

ACKNOWLEDGEMENTS

Many people were important to the publication of *Captive Audiences / Captive Performers*, but without the encouragement and support of the following five people, this book would not exist.

As one of my first British Far Eastern POW contacts, Jack Chalker was immediately enthusiastic about a proposed investigation of POW entertainment on the Thailand-Burma railway. The extensive “insider” information he supplied on the producers and performers he knew, as well as the musical and theatrical productions he had been involved in, sparked my intent to pursue the subject further. His generous assistance extended to allowing me complete access to his compelling drawings and watercolors of POW life on the railway for use in the ebook.

Between our initial contact in July 2000 and his passing in August 2009, Australian FEPOW Laurie Allison and I maintained a lively correspondence during which he answered enumerable questions about the Thailand-Burma railway, his experience as a POW, and the British and Australian military (he had enlisted in the British army’s Royal Corps of Signals before the war). Though not a performer himself, Laurie had a keen interest in ensuring that the entertainers and entertainment on the railway be acknowledged as having played a significant role in the POWs’ survival. He and his wife Heather and their family were gracious hosts when my wife and I traveled to Australia in the spring of 2002 to conduct research.

From the first time I met Roderick Suddaby as Keeper of Document in the old rotunda reading room at the top of the Imperial War Museum until his untimely passing this past spring following semi-retirement, Rod guided my research with his vast knowledge of the museum’s holdings and his wise counsel. During the intervening years, Rod kept track of my progress, alerting me to newly acquired materials that might be of interest. A measure of his care: I was in the midst of writing when I started receiving a series of emails with attachments containing entries he had typed off from a recently donated diary, whose contents he recognized would be a major contribution to my research. Just a few weeks before his death, Rod was still vetting donated materials, passing on any tidbit of information he found. I was not alone in receiving this extraordinary treatment by this extraordinary individual. His loss both personally and to the field of FEPOW studies is tremendous.

As Director of the Macalester College library, Terri Fishel is responsible for the suggestion that *Captive Audiences / Captive Performers* be published as a digital book by the library and committing her staff and resources to making it happen. None of us fully understood how long this publication would take to complete, but her support throughout the process has been unwavering.

Pat Eldredge has been at my side throughout this long adventure. She provided invaluable support as a research assistant on trips abroad, helping to make sure that the mountains of materials were thoroughly processed. Over the years she has functioned in various capacities as advisor and editor. My pursuit of this project through fourteen years of research and writing has involved much sacrifice on her part.

FEPOW Contributors

I cannot overstate my profound gratitude to the Far Eastern POWs who graciously agreed to share their memories about the entertainment they had been a part of, or witnessed, in extensive interviews. They were Laurie Allison, Fergus Anckorn, Frederick “Bunny” Austin (via recorded interview), Tom Boardman, Robert Brazil, Reginald Burton, Jack Chalker, Hugh de Wardener, Denis East, Stanley Gailbraith, Terry Morris (via recorded self-interview), J. G. “Tom” Morris, Norman Pritchard, John C. Sharp, Leofric Thorpe, Jimmy Walker, Ted Weller (via

written interview), and James Whitaker.

There were other FEPOWs interviewed whose information regarding the entertainment that aided their survival could, unfortunately, not be used as it fell outside the final narrowed scope of the inquiry. These men were Jack Boardman (A.I.F. Concert Party, Changi POW Camp, Singapore), James Fraser (Boei Glodok Gaol, Java), Bennie Gold and John Hall (Other Ranks POW Camp, Kuching, Sarawak), Ray Makepeace (Cabanatuan, the Philippines), Claude Pickford (Sandakan, Borneo, and the Australian Officers' Camp at Kuching, Sarawak), and Harold "Snuf" Kurvers, Steve Schweitz, and Nick Zender (in the Philippines and Japan).

FEPOWs who provided extremely valuable materials through correspondence and/or telephone conversations, were Herbert Barwick, John Beckerley, Jack Boardman, John Brennan, William Drower, Len Gibson, Dudley Gotla, Eric Lomax, Sid "Happy" Marshall, Eric "Toothy" Martin, Ray Parkin, Fred "Smudger" Ransome-Smith, David Smiley, Wilbur G. Smith, and David Wince.

Getting to know these survivors has enriched my life.

Archives, Libraries, and Research Centers

I am most appreciative to the Trustees of the following archives, research centers, and libraries, for allowing access to their collections and to each of their copyright holders: the Australian War Memorial (AWM), Canberra; the Imperial War Museum (IWM), London; Museon, The Hague, Netherlands; the Netherlands Institute for War, Holocaust, and Genocide Studies (NIOD), Amsterdam; and the State Branch Library of the Returned Services League, Victoria, Australia. More specifically, Naomi Cox, Reference Support Officer, Tim Roberts, Curatorial Assistant, Kerrie Leech, Curator, Private Records, and Rickey Phillips, eSales Officer, at the AWM; Jenny Wood, Senior Curator, Art, and Simon Orfford, Archivist, Documents and Sound Section, at the IWM; Frits van Rhijn, Registrar of the Collections, and Joke van Grootheest, Curator of the History Department, at Museon; Harco Gijsbers, Information/Collection Specialist, at NIOD; and librarian Fred Pratt at the Returned Services League library.

