

WWDHS NEWSLETTER No. 429 Feb. 2018 – Mar. 2018 ISSN 2207-1016

Next Meetings:

Monday 19 February 2018
at Museum of the Riverina, Willans Hill. Committee Meeting @ 6:15pm
General Meeting @ 7:30pm.

Monday 19 March 2018
Committee Meeting @ 6.15pm
General Meeting @ 7.30 pm
Museum of the Riverina, Willans Hill

Other Groups

Antiques Society: Robyn Caddy, the President of the Victorian Button Club, 'Buttons—Vintage, military, ornamental and domestic' on Friday 16 March

Wagga Railway Station Museum: open on Saturdays, 11am-2pm

RAAF Wagga Aviation Heritage Centre: open every Saturday, Sunday and Wednesday, 10am to 4pm

GUEST SPEAKERS

February: President, Peter Morris, a pictorial presentation of the history of Ladysmith Tourist Railway and its aims for the future including the carriage of passengers on fettlers' trikes.

March: Wayne Doubleday, Manager of Charles Sturt University Regional Archives, on the four explorers who opened up the local/regional areas around Wagga Wagga— Charles Sturt, Thomas Mitchell, John Oxley and Hamilton Hume.

April: David Walster on his recent book on Junee titled *Yesterday in Junee* which relates the early history of Junee in period photographs. David plans to choose some images and spend a few minutes talking about each.

WWDHS Patron: Michael McCormack, Federal Member for Riverina

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Committee meetings: 3rd Monday of the month
6:15pm at MOR, Willans Hill site.

General meetings: 3rd Monday of the month
7:30pm at MOR, Willans Hill site.

Annual Subscriptions: Single: \$20, Couple: \$30.
Corporate: \$50. Due 1st July each year.

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OBITUARY: ERIC CARPENTER

Eric Carpenter, one of the 'Busy Bees' volunteers who worked at the Museum of the Riverina on Willans Hill for many years, died on 10 January 2018 at the age of 92.

Eric was born in Wagga Wagga on 4 April 1925. During the Second World War, not long after his 18th birthday, in 1943, he volunteered to join the Royal Australian Naval Reserve. He commenced his training at HMAS Cerebus on 9 May 1943. He was described as 5 feet, 7 inches (174 centimeters) with brown hair and brown eyes. He named his mother, Mercy Maria Carpenter, as his Next-of-Kin.



According to his older brother Alf Carpenter, Eric spent most of his service based out of Darwin. Because he was proficient in the Japanese language he was employed to intercept Japanese signals. These signals proved useful as the orders given to the Allied Forces in New Guinea were based on the information they provided.

After the war he worked in Wagga Wagga as a carpenter, becoming an apprentice to his father. He later contributed to the construction of some of Wagga Wagga's landmarks including the Club Motel and the old Civic Centre.

His wife, Joyce, died in 2004 after fifty-four years of marriage. He is survived by two brothers, his daughter, four grandchildren and four great-grandchildren.

(*Daily Advertiser*, 18 January 2018 and National Archives of Australia, service record)

OBITUARY: PAT CASKIE

Pat Caskie, well-known Cootamundra historian and a founding member of the Cootamundra Historical Society, died on 8 January 2018.

Pat was born at Cootamundra on 1 May 1939. She attended Cootamundra Public School then Cootamundra Intermediate High School. She married Jim Caskie on 16 May 1959 in the Presbyterian Church. They had three children. Pat returned to the paid workforce in 1977. For two years she was the Sacred Heart School's librarian before becoming a journalist with the *Cootamundra Herald*. She had a passion for local history and wrote three books including *Cootamundra, Foundation to Federation*, a history of Cootamundra and district prior to 1901 and *Cootamundra, 1901-1924: Past Imperfect* (which includes a few pages on the Kangaroo March).



Pat was very generous with sharing information and photographs with fellow historians.

(*Cootamundra Herald*, 19 January 2018)

NEWS

Digitisation of Wagga *Daily Express* 1919-1929

After several attempts by Peter Gissing and Geoff Burch over many months, the National Library of Australia (NLA) refused to contribute its own funds towards the digitisation of the available *Daily Express* newspapers because there was only an incomplete run available i.e. November 1919-December 1920; January-December 1921-1924; July 1925 to June 1926; and January-December 1927-1929 (and therefore did not meet its criteria for assistance).

