

83rd Anniversary Tatura Event



Restored 'Sergeant Snow White' artefact, and donor Kathleen Whelan

Contents

From the President.....	3
Save The Dates.....	3
83 rd Anniversary Tatura Event.....	4
Mike (Manfred) Klein - JMA.....	7
Dunera, a poem.....	8
The Quaker Embroidery Project.....	10
Dunera UK/Europe Developments.....	10
Driftwood the Musical.....	11
Legacies of the Dunera: A Collaborative Symposium at Nottingham Trent University.....	12
Orange (NSW) - The Forgotten Internment.....	14
Orange Regional Museum Opening	15
Dunera Mass	16
From the Archives.....	18

Foundation Editor:

The late Henry Lippmann OAM

Editor:

Eva Betts, Crayon Creative

Editorial Responsibility:

The Committee of the Dunera Association

The views expressed by writers of particular articles are the responsibility of the authors and are not necessarily those of the Dunera Association.

© Copyright Dunera Association 2023, unless otherwise stated.

Dunera Association Inc Committee 2022-23

President - Ron Reichwald

duneraboys@gmail.com
0401 048 558

Vice President - Dr. Seumas Spark

duneraboys@gmail.com

Secretary - Jacque Houlden (NSW)

duneraboys@gmail.com

Assistant Secretary - Kate Garrett

Treasurer - Geoff Winter (Canberra)

duneraboys@gmail.com

Immediate Past President - Dr. Peter Felder

Jack Strom

Janet Arndt

John Ebert (Sydney)

Kristin Otto

Michelle Frenkel (Shepparton, VIC)

Alan Lion (UK)

Dr. Karen Wayne

Ed Lippmann (Sydney)

All committee members reside in Melbourne unless otherwise stated.

NEW EDITOR

We have pleasure in welcoming Eva Betts as our new Editor of Dunera News as well as the expertise of her organisation Crayon Creative.

THANK YOU

The Committee sincerely thanks our retiring Editor Rebecca Silk for her over 10 years dedication to producing Dunera News.

From the President



I am pleased to introduce issue 115 of Dunera News. Since our last issue, we have commenced our 83rd anniversary commemorations

by holding our annual Tatura event. The highlights were the unveiling of a restored artefact from the Dunera Boys' performance of Sergeant Snow White and the presentations by our guest speakers, the owners of the land on which both Campsites 1 & 2 were located. A full report is included herein and includes a fascinating article by Tonia Eckfeld, whose father and uncle were interned in Camp 2.

Also in this issue is a report on the Quaker Embroidery Project and a related poem by Roy Wilcock, a report of a recent performance of the Dunera Mass and an article on donated material relating to Manfred (Mike) Klein to the Jewish Museum

of Australia, as well as the regular Save the Dates and From the Archives columns.

Orange (NSW) Regional Museum recently conducted an exhibition of art depicting Dunera internees' experiences at Orange and my visit there is described, as is Alan Lion's report on developments on the formation of a UK/Europe Dunera group.

We are looking forward to our annual events in Sydney, Hay and Melbourne, (see the Save the Dates column), and I hope as many of you as possible will attend one or more of them. In the meantime, I wish you all good health.



Ron Reichwald

SAVE THE DATES

Dunera Association Events

Sydney, NSW Sunday 27 August
Hay, NSW on weekend 1-3 September
Melbourne, VIC on Sunday 12 November
AGM (Zoom) Monday 20 November at 8pm

83rd Anniversary Tatura Event: Remembering the Eckfeld Brothers' 1000 Days in Tatura

