strait as a relay team, with each swimmer to swim twice. They decided to use their adventure as a fund-raiser for two hospitals in Perth and Oxford, which had provided treatment for Draper’s daughter, who was born prematurely at 23 weeks.

The team quickly discovered that swimming the Channel isn’t simply a matter of donning a wetsuit and diving in. To have their achievement officially recognised, they had to register with Britain’s venerable Channel Swimming Association and submit to its strict rules. For instance, the Association demands that swimmers be monitored at all times (by an adjudicator on board a pilot boat) and wear only a cap, goggles and ordinary swimwear while in the water. Crucially, any kind of wetsuit is banned; the team even had to submit a photo of their swimmers – somewhat less revealing than the infamous Abbott budgie smugglers – to ensure they met the criteria.

While dealing with the bureaucracy of the Channel Swimming Association, the team also undertook a punishing training schedule. The icy temperature of the Channel was a far more daunting challenge than the distance of the swim, Knight says. To acclimatise themselves, the group took cold baths and swam laps at a gravel pit where the water hovered just above 12 degrees: “Afterwards it’s like being out for the count in...
boxing – you can’t walk straight and can’t respond to questions for about 40 minutes.”

Following almost a year of preparations – as well as a tough qualifying swim in Dover Harbour before an Association representative known as the “Channel General” – the six were ready to depart. They set out from Dover on the morning of 10 July. “It looked like a perfect day,” Knight recalls. “We could see across to France and were feeling confident.”

But soon after the first two swimmers had completed their legs, a thick fog descended. “The pilot came down, swearing under his breath, and started navigating our course off the computer screen like a game of Battleships,” says Knight. “We had all these cargo ships moving across our path and couldn’t see them until just before they crossed by.”

The team decided to continue despite the risk of a collision, giving Knight his chance to swim. “It’s an absolute sudden shock, like being in a Salvador Dali painting where time and space end,” he says of the experience. “All you’re doing is fighting against the current and trying to stay [the required] 10 metres from the boat. Your world shrinks to the cold of the water, the taste of the salt, the smell of the boat’s fumes and the white of the fog.” At one point, he drew 50 metres ahead of the boat and the pilot lost sight of him completely.

After his first leg, Eric clambered back on board and put on seven layers of clothing to warm up while he waited for his second swim. The rest of the friends also got through their legs successfully, despite problems with the boat’s engine and one team member becoming disoriented with seasickness.

Knowing what to expect, Knight found his second stint in the water easier and managed to bring the team within striking distance of France. They had no idea where they would make landfall and night had fallen when the last swimmer touched bottom at what turned out to be the fishing village of Wissant, between Cap Gris Nez and Calais.

Thirteen hours after setting out from Dover, the team had done it, and in the process raised almost $10,000 for their charities. Yet rather than toast their achievement with a glass of wine in a French bar, they turned the boat around and chugged back to England.

As Knight explains, that’s another requirement of crossing the Channel, according to the Association’s esoteric rules: “You can’t stay in France more than 10 minutes or your swim is disqualified.”

1. Eric Knight
2. The team: Scott Draper, Eric Knight, Hsien Chan, Travers McLeod, Michael Molinari and Laith Tapper
3. Heading to Dover on the second leg

ESCORTED SMALL GROUP TOURS

3 WEEKS IN PARIS and Ile de France (max 15)
Apartment accom in Paris and small group day tours with a history, art and food focus
April, May and September, 2011
Twin $3850 • Single $4850

10 DAYS IN PARIS and Ile de France
September, 2011
Twin $2150 • Single $2850

10 DAYS IN PROVENCE
April and October, 2011
Twin $2850 • Single $3550

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ClassNotes

2000s

Dr. Anton D Luiten (PhD (Musicology) ’09) Oxford University Press is to publish my recently completed PhD dissertation on Bartok. I managed to juggle a full-time teaching job and living in Asia while working with staff at the Conservatorium of Music to complete the final details of my work. It deals with the formation of the last major work that Bartok was to write in his homeland – The Sixth String Quartet – and provides insight into his compositional processes and the organisation of the work. I am currently the senior music specialist at the Australian International School, teaching the International Baccalaureate program in music and I direct the orchestra.

