

# The Waterline News

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Volume 7 #10 August Digital

## Winter Reading plus Art and Art spaces



**Bass Coast Prize for  
Non-Fiction**  
2019 & 2020



The [Bass Coast Prize for Non-Fiction](#), launched in 2019, goes from strength to strength with an anthology of prize-winning and commended entries from the first two years of the prize launched this month. Designed by Jeni Jobe, it includes artworks by local artists. Entries have now opened for the 2021 prize. See details inside.



# THE WATERLINE NEWS

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*Non-advertising contributions should be in Times New Roman font, preferably 10 point font size with no indent . Thank you.*

As well as the monthly print and digital versions of the Waterline News

The Waterline News also

has three face book pages:

Waterline News and Information

Waterline Poetry Place

Waterline Tales, Stories Books and Writing

All previous editions, as well as the current on-line edition of the Waterline News can be read or downloaded from:

**[W.www.waterlinenews.com.au](http://W.www.waterlinenews.com.au)**

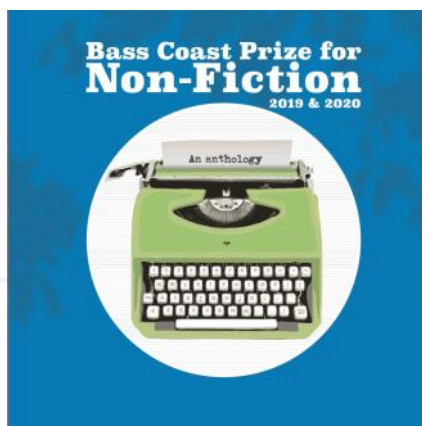


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*The Waterline News is produced on the lands of the Bunurong, Boon-wurrung, members of the Kulin Nation who have lived here for thousands of years. We offer our respect to Elders, past, present and emerging and through them, all First Nations People.*

**AUGUST ! Already? Wow, where has 2021 gone?**

**For this edition we have added a few more stories to provide some winter reading. We have also used a different font, that can be easier for people to read., on a couple of articles. Please let me know what you think.**



**The July printed edition was delivered late due to the recent lockdown.**

**Cheers, Geoff Ellis**

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**MUD? This isn't mud, you should see the calving pad.**



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**1770 Phillip Island Rd, Phillip Island [www.newhavencol.vic.edu.au](http://www.newhavencol.vic.edu.au)**

# It happened in August



1989 – The Australian cricket team wins the Ashes in England, for the first time since 1934.

1908 – Sir Don Bradman, is born.



1882 – Australian cricketers win The Ashes for the first time.



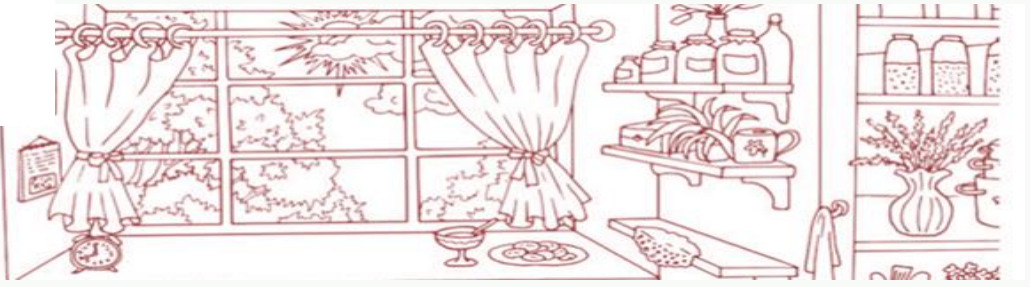
1989 – Actor John Meillon dies.



1920 – The Princes Highway opened

1918 – King George the Fifth knights John Monash on the battlefield, the first British commander to be knighted in that way for 200 years.





I do like a vegetarian style meal. This vegetable and rice bake doesn't sound all that wonderful but it is really very delicious. You can use any vegetable in this.

## **VEGETABLE & RICE BAKE** Serves 6

### **Ingredients**

2 carrots diced  
1 zucchini diced  
1 potato diced  
½ cup pumpkin diced  
1 onion diced  
1 sweet potato diced  
150ml cream  
2 tbsps unsalted butter  
1 cup of cheese shredded  
1 cup of water  
½ cup cream  
120g rice  
1 teaspoon of garlic, minced

### **Method**

Set the oven to 180 degrees.  
Add all the vegetables in a 21 x 16 x 6cm baking tin.  
Add cream, water and rice and mix.  
Cook for 30 to 45 minutes or until golden brown.  
Stand for approximately 10 minutes to slightly cool and allow liquid to thicken.



**Cauliflower is a “trendy” vegetable these days, and it is indeed good for you. But I have never been fond of it just plain boiled.**

This is a delicious, heart-warming soup which I really do enjoy and I am sure you will too.

It is quite impressive for a special dinner, too, dressed up with some crisp bacon pieces.

## **CAULIFLOWER AND PARMESAN SOUP** Serves 4

### **Ingredients**

¼ cup olive oil  
1 celery stalk thinly sliced  
1 onion finely chopped  
2 garlic cloves finely chopped  
2 potatoes (about 400 grams) peeled and chopped  
1.5 litres (6 cups) of vegetable or chicken stock  
1 bay leaf  
1 large cauliflower (about 1kg) cut into florets  
½ cup thickened cream  
Grated parmesan to your taste  
Parsley and grated nutmeg to garnish

### **Method**

1. Heat 2 tablespoons of olive oil in a large pan over medium heat.
2. Add the celery, onion and garlic.
3. Cook, stirring for 3-4 minutes until softened.
4. Add the potato, chicken stock, bay leaf and the cauliflower.
5. Bring to the boil, reduce heat to medium low and simmer for 12-15 minutes or until cauliflower and potatoes are tender.
6. Remove from the heat, cool slightly, then transfer to a blender and blend until smooth.
7. Stir through the cream and half of the parmesan, season to taste. Serve topped with crispy bacon if liked then top with the rest of the parmesan, some chopped parsley and a little grated nutmeg and finish with a drizzle of oil.

**I'm going back a long time with this cake recipe, which I recently rediscovered on the internet. My mother made this quite often, to our delight!**

**It is a lovely cake and so easy to make.**

## **BREAD PUDDING** Serves 12

### **Ingredients**

6¼ cups of whole wheat bread, cubed.  
1¼ cups of milk  
1 beaten egg  
1/3 cup of softened butter  
¾ cup of dried mixed fruit  
½ cup of brown sugar  
1 tablespoon of ground nutmeg  
1 tablespoon of ground cinnamon

### **Method**

1. Heat the oven to 190 degrees.
2. In a large bowl mix the bread and milk and set aside to soak for about 5 minutes.
3. Stir in the egg, butter, dried fruit, brown sugar, nutmeg and cinnamon. Mix well.
4. Press the mixture into a 23cm square baking pan, lightly greased.
5. Bake in a preheated oven until golden and firm to the touch, for about 35 minutes.
6. Leave in the pan to cool then cut into squares. Cool, then remove from the tin and dust with icing sugar to serve.



## Women History Overlooked – U3A Wonthaggi



**Wonthaggi Inc**  
University of the Third Age

History courses have always been popular with U3A Wonthaggi members but two volunteer tutors,

Mary Schooneveldt and Geoff Osler felt that there was a gap – where were the women?

As Mary says "There are countless women who've played a role in shaping the world, our country and our local community as we know it today. But because of various factors many women who deserve a lot of credit and attention don't necessarily get their due."

Why are women's histories so often hidden or underplayed?

So Geoff and Mary got together to develop a series of collaborative, interactive sessions that aim to shine a light on women who should be celebrated.

Participants have been encouraged to identify and share their research about women of importance to them. And to respond to some questions: Who should be remembered in history and why?

Who are some of these women? How can we gauge the impact of what they achieved?

The face-to-face course had barely started when we went into lockdown but members were keen to continue so Session 2 was held via Zoom.

The session kicked off a very interesting presentation by one member about monumental statues in Victoria. Did you know that there are there are an estimated 580 monumental statues in Victoria? Less than 2% are of women.

Lynn was able to find 15 Statues of 12 women in Victoria.

Think Queen Victoria, christian saints and in modern times, sports women.

Mary suggests a challenge to readers would be to find named statues of women in Bass Coast. "We have two fine examples of sculptures that have female figures, Camille Monet's Moonah Legend sculpture on Churchill Island and a panel showing the role of women during World War 1 at Grantville Memorial Park by Janice Orchard." Are there more?

**The Women History Overlooked sessions are still evolving and Geoff, Mary and the group would welcome more participants.**

**The group meets Wednesdays from 10.30am - 12 noon at U3A Wonthaggi, 239 White Road Wonthaggi. Phone 0491 093 300 or google [u3awonthaggi.org.au/ courses-activities](https://u3awonthaggi.org.au/courses-activities)**

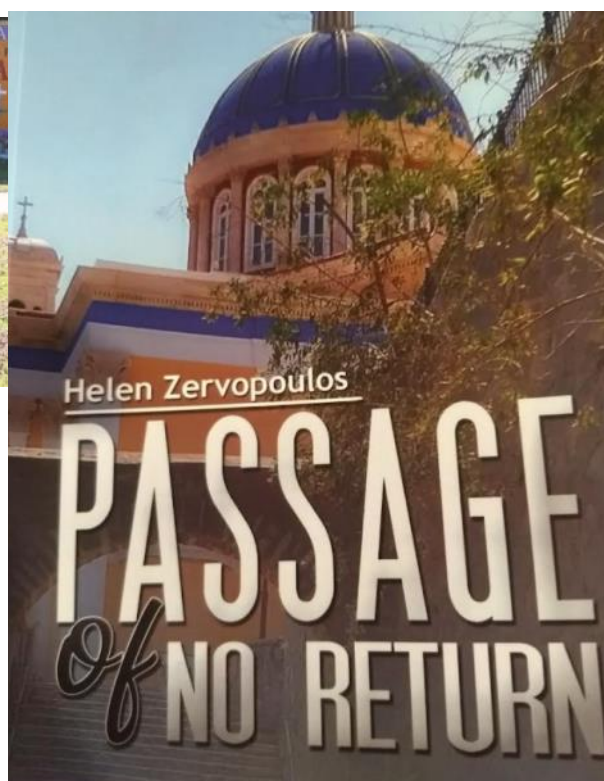


## Grantville resident Helen Zervopoulos, has published her debut novel 'Passage of No Return'.

The book is based on the author's own story but is written as a piece of fiction.

