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Full transcript of
an interview with:

Greg Mackie

Conducted on: 26 September 2019

Interviewer: **Allison Murchie**

Transcribed by: Deborah Gard

For:

The **Don Dunstan Foundation**

20th Anniversary Oral History Project

1999–2019 celebrating 20 years of action for a fairer world



DON DUNSTAN FOUNDATION 20th Anniversary **ORAL HISTORY** PROJECT

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A series of dots, indicates an untranscribable word or phrase.

A dash, – indicates a pause or a digression as occurs in informal conversation.

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

Spelling: Wherever possible the spelling of proper names and unusual terms has been verified. A parenthesised question mark (?) indicates a word that has not been possible to verify to date.

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This is the Don Dunstan Foundation 20th anniversary oral history project. Today I'm interviewing Greg Mackie at the State Library on 26th September 2019 and it's Allison Murchie speaking. Thank you, Greg, for agreeing to be part of this wonderful process of celebrating Don's life.

It's a pleasure Allison.

Could you give me your full name?

Gregory Alan Mackie.

And your date and place of birth?

13th October 1959, and born at Glenelg.

Very much a local boy. We are going to do a much longer interview later about your life but could you just give us the potted version in a few sentences, maybe starting from Imprints and some of your career highlights, if we can put it that way?

Sure. We opened Imprints Booksellers in Hindley Street in 1984. It was a family business and I came into the business later in 1985 part-time and then was offered a full partnership in the business by my father and step-mother in 1986. That was a huge part of my life for just over 20 years during which time I had the privilege of getting to dabble in aspects of Adelaide's and South Australia's cultural life. I spent about a decade on the Adelaide Writers' Week Advisory Committee, including service with Don Dunstan, which I might come back to later. I started the Adelaide Festival of Ideas - - -

Thank you very much!

Thank you, and then in late 2003 I applied for and was interviewed and was successful in winning the role of executive director at Arts SA. From there I spent about five years in that role and then was pulled up the slippery pole to deputy chief executive position in Premier and Cabinet. This was during Mike Rann's premiership. I had the privilege of being given responsibility for many, many of the things that Mike Rann, from a policy and public sector service delivery perspective, felt most passionate about, including his precious Adelaide Thinkers in Residence program. For a while I was the deputy chief, with the head of Aboriginal Affairs reporting to me, and the social inclusion unit. There was a whole range of things which bundled together I conceived as cultural development.

To be honest, that was probably the first time it had happened in South Australia on that level.

Well, it was the first time there had been that kind of aggregation. Obviously under Dunstan, Len Amadio held the first chair in the Premier's Department and that turned into, eventually, the Arts bureau and from there the rest is history.

And now you are at - - -?

Now I am chief executive of the History Trust of South Australia. I left the public sector at the beginning of 2013. At the end of 2011 I left my position as deputy chief in Premier's [department] and went over to the Department for Health and Ageing, and headed up Ageing for John Hill who was Minister for Health and Ageing, and with whom I worked.

A good minister.

A very good man, and a year later John was removed from Cabinet and Jack Snelling, who had been the treasurer, became Minister for Health and Ageing and within a couple of weeks my position was abolished. I left the public sector and did about three years as a freelance consultant. During that period I spent about a year as the head of an organisation based in Sydney called Place Leaders Asia Pacific. It was a professional peer network dedicated to improving practices and appreciation of place making as an inter-disciplinary approach to doing better in the public realm.

Wonderful. In five minutes, that's been a pretty interesting career summary so I do look forward to going into that in massive detail at a later stage. Growing up in South Australia – I call myself a Don groupie, and I think most of us who grew up in that era are just so grateful that we had a decade of Dunstan to lead and change the state.

Amen to that.

With what you've said, you were actually a huge chunk of that in the career work that you have done but when did you actually first meet Don, or, going back a bit further, how did you become aware of him as a politician? Then we'll lead up to how you met him.

OK, that's a good approach. I was intense, and I became quite interested in politics, both state and national, at the beginning of secondary school, which was 1972. Of course, Don was already Premier and colourful and courageous and audacious and inspiring. I was part of that generation who were privileged to be coming of age where politics started to interest us with Don Dunstan as Premier of South Australia and Gough Whitlam as Prime Minister of Australia, and the reforms to, for example, higher education. I was a direct beneficiary of having been afforded a free tertiary education where maybe I might have scored a scholarship possibly, but who knows – working class family - - -

I was part of that – a little bit older than you but, again, part of that generation where we were all the first in our families to go to university.