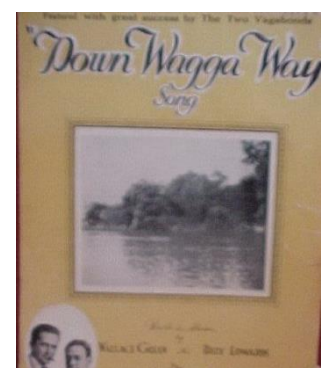
Our society has now raised the necessary funds to digitise these newspapers (\$25,000) with the assistance of Charles Sturt University Regional Archives, Wagga Wagga City Council and a grant from the Royal Australian Historical Society (each \$5000). The National Library of Australia has now agreed to digitise the available copies (approximately 10,000-10,500) and include them in Trove. An MoU (Memorandum of Understanding) is expected to be signed in the near future.

Charles Sturt University Regional Archives (CSURA)

CSU South Campus (13.32 hectares) has been sold for almost \$10 million and the sale is awaiting settlement in March 2018. Saint Mary McKillop College and aged care provider, Signature Care, shared in the purchase. McKillop College has been leasing the empty classrooms on the site and now plans to build other facilities. The Archives and Riverina Conservatorium of Music will be staying on the site for five years as part of a sub-lease agreement. The Kay Hull Veterinary Teaching Hospital which is on a separate land title will be retained by the university. The Archives will be relocated to CSU main campus after five years.

WWDHS Research Scholarship, 2017

Our research scholarship last year was awarded to Sue Weekes, who is semi-retired and completing a Master of Information Studies at Charles Sturt University. She has a Master of Arts (Honours), University of NSW, 1993 and a Graduate Diploma in Adult Education, University of Canberra, 1997. She had many years' experience working in the Information and Communications Technology (ICT) sector as a security analyst, technical writer, business analyst, and project manager. She also had experience in editing and styling a range of technical documents, working with technical staff and providing editorial guidance where required.



She is currently researching original music of the 'Back to Wagga' celebrations 1920-1970, exploring collections held mainly in CSURA and the Museum of the Riverina.

SYLVIA MACDONALD

PART II

By Sherry Morris

After her brilliant success in the Mayor's Patriotic and War Fund Queen Competition in Wagga Wagga, Sylvia left her home and her employment with Dalgetys and moved to Sydney, to follow her dream of becoming a singer. However, after the Japanese brought the Second World War to Australian soil and the Australian Women's Army Service (AWAS) was formed, Sylvia decided to join the services.

After moving to Sydney, between 1941 and 1943, Sylvia performed in many stage presentations in suburban theatres, about twelve appearances on Show Boat for Sydney Ferries Ltd and two appearances on Radio Station 2KY for small fees. She was also paid for a solo performance in *Brighter Horizon*, produced by Humphrey Bishop, which was broadcast over most of the commercial stations in Australia.¹

Then, Sylvia enlisted at Paddington, Sydney in AWAS on 22 June 1943 at the age of 29 years, 11 months. She was described as 5'6" (171 centimetres), medium complexion, black hair and blue eyes (pictured right). After recruit training and two weeks at clerical school she was assigned to the headquarters of NSW Line of Communication (L of C) area in Sydney as a clerk. In her spare time she sang solos in 'Army on Parade' (two sessions) and 'They March Again' which were broadcast over Radio Station 2CH. She also sang at several War Loan Rallies with the Eastern Command Band in Martin Place, Sydney.²



Sylvia was one of fifty members of AWAS who volunteered for service in Northern Australia in February 1944.³ Although AWASs had been posted to Alice Springs from August 1942, it was not until January 1944 that they were permitted to serve in Adelaide River because of the severe climatic and living conditions in the area. Originally established as a rest area for personnel serving in Darwin, it had increased in importance after the Japanese bombed Darwin and at its peak, 30,000 troops (Australian and American) were present. Before her departure for the Northern Territory, Sylvia obtained leave and returned to Wagga Wagga where she attended the official opening of the Kapooka Recreation Hall by General Sir Thomas Blamey in February 1944.⁴