After her mother's death, Maria Velizanos finds a box of old photos that evoke vivid memories of people and events in her past, giving the reader an insight into her struggle to break with the traditions of her cultural heritage, her ambition to become an artist and the impact that her mental instability has on her marriage.

It is an immersive and emotive portrayal of the fragility of



**This great book is available for purchase on Amazon.com and Utopia.**



## CDCC timetable (July August)

WEEK	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
First day in the month		8.45am Strength Training		6.15pm Yoga	8.45am Strength Training 10.30am Meditation* 12.00pm Community Lunch		1.00pm Art Group
Second day in the month		8.45am Strength Training	10.30 Tech/Be Connected #	10.00am Crafties 6.15 Yoga	8.45am Strength Training 12.00pm Community Lunch 7.00pm Book club		1.00pm Art Group
Third day in the month		8.45am Strength Training		6.15pm Yoga	8.45am Strength Training 10.30am Meditation* 12.00pm Community Lunch		1.00pm Art Group
Fourth day in the month		8.45am Strength Training 2.00pm Community Cafe		10.00am Crafties 6.15 Yoga	8.45am Strength Training 12.00pm Community Lunch		1.00pm Art Group
Fifth day in the month		8.45am Strength Training		6.15 Yoga	8.45am Strength Training 10.30am Meditation* 12.00pm Community Lunch		1.00pm Art Group

\* every second week

#New tech support group drop in with your mobile device for tips and support, monthly depending on demand.

## Sharing art, Sharing ideas, Sharing energy in critical, creative communities. With John Mutsaers – Artist, Writer, Thinker.

From the moment we are born, our journey into the world of art begins. Art starts to shape us when we are babies happily, playing with toys like mobiles suspended over our cots.

Such simple objects encourage our observation and exploration when we engage in open-ended play. It is intriguing to observe small children inventing their own games. Play engages our imagination, and our imagination is the author of art.

I have never heard anyone say, “I do not like art”. However, some people have a dismissive approach toward it. The irony is that they can identify their favourite genre of music or movies when questioned.

I have also heard someone say that football is their preference over art. Well,...here is the thing: football is art. Football is just one of many celebrated ways humans use their imagination to cultivate inspired, dynamic communities.

When Tom Wills invented Australian Rules Football in 1858, he borrowed bits from Marngrook, a game born in ancient indigenous imaginations.

He also used odds and ends from games like Rugby and Irish Gaelic football. However, there is no escaping the fact that they are all the result of human imagination.

It becomes more interesting when we look at the tools or gadgets created to play sport. Our artistic nature certainly stepped up in the case of tennis, with devices like small rubber balls, rackets, nets, boundaries, and rules to play the game.

I imagine that balls might have had a collective generic development through everyday items or household waste. Historically, footballs have their origin using inflated pigs’ bladders or, in the case of Marngrook, bladders stuffed with grass.

No matter how we look at it, sport and its associated paraphernalia come from human creative intervention, art. All art originates from a pool of human imagination that percolates into our proverbial cups as lived experiences and emergent culture.

Great paintings, writing, theatre, storytelling, dance, music, and many other things, including sport, didn’t just happen by chance. In our current Olympic games environment, it becomes evident that muscle and fitness are what all athletes have in comparable amounts. The difference in winning seems to lie in the imaginative approach to their contest.



Coaches and players alike search their creative ingenuity for effective ways to beat the opposition. Finding the “edge” is pure art.

It all comes down to this - Art is a tool used to connect our engine to our imagination. Vice versa, of course, is also true since so often, our imagination fuels our engines.

The engine is part of our cognitive theatre, where we play out our dreams and inspirations. Our tools are our all-important eyes, arms, legs, and emotions.

As the German poet and playwright Bertolt

Brecht famously summarized it, “Art is not a mirror held up to reality but a hammer with which to shape it.” Artists, who hold that hammer, can wield it for the common good.

In Bass Coast Shire, many artists I know cherish the opportunity to collaborate with other artists in various art-related disciplines and, thus, cultivate critical, creative communities.

It is clear that art, in all its forms and practices, is a tool that brings people together.

# NEW WATERLINE COMMUNITY



## LIBRARY PROGRAM

Saturdays at 10.30am

Grantville Transaction Centre  
1504-1510 Bass Hwy, Grantville



### Creative Writing

Aug 14, Sep 11, Oct 9 and Nov 6

Jon Dixon is an enthusiastic poet and published author. Express yourself with words and find out about the world of writing.

### Social Singing

Aug 28, Sep 25, Oct 23 and  
Nov 20

Tim Gesell has been singing in choirs for over 10 years and has performed lead roles in musical theatre. Take part in a fun singing session.

### Sensory Baby Play

Aug 7, Sep 4, Oct 2 and  
Nov 27

Join Jenny for some fun sensory play, stories and songs. Your baby will love it.

### Book Chat

Aug 21, Sep 18, Oct 16 and  
Nov 13

Sabine and Jenny love books and a good chat. Bring a book to share and join us for a chat and a cuppa.



Why not try something new?  
Enjoy relaxed community get-together and  
cuppa at your library. And :  
All events are free of charge!



Enquiries @ 56721875  
or book at Eventbrite  
<https://tinyurl.com/wonlib>



West Gippsland  
Libraries





1. Which former penal colony lies off the coast of French Guiana?
2. Who recorded 'Captain Fantastic' and 'Brown Dirt Cowboy'?
3. What country tested its first nuclear bomb in 1974?
4. How many days shook the world in a book by John Reid?
5. What does a phrenologist feel and interpret?
6. What are you forbidden to fly an aeroplane over in India?
7. Where did Napoleon suffer his final defeat?
8. Who was Mrs Hamilton, Mrs Kennedy and Mrs Butler, but failed to become Mrs Wilkes?
9. Where will you find the 20 moons that grace the human body?
10. What is the main crop grown in the Murrumbidgee Irrigation Area?
11. What is the shortest and bloodiest of Shakespeare's plays?
12. Who is considered the patron saint of travellers?
13. Who was born 'Marion Morrison'?
14. What does E.C.G stand for?
15. What is the minimum distance for a thoroughbred horse race in Australia?
16. What does a sinophobic Russian fear?
17. Who was England's Virgin Queen?
18. What month is showing on the calendar when the Earth is nearest the Sun?
19. Who was known as the Queen of Covent Garden?
20. What is the hardest bone in the human body?

ANSWERS page 25

## Robert Smith Collection on show for first time

The inaugural exhibition featuring artworks from the Robert Smith Collection is on show in the foyer of the Wonthaggi Union Community Arts Centre.

The exhibition, *Noel Counihan, Robert Smith and Wonthaggi*, will feature 26 works drawn from the Collection by curator Ken Scarlett OAM, an expert in Australian art and sculpture.

The exhibition will be on display from Tuesday, 3 August until Friday, 19 November. The foyer is open Tuesday to Friday, from 10.00am to 4.00pm.

Please remember to wear a mask and check in with the QR code, when attending. Density limits will be in place.

Bass Coast Shire Council CEO Ali Wastie said the exhibition focuses on the work of Noel Counihan, which reflects the impact of spending time in the mines of Wonthaggi during World War II.

"It also explores some of the ongoing continuity of content that manifests in subsequent works," Ms Wastie said.

"Expanding the research into the artistic lineage of Counihan's work, the exhibition presents some significant works from renowned international artists such as Francisco Goya, Käthe Kollwitz and Honore Daumier, whose style and interests would have influenced Counihan.

"Through this research, the exhibition reveals the core humanist values present in the Robert Smith Collection, and its direct relevance to the history of Wonthaggi," Ms Wastie concluded.

The exhibition is accompanied by an illustrated catalogue containing commissioned essays from Ken Scarlett and Professor Ken Wach, with extracts from the writings of Bernard Smith and Robert Smith, as well as a summary of Robert's career by Ron Wilkes.



The Robert Smith Collection was gifted to Council by Mr Smith in 2017. It is made up of around 600 works, including limited edition prints, works on paper, paintings, sculptures, ceramics and photographs.

The works are by Australian and International artists spanning from the sixteenth century up to the millennium. The collection also includes a vast collection of books, magazines and periodicals.

More of the collection can be seen online at [www.basscoast.vic.gov.au/robertsmith](http://www.basscoast.vic.gov.au/robertsmith).

# WHEN THE CARS WERE THE STARS

**“I’d rather be turned into a toaster.”**



Colombo always turned up in a neglected Peugeot. Vera does her best sleuthing at the wheel of her Land Rover.

TV shows often use a car to spotlight the foibles of the lead character but few shows make a car the main attraction. Two exceptions were The Dukes of Hazzard and Knight Rider.

While The Dukes filled the gaps between stunts with multiple plots and characters, Knight Rider only had Michael Knight to banter with a pretentious Pontiac.

Creator Glen A Larson had set out to retell The Lone Ranger saga in a modern idiom. He replaced Trigger with a mobile crime lab called the Knight Industries Two Thousand (KITT).

These days a voice-controlled, self-driving car isn't far-fetched but in 1982 KITT was future tech on wheels, complete with a seductive red sensor in the grill.

David Hasselhoff sat in a leather seat rather than a saddle. He must have been delighted to finally secure a lead role. One TV critic wrote that “the part basically just needed someone who could look unselfconscious while constantly talking to themselves.”

While he never seemed to master doing up his shirt buttons, Hasselhoff excelled as the goofball do-gooder Knight, his cheesiness a counterpoint to the uber urbane KITT (voiced by the St Elsewhere star William Daniels).

The cool car with the hunk initially wooed the viewers but repetitive plots, with a new set of bad guys locked up each week, meant the pair was obviously headed down a cul-de-sac.

Across 90 episodes the show had more than a few ‘jump the shark’ moments. Michael and Kitt joined a circus in the season three finale. In a season four episode they were targeted by ninjas. The wheels probably started to fall off in the opening episode of the second season when Garthe Knight turned up with his truck.

