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Full transcript of an interview with

Peter Goers

on 26/03/2023

by Don and Lyn Longo

for the

**Days of Wrath, Years of Hope:
Memories of Protest and Civil Disobedience
in South Australia, 1965-1983 Oral History Project**

Transcribed by: Lyn Longo

Recording available

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

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Don Longo [00:00:03] This is an interview with Peter Goers conducted by Don Longo on Saturday, 26 March 2022 and 11am at Peter's home [address redacted]. Lyn Longo is also present. She may ask some questions as well but her main focus today is to manage the recording. The interview is part of a project supported by U.S. Trust of South Australia on activism and protest movements during the period '65 to 1983, but we often extend the timeframe in some cases. The I.D. card for this interview is 18_GOE_20220326.

And we shall begin by acknowledging that we're missing on the land of the Kaurana of people, and we pay our respects to the traditional custodians of this land.

Don Longo [00:00:55] So I'm very glad that - - -

Peter Goers [00:00:57] Because Patawalonga nearby is an old Aboriginal word, meaning sewer. No, I'm joking. Yes, it's good to see you, Don and Lyn. How long have you been married?

Don Longo [00:01:12] 1973.

Peter Goers [00:01:12] Wow!

Lyn Longo [00:01:12] So next year the big 50.

Peter Goers [00:01:15] And children, grandchildren?

Lyn Longo: Yes.

Peter Goers: Oh, how wonderful.

Don Longo [00:01:20] Yeah, they're wonderful, usually.

Peter Goers [00:01:22] Where do you live?

Don Longo [00:01:23] Rostrevor.

Peter Goers [00:01:24] Oh, yes.

Don Longo [00:01:26] Little Italy, you know?

Peter Goers: Yeah. Yes, right.

Don Longo: I was brought up in Hectorville. So, Peter, many thanks for making the time for this interview.

Peter Goers [00:01:36] Were you born here, were you first generation - - -

Don Longo [00:01:37] No, I was born in Italy.

Peter Goers [00:01:38] Where?

Don Longo [00:01:42] Well... the 'Molinara' Club, it still exists in South Australia.

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Peter Goers: Oh yeah.

Don Longo: Molinara, which is part of the Province of Benevento, which is east of Naples in the highlands, and I came here as an eight year old in 1960.

Peter Goers [00:01:53] Oh, you've done well. I bet your parents worked hard.

Don Longo [00:01:57] Yeah, yeah. Too much.

Peter Goers [00:02:00] Too much, and they died young probably.

Don Longo [00:02:01] Yes. Well, my father was 70. My mother did alright.

Peter Goers [00:02:06] Imagine this country without Italians. It's impossible isn't it?

Don Longo [00:02:12] But he was also in the [Second World] War and, and that scarred him for life too. But that's another story, Peter. You know, he was a POW in Australia, actually.

Peter Goers [00:02:20] Oh, at Loveday?

Don Longo [00:02:21] In the 1940s.

Peter Goers [00:02:22] Have you written about that?

Don Longo [00:02:24] No, I haven't. I've written a book on the Molinara community - 10 years ago - and there's a section on him there. But he really needs a book of his own because it's a - - -

Peter Goers [00:02:37] That's what you should write!

Don Longo [00:02:38] It's a grand epic actually.

But anyway, many thanks for making the time available for this interview, exploring the progressive movements and personalities of the long sixties. In actual fact, despite your celebrity status, we're not very familiar with your personal and political background in your youth or since, so we look forward to getting to know you better over the course of the interview. We know that you attended Flinders University in the 1970s, have been a reviewer and commentator on radio and in op-eds for decades. Have lived overseas and have supported many community organisations in the city and rural South Australia, and have been especially vocal on indigenous issues and same sex marriage debate.

I speak for both of us here, we've always seen you as a rebel, so let's explore this rebelliousness in private and public. And we should add that although our time frame is 1965 to '83, we'll delve into the 1990s and beyond in your case. But enough of my voice, your future listeners will want to hear yours, which they hear most days anyway, but nevertheless, this will be of interest to them.

So first of all, a formality, Peter, for the sake of the recording, can you tell us your full name, date and place of birth?

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Peter Goers [00:03:54] Peter John Goers, G-O-E-R-S. It was Göers - with an umlaut over the 'o' - but that was Anglicised around the time of the First World War. Date of birth 28/7/ [19]56. I was born at Memorial Hospital, North Adelaide.

Don Longo [00:04:17] **Yeah, thank you Peter. And actually, the story of the umlaut is.... I might start with that. Can you give us your background, your sort of family background I you know, you're Irish and German.**

Peter Goers [00:04:30] I'm three quarters Irish and one quarter German. And they were Silesians, of course, who came here in 1840, the Göers and settled in the Barossa. And I think I am sixth generation Australian. I know very little about my Barossan heritage because there was an issue with my grandfather in the '20s. There was some sort of family division as often there is, and at this point he left. He left to come to Adelaide and leaving most of the Goers family in Tanunda, with whom we had no contact. So there's all that, that was kind of lost to me. I don't feel a pull to the Barossa, particularly, because of that. We would visit about twice a year with my grandfather and we'd go and visit his parents grave and to Tabor Cemetery and his grandparents and so forth. And you know, we'd go to the Apex Bakery or perhaps have a picnic at Bethany around the swing bridge but that was about it. We'd visit a few rellies, but not very many.

The other three sides of my family, all Irish, all famine Irish. My grandmother, my maternal grandmother came to sorry paternal grandmother was a descendant of Annie Farmer who was the first... She got off the boat with Captain Stirling in Perth and that first boat and walked up what is now Barrack Street in Perth, by the river, chopped down some trees and like you do, pitched her tent. She had a curious life. She was married numerous times and all her husband seemed to die somewhat mysteriously. And she had lots of children by those various husbands. And she was very much a pioneer of Perth, and she had the... It's a bit embarrassing to say this. It used to be much more important than it is now. She was delivered of the first white baby born in Perth, of which I'm a direct descendant. In 1979, my grandmother, May, was invited to the sesquicentennial of Perth to open the plaque to Annie Farmer with some of the other... They were Buggins. She was a Buggins. On the other side of my family, both my maternal grandparents were descendants of famine Irish.

Don Longo [00:07:23] **So, Catholics?**

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Peter Goers [00:07:24] No Protestants, all Protestant. Although my maternal grandmother from Perth was perverse because everyone from Perth is perverse. You've never met anyone from Perth who wasn't perverse. They're all perverse, and she was a very perverse person and she was, you know, self-described Calithumpian, which was that euphemism for, you know, non-religious. And my grandfather was, nominally Lutheran, but certainly not practicing.

Don Longo [00:07:53] **But you describe yourself as a Methodist, in your book.**

Peter Goers [00:07:54] Well, yes, I'm a reformed Methodist the. My grandfather, before we get onto Methodism, my grandfather worked for Hack's at Kent Town, which was a sort of a carriage making concern, which was adopted into Holdens in the '20s and then that became GMH at Woodville. And then he went from Kent Town, married, built a house in Angus St Woodville and worked for 47 years on the assembly line at GMH.

And my father, when he was 25 or 26, married my mother and they built a house one street away at Glenrowan Road at Woodville South. And then when I was 25, my father who had by then he'd started his working life on the assembly line at Philips at Hendon, he had become a reasonably prosperous wedding and portrait photographer. And he bought a house in the next street, Glengarry Street, mainly to get rid of me and also to build a wisteria arch under which he could photograph brides. So in three generations, my family had moved two streets. After my parents were killed, I decided to see the big wide world and I moved to the other side of Port Road, where I eventually left Woodville in 1991. Woodville was a wonderful place to grow up. I was raised with love, which is the most important thing that can happen to a person. Not necessarily with...