The AWASs left Ingleburn on 28 February 1944, laden with hand luggage, water bottles, steel helmets and respirators. They departed from Central Station at 1826 hours and after an uncomfortable, sleepless night without any room to move, they arrived in Albury. Here they had to carry all their luggage and change to a Victorian train. After overnight stops in Melbourne and Adelaide, they travelled north, changing trains again at Terowie and Quorn. At Quorn, they boarded the North Australian Railways, the Ghan, which had such luxuries as two-berth sleeping compartments with wash basins and electric fans and a well-equipped dining car! After three days, they arrived late at night at Alice Springs where they spent 'four happy, busy days, sightseeing and being mostly hospitably accommodated at AWAS Barracks'.⁵ The next stage from Alice Springs to Larrimah, a distance of about 1000 kilometres, was a four-day trip in a convoy of three-ton trucks on a long straight road in the heart of the Red Centre. It was hot and dry and they stopped every two hours.



Above left: Sylvia in uniform.

Above right: Leaving for the Northern Territory



Left: Aboard the troop train, bound for the Northern Territory

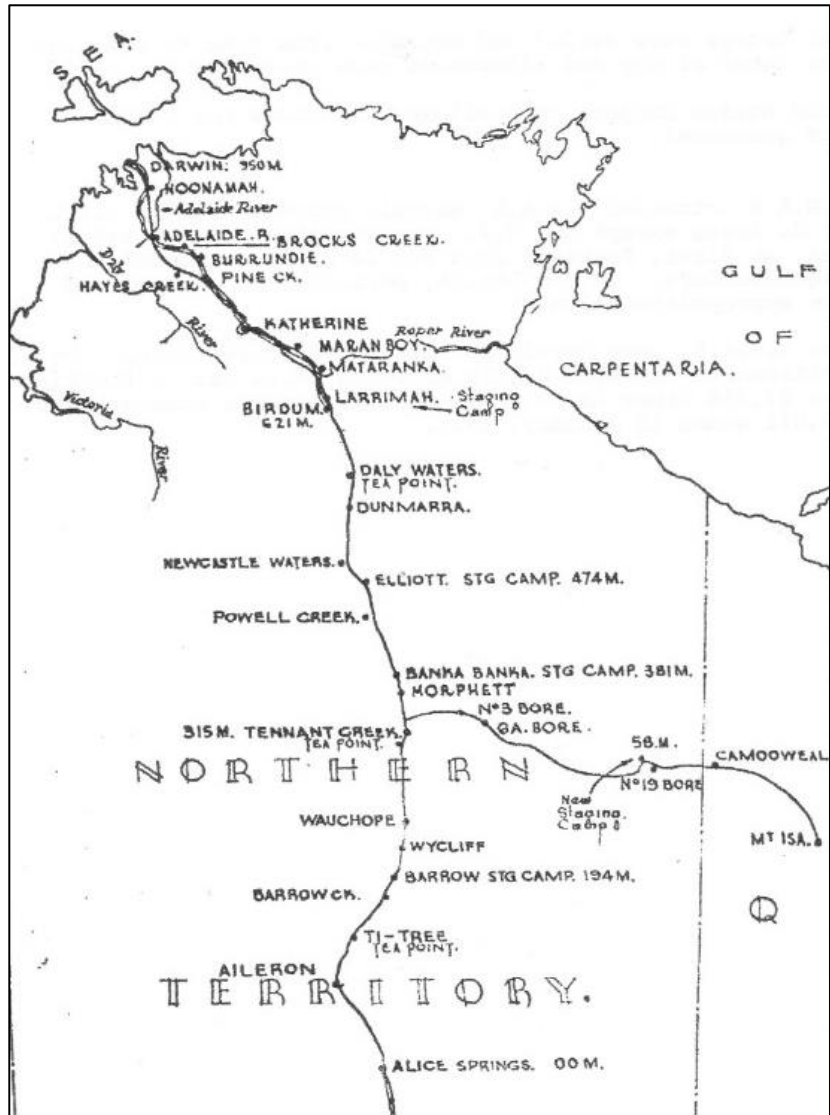
The final stage from Larrimah to Adelaide River, about 409 kilometres, was on a train known as 'Leaping Lena' or the 'Spirit of Protest' which 'leaped and jerked' all the way to the Adelaide River. A brief journey by truck and they were at 69 AWAS Barracks where they could have 'a real shower and sleep in a real bed'. It had been a long 4714-kilometre journey by train and truck and must have been an incredible experience for the young women.⁶