Yes.

And what a time to become political.

It was a fantastically exciting time against a background of Vietnam, moratorium marches, and Nixon in America, and the incredible social changes with the rise of feminism and, of course, land rights for Aboriginal people became part of the public discourse during the '70s. In terms of the sexual revolution, and for me as a gay man, the decriminalisation of homosexuality in South Australia in the '70s loomed very large in my consciousness.

It was just a great time to be a young person. Every word you've just said was part of my growing up and becoming a political person.

I look back at the photos – photos of me from that time and think, oh my God. The fashion was so bad, the hair was so bad, but it felt so cool!

I was a hippie, so I was outrageous! Perhaps look at some of those photos when we're doing your interview. That's a story that I think we share with so many South Australians who were so privileged. Let's lead on from there. How did you actually make the leap and get to know Don as a person?

Starting Imprints Booksellers in the '80s – during this period, if I've got my chronology correct, Don would have been living and working in Melbourne. It was the Bannon era and like so many former political leaders they go variously into some form of exile. Don did that but he would come back regularly to Adelaide, and back in the '80s as an independent bookseller I pulled long shifts from 9am to 11.30pm on weekends. A lot of people became customers of mine – politicians and people involved in the Arts and culture. Hindley Street back in that part of the '80s was a very much more peopled street. It was before the rise of the East End of Rundle Street and the cinema complexes that later established themselves there. Hindley Street had a number of cinemas and entertainment such as pin-ball alleys, ice skating, et cetera. It was back then just coming to the end of its halcyon days as the great 'every person' part of Adelaide where people from all different sorts of cultural backgrounds mixed. We were there because the rent was cheap and so we were able to start a bookshop.

It wouldn't be today.

Probably actually the rent is still relatively reasonable there compared with other parts of the city – the West End, the entertainment precinct. It was great. Don started to frequent the bookshop when he was in Adelaide and we would begin a bit of counter-culture conversation and obviously talked a lot about books, and I was a sponge. What I learned well beyond my

own reading taste or capacity or time, I learned by listening and asking questions of customers. Don was an amazing font of anecdote because he knew so many people and had generously entertained at his Norwood home as a private citizen – I obviously didn't know him during his period as premier. Don struck me always as slightly introverted, which seemed counter-intuitive to the flamboyance with which popular memory casts him because of the famous shorts and walk socks on the steps of parliament photograph. Actually, certainly at the time that I began to have conversation with Don he was very, very quiet and very, very shy almost.

You're not the first person to have told me that. I've only discovered that in interviews because most of us only knew the public person.

The public persona, holding back the tidal wave or doing the zoo performances et cetera. Of course, they are like tiny little moments in a life's journey but they are the ones that people cling on to, and the media. Media projected it so convincingly. Don later – it would have been early '90s – I was invited to join the Adelaide Writers' Week Advisory Committee. Don was on the committee and Ninette Dutton was on the committee, and Christopher Pearson, Susan Mitchell, Fij Miller who famously started Murphy Sisters and went on to Kids' Books. Fij at that time was chair and then Fij retired from the committee and Susie Mitchell took over. It was an incredible opportunity for a younger guy like me to sit around with people – Rosemary (Wody) Wighton [was another]. These people knew far more than me. I was a bookseller and I was there by dint of being an independent bookseller.

Well, not just an independent bookseller, but a quality independent bookseller. All of us in Adelaide who read went to Imprints on a regular basis. I should have asked, what sort of books was Don buying? I imagine it would be quite eclectic.

Very, very eclectic. He was interested in history and he was interested in good literary prose. He was also in a very discreet way interested in what I was reading in terms of gay fiction - - -

Was there much around then? I guess that was starting to come in.

It was absolutely starting. I think at that stage Imprints might have been the only bookshop with a gay and lesbian dedicated section.

In those days you probably would have been the only one.

There might have been a row or two in the odd other shop. There were a few more independent bookshops around in that era.

But Imprints is where you went if you wanted a good book. Was he still buying cookbooks at that stage?

Yes, although he was very well-served in Melbourne by the fabulous bookshops there. By somewhere in the [late '80s] Don had moved back to Adelaide. Don started occasionally inviting me to his place for Sunday lunch.