Garthe was the estranged son of KITT’s builder who looked exactly like Michael Knight with a moustache (Garthe was also played by Hasselhoff in panto mode). That TV critic summed it up nicely, “Turns out there really is such a thing as too much Hoff”

KITT had the final word “I’d rather be turned into a toaster than go through that again.”

The Dukes of Hazzard didn't need a smart arse car. The General Lee, a '69 Dodge with a Confederate flag emblazoned on its roof, was pure grunt.

Fan mail poured in. Some months over 60,000 letters flooded in. More than half were requests for pics and posters of the car. Some fans even demanded an autograph from the The General.

Initially perplexed, the marketing department eventually took to driving over lines of photographs which were mailed off to very happy ‘teenagers’.

The long running show's 'shark' moment most likely occurred in the 7th series when Boss Hogg attempted to imprison suspected alien visitors and use them as a tourist attraction. It was a slippery slope from there as the writing deteriorated and the cast changed.

Though The General was portrayed as indestructible, dozens of clone cars were wrecked, often three or four were written off in a single episode. The producers set up a workshop to scavenge bits of broken cars before the wreckage was trucked to a junkyard. Rumours abound that the Dukes created a shortage of suitable vehicles, but over 85,000 Dodge Chargers left the factory in '69 so they were never too hard to find.



**NEXT ISSUE: Why the Saint drove a Volvo.**

# Your Western Port Ward Councillors



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Park Community  
Advisory Committee  
&  
Arts and Culture  
Advisory Committee

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&  
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## Cr Clare Le Serve

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The Chief Executive Officer  
Employment Matters  
Committee,  
Rural Engagement Group,  
Gippsland Local Government  
Waste Forum, Western Port  
Biosphere Reserve &  
Bass Coast Events Advisory  
Committee

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## LOCAL POLICE NETWORK



**San Remo phone:**  
**03 5678 5500**

**emergency Dial 000**



Some important contact details:

**Wonthaggi Hospital.** 235 Graham Street  
Wonthaggi VIC 3995

**t: 03 5671 3333**

**Cowes: Urgent Care Centre**

**Open 24 hours per day, 7 days per week** 50 - 54 Church Street  
**t: 03 5951 2101**

**Bass Coast Health, San Remo:** 1 Back Beach Road San Remo

**Kernot-Grantville CFA**

### Email:

kernotcfa@dcsl.net.au

### Website:

<http://www.cfa.vic.gov.au>





July 26, 2021

### **\$10,000 in prizes for Gippsland writers**

Entries are open for the 2021 Bass Coast Prize for Non-Fiction, one of the richest competitions for non-fiction in Australia, with a total of \$10,000 in prize money.

The prize is open to writers living, working or studying in Gippsland, or who have a strong connection with the Gippsland region.

Entries can be in the form of prose or poetry but must pertain to the Gippsland region, issues or people. The required length is 4000-10,000 words.

The three judges are *Bass Coast* writers and editors Geoff Ellis, Anne Heath Mennell and Karen Bateman.

The prize was founded in 2019 by Phillip Island writer Phyllis Papps to encourage and support local writers of non-fiction. Ms Papps sponsored the prize in 2019 and 2020.

This year's prize is sponsored by the Bass Coast Shire Council, the West Gippsland Regional Library and ArtSpace Wonthaggi, which also auspices the prize.

The first prize winner will receive \$5000, second \$3000 and third \$2000.

Judge Geoff Ellis said that while the generous prize money was important, most important to many writers was a deadline and a guarantee that their work will be read.

The two first years of the competition attracted 85 entries from throughout Gippsland, ranging from personal memoir and true adventure through to biography, natural history and local history.

An anthology of prize-winning and commended entries from the 2019 and 2020 prizes was launched last month at ArtSpace Wonthaggi. The book, which includes matching works by Gippsland artists, is on sale for \$25 at ArtSpace or can be ordered at [editor@basscoastpost.com](mailto:editor@basscoastpost.com).

Entries for this year's competition close on September 14, 2021 and prize winners will be announced in November 2021.

The winning entries will be published in the *Bass Coast Post* and may be republished as an e-book or hard copy following consultation with the writers.

For more information and entry criteria, visit Bass Coast Prize for Non Fiction at <https://basscoastprizeforfiction.weebly.com/>

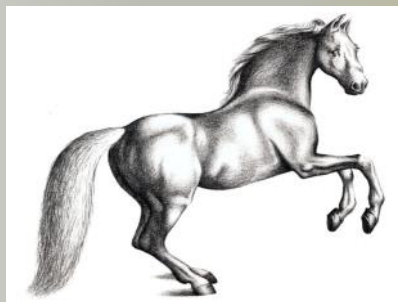
Email entries to Catherine Watson at [editor@basscoastpost.com](mailto:editor@basscoastpost.com).

# HAPPY BIRTHDAY ?



Running of the Horses a Glenworth Valley in 2015. *CREDIT: PETER RAE*

In the southern hemisphere, the “Horses’ Birthday” is celebrated by nearly all breeds on the first day of August.



The reason for the selection of the first day of August in the southern hemisphere, as opposed to say the first day of January, May or November is that historically, the weather at the commencement of September is just beginning to warm up, prompting mares to commence their oestrus cycle, or ‘come into season’.

A mare’s oestrus cycle is stimulated by the presence of extended daylight, nature intending that foals be born eleven months later through spring and summer when feed is plentiful so that mares can produce good supplies of nutritious milk.



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03 5678 0777



# PHOTO QUIZ - WHERE WERE THESE PICS TAKEN?



Answers  
Page 24



# LAST CHRISTMAS

By Joy Button

The volunteer team that has organised the Coronet Bay Christmas Lunch (CBCL) since 2014 have reluctantly announced the end of these much-needed gatherings. There will be no CBCL this year.

Life sometimes delivers hard or difficult times and, for many Christmas can be loneliest and saddest time of the year. Rona and Laurie Black created the first Christmas Lunch in Coronet Bay in 2007 for those in the community who are alone. The current team of Coronet Bay Christmas Lunch Inc. took over the Christmas Lunch in 2014.

Community halls should be a gathering place where people from all levels of society can come together; a place where status is not important; a place to enjoy the company of others, to sing, to dance, to talk, or just sit somewhere warm and safe.

The value of community halls for wellbeing and sense of belonging cannot be measured in dollars. The presence of those gathering is far more important than money. Community hubs are essential.

Every member of the community should be able to attend a community hall and gather and share life experiences. It is the only place in our community where the playing field is levelled. Churches are places for some, but community halls should be places for everyone, always.

Sadly, in Coronet Bay this does not appear to be the situation at the present time. The charges for use of the Coronet Bay Community Hall by community groups have been increased by the Coronet Bay Community Asset Committee from gold coin to \$15.00 per hour together with a \$200 bond. Changes have also occurred to public liability insurance. Advice has been received from Councillors that the \$200 bond has been

withdrawn for community groups, however, no formal notification has been received.

These charges have hugely impacted community groups including the Coronet Bay Christmas Lunch. The hall hire costs and other conditions including public liability insurance, have made the Christmas Lunch almost insurmountable for us to overcome this year. The hurdles this year have become higher and harder and some of us are becoming weary from the difficulties placed before us.

There have been negative comments and feedback recently regarding who has attended in past years and whether it was ‘appropriate’. There has also been speculation circulated regarding interpretation or entitlement for those attending the special Coronet Bay Christmas Lunch in larger groups.

There have been in excess of 120 volunteers who have worked on the preparation and planning for the Christmas. These volunteers have set the tables, decorated the hall, peeled potatoes, cooked the turkey, and all that is involved with a Christmas Lunch.

There have been many sponsors who gave generous donations which made it possible for us to create such a great meal which included chocolates in abundance at the end of the meal.

In 2020 due to covid restrictions, the group created 35 hampers which were distributed to residents from Coronet Bay, through most of the Waterline townships. The hampers were delivered on Christmas morning by fabulous volunteers who spent their time delivering and talking to each recipient.

The team of Coronet Bay Christmas Lunch Inc. stand and applaud our community and the volunteers and sponsors who have always supported us and who worked so tirelessly since 2007 to create such a beautiful event. We are so sorry and heartbroken that we cannot do more.



It has been a heart-breaking decision to arrive at and we are hopeful that others may continue our journey and follow the tradition of gifting a Christmas Lunch to those who are indeed, alone on Christmas Day.

I will always remember a young mother in her late 20's, coming up to a volunteer and myself after the lunch, and thanking us both so profusely, and in tears, because she was able to spend Christmas Lunch with people around her and not be alone in her home in Nyora.

Her neighbours came to our Lunch as their daughter lived in Queensland and their son lived in W.A. They encouraged her to come with them as that year it was her young daughter's turn to spend Christmas with her father and the young mother had separated a while back.

The mother rented a house in Nyora as accommodation was cheaper. Her family belonged in northern New South Wales and due to custody conditions, she was compelled to live in Victoria and was not near her own family. It was a truly sad situation and all three of us ended up hugging each other and in tears.

After a year of COVID isolation and restriction a Christmas Lunch would be more important than ever to the many who can't be with their families or have lost their loved ones.

From the CBCL team – sorry, from the bottom of our hearts.



## Aunt Peggy's Garden By Linda Gordon

WHEN the weather is winter with a capital 'w' and no mercy, as it is this August day, I think of the indomitable gardening spirit of Aunt Peggy. She grew a garden wherever she lived, from pokey boarding houses in inner Melbourne to rented rural houses on poor land, to the place she finally called home, in the foothills of the Dandenongs.

And she liked to note her feelings about her gardens, her chooks and her life. During the war years, in the early 1940s, she was posted as a rural nurse wherever she was needed. Towards the end of the war, during a particularly harsh winter in central Victoria, she was forced to walk with her young son in his pram to pick up firewood and then wheel it back to their cold, swampy house.

There was fuel and food rationing and she was doing it tough. It was mid-August and she had enough wood.

She notes in her journal, "It is very heavy wood but oh it is good and goes a very long way".

*August 10th*

"There is a little breath of spring, almost as if it is cautiously putting one foot into winter to see if the coast is clear, even though I know it is going to pour and freeze. Yet there is something spellbinding about this first waft of blossom.

"There is a white blossom tree here just inside the fence, thank heavens. The neighbour says, 'Oh that's just a seedling cherry plum, the birds drop the stones. What a curse!' And she gives the tree a malevolent look. Why is it a curse? I had a lovely dream of a garden entirely planted by birds. What could be lovelier?

