Full transcript of an interview with

**LESLEY COX**

on 21 October 1998

By Catherine Murphy

Recording available on CD

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Sentences that were left unfinished in the normal manner of conversation are shown ending in three dashes, - - -.

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Lesley, if you could just tell me your full name, including your maiden name.

I'm Lesley Mary Cuthbertson and I was born Cox and I taught under the name of Cox because I started teaching before I was married. I've kept that as a professional name.

The date of your birth?

3rd October 1918, so I've just turned eighty.

Where were you born, Lesley, and where did you grow up?

I was born in Unley, South Australia, and I've been in South Australia all my life apart from trips away, but I have not resided more than two or three months in another place.

Who were your parents – their names and your dad's occupation perhaps?

My father was a watchmaker but he was primarily a child prodigy on the violin, very highly-strung and very temperamental. He was Percival Gough Cox, born in Orange in New South Wales with a rather poor fruit farming family, and he was the thirteenth child. He had this inborn genius on the violin and I was very like him and I longed to play the violin, but as a small child I thought if I ever opened my mouth, he would come down on me like a Svengali. I didn't know what 'Svengali' was exactly, but I had this sense that I was afraid to say, 'I want to play the violin'. My mother was a pianist, Ella [Holden] Cuthbertson – and I'm now Cuthbertson because I married my first cousin; my mother and his [my husband's] father [James Watson] were brother and sister – in a family very well born, but money was very scarce in those days to bring up seven children. They had a lot of culture but not many of the worldly goods, but they had a very strong family and my father-in-law was a singer and my mother was a pianist and they used to be all having music at once in the family home.

Your dad's second name was Gough?

Yes. That was after Gough – you know, a person quite well known in those days but I don't know anything about him.
I just got a little bit confused when you were talking about your mum's parents and I wasn't sure if you were talking about your mum's parents or your mother-in-law, but it was your mother's parents you were talking about there wasn't it?

Yes. And we've just been - - - - Last weekend, we've been to Bacchus Marsh, to a great Cuthbertson family union. There were about a hundred and eighty people from all over Australia and we had a service in the church that the original James Watson Cuthbertson had built a hundred years ago. It was a wonderful gathering, in all about four, five generations.

Terrific. Now you said also I think that your mum was musical as well as your dad, wasn't she?

Yes.

She played piano.

Piano – play anything, improvise and everything.

So you grew up in a musical family where music was part of your day-to-day life.

Yes, my father had acquired a violin somehow, but he never had a lesson until he was married and he went to William Cade, the Conservatorium violinist, and Billy Cade put his head down on the table and cried at the waste of this talent. He was quite a genius obviously because he just taught himself to play and he used to get frustrated because he didn't have the technique to play all the Paganinni stuff that he could play but didn't play well enough to suit his physical ear.

When you said he was a child prodigy, it was that he taught himself to play as a child?

Yes, from the age of about three. As I say I wanted to do it too but my sister [Margaret] was the pianist, but she was so nervous she couldn't play in front of anybody. She had perfect pitch in her ear, if you know what that means, but in Heather Gell's musical perception classes and exams [at the Conservatorium] she would fail because she just went deaf with nervousness.

Do you think you were a bit like that?

Yes. I didn't have the perfect ear but the training with Heather Gell made your ear as good as it was possible to be.

When you said that your dad went to a man called Cade, is that Cade [spells]?

Yes, William Cade was the Conservatorium violin teacher at that time.

Did either of your parents get involved in community or public activities when you were growing up? Did you have that as a role model in your life?
Well they did things for people. Everybody was a bit busy just existing of course all through the Depression, and that was a very difficult time.

Did you have any examples during that time of the Depression where people pulled together? Did you have examples in your life of community action?

Yes, yes. People helped other people just to survive. There was not all the amount of communication even between family members who lived in different suburbs because you didn't have the money for tram fares.

So you relied on neighbours?

Yes, and you were close to your neighbours because if anybody was sick getting the doctor was almost a last resort because you had to pay him five shillings or something, and it was a case of survive and hope for the best. (1)

Where did you go to school? Where did you have your schooling?

We started off in Norwood. It was a small private school and kindergarten called Highclere [spells] and there are Highcleres in England. It was run by three sisters and it was a lovely school. It went up to about eight, nine, ten years old and I was there with my sister in the kindergarten stage, and there I met Lyndall Hendrickson who is the violin teacher who is now saving autistic children and people like that through music. So she and I were friends and she's one who supported Robin's application for the OAM. (laughs) She's a little dot of a thing and she talks. I once had an interview with her [about Heather Gell] and it took up three ninety-minute tapes. It took me about three days to transcribe because she talks so fast and so quietly. She patters along.

Did you have music and dance education as part of your schooling?

Yes. I can remember my father would - - -. Once he got involved with the Conservatorium through William Cade, Cade got him to play with others and we would have musical evenings when they would come out to our home and Mother would play the piano, my father would play the violin and others would bring instruments and we'd have little chamber music evenings, because you didn't go to 'concerts' in those days. There weren't the concerts apart from within the Conservatorium.

At school did you have musical education or dance?

LS: [Section re-worded: At Highclere we had singing with a pianist. When our family left the jeweller's shop with residence on the Norwood Parade and moved up to the house my parents bought in Halton Gardens, a small suburb between
Kensington and Kensington Gardens, we went to Marryatville state school. We walked one and a quarter miles each way with two girls who lived opposite us. Sometimes Margaret, who was two and a quarter years older than I, would ride our one bicycle and donkey me on the handlebars. If I gave her any cheek she would put her knee up and shoot me off over the front wheel. [LC] We had Miss Cleggert, who was a tall, bony lady, and she was the dance supervisor for all the public schools.

What age were you then?

I would have been seven when we went there, and we stayed there throughout primary school, which was pretty tough, and I was a worrier about everybody else. During the Depression I found out that a plumber and his wife and six children, who lived around the corner from our house, had only government ration cards to live on. I worried myself into sickness. Whereas people are proud of getting the dole now, it was the last rung on the ladder then to have to exist on government rations – it was a very shameful thing then.

I don't know how Mother put dinners on the table for us every day, but I did not like the job of helping her to whip egg whites by hand with a fork to make meringues which she could sell, and creaming butter and sugar for sponge cakes which she did beautifully. But the little bit of profit she would make would put a dinner on the table for us. [Mother also made our clothes from remnants or cut-down adult clothes.] We existed that way but it wasn't easy, [and Mother would often get neuritis in her upper arms LC].

And I used to worry about the other children at this State school who didn't have shoes and socks and didn't have handkerchiefs. I was up in Grade 5 when I had a girl sitting next to me who used to have some nose problems and she didn't have a proper handkerchief, just a little square about four inches square of sheeting which she couldn't cope with her nose problems, and that would upset me for the day. That sort of thing. I bore everybody else's worries.

What about your secondary education?

Well I stayed at the Marryatville primary school until I was in Grade 7 and I was really a bit too young to be in Grade 7. But the teacher there was horrific, she really was, and she used to pick on all these children and, as I say, I worried about all the others - - - . She didn't pick on me because I behaved myself, but she picked on all the others and I would worry about them and I finished up actually having a breakdown and I had St Vitus dance. For six months I had to lie in a quietened room
with no books to read, no wireless to listen to or anything. I couldn't have any excitement and it was not good to lie in this darkened room and do nothing [but take increasing doses of arsenic LC].

What did you fill your imagination with in those days?

All sorts of things, but not to be able to read! I used to read books and I can remember we had not many books but the old girls' annuals. A great aunt would send one over [from Melbourne] every [Christmas], so I'd re-read and re-read those. But every page eventually got a corner taken out of it – I would take this off, it was that sort of thick, soft kind of paper, and I'd sort of chew it while I was reading, and this was all this St Vitus dance business - - -. [Mother used to tell us the old fairy stories, but they were mostly pretty hairy stuff and I used to worry about them too. LC]

Nervousness?

Yes. And I've just now had a re-birth of that because I had a shocking fall at church recently in a crowd of people. I moved sideways and there was a cap on a pipe and the earth had been tamped around it and it was sticking up about two inches. And to make room for somebody else to get past I went sideways a bit and caught my foot and I went smash on the ground and my whole body, face and head were shocked and I had this twitching starting in my legs and everything, and I'm still controlling it. [I had a ghastly brain scan and x-rays, then] I finished up going to Professor Richard Burns, who's a neurology specialist, and I was getting depressed because I said, ‘I don't want to have to tell him about the St Vitus dance’. So he sat us down, very nice, and he said, ‘Well tell me about your family’. Rod said straight off – he was in the room and he said – ‘And she had St Vitus dance when she was nine’. Professor Burns said, ‘Ah, that's it’. He said, ‘It's closely allied to rheumatic fever and any severe shock will bring back those rheumatic fever symptoms’.

How interesting, but we won't talk too much about that now, but it's an interesting thing that you're revisiting that part of your life in that way. Lesley, when did you first get introduced to the Dalcroze method? At what age and in what circumstances?

Well I would have been [just four] when Heather Gell came back from her training and her involvement with eurhythmics in the first place.

In Geneva?
In Geneva and England. My mother and father had been friends with her family and we used to go to visit the mother, especially when she was away. The mother was a funny lady.

**When Heather was away?**

LS: Yes, when she was away overseas, then we would particularly go and - - -. My mother used to play bridge with Heather's mother and I'd be roped in to at least make a third player. I used to dread this. Anyway when [Heather] came back she wanted immediately to get some children together, and we were on the spot, so [Margaret and I] were actually her first enrolled pupils. So right from the age of just four I was involved completely and deeply with this. Heather was more concerned with getting people and teaching them, training them, and using them than with the fees that she got. We couldn't have paid fees, you see, so we were always in every way enslaved to her. I adored the work from a tiny child and I've said in this *Recollections* book that I became her 'show off' a bit because I was small build and I had very fair hair and very black eyebrows and eyelashes and I looked a bit odd, and I looked clever because I was half the size of the others and I was in the adult class by the time I was eleven with six foot - - -. Several tall slim ladies were six feet tall, [and in demonstration lessons] I would be chosen to step and beat a rhythm and in a half-pint size it looks brilliant. (laughs)

Then I'd be called on to do what is called 'free conducting', where you either conduct instruments, and clapping and create rhythms and that sort of thing, or you do movement conducting where you have a whole group of people and you use the conductor's gestures – come here, go there – and create groups and establish rhythms that are cross rhythms with different groups and all sorts of things. There's quite a - - -.

It's a bit hard to understand. I'd just like to build a picture in the listener's mind of a very young child first being introduced to the method – what you did on those early occasions and where you did the classes and how many of you there were.

Well she started off in the YWCA Hall in the basement of the Hindmarsh Square Building on the corner of - - -[Grenfell Street]. It's now the RAA Building and there was a red cement floor that used to get the city's dust on it, and we always came out with black feet – the soles of our feet were always black. In my first class, I found out two years ago, was Dr Doreen Bridges and we had quite a few of the rather society girls who could afford to pay one pound eleven and six a term fees. The ones who couldn't, Heather preferred to have us there and build up the class and use us in lots of ways. We would go and help her. I used to be wanting to be a hairdresser,
apart from a violinist, and I'd go and do her hair from the age of about nine, while she had books in front of her working out the movement for the Beethoven Ninth Symphony or something. So we were involved in that way.

**And did you do performances from a very early age?**

LS: Lots and lots and lots. I've just been putting these together for this life of Heather Gell that I'm working on. I'm hoping to get a big publication done for the 2001 celebration of Federation on this *Heritage* production that she did in 1936. That was the centenary of South Australia. So we had lists and lists and lists which I'm putting on the computer of recitals, demonstrations. We'd go to a school where they were perhaps interested in having classes there as part of their music programs. Because very few schools had a music teacher. The colleges didn't have what they have now, such as a man in charge and five music teachers and all that sort of thing. If there were one or two musical pupils, the music teacher who came once a week was delighted. So we would go to these schools and give a demonstration perhaps out on the lawn or in their assembly hall and we just revelled in it. It was wonderful work. [After a demonstration of this sort, the college would probably engage Heather to teach weekly classes there. LC]

**Tell me Lesley, what was the feeling that you had as a small child when you were first introduced to this work of what the work was? How did it enrich your life, or what sort of feelings did it arouse in you?**

Well it was total joy because it wasn't just stand at a bar and do ballet exercises. It was creating your own type of movement to whatever the music [Heather] was playing. Or you would become the conductor and the music would follow your movement – loud, soft, fast, slow, skipping, dragging your feet, sitting on the floor and banging your hands on the floor if you wanted to.

**So you've had a sense of freedom, absolute power?**

Freedom, power, and the power of Heather Gell and the music working in you. It's like - - -.