I believe they were quite famous.

They were incredible. He had connections with so many people and it was almost a rite of passage that if you were a visiting literary luminary that you would share a table at Don's home, so I got to meet some pretty amazing people. Through our mutual involvement with Writers' Week we were connecting with the visiting writers.

OK, throw some names at me of people who you met.

David Malouf, Edmund White, Armistead Maupin – it's purely coincidental that I've just named three gay men who were writers but so many - - -

Sort of the cream of Writers' Week you were lunching with.

Yes, outside under the vines by the pool – that was pretty fun. Then there were other friendship circles that Don was a part of that overlapped with me and mine. I wouldn't want to overstate it but probably during the late ['80s] I might have been there four or five times a year.

That's substantial, with his circle of friends.

It was a wonderful, wonderful thing, and he was such a generous host – concert pianists sitting there tinkering on the grand piano, people jumping in and out of the spa or in and out of the pool and doing little walks of his vegetable garden which was quite a source of pride for Don.

He had a lot of Asian plantings, and he would have been one of the few then who did.

He did, and it was quite exotic in terms of the lack of availability in Adelaide unless you knew where to go.

He actually used his own garden in Don's Table.

Yes.

What sort of things would he cook? Was it a large group of people usually?

Yes, there might be 10 or 12 people, sometimes 15 or so at a long table out under the vines. Terrines, and it was easy food, always fresh and incredibly flavoursome. In a sense, because it was many years earlier that he'd written the *Don Dunstan Cookbook*, and of course his palate

and his appetite for food flavours had continued to evolve, so what I now look back on in the *Don Dunstan Cookbook* was probably not so much what I recall enjoying at his table.

It seemed quite exotic when we first got the book.

At the time, absolutely.

I still have several copies and I look at it and it doesn't look quite so exotic now, because we've all moved on. I remember getting it and thinking, that's too hard to make. I don't know if I could do that, whereas now everyone has moved up a level. We do have him to thank for bringing that in because he led that movement.

Definitely, so I felt incredibly privileged.

Did you feel comfortable though? I think he was that sort of host.

As a young single man with an interest in culture and literature and the performing arts I always was made to feel welcome but I always inside felt a bit of a new kid on the block. Don, of course, never made me feel that way. It was just my sense of my own youth, relatively speaking.

But again, what a privilege to be exposed to that coming from the bookshop, otherwise you may never have – you may have met him in your professional life but to actually meet at that personal level is quite a different thing.

Yes, and there are many, many, many people who would legitimately be able to say they knew Don well, and far more well than me. It's just the extent that he did open the door and extend a hand.

I think anyone that invites you into their home – and I think several people have said, that's how he shows his love of people: he invites them to his home and cooks for them. So it's more than just a casual acquaintance. He obviously thought very highly of you. I mean, you could have been, in inverted commas, just a bookseller but it was a lot more than that. He had so many friends and to be part of that privileged group I think you're probably underrating the impact that you perhaps had.

I remember so clearly the inaugural Whitlam Oration that Don delivered, *We Intervene or Sink*. I remember how that started in one small venue and so quickly booked out.

The Norwood Town Hall.

The Norwood Town Hall and then for some reason I'm thinking it moved to Bonython and then it moved to the Entertainment Centre because there was just such a demand. That moment was quite electric and there was a real sense that there in the name of one of the great

icons of national political life – and hearing Don speak intelligently and with substance was a great privilege.

Also, he was very ill at that stage.

Yes, I can't remember the year of that oration but it was late '90s.

I've got a copy of it, and late '90s would be correct [April 1998]. I'll just share a little bit of information, which is now on the public record because it's part of the collection. Steven Cheng said he used to practise some of his speeches in front of a mirror to make sure that he was comfortable with everything that he was saying. Of course, he would have written every word of it.

Yes.

All of his speeches were quite – impressive is not really the word. I think what you just said, with substance. They were intelligent speeches so you looked forward to an event like that. I think everyone was quite overwhelmed that the only venue big enough was the Entertainment Centre and it was a cross-section of people. All of Adelaide was there and anyone that was there remembers it well.

The tram didn't run down to the Entertainment Centre back in those days.

No, I don't know how people got there – probably buses of some sort or piled into cars. In the condolence motions after he died Frances Bedford read that whole speech on the record. Everyone has a chunk of Don somewhere in their lives but you moved on a bit later to an involvement with the foundation. Were you involved in those early days when it was set up?