Tonia Eckfeld

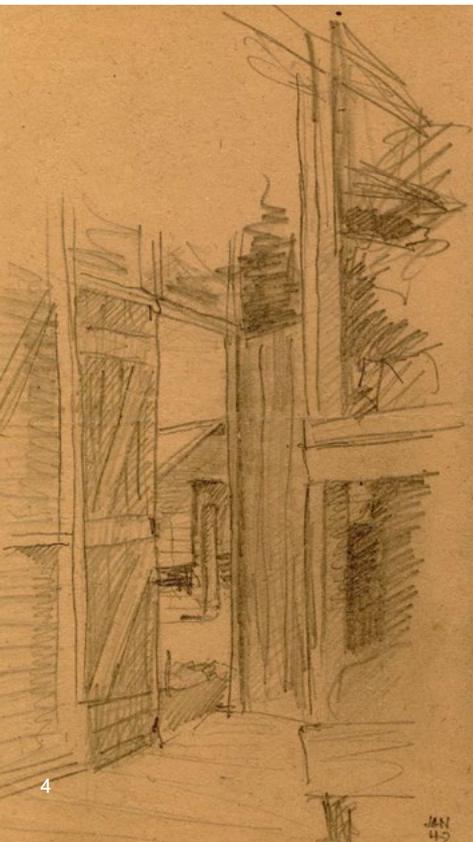
Visiting Tatura, the Tatura Irrigation and Wartime Camps Museum, and the surrounding World War II internment camps is an important annual event for the Dunera Association. On Sunday 16 April 2023, families and friends of the Dunera and Queen Mary internees joined with Tatura locals to remember the internees' experiences, celebrate their resilience in the face of hardships, and highlight their contributions to Australian and international life.

We were warmly welcomed by the Tatura community and Museum, treated to baked delights from the generous ladies of the CWA, and learned about the current status of the internment camps as Victorian heritage sites from the caretaker-owners of Camps 1 and 2, David Mallinder and Geoff Reed. Kathleen Whelan presented to the Museum an important restored hand painted scroll created by her father Bertold Meier (Bert Myer), showing scenes of the

theatrical performance 'Sergeant Snow White', produced by members of the AIF 8th Employment Company.

A visit to Camp 2 was personally moving, having become a pilgrimage place and touch point to the past. My father, Reinhold Eckfeld, and uncle, Waldemar Eckfeld, spent a combined total of 1000 days there from 1941 to 1943. Together, they fled Vienna to the United Kingdom in August 1939, a few days before war was declared. After working in Northern Ireland, both were arrested in June 1940, sharing the inhumane conditions and terrible torments on board the HMT Dunera to Australia.

The camps at Tatura sat in barren landscapes with primitive living conditions. The brothers were accommodated together in Hut 6, Camp 2, Reinhold aged 19 and Waldemar, 27. In 2015, Reinhold recalled: in Tatura, 'the temperatures were milder and the number of flies fewer [than in Hay]. The Australian Army or government had no jurisdiction over



Reinhold Eckfeld, pencil drawing from interior of Hut 6, Camp 2, Tatura, January 1942 (Eckfeld Archive)

our internment or freedom; they acted as guards only and were very decent as a whole. The internees provided their own staff for cooking, camp maintenance, medical treatment, educational studies, entertainments and sport. Our accommodation was in timber huts, in two storey bunks and we were counted every day. The camps were surrounded by three rows of barbed-wire [fences] and watch towers.' It was a far cry from the sophistication and culture of their home city, Vienna.

The internees at Tatura were impressively innovative, resourceful, and forward thinking. A most significant initiative at Tatura was the 1941 founding of the 'Collegium Taturense' camp school, in Camp 2 (subsequently expanded to Camps 3 and 4), concentrating on education and training in the sciences and the arts for the youth interned in the camps, and engaging the older internees. Reinhold was able to pursue his talents for drawing and architecture, determining his future career.

I never heard my father, uncle, or any of their ex-internee friends complain – things could have been much worse and the suffering of so many others was greater. The Tatura internees were survivors who made the best they could of a bad situation. Although deprived of freedom, Tatura was a safe place, and a staging point from which internees could eventually regain their freedom. Leaving Tatura Camp 2 80 years ago, Reinhold joined the Australian Army's 8th Employment Company and Waldemar commenced war work in Melbourne, where life began again.



Waldemar Eckfeld (left) and Reinhold Eckfeld (right in Australian Army uniform), in Melbourne, 3 October 1943 – both free men (Eckfeld Archive)

83rd Anniversary Tatura Event Photos



Refurbished original cell block, Campsite 2



David Mallinder (left), owner of Campsite 1, and Geoff Reed (right), owner of Campsite 2



Ron Reichwald, the donor Kathleen Whelan and Sue Schmitke, President of Tatura Museum



Geoff Reed addressing attendees

Mike (Manfred) Klein - Jewish Museum of Australia

Mark Themann

Stories connect us in myriads of ways, in how and when they come to us, in how they are stored, shared, retold and absorbed. An object in our Collection starts to slip out of mystery's grasp and become alive to us, when an account – better still, when multiple stories – can be paired to it.