I was raised with love and respect, but of course, it's very difficult to please one's father. You hear this constantly. You know, my father was a good man, but a complicated man, and he was permanently displeased with me. Nothing I could do impressed him or pleased him. I was always wrong. I was stupid. I would amount to nothing. And, you know, I was basically an idiot. And yet at the memorial service for my parents, his friends came up to me and said, 'Peter, do you realise how much he thought of you?' Whenever we saw him, all he wanted to do was talk about what you

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were doing and so forth, which impressed me. But I thought, why didn't he tell me? And this is very common with... tell your kids, you appreciate them. It's very common.

Don Longo [00:10:26] Fathers and sons - - -

Peter Goers [00:10:27] Not grandparents.

Don Longo [00:10:30] The relationships between fathers and sons - - -

Peter Goers [00:10:30] My mother was very loving and I think I was the favoured child. I'm an only child with a sister and I was favoured, but we were very much raised by our grandmothers. My mother couldn't cook well. She did her best. She hated cooking. Everything she cooked was either grey or ice cream. And we didn't starve, but she was a lousy cook. And because she hated cooking, she never taught my sister and I to cook. To this day, neither of us can cook and or have the slightest interest in cooking, and I've relied on being being fed by women. And I'm probably the last generation to do that.

You know, I've always found a woman who could cook for me, Samala Harris gave me a hot meal for 25 years when I moved to Norwood. Willsy [Anne Wills] cooks for me now? You know, I'm lucky, but that was generational. My grandmother whom I adored, my maternal grandmother, Ellen Myrtle Dunstan, was the wife of a First World War digger who was in France, who worked at Elders and was a life member of the Port Adelaide Football Club. I had no interest in the football until recent decades when the Power came in.

Don Longo [00:11:56] You've never been sporty at all?

Peter Goers [00:11:57] No, I was hopeless at sport, which was a great disappointment to my parents because my parents were very sporty and my mother had played what is now netball, what was then called women's basketball for the state, and my father played baseball and basketball for the state. So along I come, and I have a fear of moving balls coming towards me. Contrary to popular belief and... Lyn got it. [Lyn chuckles]... and I think the biggest disappointment of my father's life and to some degree on my own was playing in the under 12s Uniting Church Basketball Grand Final, behind the Woodville Methodist Church. And I was sitting in my little white shorts and my green and gold top and my Dunlop Volley sand shoes, for the whole match, and they put me on in the last 60 seconds of the game when they were

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absolutely sure they had won, they ran me on. And I looked over as I ran on to see this look of confounded depression and disappointment on my father's face. You never get over that. And, you know, I was hopeless at sport.

They didn't know anything about the theatre. They'd gone to the Theatre Royal to see The Pajama Game [musical first performed on Broadway in 1954] in early 1956, when I was in my mother's belly and they didn't go to the theatre for another 16 years. I often wondered could The Pajama Game have been that bad. But, you know, here I was a performer and they weren't discouraging, but it was it was a big leap for them to come to that. Politically, the church just stop me raving on.

Don Longo [00:13:58] Before you go on to the church there's one question I wanted to ask. You said that your father... You always felt your father had problems with you. What made you think that, what made you think - - -

Peter Goers [00:14:10] Because he was constantly critical. I mean, not in a, not in an angry way, but that was like that. It was the same with your father, wasn't it? You know, you could never please. And now it's completely the opposite, you know, now every child is wonderful. They can't do a thing wrong. They're going to be the king of the world, you can do anything you want, which is a lie, and they're marvellous and perfect in every way. Whereas we could never do anything right. And I think, where's the balance there? I knew they loved me and they were very supportive of me, my mother, particularly very supportive.

Don Longo [00:14:53] Well before we go into religion, there was a bit from your book: I have the impression that you were very close to Julius Goers.

Peter Goers [00:15:01] Yes, I was.

Don Longo [00:15:02] Is that the case, the grandfather?

Peter Goers [00:15:03] He was a lovely man. He was a sweet man, and a worker. You know, they were very simple people. They were very non aspiring, you know, they never wanted to go anywhere, they never travelled much. I think once they went to Coobowie and my grandmother would go on the boat to Perth occasionally, particularly when my father was young and I took her to Perth, but they were happy in their suburban house. He would go through the back fence because before the Queen Elizabeth Hospital was built at the back of them and the back of us. We were raised in the lee of the Queen Elizabeth Hospital, which was very important. You know, we had

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a hospital in the western suburbs. You know, it was it was a big deal. And that and the Holden's factory dominated our lives. I mean, you'd hear the whistle. You knew when it was knock off time when it was start time, lunchtime.

He was a lovely man, he'd take me... He never owned a Holden, oddly, but he had a Morris Minor and he would drive me after school on a Friday, we'd go down to the Port and we would do exactly the same thing. He'd park by the Black Diamond corner and we would go to the Institute Library on St Vincent Street, which I sort of read out, and he would borrow two library books a week and allow me to borrow whatever I wanted. And then we would go to the tobacconist where he would buy a tin of Dr Pat [Irish Mixture] Pipe Tobacco. Then we would go to a nearby hardware store for about a half an hour, where he exercised his hobby of walking around advising people on what to buy or not to buy. 'You'd be better with this spanner, or this paint will dry quicker than that paint.' And then we'd get in the car and come home. But he was a sweet man, the sort of man who never said a word against anybody.

And incidentally, the two pieces of advice my parents always gave me. My father said, he used to say, 'You can't fight City Hall,' and I've spent my entire life trying to do that. And my mother would say, 'If you can't say something nice, don't say anything at all.' And of course, I've avoided that my entire life, those two pieces of advice, but that's the right of the young to avoid advice.

[section deleted] He [grandfather] was very proud of the fact that he'd missed only one afternoon of work in 47 years. He never had a days... He was never in hospital in 88 years, even though he lived behind the Queen Elizabeth Hospital, I mean he'd visit, but as a patient, he'd never been in the hospital. Once at Holdens, he was leaning over an enormous vat of a duco, which had an electric arm stirring the duco, and the arm attached itself to his bib and brace overalls and dragged him into the duco, and he nearly drowned in duco and had to be hauled out, and he was hosed off and taken to the... he didn't go to the QEH, they just hosed him off with turpentine and to the day he died he still had flecks of paint in the wrinkles.

But when he was 88, he was sitting out on the front veranda of their modest Californian bungalow number four Angus St. Woodville South. And it was a late Summer's afternoon, early evening and there was mist in the air. He'd turned his sprinklers off

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and he's looking at his beautiful roses by the cyclone front fence and sitting on the veranda. And he said to my grandmother, 'It's getting a bit chilly. I'll just go inside and get a cardigan.' Twenty minutes later, she thought, 'I wonder where he is,' and he'd gone inside, put the cardigan on and laid on the bed and died. A beautiful death. And he deserved that. But he was very, very union at Holdens, and he was very proud of the fact that when the reffos [post-War refugees] was as he called them came to work there he would go to them and pay their first six months union fees. It encouraged them to join the union and he'd pay this for six months to make sure they were in the union. He was very union and very Labor [Party], as was my father, as was my grandfather's wife was very, very Labor.