**Creativity.**

Creativity and learning at the same time and I could not learn to play the piano and it was unbelievable because every kid on earth could play the piano – you know, badly or well. And my sister of course was like my mother and she could play anything and everything but she was so nervous, she couldn't play in front of anybody. I just could not learn to read the music and do the horizontal chords and things and I still cannot play written music on the piano. I learned to improvise.
You could move.

But I could move in every facet. And then the music that we were presented with – Debussy and Chopin and Beethoven, Schubert – every kind of music, which of course was then played on pianos or records - - - - . The piece of the record we were working on would be grooved out because it would be a great big record and you'd put the - - - - . You knew exactly where to put the needle if you were doing the Scherzo because that was that worn groove in the centre.

I really want to talk to you more about this and my inclination is to ask you now what the Dalcroze method is and who Heather Gell was, but really at the beginning of this interview I want to get a sense of who you are. I haven't even asked you about what you did when you left school and what sort of work you did at that stage, and I'd just like to complete that part of your biographical information.

Well one time we went up to Presbyterian Girls' College [to give a eurhythmics demonstration] – my mother was a Presbyterian Church person – and she - - - - . Oh, she wished I could go to college, this lovely school up in Glen Osmond. She read in the paper that there was to be a scholarship exam but the entries had already closed and she rang the headmistress and said would it be possible to put in a late entry, and she said that I was the funny fair-haired black-eyebrowed little kid that was the smallest in the group that went up and gave a demonstration. And I'd sort of done the conducting or something there and the headmistress remembered me and she said yes, she would put in a late entry for me. So I got the scholarship for three years, which was wonderful, so I went there. I'd previously had to repeat Grade 7 and go to a different school from Marryatville because when I got into the Grade 7 with this horse-faced woman [teacher], I just became ill again with this nervous business, so I had to be taken from [Marryatville] school because I was getting this St Vitus dance again, and I went down to a little private school run by two lady sisters just near home, and I sort of back-peddled for the rest of the year. And then I went to Rose Park School which was quite different, to do Grade 7 again when I was a year older and better in health. So from that I managed to get this scholarship to PGC for the three years and that was wonderful. (2)

How old were you then?

I'd have been just thirteen and went into what we consider first year now – secondary. I just loved it. But you were at a bit of a disadvantage then. I've never told anybody this, but you were a 'scholarship kid' and most of them were society people who could afford to pay fees in the Depression – this is 1932 – and there were pastoralists' daughters who came from the South East as boarders and that sort
of thing. We were a little bit of a group, the other scholarship ones and myself, but
the sport and all that was wonderful. And then in the third year I dislocated my
kneecap very badly, on stage in the middle of a very dramatic ballet thing, so I
missed quite a lot of school. I had the only homemade uniform [in the whole
school], which was very well done but I was always conscious of it, and homemade
blouses. Then when it came to getting a winter jumper, I couldn't afford the six
pounds or whatever it was so as I had knitted since I was four years old, I went and
bought three-ply wool in the right colour and number twelve needles and I knitted
my school jumper. It was so finely knitted that it looked as near as possible to the
bought one, but it was always a home-knitted jumper.(laughs)

So you learned a lesson about prejudice did you in those early days?

Yes, but I mean it wasn't obviously unkind, but it was just there and you felt you had
to do as well as possible to justify the fact that you were on a scholarship. And so in
the third year I missed quite a lot because I dislocated my kneecap and I was quite a
bit in bed. And then I was picked up by one of the teachers and driven up to school
in her little Austin motorcar, which was very kind because I couldn't have done all
the walking – the two tram rides and then a mile up the Fowler's Road and the drive
up to PGC. So I had a lot of kindness in that way. So at the end of the year I'd
missed quite a lot, and I think they were going to be short of senior girls because
most of these country ones, for instance, came for the three years and did two years
Intermediate and one year of Leaving, as it was called then. I was already a prefect
and they offered me a fourth year of scholarship, so I had the fourth year there and
that was lovely. I was Clan Chief of [Clan] Douglas, and now my granddaughter's in
Douglas Clan [at Seymour].

Congratulations. There's some female history happening. That's nice.

Yes.

Lesley, what did you do when you finished your schooling?

I wanted to be a hairdresser, and I did everybody's hair from when I was about nine,
including Heather Gell's. My sister wanted to be a nurse, but we both had to do a
fast office training [to keep ourselves and our mother. My father had gone off with
his mistress, whom he had since I was about five years old. LC] I managed to get a
scholarship which sort of decided the fact – a scholarship to Miss Mann's Business
College – and I did the year's work in two terms so that I could get out to the
workforce faster. I did shorthand and typing and my sister couldn't be a nurse. Her
daughter was one eventually which was nice for her. So I just went into an office of
accountants, and I couldn't bear it, just this dry typing up of figures and balance sheets and things all day, and they were dry people. (3)

**Was this during the Depression I suppose is it?**

Yes, this was 193[6], 193[7 and on through to wartime]. It was very depressed and we were lucky to get a job at all. I'd got a good training but I never really wanted to be a shorthand typist at all, but it stood me in good stead. I've been typing ever since and now the computer – I quite happily took to the computer. My sister had been taken into Goldsbrough Mort with the war coming, doing comptometer work in the Wool Department and they needed some senior typists. She was head of the typing area and she said would I leave the job - - - [a whole year, and no pay for overtime LC].

END OF TAPE 1 SIDE A: SIDE B

**We were just talking about the work that you did when you left schooling.**

Yes office work became more interesting when I went and worked for a solicitor, Basil Harford, and the QC in the firm was Mr Villeneuve-Smith, and so we had some very interesting cases, except that Basil Harford used to go off sometimes when I was just new in the firm and say, ‘You interview this man for me’ and this man's life would depend on it. One of these times there'd been a great train crash up in the north. During the war they had great trouble, and there was one very bad rise [near Beltana] where they had to often run back to the bottom of the hill, [lay sand on the rails] and start again to grind up the hill. There was no train allowed to come on to the single track until they got a written notification from the head man, but this time he just said by phone, ‘Oh just hold the train coming up because the other one's not through’ and this poor porter was blamed for this crash and there were about seven people killed.

**So that must have been a much more interesting life than working ......**

Yes. A bit frightening because [when I'd been there only a few weeks] this Basil Harford went away for five days and said, ‘you interview this man’. And he came back and picked up the brief that I had prepared to the best of my ability, went straight into court with it to defend this man's life, and it was really [terrifying LC]. I didn't know how I could make it clear enough and I finished up drawing diagrams – ‘This is the train line, this is Port Augusta, this is Beltana, this is so-and-so and so-and-so, and this is the 345 and it's there at this moment’ and showing what happened by a series of red crosses and blue crosses and whatever.

**And you saved him?**
It worked. It was very hair-raising [but it worked].

**It's an interesting story. What age did you first meet your husband and how did you first meet you husband?**

Well I'd known him a bit through life.

**Family?**

Yes. He lived in the country, and again there was not a great deal of communication, but during the war he was - - - . Because of this congenital eye trouble that he had, he couldn't get into the front line fighting forces and he was with a number of farm fellows who were taken into the Supply Corps where they filled up trucks with food and blankets and anything that any of the army camps around the place needed they [delivered]. It was rather nice because he came in contact with us – we hadn't had much contact through our lives – and he'd come sometimes with some dried apricots, and one time some pepper, in his greatcoat pocket. Things were rationed to a certain extent – nothing like England of course but there were some things that were in short supply.

**You must have been very strong-minded to fall in love with your first cousin and marry him against probably a lot of opposition.**

Yes, I had no idea - - - . [I did not ever expect to get married at all – thinking I was very unbeautiful. LC] And he was very quiet, because he'd lived on a little farm up in the near countryside and hadn't had much contact with ordinary run of life in the city, and it was the army that 'brought him out' quite a lot from being very quiet - - - . Well I mean from the age of thirteen he was driving ploughs and things in the country, and milking cows and shooting rabbits to make a bob, you know – a bit like Colin Thiele's books if you've read any of those. So it was just through this contact during the war that we came to know each other and I found out that he loved me, and I was so amazed that anybody loved me, because I didn't have a very high opinion of myself. I just thought, ‘Well I can't let all this tremendous love go to waste’, so I said, ‘All right’.

**Was there opposition in your family? Not really?**

A little bit because he was so quiet and very, very shy. He'd been brought up as an only child and he'd been delayed at school because this eye trouble developed early. Because through his father and my mother we were of the same family, when he talked of even getting married, I said, ‘Well we've got to find out about this because it could be a very strong possibility - - - ‘. Although, through my mother, we hadn't
any sign of it, but it had come down through one of the females of the family as well as the males, and it was a direct line from the grandfather to Rod's father to Rod.

**The eye problem?**

The eye problem. The child has to wait until the cataract develops and sort of go blind. [interviewer adjusts recording equipment] So the child has to gradually go blind until the cataract is developed enough to be [fully] removed, and his father and he were very lucky that a [medical] man had gone from Australia and studied this cataract surgery in China and he was able to do the father and then Rod. Then later on when it grew again, there was an old Dr Schnieder who just said, ‘Oh no, I don't think there's any worry there’ and he put it off and put it off for several years until Rod lost the sight of the one eye – [by then] the cataract was not removable.

**So you ended up adopting children didn't you?**

Yes, we planned this before we got married because we both wanted children and then adoption was much easier than it is now. Because my sister had twin boys and I'd been very much a close aunt with them, and we felt we'd like two boys to play sport together and do things together, and must have a girl anyway. So when we put in the application to Kate Cocks Home I just put down, ‘Boy, girl or twins – anything please’. [One day after months of waiting] I knew there was something happening. I was walking round the house and eventually one morning, on a Friday, rang the woman - - -[in charge of the Kate Cocks Home LC]. She said, ‘Oh Mrs Cuthbertson, I've just put the phone down from speaking your name’. I said, ‘There's something going on isn't there?’ and she said, ‘Yes, the first of twins was born at the Home this morning’. They hadn't had any twins for heaven knows how long, and I said, ‘It's a boy, isn't it?’ She said, ‘Yes’ and I said, ‘The other one will be a boy too’. She said, ‘Well we won't know that yet because there's some trouble there and the other one's not likely to be born until tomorrow’. I said, ‘That's all right, that'll be a boy’. So it was and we were able to see them at three and a half weeks because nobody had ever asked for twins and there they were.

But it was in 1952 and this was the first Asian flu epidemic that ever hit Adelaide and there were fifty-two babies and toddlers down at the Kate Cocks Home. Most of them had the flu and all the staff had the flu. Their own mother had a bad birth, you can imagine with twenty-five hours between them, and the place was a screaming hiatus. Michael was the first born and he was very, very nervy and tense, because of this atmosphere. They talk about quiet births and this was the opposite. So we had quite a time bringing up Michael.
So you called your children Michael and - - -?

Michael and Jeremy – Michael Alan and Jeremy Jay.

And this is in 1952?

Yes.

What year were you married to Rod?

1947.

What's Rod's full name Lesley, for the tape?


Cuthbertson?

Yes.

And you now have grandchildren too I understand?

Oh yes. Because then we [adopted] a girl [Heather Margaret] three and a half years later.

Where did you live? Just briefly, where in Adelaide did you live as a family over the years.

When we were first married we rented a house, a lovely bungalow house [in Kensington]. Because a friend of mine through eurhythmics owned this house and she was very happy to let it to us. It was really bigger than we needed and housing was so short we thought, ‘Well let's give somebody else a home’, and because I was going to be out teaching such a lot, have somebody in the house a certain amount. And we got a couple who were delighted to get part of this lovely big bungalow home and after a while the young woman, who was a real worker, said, ‘Look, leave your vegetables and things out for your dinner and I'll put them on ready for you so you don't have to start and do it when you come home’ perhaps at half past six or something. So that developed into her doing the house cleaning and this getting the meal ready instead of paying rent, which was wonderful for me [and helped them save money for a house of their own LC]. They also were very keen on gardening. So we had this home for about three years. Then we moved over to Fullarton when housing was more and more difficult, and the woman [owner] wanted that [Kensington Gardens] house back anyway. My sister was having her babies and [my mother and] I was helping her with them. So then we lived at Fisher Street, Fullarton and I used to walk to trams and get two tram rides to go to a teaching job because Heather Gell had just said, ‘You'll have to take on the teaching’ [when Mary deCrespigny decided to give it all up LC].
I'll get on to this in a minute, but we'll just talk about where you lived.

[We rented a big house in Woodville for a year, Mother, Margaret, three babies and I. LC] Then we were there at Fisher Street, Fullarton, for quite some years, sharing a house and helping my sister with her home life. My mother was a very good babysitter in the house. Then when we were married, Rod and I went over to this Kensington place. Where did we go from there?

