

**FREE** ISSUE 39, FEBRUARY 2022

# southerly

magazine



Painter Carly Le Cerf  
**Changing  
the artistic  
landscape**

Statues attracted  
share of drama

Family brings new  
life to its farmland

Novel explores hope  
for one good egg

ADVERTISING FEATURE

# ON THE ROAD



# Toyota celebrates 25 years as Australia's best-selling brand

**T**OYOTA is marking 25 years as the best-selling automotive brand in Australia with a pledge to bring an even greater customer focus to its operations.

Vice President Sales, Marketing & Franchise Operations Sean Hanley said Toyota's "kaizen" (continuous improvement) culture would accelerate the introduction of innovative vehicles and services that benefit owners and other road users.

"We are progressively upgrading our range with vehicles that have new levels of connectivity, advanced safety features that are moving ever-closer to autonomous driving, shared services like KINTO and a rising number and widening range of electrified vehicles," Mr Hanley said.

The comments were on the back of the company's delivery of Toyota's industry-leading sales of 223,642 new vehicles in 2021.

This is Toyota's third-highest total on record and substantially higher than the 204,801 vehicles its dealers sold in 2020 and the 205,766 delivered in 2019.

Toyota has been market leader in 1991-94, 1998, 2000 and every year since 2003. It has also been the leader in commercial vehicles since 1979 – an unbroken run of 43 years.

Toyota is the only brand to achieve 200,000 sales in a year, exceeding that level in each of the past 10 years - and 17 of the past 18 years.

The strong 2021 result included a record 65,491 hybrid-electric vehicle sales, representing a record 29.3 per cent of Toyota's total.

Toyota's diverse portfolio approach to electrification includes hybrid-electric (HEV), fuel-cell electric (FCEV), and plug-in hybrid-electric (PHEV) in addition to BEVs – all of which have been under development by Toyota Motor Corporation for many years.

Local buyers have now bought a cumulative total of

242,272 HEVs since the first Prius was released in 2001.

Toyota's market share for the past year is 21.3 per cent. It has exceeded a 20-per-cent share 25 times during the past two-and-a-half years, an unprecedented run of success for the brand.

HiLux (52,801 sales) retains its title as Australia's best-selling vehicle for the sixth year in a row.

As the only ute to be the nation's best-selling vehicle, it has also "come of age" in the Northern Territory, leading sales there for the past 21 years while being the leading vehicle of choice in Queensland for an unbroken run of 15 years and in Western Australia for 14 years.

RAV4 is Australia's best-selling SUV, with 35,751 deliveries. Of these, 72.3 per cent or 25,850 examples were electrified, making it Australia's top-selling hybrid-electric vehicle.

Corolla (28,768 sales) is the nation's best-selling passenger car - a title it has now held for nine years in a row.

As a result, for only the second time (2020 and 2021), Toyota has achieved the automotive equivalent of a "golden slam": the market-leading brand, the best-selling vehicle (HiLux), and the most popular commercial vehicle (also HiLux), SUV (RAV4) and passenger car (Corolla).

Camry (13,801 sales) has led the medium-car segment for an unbeaten run of 28 years.

It was the biggest year ever for the LandCruiser brand with almost 50,000 sales (47,932) including individual records for LandCruiser Prado (21,299) and the LandCruiser 70 Series (13,981) – and continued strong sales for the LandCruiser wagon (12,652), including the all-new 300 Series.

In addition, HiLux 4x2, Coaster, HiAce van and HiAce bus led their individual segments in the past 12 months.

Mr Hanley said that, while these results are remarkable in an Australian market that is one of the most competitive in the world, Toyota continues to respect the competition and never takes its position for granted.

He said Toyota is optimistic about building on the brand's success during the coming year.

"For 2022, given what we know right now, our target is to increase sales beyond last year's total and maintain our market share above 20 per cent," Mr Hanley said.

"We will freshen our existing line-up with the upgraded RAV4 range early this year, the Corolla Cross SUV and second-generation GR86 sports car in the second half, an update to the 70 Series workhorse, and we will also announce launch timing for our first BEV, the bZ4X SUV."

Mr Hanley said Toyota's order bank remained healthy, thanking customers for their loyalty and patience, especially those who have faced extended wait times due to global supply challenges in 2021.

"We assure you we are doing everything we can to increase supply and get customers behind the wheel of their new Toyota as soon as possible," he said.

Mr Hanley paid tribute to Toyota's employees, dealers and other business partners for their support.

To arrange your test drive of any model in the new Toyota range, call the team at Albany Toyota on 9841 6355.



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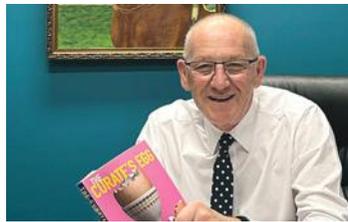
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JINGALLA WINES is set to host the 2022 Porongurup Festival which promises plenty of wine, spirits, food and family fun.

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## Great Southern Lens

**PHOTOGRAPHER:** Nev Clarke.

**LOCATION:** Whaler's Cove.

**COMMENTS:** We have been asked to do many things lately and many of them are beyond our control. As I pondered this I have control over what I see and do. Creating time for me watching the sunset gave me the control back I was needing. The yacht sailed pass without care. I suspect they were doing the same.

**TECHNICAL DETAILS:** Nikon D850, Nikon 20mm F1.8g lens, ISO 64, F11, SS 1/3 second.



Nev Clarke is a regular contributor to Great Southern Camera Club.

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HILLVIEW Studio – nestled in the shadows of Mount Barker's Tower Hill – enjoys sweeping views over the local landscape, across bushland and rolling farm paddocks towards Albany.

Inside, there are more landscapes to see. Carly Le Cerf has been busy.

Carly had been an art teacher and specialist for 20 years when, in July last year, she made the leap to become a full-time artist.

For 16 years, she has been living here with her husband Dom and twin daughters Maddi and Cinty.

Carly and her husband had previously been living in the Pilbara and enjoying a rich social life amongst the local community who were said to be as close as family. After living there for five years, and with the news of Carly's pregnancy, they decided it was best to move to Mount Barker to be closer to her family.

She has always kept the magic of the Pilbara in her heart and it is certainly evident in many of her works.

Carly's exhibition, "Big Country: Paintings of the Pilbara", at the New England Regional Art Museum (NERAM) in Armidale, New South Wales, was a knock-out show before it had even been seen by collectors or the public. Her online presence and authenticity had gained her many followers and traction in the art market.

About a month prior to the opening, Ashleigh Jones, Sydney Manager of Michael Reid Galleries, contacted one of Carly's supporters regarding Big Country. After an hour-long phone call discussing each artwork, the patron said, "I'm thinking about purchasing the entire collection."

A few hours later the remarkable transaction was confirmed.

Like so many other creatives, it has taken Carly a long time to be an overnight success. She is an English-born West Australian painter who completed a Bachelor of Arts, specialising in visual arts, at Edith Cowan University in 1999, as well as a Diploma and an Advanced Certificate.

Since then, through her keen involvement with the art world and dedication to teaching, she has amassed an impressive list of gallery shows and art awards.

Carly has utilised the benefits of self-marketing by cleverly articulating her artistic process through social media platforms. These online spaces have served equally as a digital art journal for Carly and as an open platform for her to authentically connect with individuals who follow her journey.

With such a dedicated and diverse following, Daniel Soma – Director of Michael Reid Gallery Sydney – says he is confident that "Carly is going to be an extremely successful Australian painter in decades to come".

Carly's artworks in Big Country: Paintings of the Pilbara are a visual translation made with colour and line, depicting her soul's connection to the land. On her visits to the Pilbara, she does en plein air charcoal sketches and takes photographs as her articles of research.

These enable her to continue to work at home in the Mount Barker studio. The compositions serve as a skeleton to the paintings. Carly builds her artworks with drama, reminiscent of the vast and powerful red earth.

## COVER STORY

# Changing the artistic landscape

CLARE SQUIRES reports on the remarkable run of commercial success being enjoyed by Mount Barker artist Carly Le Cerf who recently experienced the rare thrill of an entire exhibition of works being snapped up by one collector.



When she makes these expeditions to the Pilbara, she is activating her visual analytical skills – the artistic eye. However, most invaluable, she sits alone within the landscape.

Her worn, paint-splattered boots sink their way into the iron-rich sand. In front of her, time is visually captured through the colours and folds in the ancient Pilbara rocks at Minhthukundi, (Hamersley Gorge, Karijini).

While to those who don't stop and observe this land, it may seem still and barren. However, Carly is there sitting and observing for us. She absorbs how it feels to be within the "mystical realm, the phantom never-never-land."

Then, like a prophet, she returns to her reclusive studio in peaceful Mount Barker to share with us all the beauty within this connection.

"As clichéd as it sounds, it is a creative flow," she says.

"It's the moment where the photographs, the sketches and the talking in the head goes away and I'm just in this flow.

"I'm in this moment where I'm making – only making. I paint with my fingers a lot, you know, like, scraping and carving back layers of wax. It's like I'm trying to achieve a tactile memory of the place."

Carly's artistic process in the studio

mimics this intangible love affair. Molten-hot encaustic wax is applied with brushes and she uses her hands to manipulate the oil paint onto cradled plywood. These application techniques allow for the materials to retain their organic shape.

"Texture is an integral part of my process and it adds another sensory dimension," she says.

"I've been working daily on the surface of this new piece, building up texture and colour. The experience is meditative in that I can lose myself in the process.

"Encaustic wax can be a tricky medium until its unpredictability and

Picture: Wayne Harrington



■ Carly Le Cerf at home in her Hillview Studio on the outskirts of Mount Barker. Below, one of the pieces in her exhibition which was snapped up entirely by one collector.

“Of course, we had the lockdowns going on, so we really had to think critically about how we could best improve our methods for articulating the physical work into a digital setting,” he says.

“So, we experimented a lot in this process, and Carly’s NERAM show was no exception. We utilised high-quality photography and video to capture every inch of the exhibition.

“Much of Carly’s work requires in-depth inspection into the physical qualities of the artwork to receive the entirety of its impact.”

These media productions alongside online email campaigns and fantastic static PDF catalogues proved more than enough evidence for Carly to achieve two sold-out shows from her Pilbara series within four weeks at the end of 2021.

Ashleigh fondly outlines the series of events in the lead-up to the landmark purchase in August.

“The patron, who is remaining anonymous, encountered Carly’s Facebook posts describing her upcoming show at NERAM,” she recalls.

Ashleigh says the exhibition existed on the line between abstract landscape and figurative painting. She is equally involved with the physical dimension of the piece as well its lively application of colour.

Her paintings delight the eye, with soft pink streams over wax drips which seem to grow beneath the surface. Each painting is wrapped in a Tasmanian Oak frame.

They are a wonderland of terracotta-coloured rock with striped shade in deep violets.

The patron wanted them all and contacted Ashleigh to express their interest through email. She responded with exclusive details regarding Carly’s upcoming exhibition.

Two days later, they exchanged texts to arrange a phone call. It was another two days before the arranged phone call occurred.

“I think that the sale that we saw at NERAM is an example of a collector who feels very involved with Carly’s works,” Ashleigh says.

“It invokes a personal connection with the painted landscape. It’s a joy for them to be aware of what she’s painting because the paintings speak to them personally.

“It was interesting. The conversations about those particular works started in August. We speak over text messages and emails. We’ve got a really great working relationship, this collector and I.

continued page 8

organic nature is harnessed.

“When I’m painting a subject that is in itself organic, encaustic wax is the perfect medium for capturing its beauty.

“Its natural tendency to drip and pour into crevices is not unlike the fluid rock formations, moulded by time and water.

“As I run my hands over the surface of the work, I achieve a visceral connection to a place and I am instantly transported back to location.”

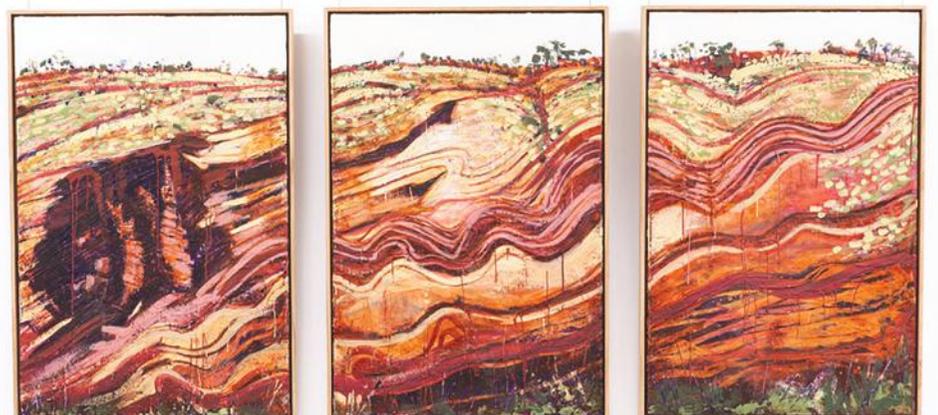
At the time of Carly’s sell-out exhibitions, New South Wales was in lockdown. Thankfully, photos of her art works had been taken at the Michael Reid Gallery in Sydney before they

were freighted to Armidale.

During the pandemic the galleries were frequently shut down, so having high-quality digital documentation of each collection was paramount for business.

Luckily, Daniel Soma was granted access to enter the Museum Gallery space with a photographer. Thanks to the Michael Reid Gallery team they were able to install her paintings and produce stunning documentation of Carly’s work.

This would prove to be vital in the sale of her show, as Daniel recalls 2021 to be a unique and challenging year in Sydney.



Picture: Jodie Barker

"They're wonderful to talk with because they get it so much – just like with us as arts-workers; we get so much from the art.

"So we have a great working relationship in that sense of sharing information and being very much involved with what the gallery is producing and with what Carly is producing.

"We do want to keep their information private because that's their choice, but absolutely, this particular collector is very much involved, and this was a very considered decision.

"It's a very special moment for Carly and a very special moment for Australian arts. And it's a very special moment for that person as well. All of those different stakeholders have a different reason for why this is special. Nonetheless, it's a very intimate and special thing for each individual."

With the deal not yet confirmed, Ashleigh, after learning of the patron's intention to buy the entire collection, had to check with Carly.

The dilemma is that if Carly sells her entire exhibition to this one individual, then her many other followers, fans and collectors miss out.

However, as Ashleigh said in her congratulatory email to Carly, "It was a great pleasure to be able to facilitate what I know would be a proud moment for your art career," she wrote.

"Congratulations to you for this milestone. Ten years in the business and I've never seen this before. I hope you popped some champagne bottles and enjoyed the moment."



■ Carly Le Cerf enjoys doing preliminary studies in plain air before completing her detailed works at home in the studio.



Being such a rare opportunity and remarkable success story, Carly's hard work and years of giving are now paying off. Likewise, news of this purchase will only cement Carly's position within the Australian landscape painting scene.

Although the collection was now purchased, Carly was able to follow through to have her exhibition open from September 21 to October 31 – just before NSW went into another lockdown.

After a complete success at NERAM, Carly had reserved some paintings from her Pilbara series to be put into a second show. However, this art show was online.

She was initially scheduled to show the



■ Random thoughts and quotes scrawled on the studio walls serve as useful reminders.

paintings at the Sydney Contemporary Art Fair in November. However, the state was still in lockdown.

So, like most modern galleries these days, Michael Reid Galleries orchestrated documentation and

cataloguing of Carly's work ready for online sale. She sold out in under an hour.

Michael Reid OAM provided this quote for Art Collector: "In addition to presenting her first art



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Picture: Wayne Harrington



■ The outlook from Carly Le Cerf's home studio near Mount Barker offers no shortage of inspiration.



museum exhibition in October, Michael Reid Murrurundi artist Carly

Le Cerf has achieved a rare and extraordinary level of professional

support, courtesy of one individual who purchased the entire NERAM exhibition," he said.