The 69 AWAS Barracks had only been completed early in March 1944, just before their arrival (17 March). According to Eileen Parry (later Macintyre), Deputy-Controller AWAS 1944-1946:

It was built on a dry, rocky hillside, the huts being in terraces with concrete paths and steps. The accommodation was designed to suit the living conditions of the area. Sleeping quarters were of masonite or iron, open at each end and down the sides which were fitted with louvres. Ablutions were fitted with partitions and there were ironing rooms with electric irons provided. The barracks area was surrounded by a brushwood fence and a large notice was displayed at the entrance – 'AWAS Barracks out-of-bounds to all troops, except when on duty or in possession of a pass'. Two MPs patrolled the area at night.⁷



Left: AWAS in front of 69 AWAS Barracks at Adelaide River in the Northern Territory. From left to right: Private J Tabor, Taree; Sergeant NM Bate, Sydney; Corp. EJ Harper, Inverell; Spr SE Macdonald, Wagga Wagga; and Sergeant MM Stevenson, from Mosman.



Right: Northern Territory, 25 May 1943. Adelaide River is between Katherine and Darwin.

Source: Eileen Macintyre.

At 69 Barracks at Adelaide River, there were sixteen women to each room. The beds were wire stretchers and palliasses. Extra straw was supplied to build up the mattress if it became too flat. The women tried to make the atmosphere homely and comfortable. Bedspreads were covering the beds (see right). Outside, holes in the rocky ground were covered with earth carried by themselves 'at the price of a few blisters and sore backs' while 'painted tins and special bottles made attractive flower bowls by the girls' beds'.



Left: Thomas Blamey, Commander of the Allied Land Forces in Australia, responsible to General Douglas Macarthur, from 1942, visiting the dining room at 69 AWAS Barracks. Sylvia is sitting at the middle of the table on Blamey's right.

Discipline was tighter than they had been used to because of the nature and size of the area and the large number of troops present. Not only were the barracks out of bounds for male personnel except those on duty, all the outings had to be approved by the AWAS Barracks Officer and women had to go in groups of six or more and return to their unit no later than 2300 hours. At the popular picture shows, the ladies were allocated a special area (where male escorts could also sit).

Sylvia worked as a stenographer for Chief Engineer Works, Australian Infantry Forces (AIF). Because of the climatic conditions, when not on duty, they were allowed to wear civilian clothes. Sun suits or shorts and light coloured blouses were the most popular clothes. Much of their food was tinned and eggs and milk were usually powdered but preserved eggs or fresh eggs were sometimes available. Fortunately there was a vegetable garden not far from the camp so cabbages, sweet potatoes, potatoes and apples were available. They were urged to take salt tablets and drink large quantities of fluid. Drinks were usually 'lolly water' which was made in a cordial factory run by the Army while cordial was also plentiful. Two bottles of beer were issued to each servicewomen each week.⁸

Although the AWAS worked long hours, Sylvia found time to sing at camp concerts, in choirs and on the occasion of the visit of the well-known Australian soprano and actress, Strella Wilson. The Australian Army Educational Services organised recitals for concert groups to

entertain the troops (Army, Navy and Air Force) at Darwin, Adelaide River and Melville and outlying areas. Sylvia explained that the party usually consisted of Robert Miller (who had been a leading violinist with the Sydney Symphony Orchestra) who organised the recitals, a pianist (sometimes Dudley Simpson), an AWAS officer who acted as chaperone and herself. She added:

We had a baby grand piano and travelled around in a three ton truck. Sometimes the concert would be given in a recreation hut, but more often out in the open, when we used the back of the truck as a stage. It was quite the most satisfying experience I have ever known – singing to the troops.⁹

She participated as a guest artist at numerous concerts. She starred in the *Song of the Danube*, an ambitious two-act musical theatrical production which did the rounds of the Darwin area. It was written and produced by John Fitzer of the RAAF who was also the leading man. He had experience but the others had limited experience. Sylvia who played Olga Petrovitch was described as ‘the real heroine of the piece’ as she had a good strong voice. Her delightful solo ‘I Give My Heart’ according to *Army News*, ‘brought the house down’.¹⁰



Above: Sylvia Macdonald was a member of the choir at St George's Chapel at Adelaide River, Northern Territory, and frequently rendered solos at church parades. The above photograph was taken in October 1944. Sylvia is on the left in the second front row while the choirmaster, Lew Dawe, is standing on the far left.