Much of the crucial information for this investigation came from unpublished materials, such as diaries written secretly during captivity, and concert programs and posters hidden to avoid confiscation and destruction. These artifacts contained an accuracy of information and immediacy of impression frequently lost in the distance of a later memoir. Without exception, family members or copyright holders for these unpublished documents were delighted to grant approval for their use. My gratitude for their permission goes to Evelyn M. Allum and family for J. D. V. Allum; John Aylwin for C. D. L. Aylwin; Yvonne Huntriss for Louis Baume; Richard Brown, the son of Band Sergeant William Brown of 2nd Battalion, The East Surrey Regiment for concert posters and information about his father; Eric Burgoyne; Marjorie Sloan on behalf of herself, Deidre Hart and Edward Lucie Smith for Terence Charley; Robin Kalthorn for Wally Davis from the Han Samethini Collection; Margaret C. East for Denis East; Judith Gawn for Dr. H. D. T. Gawn; Kareen J. Rogers for Geoffrey Gee; Jason Staggs for Geoffrey Gee's *Stockpot* poster; Derek Burns on behalf of the Gimson family for G. Stanley Gimson; the Godber family for John Godber; Reginald Hannam Jr. for S. Hannam; Grace C. Johnston for Arthur Johnston; Kerrin Frey for Val Mack; Nicholas Mackintosh for Dr. Ian Mackintosh; Mrs. J. K. Edwards for W. W. Marsh; Alan Orlebar Martin as Executor for Eric J. Martin (who passed away on 11th November 2010); Alex Gordon on behalf of the family for John Mennie; Sally Orman for Lt. J. R. Milford 1905-1974; Pam Hamilton-Fletcher for G. T. C. Morris, OBE, TD; Gundrun Tamandl for Keith Neighbour; Maureen Nixon for Rae Nixon; Mrs. Sarah Owtram for Carey Owtram; R. T. and Pamela Knight for George Petry (and J. J. Miller); Martin Percival for use of the *Wonder*

Bar photographs from his father's collection; John Pollock for Walter Pollock; Norman Pritchard for his collection of souvenir programs and art work along with Jan van Holthe's sketches; Mary Jan Bennett and William Rea for J. T. Rea; Stephen Riley for W. G. Riley; Rhyll Rivett for Rohan Rivett; Robin Kalhorn for Han Samethini; Douglas Sharp for John Sharp; Drusilla Goryn for Pat H. Stephenson; John Dudley Stewart for Leonard Albert David Stewart; Christine Mary Stiles for Leofric Thorpe; Patrick Toosey for Philip Toosey; Edith Turner for Jack Turner; Paul Vardy for Dr. E. C. "Pop" Vardy; Clive Busett for Osmund E. Vickers-Bush; A. Walker for Jimmy Walker; Betty Weller for Ted Weller; Maureen McKenna for Charles Wells; Anthony Wilder for William Wilder, and the family member who's wish is to remain anonymous.

I am also grateful to the following copyright holders for published FEPOW materials: the Custance Baker family for Barry Custance Baker's *Memoirs* (2008); Alastair Gordon for Ernest Gordon's *Through the Valley of the Kwai* (1962); United Writers Publications Ltd., for Thomas Pounders' *Death Camps on the Kwai* (1977); Frank Ruhl for *Wim Kan Burmadagboek 1942-1945*; Laura Rosenberg of the John Coast Foundation for the Performing Arts in Bali, for John Coast's *Railroad of Death* (1946); Elisabeth Samethini, NSW, Australia, for Francesco Karel Samethini's *The Sky Looked Down: A Memoir of the Burma Railway* (1992); Christopher N. Smith for Norman Smith's *Songs and Stories of a V-J Day Survivor* (1998); A. Walker for Jimmy Walker's *Of Rice and Men* (1997), and Judy and Stuart Dewey for *POW Sketchbook: A Story of Survival through the Diary and Drawings of Will Wilder* (1985).

For permission to quote excerpts from their publications I wish to thank Regal Press for Arnold Jordan's *Tenko on the River Kwai* (1987); Pan Macmillan Australia for Ian Denys Peek's *One Fourteenth of an Elephant* (Copyright 2003); Pen & Sword Publishers for Brian Best's *Letters From The Railway* (Copyright 2004); Alan Lane, of Arthur Lane Publishers, for Jimmy Walker's *Of Rice And Men* (Copyright 1997); and Harper Collins Australia for Norman Carter's *G-String Jesters* (Copyright 1966).