"Never in my 35 years of art market experience have I had a collector acquire an entire exhibition.

"This happens occasionally in North America, but it is very

rare in Australia.

"The magnitude of this event confirms the influence that Carly Le Cerf is having on Australian contemporary landscape painting. There are 700 plus collectors on her waiting list."

The good news is that the Pilbara is not out of her artistic system.

"I will work towards something that has grabbed my attention, something that excites me, and I start working on that body of work and don't stop until that body of work is completed – which it's not," she says.

"I'm still working on this Pilbara series and I haven't come to the conclusion yet. Prior

to this I was doing farmscapes."

For now, Carly is happily working away in her studio, continuing to express her love for the Australian landscape. And while the recent commercial success of her work is still fresh in her mind, she is immersed in a project

**continued page 10**

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that makes no financial sense whatsoever.

“This next project I’m working on is a five-panel painting which is really exciting because this is the opposite to making sense financially as an artist,” she says.

“It’s going to cost me a fortune to make. I don’t even know how I’m going to get my boards that the framers make home.

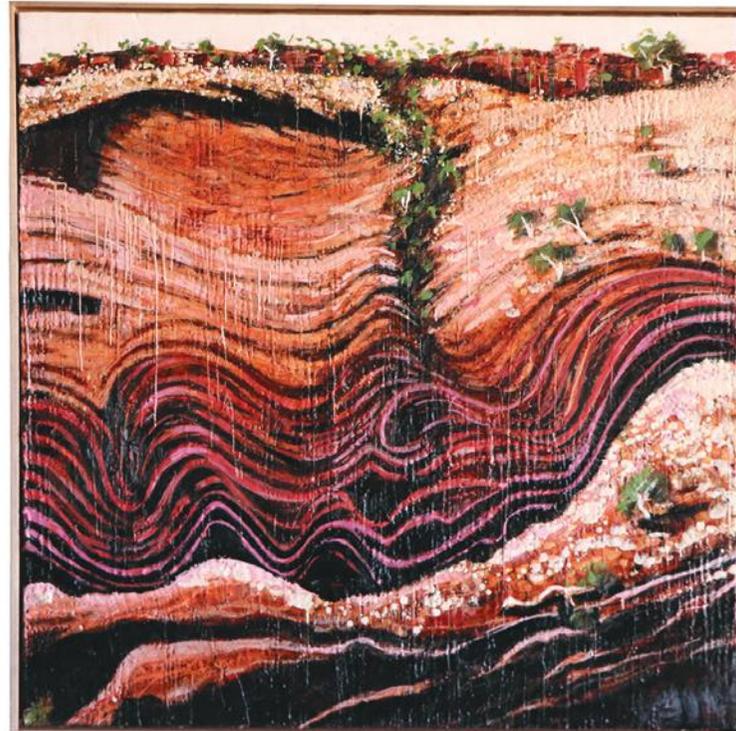
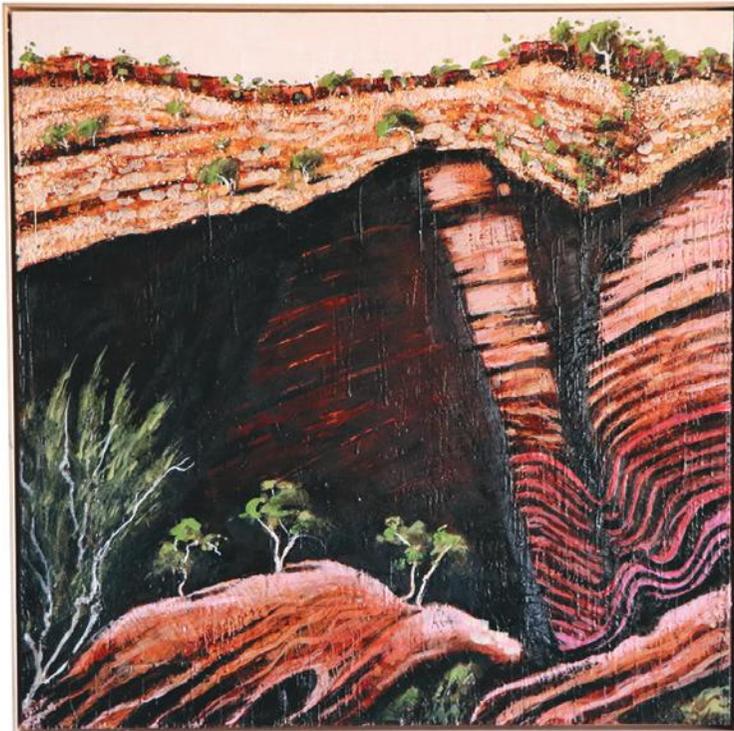
“They don’t fit. They’re five panels of 90 x 180cm Tasmanian oak boards so they’re large. It doesn’t make any financial sense but it’s that idea that I want the artwork to be bigger than me.”

The studio, in itself, is a sight to behold. Vast numbers of cardboard “dropsheets” tell the story of Carly’s intense and sometime frenetic work. Splatters, drips and lumps of oil paint and wax hint at what has gone before.

And the walls tell a similar story. Carly’s husband Dom has lamented the fact that if they ever move house, the walls will need to come too.

Observing all of this is “Mister” the studio cat whose efforts go as far as dealing with the odd mouse.

These efforts – Carly



■ “Geologic Timescale” (Diptych) 120 x 240cm, oil and encaustic on board which will be exhibited during SWANN 2022 at Bunbury Regional Gallery in March.

discovered during the *Southerly* photo shoot – do not extend to frogs which make their way inside to take up residence in her odds-and-ends bag.

In March, art lovers can find Carly’s works at the Bunbury Regional Art Galleries show,

“Southwest Art Now”.

In the meantime, the creativity will keep flowing at Hillside Studio and the layers of encaustic wax and oil will keep building.

And there will be mistakes along the way.

“It’s all just mistakes,” Carly

reflects with a laugh.

“Sometimes they are happy mistakes, and that’s what I love. I’m not scared of making a mistake with my work.

“I’ll take the plunge and then go, ‘Oh that looks crap’. Then I might just start scraping back and this happy little accident

happens and I’m, ‘Ooh, I’ve got to keep that in you know’.

“Sometimes the medium itself will do something really cool.

“When something really unexpected happens, it changes the direction of the painting and then you go with what you know.” **S**

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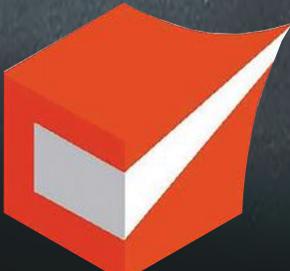


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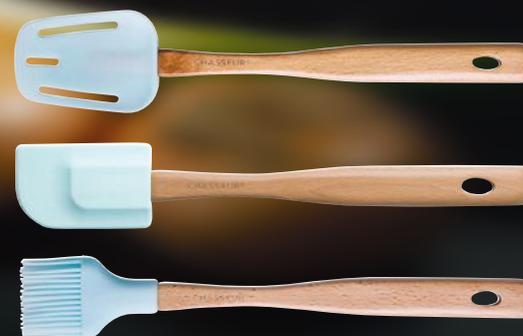
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Victorinox Paring 8cm  
Pointed Wavy Blk  
~~\$14.99~~ **\$9.99**



Victorinox Swiss Peeler Black  
Stainless Steel Blade  
~~\$7.95~~ **\$6.99**



Wilkie Edinburgh 18/10 58pce Cutlery Set  
~~\$519.99~~ **\$299.99**



Wilkie Livingston SAT 56pce Cutlery Set  
~~\$229~~ **\$119.99**



Bakemaster silicone  
Loaf Pan 24x10cm  
~~\$29.95~~ **\$12.85**



Bakemaster silicone  
Square Pan 20x5cm  
~~\$34.95~~ **\$13.99**



Bakemaster silicone  
Round Pan 24x5cm  
~~\$34.95~~ **\$13.99**



Bakemaster Silicone  
Quiche Pan 26cm  
~~\$34.95~~ **\$13.99**

## HISTORY

# Statues attracted their share of drama

MALCOLM TRAILL, award-winning Great Southern historian, reflects upon the stories behind the statues which have formed an important part of the Albany landscape.



**S**TATUES, in the last two decades or more, have become subjects of controversy. Once upon a time they were representations of the great and the good – mostly male, mostly white and from the upper echelons of society.

Australian cities were populated by statues of royalty, explorers, administrators and politicians. Rarely were women cast in bronze – in Melbourne, there are more statues of animals than there are to women.

Things are changing. There are moves to increase the numbers of statues of female nationwide, but the real controversy centres around the past activities of some of those who have been honoured.

We do not have to look far to find examples of these disputes. In the UK in 2020, a statue of merchant Edward Colston (1636-1721) was defaced, toppled and pushed into Bristol Harbour by protesters who objected to Colston's prominent role in the Transatlantic Slave Trade.

The statue was subsequently recovered from its watery resting place and put into storage.

There have been similar examples in the southern states of the USA, while graphic images of the toppling of statues of dictators like Saddam Hussein and Joseph Stalin have generally gained public approval, at least from those in the West.

In Australia, debates have raged over statues of Captain James Cook and Governor Lachlan Macquarie, to name

just two. None to my knowledge have been removed but they have been regularly attacked and defaced over the years.

Likewise in Perth, where two statues of colonial administrators with links to Albany have attracted many comments. In June 2020, just before a Black Lives Matter march, the statue of Governor James Stirling in the Perth CBD was daubed in Indigenous colours to highlight Stirling's role in the Pinjarra Massacre of 1834.

There have also been moves to remove the statue of John Septimus Roe in Adelaide Terrace for his involvement in the same event that saw over 100 members of the Binjareb tribe killed by colonial forces.

Fremantle took an interesting approach to a controversial memorial. The Explorers' Monument may be familiar to you – it has a prominent position in Esplanade Park in the West End of Fremantle.

It commemorates three colonial explorers who were killed in the Kimberley region in 1864, and a fourth man, Maitland Brown.

Brown led a punitive expedition to avenge the deaths of the explorers in what became known as the La Grange Expedition, or more recently, the La Grange Massacre.

Rather than pull down the monument, the Fremantle Council opted in 1994 for an alternative written interpretation of the event to be affixed to the memorial.

This puts the Aboriginal point of



view of the events before the public and highlights the discrepancies in interpretations of history. History is, as they say, normally written by the winners, and the same could be said for the promoters of statues.

I thought it interesting to look into statues in Albany to see if there are any similar examples of contention over the past roles of those immortalised.

Sadly, though perhaps fortunately, I have not uncovered any such stories, but a closer look at Albany's statue population is certainly interesting.

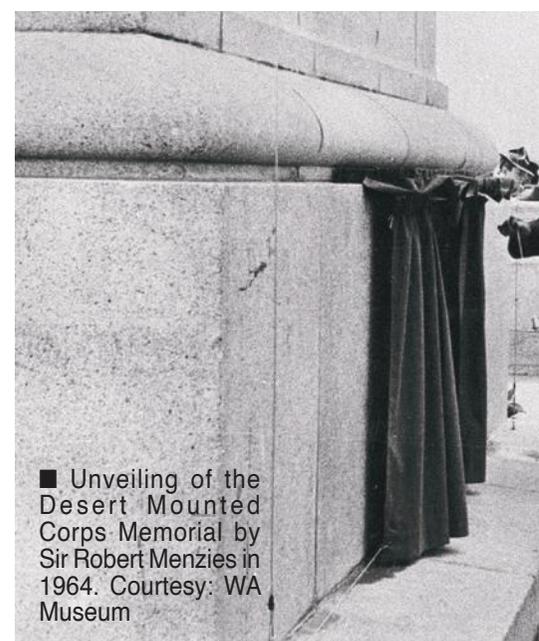
I have identified five statues in Albany (discounting religious icons) and, precisely mirroring the national trend, we find that there are more statues in Albany of animals than women. That's right – I have found two horses and one seal depicted, but no women.

Let us meet the statues one by one.

## Desert Mounted Corps Memorial

I believe this is Albany's oldest statue, but it can more accurately be classified as a War Memorial.

It has sat on the summit of Corndarup/Mount Clarence since 1964, but its



■ Unveiling of the Desert Mounted Corps Memorial by Sir Robert Menzies in 1964. Courtesy: WA Museum

actual genesis goes back much further than that.

The original version of this memorial dates to 1919 when all Australian servicemen and women contributed one day of their pay to finance a



Picture: Brad Harkup (Pro Drone Solutions).



suitable war memorial.

This raised about £15,000 – by my reckoning, this converts today to over \$800,000 – a tidy sum indeed.

In 1922, designs were sought for this memorial and the winner of the prize of

250 guineas (\$525) was Charles Web Gilbert, a Melbourne-based sculptor of high renown. He died before he could complete the work, and the task was taken on by Bertram Mackennal.

The finished work was unveiled by Australian Prime Minister Billy Hughes in 1932 at Port Said on the Suez Canal in Egypt. The two soldiers and horses for the dramatic tableau were modelled on Australian and New Zealand servicemen and animals.

The reason for the choice of this site was to honour those ANZAC troops who had died in the Middle East campaigns of World War I between 1916 and 1918, hence the slightly confusing dates on the current plinth in Albany.

There the memorial sat for twenty-four years, often visited by Australians and New Zealanders en route to London by ship during those years. Port Said was a regular stop on the journey.

However, the Suez Crisis, which almost led to war between Egypt and combined British and French forces in 1956, saw the striking memorial irreparably damaged by enraged



Egyptian troops and civilians.

The statue and its granite plinth were almost totally destroyed, but at least some remnants were recovered and stored.

These were repatriated to Australia once plans were made to re-cast and re-erect the memorial. But where would be the most appropriate site for this new monument?

A political battle ensued between Albany and Canberra over the location. The Albany case was put by Ross Steele, a prominent member of the RSL, and he had the backing of the New Zealand government and the local federal MP, Gordon Freeth.

On the opposing side was Sir Wilfred Kent Hughes, war hero, Olympic athlete, supporter of fascism, and the minister in the Menzies government responsible for the relocation of the restored memorial.

He was a formidable opponent, but Ross Steele and Albany prevailed as New Zealand understandably had no desire to see a memorial to their mounted troops located in a foreign capital city.

Meanwhile, Raymond Ewers, another Victorian, won the tender to restore the statue which he substantially redesigned. The new monument was re-cast in bronze at a foundry in Milan, Italy.

The memorial was dedicated in a ceremony attended by Sir Robert Menzies in October 1964. A huge crowd gathered on the mountain to see the aging Prime Minister, suffering from

a bad cold, unveil the Ewers statue of two servicemen and their horses. Menzies never returned to Albany.

That memorial and the impressive statue atop the original granite plinth (dismantled and brought back from Egypt – you can still see the bullet holes from the Suez rioters) still dominate the Albany skyline and it is always the centrepiece of the Anzac Day commemorative Dawn Service.

There are two postscripts to this story.

Firstly, the remaining fragment of a horse's head from the original memorial is now displayed at the Australian War Memorial in Canberra, but for many years, it (and the maquette or miniature of the recast statue) were on long-term loan to the Albany Residency Museum (now the Museum of the Great Southern).

It was recalled to Canberra in controversial circumstances in around 2005, where it is now incorporated in the "Animals at War" Memorial in the grounds of the Australian War Memorial. At the time, Albany residents mounted an emotional campaign to retain the piece here.

Canberra also had the last laugh over Albany and the site of the Desert Mounted Corps Memorial when a second casting of the Albany monument was placed on Anzac Parade (the road leading to the War Memorial) in 1968.

Perhaps you should never try to beat the politicians.

continued page 16

### Menang Elder Mokare

While the Desert Mounted Corps Memorial overlooks the town and harbour of Albany, the statue of Mokare is prominent in the main street, York Street. It is the focal point of the Alison Hartman Gardens and the terminus of the Bibbulmun Track.

