1: COAL MINERS from Radio Ballad *The Big Hewer*, BBC 1961 (1.59)

**TRANSCRIPT:**

*Drilling effects.*

MINER 1:

When you hew a lump of coal, you know that you are the only one to have seen it. You are the first one to see it.

*Drilling effects.*

And there’s a difference every day underground. You go today, you got a prop in. You go tomorrow, that prop is broken.

*Drilling effects.*

MINER 2:

Coal is a thing that’s cost life to get. You may be holding a piece of coal in your hand and turn around and say: “I wonder how that coal was got. Was there any blood shed in getting that coal? Was there any man’s life lost in it?” And there’s many a woman in this country has put coal on the fire, where there’s been a man’s life lost on it. You’re not burning coal; you’re burning blood.

MINER 3:

There is a question of safety. There is a question of health.

*Song... Ewan MacColl*

*Ten hours a day you’re down that hole*

*You’re working coal, you’re talking coal, you’re eating coal, you’re breathing coal...*
MINER 4

It's always dusty. The dust was so abnormal that you couldn't see each other.
You're just feeling your way about.

WOMAN:
Dust he had.

Music

MINER 5

The curse of underground is the dust.

Music

Dust is the giant killer. But it doesn't strike all at once. But he likes his time. And he do takes his time, and he stealthily walks into your human system.

2: JAN GRAHAM, Minefields and Miniskirts

(3.22)*

This guy was a sergeant. He was, eh, going home, he’d done his tour of duty, he’d had his three days off and he’d been getting plastered with everyone else in the camp. And we were taking him down to the airstrip.

And he saw something going in a field, and he jumped out – he should have stayed in the fucking jeep, he had no right to do this – and he ran in, and there was a big explosion. I did the most stupid thing of my life: I ran in after him. And his legs were blown off; his penis and testicles were gone; and he was just
bleeding, there was not a thing I could do. So I cradled what was left of his body – torso and head – and cuddled him.

And he thought I was his wife who he was going home to see, to be with for the rest of his life. And he spoke to me [spoken haltingly, with gulps] of how much he loved me, how happy he was to be home and how wonderful it was to be in her arms again – my arms.

‘Darling, it’s so wonderful to feel your arms around me again. I’ve missed this for twelve months. I haven’t looked [sob] at another woman and I just love you so much.” [sniffle]

And I told him how much I loved him and it was so wonderful he was home. And what we and the kids were going to do on Sunday [gulp].

It took him fifteen minutes to die - I was told. It seemed like five or six hours.

So another good GI bit the dust. And he had no right to be there in the first place [gulp].

Siobhan [interviewer]: Didn’t you say that you found out – you went and saw his wife?

JAN GRAHAM:
Yes. I did. [gulp]. And she told me she was so proud – so proud to know me. She should have hated me.

She said, “at least he died with somebody who loved him”. I said “No”. She said “yes he did, because you were me.” God. The things he was telling me he should have been telling her, which she said – she could understand it more than myself. [sniff] To her, he was telling her, and I could tell her verbatim what he had said. She cried and she said this is the first tears of joy I have had since then. [sniff].

3: GAY WILSON re SHOES (0.28)

Playground effects

In those days, you were either public or a Catholic and in those days the Catholic kids wore brown shoes to school and the publics wore black. And she asked my son, who was just five, 'Has mummy bought your school shoes yet?' and I knew what she meant: 'Did mummy buy you black shoes or brown shoes?' not say, 'What school are you going to?' I thought that was horrific to ask a young child, a five-year-old, that.

School bells/playground
4: HARRY GRIFFITHS re FASTEST WEDDING

(0.48)

His family were not very happy about him marrying a Catholic. Old man Duffy didn't seem to mind, as long as they got married in a Catholic church, but the first surprise came when my mother told him that because he was a Protestant, they couldn't be married in front of the altar, they had to be married around the side of the altar. So before the church ceremony, my father went round and saw the priest, gave him five quid and said, 'Make this as fast as possible. Get it over and done with quick!' So that's what he did. He said it was the fastest wedding they'd ever seen! [laughs].