"It isn't out yet but it is letting me know it won't be long and I thanked heaven for birds and went out on the road and picked up a shovelful of nourishment for it thoughtfully provided by the baker's horse. I made a mulch of it but kept it away from the trunk."

*August 25th*

"The bird planted tree is out in all its glory. It is most exquisite like delicate white lace. The shape of the tree is unbelievably beautiful: one side gracefully dipping almost to the ground, nowhere thick or ungainly (possibly because of its "sour fruit" no interest has been taken in it), and no devastating pruning hand at work.

"Yesterday the sky was blue and I took half an hour off to look at it from a chair. It seemed to me lovely. Today the sky is grey and I have yet to see a more exquisite thing, delicate, light, each softly rounded flower outlined against this grey background. I only realised today that white is unbelievably beautiful against grey."

*August 29th*

"The white blossom tree is still gently moving about just enough to draw attention to herself. She is sheltered and her petals have not begun to fall.

I would write a poem about her if I could."

## Ancient Gnome

In ancient Rome, small stone statues depicting the Greco-Roman fertility god Priapus, also the protector of floors, were frequently placed in Roman gardens.

Gnomes as magical creatures were first described during the Renaissance period by Swiss alchemist Paracelsus as "diminutive figures two spans in height who did not like to mix with humans".

During this period, stone "grotesques", which were typically garishly painted, 1-metre-tall (3.3 ft) figurines, were commonly placed in the gardens of the wealthy.

Among the figures depicted were *gobbi* (Italian for hunchbacks).

In particular, Jacques Callot produced 21 versions of *gobbi*, which he engraved and printed in 1616.

By the late 1700s, gnome-like statues made of wood or porcelain called "gnomes" became popular household decorations.

The area surrounding town of Brienz in Switzerland was well known for its production of wooden house dwarfs.

In Germany, these garden figurines became conflated with their traditional stories and superstitions about the "little folk" or dwarfs that they believed helped around the mines and on the farm.

The Dresden company Baehr and Maresch had small ceramic statues of dwarfs or "little folk" in stock as early as 1841.



# It happened in August



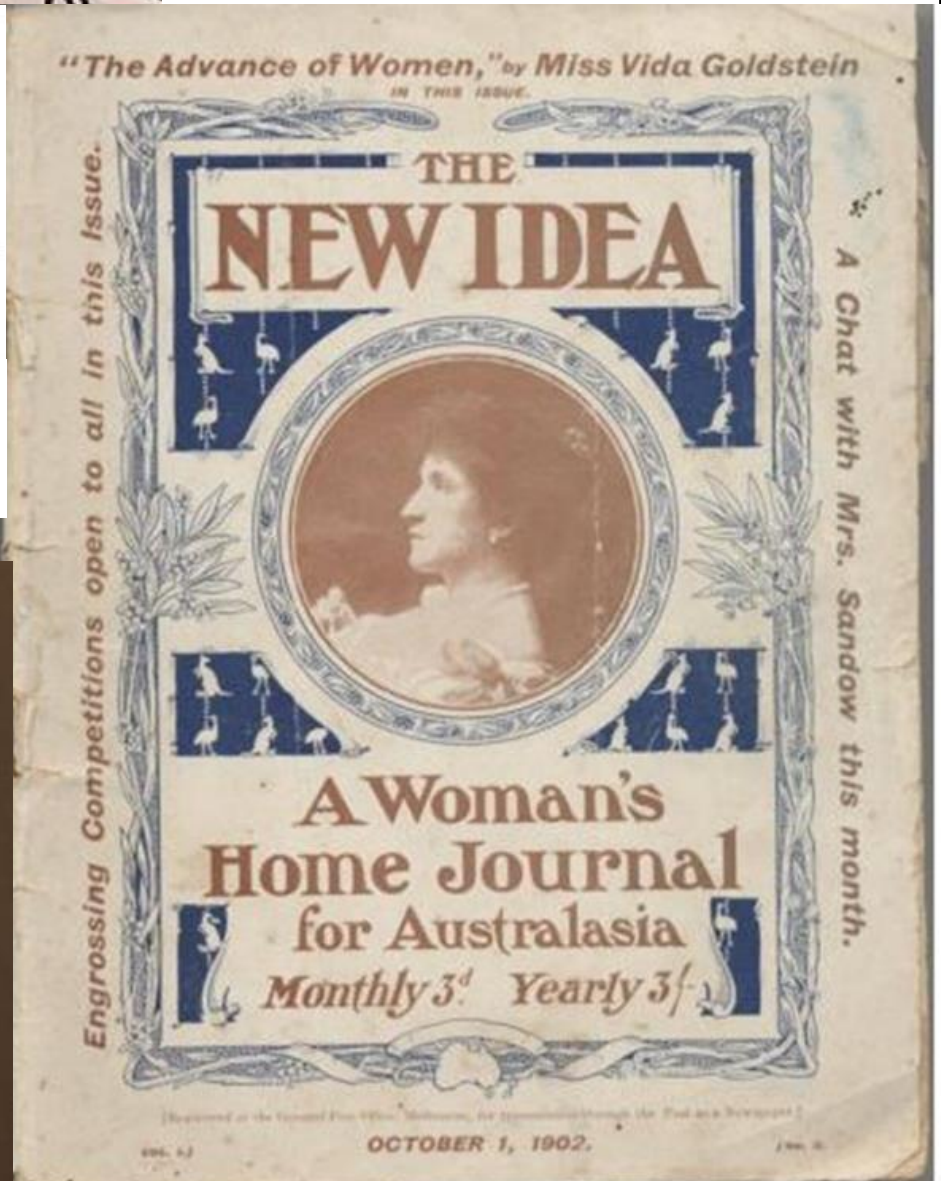
1902 – The magazine *New Idea* is first published.



1851 – Gold discovered in Ballarat, Victoria, leading to the Victorian gold rush.



1861 – [Edith Cowan](#), the first Australian woman elected as a representative in an Australian parliament, was born near Geraldton, WA



1943 – Dorothy Tangney and Enid Lyons and are the first Australian women elected to the Australian Senate and House of Representatives respectively.



## OPENING DOORS - Renting for All

Camping, the wetlands, car trips, sleepovers at friend's homes, couch surfing. This sounds like a great escape holiday for adventurers and travellers, particularly the young. This however, is not a novelty, this is not the great outdoors, this is how the homeless live.

Include varying degrees of lockdown and this becomes intolerable and often captive existence.

In our own Bass Coast, the issues are apparent every week as Mitchell house in Wonthaggi receive couples asking for emergency housing. Experiencing power outages and not able to wash or cook for days, but these are common inconveniences.

Having to keep watch on the few belongings you have because you have no roof or walls, and of course having no where to sleep are far more than inconvenience.

Share accommodation is an option. Just because you are homeless doesn't mean you have a whole lot in common with the other house mates.

This becomes even more challenging for those people with disabilities. Some of these disabilities are invisible. Lack of privacy is visible.

A range of abuses has been identified by The Victorian Hearing of the Royal Commission into the Abuse of People with Disabilities living in unsuitable accommodation.

Serious breaches of duty of care and neglect due to an over reliance on group care models of accommodation, highlight the constraints on individual choices of compatible companions.

Lack of connection with other share house residents or support people will often focus an individual to reclaim some personal independence by choosing the outdoor option or bunking in with relatives of temporary tolerance.

OPENING DOORS – Renting for All, a travelling exhibition pivots on the need for housing options which provide a sense of independence.

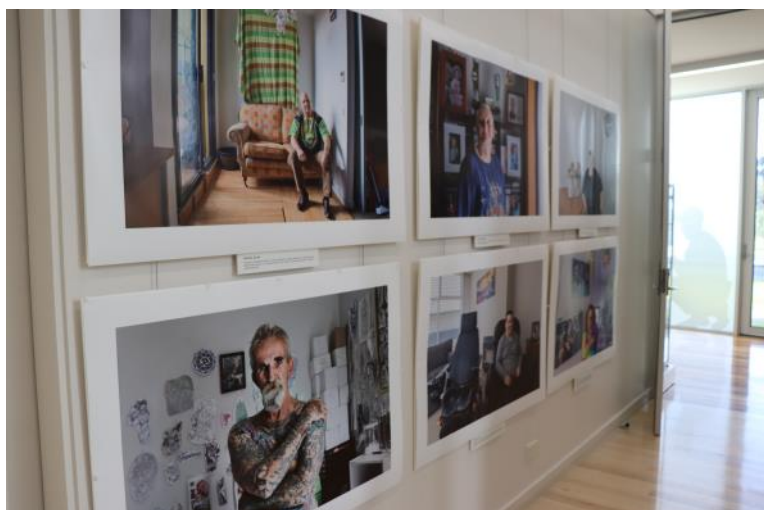


Featuring Photographs by Melbourne based photographer, Paul Dunn, The Opening Doors Portraits are a beautiful and powerful affirmation of the meaning people living with a disability associate with living independently in their own home and the foundation this provides for living creative and purposeful lives.

This exhibition also contains videos where people talk about their connection to the idea of 'home' and important issues around living with a disability. These were produced as part of the Opening Doors Project by Award Winning Filmmaker Lawrence Johnston. His films have been screened and awarded at Cannes, Toronto, Berlin, Telluride, Chicago and London Film Festivals among many others.

OPENING DOORS - Renting for All Exhibition runs from now till 23/8/21  
Official opening on Saturday July 14th August from 2 to 4pm. Assuming lockdowns are not reinforced.

ArtSpace Gallery The Centennial Centre 1 Bent St Wonthaggi  
[artspacearts@gmail.com](mailto:artspacearts@gmail.com) <https://lnkd.in/gDemeB7>  
Ph 5762 5767 Open Every-day 10am-4pm COVID safe rules apply



# Bass Coast Adult Learning

Learn More.


Bass Coast Adult Learning (BCAL) has produced a series of videos which have been uploaded to the BCAL facebook page so that participants can experience BCAL in the comfort of their own homes.

One video has gone viral, in a good way, and had reached nearly 1500 people at last count.

Rumour has it that Banana Bread is being served in dozens of homes across Bass Coast.

We can't wait to see what Mel has on the menu for next week.