It has been acknowledged that Mokare played a key role in the mostly peaceful interactions between the first European explorers and the settlers in the early years of the 19th century. A member of the Menang tribe of the Noongar nation, Mokare has occasionally been wrongly called a Menang chief.

In fact, he was the younger brother of the senior member of the Menang, Nakina, but his natural friendliness and curiosity, along with an acknowledged ability with languages, led him to take on the key role of intermediary with the newcomers.

Mokare spoke English and French almost as fluently as his native Noongar language, and was happy to assist the soldiers, sailors and civilians who came to his land. But a revisionist interpretation of his life has shown that he was perhaps a consummate politician.

He soon learned that he could use the advantages of the strangers and their advanced technologies against his enemies who lived further inland and he did not hesitate to do so.

Nonetheless, he forged close personal relationships with early British administrators, Captain Collet Barker and Dr Alexander Collie. No surprise that when he died prematurely in Dr Collie's house in 1831, he was widely mourned by the Menang and the European settlers.

Mokare is buried in an unmarked grave beneath a car park behind the Albany Town Hall, while his friend Alexander Collie's remains were exhumed in 1840 from the same site and reinterred in the Albany Memorial Park Cemetery.

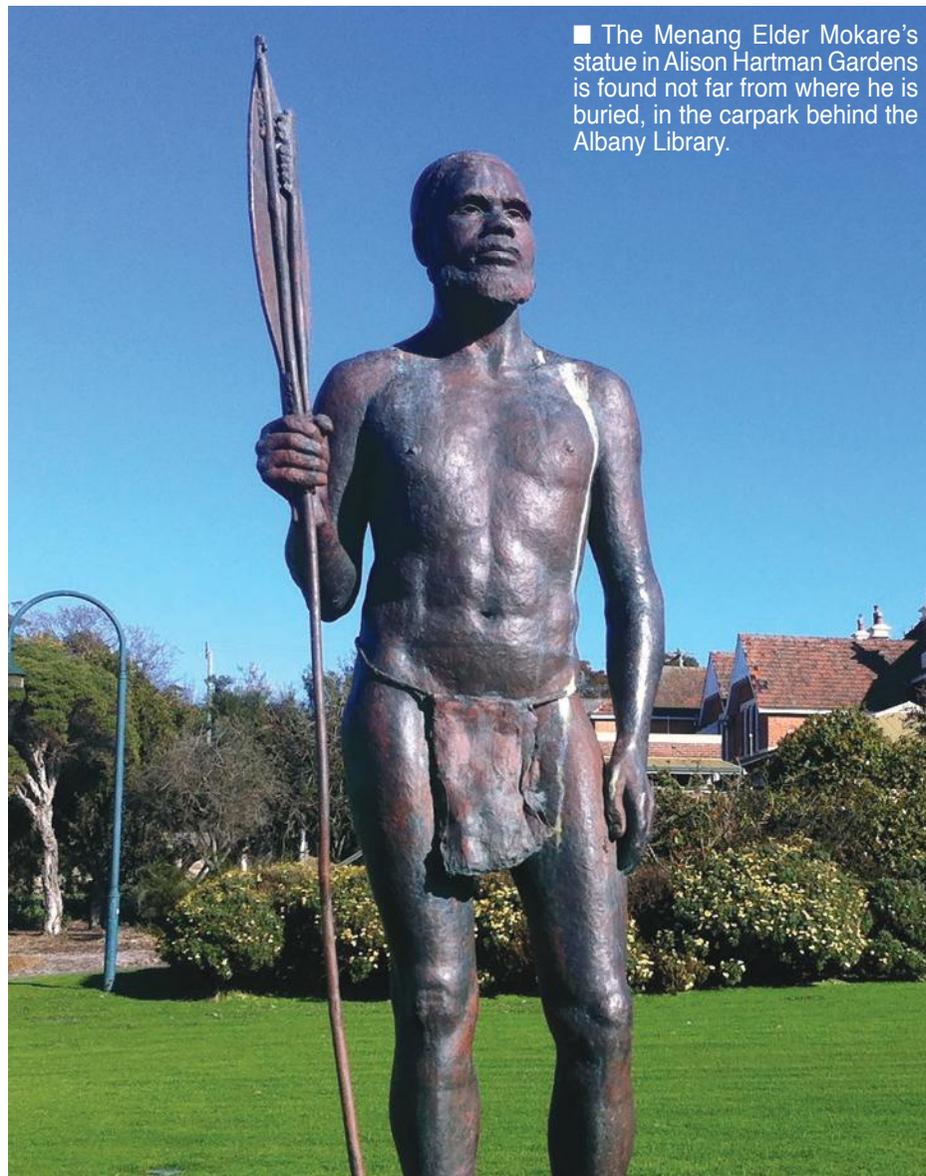
Mokare's gravesite is but a short walk from his statue on York Street.

When reconciliation between Indigenous and non-Indigenous populations became a prominent issue after Australia's bicentenary in 1988, a project to erect a statue of Mokare was jointly funded by the WA Aboriginal Affairs Department and the Town of Albany.

There was only one image of Mokare that existed and it was painted by the French artist Louis de Sainson when he was part of Dumont D'Urville's exploratory expedition in 1826. This was the likeness used by the chosen sculptor, Terry Humble.

Humble was forced to improvise as the painting was only of Mokare's face, so his stance, holding a spear in his right hand, is somewhat imaginary. The inscription – "Man of Peace" – goes further to perpetuate the mantra of "The Friendly Frontier", popularised by historian Neville Green.

The statue was unveiled by the Mayor of Albany, Annette Knight, and Noongar Elder, Margaret Williams in 1997. In its early years, the statue was vandalised several times, prompting Elder Lester Coyne to say, "I think the people who did this have failed miserably to say the least. They won't



■ The Menang Elder Mokare's statue in Alison Hartman Gardens is found not far from where he is buried, in the carpark behind the Albany Library.

succeed in stopping progress in this country or this town."

One hopes that this response to statues is a thing of the past and that the respect that Mokare was shown in his lifetime has finally been reciprocated. Nevertheless, it does demonstrate the polarising effect that human representations can have on elements of the population.

### Nicolas Baudin

Less controversial is the head-and-shoulders bust of French explorer, Post-Capitaine Nicolas Baudin, which overlooks King George Sound and Ellen Cove on the boardwalk around the coastline.

In 1800, Baudin was selected by the Emperor Napoleon Bonaparte to take charge of a French scientific expedition to Australia (then known as New Holland). He was given two ships, the *Geographe* and the *Naturaliste*, and he engaged several scientists and artists for the voyage.

By early 1803, Baudin was unwell, but still sailing and relentlessly collecting animal and plant specimens. He bought another ship, the *Casuarina*, to replace the faster *Naturaliste* which returned to France with the collections aboard.

Baudin's reputation as a cantankerous and inflexible commander was perhaps ill-deserved. He had several in his complement, including the zoologist François Péron, who considered themselves superior to the skipper.

Also on several occasions, the ships became separated which naturally did not improve Baudin's temper.

Baudin and his ships spent several days at King George's Sound where he gathered more specimens and

commented favourably on the Menang fishtraps on the Kalgan River (which he named the *Rivière des Françaises* or French River). He then headed back to France, but, suffering from tuberculosis, he died on Mauritius in September 1803.

It was therefore Péron's journal that became the definitive account of the voyage, and where his biased accounts led to the denigration of Baudin as a navigator and leader. It is only in recent times that his reputation has been somewhat restored.

As part of the bicentenary celebrations of the Baudin voyage in 2001-03, the French and WA Governments, latterly through the agency of the South West MLC Barry House, each granted funds for the production of eight Baudin busts to be erected at significant sites around the WA coastline.

You can see the same statue at Fremantle, Busselton, Augusta and Broome, among other ports.

The artist was Peter Gelenscé, Hungarian-born but Cottesloe-based, who created a sombre Baudin looking out to sea, perhaps searching for one or other of his lost ships! The bust was unveiled by the WA Governor, John Sanderson, in 2003, who was pleased to acknowledge the diversity in WA's history and to acknowledge a forgotten name in exploration.

### Mustafa Kemal Atatürk

One of the more unusual memorials in Albany (or perhaps in Australia) has been sited on the foreshore of Princess Royal Harbour / Mamang Koort since its dedication in November 2002.

The subject is the man regarded as the founder of modern Turkey, Mustafa

Kemal Atatürk. Born Ali Rıza oğlu Mustafa, he later adopted the name of Kemal (meaning Perfection) and in 1934, was granted by the Turkish parliament the honorific surname of Atatürk (meaning "Father of the Turks").

He was the first President of Turkey from the foundation of the Republic in 1923 before dying in office in 1938. But it is his earlier exploits that led to the design and erection of a five-metre high statue at the harbour's entrance that also bears his name.

It was in 1985 that the channel entering Mamang Koort was designated Atatürk Channel, to recognise closer ties between Turkey and Australia, seventy years after the Gallipoli Campaign where Mustafa Kemal first made his name.

He commanded the Turkish army that defeated the British, Australian and other allied troops in their ill-fated operation in the first stages of World War I.

His military skills were renowned and these were subsequently acknowledged by such diverse world leaders as Winston Churchill and Adolf Hitler.

However, the renaming of the Channel was not without controversy. Albany MLA Leon Watt and Albany RSL President Les Mouchemore both vociferously opposed the move, but the initiative was backed by the WA Government and the Town of Albany, and subsequently went ahead.

Perhaps if the authorities at the time had looked more closely into the history of the 1915 Armenian Genocide (and Mustafa Kemal's role in it) where more than one million ethnic Armenians died as a result of Turkish expansionist and Islamization policies, they may have had second thoughts about the name change.

Nonetheless, this move encouraged the Turkish-Australian Culture House, an international agency of the Turkish government, to fund the statue of Mustafa Kemal on the foreshore. It cost over \$140,000 and was designed by Turkish sculptor, Burhan Alkar.

It was unveiled by local MHR Wilson Tuckey and Turkish ambassador, Tansu Okandan. On the plinth are some of the famous and moving words attributed to Atatürk:

"Those heroes that shed their blood and lost their lives ... You are now lying in the soil of a friendly country. Therefore rest in peace," It says.

"There is no difference between the Johnnies and the Mehmetts to us where they lie side by side in this country of ours. You, the mothers, who sent their sons from faraway countries, wipe away your tears. Your sons are now lying in our bosom and are in peace. After having lost their lives on this land, they have become our sons as well."

There is no proof however that Atatürk ever spoke, let alone wrote, these words. The first time that they appeared in print, in the original Turkish, was in 1953, 15 years after the death of their supposed author.

Since then, the words have been translated, amended and argued over, to the extent that they have now become part of the growing Anzac mythology that, with continuous repetition, creates and reinforces its own history. And also the sanctified international legend of Mustafa Kemal Atatürk. Curious indeed.



### Sammy the Seal

To reinforce my statistic of there being more statues to animals than to women in Albany, here is my proof. To the statues of the two horses on the Desert Mounted Corps Memorial, add one bronze of a marine mammal, a seal, at Emu Point.

Known to all in the early years of this century as Sammy, he was a New Zealand Fur Seal who based himself at Emu Point and became a tourist attraction associated with cruises along the Kalgan River.

Over eight years, cruise operator Jonathan Jones built up a camaraderie with Sammy who would always be



present at the Emu Point boat pens where Jonathan moored his vessel.

From grunting "Good Morning" to following the cruise boat and performing for tourists, Sammy was a regular presence.

When Sammy contracted tuberculosis, Jonathan and his son Jack helped nurse him back to health.

However, tragedy struck in February 2006 when Sammy was found mortally wounded in the shallows.

Jonathan was devastated and,



■ Nicolas Baudin, Mustafa Kemal Atatürk and Sammy the Seal are just some of the luminaries immortalised by statues in Albany.

despite substantial reward offers, the perpetrators of the blade attack were never found.

In his memory, a fund was set up to cast a statue of Sammy. Albany sculptor Jean-Jacques Kurandy took on the task to immortalise the mammal in bronze. He also contributed substantially to the final cost of the project.

Like many statues, the figure of Sammy also drew its own controversy. Several residents thought it inappropriate to memorialise a wild animal, much in the way that Red Dog has become an icon of the Pilbara.

Nonetheless, the Mayor of Albany Alison Goode told a crowd at the unveiling that she was proud to take custody of the memorial on behalf of the City of Albany, so it gained civic approval.

Whatever your opinion of this and the other statues of sentient beings around Albany, I hope you can agree that public art is an important part of any community.

In the area of statues, the field in Albany is somewhat limited, so perhaps the abstract is preferred to the personal.

I shall leave that for you to decide. **S**

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## ENVIRONMENT

# Landcare family has passion for property



THE fourth story in Gondwana Link's "Heartland Journeys" series focuses on the remarkable landcare achievements of Wellstead farmers Sylvia Leighton and Peter McKenzie which grew from Sylvia's childhood experience on the family property.

She grew up on "Wilyun Pools", east of Albany near Wellstead, during a time when her family were clearing the bush to develop a sheep farm.

In 2013, after her parents retired, Sylvia returned to the farm with Peter and their five children. She came back with a wealth of knowledge and experience in biology, ecology, community landcare and soil science, along with a passion for farming in a more ecologically sensitive way. Peter, also from a farming background, brought the same enthusiasm plus years of experience in plantation forestry.

In 2021, Sylvia and Peter received an Australian Government Landcare Farming Award for their inspiring work. Sylvia shares their story here.

**I**N 1965, when I was brought here as a one-year-old baby, the surrounding landscape was all native bushland.

Our whole family became the workforce. I have two brothers and two sisters, and like kids all over the region, we were a major part of the workforce that cleared the land for agriculture.

We were all involved in the bush clearing, the burning, the picking up of the stumps, raking, fencing and the sowing of pastures. Right through to my teenage years we were still clearing the native bushland.

Maybe that experience sunk deeply into my subconscious, I'm not quite sure, but I've really spent the rest of my adult life, from when I was about 20 years old, working in environmental conservation.

So when the decision came to return to this farm with my partner Peter, it felt like it was very much the right thing to do. I needed to come back to the piece of land where, as a child, I was part of its destruction.

We took away a lot of its biodiversity. I can't imagine how many individual plants and animals we killed.

We're talking millions and millions on this 3,000 acre (1,240ha) block alone.

It feels very rewarding deep, deep down inside, to return to the land that I was on as a child and try to build it back up in health. I have come back in my 50s and I've brought some of the landscape monitoring, some of the science, which wasn't here when I was a kid.

We are now building our knowledge about how this landscape functions. We are never going to really understand its complexities, but we can make a contribution by investigating what kind of soils we have, finding out what the hydrology is doing, and adopting farming practices which are okay in this fragile landscape.

**Despite the need to maximise the farm's development, Sylvia's parents saw the importance of the local bushland and kept some of the original habitats. Sylvia and Peter are building on this legacy.**

The bushland down the back of the farm, with Wilyun Creek running through it, has been set aside

as the core of the farm. As a non-Indigenous person, I am saying this is the most sacred place on the property.

We try to operate the whole farm to maintain the very good health of that waterway and the core biodiversity zone, and we hope that future caretakers of this land will also consider that this is really one of the most precious parts of the farm.

There were other remnants of bushland on the farm and some of these were still in quite good health. For most of these areas we have established a 20-metre perimeter planting of local native plants, which protects the biodiverse core of the original vegetation at the site.

At this stage we know we cannot replant the bush back to what it once was. We just don't have the technical skills to propagate many of the native species, and the soil structure qualities have been changed by 50 years of agriculture.

So those bits of remnant vegetation dotted around the farm are very precious. In my lifetime I don't want to degrade any bushland ever again.