Not in the earliest of days. When I won the role at Arts SA, the then chief executive of Premier and Cabinet, Warren McCann, who had been on the management committee of the foundation asked would I step in in order that he could step back. Again, I'm totally fuzzy on the time that I spent there but it would have been a couple of years, maybe three years from 2004.

For a couple of years.

Yes, and I think at that point Bill Cossey might have been the chair.

He was certainly the chair quite early, wasn't he?

Yes, and luminaries like Phillip Adams and Jane Lomax-Smith and others who were trustees of the foundation – their affection for Don was manifest by lending their names and their support to the foundation in Don's name.¹

¹ Excerpt from the Don Dunstan Foundation Annual Report 2003/2004, pp. 5-6:

What did you know about the foundation when you were asked to get involved?

I knew that it had been established; I knew that Don had left some money in his will and I also knew that the then Olsen Government had committed funds to the foundation. While it was before my time, I know that they had engaged a professional fundraiser who was active in attracting other funds to the organisation. By the time that I joined the management - - -

Do you know who that was? I wasn't aware of that.

I cannot remember his name. Maybe Greg Crafter might remember. I think even at that stage Greg might have been the chair of the trustees.

He was involved from the start.

Yes, from its establishment.

Yes, he worked with Don in setting it up, so he would know some of those early names. I might follow that one up.

And George Lewkowicz was the executive director or the director. I can't remember what the nomenclature was back then, and it was a small organisation and it funded academic research and publication and a public program. I think the outputs of the foundation, or supported by the foundation, had changed and evolved over time quite considerably. I say this with the greatest of respect and affection to my many social democrat friends: we are rather better at spending money than we necessarily are at raising money!

I think you've pinned it there. It's still a struggle from year to year for money. We rely on the generosity of the universities for the accommodation and the goodwill of the government to - - -

To underpin the position.

A new Constitution of the Don Dunstan Foundation was adopted on the 28 November 2003. ... Trustees who retired were Hon. Gregory John Crafter, Hon. Jane D Lomax-Smith, Phillip A Adams AO, H David M Combe, Mr Andrew Dunstan, Hon. Barry Jones AO, Ms Robyn Archer AO, Mr Greg Mackie, Ms Carmel O'Loughlin, Professor Sue Richardson & Professor James Alexander McWha.

Trustees appointed under the new Constitution were the Hon. Gregory John Crafter, Professor James Alexander McWha, Ms Bronwen Vivien Dohnt, Mr William Raymond Cossey & Professor Anne Rosalie Edwards.

Foundation Patrons have been established to recognise persons, who had contributed significantly to the Foundation. The patrons are Mr Phillip Adams, the Hon. Barry Jones, the Hon. Jane Lomax-Smith, Mr Andrew Dunstan, Ms Carmel O'Loughlin, Mr Mark Cully and Mr David Combe.

The new Board of Management comprises Mr Bill Cossey AM (Chair), Ms Franchesca Cubillo, Professor Mike Innes, Mr Jim Jarvis AM, Mr George Lewkowicz, Mr Greg Mackie (as of 10 December 2003), Mr Warren McCann (as of 10 December 2003), Mr John Olenich, Dr Lionel Orchard, Ms Carol Procter, Ms Michele Slatter, Mr John Spoehr.

Where was it located when you started?

It was in the building that is owned by the university but is not on the university grounds. It's on the corner of Pulteney Street and North Terrace – quite a tall building. In fact, I think it's the building where at some stage Arts SA was located.

I know Labour Studies from Adelaide Uni were in there and Don occasionally I think popped in there from memory. I did Labour Studies but I'm a bit fuzzy – I know he was a bit involved.

The economist, John Spoehr, would certainly - - -

Yes, I've interviewed John.

You have interviewed John – great, because I know that he not only personally contributed money to the foundation but he was also on occasions a beneficiary of research support through the foundation and made some contributions.

He was very close to Don and advised when he was doing research, particularly with the articles for *The Adelaide Review*, which John turned into a book later [*Politics and Passion*]. They were both involved in doing that research, so another good collaboration. What was your role at the foundation? How often did you go to meetings?