Probably to Blackwood did you? Did you go anywhere between Kensington and Blackwood? Because you came here in the '60s I think you said.

Just hold it a minute. (break in recording) After we were at Kensington, and then went for a time to Fullarton with my sister, [rod and I] then bought a house. You couldn't build during the war. You couldn't even [get] cement to repair houses or anything. But just after the end of the war we went down to the Anzac Highway. Rod was working at Beaurepaire Tyre Service then. Sir Frank Beaurepaire and our uncle married [the McKay sisters of the McKay Massie Harris firm of farm implement makers in Melbourne LC]. Beaurepaire Tyre Service was about to open a branch here, and our uncle Bob Cutherbertson in Melbourne was the accountant of the firm. He got in touch with Rod and said, ‘Look, how about coming over to Melbourne and training here so that - - -. You'd be a right type I think’, because Rod had been country trained and was practical in every way. He became a salesman and drove a utility all around the place and he was the one that would go out at quarter to five in the morning if a tractor was bogged in the mud, you know, and get the farmer out of trouble. He enjoyed that very much because he was out, not in an office. He couldn't have done office work.

So he did that and we got this house down at the Anzac Highway which needed a tremendous amount of repair and nobody would touch it but Rod. He built it up into some really lovely house. And we were also able to let a little back section so that there was somebody in the house when we were not there. This also gave us twenty-five shillings a week that helped towards the cost of living. So our children went to school down at the Glenelg North School then and they had their Scouts down there and their YMCA down there. That's when I started - - -. I was teaching [in the city] all this time.(4) We went to committee meetings for the Scouts and the gymnasium and things with the YMCA for the boys. These people started saying, ‘Has anybody got any new ideas for street stalls and that sort of thing?’ for money raising. So when I got over being a bit shy, being a new one, I said, ‘Well would you like to see if we could perhaps get a mothers' group together for a keep fit class? I could do that more easily than I can bake cakes for street stalls’. We started in the big YMCA Hall at Glenelg East - - -. I just sent notes round to schools and kindergartens, to
mothers' clubs, and said, ‘Would anybody be interested?’ I got about thirty-five replies. The first four that came were from Brighton and one of them was a Marjorie Bromilow.(5) They were lovely women and I was trying to give them keep fit exercises and not slide into the eurhythmic side of things a bit, but occasionally I'd bring in something like that.

And then one of them said, ‘What is this eurhythmics?’ and I told them and they started bringing their children to [Saturday] classes that I was running in the city. Then I finished up opening branches where people were centred more to save them - - -[travelling LC]. Well I was overflowing in the city anyway. So I started doing some suburban groups, like on weekday afternoons.

We'd better clarify this now. After you were at Anzac Highway you moved to Blackwood, didn't you, in the '60s, and this is where you live now?

Well we moved to Blackwood from the Anzac Highway, yes.

Let's talk about how you made a transition from working with the law firm to running the Heather Gell Movement Studio. What age were you when that happened and how did that happen?

1945. What's eighteen from forty-five?

Twenty-seven.

Yes.

So you were a married person. No, you weren't married then were you?

No.

OK, so how did all this happen?

Heather Gell was horrified when I was going to be married because she thought I was going to be hers – Svengali and the other one.

So you were working at a legal firm and you were still doing eurhythmics were you?

Yes, and with Mary Jolley when Heather went to Sydney. Heather went to Sydney because of the radio broadcasting.

Let's talk about who Heather was and how she established eurhythmics in South Australia.

Yes.

She went to Geneva and Britain as a woman of - - -. Because she'd done her kindergarten training so she was - - -.
She was a kindergarten-trained teacher.

**She was in her twenties or something.**

Yes, and she had had a musical Sunday school teacher and her father was the superintendent of the big Congregational Church in the middle of Jetty Road, Glenelg and that's where we had Heather Gell's [posthumous] birthday party when we celebrated her centenary [in 1996]. They were a very strong family with a prior mother. The first mother had had nine children and she died – and I would too in those days. (laughs) She had nine children. Three of them died and they were mostly - - -[boys]. Like diphtheria epidemics and things. Mostly it was the boys who died and other boys remained bachelors and so there are not many Gell-named progeny who came out of the family.

**Her dad was - - -?**

He was a magistrate and a bank manager.

**And a mayor of Glenelg?**

Yes.

**And she grew up in Glenelg.**

Yes.

**And her mother was - - -?**

Ann – called Nancy or Nan.

**Her mother was Mr Gell's second wife and she was the eldest.**

Yes, [Heather] was the eldest of the three. There were Heather and then two boys, Dean and Digby.

**And I think when she was training as a kindergarten teacher, she met someone who knew about the Dalcroze - - -?**

It wasn't in the kindergarten area. It was when she was at school. It was Tormore [spells] House. Tormore House was like a junior college in North Adelaide, and because her mother wouldn't get up and make breakfast for everybody, she was a boarder there, which meant she got more influence than just a day scholar gets.

**Who was this woman who influenced her?**

There were three sisters, two mainly in the teaching and the other one I think did the administration, and they set up this private school – like a junior college – in a small school in North Adelaide.
Who were they? [break in recording] Who was Heather Gell's principal influence in terms of the Dalcroze.


Thank you. Who was the woman who influenced Heather?

We wondered, Joan Pope and I, about how she had this ability to move, because she was not a beautiful figure.

She was big, wasn't she?

Yes, and she wasn't athletic looking but she was a State hockey player from quite a young age in sport, but at this Tormore House, in going and researching in the library, there was a book on Tormore House and [I found that] they had one of the early Swedish drill masters there. So she had this good movement training, but Miss Agnes Sterry was the music mistress and she - - -. Of course music teachers in schools are so delighted when they find a naturally talented child and she was just delighted with Heather's ability. And she had also had a young I suppose teenager, or a very young adult as a Sunday school teacher, and she also said, ‘You need to work with children’ and she got Heather helping her. She got into teenage I guess and she was helping the Sunday school teacher and she had this influence from her and from Miss Agnes Sterry who had been to London and had experienced the Dalcroze work. She said to Heather, ‘This is for you. You must go to England’.

So after she was trained as a kindergarten teacher she set off for England and Geneva?

She was three years teaching kindergarten, mainly at Clayton Kindergarten in Kensington Park there.

And she set off to England and to Geneva?

Yes, and her father gave her just enough money to get by, but it wasn't easy, and even to get the fare to go from England to Geneva. I think she only went once but she had this broader experience. And then Dalcroze would come over to England because his first pupils had established the English Dalcroze training school [at Liphook, south of London].

So it was in those years – and I think that must be - - -.

1921 to '3.

That Heather became a licensed teacher of the Dalcroze Eurhythmics method.

Which is the teaching of music through experiencing it all – in all sides – in movement. From musical exercises as against the rigid ballet or gymnastics
exercises, they were much more based on all the nuances of tone and rhythm and

cross rhythms being - - -. You learned to dissociate. You could do one rhythm with

one hand and another rhythm with the other hand and a different rhythm with your

feet, and nod your head in time against it or something. So that it trains the senses

and the musicianship whether you can play an instrument or not. And this is what

applied to me, that my body became my musical instrument, where I couldn't play

the violin because I wasn't game to say I wanted to, and I couldn't play the piano

properly, but eventually I was able to learn - - -. Through my feeling for movement I

was able to learn enough basis of improvisation, and when I was then forced into

teaching [in 1946], I had to take a pianist with me because there were no tape

reorders, and all the written music was played by the teacher. But I couldn't play it

so I got the sort of pianist who is an accompanist for singers and instrumental

players so that they had to have this rapport. I got this one - - -. The second one that

I got would know exactly what I was doing. She was an older woman, and I'd had

her son in my classes. At one stage I had a class of twenty-seven boys between the

ages of six and thirteen, and they were tremendous. One had a different approach to

their kind of movement and they were a very intelligent bunch. I used to love

working with them.

Lesley, just recapping on Heather. It was Heather who brought back the teaching

of Eurhythmics to South Australia and she established a school.

She established her own school.

The Heather Gell School of Music and Movement. And where was - - -?

Yes, in ...... ......

Where was that?

She had her Saturday classes down in this Lady Colton Hall in the basement - - -.

At the Y?

The YWCA in Hindmarsh Square, on the corner of Grenfell Street, and many

people remember going there.

When did it move to Currie Street? Because you taught there didn't you?

Yes. It moved to [No. 41] Currie Street - - -.

Oh it doesn't matter, an exact date.

I suppose I was about thirteen or fourteen and she [rented] the top floor of this

Weber, Shorthose and Rice Building with a gymnastics teacher on the ground floor,

and the Tennant [spells] Pastoral Company had their offices on the first floor. The
building belonged to them. Then when I was eventually in charge of that in 194[8] I think, the government just said, ‘We are going to take this building and demolish it and build offices’, so that's what they did whether the owners wanted to [leave] or not. So we lost that big studio and I got a building in 72 Wright Street, on the corner of Market Street and Wright Street, and that was a two-storey building that had been a men's club. There was a big platform one end of this main hall where they'd had meetings – lodge meetings and things – and it had 1899 newspapers underneath. We had to demolish this platform and fill great bags with these awful old brown newspapers, and all the dust and accumulated grime that had sort of filtered through the boards of the [platform].

So you kept working with Heather from the age of three and a half, four, right through those years.

And experienced all these theatre productions and displays and going to places. It was tremendous.

How did South Australia take to eurhythmics?

LS: She was a pioneer because it had only been the ballet and the dancing, the character dancing and things, and I was fortunate enough to have that experience too because if you're interested in movement to the extent I was, you want to find out about all movement. I wanted to find out about ballet and others. And then when I was I think twelve, Heather did a big production of The bluebird and I was the ‘Luxury of Food, so I had to come in and be all dramatic and dance around in the ‘Luxury Hall’ and bring a great tray of food in and sort of rush about the stage.

Dorothy Slane was a ballet teacher who had studied in America and she brought the new Eleanor Powell tap dancing back from one visit that she had to America and she saw me and she said, ‘That girl needs ballet [technique] to go as far as she could go’. So she offered to have me come for nothing to ballet classes. So I became her sort of offsider and I used to help her make costumes and I'd go after – I was working in an office by then – to go and have tea at her studio, because she was a lonely woman. Have tea and go to evening classes with her. She had a studio above the National Bank in the south part of King William Street and suddenly they were going to sell the building. She was living in Unley, in a big home, and she would have some very small classes there, but all her main classes were in this studio building in King William Street. I was there and she was worried because she was going to have to leave this place and I said, ‘Why don't you build a studio in your back yard?’ [train noise]
That train's passed. We'll just return to how it was that - - -.

I went to dancing [classes] with Dorothy Slane.

Well not that so much as how you came to do your training with Heather, because Heather I think moved to Sydney, didn't she? I'm not sure what date.

Yes, she moved to Sydney [in 1939/1940] and left Mary Jolley in charge of all her studio work here, and it was enormous. Kindergarten Training School students and junior, middle and senior colleges - - - . There was Walford - - - .

END OF TAPE 1 SIDE B: TAPE 2 SIDE A

Which colleges were we talking about where Heather taught?

Well she taught at Methodist Ladies' College, at Walford House, Woodlands School which has now disappeared, and I said Presbyterian Girls' College. Yes, about four of them. [Also Wilderness, St Dominics Catholic School at North Adelaide and at the Kindergarten Teacher Training College. LC]

And then she had her classes at Currie Street.

Yes, the classes in Currie Street.

Classes for adults?

Adults, people older than I was, and some that I used to be with when I was a youngster. Then I still wasn't very much older really when I had to take over the teaching, because Mary Jolley was going to be married to Sir Trent de Crespigny. She said it's too much for her to do, all this. It was far too heavy a load for any human being, giving out, and all creative work.

Because lots of children, you were involved in that.

Lots of children [from three years upward]. And different - - - . One was a little private kindergarten out at Hyde Park, Mrs Luck ran this, and they were - - - . The children were all different. On a Tuesday there were about four hundred and eighty-six girls at the Catholic convent in Wakefield Street, and [each class was] watched over by two nuns who would march them all in. You know, they'd sit there and watch and make sure that nobody was being 'bold'. And after being there from nine o'clock until quarter past one, I would race around to the Technical High School on North Terrace and have two double lots of classes there with totally different situation, totally different types of girls.

So Mary was going to let this go.

She just couldn't cope with it all.
I'm not surprised.

So Heather said to me, ‘Well, come’, and she sort of plucked me from my office job and took me over there [to Sydney] and I had a very brief training [with her].

You went to Sydney did you?

Went to Sydney for just seven months, lived in her [studio in George Street] and went with her wherever she went in Sydney. And she had the same sort of thing, from Kindergarten Training College [students, schools and private pupils from adults] down to pre-school.

She was a driven woman, wasn't she?