■ Left, Peter McKenzie and Sylvia Leighton make an entrance statement, setting out their goal for the farm and recognising First Nations people as the land's ongoing custodians. Above, Sylvia collecting seed for revegetation plantings from one of the many mallee species on the farm. Below, Sylvia and Peter receive the Australian Government Landcare Farming Award 2021 from Cec McConnell, WA Commissioner for Soil and Land Conservation.



In our revegetation plantings we are putting in about 30 plant species that provide structure and ecological function. We just hope that over 50 to 100 years, other local plant species will slowly move into these revegetated areas, but they may never ever go back to what they once were.

Through their revegetation and wildlife corridor plantings, Sylvia and Peter are actively expanding the amount of bushland on Wilyun Pools Farm. So far, with the help of family, friends, volunteers, consultants and fellow landcarers, they have revegetated 110 hectares and created about 18 kilometres of wildlife corridors. The corridors vary in width between 40 and 70 metres, creating habitat in which wildlife can shelter, feed, breed and move. They have also installed 75 kilometres of protective fencing.

There is one particular place on the farm we are really quite excited about. My parents cleared this area of bushland about 48 years ago, then sowed it to pasture and grazed it with sheep for 22 years. In the last 20 years they converted it to blue gum

plantations, which were harvested five years ago.

Peter and I came in behind that harvesting and we have direct seeded a wildlife corridor that runs across the farm, sitting on top of a sand dune.

The deep sand sites in the Wellstead district are where a lot of the banksias and all the nectar-rich plants in this landscape used to grow. So within this planting we have included lots and lots of the local banksias and hakeas.

We are just hoping that over time the wildlife, which comes from the bushland down near the creek, will use this vegetation corridor to move across the farm and set up other homes in some bush down on the back boundary.

We are already seeing it. The plants are only five years old and you can come in here and you will find birds nesting. You can even watch little birds fly from the shrubs in the revegetated corridor into the paddock, grab some flies and dart back into the corridor.

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Unfortunately, nobody has measured it, quantified it, and put an economic value on it.

The revegetated corridors also bring amazing aesthetics and pleasure. When we are out there doing sheep work or fencing or driving tractors, which at times isn't much fun, we have always got these rehabilitated sites to come and look at and enjoy – just sitting there for five minutes makes us feel so much better.

Nearly all the native seed for our revegetation has come from the farm. Over the summer months we can't get down to the beach for many swims because we're collecting native seed.

Some plants, like the wattles, we have to be right there on the specific day to collect the seed or the pods will pop and scatter the seed over the ground. We have to be patient and keep an eye on all the native plants, and make sure we are here on the day the seed matures. If we miss it, we have to wait another 12 months.

Once the seed is collected, we spend quite a while getting that seed out of the pods or nuts, and then add it to our seed mix. Then, six months after it's sown, we see this incredible transformation in the landscape. We are just so excited about it.

We survey the fauna in the corridors to see which animals return over time. The birds are the first group back and they use the plants for protection even when the plants are only knee high, at about six months in age.

Then the insects start to increase followed by reptiles and frogs. The small mammals like honey possums and pygmy possums return after four to five years when the bushes are over two metres in height and dripping with nectar.

Sylvia and Peter have welcomed the traditional custodians of this country back to the farm and arranged visits to a range of special places on other farms across the district. They now work together with these Noongar Elders as they bring Wilyun Pools back to health.

In one of the areas of bush down near some permanent freshwater pools, there was always an unexplained, large, cleared area. The bush was fenced off from stock so had never been disturbed.

It was an incredible experience to invite the Menang Elders to visit this site. Initially they sat there, they 'felt the site', and then recognised it as a traditional gathering site.

It was really great to get a heritage story for this place. It was also amazing to have the Noongar Elders back here 'on country'.

Since farmers arrived here in the region, during the 1940s through to the 1960s, all the boundary fences were put up around the properties and the Noongar people were shut out.

The Government never told my family and other farming settlers that the land we had arrived on had actually belonged to people before us. It wasn't until I worked up in Kakadu National



Picture: Green Man Media

■ Multiple revegetated wildlife corridors are used to connect areas of natural bush on Wilyun Pools. The Southern Ocean is just visible in the distance.

Park and made many friends with the Traditional Custodians up there, that I started to wonder 'who are the Traditional Custodians for down on the south coast of WA?'

I feel quite ashamed about that. It was probably in about 1985 – it took me that long to start thinking about the peoples who had lived on this land before we came along. And so we have been getting more information. It's just like it was the missing piece of the puzzle – a very important piece of this complex puzzle.

Wilyun Pools sits in a landscape where higher rainfall species like Marri and River Yate (*Eucalyptus cornuta*) are at the extreme eastern boundary of their range. There are also low rainfall, wheatbelt species around the farm which are sitting at the southern end of their range. Sylvia's botanical knowledge is helping her to observe the resilience of the local ecosystem and think through what might happen to species like these in the face of climate change.

If we go into climate change, and they are predicting that this part of the landscape will get drier, it's possible that species which require less rainfall will start to dominate and species like the Marri and River Yate, which need higher rainfall, may disappear out of this landscape.

It's sad but this landscape has seen climate change in the past, and these plants have moved with change.

I think we always underestimate how powerful nature is.

When we revegetate a site it's incredible – give nature a little bit of a chance, and it grabs hold of it and comes back with such strength and power, it always leaves me in awe.

Again, sometimes when we are hearing about what's happening worldwide to do with the environment, I still go by the strength of nature here and think we are possibly living in one of the most adapted landscapes in the world for climate change.

I think some of these plants, especially eucalypts, are opportunists. They're like gamblers – they wait for their chance, and if they get rainfall and sunlight conditions that are right



■ Sylvia delighting in the deep red flowers of Cockies Tongue (*Templetonia retusa*) in a three-year-old revegetated wildlife corridor. The seed was collected on the farm.

for flowering, they will do it.

We always used to think that plants needed to flower at specific times of the year because they have very specific pollinators that are only available at that time of the year.

But I'm watching this bush and I'm seeing there are lots of pollinators in this landscape.

I feel lucky we are in a landscape which, if you just give it a bit of space, it can bounce back into good health and have such vigour. I find that really exciting. That it's so strong. It's an ancient, ancient landscape. It's been

through so much over the millions of years it's existed here. And it's really clever.

It's taken years, decades to start seeing how intricate and amazing and complex this landscape is. It's the complexity which makes it really exciting.

There are so many unknown components to the way this landscape functions with its natural ecosystems. And in my lifetime we are not even going to get anywhere near fully understanding that functioning.

The mystery of it makes it exciting.



■ Pattie Leighton with Sylvia, Jim, Penny and Sam and the first delivery of superphosphate to Wilyun Pools Farm, 1966. Below, Pattie, Sylvia and Russell in the shed-home in 1985. Right, Sylvia at age six inspecting a *Kingia australis* on Wilyun Pools in 1971.



Sylvia recognises how important it has been to come back to the farm with new ideas and new information and to

farm it in different ways – not by fighting nature but by listening more intently to the messages from nature.



The great advantage Peter and I have is that we both come from farming backgrounds. We have gone away, done lots of things and learnt new skills which we have brought back into this project.

But we are business people as well. You can sink thousands and thousands of dollars into a farm, fixing it up and redesigning it, but you've got to have

cash flow; you've got to make money. You've got to pay your rates every year and be able to pay for the upkeep of the farm.

The revegetated sites themselves have long-term management costs like weed and feral animal control. So you've got to have some profit.

So we have gone back into something we're both really familiar with, which is sheep. Peter was a farmer and shearer for many years. He enjoys livestock husbandry and likes having a healthy, happy flock.

We are using a rotational-grazing farming system. It is a little bit more intensive but we like growing the pastures so they are strong and healthy.

We are not pushing for maximum production with the mindset of getting as much money as we can as quickly as possible, then leaving.

We are here for the long term; we have a very long-term vision. We're here to build up the health of this landscape, understand its functioning, and when we leave, hopefully we've balanced the farm so the landscape isn't degrading anymore.

Our hope is that future generations can come through with all their clever ideas and their science and take it onwards into a really healthy food production system, fully integrated with nature and cultural heritage. **S**

□ THANKS to Frank Rijavec and Margaret Robertson for the original recordings of Sylvia. To enjoy her story as audio, go to "Stories" on Gondwana Link's Heartland Journeys website: [www.heartlandjourneys.com.au](http://www.heartlandjourneys.com.au)



# HEARTLAND Journeys

Photo by Amanda Keesing

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## BOOKS

# QC's novel explores hope for one good egg

WAYNE HARRINGTON talks to Tom Percy QC about his recently-released novel, *The Curate's Egg*, and the role Albany plays in the cautionary tale.



**L**EGEND has it that an ambitious young curate was once asked to have breakfast with the Bishop. The Bishop noticed that the curate was having difficulty eating his boiled egg (which was in fact rotten) and inquired of the curate as to whether anything was wrong with it.

The curate responded by saying that there wasn't, and that it was in fact "quite good in parts".

It was with this parable in mind that Tom Percy QC set about writing his debut novel, "The Curate's Egg", and exploring the notion of the inherent flaws in even the best of people.

After nearly four decades practising criminal law, there are few as well qualified to comment.

Percy was elected to the WA Bar Association in 1984 and was appointed Queen's Counsel in 1997.

In 2007 he was awarded the WA Civil Justice Award by the Australian Lawyers Alliance and in 2013 he was awarded the WA Law Society's Lawyer of the Year Award.

Along the way, he has learned much about human nature and this, combined with the various quirks of the WA Legal System, provides ample fodder for a novel.

Given Percy's other interests as a newspaper and magazine columnist, musician and sporting administrator, it begs the question as to how there was still the creative space left for writing a book.

"I've challenged most of the other

things," Percy explains during a brief time-out from his work at Wolf Chamber's in Perth's CBD.

"I've written for the papers for a long time, I've written articles in magazines, I've written and released a lot of music and I just felt that I had a message to put – which didn't really translate into any of those forms.

"I thought I should actually do it in the form of a story and there were a few issues that I thought fitted comfortably together and it could be dealt with in the form of a novel, so it was just a natural progression for me.

"All I had to do was find the time, and that was probably the biggest problem."

The entire process played out over the best part of five years and, somewhat thankfully, began when West Australians were able to spend vast amounts of time in airplanes flying between here and the Eastern States.

"I didn't fit the writing into the day, I'd fit it into the night," he says.

"I'm a night worker because if you're in court all day you don't get any chance to prepare anything, write opinions or read things that you need to because your whole day is taken up on your feet.

"So, any barrister with a busy practice like me obviously works at night. So you go home, you have an hour to chill out and watch the news, then you start working again.

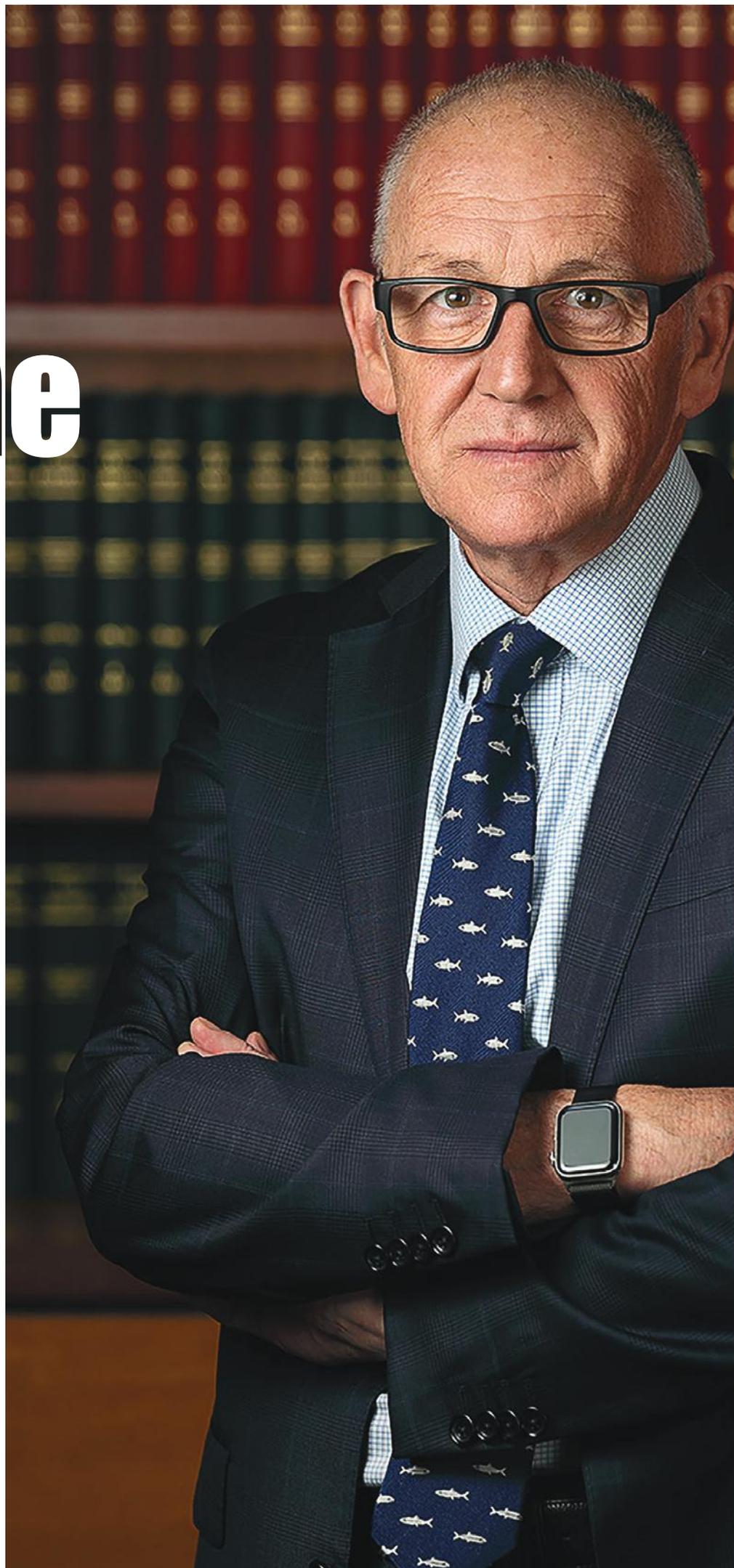
"On days where I didn't have too much work to do, I started writing the

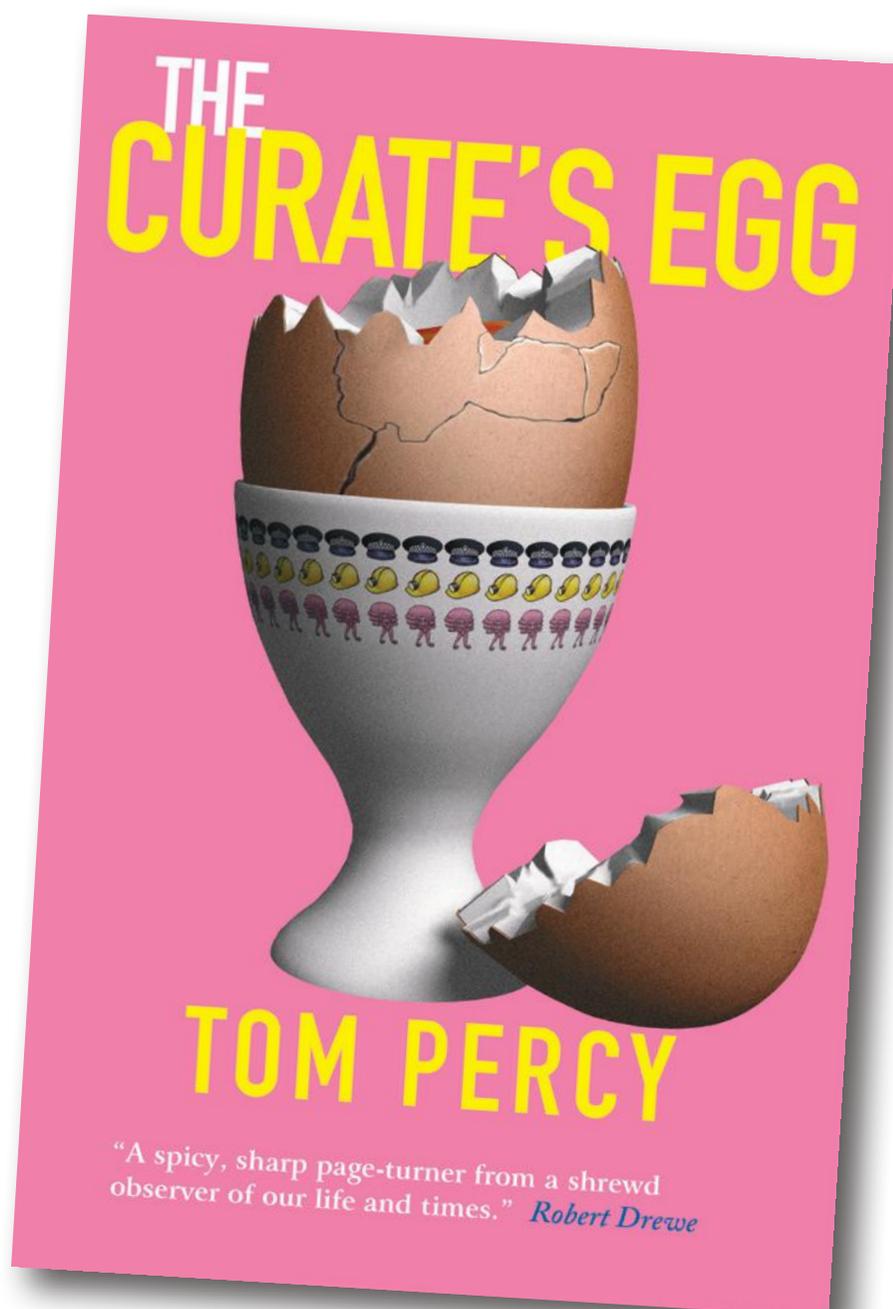
book. I also wrote the book on aircrafts. A lot of that book was written at 33,000 feet.