The meetings were – I'm tempted to say monthly but it might have been bi-monthly, as in every two months. They were business-like meetings and looking at the proposals for lending support and event planning. I can't recall now whether the Dunstan Oration had already been established back then or whether it came later [established in 1998]. The Dunstan Foundation I think also inaugurated the later Lowitja O'Donoghue Oration.

Yes, they did.

With my Adelaide Festival of Ideas that we enjoyed a supportive relationship with the Dunstan Foundation and they were always acknowledged as partners in the Festival of Ideas, as was the Hawke Centre at the University of South Australia when it was established.

Going back a couple of sentences: why is it that as social democrats we can't raise money?

There are great exceptions.

I know, but an organisation like the foundation shouldn't have to be looking for money every year. We're celebrating 20 years and it's still a struggle. It still relies heavily on volunteers.

I'm speculating here but maybe for some people, maybe for many people, the idea of going and asking for money doesn't sit comfortably, and I can totally understand that. For the Festival of Ideas, for the History Trust, it requires a certain amount of gumption to ask! That is not directly proportionately related to one's social politics. I still count myself as a social democrat and I've also been a businessman and so I've understood what it means to make a business solvent.

But I think if you have working class roots, even if you become middle class because of your employment, you still have your working class roots. You're brought up to be self-reliant and you wouldn't ask someone for money. That's a different aspect from someone who was a posh college boy and who always had money in the background, and that's just a fact of life.

Yes, and to have the confidence to go and ask.

It's the confidence versus the working class ethic.

I wonder also whether part of it is being strong in a social democrat philosophy's belief in the role of the state. In the Dunstan era, the '70s, and even after Whitlam, even in the Fraser years, the welfare state expanded quite considerably and therefore there is a sort of a sense that government taxpayers contribute toward making good things happen. Therefore, to actually roll your sleeves up and get out there with 'the ask' is perhaps not something that is as acculturated. Certainly, given my long years of involvement in arts and cultural policy taxpayer funds have contributed massively to the development and evolution of art and culture, but perhaps also a consequence of that is an expectation that looms large in people's minds that the state should pay for art and culture. Of course, there is never enough money to realise the fullest potential of creative aspiration and, therefore, the role of each of us as paying audience members, and each of us potentially as donors and philanthropists, does need to evolve. I can only imagine, not being aware of how the foundation is tracking, but what you mentioned earlier sits very comfortably with me, that it probably continues to be a bit of an existential struggle. To focus on raising money requires an incredible amount of energy to be deployed there that might potentially otherwise be deployed on the outputs side of the equation.

Also, after the glory years we had neo-liberalism, which is a complete and utter other story. I'd like to go back to where you started, and being part of that Dunstan decade as a South Australian. You mentioned a few things that were important to you but can we talk in a little bit more detail of how Don changed South Australia? So much of that flowed on federally, that Whitlam picked up and other governments picked up. Don is still remembered now – one of the functions that was recently held a few months ago by the Don Dunstan Foundation was Dunstan 101, which was aimed at university students. We had a couple of young university students doing basically a comedy sketch on what Dunstan was about. Many of these young people had never heard of Dunstan.

There were a lot of photos put up as an introduction. People are still interested in what Don did and the foundation under David Pearson's leadership is bringing in a lot of those sorts of things and spreading the word. Also what they've done with the Zero Project and so many of those sorts of things. The foundation with limited money has gone from strength to strength and that I think is a living testimony to Don. Can we talk about some of Don's – not just the art and culture side, which you've been heavily involved with, but some of the things that you think have made a big impact in South Australia?

Well before I was able to first vote, clearly the electoral boundary reforms and the move to break the Playford gerrymander was important. In fairness, it was not only Don and Labor who played a part in that. Steele Hall began the process, et cetera. That was incredibly important. The notion that if you lived in the country your vote was sometimes worth twice as much - - -

Or more.

Or more. It's gobsmacking to anybody today and that was incredibly important political reform. Consumer legislation – it's funny how with the passage of time, but for the one term of the Whitlam Government, after Don and Corcoran, then came – who was the Liberal premier at the end of the '70s and the beginning of the '80s, before John Bannon?

Olsen?

No, it was before that [David Tonkin, 1979-1982]. Anyway, my reflection on it is that was a small l Liberal government in its time. Again, it's a peculiarity of South Australia's political history that, by and large, the small l Liberalism has reigned on that side of politics. Actually, probably because the Catholics never separated off from Labor in the '50s. The strength of the Catholic Labor connection remained, and remains, strong, and paradoxically compared to some of the history of Labor in the eastern states.