David Orchansky (MEng ’10) I came to study to Sydney Uni all the way from Argentina. After completing my studies I decided to stay as a researcher at the Australian Centre for Field Robotics located at the University. I wrote my Masters thesis in the areas of “Situation Awareness” and “Safety” for mining applications.

After living at Mandelbaum House for two years I joined the Mandelbaum House alumni committee. In November 2009 we organised the first MH Alumni event, which gathered nearly 60 past residents.

1990s

Kassandra Bossell (BA ’87 BVArts ’91) (pictured above) was selected for the Blacktown City Art Exhibition, in September-October; and has been commissioned by the City of Sydney to make a large scale sculpture of a Rabbit for the Chinese Year of the Rabbit, to be exhibited first in Hyde Park as a part of Art and About, then in Belmore Park at New Year 2011.

This lantern-style “eco” sculpture is created from bamboo and recycled bottles as an ephemeral artwork using sustainable materials and processes in association with Art and About’s Green House. The public will be invited to engage with the artwork by helping Kassandra to place recycled bottles onto the rabbit.

Kassandra also received a grant with the Buku-Larrnggay Mulka Centre at Yirrkala in Arnhemland to hold two workshops with local artists in different sculpting mediums. The first workshop was in early October and the second will take place in 2011.

Toby Riddle (BSc(Arch) ’92) was a cartoonist for Good Weekend magazine for ten years and his new picture book, My Uncle’s Donkey, tells the story of a donkey that’s allowed in the house. This beautiful book sees the donkey eating van Gogh’s Sunflowers, juggling (and breaking) the world’s most valuable vase – the Portland Vase; and even watching Charlie Chaplin’s The Kid (1921) on TV. Toby has also just returned from Edinburgh where he was Illustrator-in-Residence at the Edinburgh International Book Festival.

1980s

Natalie Forbes (BMus ’88) is Executive Director of the New Haven Symphony Orchestra in Connecticut and a recently published photographic book titled Portrait of an Orchestra by writer, lawyer, film maker, playwright and philanthropist Cheever Tyler is dedicated to her, “because of her steadfast commitment to share the beautiful music of the New Haven Symphony Orchestra with the widest possible audience. Her energy and creativity have made it possible for audiences, filled with children, seniors, and everyone in between, to participate in the joy and enrichment that comes from hearing the sound of orchestral music.”

David Hush (BMus ’80) received two premieres by the Orana Trio in July. Scored for piano, flute and bassoon, the works were Prelude and Fugue and Chronicles. The premieres were given in a concert that formed part of the 2010 Sydney Cancer Conference hosted by the University. The “darkness” of the Prelude (C minor) followed by the “light” of the Fugue (C Major) has a special relevance to a conference devoted to finding a cure for cancer. A video of the Prelude and Fugue (solo piano version) has been posted to YouTube. http://www.youtube.com/watch?v=58Ewlj6oBoQ

1970s

Graeme Freer (BA ’75) has started a new business as a Buyer’s Advocate, sourcing suitable properties for home or investment; negotiating best purchase price and also assisting with recommendations for most suitable finance. www.propertyandfinance.com.

Matti Keentok (BSc ’74) followed up with a Master of Science (UNSW ’83) in Physical Chemistry. First research job (molecular spectroscopy) was in Physical Chemistry, NSW, followed by a research job (theology) in Mechanical Engineering,
at Sydney. Worked briefly in software engineering at DSTO Pyrmont and then Computer Sciences Corp Sydney. After undertaking a part time PhD in Mechanical Engineering, I returned to University as Post Doctoral Fellow in Mechanical Engineering. Currently working in the Department of Defence, DMO, initially as professional engineer at Defence Establishment Orchard Hills DEOH. Currently Editor of eNewsletter Bombshell at DEOH.

George May (BSc (Hons) ’75 PhD ’80) Since 1970, I have had the great blessing of a wonderful wife and family. We have three children, and their spouses, and now have four, and soon five, delightful grandchildren.

Apart from family, these 40 years have been divided into two parts. First, I spent nearly 20 of years training and working in science, either at or connected with the University, where I gained an honours degree and then PhD in Organic Chemistry. Following this, I worked in medical research at the University and then Westmead Hospital, in Cancer Medicine and Infectious Diseases.