"Obviously that doesn't happen much these days, but those days, I used to go to the Eastern States for work quite

a lot. I don't watch TV or sitcoms or anything like that on planes. I think that's stupid. So on interstate and overseas trips I found myself writing the book."

The *Curate's Egg* centres on





A series of events seemingly out of his control sees McKenna's life turned upside down by insider trading charges.

At the same time, events very much within his control see his personal life reduced to utter turmoil.

At various times he seeks the help of an Albany lawyer and private investigator and travels around Western Australia and to Indonesia in a desperate bid to clear his name.

Percy may not have started with the exact ending in mind, but certainly began with a clear idea.

"I wanted to canvas a few ideas and scenarios, but no I did not have the ending clear," he says.

"That only materialised, in my mind, about three-quarters of the way through the book."

A crucial element of the plot was his thinly veiled commentary about the failings of the legal system.

"Look, I'm driven by the failings in the legal system generally," he says.

"I'm not an apologist for the legal system. I don't believe that the system generally delivers justice in the vast majority of cases and, unfortunately, my daily life is trying to salvage what I can in terms of just results for people who have fallen foul of the system.

"I wasn't surprised at where the plot

took me because, for me, there are no surprises in the legal system.

"Just trying to conjure up systems which were demonstrative of the problems that I have perceived wasn't difficult."

Percy says the writing process has prompted a certain level of introspection and reconsideration of many of the cases he has handled over the years.

"You're only human if you sit down and read the papers and think, 'Oh my god, this guy is guilty as sin'," he says.

"Then you go and have a meeting with him and you kind of put your tongue in your cheek and say, 'Yeah, yeah, oh yeah sure, it happened like that'.

"You're just sceptical as all hell, but when you get further into the case, sometimes it's not until someone cross-examines the witnesses that you start to think, 'You know what? This bloke is not guilty and what he has told me is the gospel truth'.

"So then you form the other view. I have, over the years, learned not to be too judgmental at first meetings and on first reading of the prosecution brief.

"It's like the people who read something in the newspaper. They just form a view about it and now that person's probably guilty, they've been charged by the police, arrested and

put on trial. Why wouldn't he be guilty? He's gotten this far.

"And that's the usual problem that we have with jurors: trying to convince them that they should have an open mind about these things and act on the evidence rather than on the presumption that the bloke sitting on the dock is guilty.

"A couple of police officers and a prosecutor have formed a view that he's guilty. Otherwise we wouldn't be here all dressed up in wigs and gowns in front of a judge in robes if he wasn't guilty.

"I mean, why would we be there if he wasn't?"

"So you're starting up a long way back behind the eight ball, and that's the sort of difficulty that I explore in the book through the main protagonist."

Conversely, Percy says there has only been occasional times when the pendulum of credibility has swung the other way.

"Sometimes you find it the case that the trial is a bit stronger than what you would have hoped, but I don't think that you ever approach a case by saying this guy is absolutely not guilty," he says.

"If it's that blindingly obvious, the prosecution would have come to that view and the cops would have come to that view. So you know you rarely get that kind of client where you sit down and you think, 'Oh my god, this guy is completely innocent'.

"What you do sometimes is write to the prosecutor and say, 'Have a look at this. I challenge you to have another look at this. It's probably not in anyone's interest that this one goes to trial'.

"So, no, you rarely ever find that a case develops in a way that destroys the initial impression that you had that the bloke was innocent, but you certainly do find that it develops in the opposite direction."

It then begs the question that – after so many years in the profession and considering the name of the book – does Percy believe most people are mostly good?

"I think that there's parts of good in everyone," he says.

"I don't say mostly good – a lot of them have some serious issues and I think some of them are substantially flawed.

"It's not often that you find someone who is completely bereft of any good. I have to say I have met a couple who should never be released and have no redeeming features and nothing to contribute towards the community on any level whatsoever, but I'd say they're less than half of one per cent."

In structuring the story, Percy has hit upon a clever formula which will do book sales no harm. Having been released late last year, the Curate's Egg has already been snapped up and enjoyed by a broad church of readers including judges, lawyers, prosecutors, police officers and, of course, criminals.

**continued page 24**

■ Tom Percy QC has been surprised at the reaction to his new book and has already started work on a sequel.

unassuming 34-year-old accountant turned mining analyst Declan McKenna whose thriving one-man business is sought out by numerous mining companies looking to float on the Stock Exchange.

from page 23

And the book's setting in various locations including Percy's hometown Kalgoorlie and "adopted home" Albany means it is sure to garner great interest here.

Percy has forged strong links with the Albany community not only through his work but also through a long association with the thoroughbred racing community.

He had great success with a string of horses trained by the now-retired John Askevold.

And he was not alone. In the high-flying 1980s and 1990s there were various lawyers involved in the racing industry.

"I'm not sure that there really is any specific association between lawyers and racehorses, but there certainly are a few who have been keen on the track over the years," he says.

"I would think that the interest in horses amongst the legal profession has dwindled as the profession became far more varied. Racing has lost popular appeal and generally speaking no one goes to the races anymore, other than me.

"Country people tend to have a more sound association with racing, like David Moss did and people like Brian Bradley from Albany obviously still does.

"I think that I was subjected to that because my father was a publican and all publicans had to know something about horse racing and they usually get put into a horse or two by their clients.

"I grew up with some sort of loose family involvement with them. I never rode horses or anything like that but it was inevitable, I think, that one day I would have an interest in horses – which I did by the time I was about 25.

"Forty years later, there I am, still in there."

Percy says Albany remains an important place to him, and it provided a rich vein of content for the book.

"For the best part of 20 years John Askevold and I had a lot of horses and we had a lot of fun," he says.

"He is retired now but those were some great days and I formed a very



■ Horse racing and legal injustice exist side-by-side in the plot of Tom Percy QC's novel, *The Curate's Egg*.

strong association with the Albany Racing Club and a lot of people down there of whom I'm still very fond in the Albany region.

"I learned a lot about the pubs and the restaurants – some of which feature in the book. In the early days we used to go to the Penny Post and Fiddler's Restaurant.

"I was always very fond of Dylan's Café. That has a significant part in the book, as does the Dog Rock and The Venice.

"Some wistful memories I have also included in the book are of the Esplanade Hotel which was a fabulous place to stay before it met an untimely end. That doesn't seem to have resurrected itself yet but one can only hope."

Several people from within the legal fraternity may already have seen something of themselves in the book, but this was not intentional.

"I haven't gone out of my way to disguise anyone, but I think a lot of

the characters – just for the sake of economy – had to be composites.

"So there were a couple of Queen's Counsels that I wanted aspects of in the book. They became the one person.

"There are aspects of some prosecutors which are combined – and not all favourable I have to say. Again, there are some police officers who are composites.

"So I've taken bits here and there and, as it says in the introduction of the book, this is a tapestry of my career in the law but no single person would be identifiable.

"And that's not because I wanted to anonymise anyone. It's because I felt that for a book like this, I couldn't go through and deal with every aspect of it in the kind of people that I'd found to amalgamate into the array of characters that I had."

That said, the Albany lawyer in the book is curiously named "Boots Wellington".

"Well, yes, he's not named after the Mayor of Albany or anything like that," Percy says.

"But I mean I've already had some elderly lawyers offering to play him in the film."

This is not as silly as it sounds, as Percy has indeed been in talks with a production company. Plus, work is well underway in the writing of the sequel.

In the meantime, Percy is enjoying hearing the variety of responses from diverse backgrounds.

"I've been surprised at the reaction of the book," he says.

"I've had some people like judges ring me and say they thought it was one of the best books they've ever read – really dry, high-brow people like that.

"Then I've had the people from my footy club in East Perth who can barely read and write who have said that they thought it was fantastic.

"So it has crossed the board right from the young ones who work for me to a whole pile of older people. I had hoped that it might bridge that gap, but you never know until you actually put it on the market and see what the public thinks." **S**

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## NOW AND THEN

# Greene looks back at Saintly career

COLIN MORRISON – in the first of his new series “Now & Then” – speaks to local gymnasium owner Mark Greene about his path from VFL footballer to Albany businessman.



**Colin Morrison:** What do you recall about your first game of VFL football?

**Mark Greene:** My first game with St Kilda was in 1976. The captain was Carl Ditterich and the coach was Allan Jeans. It was held at Junction Oval, St Kilda. It was Round 2. I remember it as a sunny day with a full house of 20,000 in the crowd. I was 16 years old.

**CM:** How was the excitement when you found out you were going to make your senior debut?

**MG:** The previous Thursday night, Ian Drake, the St Kilda manager rang and spoke to my father. He told him I had been selected for Saturday's game. When told, my anxiety levels shot through the roof.

**CM:** How did the match play out?

**MG:** I was put on for the first half then replaced at half-time by Trevor Barker. In those days the coach was on the boundary so it was easy to hear him barking instructions as I played on the wing. The following week we played North Melbourne at Arden Street. Those were the days when there were only two reserves. I recall sitting on the bench with Mick Malthouse. This was a rough game and there were lots of fights. Sam Kekovich and Robbie Muir were at it all the time. I thought I was going to be flattened and when the Coach called for one of the reserves, I was praying he'd pick Mick Malthouse. Luckily he did. Shortly after, another Saints player went down and I went onto the ground just before three-quarter time. My opponent was Keith

Greig. I remember my first touch in that game – I bounced it twice and hand-balled it to Bruce Duperouzel. Unfortunately, he got flattened and yelled to me “Why did you hand it to me?”

**CM:** What was it like being at St Kilda in the 1970s?

**MG:** I first joined St Kilda as a 14-year-old in 1974 and played Under 19s where we received \$15 a game. As I progressed to playing in the reserves I received \$35 a game, then in the senior squad this was increased to \$75 a game. In those days most of the players had full-time jobs and we only trained on Tuesday and Thursday evenings, so it was semi-professional. If we lost the game on Saturday, then we had to train on the Sunday, and we trained a lot of Sundays. I was an apprentice electrician earning just \$55 a week, so the \$75 for a couple of hours seemed like a fortune to me. To get to training, I caught the train from Frankston to Moorabin. I then went to the corner fish and chip shop and would buy myself 10 Dim Sims and a bottle of Coke, and then walk to Linton Street oval which was a 10-minute walk, scoffing my food down along the way. Many players smoked in the breaks and it was beer and pies after the game. No warm-ups or cool-downs. We just got on with it. My brother, Russell, got sacked for turning up to training a bit “under the weather” after indulging in too many Kaluha and milks. He was sacked from St Kilda on a Thursday night and two days later played his first senior game for Hawthorn at VFL Park,



Waverley. He had a very successful career which saw him play 304 games and in three winning and three losing grand finals. He won Best & Fairest in 1984, was chosen in the All Australian Team in 1985. He also played in four test matches of modified football rules against Ireland.

**CM:** What was your path to playing League for St Kilda?

**MG:** I played my early footy in Frankston, Victoria, for the Pine Football Club before transferring to the Frankston YCW. Talent scouts from St Kilda came to one of our games and asked me to their club.

**CM:** What cut your VFL career so short?

**MG:** In my first season of league football I played four senior games and was then hit hard with glandular fever, which kept me out of the game for quite a few weeks. In my second year during pre-season I dislocated my shoulder but recovered and went on to play another three senior games, but in the last game in 1977 against Hawthorn, I again severely dislocated my shoulder which required surgery. Then in 1979 I

again came off second best and badly injured my back. So basically it was injury that put me out of football.

**CM:** How has being a VFL footballer affected your life?

**MG:** I finished my electrical apprenticeship but found I did not like the job, as I was a big boy trying to squeeze into little spaces and getting too many electric shocks. I also had a part-time job as a gym instructor at Bentley Squash and Gym Centre. This led me into the role of managing the last remaining sea-baths in Port Phillip Bay called Middle Brighton Baths. I really enjoyed the job, working with the rich and famous and the “Brighton Icebergers”, who swam all year round. I lived on the premises, worked seven months of the year and had five months off. It was a great job and I worked hard to make the centre profitable. I worked there for eight years and then bought a gym around the corner.

**CM:** How did you end up in Albany?

**MG:** I remember the date – August 30, 1997. This was the day I got on my push bike and started pedalling west. I had taken a year off from my



■ Mark Greene – third row, seventh from the left – made his debut for St Kilda during the golden era of the VFL.



gym business. It was time for me to explore our country. Upon arrival in Esperance I got six months' work at CBH. Cashed up, I continued cycling on to Albany before taking in the sights up north to Kununurra, over the top to Townsville, down the east coast and finally arrived back in Brighton after cycling for 102 days and 13,998km. I then sold my Gym business. I returned to Albany in 1999. I loved the town and consequently set up a business called the Greene Door, which was a gym with a three-lane lap pool, in a building I purchased which is now Rustlers Steakhouse. It was here that I met and fell in love with my wife, Deb, and we eloped to get married at the most northern point of Australia, at Cape York, Queensland. In 2004 I sold the Albany business and relocated to Geraldton where I set up another gym. However, the lure of Albany was too great and we returned in 2011. We started up the Greene Room Gym and still run it to this day.

**CM:** In your role as a personal trainer, have you mentored any local sports people?

**MG:** I think of myself more as a coach and have coached local football teams. I have also coached top cyclists, swimmers, runners and a motocross champion. My job is mentoring, getting clients super-fit and getting their nutrition right to help them excel in their sport. I also love mentoring everyday people and helping them to reach their weight loss and fitness goals. I have been a coach now for 43 years and am now known as the "Old Alright Coach" and love that clients are still listening to my whispers. I'm currently mentoring a female apprentice jockey. She was head-hunted by her stable but weighed in at 72kg. We've started a weight-loss/strength/fitness program with her. In six months she has dropped to 58kg and is progressing very well to her goal – 50kg. I'm confident she has a fine future in front of her because she's not just an ordinary 16-year-old girl. She wants it and her mental toughness to achieve shows me she will succeed.