Recently, the Collections & Interpretation team encountered a new set of stories which augment the collection holdings on Manfred (Mike) Klein, one of the Dunera Boys.

Last week, artist Marian Bosch delivered her donated objects into the collection office, objects which showcased her collaborations with Manfred Klein. As we were unpacking the works, Marian unpacked her stories with immense sensitivity and enthusiasm. Her firsthand accounts opened to us, her connection to and encounters with, Manfred.

In 2012, both met at Studio 66, a clay studio operated by Ingrid and Klaus Dusselberg, located in the Melbourne suburb of Camberwell. For years Manfred had attended the studio, largely working alone and happily so. Once Marian discovered Studio 66, also preferring a quiet concentration when working, she began to seat herself alongside this quiet elderly man. Both worked in silence, and over years, something rare and unique was established in this silence.

“Manfred was 88 years old at the time – someone who was in the process of losing his place in this world. My elderly friend and I both moulded clay. I pinched bowls repetitively from a ball of porcelain clay, while my friend's mouldings took on different forms. I seemed to involve myself in compulsive making, smoothing out the harshness of my own memories in the soft porcelain clay and the smudginess of the charcoal, while for my elderly friend the moulding and making processes were more fragmented and interrupted.” Marian Bosch

In a beautiful long-term and deepening exchange, Marian and Manfred, started to create 'conversations in clay'. Working with representatives of Manfred's family and working alongside and beyond his challenges with strokes and his increasingly troubled mind, both Manfred and Marian created a large body of work – a decade long conversation in clay – of which this is just a small sample.

We present two objects from the “Conversations in Clay” series, so generously gifted to us by Marian Bosch. Equally as precious, the Museum is thrilled to have added a significant untold story alongside these objects, both of which connects us to a remarkable man and enriches other Manfred (Mike) Klein materials, in our wonderful Collection.

Mark Themann, 2023, Conversations in Clay, Spiel 58, Jewish Museum of Australia: Gandel Centre of Judaica, <<https://mailchi.mp/jewishmuseum/spectacular-acquisition-events-more>>

Dunera, a poem

Roy Wilcock, Kendal, Cumbria, UK

Please find enclosed attachment of a poem which I have rediscovered in my files. This was written at the time I was researching the Dunera story for the embroidered panel produced in Kendal, UK.

Streetlamps shimmer on shattered glass, Swastikas quiver in shameful folds
Black-shirt thugs wrecking our homes
Run to the sea with frightened babes, to safety on a mercy ship
Tears wash the fears as tiny hands wave a sad farewell
Will we ever squeeze those hands again
 Hopes and dreams so cruelly smashed with each splintered window pane
 Salvation lies on that island shore
 Our heart's desire is to reach that place, evade the tyrant's law
 We will not be part of their grand design, a lethal final plan
 We will not bow down and submit to a heathen's decree
Our promised land is in turmoil, under guard with a barbed-wire fence
Loyalty pinned under searchlight glare, freedom lost again
Numbered and sorted like hapless sheep, herded into a waiting ship
The word 'Dunera' sears my mind, no solace to be found in this place
A hell-ship of horrors, thugs and thieves, in the guise of sentinels
 A hot stinking hold, no comfort or hope, only comradeship easing the pain
 Hold tight to the dreams, keep freedom strong in your mind
 We'll one day leave this floating hell, bereft of humanely needs
 Then Circular Quay embraced us, lifted us high from neglect and fear
 Unbroken wills, starving and gaunt, a filthy cargo of noble men
Plucked from a place of salvation, transported to the farthest shore
A faraway camp in a barren place our dignity returned once more
Our plight resolved, with work to do our dampened spirits soar
Then delivered home to British soil and a country still at war

On 9 November 1938, the Nazis unleashed a night of violence in Jewish communities, beating up people and smashing the windows of shops owned by Jews. This became known as 'Kristallnacht' – the night of broken glass. It was the trigger for many Jews to flee Germany. Many feared for the lives of their families and fled to the Netherlands. At the port of IJmuiden some managed to put their children onto ferries bound for Harwich, escaping to England with the help of the 'Kindertransport' initiative set up by British Quakers and others. In nine months, some 10,000 children were saved from the horrors to come.