My maternal grandmother was a bush Baptist and someone I loved very much. She was much more politically conservative, but not annoyingly so. They were Baptists, and my parents were married at the West Croydon Baptist on Rosetta Street. But then, because the Woodville Methodist was closer to us and a lot of people in our street went to that church, we all decamped to the local Woodville Methodist Church.

Don Longo [00:21:08] And you started talking about your religion beforehand. You went to Sunday School?

Peter Goers [00:21:13] I did, and I was a Sunday school teacher until I was sacked.

Don Longo [00:21:20] For - - -? [laughter]

Lyn Longo [00:21:20] Blasphemy?

Peter Goers [00:21:20] I was teaching... I was about 15 or 16 and I was teaching the 10-year-olds with my then girlfriend, Deb Cottle. And because I was into drama, we were getting all the kids to act out the parables, like the loaves and fishes and the good Samaritans and so forth. And the superintendent of the Sunday School, who was as square as a butterbox, Kevin Caire, came in one day to see all the kids writhing around like fishes and thought this was disgusting and I was let go.

I know it was very conservative, the church, but I valued that enormously. Whilst Church was often a boring experience, I enjoyed Sunday School, I enjoyed the, the Woodville Methodist Youth Group. We would listen to Jesus Christ Superstar when the albums came up [rock opera by Andrew Lloyd Webber and Tim Rice]. We had to do that secretly because, you know, the Christians didn't like that show, and it was rock

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and roll, and it didn't have the resurrection and Mary Magdalene was an unrepentant prostitute.

But I value my religious education enormously. I think the young miss that today, not so much the, the morality of it, although that is an argument they miss that too, but the knowledge of it, chapter and verse. Plus I was allowed to do shows: there were Sunday school concerts, there were other concerts in the hall. I was given a bit of exposure as a performer there and it was very much part of my life. I was never an avid Christian but I valued the education of it.

Don Longo [00:23:09] Were you a believer?

Peter Goers [00:23:10] I was and remain so, a very poor Christian.

Don Longo [00:23:15] You said in your book that you've attacked [the] New Atheists vehemently.

Peter Goers Yes.

Don Longo And you have faith laced with some agnosticism.

Peter Goers [00:23:26] Yes. I think agnosticism is very healthy. I mean, I don't trust anyone any person of faith who isn't to a degree agnostic. Doubt, is crucial. And I've spoken to a lot of, you know, the Christians I really admire, are the doubters. Although the best Christians I've ever known are Muslims. But that's another story.

Don Longo [00:23:50] I've read that comment that you made before. Do you want to explain it?

Peter Goers [00:23:53] Well, you know, I had three years in Turkey where I was treated... And I was teaching in the university, and I was treated with respect, with love, with kindness by all. And I came back, very grateful for that. And yeah, I think Muslims are very good Christians. The Holden factory loomed large. One of the first, my first moment I think of political awakening was at Woodville Primary, and I had, you know, Woodville Primary, Findon High, were excellent schools. I had the best education money couldn't buy. And did you go to Rostrevor?

Don Longo [00:24:50] No, I went to Campbelltown High.

Peter Goers [00:24:52] Oh, and you Lyn?

Lyn Longo [00:24:54] Maitland Area School

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Peter Goers [00:24:56] Oh, you're from Maitland. Oh, where did you... did you leave to get married?

Lyn Longo [00:25:01] **No, I came to Adelaide, to teacher's college.**

Peter Goers [00:25:05] Oh, were you bonded?

Lyn Longo [00:25:08] **We bonded [play on words: bonded at teacher's college and bond with Peter over our shared incompetence at sport] over the fear of balls coming**
- - -

Peter Goers That's right.

Lyn Longo ... because I was useless [at sport] as well. And at Maitland, unless you were good at sport, you were nobody. I was an academic, I was nobody. Sports Day, they had to put you in something, so they shoved the useless people into Corner Spry where I would go, 'Ahhhhh' and cover my eyes as the ball approached and... was not appreciated.

Peter Goers [00:25:36] Were you at Wattle Park or Underdale?

Lyn Longo [00:25:40] **Underdale. It was Western [Teacher's College] in those days.**

Peter Goers [00:25:42] Well, I played one quarter of football at Findon High. I was exhorting onto the field. I've worked this up as a gag, which I don't use any more. But the Coach pulled me off after the first quarter. A friend of mine said, 'You're lucky we only got oranges,' but that's another gag. And he said, 'You're supposed to be running towards the ball, not away from it.' So that was the end of my career as a footballer.

But we were at one point, so this would have been, I might have been eight or 10, so '60s and I was dragged out of school with the entire student body of Woodville Primary in 45 degree heat with no hats. And we were made to cross the road and stand on the plantation opposite the Holden's factory and given Union Jacks to wave at the Queen as she passed. And when she eventually came past... zooooom!

Don Longo [00:26:51] **'64 [correction: 1963]**

Peter Goers [00:26:53] Yes, when she eventually came past, whizzed past with no acknowledgement of us. We thought, why isn't she in a Holden, the Australian car? And at that moment I became a Republican. And this has been the probably the greatest cause of my life and also the greatest disappointment. So that was the birth of my republicanism.

Don Longo [00:27:17] **And your parents were royalists, or republicans?**

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Peter Goers [00:27:20] My father... it didn't sort of come up, you know, because what Republican movement was there in the '60s, '70s, until Keating? I mean, there had been traditional Republican movements, but we were never particularly fans of the royal family. No, but it didn't really come up but had it, I think they would have been... My father particularly, and my grandfather would have been. What is crucial in my political development is my great great-uncle, Herman Karl Goers was the town clerk of Tanunda and the editor of the Tanunda newspaper, and he was dragged off in the middle of the night in very early 1915 and taken to Liverpool in New South Wales where he was interned in a concentration camp for the duration of the war. I find this one of the great injustices now. Your father at Loveday, you know, has been apologised to.

Don Longo [00:28:30] **My father was actually in Victoria, [at] Murchison.**

Peter Goers [00:28:34] They've been apologised to. I think mainly because the Italians have political clout. Germans have none and we've never been apologised to. And that was a shocking thing. It was a complete betrayal of democracy. They were held without charge for over four years. The problem was they returned to their communities and they were reasonably treated. It was a very soft concentration camp, you know, but they were kept from their families. So, you know, kept from income. They were kept from life for that period of time without charge. Nearly 8000 German Australian citizens.

And the trouble with that was they returned to their communities, embarrassed, rather shamed by this, because how could they complain when someone next door or down the road had lost a son or a father? You know, amidst all that grief, they couldn't complain. So they buried it and didn't speak of it. And it's never mentioned. And there was an exhibition a year or two ago at the Barossa Library. But other than that, I looked with Michael Wohltmann, the historian who wrote this wonderful book [A Future Unlived: A Forgotten Chapter in South Australia's History (Digital Print, 2015)].

Don Longo [00:29:59] **Yes, we know Michael.**

Peter Goers [00:30:01] Yes, it's not a perfect book, but it's good. I went with him to see Stephan Knoll, who was the then liberal member for the Barossa, looking for an apology at the beginning of the First World War centenary. And he was open to it, but

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nothing came of it. And it's not a state. It was a Federal decision. It needed a federal apology. But the Federal government is not keen on apologies.

Don Longo [00:30:28] And not this one anyway.

Peter Goers [00:30:29] It's a gap, you know, and it's, it's an abrogation of democracy that I feel very bitter about. And I think that adds to my republicanism too.