**CM:** How would you cope today as a young St Kilda supporter, drafted from Victoria to play at, say, the Dockers?

**MG:** No problems. There is no loyalty

these days – it's the system. I would train hard, eat well and become a professional footballer. It doesn't matter where you play – you would just want to play AFL. Today there are handlers who look after every aspect of your life, such as a manager, personal trainer, physio, massage therapist and nutritionist who would definitely not let you eat 10 Dim Sims, six potato cakes and a large Coke.

**CM:** Sixteen-year-olds can no longer play AFL at that young age, so do you cringe when you look back and consider the young bodies that weren't physically ready for that?

**MG:** Yes and no. At 13 I weighed 85kg and played my first game of senior football at 92kg, so I already had some muscle. I was in the gym at 13 and doing weights. That was one of the reasons St Kilda picked me. Back in my day and beyond my day, there were blokes playing at 14. Rob Harvey was 14 and coming in to play Under 19s. Dustin Fletcher is another one. Tim Watson is another. I'm the eighth youngest St Kilda player to have played VFL/AFL. And that record can't

change now.

**CM:** How do you think you handled your transition away from the game?

**MG:** I often say I suffered a bit from depression. I got injured and stopped playing and always used to say I hated the game. It's only been in probably the last 15 years that I've really started watching it again.

**CM:** Do you like the style of the modern game?

**MG:** I love the game.

**CM:** Do you still follow the Saints?

**MG:** Definitely, yes. But I did marry into a Freo Dockers family. So really I have two clubs. However, when Freo play St Kilda and the Saints win, I go and hide and quietly say "Yes! Yes! Yes!"

**CM:** Has COVID been tough in terms of keeping you from seeing your family in Victoria?

**MG:** Albany is great, but I miss the family. Hopefully in a few weeks I can get over and see them. It's been a few years. In that time I lost my Dad and became a granddad again. **S**

## MEET THE MAKER

# Relentless search for cream of the crop

FOR this month's chapter of Meet The Maker, Southerly Magazine speaks to Dellendale Creamery's Chris Vogel about the passion he injects into every product in the brand's flourishing range.



**Southerly Magazine:** Your family has a history here on this property, so tell us about your parents and how they came to be here.

**Chris Vogel:** Mum and Dad were Swiss and South African immigrants. They came here to this farm in 1978. My dad was also doing AI cattle work in Harvey, that's where our life really first started. They purchased the farm as a dairy farm. My dad grew up milking cows on a farm in Switzerland. He would talk about taking milk to the cheese factory, dropping it off and coming back again. That was twice a day. They wouldn't store anything on the farm, it was always with a little horse and cart.

**SM:** When did the business model begin to change?

**CV:** As I grew up things changed around 1995 – and we're talking about deregulation and stuff like that. We thought about making our own product – our own milk into cheese. Value adding really emerged a lot in that time because the milk price dropped right down to nothing. Dad had passed on in 1993, so my life changed completely.

**SM:** By this time you had bought the farm from your parents?

**CV:** I had already purchased the farm a year before in the Swiss tradition – which is what my dad did. He'd go to the eldest child in the family and ask them would you like to purchase the farm, and that question goes onto the next one until someone takes it on. So I purchased the farm off him and we did it in the system of where he held the mortgage without interest and I basically paid the farm off over a 12-year period. This idea of simply giving the farm to the next generation is old history. That doesn't happen today.

**SM:** You bought the farm in 1993, but it was only a short time after that you went to Europe. What led you there?

**CV:** When dad passed away in 1995, things really changed a lot and that was when I started making that move. In 1996 I ended up getting a job in Switzerland. I leased the farm out. In a way, I needed to go and sort myself out because I had lost my best friend. Dad was kind of everything. Although he had retired and moved into Albany we were still doing a joint project. My

right-hand man was gone and, as a 26-year-old, obviously it was a huge change in my life. I got in contact with some friends in Europe because I had already worked in Switzerland in 1988. I had a very good rapport with the family there and still do today, we are still very good friends. I called up this friend of mine and said, "Look, I'd like to learn how to make cheese". I was thinking up in the Alps, just for a summer, but I ended up getting a job in a cheese factory somewhere on the flats, just outside of Zurich.

**SM:** How did you find that experience?

**CV:** I was immersed into this absolutely new language. It was no longer about shovels and spades and things like that, it was now about milk pumps and I had a new German language to learn as well. Fortunately, that guy was really advanced in how he was making cheese. He wasn't making standard cheese that is common in Switzerland, he was making something different. So your standard cheese is like Emmental, Tilsit, Appenzelle and Gruyere. He was really moving away from that and being creative and starting to do new things.

So he was washing the cheese with the sediment from red-wine barrels, stuff like that.

**SM:** Do you think you were very lucky in that respect, especially given the experimentation you do now?

**CV:** Absolutely. I think his factory is just so dynamic. I learned this new thing and that invited me to the idea of, "Okay what have we got in Australia? Can we use native herbs? Can we use something different?" So he washed cheese with this sediment from red wine barrels, then I ended up roasting wattle seeds to wash onto the surface to create our "Nullaki" cheese. I also do "Torndirrup" native herb which is actually a blend of three native herbs and then cutting the cheese in half on the day of production, sprinkling in these native herbs into the centre and then binding the two halves back together again. I've probably done that now for four years and have finally got the situation now where I've finally got the technique down.

**SM:** What sort of native herbs and plants have you experimented with over time?



The cheese holds its own flavour in itself. You want to give it an extra thing so people notice it without thinking, "Oh my gosh, it's just pepper". That was one of the things in Switzerland – we used to put peppercorns into Raclette cheese. I ended up making these little Raclettes and I just used ground pepper, and so for me it was a much more pleasant feel. I believe afterwards everybody started saying the same thing.

**SM:** What properties do you look for in milk?

**CV:** For me, it's always about high fat content and high protein content. That gives it a better yield. Good clean milk, which is what we've got, and when the milk fats come in at 4.2 and the protein comes in at 3.3, then it's nice and stable through the whole time. So we can measure milk fat percentage and protein here. We've got a little laboratory here as well.

**SM:** You have an interesting arrangement when it comes to milk supply don't you?

**CV:** We decided not to go back into milking cows. I was naive to think that I was going to milk cows in the morning and make cheese at the same time. It just doesn't happen. When we milk cows it's time to make cheese – particularly how I'm doing that now. What we ended up doing was we looked at our situation with our neighbouring dairy farmer – Malcolm Hick is only 5kms away. We said, "Look, how about we bring your young animals over here, you can have a bit more land to milk cows". The robotic dairy for us, and for the milk as well, is really as close as you can get to mother nature because the cow's being milked when she feels that she needs to be milked. So when that hormone triggers the brain that "I've got pressure in my udder, I need to release that milk", she can go up to the robots, get milked at 1am, or whatever the case, which is the same as the calf being able to get up in the night to have a suckle off mum and releasing that pressure. When we used to milk cows, we would start in the morning at 6am and again at 4pm. That's when our calves used to get fed. He's actually installed a machine now so whenever that calf feels like a drink it can go in there and grab a drink. So it's as close to nature as possible. This is something that you couldn't do previously in a manual dairy. It's

a huge change.

**SM:** With this change, are you seeing consistent quality at your end?

**CV:** Yes, you get a better fat/protein composition. There's a benefit in the cows coming in at different times. When there's 50 cows coming in and all being milked within the hour, the cooling units weren't able to cope with it. You get three cows at a time, the milk is coming through the lines and basically into the milk vat straight away, so there's almost no time for the bacteria to multiply.

**SM:** And it must be more efficient if the cooling units aren't having to work flat-out?

**CV:** That's right. The machines can keep the whole system stable. As soon as the milk comes out of the cow it goes into the vat within three minutes and quickly cooled down to four degrees. That's a really big advantage for your milk. So when we hear this argument about people are looking for this big raw milk influence and flavour and all that, there's a lot of people still tripping out about raw milk and how much better it is. I step back and I think to the situation of pre-milking machines 1960 and back. Take the Swiss dairy farmers: they were carting milk in a wooden vessel of some sort from the top of the alps to the bottom, and the alps had two different levels, and then they'd start cooling it down. Yes, there was a lot of bacteria in those wooden vessels.

**SM:** Was some ordinary cheese made in those situations?

**CV:** Well, you would have rinsed your little wooden vessel out and you didn't have the soaps and cleaning products that we have today, so then you really had a significant influence of raw milk culture in your vat the following day. For three days you make great cheese, four days you make okay cheese then sometimes you just had to throw it out. We don't experience that today. We don't experience a high bacterial count because we have a better, cleaner milk. So the influence of native bacteria is nowhere near as significant today as what it was pre-1960s, you can't replicate that. Today making good cheese is about understanding your bacteria and knowing what different strains of bacteria are available learning about different bacteria from different companies which are known bacteria. We always use bacteria, whether it's lactococcus lactis, streptococcus thermophilus, which always has to be used in the beginning of acidification.

continued page 30

**CV:** Over time you've got mountain pepper, mountain pepper leaf, lemon myrtle, cinnamon myrtle, aniseed myrtle – there's a whole handful of Australian herbs and seeds that you can get. The aniseed myrtle I've not even played with yet. I'm always experimenting and trying to get the right volumes. You can really throw in a lot. I found that it was

better to lay off and to just do a little, because a little was already enough of a flavour change. You've got to be careful that you don't throw in so much that you lose the flavour of the cheese.



**SM:** When you first came back from Europe did you have a set idea about what it was you were going to create here?

**CV:** The first thing is you say to yourself, "How am I going to make a living?" The one thing that I knew then was that I could do yoghurt, because I can make yoghurt today and pretty much put it in the coolroom tonight and sell it tomorrow. Then the next one is soft cheese like Camemberts and Bries, so I make it today then within three weeks I've got a product to sell and put on the shelf. I did know that I'd be looking at those two, but I never went into yoghurt partially because of the equipment that was required, containers and things like that so I made a very small start at making Bries and Camemberts to get the cashflow going. Plus I was driving road trains between Denmark and Perth at the same time. I was doing my cheese making on the weekend and then driving road trains.

**SM:** And the firmer cheeses came in time?

**CV:** On the side I was doing more traditional cheeses that I knew from Europe – the more wash-rind softer ones and semi-firm cheeses, but I knew it was difficult with those because I knew that the consumer didn't really understand those ones. I really needed a lot to market those. A lot of people didn't like strong cheese back then – 10 or 15 years ago. These cheeses weren't even as strong as the cheddars, but it was about convincing people to give it a go.

**SM:** And that was hard work?

**CV:** So I'm doing a cheese tasting in Cottesloe Boat Shed and I always do four cheeses on a tasting board. I was tasting something like our Raclette cheese, and a guy came up and said, "I don't need to taste that, that's cheddar." I said, "It's not a cheddar, it's a different style of cheese" and then he started going at me saying, "Look that's a cheddar, I can see that that's a cheddar because it has that yellow look and that smooth texture that the cheddar would have". I said "I'm really sorry it's not a cheddar, it's something completely different. I'm the cheesemaker and if you want to miss out and don't want to try it that's fine by me". He decided he'd give it a go. He put it in his mouth and chewed it without putting his teeth into it and said, "that's not cheddar". I said, "Well, there you go." And he ended up buying



■ Chris Vogel's Dellendale Creamery has built a solid reputation for high quality.

a piece. And this was the thing – they were just stuck in this mentality. We had this situation in the dairy industry where in the wording of the cheese you have to mimic styles of cheese, but that doesn't happen in our world. It's not like a style of grapes where you make a bottle of wine from Shiraz grapes. We make cheese from cows, goats or sheep. Under cow's milk alone there's probably 3,000 different styles of cheese.

**SM:** Is it difficult then to do the packaging when you've created something and there isn't even a name for it?

**CV:** Yes. For us the dream is to highlight the regions through the names that we use on the cheeses – hence Torndirrup Appenzelle, Churchill Road Raclette, Mt Shadforth Tilsit, Nullaki, Back Beach Bousinesq,

Elephant Rocks Pepper, Somerset Hill Cheddar, Peaceful Bay Gruyere. Appenzelle is a type of cheese I made in Switzerland, and the only reason why that word is in there is so that people have this affiliation with that style of product. We'd be more than happy one day to be able to drop the Appenzelle completely and say this is Torndirrup.

**SM:** How many cheeses are there in your range today?

**CV:** We are up around the 15 mark. But having a high number of ranges is not our thing. This is the cheese that we make and then that's it. We are happy with doing the marketing around those products. I worked in King Island for about two weeks before I went to Europe, and the day I saw polony in cheese was the day I said, "I'm not going to have these types of ingredients going into my cheese". I'm

not at all interested in doing chives, garlic and all these other things – that's not my thing. I'm not sitting there throwing hundreds and thousands in there and then claiming that I've got a hundred different cheeses when I've actually only made five, because of all of the different additives I'm placing into them.

**SM:** What are your plans for the future?

**CV:** We got to go to Switzerland just before COVID and I caught up with the company that makes all of these round forms. I wanted to change things into slightly larger cheese, but then COVID hit and, you know, things have come to a grinding halt.

**SM:** Speaking of COVID, do you think it's a good thing that there's been huge growth in courses for people to do classes in things like cheesemaking?

**CV:** Yes, courses are good, but there are limits as well. I've held a couple of courses, and as somebody who knows what's involved, I've had to turn around and say I can't teach you how to make an Emmental and a Gruyere and things like that because if you don't have the right storage facilities at home to store this product and care for it then teaching you that is almost a waste of time.

**SM:** So you have to be realistic about what you teach?

**CV:** Yes. Let's make fetta, let's make these soft cheeses, the fresh curd cheeses for example. Let's make labneh, which is essentially putting yogurt in a stocking and then draining 50 percent of the water out. So then you can make your own dips with that. If you want to get involved with something like that, it's a very simple thing to do. But when we get into camemberts and bries, you need to have a fridge that runs at about 11 degrees. And then if you keep the cheeses in a container that keeps them nice and moist, at a humidity of around 93 per cent, then okay great. But for long periods of time to hold a nice stable temperature, the real key is the storage. You make cheese in three hours from milk into cheese, and then it's cheese, but it's the tending to it for weeks and months and years thereafter.

**SM:** COVID hasn't stopped your building project here though?

**CV:** We've built a new cellar in the past two years, so that's the next step for us. Thankfully we had some support from the Great Southern Development Commission and that really lightened

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the pressure on all of the money that we spent out there. We thought that we needed to make one big improvement which is having regular humidity and temperature. We then hope that we can start utilising it and then, with a bit of luck, we start getting people coming in here and working with us who want to learn how to make cheese. Then we can start passing that on.

**SM:** Given one choice of your own products, what would you have and how would you serve it?

**CV:** Probably the Appenzelle for me at the moment is still the number one. Especially when it's getting up to that six months of age. Serving for me is not with a flamboyant wine but something that's similar in strength, so I kind of head always towards a shiraz, but not too heavy, not too bold. If I ever hear anybody say that you have to have this on a pizza, I cringe. That's just not my thing, but if you can get some really good meats and some nice bread and a few olives, very simple, very basic. Not too much in there, and then sit back and relax and watch the sunset.

**SM:** You obviously enjoy what you do. What's the best part?

**CV:** When the phone doesn't ring. No, I think the best part is the attention to detail. You're chasing to make a product daily all year round with all of the fluctuations of weather. We get back from Perth it's 40 degrees and the cows have been in heat stress, two days of production and suddenly it's like these cheeses are going much firmer than what they're meant to be going and then you need to know what to do to change it overnight. You need to be in that zone, to say, "This is what I need to do to change to make it better". It has probably taken me 10 years to understand what's going on. Every summer we struggle when we need the most amount of cheese. Now I've finally realised that these hot days are affecting the milk because the cows are too hot. A cow wants to live in temperatures below 10 degrees – that's the way her gut flora works. She is a heat generator herself, so anything under 10 degrees is great, but once she starts going above 15 or 20 degrees, she has to start working at cooling herself, so that changes and her energy is going into something else.