Decoupage was shown to be fun and easy by Lisa while Geoff spoke about the history of cameras and keeping in touch via photography and social media.





**Bass Coast Adult Learning**  
Published by Bcal BassCoast AdultLearning ·  
Yesterday at 10:06 AM ·

Mmmm, feel like some morning tea?  
How about some banana bread from NDIS Coordinator Melissa's own recipe?  
This is the kind of thing you can be doing in the Capacity Building cooking sessions.

Ingredients for Banana Bread:  
2-3 medium very ripe bananas  
½ cup or 115g melted, cooled, butter  
½ teaspoon baking powder  
1 pinch salt  
¾ cup or 150g sugar (any kind except for icing sugar)  
1 large egg  
1 teaspoon vanilla extract  
1 ½ cups or 200g plain flour

Oven temp 180°C  
Cook time 55 minutes

1,448  
People Reached

522  
Engagements





# NDIS Capacity Building

**12th July- 17th September**

## Monday

**9.30 - noon** The Good Bowl

**1.00pm - 3.30pm** Desk to Destination

## Tuesday

**9.30 - noon** School Lunches

**9.30 - noon** Moneywise - Budget Skills

**9.30 - noon** Digital Discovery

**1.00pm - 3.30pm** Employment / Job Skills

## Wednesday

**9.30 - noon** Photography and friendship

**9.30 - noon** Exploring Art

**1.00pm - 3.30pm** Exploring Art

## Thursday

**9.30 - noon** Glow up

**9.30 - noon** From The Pantry

**1.00pm - 3.30pm** Baking & Barista

## Also.....

Book Club

Creative Music

Edible Gardening

Day/Time TBD



**Bass Coast  
Adult Learning**

**[www.bcal.vic.edu.au](http://www.bcal.vic.edu.au) | 5672 3115 |**

**239 White Road, Wonthaggi**



## Session descriptions:

**The Good Bowl:** Social Cooking Class focusing on kitchen skills, transferrable skills and choice. \$35 materials fee per term.

**Desk to Destination:** Travel training. Learn how to plan a trip, use public transport or get your learner's permit.

**Employment & Job skills:** Develop your résumé, learn about key selection criteria and transferable skills. Essential skills which will allow you to thrive in any workplace.

**Moneywise:** Learn how to manage your money and develop budgeting skills.

**Photography and Friendship:** Learn how to take excellent photos in a low-stress social group.

**Book Club:** Enjoy reading books in this high fun - low difficulty session.

**Glow-up:** Learn basic makeup skills and develop your own personal grooming routine with support from our skilled facilitator. \$35 materials fee per term.

**Exploring Art:** Art skill development in a low-stress social setting. \$35 materials fee per term.

**From The Pantry:** Cook budget friendly dishes based on pantry staples and in season produce. \$35 materials fee per term.

**Digital Discovery:** Build capacity and learn how to use your digital devices safely.

**School Lunches:** Planning, cooking and serving lunch to BCAL staff and students with profits going to participants.

**Creative Music:** No prior skills needed for this fun, percussive based music group. Will feature visiting local musos to jam with.

**Edible Gardening:** Learn how to create an edible garden in beds and pots in a low stress, social environment. \$35 materials fee per term.

**Baking & Barista:** Bake something sweet then enjoy it with a hot beverage while learning barista skills in a social environment. \$35 materials fee per term.

**Bass Coast Adult Learning can invoice using either Core or Capacity Building funding, depending on the individual participant's goals. Please let us know when you register.**



**Bass Coast  
Adult Learning**

[Learn More.](#)

## Command Performance

Along the ocean fringe  
a scattering of seagull flocks,  
ibis in ones and twos  
and a tall white bird  
wander on the mudflats  
feeding.  
On elongated black legs  
knee-deep in water,  
the lone one scoops the sea  
its long black beak like a spoon  
roving back and forth  
in semi-circles.  
Distinctive plumes  
snug against its neck,  
the lone royal spoonbill  
bows on its mudflat stage.  
Meryl Brown Tobin



Order  
your  
copy

The Bass Coast Prize for Non-Fiction 2019 & 2020 Anthology is on sale for \$30 including postage.

To order your copy, please deposit funds to our Bendigo Bank account:  
Acc Name: BCNFP  
BSB: 633 000  
Acc no: 182 308 429  
Include your name as a bank reference and email your delivery details to [editor@basscoastpost.com](mailto:editor@basscoastpost.com).

## Island Sanctuary?

Phillip Island,  
home of koalas, penguins, seals,  
fishing fleet,  
Grand Prix, Superbikes,  
pop festivals, high rise development.  
'No contradiction,' say the powerbrokers.  
'We're for sustainable development.  
Just need to get the balance right.'  
For decades developers  
plan for Hastings to expand and  
dredge deep channel for bigger cargo ships.  
Then AGL proposes to build  
a floating gas plant at Crib Point.  
What, with a daily discharge  
of 180 Olympic swimming pools  
of chlorinated water into Western Port?  
The community rises up.  
Reason prevails.  
Otherwise,  
why waste good money  
encouraging Phillip Island tourism  
if sounding wildlife's deathknell?  
And coming one step closer  
to planet extinction?  
Meryl Brown Tobin



## THE PAY RISE

Our Pollie's jobs are so very stressful  
And never can be considered restful  
While living always in the public gaze  
They are entitled to their shorter days.

Politicians work for voters' betterment  
So why such worry and resentment  
About their decisions made with care  
And never enough tax money to spare.

Our waters so dense with filth and plastic  
Mean efforts to clean must be very drastic  
A new water trash interceptor ecological  
To clean the pollution should be logical.

This proposal to end the water pollution  
Can be overlooked as a practical solution  
Because of the Covid caused depression  
Means thrift becomes the in expression.

Be understanding and try to survive  
This shocking financial downward dive  
And stop raising eyes of cool surprise  
At our Pollies well deserved pay rise.

oooOooo

M.ragaret Pearce





## WHEN STEVE'S AWAY MERYL BROWN TOBIN

"And Daddy came home, and they all lived happily ever after," Julie read.

She smiled at the children and closed the book. As she pressed the blankets around four-year-old Tara, the heater radiated warmth across the small bedroom and Julie felt it envelope them in a cosy glow.

Tara snuggled down under the blankets. "That was a lovely story, Mummy."

"Uvly, Mummy," echoed two-year-old Ryan from his cot.

Julie kissed Tara goodnight. "I can't wait until Daddy comes home," Tara said.

Ryan struggled into a sit-up position. "Daddy! Daddy, want Daddy!"

"Lie down, little fella." Julie pressed him back onto his pillow. "We all have to wait just a little longer. Daddy will be home tomorrow, and we'll all be together again. Won't that be lovely?"

"Daddy, want Daddy!"

"One more sleep, Ryan, and then you'll see him."

As Julie turned off the heater and light, she gave a sigh. It's been such a long three days without you, Steve, she whispered silently. Do make sure you come home tomorrow—I can't do without you any longer either.

Then, as she had every night for the previous three nights, she checked the back and front doors were locked and the windows secure. Settling down to watch television in the lounge, she shook her head at the empty seat beside her and said, "The only way I can get to sleep without you is to stay up way past my usual bedtime until I can't stay awake any longer."

Under the warm shower she thought of all the things she loved about her husband. Your smile, your easy-going nature, your sense of humour, your physical and moral strength and your love for me and our children. "Hurry home, sweetie!" she whispered.

As Julie climbed into bed, wind gusts shook the window and rain lashed it. A chill rushed through her. She glanced at the clock.

"Two minutes to 12—disgusting," she murmured. "An early night for you tomorrow night, my girl." With the double bed doona wrapped around her, she curled into the foetal position. Though her cold back ached for the warmth usually snuggled around it, the doona soon did its work and Julie felt herself drifting off.

Suddenly she heard a strange noise from the front of the house. Immediately alert, she listened for sounds of the wind and rain. But all was quiet. A second noise. She froze. Was it a scratching noise? Quickly she rolled onto her back, her ears straining to hear more. At the third and fourth noises she almost sobbed aloud. The window, someone's at the front window in the lounge!

Her hand felt for the old softball bat she kept under her bed. My insurance, but I never thought I'd have to use it. Oh, Steve, Steve, where are you, Steve?

Her emotions reined in as tightly as she gripped the bat, Julie noiselessly slipped out of bed. Don't lose your nerve; the kids depend on you.

Another scratching noise from the lounge room panicked her. He must be trying to open the window with a screwdriver or something!

Julie's chest hurt, she breathed so deeply. Then she forced herself to take one silent step after another until she got to the lounge. She peered in. Thank goodness I left the long drapes part-open. It makes it easy to pick out the shapes of the couch and chairs in the semi-dark.

The net curtains fluttered. Her heart almost stopped. Oh, my god, he's managed to get the window open!

Several strides along the wall brought her next to the fluttering curtains. She wiped her sweaty hands on her pyjamas. Bat held high, she pictured the long outwards-opening window in an open position. Lightning flashed. A bulky shape pushed into the curtains. Julie's hands trembled. He must be hoisting himself up onto the sill. Julie gripped the bat harder. The shape pushed the curtains to one side with his arm and his body followed.

As the figure turned, with all her might Julie brought the bat down. Lightning flashed. "Julie!" the figure screamed and raised his arm to cover his head.

Julie tried to halt the blow but it crashed onto the man's arm. With a howl he fell

to the floor.

As she dropped onto one knee beside him, she sobbed, "Oh, Steve, Steve, are you all right?"

His face contorted, Steve lay writhing on the floor and clutching his arm.

"Steve, Steve, speak to me!"

Through gritted teeth, he said, "Hi, sweetie. Thanks for the welcome home."

In between covering his face with kisses, Julie said, "Oh, Steve, I'm so sorry. I could have killed you. But what on earth were you doing coming in through the window?"

Wincing, he sat up. "The conference finished early and I managed to pick up a flight cancellation, didn't I?"

"Why didn't you ring?"

"No time. Besides, I thought it would be a nice surprise."

"A shock, not a surprise, and nice, no. Why didn't you use your key?"

"Didn't have it with me." Gently he massaged his right arm.

"Your arm's not broken?"

"Guess not." Carefully he moved each finger in turn. "At first everything was numb but everything seems to be moving now."

"Hmm, and why didn't you ring the doorbell?"