She had nothing - - -[else]. That was her life. She had no other - - -. I don't mean no other interests, but her whole being was involved in [teaching. She had a great mind and a keen sense of humour LC].

She wasn't married with children.

No and neither was I you see, and she thought she had me for life exclusively. It was my problem about the piano playing, and it was of course before tape recorders, so when I - - -. Three days before I was to come home and be Mary's assistant, Heather had a telegram from Mary to say that, owing to what was going to be her married life, and Sir Trent wanted to spend quite a lot of time up at the Mount Lofty home, she said she was just giving up all the work as of that week. [spells Crespigny] This hit Heather like a bolt. I said, ‘Well you'll just have to close your studio [in Adelaide] because I can't do all that’, and she said – used to call me Lel – ‘Oh well Lel, you can only try’, so I had to come home and try. Mary just left me [a list of] the names and addresses of the places and the times I had to go to them and I had to trail out by trams and buses and find all these places and say, ‘I'm here instead of Mary Jolley’ and introduce myself. When I first was faced with the three years’ lot of students at the Kindergarten Training College – I had to teach them singing all together and I'd only ever had two little singing lessons in my life. I'd decided I wanted to learn how one should sing and I went to one of the Conservatorium singing teachers but after two lessons with me she died. (laughs) I thought that I'd probably killed her. So that was my knowledge of how you would teach a whole bunch of Kindergarten Training College students to sing.

Where had Mary done her training? Had she trained with Heather?

[Re-worded section: Well she had just trained quite briefly with Heather, but she was already a trained pianist, and that was the difference. She was a boarder at PGC - her people lived in the South East – one year ahead of me, but she was ‘the music
girl’ who played piano for concerts and sometimes for the hymns at assembly. She was in Heather’s Musical Perception classes at the Conservatorium, but she had little training on the movement side. When Heather had moved to Sydney she would send over her plan of choreography of say the Brahms Fourth Symphony, and Mary would be lost. Because I had done that sort of thing all my life, and understood Heather’s workings, I could help Mary to understand the instructions and teach the choreographic movement. LC]

So you were a good team but one or the other of you needed help, didn't you?

LS: [Re-worded section: Yes. So when I was thrust into teaching, I engaged a pianist who came with me to all the different classes and sat at the piano, and I found that it was an advantage in many ways to be on the floor with the students rather than being ‘tied’ to the piano – which might even be up on a high platform in a hall. I could improvise badly on about four chords in C major sort of thing, and I had to do the best I could, but I could get the feeling of movement although it wasn’t very musical playing. So that’s in a way more important, as it turned out, than playing wonderful improvisation if you don’t feel the movement. LC]

When did you first get your car to travel around in, that beautiful buckboard that you had?

[Re-worded section: This was before I was married. But I'd been up to Rod’s farm for a holiday – I needed a quiet rest up in the country actually after I came back from Sydney this main time. Afterwards, Rod drove his little ‘Grey’ buckboard – that is the name for the model, not just the colour – down from his home in Robertstown. When he realised all that I was doing he left the funny little buckboard down with me. He gave me an hour’s lessons around the quietness of Wayville on a Sunday afternoon and then he caught the evening train back to Robertstown and left me with the vehicle.

That was interesting. The day after on Tuesday evening I drove in to the Adult Class in the Currie Street studio. I thought, ‘Well I might as well take this little monster in and see if I can get home with it’. I drove down Fisher Street, turned into Fullarton Road, drove right down there and through the Parklands, then into Flinders Street in the city. I went across King William Street by the GPO at 5.35. All the offices worked until 5.30 pm then and all the people were streaming out of their offices and running to catch their trams and buses. (laughs) I drove along Grote Street, turned into Topham Street, crossed Waymouth Street, and then into Leigh Street. How I appeared in Currie Street and turned across the road to park on the southern side in front of the studio building I will never know. But I did. Halfway
along Topham Street there were two men standing beside a tourer motor car with the bonnet up, and they were leaning in looking at the engine together. I thought, ‘Well there's got to be room to get through. I mean they make the road for vehicles’, and I just went zoom through. The two men went, ‘Whoaahhh!’ and leapt up over the open bonnet of the car. And then I crossed over Pirie Street and made that little turn into Leigh Street and finally got round into Currie Street. LC] (6)

You needed to carry a lot of equipment with you, so you needed a buckboard didn't you?

Yes.

What did you carry around with you?

Well when tape recorders came in of course that was wonderful, and even reel to reel tape I had first which saved the record player and the jumping of the needle. I was introduced to reel to reel tapes by a man who had done theatre work. They take a lot of winding and all that sort of thing, but it was fantastic.

You had an old gramophone did you, before that?

Yes, portable gramophone.

And hoops and musical instruments.

Hoops and percussion instruments and you have other equipment that children particularly, or anybody, can use for things that are hard and for things that are soft – you know, soft material. You do a lot of rhythmic work with balls because a ball gives you back the same dynamic that you put into it.

It must have been terrible carting all this on trams and buses.

It was, it was. And half the time I became so busy - - -. I can remember one time I was working out the three parts of a Bach piece of music and I had it all divided up in red pen and a blue pen and a pencil to show that the sopranos would do that and the altos would do that and the bass group would do that in movement. So I had this amazing sort of graph with bar by bar sections marked in the music and I'd change my pens and pencils for each part. I'd do this in the tram sometimes, and one time I thought, ‘Oh, I'm nearly there but I've got to get this finished’, and I'm sort of hurrying it and I found all the people [in the tram compartment] were on the edge of their seats worrying about whether I was going to get it done before I got off the tram. (laughs)

You had some fun with hoops on the buckboard too didn’t you?
Oh one time coming down - - - . I had to go out to a kindergarten at Kensington and examine a student there so I had this gear ready for some children's classes [in the city], and this was all on the back of the buckboard. I was hurrying down The Parade at Norwood and a man began to toot at me in a truck just behind me. So I moved over to the left and he still couldn't get past – there were tramlines and all still in the middle of The Parade – and he couldn't get past me until we got into the Parklands area in Pirie Street. He's pointing his thumb back at The Parade and I gathered that there was something amiss. So I looked at the back [of the buckboard] and there were no hoops there, just the big rope thing that tied them together. So I drove back and I found a man running up and down The Parade being handed hoops by people who picked them up as they'd rolled all over The Parade and the footpath and the roads and in the tramlines. So I was a bit of a problem to people.

Let's have a break here. [break in recording] Now Lesley we were talking about the fact that you took over the studio when Mary Jolley got married. Were you working for Heather at this time? Were you like an employee running the studio for her, and how long did that go on? Was it until the Currie Street building was demolished?

Yes. When Mary first took over the studio teaching, she had – this is not really for the record – but she had a personal manner which put some people off.

Do you want me to record this or not?

Well I suppose it's a fact. Some people had had experience with her having been a committee member perhaps and a child might have had some physical or mental difficulty and they didn't want to bring their children to her, but because I had already been teaching some of these children, when she stepped in over - - - .

She came back did she?

She came back and she said she would like to do the work again. So I said, ‘I've got to leave’. She came in - - - . Now sorry – I think we'd like to wipe all that off. Now I remember. She had decided she would go on with the work provided it was hers, and Heather was wanting to go back to England and do some more study there and she didn't have enough money and she said to Mary, ‘If you like you could buy the connection in Adelaide’. So she bought [the ‘practice’ LC] – paid Heather a thousand pounds – that enabled Heather then to go overseas again. So she stepped in sort of over my head and I said, ‘Well that's fine’. But there was a group, my own niece and nephews and some sort of very much ‘family’ feeling about these people, and there were some [people who had] children who had mental and physical
difficulties and they wouldn't take their children to Mary and I felt - - - . This was at the end of the first term in the year and I felt that I had taken on, at the beginning of the year, to teach those children for the year, whereas some of them were quite happy to stay where they were with Mary at this studio that I had created - - [at Wright Street]. So I went just to my little church hall - - -.

Is this the Unitarian?

Unitarian Church hall opposite the Catholic Cathedral in Wakefield Street, and there was a nice intimate hall and a kitchen area that could do for the dressing room. And those people that were there, because they were [family or] long colleagues or friends of mine, brought their children to me and I thought, ‘Well they're going to stop anyway’, and I didn't open my mouth to advertise at all.

So you didn't go in competition?

Didn't go in competition. They were ones that she would have lost in any case, but I didn't want them to lose eurhythmics. So I just had this quiet little Saturday morning group of children of my own family and these few others and it gradually built up more.

Into the Lesley Cox ......

And so finally Mary gave up teaching. She'd had enough and she was living up at Mount Lofty, so I just quietly - - - . For official purposes you had to have some name, so I just said it was the Lesley Cox group and called it the Lesley Cox School of Music, Movement and Drama – because I was very keen on the drama side – and gradually these children used to come all of Saturday morning and they wanted to do everything, the same as I'd wanted to do ballet and I was very keen on drama. So I finished up by employing a ballet teacher and there wasn't room there so the [ones who wanted to do ballet classes] had to run along to Flinders Street, and we had a little hall in Flinders Street. The children would come say at quarter to nine in the morning and work through till half past twelve, one o'clock, and they would do the ballet technique. And then I got somebody else to come in and do the drama classes and so they would do the drama and have a little rotation.

I had a couple of mothers [Kath Page and Flora West, now deceased] who were just wrapped up in the work too, and when we had any sort of production they'd look after the children and the costumes and the dressing rooms and all that sort of thing, and they stayed for years and years and years. And I took [Kath] to lunch after the OAM thing not long ago and she said, ‘You know, I still miss it’. They weren't there under duress, they just loved the whole involvement and what the children
were learning, and these children who came at three years old were still doing it when they - - -[had to leave to go to university, or go nursing, or study at the Teacher Training College, or get married! LC].

Suddenly there was a big influx and the studio situation wasn't sufficient, so I took the Brougham Place Congregational Church [in North Adelaide], which had a huge hall but it was very echoey and I almost ruined my voice having to speak so loudly and slowly and clearly because [of the bad acoustics]. The underneath area had a series of rooms. So I set up the ballet teacher in one room, the [two] drama teachers, [and two] recorder teachers [in other rooms, with a big room for ‘recess’ break]. Children would come at quarter to nine on a Saturday [morning] and go right through [doing two, three or four subjects]. Then if we were working on some big piece of choreography [or a play], they'd bring a bit of lunch and we'd sit down and have lunch and then we'd work right through to half past two or four o'clock in the afternoon.

Is this from about the 1960s that you were in Brougham Place?

[From 1964. LC] (7)

You were in the Congregational Church you said too didn't you?

[We had been in the small] Unitarian Church [Hall in Wakefield Street, opposite the Catholic Cathedral], but this was the Congregational Church in Brougham Place. So then I had one family of four little girls who all came down from Blackwood and after some time the mother said, ‘Oh, I wish you'd come up to Blackwood and have some classes because there are so many children up there now’, and it was when Blackwood had stopped being a little backwater where the train stopped. It had really grown and many more houses were built and all these young families had gone into this semi-rural living. So she said, ‘There's a big hall there’ and I came and looked at this Blackwood Memorial Hall. I had the floor treated and started classes there, and they grew and grew and grew until I finished up giving up the Brougham Place studio there, after quite a number of years, and just concentrated up at Blackwood. [Rod and I] were married and we moved up here and bought this house, and we [we practically re-built it and finally added a second storey to it LC].

Did you take over the teaching at the private schools and other schools when Mary finished?

Yes. They went on for some years, but then they gradually got their own sports masters or sports mistresses. In fact the first sports mistresses came from the Swords Club which was a new physical education teacher training concern in Sydney. The
last [two] years that I was at PGC we had two Swords Club mistresses. One had come [for one year] and I took her into the eurhythmics adult classes and she experienced that, and then when she was moved over to Sydney she went and worked with Heather. She played the piano very well and she used to play the piano for Heather as well for a time in Sydney [while Heather would be teaching choreography]. But we had that - - -.

Is that like fencing, the Swords Club?

Yes, it's all your gymnastics and sport and we were introduced at PGC to women's cricket. We had got one of the first balance beams and that sort of rhythmic gymnastics work as well as just the sport. The Sports Mistress was fully resident at PGC.

Between the '60s and the '80s when you were at Blackwood in the studio here, you also were developing other suburban studios weren't you?

Yes.

I think you had a number of other studies up at Stirling and Henley Beach, Reynella and Dernancourt.

Yes, Dernancourt and - - -[Prospect, McLaren Vale and Magill LC].

And I think as far as Mildura?

LS: Yes. One of my girls who'd been with me from the age of nine through to when she went nursing. She was very apt and her father was the one who introduced me to tape recorders. So there was music in the house and her mother had died and her father married a music teacher, a piano teacher, so they were a great team. He had a whole studio full of tabulated records and I said to him once, ‘Oh Howard, have you got any Chinese music?’ I was doing [a play based on] The Emperor’s nightingale. He said, ‘Do you want traditional or modern?’ So he had all these records categorised and indexed and they - - -.