**SM:** Where are the sort of places that your products go?

**CV:** We cater for the food service market, restaurants and things like

that, but then predominantly we are heading out to most IGAs and specialty cheese shops. Also, we've been shipping over to a company in Queensland now for the past four years. Internationally I wouldn't even think about it, I don't even start thinking about it. The international market is not for us. We are importing up to 95 per cent of cheese products into the state of WA, so as long as that's occurring the export market is not for us. We are more interested in showing that we are more than capable in this country of producing a really good product, without having to import a product. We can do that here. We have the technology to do it whether that's from the guy milking the cows to the guy making the stainless steel equipment to the guy making the cheese. We pretty much have everything covered here.

**SM:** What's it like talking with the end consumer and getting their feedback?

**CV:** Yes, it's great. Sometimes, you know, you're so in the groove of just making a product and trying to get it right and hoping that it's right. There's a lot of hope in it. Then to have consumers, whether that's through Facebook or email, who say, "I've had your product up in Perth. Thank you so much", it's just really appreciated. That makes the long days smooth out a little bit. The days here can push into 12 or 14-hour days. With COVID it got so full-on for us last year when there were no imports coming into the country or from the east coast. We were pushing everyday production. It got to the point where we realised that we were selling cheese that we normally sell at three weeks of age at seven days. We just stepped back and said, "That's it. This is not the product that we want to put out on the shelf". So we're pulling back from the race because we can't cope with that anymore. We turned around and said to all of our wholesalers that we could supply them with "this much". Each one got a set volume, so that each one gets a ripe cheese, knowing that our consumer is getting a ripened product. **S**



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# RETRAVISION RECIPE



**Preparation time:** 15 minutes  
**Cooking time:** 6 minutes  
**Serves:** 4

We served this on a dish from the Ecology Rustic Stoneware range available from Retravisision.

## SHOPPING LIST

- 0 4 groper fillets
- 0 vegetable oil - enough for your pan
- Seasoning:**
- 0 1 cup rice flour
- 0 1 tsp lemon pepper
- 0 1 tsp garlic powder
- 0 1/2 tsp salt
- Salsa:**
- 0 1 mango
- 0 1/2 red capsicum
- 0 1/2 red onion
- 0 1/2 cup Italian parsley
- 0 1/2 cup coriander
- 0 1/4 cup mint leaves
- Dressing:**
- 0 Juice of 2 limes
- 0 3 Tbsp mirin sushi seasoning
- 0 3 Tbsp sweet chilli sauce

# Lemon Pepper Groper and Mango Salsa

**W**ELCOME to the February edition of Southerly Magazine's Retravisision Recipe. Continued warm weather and plentiful supplies of local seafood, fruit and vegetables mean it's a great time for this Lemon Pepper Groper and Mango Salsa.

1) For the salsa, chop and combine the ingredients. Combine the dressing ingredients and mix gently through the salsa.

2) Slice each of the groper fillets lengthwise and dust them thoroughly in the combined lemon pepper seasoning ingredients.

3) Heat the oil in a non-stick pan and fry the fillets on a medium heat for three minutes each side or until crispy and golden.

6) Serve on a bed of salsa. Enjoy! **S**



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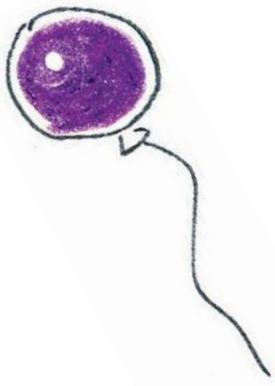
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# PORONGURUP FESTIVAL

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## PORONGURUP FESTIVAL

# Porongurup puts finest on show

**T**HE Porongurup Festival is the Porongurup Promotion Association's annual food and wine event.

Funds raised are used to promote the region throughout the year and also support events in the community like "Art in the Porongurup".

Always set in the stunning Porongurup Range, it showcases the stunning wines, produce, talent and community spirit of the region.

The Festival planning is managed by an enthusiastic community team for visitors to enjoy a festive day of family fun. The Porongurup Festival has been running for 34 years, making it the longest-running wine, food and music event in the region.

This year the Festival is back to the beautiful venue of Jingalla Wines which has a lovely shady site should the day be warm.

Due to COVID restrictions there will be only one entry gate at Jingalla this year.

The pedestrian gate will not be available.

All patrons will have to enter the main gate for COVID double vaccination and ID check-in.

Due to limited phone range, organisers advise festival-goers to take a screen shot or download their ID and COVID Vaccination Certificates so they

can enter the Festival and enjoy the day.

All the wine producers who will be present at the Festival are small businesses and many only have their cellar doors open occasionally or by appointment.

So the Porongurup Festival is a great opportunity to enjoy a wide range of excellent wines, local spirits from Great Southern Distillery, boutique beers from Wilsons Brewery and a selection of yummy food from the many vendors.

There will be a delightful selection of wines available from seven local wine producers – Castle Rock Wines, Dukes, Ironwood Estate, Jingalla Wines, Mt Trio, Shepherd's Hut and Zarephath.

Jingalla is planning to showcase a limited selection of aged wines from their "dungeon" for interested wine lovers to enjoy during the afternoon.

Limited quantities will be available for purchase.

The Great Southern Distillery will hold whiskey and gin masterclasses during the day for a small extra charge.

There will be fantastic entertainment with live music all day from local bands "The Bearded Hipsters" and "Numbats".

One of the signature events of the Festival – "The Great Grape Stomp" – is back again so that festivalgoers can kick off their shoes, roll up their pants and get stomping.



■ The grounds at Jingalla Wines in Porongurup are in stunning condition and ready to host another fun-filled Porongurup Festival.

The Mount Barker Visitor Centre will be in attendance for all information.

An art and pottery display and sales will be set up in Jingalla's cellar, with paintings and other creations.

Children will be entertained with the Bouncy Castle, face painting, Jamie the Clown and The Porongurup Barrel Train.

Now is the time to get your tickets early and save.

Adult tickets are available online for \$30. Gate sale adult tickets are \$35.

Tickets include entry, a complimentary wine glass and access to local wineries, food stalls, live music and entertainment.

Children (under 18) have free entry,

but they must be accompanied by an adult.

For ticket bookings go to <https://www.trybooking.com/events/landing?eid=834670&>

Festivalgoers can also make use of the bus service.

Southern Bus Charters are offering return transfers with pick-up from Centennial Stadium Albany at 10.25am. The bus leaves from Jingalla Wines at 5pm.

Tickets are from \$30. For bookings go to <https://southern-bus-charters.rezdy.com/>

For the latest information, check out the Porongurup Western Australia Facebook page. **S**

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## PORONGURUP FESTIVAL

# Celebration of good taste

THE Great Southern's favourite gourmet festival, set in the stunning Porongurup Range, is a day full of fun for the whole family.

Showcasing local wines, spirits and beer, produce, arts and community projects, the 2022 Porongurup Festival will be held at Jingalla Wines on Sunday, March 6.

The Festival brings together visitors, locals, community groups, artisan producers and chefs for a day of indulgence and entertainment.

While the region is well known for producing award-winning wines, it is also home to Great Southern Distilling Company's Porongurup Distillery.

This is the company's "workhorse" distillery and by far its largest working space. The home of Tiger Snake and Dugite, it draws on the best local rye, corn, and malted barley to produce a full-flavoured range of whiskeys.

The 4,800 square metre facility is set on 30 acres and houses kettles, brewing, old open-top wooden fermenters, as well as stills, and a malting plant. It also has a 1,000 square metre barrel store on site.

Porongurup houses a stable of both column and copper stills and has the capacity to produce around 50 to 70 barrels of whiskey each month.

Great Southern Distilling Company enjoyed a stellar 2021, bringing home a range of awards from competitions held all over the world.

When Limeburners won two Gold Medals at the 2021 San Francisco World Spirits Competition it completed 13 consecutive years of medals at international spirits competitions.

The flagship brand of Great Southern Distilling Company, Limeburners is where the dream started to distil the world's best whiskey. With this one goal in mind from day one, Founder and Master Distiller Cameron Syme and his team have been dedicated to distilling in 'pursuit of excellence' and striving each and every day to make the best spirits in the world.

Limeburners has now received over 140 medals and trophies. Continually



Picture:  
Kathryn  
MacNeil

■ Award-winning products from the Great Southern Distilling Company will be available at the Porongurup Festival on March 6.

getting recognition for the quality of the spirits they are producing, Limeburners is acknowledged as producing some of the best single malt whiskeys in the world.

One of the 2021 Gold Medal winning expressions, Limeburners Directors Cut – Peated Port (M335) also collected medals last year at the Australian Distilled Spirits Awards.

Closer to home, the company won three medals last year at the Perth Royal Distilled Spirits Awards.

Established in 2019, The Perth Royal Distilled Spirits Awards aim to showcase the very best of WA's homegrown spirits, liqueurs and bitters.

Limeburners Whiskey and Giniversity Gin were recognised as the very best of their category.

The winning expressions were the

Limeburners Directors Cut – Peated Sherry and the Limeburners Port Cask Strength 61%.

Cameron personally selects the premium Directors Cut barrel for its exquisite quality, rich taste and aroma. The taste of the Peated Sherry is incredibly smooth.

The peat is subtle and arrives after the sherry notes. It has a long finish as the creamy mouth feel remains with the chocolate sherry notes. It is a very smooth whiskey which well-deserves the accolade won.

Limeburners Port Cask Strength 61% also won a Gold Medal.

The Giniversity Whiskey Cask Gin also took home Gold.

Giniversity's ethos is about innovation, adding unique twists to gin recipes to produce something like no other.

In this case the Giniversity's Whiskey Cask Gin has spent over 12 months in a Limeburners American Oak barrel, soaking up the goodness from award-winning Single Malt Whiskey.

"Our whole team is proudly flying the Western Australian flag for our State," Cameron said.

"These Gold Medals give us all a great sense of continued achievement – no small feat for a regionally based WA company punching above its weight around the world."

Each Directors Cut release is a single barrel that is carefully selected from a select reserve of barrels.

Call in and see the Great Southern Distillery team at the Porongurup Festival and sign up for one of their whiskey and gin masterclasses to be held on the day. **S**

## Karri On to the Porongurup

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## ENTERTAINMENT

# Full Spectrum from Jazztrix

ALBANY'S Spectrum Theatre and a local jazz quartet have joined forces to schedule a busy series of events in February.

The action kicks off on Saturday, February 19, with the first of two performances of the "Brilliant Bacharach" show by David Rastrick and the Jazztrix.

They will be joined by two special guest vocalists – Whitney Weaver (Impact), who will sing the songs popularised by Dione Warwick, and Rachael Colmer-Rastrick (Chorus, Breaksea, Penelope and Marlin), who will perform Bacharach's songs as played by The Carpenters.

Bacharach's background was as a composer in a publishing house, and his compositions were written for and played by well known and popular artists such as Dione Warwick, Cilla Black, Dusty Springfield, Tom Jones, Herb Alpert and The Carpenters.

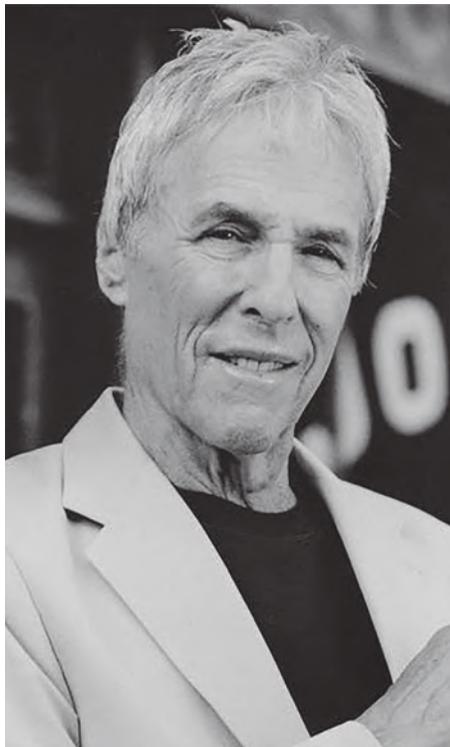
Bacharach's well crafted compositions – in an easy-listening crossover with pop music and bossa nova – include many songs that are classics today, including The Look of Love, Alfie, What The World Needs Now is Love, Raindrops Keep Falling On My Head and This Guy's In Love With You.

Some Bacharach compositions The Carpenters sang include, Close to You and I'll Never Fall In Love Again.

Trumpet player David Rastrick will be joined by stalwarts of the South Coast jazz scene, Lauchlan Gillett on drum-kit, Grant Moulden on double bass and Ross Dwyer on guitar for this fabulous show.

The Saturday show will start at 7.30pm. The Sunday, February 20, performance will be at 5pm.

David Rastrick and the Jazztrix will



■ The hits of Burt Bacharach and Miles Davis will be brought to life in two shows to be performed at Spectrum Theatre during February.

be back in action with a Miles Davis set, "Kind of Blue and Miles' Styles" at Spectrum Theatre on Sunday, February 27.

The quartet will perform Davis's seminal jazz album "Kind of Blue" followed by a set of pieces from the trumpeter's career.

Davis's 1959 multi-platinum album "Kind of Blue" has been described as the greatest jazz album of all time, and includes pieces such as "So What", "Blue in Green", "Flamenco Sketches",



"Freddie Freeloader" and "All Blues".

Interestingly, four extra tunes from the recording sessions were released in 2008, and Jazztrix will be performing these too.

Davis began his career playing alongside be-bop greats such as Dizzy Gillespie and Charlie Parker, and subsequently shifted restlessly through many jazz styles, from be-bop into hard bop and innovating in cool jazz and modal jazz, jazz-rock fusion, free jazz and doo-bop.

He performed such well known jazz classics as "Round Midnight", "Footprints", "Four" and "Milestones".

"As a jazz trumpet player I've been very influenced by Davis's playing," said Jazztrix trumpet player and band leader David Rastrick. "Davis's playing often has a great depth and subtlety, and at other times been radical and groundbreaking."

Hear Jazztrix Quartet perform "Kind of Blue and Miles' Styles" at Spectrum Theatre at 5pm on Sunday, February 27. **S**

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## ENTERTAINMENT

# Festival of film spans

**B**E transported around the globe by a glorious array of films from legendary directors, famous stars and brilliant award-winning new talents at the Albany Entertainment Centre.

Opening on February 17, the Lotterywest Films program spans nine films over 6 weeks.

Endearing human stories unfold against timeless European backdrops, bustling African urban centres and pristine Russian landscapes.

We are all different and Lotterywest Films Touring WA offers a special movie experience for everyone.

Whether you've come to be transported on a night out with friends, or you're seeking to share in creative connections from around the world and from the local community, this year's program is designed for you.

Whether you want to be *The Worst Person in the World*, discover two very different but extraordinary stories with Charlotte Rampling, be scandalised by director Paul Verhoeven or have a laugh with Renate Reinsve and Anders Danielsen Lie, there truly is something for everyone in the 2022 Lotterywest Films season.

Perth Festival Film Program Associate Tom Vincent's handpicked selections include major new films by some of the most significant filmmakers of the past 40-plus years – Paul Verhoeven (*Benedetta*), Joachim Trier (*The Worst Person in the World*), Ben Sharrock (*Limbo*) and Juho Kuosmanen (*Country*).

Film fanatics will delight in the inclusion of the French controversial film *Benedetta*, and the Australian premiere of *Murina* (Executive Producer Martin Scorsese) takes audiences to the Balkan seas in a father-daughter drama which won the 2021 Cannes Film Festival *Caméra d'Or* (Best First Feature Film).