Don Longo [00:30:38] So there was a certain German-ness about your upbringing.

Peter Goers [00:30:41] Well, there wasn't actually, in fact, because of the Second World War, we were... My grandfather, didn't serve it. He always said it wasn't ... He had flat feet, but he said it wasn't that I felt in any way German. They didn't. Other than the German culture was so crucial. I mean, we had a German royal family, German was, you know, that old story about, did the Queen Victoria have a German accent? I mean, Helen Hayes played Queen Victoria in the play Victoria Regina by Laurence Housman in the '30s [1934, first staged 1935, public premiere 1937]. And she wanted to know whether Queen Victoria had a German accent, and she went to see Queen Victoria's last living granddaughter, Princess Alice of Athlone, and said did your grandmother have a German accent? And Princess Alice said, [puts on a German accent] 'Ach, nein; she was no more German than I am'. So, you know - - - [laughter]

Don Longo [00:31:40] Albert had a strong accent, but she didn't apparently.

Peter Goers [00:31:43] I don't know.

Don Longo [00:31:44] Oh, you reckon she did!

Peter Goers [00:31:45] And did Kelly have an Irish accent? There's another historical mystery. So this was all part of my republicanism.

Don Longo [00:32:00] So your political enlightenment was a republican political awakening?

Peter Goers [00:32:04] Yes. And because I grew up and - - -

Don Longo [00:32:05] You grew up with you in a working class family anyway - - -

Peter Goers [00:32:08] ...and the Labor Party ruled. Menzies was hated and Playford was at best tolerated and also reviled. And we knew about the gerrymander and this always... and my, my grandmother, they were very big on voting. And to the end of her life, and she had - towards the end of her life - she had dementia. This is my paternal

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grandmother, May from Perth: very, very labor. And she... we lived in a safe seat down there in Woodville. I think it was Price then.

Don Longo [00:32:52] Very Labor seat.

Peter Goers [00:32:54] And she was, you know, crippled and had the beginnings of dementia. And this was the last election before the dementia took over. We said, 'You can get a postal vote, we'll bring it to you.' 'No, I'm going, I always go, I'm going.' And this was someone who was agoraphobic and never left the house. And she went. We took her and she was off the list; she'd mysteriously gone off the electoral roll. And, you know, it was an enormous disappointment to her that she couldn't finally... make her final vote for the Labor Party. So politically, you know, we were very left wing, but not exactly activists.

Don Longo [00:33:41] That's right. Well, let's get onto that. You went to Flinders University in 1974, and you were there for eight years?

Peter Goers Yes.

Don Longo 1974 was the year of the occupation the registry? Can you tell us a little bit about what courses you took and what the milieu was like at Flinders University and what the atmosphere was like and whether you had any activity in politics.

Peter Goers [00:34:08] The prelude to this is in 1971, my mother, who was a secretary at St Peter's College incredibly, where I had won a three quarters scholarship. But, my parents couldn't really afford the quarter scholarship, let alone the uniforms.

Don Longo [00:34:28] So you never went?

Peter Goers [00:34:28] I never went; thank God, I never went there. It was one of the best things that ever happened to me. And she... I remember her very clearly coming home one day. I was in third year high and she said, 'Peter, you've got to work harder at school because I need you to get a Commonwealth scholarship to go to university. I want you to go to university. You'd be the first in our family to go to university. It's very important.' And she said, 'We can't afford the fees; if you don't get a Commonwealth scholarship we can't afford the fees.' And she said, 'You need to go because it will keep you out of the Vietnam War, out of the draft.' And this was an extraordinary moment. And I did work hard, but of course '72 and Whitlam, and that was all over, to the great relief... I mean, that was the people of... you might have been in the same boat Don. How old are you?

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Don Longo [00:35:27] I turned 20 in 1972, and I was in the last ballot - - -

Peter Goers Really!

Don Longo ... like the last one in January/February, 1972; and I wasn't chosen.

Peter Goers [00:35:38] So were you at teacher's college?

Don Longo [00:35:41] No, I was working. I had to leave school because we didn't have enough money to go further into studies. So I was working at the Bank of New South Wales.

Peter Goers [00:35:54] So you went when it was free.

Don Longo [00:35:56] So I went later as a mature aged student - - -

Peter Goers Oh, right

Don Longo ...when it was free. Thank you, Gough Whitlam. One of the best things he ever did.

Peter Goers [00:36:04] The importance of that in our society is enormous. It can never be underestimated. And these pollies who sit in Parliament yearly raising HECS, many of whom enjoyed a free education because of Whitlam, many of whom cut their political teeth in student unions, who then banned student... made student unionism voluntary not compulsory, and killed university society.

Don Longo [00:36:38] The university culture has never recovered from that, and it won't.

Peter Goers [00:36:40] Never, never and I find this an evil and the importance of that free university education was enormous. It was no longer just the vastly intelligent and the rich who could go and thus did I.

Don Longo [00:37:00] '74, yes, that's when it was brought in.

Peter Goers [00:37:01] I was also accepted into the journalism course in its first year at Murray Park, but I decided that I would never be a journalist because the craft of journalism is brevity, and in those days I was writing long and I just wanted to work in the theatre, so I did the drama course at Flinders, also English and history. I only did one year of practical drama and then realised, there was something like 60 of us and I wasn't in the top group, so I just did drama academically. I had an honours degree and then I did four years of an MA, which much to my mother's horror, I never finished. The topic was far too broad 'The History and Development of American

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Popular Entertainment from 1850 to 1945' - a ridiculous topic. But in those four years, I read out both the Flinders Library and the Barr-Smith Library, which was a great experience. But I gave up exhausted after four years and never finished.

Don Longo [00:38:15] You were at university eight years, you said.

Peter Goers Yes.

Don Longo So it took you a long time to finish?

Peter Goers [00:38:20] Well, I did the Honours degree - four years - and then four years of the MA which was supposed to take two, but I extended. I never finished it, which I wished I had. But nonetheless - - -

Don Longo [00:38:32] Yes. And you were being supported by your parents. You were still at your parents place.

Peter Goers [00:38:35] I was, but I'd started to work. I'd had, and I suppose you did, too Don, and you Lyn. I had loads of part-time jobs, selling newspapers, at the Woodville Oval, delivering the Messenger Press, working at John Martins and all of that.

Don Longo [00:38:57] That's what we did then.

Peter Goers [00:38:58] What we did. And my father still said I couldn't work in an iron lung and then I - because I was a swimmer - I put my age up. I was only 17 and a half and you had to be 18 to be a swimming teacher for the education department in the 'Learn To Swim'. That's another insanity in our society: the 'Learn to Swim' programme, two weeks of free education, free swimming lessons for every child in this state and country, is now, has now been reduced - it's only a couple of days and they have to pay! And this is why kids are drowning. It's shocking! So I taught for 10 years. I was a swimming teacher all year round and I'd teach disabled kids all through the winter. So that's how I supported myself. Plus, I had a small student allowance through the Commonwealth government. It was \$9 a week. And then I lied and said I was living with a friend and mentor of mine - Heather Stark at Seacliff because it was closer to Flinders - and I got \$27 a week. And thereafter I was working in the theatre, getting what money I could and also getting the dole, which you were able to do in those days. The dole was a lot easier to get then.

Don Longo [00:40:22] Did you enjoy university?