Assuming a cocker spaniel look, he looked up. "I couldn't—it might have given you a fright."

Julie grabbed the softball bat and jumped on him and he fell back on the floor. Straddling his waist with her knees, she demanded, "Where's that other arm?" She grabbed his left arm. "I reckon it could do with some treatment too."

"Oh no, you don't!" Steve wrenched his good arm free and used it to pull Julie down onto him. He kissed her mouth and then kissed it again. "Missed me?"

She pulled back. "Yes, but don't come home with a broken arm and expect me to look after you."

He pulled her down again with his good arm and kissed her. Lightning flashed. "Did I ever tell you lightning flashes when you kiss me?" she murmured in his ear.

## What is happening at the Goods Shed in August 2021 ?

Please note the running of groups is governed by Covid Restrictions as imposed by the Government.

**Groups will NOT run during lockdowns.**



Hazell – Acrylic Painting



Marnie - dry felting



Batik



Myrna - Pastels

**MONDAY:** Open Group 10-2 Coordinator- Hazell Billington Ph.0488611574

**TUESDAY:** Life Drawing 10-12 Coordinator Wendy Saphin [wsaphin@gmail.com](mailto:wsaphin@gmail.com)

**WEDNESDAY:** Laugh and Learn, Open Group. Learn new techniques together or do your own thing. Coordinator : Wendy Saphin [wsaphin@gmail.com](mailto:wsaphin@gmail.com)

**THURSDAY:** BCAL Music Group 10-3 Contact BCAL 56723115

**FRIDAY:** 10.30 -2.30 Open Group Coordinator: Carol Price Ph:0417352921

**SECOND SATURDAY OF THE MONTH:** 10-4 Ceramics **Currently Full.** Wendy Saphin



Painting



Alcohol Inks



Acrylic Pouring

## Leading by Example

### By Gil Heal

I'VE been thinking about values and patriotism.

To my way of thinking, patriots are a kind of one-person cheer squad. They celebrate how amazing we are, lead by example and pull people into line when they've let the team down. As they should. Smacking down doubters and cynics by sheer force of character. Calling out bad behaviour.

Some of us are patriots instinctively. We have a feel for certainty and practise it across many walks of life. In all modesty I can say I made a good fist of it the night I saw a production called *Charles Dickens Reads a Christmas Carol*. While it wasn't exactly an Australian story, it involved the defence of values which I hold dear, which is pretty much the same thing.

It was a Christmas play and it began in true Christmas spirit. A friend and I had met over coffee and exchanged festive gifts which, when we found our seats, we planted at our feet. Then we settled back to look about us.

The set was very simple: an archway centre stage and in front, a small table, a lamp and a book. When the stage lights came up, the audience hushed and Charles Dickens entered, picked up the book and began to read the opening lines of *A Christmas Carol*. Pure theatre, an educated audience. I was aglow with anticipation.

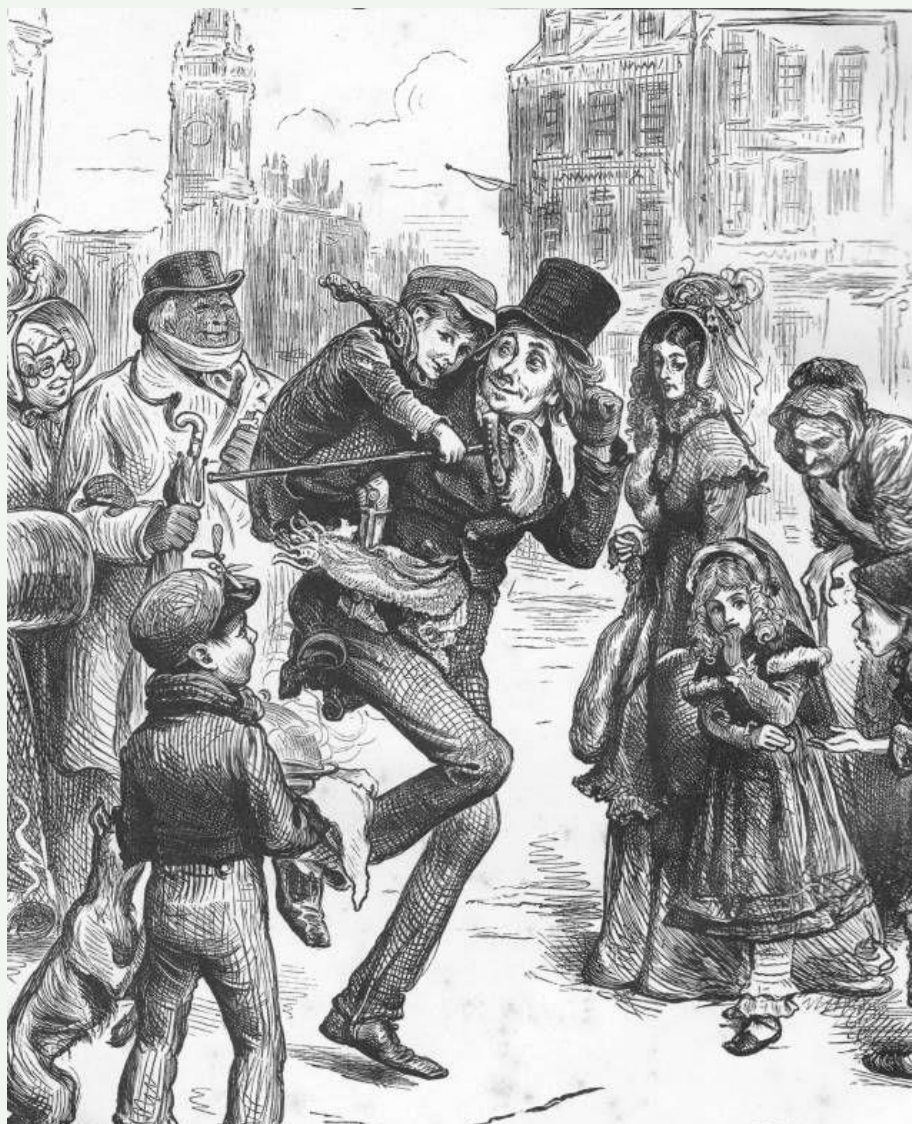
Then unbelievably, from a couple of seats along, a rustling! Someone was breaking into a box of scorched almonds. Cellophane! The one unforgivable sin. I leant forward in the dark, fixed my gaze towards the source of the sound and waited. The rustling faltered ... then ceased.

I had just settled back when the same sound came somewhere behind me, this time about three rows back and travelling.

Someone was feeding a whole row. I elevated myself a little and turned to face the perpetrators.

Now over a lifetime I have mastered the ability to convey deep disapproval without the need for words, even in the dark.

And I'm not ashamed to say I quite enjoy that sense of power when it's employed for educative purposes.



So it wasn't long before, duty done, I was able to turn back and give my full attention to the performance.

It was fabulous theatre. The book was returned to the table and then, channelled through the one actor, came a cavalcade of all those familiar characters - Scrooge, the Ghost of Christmas Past, of Christmas Present, Bob Cratchit, Tiny Tim - brought to life by an actor with a prodigious memory and the ability to hold an audience suspended in time.

So that by the time the performance drew to a close and he picked up the book ready to read the concluding lines, the entire audience was motionless with listening...

And then my mobile phone rang.

My first response, of course, was to deny it was happening or that the phone was mine.

It rang on. I lunged down towards my bag, and was repulsed by a forest of Christmas paper and cellophane. I tried again and again.

And through it all, because the show must go on, came the voice of Charles Dickens reading the novel's final lines: "Scrooge had no further intercourse with Spirits ... and it was always said of him, that he knew how to keep Christmas well." I came up with the phone just as Tiny Tim said "God bless us, every one," the audience broke into applause and a slightly aggrieved voice demanded: "Gill, where are you?"

A couple of days later I emailed the actor, Phil Zachariah and thanked him for a wonderful performance. Then I owned up and said it was me. Almost the next day I received his reply.

He was sympathetic. He knew what it felt like to be sitting half way through a film or play and realise he hadn't turned his phone off.

And then he went on to say that for him what truly mattered was intention and he believed that my intention had been absolutely benign and thanked me for my good wishes.

Which is all very well, but now I'm confused. Can I still be a patriot?

## Songs of Praise By Liz Low

‘TAP!’

I turned my head to the sound on the window. There was Toe Pecker, perched on the back of the chair out on the deck and staring hard at me. I put my coffee down.

“Okay, Toe Pecker. Let me finish my coffee.”

It was hard to finish breakfast in peace whilst trying to ignore a magpie fledgling perched about 60 centimetres from my left shoulder with his beak almost on the glass. I’d sneak a peek at him from time to time.

I call him “him”, although it could be “her”. Courtesy of Google, I’ve learnt that magpies take about two years to develop the distinctive male or female plumage that we can recognise.

In the meantime, we have three magpies aged about nine months that come to visit us, increasingly without their mother. They are now fully sized. Each magpie has a grey and black speckled breast and each wears a grey and white delicately patterned shawl on its back.

We’ve gone a bit silly with the names. Margaret is their mother and Malcom their father. I’m embarrassed to say their surname is Morris. The largest chick we called Big Boy, because he was. We don’t see much of him as he has been independent from quite early on.

Toe Pecker? Well, you can guess. He is a confident, inquisitive bird who likes to walk around the deck while we’re sitting out there. If I sit with my leg crossed, he will hop up onto my suspended foot. He is curious about bare toes, those large worms, and has been known to gently peck at them. He will fly onto our knees to check out crumbs on our jumpers. The youngest magpie is Fluff Ball, who remained fluffy for longer than the other two, and who has been dependent on his Mum for longest.

Toe Pecker remained on his perch, giving me very direct eye contact whenever I turned towards him. It’s a bit disconcerting to have a black beak and two sharp dark eyes directed towards me from so close.

Hmm. The jar of husked sunflower seeds was over on the bench. I wanted to finish my toast.

Oh, no! He’s puffed up his breast feathers, lifted his head and started to sing. He still sounds a bit like a squawky, rusty wheel but his vocal range and songs are developing. He has me completely trained and I cannot resist his song.