Parents then followed as best they could, escaping by various means, hoping to start another life before Britain declared war on Nazi Germany. Unfortunately, the Government were unsure how many refugees had entered the country and feared that the immigrant population contained Nazi spies and subversives, a threat to security. It was decided to intern them all, 70,000 in total, and they were categorised according to their perceived risk to national security. It was decided to send the highest risk 'alien' internees to Australia and Canada, to nullify any future problems. One notorious sailing was the HMT Dunera, an overcrowded ship with ill-disciplined soldiers as guards. Full details of the story are detailed in a tapestry panel and a fascinating blog on the Quaker Tapestry website www.quaker-tapestry.co.uk



The Quaker Embroidery Project

Tessa Spratt

My name is Tessa Spratt and I belong to the Society of Friends (Quakers). Over the last 15 years or so we have been creating Embroidered Panels to celebrate aspects of our Quaker History in Australia. I am one of the coordinators. We started this process with help from the Quaker Tapestry in Kendall in the UK. We kept in close contact with them and persuaded them to do a panel for us. They decided they would like to immortalise one aspect of the experience of The Dunera Boys, some of whom became Quakers after the war. I attach a photo of the panel (see previous page). They measure 50cm x 60cm.

Our Embroidered Panels travel across Australia – if you would be interested in seeing the real thing, I could keep you updated with a nearby exhibition. Currently they are in New South Wales.

If you are interested in learning more about our panels you will find them at The Australian Quaker Embroidery Project (www.quakersaustralia.info/Stitches).

Dunera UK/Europe Developments

This is an update on the progress of establishing a Dunera UK Group.

We have established a small team of people interested in remembering those from the UK who had been subject to internment and transport to Australia on the Dunera, their experience in the UK, the journey to and on the Dunera, time in Australia and their return.

The Group is made up of Diana DaCosta, Pauline Lyle-Smith, Ian Henghes, Alan Morgenroth, Rachel Pistol and Jennifer Nadel. We have decided that at this stage we need to build up those that are interested so this will be an Interest Group that will be under the umbrella of the AJR in the UK. As so many of our potential members are spread across the UK, and possibly Europe and America, we will organise ourselves as an online group in the first instance. The initial event will be a look at the UK internment, the tribunals, camps and the experience before the voyage.

We are looking at a communications programme and to see what interest exists. We have drafted some material and used ChatGPT.

We have been in contact with Karen Diamond and Debra Barnes at the AJR and the Imperial War Museum.

Driftwood - the Musical

An Amateur Review by Ron Reichwald

I had the absolute pleasure to attend a performance of 'Driftwood - the Musical' at the Chapel-Off-Chapel Theatre in Melbourne. In a small but convivial venue, the cast and creative team produced something special and most memorable. Seated so close to the action was amazingly revealing – that is, what was revealed was the sheer class of the performance; in fact a powerful display befitting the real life plot of love, courage and survival in war torn Austria.

All the cast members are acclaimed actors/singers and I felt quite privileged to hear the story of the Duldig/Horowitz family's trials and tribulations in the most dangerous and potentially tragic of settings.

The chaos that resulted from the displacement and separation of families was powerfully illustrated in the experiences of the Duldigs. The descriptive music was virtually non-stop throughout the performance and the singing was consistently of the highest order. The use of the Hebrew Prayer 'Avinu Malkenu' was so appropriate; it added to the emotional involvement of the audience.

For the Queen Mary Internees group, this event is a priceless contribution to their history. One can only be humble in congratulating the Producer and Creator Tania de Jong AM. Her talents are boundless as shown by her powerful singing and acting performance playing her mother Eva de Jong-Duldig, who wrote the book 'Driftwood'.