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Peter Goers [00:40:24] Yes, I did. I enjoyed Flinders very much. I wrote a bit under a pseudonym for Empire Times, under the pseudonym of Chicot – C-H-I-C-O-T - because he'd been a famous vaudeville critic. I did a few notices for Empire Times. Like my school life and certainly university life, my life was elsewhere, mainly working in the theatre. So I wasn't very social at Flinders. I'd go there, do my classes, you know, I'd come home. I wasn't in clubs and societies, that sort of thing. When I arrived, of course, 1974 and the Vietnam, the whole moratorium thing had died, there were still lecturers like Humphrey Tranter in the English department. He'd be a good person to speak to, the Quaker, and they had their moratorium posters in their rooms, which we'd always see and admire during tutorials. I knew of Brian Medlin. I'd see him around the campus, but I didn't really know him. I met him subsequently, but only in passing. I knew his brother, Harry Medlin, a lot, but I had enormous respect for Harry, I loved Harry.

Don Longo [00:41:51] **I have to admit though Harry and I crossed swords at the University of Adelaide a number of times.**

Peter Goers [00:41:57] it wasn't hard!

Don Longo [00:41:58] **It wasn't hard to do. [laughter]**

Peter Goers [00:42:00] But he wouldn't have held it against you.

Don Longo [00:42:02] **No, no, no.**

Peter Goers [00:42:04] I loved Harry, but I really liked Flinders. I was glad I went there. It was a long way to go from Woodville, 13 and a half miles in a Morris Minor and subsequently a Volkswagen.

Don Longo [00:42:21] **I thought, you might have lived in the Hall of Residence.**

Peter Goers [00:42:25] Oh God, no. One good thing about going to Flinders and living at Woodville was, you know, I had all the suburbs. You remember in those days, there'd be second-hand shops everywhere and bookshops. Every suburb had bookshops and you could, you know, drive home going from bookshop to bookshop. And that was terrific. Plus, the Flinders Library had a better theatre section, drama section than did the Barr-Smith because when they started the drama course at Flinders, all the Barr-Smith books went to Flinders, so it had a really good drama section. I used to live in the library. I even smoked on the third floor: I'd set up my

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books - you could leave a note, you know, 'I'm working here,' with the same books there for weeks – [and] I'd have a little tin for an ashtray there. But no, it was a good time at Flinders. Of course, the story that you know very well was Flinders legend about the dog being napalmed. You know that story?

Don Longo [00:43:29] No, what story is this?

Peter Goers [00:43:31] During the height of the moratorium, they - and I've met the people who did this and I can't think of their names; they were involved in the occupation of the Registry - they announced to the media that they would napalm a dog on the lawns of - imagine this - on the lawns of the science building at 11 o'clock on such and such a morning. And of course, the media all turned up and they brought out a sinister looking can, and they brought out this bedraggled poor old dog and stood there and said, 'We have no intention of napalming this dog, but look how you've all turned out because one dog is under threat here and thousands of people are being napalmed as we speak in Vietnam.' It was a very effective - - -

Don Longo [00:44:25] It made its point very well.

Peter Goers [00:44:27] It was a very effective demo. I'd known of the moratorium marches, but looking back, I'm ashamed at my lack of knowledge. I'd spent a lot of time at Findon High, either doing musicals or sitting in the library reading. They had mercifully this whole collection of ancient 'Plays and Player' magazines all bound in hardcover that I would trawl through. And you know, I read, I read, I read, I read, I went to the theatre when I could. And politically, it was... I mean, you never saw an Aboriginal person, because they were elsewhere. I remember being fascinated. You'd get on the train from Adelaide Railway Station, come back to the Woodville Station and there'd sometimes be Aboriginal boys jumping off the weir as you went past in the train. They were the only Aboriginal people you ever saw. So we were not really aware of those sort of issues.

Don Longo [00:45:41] What about, given your cultural interest, did you come across the Progressive Art Movement by Anne Newchurch and I think Margot Nash too was involved in that.

Peter Goers [00:45:51] Later. My appreciation of art, I mean, we had none. We had a picture by Charles Frydrych, who was a German immigrant painter who sold paintings door to door, and my mother bought a painting; that was the only painting we had in

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the house. Now my political awakening was always anti-British. I'm an unashamed Anglophobe. Yes, because of various things, for example, the cultural cringe of the '60s and the '70s, and it still exists.

The cultural cringe was appalling, we had a generation... several generations of Australian actors who couldn't do an Australian accent! You know, you turn on the ABC everybody [puts on an Oxford accent] 'Speaks like thaaat.' I sat in my classroom at Woodville Primary with Mick Rivers, a wonderful teacher who first discovered me as an actor and he was a South Adelaide footballer and look above the blackboard, there was the picture of the Queen, which was known as the Wattle Queen. It's by William Dargie [1912-2003] and she's in this sort of wattle-coloured dress. And on the right of that was the tannoy. [a type of public address system.]

And at three, I don't know what time was it in the afternoon, about three o'clock in the afternoon, you'd get the ABC school's broadcast. We would all have our ABC schools broadcast books and this voice would come on - subsequently I realised it was Samela's mother Von Harris, and decades later, I was at her deathbed. I adored her - and she'd say, [puts on a pretentious accent] 'Hello, children, please turn to page 17 and let's sing, "Click Go The Shears".' And that's how people spoke. In 12 years - this is something I'm very bitter about: in 12 years of good public education, a system which has been reduced appallingly in our lifetimes since the Howard government, shockingly, and the way that private schools, rich private schools are funded. I have nothing against the parochial private schools many of which are 'pay what you can afford' - no problem with them; it's the rich schools. Why does St. Peter's College get more than Elizabeth High? Why? It's outrageous.

Don Longo [00:48:30] The funding regime that John Howard would put in place gives them more money.

Peter Goers [00:48:34] It's appalling and, and they post millions of dollars of profits every year. And they cream it off from the taxpayer. Anyway, I forget where I was going with that. Oh, in 12 years of public education, I had not one moment of Australian history in 12 years, not one. I think there was a picture of Captain Sturt and some sheep in a social studies book. But apart from that, none. We were second class Britons. We learnt at primary school, we learnt to recite parrot fashion, the names of all the kings and queens of England from Aethelred the Stupid to Elizabeth the Second.

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There was no Australian History. You are second class Britons. All you can aspire to is to go home or go to Britain, even though we weren't British. We weren't even of British descent. It was... the cultural cringe ruled in that cruel Menzies era. It was appalling, and I'm really resentful of that.

Don Longo [00:49:44] The story I always give was in the 1960s, when I was at Hectorville Primary School, we were taught all the rivers and mountains and coastline of Great Britain - - -

Peter Goers That's right.

Don Longo ...and we had those plastic things [stencils] of Britain - - -

Peter Goers Yes.

Don Longo ... we drew the outline, and you had to fill in all the rivers and all the towns. Didn't do anything about Australia, it was all about Great Britain.

Lyn Longo [00:50:09] Similarly, when I did, geography at matric it was all about England, and it's the regions and it's industries. That's right. And I passed really well because I couldn't remember any of that crap. So I made it up. I must have got lucky.

Peter Goers [00:50:25] And then when I go to high school, history was the Napoleonic wars.

Don Longo [00:50:32] You might remember that joke that Austin Gough made about Australian history, that when a student said 'I'm doing Australian history,' he used to say, 'Well, what do you do in the other two terms?'

Peter Goers [00:50:46] It was appalling. I think that's changed a lot for the better and there's more Aboriginality being taught, fine. But it was... And I was in that period. Before me there was more and after me there was more. But it was something I'm very bitter about and I'm very bitter about the cultural cringe.