Music: Here Comes The Bride: fiddle (played FAST)

5: SUSAN TIMMINS re orphanage (1.16)

And my father arranged that we all went out to dinner together, wouldn't this be a lovely bonding thing? Well, you can't take somebody who's had no contact with their mother's family for 30 or 40 years, and then take you all out to dinner and expect that we would all be hunky-dory. I was hunky-dory enough and a polite situation until I'd had a few drinks and I suppose I then had to ask the question, just 'Why?' I said, 'You'll have to forgive me but I'm antagonistic towards my mother's family. I don't remember any of you, I don't remember... It's all right for you to swan in from overseas and say "hi" to my father, but did you ever care about what happened to us children? Did you ever care what happened to us as kids? Did you ever care that my father was in such a dire situation that he had to put his children into an orphanage?' He described that [sobbing]...

God, this is ridiculous, I'm 65... but he always described that as being the most terrible, terrible time of his life. He said it was bad enough when his wife died, but to have to put his two children in an orphanage because he couldn't support them. It was after the war and widows were getting war widows' pensions and things, but he got nothing.
6: OPENING MONTAGE Part One MARRYING OUT (3.03)

MUSIC: CATHOLIC HYMN: THE BELLS OF THE ANGELUS

GAY WILSON  My mother came from a strict Methodist family and they were absolutely horrified to think that she was marrying a Catholic, because of people's perception of Catholicism in those days.

“JAMES”  We were second-class citizens. One line in the employment columns was printed in heavier black print than the remainder of the article and it read 'Catholics need not apply'.

ACTOR  Bog Irish. Lazy, drunken, dirty Irish.

DEBBIE MILLARDSHIP  It was '65 or '66 when I went to school. I'd often get spat on as I came home and that 'Catholic dog, Catholic dog' thing.

ACTOR  Catholic dog, sitting on a log, eating maggots out of a frog.

GAY WILSON:  When my mother died, her brother sent me a sympathy card and all he wrote on it was 'Dear Gay, there's one thing I remember about your mother, she married a Catholic.' And I thought, I'll never speak to you again, I ripped up the card. I thought, how dare he say that to me in my grief.

MUSIC: (Piano) HERE COMES THE BRIDE

KAYE AMBROSE WEDDING SERVICE 1966 (METHODIST MINISTER):  
Dearly beloved, we are gathered here together in the sight of God to join together this man and this woman...

KAYE AMBROSE  I would never have expected him to give up his Catholicism and come to my religion, nor would he have expected me to do the same for him. So that was why we felt it was really just hitting our heads against a brick wall and that's why we kept breaking up.

METHODIST MINISTER:

Therefore, if any man can show any just cause why they may not be lawfully joined together, let him now speak or else hereafter forever hold his peace.

JUDY WELLS  My husband's grandmother had very strong views about Catholics. It didn't really matter to her that I was a very lapsed Catholic or I wasn't a seriously practising Catholic, it was that I represented something that she really found hard to cope with. Catholics were 'other' in all of the ways you
MUSIC (Viola - Catholic Hymn -Faith of our Fathers) fades under

SIOBHAN MCHUGH (NARRATOR):  I came to Australia in 1985 as a refugee from the Catholic Church in Ireland. I had no idea I was coming to a place where ancient Irish grievances, from English colonial oppression to the Reformation, still resonated loudly.

7: John Haynes, teenage taunts, narration, reading. (2.23)

WEDDING BELLS

JOHN HAYNES  Neither of my parents attended. None of my family attended the wedding: not my brothers, my sisters, my parents, uncles, aunts, grandfather. And the way I think it was portrayed to me was, it didn't so much matter if I'd fallen off the rails, but it was a matter of making a commitment to bring any children up as Catholics rather than as Protestants.

SIOBHAN MCHUGH  But how did your father make his views known to you personally?

John Haynes: If I married Helen, I would be disinherited.

SONG: MARRYING OUT (composed for series)

SIOBHAN MCHUGH  Marrying across the Protestant-Catholic divide in pre-multicultural Australia was nothing short of consorting with the enemy for many families. And the bigotry was rife on both sides, as Julia O’Brien found, in Maitland in the 1920s. Julia came from a large and unusually well-off Irish Catholic family. Errol White, her beloved, was a Protestant. Their daughter, Susan Timmins, unravels the story.

SUSAN TIMMINS  He was interested in mechanics and there was only two or three cars in Maitland, and he was working on one of the cars and became the family chauffeur. He then became interested in my mother and fell in love with her.