We've always been different in Adelaide, and we haven't been as nasty. We've had factions since [Peter] Duncan, basically, started them here but we've never had the nasty viciousness that has existed in the eastern states. I think that's why we've had reasonably successful government. I'm not talking about some of the more recent efforts but overall we've managed a lot better I think.

Yes – consumer law reform is something that well and truly began in the Dunstan era and, of course, was continued well and truly through the '80s. When I think about women's rights – again, the dates – it may have been after the Dunstan era and abortion law reform probably came later but it built on social movements that came to strength during the '70s.

What did it mean to you as a gay man when homosexuality was legalised?

At the time that it was decriminalised I had some sense that I was attracted to men but I hadn't constructed in my head that I was a gay man. I was still in high school.

So you were still quite young.

Yes, in my head I'm remembering that as a mid-'70s thing. Was it mid-'70s or later?

We had the [40th] anniversary of that probably about three or four years ago [August 2015], so that's probably about right.

Yes, I think mid-'70s. I remember so clearly the murder of George Duncan [May 1972] and that loomed large as a very, very negative and scary piece of reporting that made it seem scary to be gay. Popular culture – gayness was nowhere near as – Joe Hasham in *Number 96*, I remember in 1972 being in First Year high school and that was kind of incredibly exciting to me at that age.

That was exciting to everybody really! We all knew gay people but we didn't know we knew gay people. That was the sort of culture, and when we think of the world that we're in today and the change that's happened in our lifetimes, how we've progressed is quite staggering. I just wonder how much longer it would have taken if we hadn't had a Dunstan Government. It wasn't just Dunstan – he had an amazing Cabinet who were completely socially progressive.

Absolutely.

He took people on the ride. It's often said that it was easy because it was Don, but it wasn't. It was still a very conservative voting public. He had to take them on that ride but it wasn't that easy. In fact, there were so many Liberal voters who actually loved Don, so it was his charisma and his intelligence that got a lot of that through, but it wasn't easy for him. I think that's one aspect that we have forgotten, isn't it?

Definitely. I think of, just in terms of the sexuality stuff, years later I got involved with Feast Festival. The reason I'm mentioning this now is not because it's about me but because Don got involved with the writing and literary program side of Feast. When he had Don's Table we had Feast events there with reading of erotic passages from literature. There was the Sapphic content and the gay content and Don himself also read at least once. He read and contributed passages to the evening. That was very exciting and while Don was always I think very discreet and reluctant to stand up publicly and say I'm gay or I'm bisexual, he didn't need to do so either. I don't feel that his legacy is any the less in regard to sexuality and social reform as a consequence. He was also a man of his generation.

Absolutely, and he's entitled to his private life. His sex life is not public knowledge. His role was to change the legislation and to get people to understand why and I think he did that brilliantly. As you said, he was a man of his time. He

came from a conservative – well, he grew up in Fiji and that’s where he got his social values from and it was a conservative society. I think he relaxed a lot more in his retirement – he was able to then, so that was quite different for him. I’ve asked you everything I’ve thought of. Is there anything that you would like to add? As I’ve said, we can add stuff onto the transcript but are there any other things you would like to put on the record?

No, but I have personally just the warmest regard for Don and my memory of Don, and years later as he was going through his illness that ultimately took him I would see him at parties with mutual friends. It was very sad to see his physical decline. There are people who were very, very present in his last months that you may have spoken with – Jane Lomax-Smith, Vini Ciccarello, Scott McGuinness – people who were much closer to Don and who played their part in supporting and caring.

Did you go to his service at the Festival Theatre?

Absolutely, it was so moving and I sobbed my eyes out right the way through it. I thought, a) politics here is not necessarily just as nasty as politics elsewhere, but also just the very strong sense of bipartisanship in acknowledging his passing. That, at the time, I found quite refreshing. It was the first significant political funeral that I could personally remember in South Australia.

I think that was the first one I’d been to. It was a lottery for the public to get tickets and I felt I’d actually won a money lottery when I got the envelope with my tickets. It was one of those thrilling moments to be able to be there for that service, plus there were people outside who didn’t get tickets but who were just there. Let’s end on that really positive note of his farewell. Thank you.

Lovely – thanks Allison.