And they started a studio?

LS: The first wife had died and left these five children and this Helen was the middle one of two boys and three girls. [His second wife was a music teacher in schools. LC] So I found this haven of tape recordings and when I was producing The bluebird in the [Scott] Theatre he made me [a reel to reel tape with 43 music and sound cues, all separated by lengths of green leader tape LC]. I'd never seen such a thing as green leader or these big seven and a half inch reels.

So you had a group in Mildura from this?
[Not directly] but this Helen Hofmeyer became a nurse and then she married a doctor who opened a practice in Mildura. They had two sons and a daughter up there – this is some years gone by – and I'd been up there and had a couple of courses with the kindergarten teachers there. She was helping them a bit just out of her native skill, and then she and the music teacher wanted to do a training that Patricia Holmes and I were doing for [people] who wanted to do some of the work in their schools or kindergartens but couldn't go to Geneva and get a full qualification. But they came to classes, adult classes. And then in 198[2] a bunch of them really wanted to be able to teach this work and I ran a teacher training course and about twenty-four turned up. I was quite amazed. They were mostly people who were trained and qualified teachers, whereas a lot of the people who come from the music world and go into Dalcroze training are not teachers’ ‘boot laces’ because they haven't had a proper training in child development and teaching and management of classes, and they've just come in from the sort of esoteric music world.

So that really spread the practice in Australia didn't it?

Spread the practice so some of these - - - . We called them ‘Associate Teachers’ – associated to a Licentiate – and legally I've still got my name on my school - - - . I called it ‘The Lesley Cox School of Music, Movement and Drama’ when I had to break away from Mary and just kept very quiet. I didn't want to be in competition with her at all, but gradually it just - - - [grew LC]. She dropped away and then she gave it up altogether so I had no conscience worry then.

Were you trained to train people? Were you qualified to train - - - ?

Well I had got a Licentiate because Heather Gell had brought out people from overseas to go round Australia and give special courses. In 1945 she had a smallish course and I got a [preliminary] qualification then. And then in 1957 she brought out Professor Monica Jaquet from Switzerland who was on the staff of the Dalcroze school there. She came and visited all the different States and had courses of teachers who would enrol for a three-day course or a week's course or whatever. I had been teaching in the private studio for twelve years by then [with children like by niece Robin - - - ].

Robin Follett?

Yes, the one who died recently. By the time she was thirteen she was just the epitome of Dalcroze eurhythmics. She could do anything and everything except sing – she couldn't sing in tune. Heather in fact took her, flew her to Sydney at one stage – and she was not quite fourteen – to help her [work out and then] teach to some
university students a four-voice Bach fugue [in choreography], and Robin could help her work it out in her living room and then she could go and help teach the university students LC. Just hitch an arm under a student's elbow and move with the person and help them. She had this innate ability.

I'd like to talk to you about Robin a little bit later, particularly in relation to the OAM nomination, but if we could just finish now talking about your qualifications.

Well Monica Jaquet [spells] - - -. She had come and looked at all my classes and she actually - - -. Heather wanted to perhaps match the AMEB of idea of having graded examinations from five year olds in Grade 1 up through to the adult which would be Grade 4, and so Heather set out a syllabus just as she had [graded] Musical Perception at the Conservatorium for examination purposes instead of theory, which was so dry and arithmetical, and she established this Musical Perception examinations there. So on those standards [Heather] worked out Grades 1 to 4 [in Rhythmic Movement]. Robin got honours in Grade 4 for instance. By then I'd had a big group of children from the age of three through to thirteen, fourteen, fifteen, and I kept them until they all suddenly in one year were turning seventeen and eighteen. Robin went nursing, some of them went teacher training, some of them nurse training, and suddenly this wonderful group that I'd had all these years disintegrated until they then began to bring their own children to the classes. But they could do anything, including this Helen who married the doctor in Mildura - - -.

Hofmeyer.

Hofmeyer, and she could do anything. To give them the experience I'd say, ‘Well what shall we do next?’ Sometimes I’d just - - -.

So you weren't training?

I was training them all along to be adequate [and inventive LC].

The other kinds of work that you were doing, you were working with children who'd come to you after school - - -.

And others in kindergarten.

Were you also teaching - - -? Did you continue to teach kindergarten?

END OF TAPE 2 SIDE A: SIDE B

I'm just asking you if you continued to teach trainee teachers within the tertiary - - -?
Yes, and sometimes I would be asked to help with a course – like perhaps a week's course or a weekend course – with other teachers, teachers from the Education Department, so I got involved with those as well and it just sort of spread. But this Helen rang me up one time after she'd moved to Mildura and worked with the music teacher there - - - [Coral Crook]. Patricia Holmes and I would sometimes go up to Mildura for a weekend and help them because they more or less did a bit of training by correspondence, enough for Helen to get this Associate Teacher qualification. She was like me, she didn't have much musical ability with the piano, but she had all her father's training with music. The father married a second wife who was a music teacher so that Helen had all this world of music and understanding and she was very perceptive [and very good in movement LC.

LS: So having helped her and this other teacher at Mildura get an elementary sort of qualification, she rang me up one day and she said, ‘Help!’ I said, ‘What's the matter with you?’ She said, ‘Oh, I'd trained a men's ballet in a money raising tennis club dance or something – trained them to do a nonsense performance – and the headmaster of the Mildura South school said to me afterwards, ‘Where did you learn to do this?’ and she told him that she'd done this eurhythmics work and he said, ‘Oh, could you come and do some of it at my school?’ and these were Grade 5 boys that he was particularly working with. So she rang me up and said, ‘Help!’ I said, ‘Well I've just published this Let's get moving book which is for Grades 5, 6 and 7 ages and there's a tape with it – ‘Oh!’ So I put it very quickly on the next bus to Mildura and sent it up to her [with other music tapes] and she just started teaching [in the big Mildura South school]. Then others got to know what she was doing and she finished up with hundreds of children from the age of three, and also the work in [several more] schools.

Lesley, what other children were you working with besides the schools and the teacher trainees?

Well it was the private studio children that are the joy because they come because they want to, because their parents are interested enough.

How many of those would you work with in a year say?

Oh there'd be up to twenty-five in a class and lots of classes. (laughs) [Over 700 on average in any one week. LC]

What were some of the productions that you did with these children over the years?
Well from small productions - - - . Going back to when this Marjorie Bromilow came to the mothers’ classes at Glenelg, they'd say, ‘What is this eurhythmics?’ and I'd tell them a little bit about it and some of them began to come to the adult class and I finished up having a daytime mothers' class for the ones who were not working. There weren't so many working then. Then they would bring their children to the private classes and Marjorie Bromilow said to me this day, ‘If you ever wanted any help with costumes and décor, I'd love to help you’. She'd done some of this work in Perth when she'd done some eurhythmics [and drama] at university in Perth. I just held my arms out and said, ‘Come to mother’. She came in and she poured art and genius into making costumes and effects out of very little money, because all the money that was made in any theatre production went to charity of one kind or another.

You always did that did you?

Always. In fact I gave them half of my money I think. Because I was always so busy, I didn't have time to write down this expense and that expense which then came out of the housekeeping money at home. Rod used to scratch his head a few times and think, ‘Well I don't know, but I think it's going away a bit’. Any profit over expenses went to charity.

What charities did you work with?

LS: All to do with children. There was the Save the Children Fund, Red Cross, [Ashford House, Minda Home and so on LC]. Then some of those people would sell some tickets and have a committee. I begged Heather when I was under her to let me have a committee for these things, for somebody to run down the street and get the program printed. I had to do all that and she said, ‘Oh no, no. If you have a committee then it ceases to be your show’. Well I would have been delighted not to have had it all my show.

Did you have a committee when you worked on your own?

Yes.

So you had it like a committee of volunteers?

I had a committee of - - - . One of these first women who came to this mothers' class [in the YMCA at Glenelg North, Gwenda Simunsen], was an ex-accountancy trained office worker and she came and joined forces with me and she took over all the book work. She came to the studios, she took fees, she gave receipts, she kept the [ledger] books, because my books would be in a disgusting state and I'd forget to write down half the expenses and I'd give all the money to charity you see and I'd be
perhaps several hundred pounds or dollars short. [Gwenda also worked out my income tax and kept me out of gaol. LC]

**So you couldn't have done really what you did with the numbers of children without the volunteer labour of mothers?**

LS: Yes, yes, and the mothers. These particular two [Kath Page and Flora West], were there all the time. When I had *The water babies* in 1979 I adapted the script and I got all sorts of local actors. Because we had some very good professional, but also very good amateur actors because there was no professional theatre for years and years in Adelaide particularly. So we had some very good repertory actors and actresses.

**That was a big show wasn't it, *The water babies?***

Yes. I used to have little plays because I turned the children's stories, their traditional stories, into plays so that the children were familiar with the story and it wasn't a whole new thing – to have their familiar characters that they could impersonate and just speak rather familiar words [and this] was the introduction to taking on proper drama.

**How would you work with the charities? Would it be that there would be regular fundraisers on a yearly basis?**

Yes.

**And that they could rely on you to provide an event for fund raising?**

Yes.

**Would you do that out of your studio or in a theatre?**

In the theatres, and I think I've worked in every theatre and reasonable hall in Adelaide. Anything that had a stage. Sometimes we'd have quite a small ‘do’ and sometimes that would be on the Australia Hall sort of stage – that was not good to work in, but it was small enough – and sometimes in school halls and then in the Tivoli Theatre which was the big one.

**Was that *Water babies*?**

Oh we did quite a few in the Tivoli. You see the families were integrated groups with the dads and the older brothers - - -. And my Michael who wouldn't go on the stage but would do the sound equipment or whatever. When I first got the tape recorder [the twins] were most interested and they started pressing buttons and doing things and trying out the recording, and Rod said, ‘Look, leave that – that's for your mother's work’, and I said, ‘Let them go’. They then would come into the
theatre and perhaps work the sound equipment in the theatre from the age of fourteen. [I got Jeremy on stage several times, but not Michael. LC]

**What would be your role? You were the teacher but you were also the writer of the play.**

Lots of them I wrote up.

**And the producer.**

And the producer.

**And the director.**

Yes.

**And the lighting assistant.**

Yes.

**And the assistant costumer. You had a big role.**

LS: Yes, but very soon some of these children that I'd had from three - - - [were very clever and keen LC]. One pair of sisters for instance, the older of these two girls - - - . I grabbed them and said, ‘Look, I'm desperate. Can you come and help me with this stage - - - ?’ We were doing an early Water babies then I think. The older of the two girls became very interested in the staging side of it. They could both do anything. Their movement was beautiful and their speaking voices were good. They came and they helped make the flats on the stage and helped erect the scenery and all this sort of thing. Then by the time in 1979 when I did twenty-two performances of The water babies for nine different charities and had a thousand children involved - - - .

**That was International Year of the Child was it?**

[Re-worded section: Yes. And I invited nine schools to send groups of children to come and work in the framework of all these regular children and adults. Some of them from the studio did one or two or six performances – some days one a day, some three a day, 10 am, 1 o’clock and 7 pm. Gwenda managed all this. She sold all the tickets, made all the bookings, struck a balance every day, and we raised over a thousand dollars that I then divided among the various charities. The older of the two girls, Janet, stage-managed the whole thing. I said to her in the prompt corner, at about the seventeenth performance, ‘You must be sick to death of all this’. She looked at me with a smile and said, ‘It’s the breath of my nostrils’.]

**How old was she?**
She would have been I suppose [seventeen].

And I suppose that the experience these children had in these various roles, whether it was just learning eurhythmics or whether it was stage management, has that influenced work that your students have gone into later in life? I suppose you could tell me lots of stories about - - -.

LS: [Re-worded section: Yes. Well this Janet, for instance, married and went down to Mount Gambier. She married a music teacher, Michael Brunsden, when she was eighteen and went down to Mount Gambier with him. She started doing all sorts of drama work there, and at the end of the first year she received the highest drama award. When she and Michael came back to Adelaide, Janet and I worked out a big choreography to the music of Benjamin Britten’s Young person’s guide to the orchestra. This is a brilliant piece of music with a special section introducing every instrument in the orchestra. Marjorie Bromilow designed the costumes in various colours for the various ‘families’ of instruments – the strings, the woodwinds, the brass and the percussion. There were three teenagers, two boys and a girl, all tall and slim, who were the three special percussion instruments who go, ‘Dom, bom, bom’ at the beginning of the main theme every time it comes. Then the 52 dancers learned the music and we divided them up into groups of instruments which suited them best, using a tape made from a good stereo recording.