DRAMATISED SCENE

Bush effects
Errol White: Why don't we just tell them? Your father seems well disposed to me. Why else would he have hired me?

Julia O'Brien: He hired you because you're the only one in this town who's seen the inside of a motor vehicle. I tell you, he won't have me marry a Protestant. 'We left Ireland to get out from under them,' he's always telling us. 'The English drove us off the land, left us to starve in the famine, lorded it over us long enough.' He's still so bitter.

Errol White: But I'm not English. I was born in Maitland! Julia O'Brien: You're a Protestant - same thing in our family. You're not one of us.

MUSIC: reprise Marrying Out theme vocals

CHILDREN CHANTING (DRAMATISED) :

Catholics, Catholics make me sick, ring the doctor quick, quick, quick.

If the doctor doesn't come, kick the Catholics up the bum! (LAUGHTER)

SIOBHAN MCHUGH When I got my son and his 13-year-old friends to re-enact the sectarian taunts of the '50s and '60s, they found it hilarious. Though they attend a mixture of Catholic, Protestant and secular state schools in Sydney, they mingle freely. Religion is simply not on the radar.

In today’s multicultural Australia, a ‘mixed marriage’ means a Greek wedding and an Italian, or a Muslim marrying a Christian. But until the mass immigration that followed World War II, non-Indigenous Australia basically consisted of Catholics and Protestants, with Protestants in a 3:1 majority.

MUSIC – composed air

700 years of troubled colonial history simmered in the Australian subconscious. The labels shifted, from ‘English’ to ‘Protestant’, and ‘Irish’ to ‘Catholic’, but the sub-text remained the same: Oppressor, the English Protestant Establishment, and Oppressed, the Irish Catholic Underclass.

MUSIC - air

ACTOR (READING)

“The term 'Irish Catholic' was a label designed to separate and distance those of that tradition from the mainstream of Australian life, to imply that they were foreign and apart, inferior of course, not truly of the real Australia. It was a label which carried with it an historical load of old divisions and prejudices, too old or too silly to be openly reactivated, but there as shadows on the mind.

- Patrick O'Farrell, historian.”
8: Gwen and Priest’s Visit. (1.12)

**Music: The Redeemer (fiddle) fades under...**

‘GWEN’

One Saturday morning there was a knock at the door and Phil went to the door and I heard him speaking to somebody. And he introduced me to Father O'Donovan and he could have seen at that stage that I was about eight months pregnant. And the priest walked straight across, still had his great big black hat on; it was like a round crown with a bit black brim; and Phil said to him, 'Do you intend to stay, father?' And he said, 'Yes, I do.' And he said, 'Well take off your bloody hat.' 'Cause in those days it was a very rude thing not to take your hat off when you met a woman. So he did take off his hat and he sat down, but then he proceeded to give us a sort of a lecture.

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**DRAMATISED SCENE**

**PRIEST**  I've come to see about you getting married in the parish.

**WOMAN**  But father, we are married.

**PRIEST**  Not in the eyes of the church, you aren't. In the eyes of the church, you're living in sin.

[Woman gasps.]  Do you want the child to be a bastard? [Woman gasps again.]

**MAN**

That's enough!

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**Music: The Redeemer (fiddle)**

**GWEN**

That didn't go down very well with me. I was a bit upset.
JOHN HAYNES: Helen was never welcome, even ten years later, Helen was never made to feel welcome in our house.

MUSIC: PIANO (composed)

HELEN HAYNES: We went overseas and lived in Canada for three years, just to get right away from families. And it was when we came back, Philip was older than a baby, he was a toddler, he was walking, that you then decided that you would do something about it.

JOHN HAYNES: I think my attitude may have been, how could you resist this little toddler, such a cute little kid (of course we're all biased), it's got to be an icebreaker in this whole thing, and it turned out only very partially to be an ice breaker because my father had really made up his mind. In fact he died in 1973, our kids were born in '68 and '70, so he never really got to know them. And I think he harboured the suspicion that they were being brought up Catholic, but they weren't being brought up anything at all.

SIOBHAN MCHUGH But how ironic in the end that the children weren't brought up Catholic.

HELEN HAYNES: No, no.

JOHN HAYNES: He really had nothing to fear but he didn't know it.