*Above left: Sylvia Macadonald rehearsing for a concert, Adelaide River, 13 October 1944.
Above right: The new chapel in Adelaide River, built beside the barracks by the Northern Territory Force Officers of all religious denominations during their free weekends.*



Above: The first scene of the musical comedy revue, 'Blue Horizon' Christmas Concert, organised by the Australian Army Amenities Service. AWAS and Allied Forces members were among the performers. Sylvia (centre front) was singing 'Beyond the Blue Horizon' with the Chorus (after the Overture).¹¹

On 25 October 1944, Sylvia moved with 69 AWAS to Darwin where they were accommodated in part of the Permanent Army quarters at Larrakeyah Barracks. Sylvia enjoyed her experience in the Northern Territory apart from one incident when she was involved in a car accident on 23 May 1944 on the way home from performing in a concert for the troops. Although she escaped serious injury, she was traumatised by the death of her companion, who had been her accompanist at the concert. According to her military record, Sylvia suffered 'contusions, mental reactions and depression'.¹²

Sylvia was transferred to Sydney, NSW, in February 1945 and continued to work for Australian Chief Engineer (Works). She was promoted to corporal on 5 May 1945. Just a few days later she was again suffering from bronchitis and laryngitis, admitted to hospital, then transferred to a convalescent home and finally granted leave before returning to work on 26 July 1945. During her leave, she appeared in a celebrity concert in the Plaza Theatre in Wagga Wagga in support of her friend, Jan Buckridge, in the Salute to Valor competition. From September 1945 she was a member of William Street Methodist Choir in Sydney and the first soprano from about May 1946 and receiving a small remuneration.

Sylvia was transferred from 2 Australian Chief Engineer (Works) to 1 Australian Entertainment Unit on 28 February 1946 and promoted to Sergeant one month later. She spent eight months in the Entertainment Unit at Pagewood and sang at War Loan rallies at Sydney Town Hall, Manly and Wollongong. More paid performances followed – one in Parkes in June 1946, engagements with 2GB and 2CH, an Anzac Concert at the Town Hall and various RSL functions.¹³



After her discharge from AWAS on 30 October 1946, Sylvia Macdonald concentrated on her singing career. She studied with noted singers Stanley Clarkson (for about twelve months) and then with Miss Gertrude Button. She again sang in the Wagga Wagga Methodist Church and at various weddings.¹⁴ She then moved to Sydney, chiefly to study singing, but she also obtained employment as a welfare officer at the King's Cross sub-branch of the RSL and later in the NSW Supreme Court. She used the studio photograph on the left for publicity.

Sylvia was a member of the Italian Opera Company during the season and a soprano soloist with the William Street Methodist Church for four years (three months of this time as soloist at the Wesley Chapel) and at the Lyceum for the Central Methodist Mission. She was the soprano soloist in the *Messiah* at the City Methodist Church on 4 December 1949. She had also been soprano soloist with the All Services Ex-Service Personnel Choir for two and a half years and soloist with the North Shore Symphony Orchestra and Choral Society (under the patronage of Eugene Goossens) at six of their performances in 1948. She made three appearances at the Sydney Town Hall as a soloist, gave a recital at the Sydney Boys Grammar School and made many other appearances.¹⁵

At the end of 1949, Sylvia agreed to perform at a concert in Wagga Wagga at the request of many of the locals. The Wagga Wagga and District Chamber of Commerce Community made all the arrangements and handled the advertising and the bookings. The Wagga Wagga sub-branch of the RSL, grateful for the wonderful job she did for the RSL and ex-servicemen and patriotic bodies during the war years, guaranteed the hire of the hall and the piano and made an appeal for donations. The King's Cross sub-branch also assisted.¹⁶

On 29 November 1949, about 500 people crowded into the Wonderland Theatre to hear the recital given by Sylvia and her two associate artists, Robert Miller, a leading violinist with the Sydney Symphony Orchestra, and Clarence Black, a pianist, well known for his many recitals over the ABC network and for his work as an accompanist. According to the *Daily Advertiser* Sylvia was the 'possessor of a voice all too rarely heard on the concert platform either in Wagga or elsewhere' and had 'highly developed interpretative powers and a charming stage presence which put the audience at ease immediately'. He praised her renditions of Wagner's *Dreams*,