When we started shaping and choreographing it I encouraged the dancers to think about the music and make suggestions or go off into a space and work sections out for themselves within the master plan. They would each pin on their leotard a small swatch of the material of their costume-to-be. The strings were blue, with the violin the lightest blue and the double bass the darkest, and the others all graded between those two. The woodwinds were green, lightest for the piccolo and darkest for the tuba. The brass instruments ranged from the lightest yellow through to the deepest gold. The percussion all wore a diaphanous loose, flared kind of tunic, with a material of subtle black, brown and white, over black leotards and tights. The three special percussions were draped one in black, one in brown and the girl in white.]

Beautiful.

[Re-worded section: And Janet’s younger sister, aged just sixteen, was the conductor. She wore a long-sleeved black leotard and tights with a flared skirt of black silk, heavy enough to swish and swing as she danced about conducting all the ‘instruments’, so all together they formed a dynamic, visual, moving orchestra. Just before the first performance, we came into touch with a new ABC television director who was tall, handsome and quietly spoken. I was told that Janet had spent the
whole night with him! I thought, ‘Oh, I’m in trouble’. I was standing with Janet in
the prompt corner, holding my breath, when Janet handed a large sheet of paper
filled with 93 numbers and light cues to Reg, the electrician. She had spent the night
with the ABC man timing the whole recording. She said to Reg, ‘When I say “go”’,
you go! Fast!’ Then she said to me, ‘Watch the cyc’. The cyclorama is the big cloth
at the rear of the stage that reflects all the lighting. I watched the cyc spellbound. As
each dancer entered with his or her theme there was a subtle change of light to
match the colour of the sound and the costume. Then when the great final ‘tutti’
came at the end, the first dancer led all through the others, ‘picking up’ each one so
that the line grew longer and longer, and then doubled back on itself, again and
again, so that it all became a great crescendo of colour, sound, movement and
excitement. The audience rose to its feet and clapped and called out their share of
excitement.]

Lesley, some of the other big productions that you did I think you mentioned were
the Down Syndrome Ball and the Festival of the Arts in 1962. You did Sacred
dance.

LS: Yes. Why did I start The sacred - - -? Oh yes, we had an American minister
came into our Unitarian Church, and it was a beautiful church, an older type with
two great aisles and then all the choir seats, and at the back was a carved ‘frame’, I
suppose you'd call it, for the pipe organ and nobody knew how beautifully carved
this was till I put a red light behind it and it threw up - - - . Through all the carvings it
threw this red light glow. Rod and I made a set of steps and rostra so that - - - [the
dancers would be seen LC]. Because there's nothing worse than people putting
something on to a flat floor with a whole lot of people sitting on a flat floor and they
can't see. So we built up the steps and rostra so that it could all be seen and there
were twenty-two of these girls in lovely forest green long pleated crepe tunics – long
costumes. We worked out a whole lot of the music and singing and did it all in
movement [accompanied by an organist, choir and solo singers LC].

LS: And then for the next Festival of Arts I was asked to do [some Sacred
dance] as part of the Festival of Arts in 1962 and I was told that there was a
Dalcroze person coming out to do some dance – Vitja Vetra her name was – and she
had heard that there was some Sacred dance going on [in Adelaide]. She was doing
some in Latvia and she had brought a beautiful white costume with her. They finally
tracked down who it was and got in touch with me on the Friday, but she was going
back [to Europe] late afternoon on the Sunday, and ours was to be done in the seven
pm service. Oh and she was so disappointed. So I said, ‘Well, I'll see if I can get
them to come’, and I rang around everybody and got them to come to the morning
eleven o'clock service as well and she came. I said, ‘You can dance in it’. ‘Oh!’ So the [twenty-two adults dressed in this forest green] all processed down the aisles and went into a great big semi-circle and she came in this white costume against the dark wood and this red light and the greens, this deep forest green, and it was beautiful. She said, ‘What shall I do?’ I said, ‘Do anything you like’. We had this particular piece of music that she knew [Jesu, joy of man's desiring]. And then I said to [the front girl in] this semi-circle, ‘You improvise gestures while she's dancing and you copy her. Then you [− that girl’s opposite −] improvise and you copy her’ so that they could all see what each other was improvising alternately round the semi-circle. And it just worked as if they'd been rehearsing it for about six months.

And I think the Down's Syndrome Ball was a fundraiser really wasn't it, rather than a production?

No, that was a ball.

It was a ball.

I thought when I saw how they enjoyed it, that perhaps the Down's Syndrome group would have had regular functions but they hadn't. This was just a one-off and they had twenty-three girls who were at the debutante age and it was a Deb. Ball. I'd just had a massive foot operation and that was caused by leaping off a box on to a stage where there was a little rise in the stage. I landed on the edge of it and nearly ruined my metatarsal arch. But I was not fit – I'd just had this big operation, and I couldn't walk – and this woman [Dawn Lamont] said would I - - - . Because I'd trained debs year by year from the Kindergarten Union. Would I help and put on a floorshow and train these debs. I said, ‘No, I'm sorry I couldn't, but I've got a teacher who could’, and this one who teaches at Reynella has done tremendous work. [She was presented with three State awards in one year the following year. LC]

Who is she?

Verelle [spells]. It's a strange name. Verelle, and she's married to Rob Fudge [spells], so it's a strange name. But she was one of those first teacher who trained with me and it was she who was at the Western Teachers' College when somebody who was teaching music had to go away to England, and I was called in to just take on the twelve classes with these students. I thought, ‘Well I can't teach what she's teaching’, so I gave them movement and after the first period, the second time I went down this Verelle and her friend were waiting for me to come. Verelle said, ‘Where can I do this thing? I've been looking for it all my life’. She came to classes and she was like Marjorie Bromilow She'd be on the floor spreading out material and cutting it to make costumes and all this sort of thing and then gradually she
became more and more interested and she's become a [full-time Eurhythmics] teacher with this Associate Teacher certificate.

**And she helped with the ball?**

She helped with the ball because she had a Downs Syndrome brother. She had wonderful understanding and you have to sort of ‘boss’ them. It's no good being gentle and indecisive. You've got to say, ‘Do this’ and ‘Do that’. They'd all walk around with their heads down, and there were forty-six of them, twenty-three debs and twenty-three partners, and only [three] of the partners was ‘normal’. They weren't all Downs but they had some difficulty or other. So she'd say, ‘Hold you head up’ so they'd tip their head right up and look at the ceiling, and to just get them to walk with their heads erect was half her problem. I'd seen the training of some debs once that Mimi Matte had done and she'd had the partners in a little circle in the centre facing outward and they each had a roll of white satin ribbon. They held it and each girl went in, [took hold of the unrolled end of her ribbon], making sort of a wheel with their white frocks and the white ribbon as they went round.

[Re-worded section: In another Deb ball for the Kindergarten Union, I had all the Kindergarten College students in white and as each debutante made her own entrance, she was preceded by two of my littlest girl students dressed in white – because the theme of the ball was ‘A snow ball’ – and carrying a placard between them announcing the debutante’s name to the Governor and his Lady. And then my beautiful niece Robin, aged ten, danced a solo and presented Lady George with a ‘snowball’ of white flowers instead of the usual sheaf of flowers. Verelle made loops of wire and sewed each end of each ribbon into a loop so the partners could link them over their wrists without fear of dropping them. Each debutante had arrived at the entrance to the Town Hall in a beautiful black limousine, and as she stepped out in her beautiful ball gown (which hid deformities), each one was presented with a lovely pink posy, and then each one processed by herself into the Main Hall.

[Re-worded section continued: I said to Verelle, ‘Have some of your small reliable pupils dressed simply in pink, so that each deb. can have two of these little girls walk in front of her, with a placard with her name on it, and so ‘pace’ her with her walking. Some would have walked too slowly, and some would have rushed. This worked like a charm, and the debs made a circle around the circle of the partners, then each in turn walked in to her partner, took hold of the end of the rolled ribbon on its good wire hoop, and stepped backward until the ribbon was unrolled. And thus the double circle was made. After each was ‘presented’ the dancing
Lelsey over the years you've been involved with a lot of productions and a lot of teaching which has required you to do masses of writing – adaptations of stories, sometimes you've written your own scripts. Then I think in about 1979, 1980, there came a time when you decided to put some of that writing into book form and on to tapes so that other people could have access to it, and I'd just like you tell me the story about how that came to happen and the sorts of resources that you've produced from 1980 until the present really.

Must have been early 1979, or perhaps before that. I was asked to go over to Port Lincoln. I had been teaching kindergarten in my spare time – full time teaching in a kindergarten for nine years – because I was afraid that my husband might lose his sight altogether and if I had to be the breadwinner I couldn't have done enough of this ‘giving out’ kind of teaching to make a living as such to keep a family. So having been a lecturer in the kindergarten [training] world I offered my services as a staff member to feel that I wasn't just on my own.

I had to go in as an ‘untrained assistant’ [at a ridiculously low salary LC]. Although I'd been a lecturer [at the Kindergarten Training College for years] I had not done the literal [three-year Kindergarten Training Course] as such. But I found that I was being asked to do this and do something else, because I was still running classes. I was called Mrs Cuthbertson at the kindergarten and Miss Cox at the hall and some of the kindergarten children attended Rhythms classes at the hall. One day one of the mothers of a four year-old saw me at the kindergarten and the penny dropped. I'd sat for two hours on a kindergarten sized chair and had children come to me for hand work. When I got up I had to try to straighten my back and I had to walk the length of the kindergarten till I could get against a door post and it stretched my back up. This child had noticed this and her mother said, ‘It's Mrs Cuthbertson that teaches up at the hall’, and this child said, ‘No, Mrs Cuthbertson's too old to do the teaching, but Miss Cox isn't’. (laughs)

So that was my double life that went on for a lot of years. But from that I was asked to go over to Port Lincoln to the group of kindergarten and early childhood teachers, half of whom were part Aboriginal, who taught in the whole area of Port
Lincoln and the surrounding little bush schools, and they had no resources and no training for any kind of music or movement work. So there was a Canadian woman who for the Education Department organised a course, like a long weekend. And I was late getting there because there was a fault in the plane and I had to wait for the next one, so some of my time was lost there, but I thought, ‘What can I do? They've come in from the bush, they've got no resources or anything, and half of them - - -’. They wouldn't be able to play the piano or whatever. So I tried to gear it to them and I thought, ‘The only thing in a short weekend that I can make any impression with would be to use singing games’ which you use with singing and with circle games or pairs, or the whole variety you can get just using your own imagination with these little singing games which are traditional. So that went very well and we used chairs and made up all sorts of exercises with chairs that they could just use a drum with or something like that. You know, you can all be marching around and when the drum stops beating you've got to sit on a chair and there's one chair missing, like a musical chairs game, and things like that, so that I was able to give them something practical that they could cope with. [I also did various games with some of the traditional nursery rhymes. LC]

And then at the end of the weekend the woman who was running it said, ‘You know, most of these teachers don't own a book or anything and there's no facility for anything. Could you perhaps write down some of these - - -’. 

END OF TAPE 2 SIDE B: TAPE 3 SIDE A

We're just talking about how you began to record the teaching that you did in Port Lincoln.

LS: So I just wrote down the melodies of these little nursery rhyme type singing games and just did some simple instructions and drawings to show them how to – to remind them of what we'd done. The Education Department photocopied them and just sold them for a dollar fifty to them just for the paper cover and staples. I kept being asked for more of those. [A short time later] I was asked to go down to Flinders University and teach the School of Education students when their Expressive Arts person was leaving. I'd [been teaching] two little daughters of the head of the School of Teaching [in my private classes]. Little dots they were. One was two and the other one was four and at the first ‘open’ class day with this professor watching, I showed off a little bit because the little four year-old was very bright. I gave her the metallophone to play and got her playing Twinkle twinkle little star on it, and I could see the young professor fellow getting closer to the edge of his chair while he watched what this child was doing. Of course he could ‘understand’
what she was doing. So he said to the woman who was leaving the Expressive Arts Department, ‘Do you think we could get her down here at Flinders?’

That's the School of Education at Flinders?

In Flinders University. They were turning out teachers with essay writing but no practical work. So I went down there and had a few lessons, but there was no proper venue – no big enough hall and so on. And then I realised they had [been taught] nothing. They had never had a breathing exercise or a reading exercise – anything practical. So I found out that they all had Friday mornings free so I said, ‘I'll do it provided they can come up to Blackwood’, and I got Marjorie Bromilow to come and Janet to come and I shared my one fee amongst the three of us. They would come by nine o'clock in the morning. There were thirty-six in this particular group and the majority of them were men, and they were very keen to learn but they'd never been told even how to use a crayon or whatever in art work. They experienced nothing in that ‘Expressive Arts’ as it was called. So [at Blackwood] they would rotate between the three rooms – the main hall with me for movement and the supper room that the art woman could be in, and the downstairs area where the drama could be working.