The Melbourne season of 'Driftwood' has been completed and the show now heads to Sydney until 18 June. For details visit driftwoodthemusical.com.au



'Driftwood' 2023, Slawa.
Invention of Umbrella,
Photo: James Terry

Legacies of the Dunera: Internment, Art and International Heritage, A Collaborative Symposium at Nottingham Trent University

Dr Hannah Wilson

On 2 and 3 March 2023, a collaborative symposium took place between Monash University and the Centre for Public History, Heritage and Memory at Nottingham Trent University, funded by the NTU Global Heritage Theme. This hybrid event brought together a range of scholars, researchers, writers, journalists and artists to discuss topics relating to the HMT Dunera, and the creative legacies of those who were affected or interned as a result of this instance of forced migration and exile, which occurred during the Second World War. The intention of this diverse gathering was to initiate and inspire ideas for a larger, upcoming project and further collaboration centred around this theme.

The event was held at the National Justice Museum, in the heart of Nottingham's city centre, an institution which was established in 1995 and housed in a former Victorian courtroom, prison and police station. A decidedly fitting setting for the theme of the event that, since its transformation into a museum, has hosted a range of exhibitions dedicated to the history and preservation of human rights and criminal justice, echoing many of the issues raised by the participants of the symposium.

Day one kicked off with a fascinating panel of speakers, who presented on legacies of the Dunera from the Australian perspective. Louise Anemaat introduced the group to the Dunera collections at the State Library of New South Wales, Kate Garrett referred to stories from the Dunera and Queen Mary as a case study in preserving memory in the digital age, whilst the animated duo Joseph Toltz and Ian Maxwell explained the use of sound in the theatre performance of 'Sergeant Snow White'. Andrew McNamara examined the symbolism of camps, towers, and night-time images of internment, followed by Jennifer Nadel's fascinating take on the Dunera scandal and policy making, referring to her own personal experiences as an award-winning conflict journalist.

Participants then heard from Clare Weissenberg, founder of the Kitchner Camp Project, who shared important observations and connections between the Kitchner internees and the Dunera. Panel three followed with an emphasis on personal narratives, vocational training, and the creation of artistic works in exile. Former Crimewatch presenter, broadcaster and journalist Nick Ross began with a personal account of Dunera through the eyes of his father Hans Rosenbluth who worked as a postmaster and Secretary of the Australian camp at which he was interned. Author Simon Parkin presented case studies from his recent publication *The Island of*

Extraordinary Captives: A Painter, a Poet, an Heiress and a Spy in a World War II British Internment Camp, and Ian Henghes offered an analysis of Heinz Henghes' artworks. Closing this panel was Bea Lewkowicz, of the Association of Jewish Refugees, who introduced the Dunera experiences of the journey to Australian Internment from the AJR Refugee Voices Testimony Archive, and screened a number of recorded oral testimonies as part of this.

The fourth and final panel of the day elaborated further on the subject of artistic legacies of the Dunera and Jewish internment more broadly. Hannah Wilson, symposium co-organiser and researcher at Nottingham Trent University, commented on the similarities between artworks of the Dunera and Australian internment camps, and those created by Holocaust survivors in the British run Cyprus detention camps established immediately after the war. Monica Sidhu focused on the works of German emigré artist Klaus Friedeberger, before artist and educator Caroline Slifkin concluded the day with her research on identity and art in internment via student creative responses across schools in the UK, with a focus on familial histories concerning the Dunera. Participants were then invited to a drinks reception hosted by the Justice Museum, during which further networking and fruitful connections were established, and discussions continued into the evening.

Day two of the symposium opened with panel five, which considered the wider memory of migration from an international context. Sigrid Ruby explored the works of Dunera internee Hein Heckroth, an artist of surrealism, whilst Sandra Carrasco, Neeraj Dangol and Majdi Faleh shared their ongoing research project entitled "A Home for the Diaspora: From the Horn of Africa to Melbourne's Public Housing", which raised contemporary issues of migration and social studies in Australia. The ultimate panel was hosted by co-organiser Seumas Spark of Monash University, who shared his extensive research into art and the Dunera, and closed with a film screening of the recent documentary "Alien Worlds: Dunera Artists at Hay", made by Seumas and his colleague Kate Garrett. Jenny Wüstenberg, professor of History and Memory Studies at NTU and grand-daughter of a Dunera internee led the closing discussion alongside Hannah Wilson and Seumas Spark, inviting comments and questions from the group, and to explore the various ways in which we can continue to explore the theme of the symposium through future projects, grant proposals and a potential travelling exhibition. The event then closed with a visit to the National Holocaust Centre in Nottinghamshire.