Across the Tasman in New Zealand, Emmy, Golden Globe and Academy-Award nominated star Charlotte



■ *Murina* and *Juniper* are two of the features in the Lotterywest Touring Films WA which visits Albany from February 17.

Rampling takes on the role of feisty alcohol-fuelled Ruth, who battles her self-destructive grandson (up and coming Kiwi star George Ferrier) in *Juniper*.

It stands in stark contrast to her performance as a sceptical Abbess in Verhoeven's 17th Century lesbian-nun drama *Benedetta*.

Voted by the 2021 Cannes jury as one of the best of the fest, *The Worst Person in the World* is a comic drama about being far from perfect, navigating life as a "grown up" and accepting reality.

Thirty-year-old Julie is having an existential crisis. Her older boyfriend wants to settle down but, as with most things in her life, she's unsure. When she gatecrashes a party and meets the young and charming Eivind things start to unravel.

Over 12 short chapters we follow Julie as she flips between career and

romantic choices, eventually taking a realistic look at who she really is.

Laugh-out-loud funny and heartbreaking in equal measure, *The Worst Person in the World* is a coming-of-age film that perfectly captures the feeling of never really feeling grown up.

The program also shines a light on stunning films by explosive new documentary talent Jonas Poher Rasmussen (*Flee*), Antoneta Alamat Kusijanović (*Murina*), and Juho Kuosmanen (*Compartment N° 6*).

In *Compartment N° 6*, it's the early 1990s and a Finnish grad student in Moscow has planned a trip to a remote city in the Arctic circle to see some rock paintings.

Awaiting her in her second-class train compartment is a traveller from hell, a heavy drinking Russian skinhead who is about the last person you'd want to be stuck with in close quarters on a long journey.

Although at first the two strangers couldn't seem to be more different, they form an unexpected bond, both coming to face the truth about their yearning for human connection.

As with his exquisite debut, *The Happiest Day in the Life of Olli Maki*, Juho Kuosmanen once again proves himself to be a brilliant director and an artist who is both an acute observer and profoundly compassionate.

*Compartment N° 6* is a wryly observed and intimate character study that celebrates the beautiful loneliness that ties us together.

In *Benedetta*, director Paul Verhoeven – known for erotic sensations like *Basic Instinct* and *Showgirls* – is back with a melodrama that shook up Cannes and divided the critics.

It is the late 17th century and, with plague ravaging the land, *Benedetta* Carlini joins a Tuscan convent as a novice.



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# the globe



Capable from an early age of performing miracles, she suffers from disturbing religious and erotic visions. When she begins a passionate affair with a newcomer to the convent, Benedetta develops stigmata and the church powers that be must decide if she's faking it – and whether that even matters.

Benedetta mixes the serious and provocative with humour and self-aware outrageousness. It has all of Verhoeven's trademark violence and shock-factor sex scenes, but it's also a sensuous, sophisticated and highly entertaining film exploring issues of power, dominance and faith.

Murina comes from Croatia. Winner of the Caméra d'Or for Best First Feature Film at Cannes in 2021, Murina is a psychological drama and a coming-of-age tale of a young woman's struggle for independence.

On the surface, 16-year-old Julija's life looks like paradise, but a deeper dive shows she and her mother Nela must carefully navigate the oppressive rule of controlling father and husband Ante.

Tensions rise when a charismatic and wealthy family friend arrives at their Croatian island home. For Ante he offers the chance for a life-changing deal.

For Nela he's a reminder of a different life she could have had. For Julija he's a getaway plan.

Beautifully crafted, sensually charged and with some electrifying drama taking place (literally) beneath the Mediterranean surface, Murina will completely captivate you.

Ben Sharrock's melancholic comedy Limbo is a funny and poignant cross-cultural satire that subtly sews together the hardship and hope of the refugee experience.

Omar is a promising young musician

separated from his Syrian family and stuck on a remote Scottish island.

Barred from working and forced to take ridiculous cultural-awareness classes, he awaits the fate of his asylum request.

The limitless landscape of the Scottish islands is expertly juxtaposed with the lack of options for oud-playing new arrival Omar.

With pitch perfect wit and crisp observation, Limbo shines a light on the hearts and lives of those at the centre of a refugee crisis that most of us only experience through headlines.

The Danish film, Flee, was the winner of the Grand Jury Prize at the 2021 Sundance Film Festival.

Amin Nawabi (a pseudonym), a 36-year-old academic in Denmark, grapples with a painful secret he has kept hidden for 20 years. He opens up to his close friend, director Jonas Poher Rasmussen, telling for the first time the story of his extraordinary journey as a child refugee from Afghanistan.

Told mostly through animation, with some additional archival footage, Flee weaves together a stunning tapestry of reflections to tell the deeply affecting story of a man grappling with his traumatic past in order to find his true self and the real meaning of home.

Despite the harrowing stakes, the film finds many moments of light and humour, revelling in the joys of pop culture, young romance and small acts of kindness.

Amin's courage in confronting his deepest fears is a powerful act to experience in this artful telling.

Pushing the boundary of the documentary hybrid form, this Sundance Grand Jury Prize winner breaks bold new ground in animation and confessional narrative with an extraordinary true story that is heartbreaking, moving and impossible to forget.

The most delightful is the bonus short films Sparkles, Two Sands and Wirun from Australia played after some of the feature films.

"Join us in Albany for this year's Lotterywest Films Touring WA and experience six feature films and three short films in your own way," said Tom Vincent.

"Each one has made a film that is outstanding, fresh, something hitherto unknown and unseen.

"We will hear much, much more from all of them. The older generation, and the new, are united in distinction, in personality and in artistry."

The films will be screened at Orana Cinemas each Thursday night from 6.30pm from February 17 to March 24.

For a full list of dates and times visit Orana Cinemas website or phone 9842 2210. **S**



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# EVENTS

# Albany Art Group all set for its

**T**HE Albany Art Group was delighted to be invited by the City of Albany to celebrate its 60th Anniversary with a Diamond Jubilee Exhibition in the newly established gallery in the Albany Town Hall from February 3.

Since 2004, the Albany Art Group had been lobbying the Albany City Council and local politicians for an A Class Gallery in Albany, so it will be a special moment for members to be able to exhibit in the stunning new gallery space.

From its inception 60 years ago, the Albany Art Group has worked hard to promote the visual arts in the Great Southern region by conducting weekly classes in social painting, life drawing, plein air painting and hosting workshops.

These have been organised for members and non-members alike, providing tuition in a wide variety of artistic genres.

The Albany Art Group also holds regular exhibitions, with members also given the opportunity to learn the skills to professionally curate these exhibitions.

The Albany Art Group has always been an inclusive group encouraging



■ The newly-renovated Albany Town Hall will play host to the Albany Art Group Diamond Jubilee Exhibition.

people of all artistic skill levels to participate in their classes, workshops, and short courses.

The Albany Art Group has had several homes in the past 60 years.

In 1988 it relocated to the historic Vancouver Art Centre after members were involved in the renovation of the then-dilapidated building.

Today's Albany Art Group has

a current membership of 66 with consistent growth in recent years.

It provides a wonderful opportunity for people to keep active within the community and stay mentally healthy

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# Diamond Jubilee Exhibition



■ Prominent local artist Andy Dolphin and AAG President Colin Montefiore look forward to seeing the works selected for the special exhibition.

and has fostered a great number of friendships between long-term Albany residents and those relocating more recently to the region.

The Albany Art Group was a driving

force in establishing the Great Southern Art Trail and has been involved in a variety of community-led initiatives promoting art in the region.

Current President Colin Montefiore,

who has been involved in the Albany Art Group for over 20 years, said that there have always been fantastic mentors to be found within the group who encourage new members and push them to take on new artistic challenges.

In May, 1962, a group of artists from Albany, Denmark and Mt Barker met with the intention of forming an Albany-based art group.

This was brought about through an acclaimed Western Australian water colour artist, Geoff Ridley, an art teacher in the Denmark area at the time.

His aim was to encourage would-be artists to form a group capable of supporting each other in their pursuit of art.

It is very likely that without the encouragement and inspiration of Mr Ridley, the Albany Art Group may have never become what it is today.

Unfortunately, he passed away prior to the Art Group forming.

On July 11, 1962, 12 people gathered at the Albany High School with the sole purpose of forming an art group and so it was that the Albany Art Group was formed with 18 founding members at

its first meeting. Eric Fry was appointed as the first President and in September, 1962, Sir Claude Hotchin graciously accepted the role of Patron of the Albany Art Group.

He and his wife became strong supporters of the Group during its first three years.

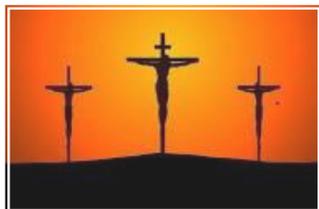
After its inception the Group met at a variety of locations, always searching for a permanent home.

The Penny Post building was one such meeting place but tenancy there ceased in October, 1985.

The search resumed with temporary accommodation being found in the old Catholic school building in Aberdeen Street before finding its current home in the Vancouver Art Centre in 1988.

The Art Group has continued to grow and has always been in the hub of the visual Art Scene in the region with between 65 and 70 members currently on its books.

The Albany Art Group's Diamond Jubilee Exhibition is a celebration of the talent and artistic skills of its current members and is a testimony to the group's original mentor Geoff Ridley's advice "stick together and work together" to achieve success. **S**



## HAVE YOU CONSIDERED JESUS



Jesus Christ as God's only beloved son came to this earth to redeem man back to God. His birth was miraculous and even from a young age he made a worldwide impact that resonated through the ages and into society today.

Jesus was a man who was born in an obscure village, the child of a peasant woman. He grew up in another neighbouring village. He worked in a carpenter shop until He was thirty. Then for three years He was an itinerant preacher. Jesus never owned a home. He never wrote a book. He never held an office. He never had a family. He never went to college. He never put His foot inside a big city. He never travelled more than two hundred miles from the place He was born. He never did one of the things that usually accompany greatness.

He had no credentials but Himself. While still a young man, the tide of popular opinion turned against him. His friends ran away. One of them denied Him. He was also turned over to His enemies. He went through the mockery of a trial. He was nailed upon a cross between two thieves. While He was dying, His executioners gambled for the only piece of property He had on earth - His coat.

The Bible tells us that one Friday almost 2,000 years ago; Jesus Christ died on a cross and was buried before sunset. When He was dead, He was laid in a borrowed grave through the pity of a friend. But it also records that He left the empty tomb on Sunday morning, three days later, arising from the dead. That, according to Christians ever since, is the event of Easter. Christians for almost 20 centuries have been declaring that the Easter event is the literal bodily resurrection of Jesus Christ from the grave. This faith has changed lives in the past and it still does today.

Millions of believers throughout history and around the world, have chosen to die as martyrs rather than to deny their faith. But can educated, refined people living in our generation truly be convinced that Jesus Christ really did come back from the dead? Many would say no. They feel we have progressed too far to consider the resurrection of Jesus to be an authentic historical event. However, truth is not negotiable and historical statements of fact are not open to question. In a historical sense, the resurrection stands on ground that is solid. Reliable witnesses wrote about meeting and talking with Jesus after His death. Sceptical enemies

noticed His disappearance from the tomb. Extra biblical, historical reports were also given of His resurrection. In fact, many eyewitnesses of Jesus' post-death appearances died defending their belief in it.

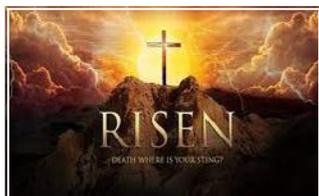
We believe that the resurrection of Jesus is a real historical occurrence with great significance for all of us today. Thus, believing or not believing in it is a life-or-death matter as it determines our eternal destiny. Nineteen long centuries have come and gone and today He is a centrepiece of the human race and leader of the column of progress. We are far within the mark when I say that all the armies that have ever marched, all the armed forces that have ever been assembled; all the parliaments that have ever sat and all the kings that ever reigned, all put together, have not affected the life of man upon this earth as powerfully as has that one solitary life!

In recent years, manuscript copies of New Testament portions have been found that prove it was written when the contemporaries of Jesus Christ were still alive. The Christian church was not born nor does it exist today on the basis of Jesus' life and teachings. The church that began less than 2 months after Jesus' death is the result of something more significant than His great sayings, parables, and philosophies.

It began because a group of people in Jerusalem testified that they saw Jesus alive after He had been killed. Without the faith of those resurrection witnesses and the new faith of those who believed their testimony about it, there would be no Christian church anywhere today. The evidence is in. The resurrection of Jesus Christ is a verifiable, historical event. Also the gospel still changes lives and gives courage. Thousands of believers can attest to the fact. Think of the key world events of your lifetime. Whatever comes to mind, you can be sure of this: no event has affected every human on earth and none of them has had the kind of monumental, worldwide, eternal effect that the one event almost 2,000 years ago claims to have.

This event is the death, burial and resurrection of Jesus Christ. He is alive and well - accept Him today as your personal saviour and allow Him to change your life.

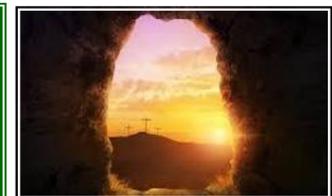
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# SCENE OUT

**Pictures:** Renato Fabretti, Fremantle Theatre Company  
Albany's Historic Whaling Station



**A**PPRECIATIVE Albany audiences turned out recently when Fremantle Theatre Company (FTC) and Bankwest partnered to return Shakespeare in the Park for the first time in almost a decade.

The long absence ended in dramatic fashion when Albany's Historic Whaling Station amphitheatre formed the stage for a production of *A Midsummer Night's Dream* on January 7 and 8.

Headlining the show was Albany-raised actor Joel Jackson who was delighted to have family and friends in the audience. **S**



Albany audiences enjoyed Shakespeare in the Park when Fremantle Theatre Company performed *A Midsummer Night's Dream* in Albany's Historic Whaling Station amphitheatre. Far left, Albany-raised actor Joel Jackson was delighted to have his grandfather, John Rowe, in the audience.



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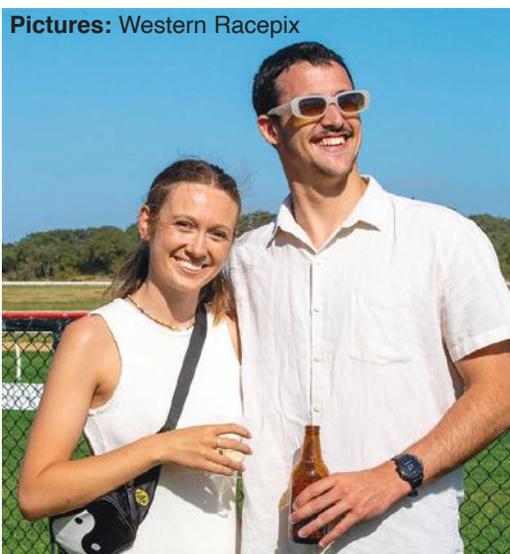
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# SCENE OUT



**T**HE good times keep rolling at Albany Racing Club, with the continuation of its big summer program. The massive annual Boxing Day meeting lived up to all expectations with another massive crowd on course. Punters were soon back on January 9 for the Fitzpatrick Plate. The month is set to be rounded out on January 29 by the annual Pelican's Ladies' Day, featuring the annual running of the Golden Bracelet. **S**



Pictures: Western Racepix



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# SCENE OUT



Pictures: Western Racepix

IT HAS been a busy start to the year – on and off the track – for the Mount Barker Turf Club. The celebrations kicked off with a big meeting on New Year's Eve before the crowds returned for the much-anticipated Pink Ladies' Day on January 4. One of the biggest racing days on the Mount Barker Calendar – Grapes & Gallops – was staged on January 23 to coincide with the \$100,000 Mount Barker Sprint. **S**





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Sunday, May 15



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