What was Janet's name?

Janet Brunsden. She's had four names. She was Janet McKie, then she married Michel Brunsden [spells] and then she was - - -. I don't know, two others.

Never mind. Anyway go on, she was teaching drama.

She taught the drama and all practical, and Marjorie did not only artwork as regards what you put on paper, but she did costume making and how ‘to have a little drama group, you put costumes on them, don't you?’ So she showed all her tricks for colour and costuming and simple making of properties as you call them, or bits of scenery and everything, and our plays were as simple as they could be. So I got them to write a little play. I then gave them some of my children's plays to use as reading exercises because they could no more come in with a line of dialogue, reading it, than fly. They had no idea. I had to go right back to simple breathing exercises and one of these students said, ‘Oh, is that why - --[I get out of breath when I'm reading a story]?’ I said, ‘Yes, you can't talk to a class all day if you're not breathing and if you've got a flat face. You've got to act in front of a classroom full of children and hold their attention’. So I started giving them some actual drama work to try and bring that out, and I had a lot of feedback from them [when they went out teaching LC].
Did that continue? That was about in the mid-1970s that you started that.

Yes, I continued until – into the '80s.

So from those experiences at Port Lincoln and then in teaching trainee teachers, you could see a clear need for some written - - -?

Yes. After I'd been handing out these little [booklets of singing games] done [by hand] in the middle of the night, photocopied things, I began to get ashamed of them you see.

And you did some professionally produced - - -.

Heather Gell said to my, ‘Why don't you do it properly?’ and Patrician Holmes, who lived here said to me, ‘Why don't you do it properly?’ She introduced me to this Vladimir Adamek [spells] who was a hand – graphic artist – and he put that first book together by hand. And his wife [Anne] was a pianist. He set it up and he presented it to the printer with cellophane sheets in between all the pages, and [the printers] said, ‘My God, who did this!’ They just had no work to do on it. They just put it all together – it was all ready to print. That was the first.

So that was the singing game one was it?

[Yes, but] it was no good sending those out to people in the bush who could have a tape recorder but they couldn't play or sing, and they couldn't read music. So again this Patricia Holmes said she would come and help – she was a singer – and she introduced me to Bill Harrison who has a studio in his own big house [in Brighton with] a recording studio. We got first of all a man who wasn't really interested and he just set potty little accompaniments [to the melodics] and he sat and played and there was no life in it. I'd say, ‘Couldn't you put the next verse up an octave or some variety’ – ‘Oh no, that's all right’ he said, and it was deadly dull. I had a thousand cassettes printed and a thousand labelled. I said, ‘I can't sell them. It's no good’. And somebody, this Patricia said, ‘Yes, it stinks quite frankly’, and somebody else said the same thing and they both said, ‘We'll help you redo it’. Patricia got me other singers and I got a beautiful man from England – Westminster Abbey Choir – that sort of a voice and they came and had a ball. We recorded a seventy-three minute tape in one day because they were just professionals. [Patricia Holmes also introduced me to Sharon Schlencker who was a wonderful pianist who could improvise, and put beautiful accompaniments to all the songs. LC]

Just tell me the names of some of the books that you've produced. The singing game was - - -.
LS: That first one was *Music, movement and drama through the singing game*, but it often gets shortened to *Singing games*, but it gave the purpose of the book in the name. People have said, ‘Oh, it's not just singing games. You're getting this out of it’. It does affect the sales a bit apparently. That just went like wild fire all over the place, and the fact that the cassette was with it and there would be enough repeats and enough verses and instructions at the bottom of the page as to how you could do it [with clear illustrations].

**I think you've done about seven booklets haven't you over the years?**

LS: Yes, I think so. Then some of these Flinders students said, ‘That's all very well for the pre-school and Grade 1 and 2 children, but we're teaching Grades 5, 6 and 7. Will you do one for us?’ So I used quite a lot of the English national songs that were being dropped out of the literature [of music in Australia] and also had things like *Waltzing Matilda* and *Click go the shears boys* and so on. Verelle Fudge said, ‘Just wait another two weeks before you start to do that tape because Peter Combe has just been to England and he's due back. Just hang on’. And Peter Combe got another mate of his who'd been at high school with our sons and the two of them came and they did *Waltzing Matilda* and *Click go the shears boys* and so on like real Aussie fun.

**Is that Let's get moving?**

LS: That's the *Let's get moving* one.

**Those two were done in 1980 weren't they, the first two?**

LS: Yes. And then in 1982 people said to me - - - . I'd put a few of my original things in amongst all these traditional songs, and I found an illustrator who was at the Blackwood kindergarten where I was teaching and she was just a very quiet lady who had become the president of the mothers' club. On one newsletter, when the children were being prepared to go on to school, she had illustrated the top of the newsletter just with a little boy and a little girl with a school bag and a suitcase marching off to school. I thought, ‘Wow!’ There was something, an energy in this little pair of children and a quirky humour. I got hold of her and she had no idea of what she could do and she illustrated those two books [and later the drums book and *One square of material* LC].

LS: Then when I was teaching these students at Flinders, I said I would only do it provided I could see them [prac.] teaching and find out what they needed. So one of the middle-aged ladies who had some of the students in her [Grade Five] class in one of the schools said, ‘Oh, you produce some little plays for children don't
you?’ She said, ‘Could you put some of those on paper for us because all we have is
instruction to give improvisation to class-fulls of children’, and it's the hardest thing
to do. You have to be a very expert drama teacher to be able to teach improvisation.
One school that we went into there were ten groups of fives or sixes just copying the
running of the men in *M.A.S.H.* when the planes come over, and it was just copying,
it's not improvisation. The student teachers said, ‘We can't do it’, so I said, ‘Nobody
can do it until they've learnt to become actors anyway’. So people said, ‘Could you
write down some of these little plays that you've used?’ Well I just had to get the
scripts out that I'd had and put them on paper, and had some photographs but mostly
I got this same woman to illustrate some of them.

**And that's Two squares of material?**

LS: *One square of material* was the first one and some of these students said, ‘Well
we're teaching the older ones and can you do an older lot for us?’ so then I did the
Two squares of material, mainly because Marjorie Bromilow helped by putting
about four pages in the front of diagrams and some photographs of how you can
make various kinds of costumes just with one square of material. And then they're
more adult and more like birds' wings and all sorts of things added into *Two squares
of material*.

**Some of the other plays I'll just mention quickly are – some of the other books -
*Tops and toes.***

LS: Yes well that was because people had had the *Singing games* book and the *Let's
get moving* and in those I'd inserted a few original songs and ideas of my own and
they said, ‘We like those. Could you do another book just with all your stuff?’ so
that's when *Tops and Toes* developed. (8)

**And then there's The Colours of Christmas - - -.**

That's my favourite. That's got everything in it, and Marjorie Bromilow helped a lot
with that because she had a Sunday school group of children. She was
superintendent of the Brighton Church of England Sunday school and she would
have a nativity play or something each year with her children. She had some lovely
material – simple – and some lovely ideas.

**Then what's that last one that you did?**

LS: *Something new* because people who'd been using the earlier book said, ‘You've
got some of your own material in those. We like some of that and we've been using
them for years. Will you do us something new?’ [So I used that for the title. LC]
How did you produce and distribute all these resources?

With great difficulty. I didn't like that part of it and I didn't like the book-keeping because I'm no accountant and it used to drive poor Rod mad to keep stock lists and accounts and receipts and all this, and paying for them and getting money in and sending out accounts and all this. It was another person's job really. It was too much and I didn't like.

But you did it successfully. You must have distributed thousands.

Many thousands, yes.

Through schools?

Through schools and kindergartens and sometimes --. Well for instance I was asked to go up to Broken Hill and then later the following year up to Dubbo and take a course there, and Dubbo had sixty-two teachers from all over the district and I took a heap of [the books and cassettes] up there. You know, they grabbed them because they had nothing. (9)

And distributed nationally and perhaps internationally?

Not much internationally because of the difference in countries and the freight business. I sent one lot over to South Africa but the cost of the freight and the duties and that sort of thing was prohibitive. Although I would have given them more or less for nothing, I had to pay all the freight to get them over there, and just that and then the importing duties and whatever, it was killing.

Did each production fund the next production? Is that the way it went?

Yes, that did. The same people who'd made the very first tapes I'd just have to ring up and say, ‘I want another hundred and fifty’ or another five hundred or whatever of that tape and they'd just run them off. They keep the master tapes down there [ready to use even now LC].

What print runs would you have done on the books?

I started off with a thousand of each thing and then with this family kind of small printing firm that I was introduced to by this same Wally Adamek and Patricia Holmes, I could go and --. They were an English family and it was not a great commercial kind of place. It was a much more intimate place and I could go and learn about printing. I could stand there and watch it happen. Then one time when I wanted one of the --. Was it the Christmas book? I think the Christmas book was very complicated. The typeset man brought his little machine up and the two of us
together, upstairs here, we laid out what I wanted, because that was more complicated with colour photographs and everything.

I'm pushing you along here. I'm sorry.

That's all right.

I'd like to just mention something that we didn't mention before when we were talking about Heather Gell, and that was that - - - . It was like you had a model for some of this didn't you because she was deeply involved with radio and television and we didn't mention that before, and I wonder if you could just briefly tell me how that developed and how she brought a - - - .

A new whole world to Australia.

Yes, a new style of teaching to Australia.

She'd been over to England where she had seen Anne Driver, who was one of Dalcroze's special students when Heather Gell trained over there. [Anne] and her sister [Ethel] were both very good and she came to realise that the masses of children in Britain had no music [as part of their school week LC] and no actual movement or anything like that. So [Anne Driver] proposed to the BBC that she could broadcast to all the schools that could acquire a radio – wireless in those days – and she set up this system with the BBC that she could broadcast these lessons to schools. Heather Gell made seven trips overseas and during one of these trips she saw Anne in the BBC studios working, and then she went into some schools and saw what was needed for the reception, which was very clear steady speaking. The [class] teacher was not allowed to interfere, only to be there for safety and to - - - [help if help were really needed LC]. A booklet was produced to say that, ‘Next week we will have such-and-such. Please have a board with these crotchet and quaver notes up on the wall’ or ‘Get the children to bring something’ – leaves or something they could acquire to help with some part of the lesson. So Heather saw the possibility for all the little one teacher schools out in the middle of the [Australian] bush.

And she sold that idea to the ABC?

Sold that to the ABC, and did some pilot programs.

Heather Gell started with the ABC when?

1940. 1940 and she did that for twenty years, and then she made another trip to England and saw television in England and realised that television was going to be the way to go. So she came back and sold the television idea to Channel 9 – Channel 7 first and then Channel 7 and 9 changed over and she finished up on Channel 9.
This was when the crews were totally untrained and they were unprofessional and she had a terrible time because they'd spoof everything that she did. And she had Morna Jones who was a drama teacher and a singer and a very clever lady – she was the main presenter – and she had John Drake (who's still alive) who played piano and they produced these week by week by week, these fresh programs with practically no rehearsal time.

_**Play room it was called.**_

LS: *Play room.*

_And the radio programs, what were they called?*_

LS: They were called _Music and movement_ [in England with Anne Driver, but Heather made the subtle change to _Music through music_ LC].

**Music and Movement?**

LS: Yes. And the _Play room_ was a precursor to _Play school_ but it was for pre-school children, and Morna Jones was just wonderful. But it was extremely difficult for Heather and one time she just sort of had to run up the stairs and say [to the producer], ‘I can't do it’ because the [floor crew] were lampooning and destroying the concentration of these two who were not - - -. Morna was a trained actress, but they had so much to think about and so quickly and they were on air. There was no rehearsal/correction time or anything like that. It was bang in front of the - - -[cameras LC].

**And so this was a major reason that she moved to Sydney, that she had access - - -?**

Yes, she had access to the ABC over there. She would come over here quite frequently, and then when she switched to the television, she worked with much more professional people then over in Sydney, but here it had been very difficult.

_In the present it seems that you've had some input into setting up the course for the Flinders music – the Flinders Street School of Music, the Dalcroze eurhythmics course._

Yes.

**That must feel extraordinary, to actually have the course being validated at a tertiary level.**

Yes, because that has been our problem, to get teacher training to the level of being able to incorporate this with it. It wasn't possible to get it in as a regular thing with the other teacher training colleges or the Conservatorium. We did some work with
them but this now, the Flinders Street School [of Music], is a more practical one and they're now introducing a bachelor degree course so that the students will come out with BA (Music). Ruth Saffir just said to me the other – day before yesterday – she said, ‘What would I be now if I hadn't met you? Just a crusty old music teacher’. She has become our president of the Dalcroze Society after the other one tragically died quite recently of motor neuron disease, Patricia Holmes. [Ruth] has taken over being the president of the Dalcroze Society.