In all, the symposium facilitated an important gathering of individuals and stakeholders who have a shared interest in preserving the memory of those interned on the HMT Dunera and Australian camps, as well as exploring the broader issues surrounding exile, migration and internment from a wider humanitarian perspective. Watch this space for future developments and collaborative opportunities!

Orange (NSW) - The Forgotten Internment

Ron Reichwald

I recently undertook a trip to Orange Regional Museum, ostensibly to visit the exhibition 'Enemy Aliens: the Dunera Boys in Orange 1941'. Until recently, we as the Dunera community, have known very little about Dunera Boys' experiences at Orange.

I take road trips to our annual events in Hay and Tatura and this trip to Orange was a delightful nine hours of driving. I continually marvel at the Australian landscape, particularly the Central Victorian and Southern NSW undulating foothills of the Great Dividing Range. The views are spectacular as one climbs the highway to a peak only to then view the picturesque rich green valley ahead. The NSW Central Tablelands, in which Orange nestles at an elevation of 863 meters, is no less spectacular but very cold.

Approximately 400 Dunera Boys were relocated to the Orange internment camp at a time when most of them were being relocated from Hay to Tatura. Construction of the Tatura camps had not yet been completed, hence the necessity for some to be diverted to Orange temporarily.

The exhibition, made possible through the agencies of Dr Seumas Spark, Professor Andrew McNamara and Kate Garrett, comprised works of art, (many of which had never been displayed publicly), kindly lent by the State Library of NSW and other private collectors. In fact, it is mainly from this art that we have any information relating to the experiences of our Dunera internees at Orange. We thank the Orange Regional Museum for their integral contribution to this successful event.

We are hoping that future such exhibitions will emanate from this exhibition, to be shown around the country and that Dunera Association may hold some form of event at Orange to commemorate our Dunera Boys.



Orange NSW Showgrounds location of Dunera Boys internment camp

Orange Regional Museum Opening

Kate Garrett

In November 2022, a world first exhibition opened at the Orange Regional Museum in Orange, New South Wales. When the doors to the exhibition room opened on 18 November, it was the first time the majority of the works had ever been seen in public. For many of them, the occasion was special for another reason as well: they were being shown in the very place where they had been created over eight decades earlier.

After years in private collections, some in countries thousands of kilometres away, these artworks have now returned to Australia following recent acquisitions by the State Library of NSW. The event was opened with a wonderful Welcome to Country, followed by insightful and moving talks from Seumas Spark and Louise Anemaat, Dixon Librarian at the State Library of NSW.

The museum welcomed many visitors, both local and interstate, at the opening event on Friday evening. Many of these same visitors attended the Curator Talk the following day, where co-curators Seumas Spark and Kate Garrett guided the group around the exhibition and shared further stories and information about the artworks and the curatorial choices they made along with their third co-curator, QUT's Andrew McNamara.



Dunera Mass

On 6 May 2023, ten members and friends of the Dunera Association were thrilled to be present at a concert that was part of the Canberra International Music Festival. At the concert, works by Dunera internees Max Peter Meyer and Boaz Bischofswerder were performed. The story of the manuscripts is told below by Nicole Forsyth and is yet another fascinating piece of Dunera internment history.

During the concert drawings of portraits of some of the Dunera internees by internee Robert Hoffman were displayed by our very good friend from the State Library of NSW, Louise Anemaat, who was also in attendance from Sydney.

Nicole Forsyth writes:

My father, Dr James Forsyth, was the Parish Music Director at the Holy Family Catholic Church in Lindfield, NSW. He was also a music education academic at the Australian Catholic University (ACU) and an organ teacher at the Sydney Conservatorium of Music. In 2002, he was handed an unassuming A3 yellow envelope by a church parishioner, Ossi Wolkenstein. Inside were precious music manuscripts. Dad and I didn't know that Ossi, and his wife Jackie, had been listening very carefully to dad's community choir over the past few years, as well as to me and my student friends from the Sydney Con., who supplied an orchestra for feast day masses.