Much of the research involved applications of Magnetic Resonance Spectroscopy to the early diagnosis of disease.

For more than 20 years now, I have been involved in Christian ministry. Training in ministry and theology has led to a BD and MA. I have been pastor to existing congregations and planted new churches from them. In the last couple of years I have been training pastors in Kenya and India, in intensive short-term teaching blocks. These pastors and church leaders do not otherwise have access to any kind of theological training.

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SRC 1947-48 REUNION
FRIDAY 21 MAY 2010

A celebratory afternoon tea was held following the graduation at which Emeritus Professor Edward McWhinney was awarded an Honorary Fellowship of the University.

Many months beforehand, The Hon Adrian Roden QC had produced a photograph of the 1947/48 SRC, with Professor McWhinney sitting in the front row. Sixty-two years later, five of his former colleagues on the SRC attended the graduation ceremony and the reunion afterwards.

Not surprisingly, connections with the University remain strong. Roden married the former Rose Wicks, mother of Associate Professor John Watson, Associate Dean (Clinical Development) and grandmother of a current student. Emeritus Professor Rex Olsson’s daughter Annabelle is undertaking a PhD in the Faculty of Veterinary Science. Dr Val Rundle (née Patterson) has long been an interested supporter of the Australian Archaeological Institute at Athens, which is based at the University. Ruth Lucas (née Harvey) was also able to attend.

Also attending the afternoon tea were David Turner, President of the Alumni Council, and the Deputy Chancellor Alan Cameron AM. Alan was SRC President in 1967-68.

1950s

Peter Bowler (BA ’56, Dip Ed ’57) has had another book published in 2010, increasing his total published output to eleven, with a further one on the way. Bloomsbury UK has published an omnibus volume of his three books about the outer limits of language under the title *The Completely Superior Person’s Book of Words*, and this is available in Australia through Allen & Unwin. It received the accolade of being non-fiction “Pick of the Week” in the Sydney Morning Herald’s *Spectrum*. And his new novel, *The De Reszke Record*, a dark comedy thriller about high-end record collecting, is due for release towards the end of this year. Peter has recently been appointed to the Board of the Abbey Museum, a little-known treasure house of antiquities, art and archaeology located on the northern outskirts of Brisbane. He can be contacted at pbowler@nsw.quik.com.au for more information about any of the above.

1930s

Ian Hall (BScAgr ’39)

Our Dean and Founder was Professor Robert Vickie Watt, ably assisted by “Wally” Waterhouse, recent graduate Jim Vincent and Gilbey Wright, who introduced a few of us into bacteriology. In first year there were 18 students including four women. One left at the end of the year; Nancy Webb married at the end of third year. Helen Wrigley and Nancy Barrie graduated in the total 15.

At that time the only courses available in bacteriology were in the medical faculty, so I became involved in what is now recognised as food technology. I did achieve a bacteriology laboratory, established by the Dairy Farmers Co-op, but WW2 intervened and work choices changed dramatically.

I married Betty Haycraft in 1940 and we remained together until February this year when she died at 92, six months short of our 70th anniversary. We have two daughters, and one son, six grandchildren and 12 great grand children. Our married life has been one of complete harmony and great affection to and from all our families.

My health is as good as may be expected at 94, and although I am physically restricted, my mental ability is still sound and I cope quite well with email and other electronic gadgets. I live alone, but well attended, at Seabeach Gardens, 1 Seabeach Avenue, Mona Vale NSW 2103.
NOVEMBER 2010

Medical Alumni Reunion
Graduating Year of 1951
14 November, The Holme Building
Further information: Eleanor Dawson
eleddawson@iprimus.com.au

DECEMBER

Canberra Alumni Association Drinks
3 December, The Brassey, Barton, ACT.
Further information: Andrea Besnard
on (02) 9351 1963 or andrea.besnard@sydney.edu.au

Sydney University Graduate Choir Christmas Concert
11 December, The Great Hall, 8pm.
Further information and tickets through the Seymour Centre.