Don Longo [00:51:06] Did that affect the way in which you worked in... Because you worked in the Channel 10, you worked in [00:51:14] Jimmy Zoole [Presents] and you worked in Q Theatre Company. Did that sort of resentment, really... there was a bit of anger in there too.

Peter Goers [00:51:24] See people have forgotten, Don, that until Max Harris challenged this in the High Court, as a book buyer and reader, we couldn't buy... It was illegal in Australia... I mean, Menzies killed the film industry stone dead until Gorton and then Whitlam. We had a vibrant film industry that he killed because of British quotas, we couldn't buy an American edition of a book. It was illegal in Australia. We

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had to wait for that book to be published in Britain and buy the British edition, and until Max Harris and others challenged that and won because the American editions were better quality and cheaper. And, things like that were galling.

I went into the theatre to... my whole career in the theatre has been to elucidate the common man, I suppose. And in those days - it's not as apparent now as it was - you were surrounded by left-wing people. It was very agitprop. And there was a lot of... you were home in that cultural milieu and there were people much more, much more left wing even than me, and they were my mentors. People like Colin Ballantine and Jean Marshall, you know, were very, very much of the left and the whole, the whole... not musical theatre that they were more conservative and the vaudeville people were always more conservative. I think because they were very much, you know... working in vaudeville, women were regarded as virtually whores, you were rogues and vagabonds. I've seen a bit of that, and I've probably been the last to see that. I know older people who are very keen to associate with performers, but they wouldn't have them at home. You know, there was a lot of that, and I think those vaudeville people became very conservative politically because it was a shield against the way they were treated.

But see one of my mentors, Margery Irving, who died at 98 in 2013. Her parents were original Fabian Socialists with the Webbs [Beatrice and Sidney Webb], and George Bernard Shaw dandled her on his knee and she used to recite The Socialist...[Pledge]. It was known as The Red Flag [song by Jimmy Connell, 1889]. There was Socialist Sunday School and this is the red... this is the declaration that she had - this is, before the First World War and during the First World War in London, she was a Cockney - and she could recite this till the day she died: [recites from the declaration] 'I desire to be just and loving to all my fellow men and women, to work together as brothers and sisters, to be kind to every living creature, and to help found a new society with justice as its foundation and love as its law.' Isn't that beautiful? So that... it was very, you know, there was a lot of... I mean, both consciously and unconsciously how does this play? How does what we're doing here advance the left? How does it advance the common man?

Don Longo [00:55:00] Yes. Well, can I, can I bring you perhaps forward a little bit [to] when I used to listen to you quite regularly on the radio, in the late '80s - early

**'90s. And you were very harsh towards the so-called blue-rinse ladies of Burnside -
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Peter Goers Yes. Yes.

Don Longo ...and I had the impression you were very angry at that stage. I'm not sure if that's true or not, but it certainly had that impression for me. And, and this fed into the culture wars of the 1990s. What, was that part of republicanism? Or was that part of the more 'left social criticism' of yours? Was it the Britishness of the Burnside ladies?

Peter Goers [00:55:47] I don't like snobbery, I don't like elitism, although I suppose I'm an elitist in other ways. I could be called a champagne socialist, if you like; guilty as charged, I suppose. But yeah, it was... they were an easy target. And also, it was done with a certain, you know, tongue in cheek - - -

Don Longo Yes, it was.

Peter Goers ...and they became... they liked it, too. You know, I'd been invited to do something at the Burnside Library and at one point presented me with a gold shoe, a sort of a trophy. So they... and it was a lot of, it was... I don't think it was vicious. I have been more vicious about other things. A company, a year or two ago, on the breakfast show at ABC Radio Adelaide, they were doing this thing for a bit of fun. They were inventing fictional reality TV shows and pairing us off, each of us, each of us presenters. And they rang me on air and they said, 'We're sending you to the most inhospitable place in Australia to do a reality television show.' And I said, 'Oh, the Burnside Village shopping centre.' [laughter] So, you know, that was... yeah.

Don Longo [00:57:14] Well, that leads on to something else in the early '90s. Can we talk a little bit about the Eureka Stockade?

Peter Goers Yes, please!

Don Longo You mentioned the word: you were a 'champagne socialist'. Were you? Before we get onto the Stockade itself, were you a socialist, did you consider yourself - - -?

Peter Goers [00:57:31] Oh, yes, absolutely; I still do. Oh, absolutely. Absolutely!

Don Longo [00:57:39] Of what variety? Do you have a variety [of socialism]?

Peter Goers [00:57:43] Well, I'm sympathetic to the communists, but I would, you know, I would say I'm a socialist of the Whitlam variety. And back to that... I forgot to say... back to that free education. When I met Whitlam – thanks, Natasha Stott

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Despoja introduced me to Whitlam – and... [00:58:05] You've got a library book of my book [Maddening, Self-Indulgent Crap (Wakefield Press, 2021)]. How wonderful!

Don Longo [00:58:10] Yes, yes.

Peter Goers [00:58:10] And I said to him - it was a moment, you know, it was like meeting God - and I said to him, fighting back the tears, and I said, 'I just want and need to thank you for the free university education. I was the first member of my family to go to university. I may not have gone without you. And it was so important to my mother and to me, and I cannot thank you enough for that.' And he said, very generously, he said, 'That's the thing I hear most when I go around the country.' And he said, 'That's the thing that I'm proudest of.' And I said, 'Well, thank you.' And I was very pleased to be able to acknowledge that; and good on to him.

Don Longo [00:58:59] Whitlam always said that it was the one thing that he got most praise for.

Peter Goers [00:59:03] That's right. The Eureka Stockade: I always call it the glorious flop, which it was.

Don Longo I enjoyed it.

Peter Goers Did you see it?

Don Longo [00:59:14] Absolutely.

Peter Goers Good God!

Don Longo Lyn and I were there.

Peter Goers [00:59:16] Good God! Well, that's unusual because generally there were vastly more people on stage than there were in the audience.

Don Longo [00:59:23] There were a lot of people on stage - - -!

Peter Goers [00:59:24] It was, it was a glorious flop. I had seen it. I'd seen it in 1974 at the Theatre Guild. Keith Conlon was in the band, that sort of bushwhacker band. It was written by Kenneth Cook who wrote Wake in Fright, my favourite Australian film [first released in 1971]. And... [to Lyn] you'd relate to that, being a bonded teacher. Where did you go?

Lyn Longo Western Teachers College.

Peter Goers No; but where we bonded? Where did they send you?

Lyn Longo [00:59:53] Oh, Initially, it was in the city at Trinity Gardens, then to Renmark. Then we went overseas and they wouldn't accept the dying grandma story so I had to pay part of the bond back.

Peter Goers [01:00:06] Oh, right. Well, umm, you know, it [The Eureka Stockade] was pretty well a straight play with some songs and I'd remembered it. And I seized on it because of the republican fervour, thanks to Keating. I think the loss of Keating in that '96 election was one of the worst things that ever happened to Australia. If only he'd gone on.

Don Longo [01:00:28] You were a supporter of Keating?

Peter Goers [01:00:29] Absolutely! Even though he was of the right of the Party - and I think the right is compromising the Labor Party. You know, it's insane that... you can't blame the young for not having any interest in politics because these parties are the same, it's same-same. I mean, sixteen years of a Labor government in South Australia, they did nothing to end 'gay panic' - it had been it's been cancelled all around the world and every other state in Australia. Ludicrous! They did nothing for abortion, nothing for euthanasia and nothing for decriminalising sex work. And yet Vickie Chapman, a conservative, came in and did nearly all of those things under a conservative government. [section deleted.]