Ossi, as he liked to be known to his Australian friends and family, was a charming and personable, but humble man. It turned out that he was born Count Oswald Veit Von Wolkenstein into the Austrian aristocracy. More importantly, he was one of the now famous 'Dunera Boys', mistakenly deported to Australia by the wartime British government. Ossi and his brother Christoph (Christopher) were 16 and 18 at the time.

Born in Vienna, their father was an Austrian government minister. When he fell foul of pro-Nazi forces, he took the family to Britain where Ossi, Christopher and their three younger brothers went to school. In July 1940, the two elder brothers were deported from Britain to Australia aboard HMT Dunera, alongside around 2,500 other men, aged 16 to 66. Ossi's envelope contained a number of old music manuscripts, including the Dunera Mass by another Dunera Boy - composer, organist and choral director Max Peter Meyer.

Born in Munich in 1892, Meyer was originally Jewish, but married a Catholic and converted. He had worked as a banker, but after his marriage, it seems his occupation was listed as 'composer'. After Kristallnacht, the violent Nazi genocide against the Jews, he was thrown into Dachau concentration camp for about six weeks. Released in December 1938, he fled to Britain.

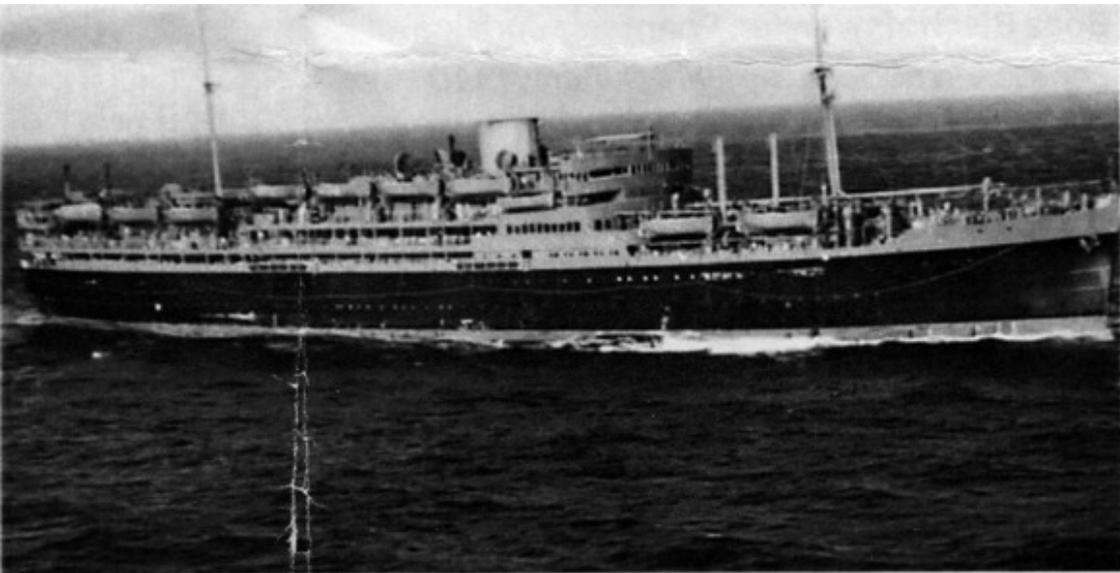
Meyer's Dunera Mass is mentioned many times in the oral and written histories of the Dunera Boys, but the material evidence, the score itself, had been lost – until

Ossi handed it to my dad in 2002. It appears that the Dunera Mass hadn't been presented since its first performance on board the HMT Dunera and then inside the internment camps at Hay in NSW and Tatura in Victoria in 1940-41.

These wartime music manuscripts are a vital addition to the multi-stranded histories of the Dunera Boys, around 900 of whom, like Ossi Wolkenstein, made their lives in Australia after World War II. More men, including Meyer, who was older, went back to Europe. Mid-career and with a family, he chose to return to his established position as a teacher and composer at the London College of Music, where he was later made a Fellow for his work and contribution to music.