Without the dedication and skills of my Dutch translators, Sheri Tromp and Margie Bellamy, I would not have been able to include the Dutch/Indonesian materials that are such an important addition to my book. As children during the war, both women were interned in civilian camps on Java. In addition, Margie Samethini Bellamy, the daughter of Han Samethini (one of the most beloved performers on the railway), graciously answered many urgent requests for translations of playbills, small notes in drawings, and help in understanding aspects of Dutch and Indonesian culture.

Other Contributors

With his computer design skills, Tom Barrett was able to produce the excellent maps of the Thailand-Burma railway. These were further enhanced by Chris Schommer, Visual Resources Assistant, Art Department, who is also responsible for the book's cover design and other visual enrichments. Composer/musician Ben Siems' electronic realizations of several of the original FEPOW musical scores are an enormous addition to the aural dimension of the book. We both longed for an orchestra to play the scores, but that was not feasible. Thanks to Dave Erhardt for his rendition of Smith and Bywaters' "Swinging on a Strap." And because J. D. V. Allum (entertainment officer at Nong Pladuk) frequently sang Bob Gale's "Take My Seat" to his "lovely little lady," Eve, after the war, she was able, along with her musician daughter Jo, to reconstruct the score. Greg Nunes was asked to record the song for this publication.

Outside readers who made valuable critical comments on various parts of the text while it was in progress were Edgar and Elaine Edwards and Shirley and Rudy Nelson.

Colleagues. Julie Summers was an early champion of the publication of the research as she was working to finish her splendid biography of her uncle, Colonel Philip Toosey (see Sources). It was Julie

who introduced me to the Researching FEPOW History Group: Keith Andrews, Midge Gillies, Jonathan Moffart, Meg Parkes, and Martin Percival—a group of people, who, I discovered, were as passionate about recovering FEPOW materials as I was. Their support for this project over the years has been most important to me.

It was Rod Suddaby who introduced me to the writer/historian Sibylla Jane Flower, whose comments on my work has been most encouraging. Jane is presently working on an exhaustive history of the Thailand-Burma railway that many of us believe will become the definitive work in the field.

It was early days when Robin Kalhorn contacted me about the research he was doing for a web blog about his grandfather Han Samethini (see internet links). Over the next few years, Robin and I were in frequent contact as we shared information and tried to suss out who did what, when and where on the railway. Many thanks, Robin, for sharing your grandfather's collection of materials with me.

In the last few years, Victor Emeljanow, Emeritus Professor in the School of Creative Arts at the University of Newcastle, Australia, has kept me aware of the importance of my research to the history of popular entertainment during the Second World War. Thank you, Victor, for your moral support, especially when my spirits flagged.

Clare Makepeace insightful critique of my chapter on the female impersonators was greatly appreciated.

Macalester College

I am grateful to the Macalester College Professional Development Fund which awarded me Wallace Travel and Research Grants between 2000 and 2004 that made my initial research trips abroad possible.

And I have greatly valued the support given me by the faculty and staff of the Theatre and Dance Department to pursue this project. They are Jeanne Arntzen, Tom Barrett, department chair Beth Cleary, Lynn Farrington, Wynn Fricke, Becky Heist, Dan Keyser, Lara Nielsen, and Harry Waters Jr. Kudos to the student employees Heather Bunch, Ashley Schweitzer, Claire Dawson, and Jessica Schachterle, who performed the onerous task of transcribing the recorded interviews with their strange place names and military terminology spoken by unfamiliar accents.

Other supportive faculty colleagues have been Adrienne Christiansen, Judith Howard, Peter Rachleff, and Charles Torrey.

Macalester College Library. Not enough praise can be heaped on the publication team led by Jacki Betsworth and Johan Oberg, who were tasked with bringing my vision of this digital book into being. Their enthusiasm for the project kept me going. Library Specialist Jacki Betsworth, along with her student employees Lilly Bock-Brownstein, Senait Dafa, Jessica Del Fiacco, Erin Porter, and Oleh Zaychenko, met the challenge of formatting the unwieldy text with its multitudinous images and audio/video links. And Digital Scholarship and Services Librarian Johan Oberg, and his student employee Elizabeth M. Hutchins, skillfully edited audio tapes and created video investigations to enhance the reader's interactive experience. It has been a long haul and their diligence and patience throughout the protracted revisions has earned my undying gratitude.

Not to be forgotten is Reference Librarian David Collins, whose perseverance in gathering research materials from around the globe during the many years of research must receive special commendation.

With her provocative questions, perceptive comments, and sharp eye for missing or misplaced details, my editor Shannon Pennfeather has been an invaluable and indispensable part of bringing this

project to its fruition. Thank you.

While every effort has been made to contact copyright holders, the publishers will be glad to rectify any errors or omissions brought to their attention.