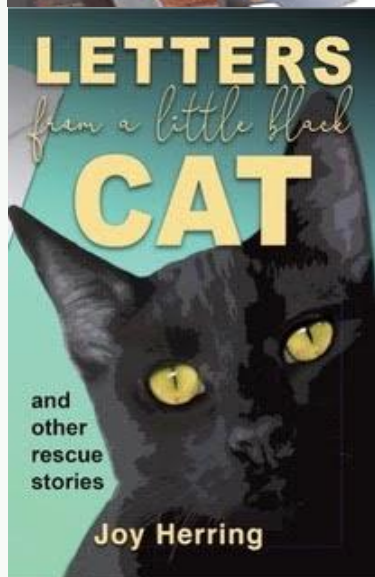
“Righto, Toe Pecker. Here I come.”

His gaze follows me to the kitchen bench and my approach to the sliding door. He holds his nerve and remains on the back of the chair as the door slides open next to him. Now he’s shuffling. I toss a small handful of seeds onto the deck. He’s down there immediately, walking and pecking up the seeds like a machine.

Ha! I might have guessed! There’s a whoosh of black and white and there are his siblings and his mother. Right, more seeds onto the deck. These birds don’t bother to greet me. They come and feed and fly away pretty quickly.

However, Toe Pecker stays, potters around on the deck, has a drink of water and perches on the branch near the water bowl. I go out to sit and watch him. His throat puffs, he lifts his head and sings a farewell song.

This is a bird who knows how to greet and farewell.



Copies of this delightful and thought provoking book are still available at ArtSpace Wonthaggi or from Booktopia

**QUIZ ANSWERS** 1. Devil’s Island. 2. Elton John. 3. India. 4. Ten. 5. Skull Features. 6. The Taj Mahal. 7. Waterloo. 8. Scarlett O’Hara. 9. The base of the nails. 10. Rice 11. Macbeth. 12. St. Christopher. 13. John Wayne. 14. Echo cardiogram. 15. 800 metres. 16. China. 17. Elizabeth 1. 18. January. 19. Dame Nellie Melba. 20. The jawbone.

### PHOTO QUIZZ ANSWERS

1. Krowera. 2. Holden Proving Ground. 3. Bass, on the Bass Highway. 4 Inverloch SLSC. 5. Russell St, Melbourne. 6. Bridge over Bass River, Bass. 7. Bass. 8. Everywhere!

ADVERTISEMENT

# COMMUNITY AT HEART

**jordan  
crugnale mp**

STATE MEMBER FOR BASS

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Authorised by J Crugnale 9 McBride Street, Wonthaggi.  
Funded by Parliamentary Budget.

*Please stay safe during  
these unprecedented times.*

*Contact my office should  
you need any assistance.*

Edward  
**O'DONOHUE MP**

**MEMBER FOR EASTERN VICTORIA REGION**

 51 James Street Pakenham 3810  
 03 5941 1112  [edwardodonohue.com.au](http://edwardodonohue.com.au)



Signed from Parliamentary Budget

# Community Groups. *Can reps please check that details are current?*

## Artists' Society of Phillip Island

56-58 Church Street Cowes  
<http://aspi-inc.org.au/>

**Australian Red Cross** Woodleigh Vale  
Contact Sheila Campbell 5678 8210

**Bass Coast Community Baptist Church**  
Minister - Barry MacDonald 5995 3904

**Bass Coast L2P Learner Driver Mentor Program** Wonthaggi 03 5672 3731

**Bass Coast Strollers**  
Contact Liz Hart 5678 0346  
Website <http://basscoaststrollers.org/>

**Bass Friends of the RSL**  
Secretary Trish Thick 5678 1071  
Mobile 0409 851 599

**Bass Valley Community Group**  
Monday - Friday 5678 2277

**Bass Valley Landcare**  
2-4 Bass School Rd, Bass 5678 2335

**Cape Woolamai Coast Action**  
Email [capewoolamaicoastaction@gmail.com](mailto:capewoolamaicoastaction@gmail.com)  
Marg Dumergue 0419007758

**Corinella & District Probus Club**  
First Wednesday of each month Bass Hotel.  
Heather Reid 0421 012 519

**Corinella Boating & Angling Club**  
Website [www.corinellafishing.com.au](http://www.corinellafishing.com.au)

**Corinella Bowling Club Inc.**  
Balcombe Street Corinella.  
Jacquie Carter 5678 0596

**Corinella & District Community Centre**  
48 Smythe St Corinella. 5678 0777  
Website [www.corinellacommunitycentre.org.au](http://www.corinellacommunitycentre.org.au)

**Corinella & District Men's Shed & Woodies Group** Corinella Road  
Contact Ken Thomas 0427 889 191

**Corinella Foreshore Committee**  
Contact Barbara Oates 0427 780 245

**Corinella Resident ad Ratepayer Assoc.**  
[crara3984secretary@gmail.com](mailto:crara3984secretary@gmail.com)

**Coronet Bay, & Surrounds Playgroup (0-4yrs)** Coronet Bay Hall  
Wednesdays 10am - 12noon  
Contacts Catherine 0416 112 629

**Coronet Bay Adult Social Club**  
Tuesday 7-10pm Coronet Bay Hall  
Ann 5678 0341

**Coronet Bay Community Garden \*NEW LISTING\***  
Open to all and new members welcome  
Di - 0428599621 or Len 0402921577

**Country Women's Association of Vic inc. Bass Group.**  
Cowes: Brenda cwaofviccowes@gmail.com  
Glen Alvie Pam 0417 372 979  
Grantville Libby 5678 0339  
Loch Helen 0417 372 979  
Woodleigh Vale Carol 5678 8041

**Cowes Table Tennis Group**  
Barbara Parrott 0425 885 834

**Grantville & District Ambulance Auxiliary**  
Contact - Shelly 0417 593 497

**Grantville Business & Community Association**  
Secretary Sandy Ridge  
Email [thegbca1@gmail.com](mailto:thegbca1@gmail.com)

**Grantville & District Foreshore Committee**  
Contact: Barbara Coles  
Email [bacoles@bigpond.net.au](mailto:bacoles@bigpond.net.au)

**Grantville Recreation Reserve Committee**  
Pat Van 5997 6221

**Grantville Tennis Club Inc.**  
Contact Pat Van 5997 6221

**Lang Lang Bowling Club**  
Ian Painter 5997 6554 M: 0419 646 040  
Email [langlangbowling@bigpond.com](mailto:langlangbowling@bigpond.com)

**Lang Lang Cricket Club**  
Secretary: Sharon August 0459 368 431

**Lang Lang Playgroup**  
(0-Preschool) Thursdays 9.30am  
Contact: Leah Dyall 0418 463 963  
Amanda Gray 0458 195 258

**Lions Club of Bass Valley**  
First Tuesday each month 6pm  
Grantville Transaction Centre then third  
Tuesday each month, Dinner at Bass Hotel.  
Lyn Renner 0416 024 356

**Phillip Island Bowls Club**  
Dunsmore Avenue, Cowes.  
New members welcome, Free coaching  
Contact George Mol 0407 851 065

**Phillip Island Camera Club**  
Meet at the Heritage, Cowes.  
Contact Susan 0408 136 717

**Phillip Island Community Art & Craft Gallery Inc.**  
Cowes Cultural Centre Thompson Ave  
All Enquiries Call Aleta 0419 525 609

**Phillip Island Indoor Carpet Bowlers**  
Come and join the fun. Phillip Island  
Celebration Centre 6 Lions Court, Cowes  
Contact Jack 0434 944 380

**Phillip Island & District Railway Modellers Inc.**  
The Phillip Island & District Railway  
Contact Peter 5956 9513

**Phillip Island Bicycle User Group**  
Meets Wednesdays 10am Amaze'n'Things  
Secretary Ruth Scott More information at  
[Phillipislandbicycleusergroup.com.au](http://Phillipislandbicycleusergroup.com.au) and Fb

**Phillip Island Community and Learning Centre (PICAL)**  
56-58 Church Street, Cowes 5952 1131  
Email Linda Morrison [manager@pical.org.au](mailto:manager@pical.org.au)

**Phillip Island Patchworkers**  
Meet on a Monday night from 7.30.  
Contact - Lyn Duguid 0427 593 936  
Email [phillipislandpatchworkers@gmail.com](mailto:phillipislandpatchworkers@gmail.com)

**Phillip Island-San Remo - Bass Coast Vegan Community**  
Find us on Facebook under our title as above

**Phillip Island Senior Citizens Club**  
Phone bookings 5952 2973  
Email [piscc123@gmail.com](mailto:piscc123@gmail.com)

**Phillip Island World Vision Club**  
Second Wednesday each month 1.30pm  
St. Phillip's Church Cowes  
Enquiries - Thelma 5678 5549

**Pioneer Bay Progress Association**  
Zena Benbow Email: [pbpa@bigpond.com](mailto:pbpa@bigpond.com)

**Probus Club of San Remo**  
Second Monday of the month (except January) 10am at the Newhaven Public Hall.  
Visitors Welcome.  
Enquiries Diane Glanz 0417 610 611

**Rotary Club of Phillip Island and San Remo \*\* NEW LISTING \*\***  
Op Shop 136 Thompson Ave, Cowes  
Contact Judy Lawrence  
email: [treasurer@rotaryPISR.org.au](mailto:treasurer@rotaryPISR.org.au)

**Rhyll Community Association.**  
Secretary Cheryl Overton 0427 680 483

**South Coast Speakers - Toastmasters**  
Contact Patricia 0412 339 795  
Email [info@southcoastspeakers.org.au](mailto:info@southcoastspeakers.org.au)

**South Gippsland Arthritis Support Group**  
Contact: Adam 0408 353 785  
Marg 0417 154 057  
Diane 5658 1443

**South Gippsland Mental Illness Carer's Group**  
Maggie 5658 1781 Rosemary 5662 4352

**South Gippsland Parkinson's Support Group**  
Third Friday each month 10am for 10.30  
Leongatha RSL  
Meeting/Guest Speaker/Lunch available.  
Email [Suzi.marshman@hotmail.com](mailto:Suzi.marshman@hotmail.com)

**South Gippsland Support after Suicide**  
Phone 9421 7640  
Email [southgippslandsas@gmail.com](mailto:southgippslandsas@gmail.com)

**Survivors of Suicide**  
Raising awareness to aid prevention  
Jillian Drew 0413 056 165

**St Pauls Anglican Church Bass**  
HC at 12.30pm every Sunday  
Contact Sandy Ridge 5997 6127

**St Georges Anglican Church Corinella**  
Op Shop open Mon, Wed, Thurs, Fri  
10am - 2pm Saturday 9am - 12.30pm

**Tenby Point Residents Association**  
President Jean Coffey 0419 500 593

**Wonthaggi Genealogy Inc.**  
Family History Centre, Library Complex.  
Murray Street, Wonthaggi 5672 3803  
[secretary@wonthaggigenealogy.org.au](mailto:secretary@wonthaggigenealogy.org.au)

**Woolamai Racing Club**  
Secretary (03) 5678 7585



**BASS  
COAST**



## **Emergency Planning Advice Service (Pilot Program)**

# **Do you have a plan for fire and other emergencies?**

For a short time in 2021 CFA and Red Cross will deliver a free service in the Bass Coast Council area.