Don Longo [01:01:37] We'll get to that in a minute.

Peter Goers [01:01:38] OK, so where are we? The Eureka Stockade. So, because of the republican fervour, I seized upon it as an example of republicanism. Now, of course, this is moot, you know, as a republican cause it's moot; but it's certainly anti-British. And so, I ended up with a 100 actors, three dogs, a sheep and we wanted a horse, and we didn't get a horse at the last minute because of the ramp; but anyway... And it was a constant battle, I was fighting every single day with the Theatre Guild administration and Board because I was trying to do things like, for example, burn a Union Jack nightly. Now that caused a lot of issues and eventually had to be abandoned. But I wanted it to be, and I wrote that prologue 'Girt by Fear: A History of Australia' - which was supposed to be in 15 minutes but turned into 45 minutes - and which was very political. And if we... during that, in a moment of republican fervour, I led, with a lot of the cast, the only - I'm pretty sure it's the only demonstration against Government House in South Australia - and we marched on Government House with the Eureka flags, that flag which is a symbol of our democracy, a symbol

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of no taxation without representation, which is now banned from building sites! thanks to the Morrison government. It's insane!

Don Longo [01:03:18] With hardly a murmur in the, in the press.

Peter Goers [01:03:20] I've done a story on it on air, but it's insane. I mean, that's a national flag! And... I think there was a little media attention on our demo, but - and it was more to promote the show - but, you know, at least it was against Government House. I've resiled myself to subsequent governors. Roma [Mitchell] was appalling and, you know, they get, they get 'Duchessed'. Most of these governors since Roma are - oh, Eric Neal was a monarchist, but a nice man - but they're, they're all republicans because, you know, anyone of any sense or intellect is a republican. And it's the same when we do this debate on air: it's so hard to find monarchists because they're all either idiots or they don't want to talk. And, whereas republicans are everywhere. So we've now had republicans representing the Queen.

Don Longo [01:04:26] Well, [Bill] Hayden was a republican as well.

Peter Goers [01:04:28] Exactly.

Don Longo [01:04:29] And became Governor-General, so - - -

Peter Goers [01:04:31] I think the role has changed? I mean, in our time, they didn't - Governors didn't and governors general wouldn't - receive divorced persons or Catholics. That's all changed. I think they are, you know, representatives of the people much more as we saw with wonderful Hiu Van Le. And, I'm resiled to that. I'll go there if asked, but there was a time I wouldn't. But that was an example of republican fervour.

Don Longo [01:05:06] Did you join the Republican Movement?

Peter Goers [01:05:08] Oh, yes, I was, I was an initial Foundation Member here in South Australia.

Don Longo [01:05:12] The Turnbull movement - - -

Peter Goers [01:05:14] Yes. And I thought... that was one of the worst days of my life when that republic... that referendum failed. And indeed, I stood outside of St David's Church at Burnside, handing out all day. And happily that booth was, vastly in favour of a republic. It was, it was the working class that let it down. You know, the [Malcolm] Turnbull model was the best. And those... I despise those politicians like

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Grant Chapman and Nick Minchin, who stood in front of posters - as you recall, it was two thirds majority of both houses of Federal parliament could appoint a Governor-General, a head of state - and these Pollies stood there saying, with these posters saying, 'You can't trust a politicians' republic. Please vote for us in the next election to run the country, but you can't trust us as politicians to appoint a head of state.' And then it was all cruelled by the direct election.

And, you know, which is an insanity: we don't want direct election. It... you know, for a country that loathes politicians, what, we want to create another politician. And we're creating someone with... and giving them essentially no power, so, you know, you're going to get President Dick Smith or Somebody with money and President Dick Smith or somebody is going to sit there one day in Canberra thinking, 'I got in, my popularity is 75 per cent and the Prime Minister at the moment is on the nose and the government's on the nose - coup!' And this leads to instability. You don't want directly elected... the Irish model or... appointment is much better. Anyway, so that was part of the republican fervour.

Don Longo [01:07:11] Did you get any flak for your Eureka Stockade?

Peter Goers [01:07:14] I got very bad reviews. Everybody hated it, with the one exception of Frank Ford, bless his heart, who wrote a wonderful notice, as he got it. I mean, perhaps you got it, but very few people got it, and it was very badly reviewed and it was a huge flop. But it worked for Frank Ford, and he wrote a review for a German magazine - - -

Don Longo Oh, I haven't seen that one.

Peter Goers ...which was, which was terrific. But it was a great experience; but I was in a kind of... in a bit of a mad phase.

Don Longo You got a good review in On Dit.

Peter Goers Oh, did I? Yes, I was in a bit of a mad phase.

Don Longo [01:08:04] Did republicanism at the time mean more being against the British or being in favour of Australia?

Peter Goers [01:08:14] Both. It's the same thing. I mean, why is our head of state a someone from one... who can't be a Catholic, who is - and up until recently couldn't be a woman - preferably a man who is a foreigner. who has ultimate control over

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Australia. Now, then of course you say, 'Well, she doesn't actually exercise that control'; [it] doesn't mean she doesn't have that control. And also everything in this country is done in her name. She is the ultimate power. Our whole constitution is geared to a member of that family, a descendant of the Electress of Hanover. And as Barry Jones has written so well on this, [he] has said monarchists want us to believe that the head of... the monarch is both completely irrelevant to Australia and absolutely essential. Now, you can't have both. And I think... I don't... I'm not particularly optimistic about it, mainly because - - -

See Ataturk said - I'm a huge admirer of Ataturk - Ataturk said that sovereignty is never given, it's only taken. And he's right. It's not as if... As we've seen, we're going to roll over, although they did in Barbados and [the] Bahamas, and they're about to do Jamaica. You know, why do we have, why are we a sovereign nation with another nation's flag on our flag? It's insane. We are the only country in the world divided, not united, by national symbols: the flag, constitutional arrangements, head of state, the anthem... and the flag. It's nuts that there is this, this division. I just don't get it. And it's also because it's the end of the cultural cringe, it's the end of 'we are not worthy'. We must look up to somebody who is not us because we are not British, because we had generations of being told, 'You are second class Britons. The best you can be is to aspire to be a second class Briton.' It's nuts.

Don Longo [01:10:41] You said before that, that it was a cultural issue for you. What about the fact that now we look up to the Americans?

Peter Goers [01:10:54] Well, I think we look up to the Americans less. But I think... see I think part of it is, it's in the DNA of Australians to fear Asia, particularly China. Japan has been forgiven; but we must fear China. In this next Federal election you watch them ramp up that fear of China.

Don Longo [01:11:16] They have already; Morrison already has.

Peter Goers [01:11:18] And they're doing more and more about China. And - - -

Don Longo [01:11:21] Yes, Ukraine might save them, actually - - -

Peter Goers [01:11:26] Exactly! But... And what do we have to fear from China? The Chinese are not bellicose. The Chinese haven't invaded anyone for 500 years. The Chinese own the world. We can't go a single day without giving money to China;

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they've colonised the world economically. [sentence deleted] [Yet] we still have to look to either Britain or America because here we are this island continent vulnerable, waiting for the yellow peril, the hordes to come 'round and take us over. The fact they never have... And yet it's in our DNA to hate and mistrust Asians.