Sydney Ideas International Lecture
Winning the battle against the Australian cancer: The revolution in treating melanoma. Professor Richard Keeford.
14 December, 6.30pm, Oxford & Cambridge Club, Pall Mall, London
Further information or register: sydney.edu.au/alumni/international

JANUARY 2011

Festival World Café
Presented by Sydney Festival and the University. A glass of wine, a bite to eat and an animated discussion on a recurring theme: When we tell a story, how important is the truth?
January 14, 6pm-9pm, The Great Hall
$45 (inc. light meal and wine); Over-18s only; Sydney Festival: 1300 668 812; Ticketmaster: 1300 723 038.

Sydney Stories – Sydney Festival
The Old Commodore, Billy Blue
January 20, 6.30pm-7.15pm
The Sound Lounge, Seymour Centre $15; Seymour Centre: (02) 9351 7940; Sydney Festival: 1300 668 812.

FEBRUARY

Sydney Ideas
Why Deliberative Democracy Matters
What is a Citizen’s Assembly – as proposed by the PM? A panel of experts, hosted by Adjunct-Professor Lyn Carson, explain the processes and practices of participatory or deliberative democracy.
3 February, 6.30pm-8.00pm
Seymour Centre
www.sydney.edu.au/sydney_ideas

George Winterton Memorial Lecture
Pathway to a Republic.
The Hon Sir Gerard Brennan AC KBE, former justice and chief justice of the High Court of Australia.
17 February. Further information: Faculty of Law Events Coordinator (02) 9351 0248 or law.events@sydney.edu.au

MARCH

Medical Alumni Reunion
Graduating Year of 1981
19 March, Great Hall
Further information: Diana Lovegrove
diana.lovegrove@sydney.com.au

Sydney Conservatorium of Music Alumni Recognition Ceremony & Reunion Concert
25 March, A celebration to recognise the Sydney Conservatorium of Music’s pre-1990 alumni as part of the University family. Registration essential. Further information: katrina.exaltacion@sydney.edu.au or (02) 9351 1450

APRIL

Golden Graduates Luncheon
Three course luncheon including entertainment and an address by the Vice-Chancellor, open to all alumni who graduated 50 years ago or more, and their guests.
11 April; $75 per head
Further information: sydney.edu.au/alumni/golden

FORWARD PLANNING

Looking for 1961 Geography students
Mark Allen, a Geography student from 1961, wants to contact classmates with a view to organising a reunion in 2011. If you were a fellow student, or know of one, he would love to hear from you. Contact Mark Allen (02) 6778 7122 (evenings only).

Other International and Regional Events
Active alumni chapters in the UK, Singapore, Malaysia, China, Hong Kong, and the US, as well as Canberra, Dubbo and Victoria, run social events on a regular basis. All alumni and friends are welcome. Information: Chapters’ website: www.alumni.sydney.edu.au/chapters. Interested in starting a chapter or online group? Contact Andrea Besnard (02) 9351 1963 or andrea.besnard@sydney.edu.au

INTERNATIONAL HOUSE IS LOOKING FOR ITS LOST ALUMNAE!

International House has recently launched a new website and online portal for Alumni. If you have received your ID and password by mail or email please go to sydney.edu.au/internationalhouse/portal to update your details and keep in touch with us!

If you haven’t received your ID and Password please send an email to info@suihaa.org.au with the following information: First Name, Last Name (as known in IH and current one), Year in the House and Course studied.

We are looking forward to keeping in touch with you.
sydney.edu.au/internationalhouse/alumni

INTERNATIONAL HOUSE IS LOOKING FOR ITS LOST ALUMNAE!
THINK SYDNEY
DO SOMETHING TODAY THAT WILL BE REMEMBERED TOMORROW

A decision to include a bequest to the University of Sydney in your will can create a legacy for generations to come and help make a better and brighter future for all. You can establish scholarships, fund research, or find your own preferred way to direct much needed resources to this internationally renowned institution.

To find out how easy it is to include a bequest in your will please contact Wendy Marceau
T +61 2 8627 8492 or E wendy.marceau@sydney.edu.au sydney.edu.au
Named after one of Australia’s most successful Test captains and Cricket NSW Hall of Fame member, the Mark Taylor Club is the official membership of Cricket NSW. This is an exclusive membership with only 400 seats.

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