Is Ruth head of School of Music?

She's the cellist, cello teacher, but she's on the Board of Education there and she has written up a proper course, like a trade school type of course, and for the first time it's being incorporated in a government course.

Heather would be proud if she was around.

She'd be delighted, yes.

I think that course is being taught for the first time this year and I think recently also – was it 1995/96 – you produced a book of recollections, an anthology of anecdotes about Heather Gell from hundreds of people.

No just one hundred.

One hundred people.

One hundred people exactly.

Who knew her when they were children or - - -.

Yes.(10)

It was lovely.

Yes and also some of these radio and television men.

Like Bruce Gyngell?

Bruce Gyngell over in TEAS Tyne Television in London and I got hold of him. We used to be a bit ashamed when we'd have to go and help on these [TV programs] because of these awful technicians. Heather would have to go up and say, ‘Look, do something. We can't - - -‘ but the producer couldn't do much because the main criminal was the floor manager and he would egg them on. So one time in the script she brought in a very suggestive little phrase, and of course you can't make a noise when you're recording a set and they had no option. The recording just was done and sent off and that was it.

Live broadcasting.
And live broadcasting is very dangerous. So she had the satisfaction of seeing these poor guys holding themselves until the broadcast stopped and the recording stopped because they couldn't laugh or do anything, but it fixed them. [It took a long time but they finally understood that Heather Gell was a force to be reckoned with. LC] She was clever in that way. But there were some very dicey moments when it was all straight to air and being recorded.

**Let's talk a little bit about the OAM that you've received. Who made that nomination for you and how you felt about it when you had news about it?**

Well one is not supposed to tell a person that it has been [applied for]. It's all very hush, hush but Robin knew that she was dying.

**This is your niece?**

This is my beautiful niece who was Robin Follett who had been my sister's daughter and she's the one from the age of three who had become just the epitome of eurhythmics. She could do anything, but she would still go to new classes and I said to her one night in at Flinders [Street School] when we were having an adult class and there were some left legged men in the class - - - . And she would just slide up beside them and hitch an elbow and sort of guide them around and put them on the right foot and get them into the way of what they were supposed to be doing. I said, ‘You must get bored stiff coming to a beginners' class like that’. She said, ‘I just love doing it’. Whatever she was doing she was just loving doing it. She had taken on being secretary of the Dalcroze Society and she took photographs everywhere and she put them all into books and I found all these big photograph albums. When an overseas person would come, there would be the initial letter, the ‘Yes I will come’ and there would be a list of the participants that were in that course – everything dated and named in the photograph album. And so there's a complete history of that documentation of that course, and she's done dozens of them, all out of her own pocket and taking the photographs and having some of them blown up.

**You worked closely with her over the years didn't you?**

Yes, all the time. She was away for all those early years [of her married life]. She lived in Port Augusta [with her physiotherapist husband]. So I didn't have her and I didn't have her children as young ones until the oldest one was twelve and the youngest one was four when they left Port Augusta and came down here to live at Clapham and then she was right into it and brought all the children to classes as well.

**So she told you secretly?**
She told me because she was very, very low and we'd fought for three years. She contracted it in America when she was guiding Rod and me for a marvellous trip right across America and Canada. She became ill over there and everybody else came back and I stayed with her and she had three major operations in three and a half weeks.

**She had breast cancer did you say?**

First of all in the bowel and they went looking and found a lump under her arm which a specialist here had said was clear – he'd had it tested – and they found twenty nodes under her arm. They took those out and then they said, ‘Well now we'll have to look at a mastectomy: She had the left one done there and she had the right one done since she came home.

END OF TAPE 3 SIDE A: SIDE B

**When was this Lesley?**

This was in 1994. This is just the anniversary on Thursday – Saturday, Thursday, 21st. What's the date today?

**21st today, Saturday would have been about 18th.**

Yes, well it's three years today because she couldn't go to Disneyland and Goofy's Kitchen to have Margaret's ninth – my granddaughter's ninth birthday. She was travelling with us and Robin was her godmother, and this child is very like Robin. So it was on her birthday [21 October] that she had the first operation and then they all came home and I stayed with her and three years to the day, on Margaret's twelfth birthday last year, she died.

**So in 1997?**

1997 yes. So Margaret's just turned thirteen.

**But she already had this nomination in?**

Well she would have had it in probably about eighteen months. They range from six to eighteen months. And I didn't know a thing about it but she'd already carted me over to Sydney twice to try and get me the Woman of the Year award by Avon. Then she said, ‘Let's go again’ and I said, ‘No way. We can have a slap up dinner here. We don't have to go over there for a slap up dinner thank you very much’. Joan Pope had suggested this some several years ago and we'd had this lovely trip to Sydney and these nice people twice and I'd got to the final list but they had people from all over Australia and they have about six categories. You know, they've got science and all this – the earth and all kinds of categories and I was in [community]
affairs. I got to be a finalist in there, but I didn't win and I said, ‘No, we don't go a third time’. (laughs)

**So the sense of pleasure that you have about receiving an OAM - - -**.

Oh, it's fantastic, it really is.

**Your only regret is that Robin's not here to enjoy it with you really.**

Oh yes. She knew. She knew it was coming through and she just whispered that it was coming through. She died in the October and it was published in the [following] January Australia Day. So I knew it was coming but it doesn't sort of compensate.

**How did you feel when you were notified?**

Well I was just so humbly grateful, I suppose, to her and to the three who - - - . She told me also - - - . She whispered to me the names of the three who had supported it and that was very good that I was able to thank them personally. Phyl Skinner was one of them and she's been my mentor. You know, I'd ring up and say, ‘Oh do you wear hats and gloves and things?’ ‘No dear, no, it's just informal at [Government] House. No’. She'd tell me all the things that happened. And I had a lovely dinner at the Chinese restaurant for the family and those three who'd really caused me to get it. She came and she brought her insignia to just hand around to let the family see what I would be getting – things like that. And then said, ‘Oh it's lovely when you go to [Government] House dear, but you know most of them can't even walk, but you'll be all right’.

And when I got there and found that the strip down to the Governor to get the medal put on didn't have carpet on the floor - - - . We were told that we'd come in and there'd be carpet here and carpet down there and there wasn't. And some of them had those awful great heavy big heels and they went clonk crash, clonk crash, all the men – half of them were men – and they all made these hideous noises. I had a pair of sort of low court shoes and I thought, ‘Oh they look a bit low’ so I took them to the boot maker and he put a couple of little slices of rubber on the heel to just lift me up a bit on the heel. And I started to giggle to myself, and of course I glided down here with rubber heels and Meg said, ‘Oh Mum, you were gorgeous. You didn't make a sound. You just floated along’. And I could hear Phyl's voice - - - .

**What's your understanding about why you received the medal?**

Well I finally got a copy of what it said for you, because you're not supposed to know any of that, and I asked Lyndel Hendrickson and Phyl Skinner whether they
had kept a copy of what they had said in support but neither had so I didn't ever see those. But I got a copy of what [Robin] had actually put in by going and rifling through her things at her house, in the presence of her son so I wasn't feeling guilty.

And it's the work you've done with the children?
LS: Yes, it’s the work I've done and the money raising and the – I suppose – loving the children and teaching for them more than any profit I ever made out of it. And just the money raised for charity all over the years, because we made over a thousand dollars in 1979 for charity with *The water babies* and I gave it to the charities who'd sent - - -. See I had children from the Downs Syndrome Association and from Minda Home. I went down and taught them and they loved it. You'd never have known [on stage].

And the thousands and thousands of lives that you've touched through your teaching.
Yes, over the years it has been a lot because they come and go. When they go on to high school, for instance, and a lot of them had to drop out when they went teacher training, but then some of them have brought their own children back you see, so I'm sort of a grandmother in the teaching department.

Does it make you feel very honoured and loved?
Very. Very honoured and very loved.

Congratulations.
Thank you very much.

You deserve it. Thanks or the interview today.
[break in recording]

LS: The biggest thrill was the morning that it was announced in the paper, and the first phone call I had was from Colin Thiele in Brisbane – not in Brisbane, in Queensland. He's living up there near his daughter and his was the first voice on the telephone [at 6.30 am]. I had lots of phone calls but I have adored that man [for many years] and he wrote the most beautiful things about me in the foreword in the drama book [*One square of material*, 1981]. He was a very special man and he helped me quite a lot by having confidence in what I was doing.

And you both worked with children didn't you?
Yes.

For children.
So that was one of the big thrills.

**What were the others?**

Oh, just the response. I sort of actually tried to be methodical and put cards and letters into plastic envelopes and folders and just the flood of response to it.

**Will you wear your medal?**

You don't get to wear it very much, only at very ‘State things’ and annual meetings and things like that. They say, ‘Decorations will be worn’ in miniature, in brackets, because you have a little one. Have you seen one?

**No I haven't.**

They're beautiful yes.

**And of course Heather had an - - -.**

Had an MBE and it was this Patricia Holmes who was - - -. Rather difficult to work with because she had had to fight in the early days of a woman music teacher, a woman teacher trainer, lecturer, and it was a bad time that she had to carve a career. Sometimes she would speak in a - - -. You know the expression, ‘Rub you up the wrong way’?

**Yes.**

She would become a bit difficult like that, yet she knew how to fill out forms. She knew the government lingo and that sort of thing, and she had helped me apply for Heather Gell to get her MBE, and Heather was extremely Royal Family oriented and she loved being in England. She couldn't get her MBE in England, she was here, but she went to Government House in Sydney and had a lovely mass photograph taken of her receiving it.

**And Heather came back here didn't she in her later years?**

Yes, she came back to Adelaide in 1982 and she had the last six years here. Because she'd worn out the few people who could look after her in Sydney and she was living on her own and she had both legs straightened in a knees operation and she was quite crippled for a while. She just needed some closer attention and she came and bought a house just up on Shepherds Hill Road and we could look after her. It was, you know, between here and Blackwood and sometimes I'd sort of get an instinct that she was desperate and I'd go up perhaps just to help her get to bed at night and take all her medicines and things.
Then her mad nephew decided - - - . She said, ‘Look, I can't cope’ and I should have put it on a tape recorder, that, ‘Will you help me find a place to go that I can be cared for?’ I found, just out in Malvern, one of the big places. But she had a very nice room and a very nice unit and lovely dining room where she'd go and sit at a table and have company. Then her mad nephew and a social worker went on a day where I understood she'd have resisted being dressed, and she was very strong, and she sort of had one stocking on and the other stocking not quite on and she didn't look as if she was being cared for, but I knew perfectly well what would have happened. They'd have said, ‘Well don't fight her, just let her - - - . She's all right. She's at least dressed and warm’. The nephew distrusted me, thought I was taking her money and all this sort of thing – he was quite a nut – and he stepped in and got her put in down at Christies Beach Nursing Home, which is a beautiful place. I said, ‘Michael, people won't be able to visit her’. She was so lonely down there. It was a lovely place but it was a day trip to go down there and spend an hour with her and come back again, and it was a terrible thing to do, but he had the legal say you see.

And I believe that you've also begun a Robin Follett Dalcroze scholarship fund. Tell me a little bit briefly about that.

Well just because she was such an influence and quietly so important and it was half her life.

Who will it benefit?

It will benefit various people. It's open for - - - . I mean perhaps somebody at the Flinder's school will be a worthy student to be helped. We started off with Phyl Skinner producing an old fashioned melodrama at the Repertory Theatre – Therry Society it is now – and it was going to be a very good production. It was a music hall for half of the program and this [hilarious LC] melodrama the other half. It was a terrific show. They give a very generous party plan. If you get anything between thirty-one and fifty people you get a reduction so that you can charge the normal price and you cream off a good third of the ticket money, and they also give a reduced price to the party people. So that raised, with some donations from people who couldn't come - - - . And some people gave us fifty dollars for thirty-nine dollars' worth of tickets and ‘keep the rest’. So we made about three hundred and twenty dollars out of that to start this fund off and then we've had a couple of other things. And then donations from people, and it's over a thousand dollars now and we can add to it from time to time. And just to help a student or help bring a teacher from overseas. You see for the second time next January we're bringing out a woman from England. Well the fares and the fees are horrendous. To get enough
participants to pay enough money to pay these overseas lecturers, who are very good
- - -. But now this particular one has got some health problems and I don't know
whether she can come next January. Even with that it's the travelling and the fees
that you've got to pay for - - -. There's a woman in Toowoomba that's involved in
the training of teachers and we're going to have another one up there.

I think we'd better leave it there. We've talked a long time. Thank you very much
for your participation.