### **What is the service?**

The Emergency Planning Advice Service (EPAS) is a conversation-based program. It is designed to support people who live with a disability, are older, or have a chronic or acute medical condition to create a fire plan. EPAS is an in-home based service where Red Cross and CFA facilitators visit you at your home. These facilitators can give you basic fire safety advice, answer your questions, and offer suggestions to help with your plan.

### **Who is it for?**

EPAS is designed for people who need coordinated everyday support to remain in their homes and live in identified high bushfire risk areas.

### **How do I get involved?**

If you're interested in taking part contact us at 1300 226 278 or [community.support@basscoast.vic.gov.au](mailto:community.support@basscoast.vic.gov.au)

**Note:** CFA and Red Cross are trialling the EPAS program as a way of supporting people who may be more vulnerable to a fire. As this is a pilot program for testing, it will be evaluated to determine what works well and what needs to be improved.



## JAZZ by Jason Adams

### Art Pepper +11: Not too big, not too small ...



Yet another gem in the seemingly inexhaustible 1959 jazz vault is *Art Pepper +11*.

Pepper had already established himself as one of the few truly original voices on alto saxophone, escaping the all-pervasive influence of Charlie Parker (along with Lee Konitz and Paul Desmond).

After making his name with the Stan Kenton big band in the late forties and early fifties, he made numerous top quality small group recordings through the fifties, before recording *+11* at the end of the decade. Pepper collaborated (not for the first time) with Marty Paich, who wrote all the arrangements, and the setting seemed to strike a perfect middle ground between the freer soloing environment of the small group and the more powerful sound of the big band.

The recording featured an all-star west coast line-up including Jack Sheldon (who provided all the trumpet solos), Pete Candoli (trumpet), Herb Geller (alto), Russ Freeman (piano), Joe Mondragon (bass) and Mel Lewis (drums), among others. The set consisted of twelve contemporary jazz classics, all featuring Pepper's ever-impressive soloing and Paich's equally impressive and sensitive arrangements.

The opening track, "Move" (by Denzil Best) is one of the stand-outs of this outstanding set. After the ensemble play the melody,

Pepper solos on tenor saxophone, before shorter solos by Sheldon, then Bob Enevoldsen (valve trombone).

"Move" establishes the ensemble playing as an interactive part of this recording session, rather than just the backing for the soloist, and we hear Pepper's gruff tenor interacting with and responding to them throughout.

"Groovin' High" is next and is a reimagining of the Dizzy Gillespie be-bop standard, with an extended ensemble opening that shows the group off at its swinging best. After a brief solo by Sheldon, we hear Pepper soloing on alto, in contrasting style to his tenor playing. Pepper also plays lead alto in the ensemble.

"Opus De Funk" (Horace Silver) is track 3 and Pepper plays the melody on alto with ensemble backing before soloing. Once again, he works with the ensemble, the arrangement featuring exchanging passages of soloing and ensemble work. The piece builds nicely and swings effortlessly.

Thelonius Monk's "Round Midnight" is next, and here Pepper gives a tutorial on how to play a ballad on alto, with Paich's inspired (almost Gil Evans-like) arrangement providing the perfect framework for him. "Four Brothers" (Jimmy Giuffrè) is track 5, featuring Pepper on tenor, and an arrangement that really shows off the ensemble's prowess (if any more evidence were needed!).

Track 6 is "Shaw Nuff" (Gillespie/Parker) and the group take this one up-tempo, giving Pepper the opportunity to show on a be-bop classic how much he was *not* just another disciple of Parker. Sheldon's solo is terrific, as is the hard-hitting arrangement. "Bernie's Tune" (Lieber/Stoller/Miller) is track 7 and is a lighter, more bouncy number, with an arrangement that recalls the heady days of the thirties' swing bands and Pepper singing over the top on alto.

Next is "Walkin' Shoes" (Gerry Mulligan) – aptly named – and the arrangement remains true to the "walkin'" feel.

Pepper's solo on alto at this more leisurely pace gives us a chance to hear his unique phrasing and great clarity of ideas. Sheldon's short solo provides a perfect punctuation mark for the piece.

Then comes "Anthropology" (Gillespie/Parker), played at a more relaxed tempo than in the hey-day of be-bop, and Pepper solos on clarinet – a bold move. His playing is outstanding, and it's a real shame that Pepper wasn't heard playing clarinet more in his career.

Track 10 is "Airegin" (Sonny Rollins), another up-tempo number. Pepper plays lead alto in the ensemble and for his solo. The arrangement is once again matched perfectly to the original tune, the ensemble, and Pepper's style, providing great material for the group to flex their muscles, and Sheldon provides another burst of fireworks.

"Walkin'" (Richard Carpenter) comes next, and is even more aptly named than Mulligan's "Walkin' Shoes".

Paich luxuriates in the slow tempo, and Pepper's remarkably different voice on tenor works beautifully here. He seems to revel in the tempo, as does Sheldon, with Freeman playing a short solo too.

Finally, comes "Donna Lee" (Parker) and Pepper tackles this be-bop classic first on alto, then on tenor, putting these two contrasting voices of his side-by-side for us for the only time on the album. Paich's arrangement packs a punch where needed, and retreats to the small group feel to give Pepper the space he needs.

*Art Pepper +11* is a remarkably even album. There is no showcased tune here; all tracks are about three minutes in length, and this adds to the even feel. All twelve pieces are perfectly crafted by a great arranger, perfectly executed by a top-notch ensemble, and all feature one of jazz's most original alto (and tenor and clarinet) players.





## Bob Santamaria

### By David Broadbent

(Bob) Bartholomew Santamaria entered public affairs as an undergraduate at Melbourne University, with a fanaticism unseen in Australian student politics.

From an early age it was his mission to save Australia from what he saw as a rising tide of secular materialism.

Santamaria declared himself an opponent of socialism AND monopoly capitalism, but through most of his public life, his writing and television broadcasts were dominated by the threat of communism and the alleged influence of communists on the Australian Labor Party.

In 1936, when he was 20 years old, he brought out the first edition of the Catholic Worker newspaper. He wrote most of the early editions himself.

In 1937, at the invitation of his lifelong supporter Archbishop Daniel Mannix, Santamaria joined the secretariat of Catholic Action and was its director from 1947 to 1954. He founded and led the Catholic Social Studies Movement (CSSM) from 1941.

In the same year he started The Movement's weekly newspaper, Freedom. On 11 June 1947 Freedom became Australia's National News Weekly. There were a number of small name changes until News Weekly was settled on as its title as of 5 August 1965.

The CSSM (renamed the National Civic Council in 1957) worked overtly and covertly to rid the Labor movement of communist influences, significantly shaping the great ALP split of 1955 and the formation of the Democratic Labor Party.

In 1960 Santamaria was given an editorial slot on the Catholic Church's Sunday Magazine program on Channel Seven. But he was kicked off the program shortly after the death of Archbishop Mannix, in November 1963. Mannix's successor Archbishop Simmons believed Santamaria was too divisive inside and outside the church.

He was immediately approached by overt Liberal Party supporter Sir Frank Packer to come onto Channel Nine the following week at the prime time of 6.30pm to put his point of view about why he'd been dropped from the Channel Seven program.

He was initially sceptical about commercial television, believing the networks had little interest in his cause and the ABC was dominated by leftists, but accepted what he thought was a once-only offer from Packer.

But Packer then offered Santamaria an ongoing slot and the Point of View program was born.

The program was first broadcast at 11.50 on Sunday morning shortly before the 1963 election. At that time, broadcast regulations prohibited the televising of any entertainment or advertising before midday on Sunday, but Point of View was deemed "Independent Commentary".

Packer initially saw the program as a short-term effort for the election campaign. But that meant Channel Nine would have to give the ALP equal time during election campaigns, or charge Santamaria a prohibitive price for what amounted to a 10-minute political advertisement.

Packer's solution was to contract Santamaria to provide "ongoing program-

ming" at a cost of 10 pounds a week. While original film of those broadcasts has been lost, then general manager of Channel Nine, Nigel Dick, recalls that from the first episode Santamaria's deliveries were professional and coherent, and regardless of a viewer's persuasion, riveting.

For almost 30 years these extreme, anti-communist and anti-Labor polemics were broadcast nationally on Sunday mornings on Channel Nine, enraging his political opponents and encouraging his supporters. From 1976 to 1997 he also wrote a weekly column for The Australian.

Over time, as broadcast regulations were relaxed the program was steadily moved to earlier and less watched time slots to make way for sports programs and the Sunday program.

In 1974 the DLP lost all its Senate seats and it was officially disbanded in 1978 but Santamaria's influence continued. In 2007, The Australian's political editor Dennis Shanahan reported that in September 1975, Santamaria advised Opposition Leader Malcolm Fraser to block supply and wrote a speech for Fraser justifying the breach of convention which brought down the Whitlam Labor Government.

By 1991 when the Soviet Union collapsed, Point of View had become largely irrelevant, more often the subject of parody than outrage, and Santamaria concentrated his efforts on monopoly capitalism and the secularisation of public life.

According to former ALP National Secretary Barry Jones, few Australian contemporaries came near Santamaria's influence, and none polarised public opinion or political commentators to the extent that Bob did.

*David Broadbent is a former Canberra Press Gallery correspondent for The Age*

National Aboriginal and  
Torres Strait Islander  
Children's Day

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**4 August 2021**



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[www.aboriginalchildrensday.com.au](http://www.aboriginalchildrensday.com.au)

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