Brahms' *My Love is Green*, Schumann's *The Nut Tree* and Sibelius' *The Tryst* but found Mozart's *The Marriage of Figaro* 'though beautifully sung called for qualities which Miss Macdonald's voice does not possess'. Sylvia concluded the recital with *Annie Laurie*, *Danny Boy* and *Ave Maria* which she sang for her mother. The applause at the end of these items was overwhelming.¹⁷ 'Brutus', in his *Daily Advertiser* column, wrote that it was not often that such a large crowd assembled in Wagga for a 'strictly classical' concert by three artists. He added:

That every member of the large audience enjoyed each item was obvious and gives the lie once again to the old cry that people don't like good music. The only trouble seems to be – how to drag them in to listen to it. It seems that Wagga needs a supply of Sylvia Macdonald constantly on tap.¹⁸

Sylvia gave two other performances in Wagga Wagga. She sang at a meeting of the Apex Club at the Red Cross Hut, accompanied on piano by Miss Jan Buckridge and she performed *The Messiah* with Mrs Mona Lickiss (contralto), Cecil Atkinson (tenor) and Egan Moulton (bass), supported by the City of Wagga Choir.¹⁹

On 3 December 1951, a vocal recital given by Sylvia accompanied on the piano by Leo Demant at St James Hall in Phillip Street, Sydney, was not well received by at least one reviewer with the initials LB who wrote:

Such limpness of sentiment could never be made to fit the passionate and voluptuous surge of the songs Wagner wrote for Frau Wesendonck or even the paler and wearier melancholy of Faure and Duparc. The programme was full of dreams – Wagner's '*Traume*' (Dreams), Elsa's *Dream*, Faure's *After a Dream*, Grieg's *Dream* and Bridge's talk of possible dreaming after death – and yet, there was so little dreaminess in the imagination behind the singing. Miss Macdonald has a voice of lyric soprano weight but its range is limited. It was difficult to tell last night whether her lack of confidence and imaginative attack proceeded from her technical limitation or vice versa.²⁰

Sylvia then pursued her studies overseas. While in England in 1953 she obtained work with the British Broadcasting Corporation (BBC) firstly in the news room and then as production secretary in the features department. She was selected to appear before the Queen on 2 November 1953 on the occasion of the Royal Command Performance in aid of Variety Artists' Benevolent Fund. On 13 September 1954, she attended a reception at the United Nations Dining Room at the invitation of the Australian Minister of State for External Affairs and Chairman of the Australian Delegation to the General Assembly of the United Nations. She auditioned for Sadlers' Wells Theatre and Covent Garden. She assumed when she was told she would be advised later that this was 'a polite way of saying you're not good enough' so she sailed to America to visit a friend, former Wagga Wagga girl, Sybil Serong (then Mrs Shows) of Los Angeles. A week after she arrived she received old letters from both companies advising her she had passed the first tests and asking her to return for the finals. However, she felt she had burned her boats and stayed in America.

In America, she found temporary positions with the Australian and Pakistan delegations to the United Nations Organisation (UNO). Her knowledge of German, her experience as a voluntary welfare worker in Sydney and her limited knowledge of German, Italian, French and Greek languages picked up from singing in these languages all helped her to secure a position with the International Committee for European Migration. She worked at New York's Idlewild Airport (later the John F Kennedy Airport). She met the migrants on their arrival, guided them through health and customs inspections, interviewed them, filled in their forms and gave advice

to help them work out their problems and then handed them over to friends or welfare agencies. Because she worked up to sixty hours a week, intensive study was impossible. She had a couple of offers from semi-professional companies and spent her salary on coaching but all the shows fell through because of a lack of money. After eighteen months in the position, she returned to Australia. When she left, JJ van Loon, head of the United States Department of the Refugee Organisation praised her efforts. He wrote:

I was always impressed by the great personal interest and devotion with which you performed your duties. There must be hundreds of refugees now safely settled, who will greatly remember your efforts to make the day of their arrival a great event and a comfortable one as well.²¹

On 5 June 1958 she married Joseph Anthony Marcus, an oil consultant and writer. Sylvia assisted her husband and after his death in 1960 ran the business for a year, thereby gaining some understanding of the oil business. She had a few part time positions in 1962 and 1963 and then sang professionally in the theatre from 1963 to 1966.²²



Above left: Sylvia with her husband, Joseph Anthony Marcus. Above right: On 8 November 1963 she sang at the Remembrance Day Ball at Hotel Commodore, New York City. Guests included Consul General for Australia Hon A. R. Cutler and Mrs Cutler.