Now, after 80 years of silence, Meyer's music is being performed again.

HMT Dunera in 1940



From the Archives

Dunera News No. 27 June 1993

P.M.'s File No. K./19/1/5

Memorandum from O.C. "Q" Troops

O.C. Prisoners of War

Information Bureau

Australian Imperial Forces

Subject: Your memorandum dated 31 August, 1940

With regard to the disembarkation of Internees I wish to stress the following points:-

1. Baggage

As there are over 2000 bags and a like number of document cases, all unlabelled, it is absolutely and completely impossible to sort out the property of any internee going ashore at Port Melbourne. This will be appreciated when I inform you that embarkation at Liverpool was made in such inadequate time that to tabulate this baggage was out of the question. Moreover as the voyage progressed, bags had to be forced open in order to obtain linen and clothing which after fumigation and washing, was distributed piecemeal to the internees. This was an urgent necessity owing to large numbers becoming lousy.

It will be a simple matter for detention authorities at Sydney to distribute baggage on identification by internees when the balance may be returned to Melbourne.

2. Valuables

The same applies in this paragraph. Valuables have been placed in a sack and sealed. Two valuable items of jewellery are under separate cover. As I have already pointed out to Capt. Heighway, search of internees was commenced on shore by the Dock and Military Police in conjunction with my Command, but there being such urgency to sail owing to escort and convoy anxiously waiting, that it had to be continued, to the best advantage, on board ship.

It will be appreciated that in the difficult circumstances of sorting out internees in their respective groups, that certain articles are possibly missing but in my opinion this of course is unavoidable. I have asked Australian Authorities to support my urgent request to the British Authorities that they should in no

circumstances permit internees to have more than one Kitbag per head and that all valuables should be handed by Conducting Officers in a sealed parcel for which receipt may be demanded.

I would now like to give mu personal views on a. Nazi Germans, b. Italians and c. German and Austrian Jews.

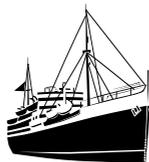
- a. Having warned this group prior to sailing of mu methods should trouble arise through them their behaviour has been exemplary. They are of a fine type, honest and straightforward, and extremely well-disciplined. I am quite prepared to admit, however, that they are highly dangerous.
- b. Italians. This group are filthy in their habits, without a vestige of discipline, and are cowards to a degree.
- c. Can only be described as subversive liars, demanding and arrogant, and I have taken steps to bring them into my line of thought. They will quote any person from a Prime Minister to the President of the United States as personal references, and they are definitely not to be trusted in word or deed.

I attach for your further information a series of letters which I trust may be of some service.

At Sea –
2nd September, 1940

(Sgd.) N. P. SCOTT. Lt.-Col.
O.C. "Q" Troops

Editor's Note: all archival material is shown in its original form.



Dunera News

First published in 1984 this is a unique resource of information relating to the internment of refugees from Nazi oppression deported to Australia from Britain and Singapore in 1940.

PDFs of all back issues can be found on the Dunera Association website.

The association welcomes contributions of letters or articles for future issues of Dunera News: Please email duneraboys@gmail.com or visit www.duneraassociation.com

Find us on 

Friends of the Dunera Boys Public Group

Admin and Moderators:
Nathan Oppy & Michelle Frenkel

This group is an international forum for discussing all things Dunera. The group would love to hear your stories or associations with the Dunera or Queen Mary internees.

If you have any questions about your families' connections to this subject then this is the place to post your query; the group members have an unequalled knowledge between them.

Useful contact and links

Dunera Museum at Hay

Carol Bunyan (Canberra)
Volunteer Researcher
lcb@bigpond.com

Dunera Hay Tours

David Houston (Hay)
davidhouston23@bigpond.com

Duldig Studio

www.duldig.org.au

Tatura Irrigation & Wartime Camps Museum

www.taturamuseum.com
taturamuseum@gmail.com

Dunera Stories

Online resource for stories and artwork of Dunera and Queen Mary Internees
www.dunerastories.monash.edu

The Dunera Association Inc

www.duneraassociation.com
duneraboys@gmail.com

The Secretary - Dunera Association
PO Box 4104, Frankston Heights
Victoria 3199 Australia