MUSIC: PIANO (composed)

SIOBHAN MCHUGH Your father died suddenly, I believe. Were you actually really reconciled with him before he died?

JOHN HAYNES: No, we'd never really had a satisfactory debate.

SIOBHAN MCHUGH Do you feel angry with him for what he did?

JOHN HAYNES: No. I think there have been times when I was supposed to be angry but I couldn’t bring myself to be angry. I just thought, well, he's got it wrong and his attitude is different to mine. In all other respects he was a good, caring, loving father. I had sadness, because I felt that the family, which had been a very strong unit previously, had suffered a serious disruption, but what
was done was done and I had no regrets and I never heard my father express regret either for his attitude. No, we were never comfortable after I was married.

SIOBHAN MCHUGH And did he disinherit you?

JOHN HAYNES: Yes.

HELEN HAYNES: Both their wills were changed because I remember after your father died, one of the first things your mother said to you when she got over the shock and the grief was, 'I want to change my will.'

JOHN HAYNES: She wanted to right what I think she felt privately for a long time was a wrong, and she didn't change her will. Funnily enough (small laugh) my uncle, when he died a few years later, he had one of these distorted wills as well and I was cut out of that.

HELEN HAYNES: So John feels quite a bit of pride that he was cut out of three wills! He figures that not many people

would have been cut out of three wills.

JOHN HAYNES: It was all for the same reason - this business of religious bigotry.

*MUSIC: PIANO: composed theme Marrying Out – to end.*

**10: Opening Montage, Marrying Out Part 2**

**(3.36).**

*[Voices in sequence, reciting the Hail Mary]*

*MUSIC - HYMN: Faith of our Fathers...*

‘ANNA’

They were very Presbyterian, very conservative and they hated Catholics, and so we weren't accepted by my grandmother, particularly; she was more vocal about it.

As soon as you walked in, on the piano there were photos of all the family and their weddings and there was a photo of our parents' wedding, but out mother was cut out of it, just sort of shredded out of it, and that set the tone for us. We sort of didn't feel very welcome.
I do believe my mother is anti-Catholic, for reasons I don't know. When I told her I was marrying Margaret she was I think initially a little distressed.

And indeed when you told her that we were expecting a baby; do you remember that? And she said, 'Oh no,' and burst into tears!

In those days, you were either public or a Catholic and in those days the Catholic kids wore brown shoes to school and the publics wore black. And she asked my son, who was just five, 'Has mummy bought your school shoes yet?' and I knew what she meant: 'Did mummy buy you black shoes or brown shoes?' not say, 'What school are you going to?' I thought that was horrific to ask a young child, a five-year-old, that.

The nuns used to tell us if you weren't a Catholic, you wouldn't go to heaven when you died. I piped up: I think I was only in first class; and I said, 'But my mother's not a Catholic,' and she said, 'Well, she'll go to hell when she dies.' I must have really got very cranky, because I was put outside the door, and I said, 'My mother will go to heaven, because I'm going to see her there,' because everyone promised me that (laugh). And she said, 'No, she won't.' And I went home and I told Mum. She said, 'God decides that.' And I went back the next day and I told Sister Celine, 'God decides.'

Actress [Nun]  Your mother will burn in hell. For all eternity.

Growing up in Australia in the ambiguous half-world of a mixed marriage required a delicate balancing act. It was the experience of one in five families until the 1970s, a pre-multicultural age when the country was polarised between just two groups: Catholics and Protestants. Children struggled to reconcile opposing beliefs and cultures. One girl felt like a spiritual half-breed.
Oh we were slapped into a state school and he would say that we had been brainwashed, the Catholics had brainwashed us and he was, he didn't say he was going to knock that out of us, but that's basically what he was trying to do. And in those days you didn't eat meat on a Friday and so he tried to get us to eat meat on a Friday and we wouldn't and that got him quite angry.

Figure 1. A computer screenshot of the opening montage of Marrying Out, Part Two

* The buzz on this tape is part of the analogue recording. It got there because unbeknownst to me, Jan's husband was playing around on his ham radio in a cellar under the house where I recorded the interview, and somehow my tape picked up a frequency interference. I EQed it as best I could to get this, which was broadcast. I'm told I could 'clean it up' now with digital technology, but I feel that would undermine its authenticity. The buzz is as much part of the interview as her gulps and sniffles and long hesitations.