By the 1960s Sylvia's hard work was being rewarded. In the 1966 season, she appeared at the Cherry Lane Playhouse, Tannersville near Henryville, Pennsylvania, in the role of a kindly missionary, General Cartwright, in *Guys and Dolls* and as Miss Jones in *How to Succeed in Business Without Really Trying*. Besides the traditional operative roles she appeared in featured roles in *The Music Man*, *Wildcat*, *My Fair Lady*, *Li'l Abner*, *Carnival*, *By Jupiter*, *Brigadoon* and *The Sound of Music*. She also played Mrs Bedwin in *Oliver* at the Papermill Playhouse and *Damn Yankees* on the summer musical circuit of the Grist Mill Theatre. Reviewers praised her 'rich, enormously powerful voice', her 'perfect diction' and for 'a voice all too rarely heard on the concert platform'.²³

Sylvia Marcus died in New York on 25 April 1980 at the age of 67. There was a memorial service in her memory at the Wagga Crematorium Rose Garden with the Reverend Campbell Egan of St Andrew's Presbyterian Church officiating.²⁴



*Above left: Sylvia (middle) as Mrs Higgins in My Fair Lady.
Above: Sylvia as Sister Sophia in The Sound of Music.*



Above: Character shots, taken by a friend when they were in 'Oliver' together for a photographer who did illustrations and television commercials. The shot on the left was the 'snaky' look and the one on the right is the 'mischievous' look. The friend gave Sylvia these two photographs because she had cut the top of her head off. Source: Sylvia's photograph album. Below: More photographs from the album.





Above: Three more photographs of Sylvia in character from Sylvia's album.

¹ Sylvia Macdonald, letter to Officer-in-charge, Universities Commission, applying for full-time singing training, 9 May 1947.

² *Daily Advertiser (DA)*, 14 October 1943.

³ *DA*, 19 February 1944.

⁴ *DA*, 19 February 1944.

⁵ 'AWAS, From the North to the South, Xmas Greetings', Manuscript, contributions by members of 69 AWAS, pp.1-3.

⁶ National Archives of Australia (NAA), B884, Service Record of Sylvia Macdonald NF462192; 'AWAS, From the North to the South', pp.1-3; Eileen Macintyre (nee Parry), Australian Women's Army Service in the Northern Territory, 1942-1946, pdf file, www.territorystories.nt.gov.au/bitstream/handle/10070/141772/AWAS.

⁷ Eileen Macintyre, Australian Women's Army Service in the Northern Territory, p.26.

⁸ *DA*, 30 September 1944; Macintyre, pp.6, 8, 13.

⁹ *DA*, 10 November 1949; 23 November 1944.

¹⁰ *Army News*, Darwin, 28 March 1945.

¹¹ Ann Howard, *You'll be Sorry: Reflections of the AWAS from 1941-1945*, Tarka Publishing, 1990.

¹² *DA*, 10 June 1944.

¹³ Sylvia Macdonald, letter to Officer in Charge, Universities Commission, 9 May 1947, Sylvia Macdonald's Album in private possession; *DA*, 25 May 1945, 7, 11, 12 July 1945; NAA, B884.

¹⁴ *DA*, 10, 12 July 1945, 9 May 1947, 3, 8 January 1948, 12 June 1948, 17 July 1948.

¹⁵ *DA*, 29 September 1949.

¹⁶ *DA*, 23 November 1949.

¹⁷ *DA*, 10, 30 November 1949; 6 December 1949.

¹⁸ *Brutus, DA*, 5 December 1949.

¹⁹ *DA*, 15 December 1949.

²⁰ 'LB', *Sydney Morning Herald*, 4 December 1951.

²¹ Sylvia Marcus, 'Keeping Alive Proved too much for study', newspaper articles, n.d.

²² Sylvia E Marcus, notes, scrapbook.

²³ Charles McNett, *The Pocono Record*, The Stroudsburg, Pennsylvania, 3 August 1966, Sylvia Macdonald Scrapbook.

²⁴ *DA*, 29 May 1980.