Don Longo [01:12:07] You said before that we still had the cultural cringe. In what way?

Peter Goers [01:12:10] You know, we've just had a festival director, a British festival director appointed. What, is there no Australian who can do this? You know we're... John Lahr, the greatest theatre critic in the world, came here in 1976 and he said, writing for The New Yorker, and he said, 'I've come all this way to this prominent Australian festival and there's no Australian works on here.' You know, where is?... The cultural cringe rules; not as badly as it did, but it rules.

Don Longo [01:12:52] Yes. I find that reference points to still Britain, actually, where, whenever you see the news, it's always: 'In the UK, this is what's happening.'

Peter Goers [01:13:00] I think Trump has caused a much greater distrust of America, which is probably good. But the, I mean, do we need - as I Malcolm Fraser of all people said - we need, we need America for the defence of Australia, but we only need [the] defence of Australia because of America.

Don Longo [01:13:26] I said before that - just to finish off on The Eureka Stockade - I said before that, I really liked The Eureka Stockade - I did, quite genuinely, not only because of its republicanism, which was there, but also because of its celebration of the working class. And I thought that was there too. Was that intentional in your play, or? - - -

Peter Goers [01:13:47] Oh, Yes, yes. I mean - - -

Don Longo [01:13:51] There was a sort of a workerist - - -

Peter Goers [01:13:54] My work has always been as political as it could be. I mean, it's hard to be political when you're doing Noel Coward plays, but when you could - when you could - then you did? And it was... you know, I did plays like the first play at the Parks [Performing Arts Theatre] - [the] first ever play there was Eugene O'Neill's [01:14:18] The Hairy Ape [expressionist play, 1922] - which had never been done in South Australia, which was a play about coal stokers on a ship, to elucidate the working class has always been very important.

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Don Longo [01:14:33] Mmm. Yes, I guess I... to me at least, the message was not only republicanism, but you hitched it to a working class ethos.

Peter Goers [01:14:41] Less so in the arts now, sadly. You know, I was doing... I was appearing in Jesus Christ Superstar at Her Majesty's Theatre.

Don Longo [01:14:53] You were Herod, weren't you?

Peter Goers [01:14:53] Yeah, I loved that. [laughter]

Don Longo [01:14:55] Being Herod, or loved the production?

Peter Goers [01:14:58] I loved being Herod and I loved the production. And I was surrounded by all these wonderful, young, very talented musical theatre people. And it was just after nine eleven and which was another - I'll come to 9/11 - there was... the drums of war were beating. And I asked the director if I could address the cast. And I said, 'You know, we might be at war and you might be conscripted.' 'What's that?' they said. I said, 'Like Vietnam,' They said, 'Oh were people conscripted in Vietnam?'

Don Longo [01:15:46] Dear oh dear.

Peter Goers [01:15:48] No idea. But 9/11... Because I'd been in Turkey, and I had such a wonderful three years there.

Don Longo [01:15:53] Yes, talk about Turkey. That was that was my next question, actually: why you went to Turkey; and why Turkey?

Peter Goers [01:15:59] I got a job in Ireland and [sentence deleted] I went to Turkey on the way. I'd been there '94 on a grand tour and I loved it. I went back there mainly because of my interest in Gallipoli, and I had two weeks staying near the battlefields and I'd drive over every morning and sometimes I'd be completely alone in those cemeteries, and it was wonderful. And I met some actors in the street in Istanbul - where else do you meet actors? - and I got friendly with them and they said, 'Wow, we could do an Australian play with you in Turkish.' And I thought of this play - there's a play by Clem Gorman about Gallipoli called Manual of Trench Warfare [1942] - and I said, 'Oh, I could do that, but I can't because I'm going to Ireland to work; goodbye.'

I got to Ireland. And also, because of my three-quarter Irish blood, I felt very drawn to Ireland. When I got there, I was rather appalled by Ireland. At that point, this is '96,

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Ireland was the capital of Europe. It was the Celtic Tiger economy and the Irish - and rightly so - were sick of being national victims and were very assertive. And, you couldn't even get an argument about the British in a pub; that was all kind of forgotten. And the perversity of the Irish worried me and I was to go and work in at the Tyrone Guthrie Manor House, which was in a town called Newbliss, which was in the middle of nowhere and near nothing, in a town of eleven people, and it was five miles out of the town. Eleven people, two pubs and a general store. Only the Irish could support two pubs with eleven people. And I thought as a non-drinker, what am I going to do for two years in this village? I'll go mad. So, I thought, 'Fuck this', I thought, 'I'll go back to Turkey and chance my luck.' So I went back to Turkey. And what's the weather in Ireland? Have you been there?

Don Longo [01:18:27] Yes, we've been to Ireland.

Peter Goers [01:18:28] The drizzle every afternoon, the drizzle and that creeping damp. I couldn't deal with it. And there I was in, you know, in Dublin walking along O'Connell Street, and I reckon it was a very fine day, I reckon, in high summer, I reckon it was 25 [degrees], it was like this and I was thinking, 'Oh, I might take off my coat.' People were fainting of the heat; Ambulances coming. You know, people stripping off their clothes at Stephen's Green! And you know, they'd never known heat like this. I thought, 'Fuck this.' So, I went back to Turkey, I did the play translated with... translated into Turkish. All the actors would, you know, would spend a day on a page, rehearse the page, that sort of thing. We did that and I got a job at the university teaching initially English, then drama. I loved it. I was working in the theatre there. I loved it. And after three years, I woke up one morning thinking... Not that there was much socialism there, [but] I was invited to a socialist rally and I thought, 'Not a good thing to do in a country that's not your own.' And indeed, other teachers at the university who went were dismissed. So, I woke up one morning and I thought, 'Oh, I'm here, I feel more Turkish than the Turks.'

Don Longo [01:19:56] You don't speak Turkish.

Peter Goers [01:19:57] I did. I learnt it - badly. I mean, I had a good vocabulary - it was an easy vocabulary - but bad grammar, because the grammar of that language is all predicated on the negative. So, you have to learn to say, 'No, thank you, I won't have a cup of tea' before you learn how to say, 'Yes, I will have a cup of tea.' It's a bit

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nuts because that language was... Ataturk said he got the linguists together and he said, 'Well, I want a Latin script. I want a language that's a compilation of Ottoman, Turkish, Persian and French.' And they said, 'Oh, well, you know, it'll take six years, Ghazi.' And he said, 'I'll give you six months.' So it's a very strange... anyway.

Don Longo [01:20:44] Well, he wanted a horse and he got a camel.

Peter Goers [01:20:48] Exactly, exactly. And I had enormous respect for him. He was a man of peace too, for a soldier he was a man of peace. And I woke up one morning and I thought, 'What am I going to do? I'm either going to stay here the rest of my life or should I go home?' And the Republican thing was hotting up, and Samela Harris's family needed me, Max had died and so forth; so I thought, 'No', and I was home in a week. And I've never been back, and I miss it terribly. Same as Cuba.

Don Longo [01:21:31] I want to talk about Gallipoli and Cuba. Maybe they're two sides of the same coin, I'm not quite sure. Why you are obsessed with Gallipoli, and I use the word guardedly. 'Obsessed' I think is the right word. Why is that so? And are you concerned about the excessive militarisation, perhaps, of Australian society through Anzac and through Gallipoli? You know, I've written two books on the First World War.

Peter Goers You have, on Yorke Peninsula.

Don Longo On rural South Australia.

Peter Goers [01:22:03] When you stand on the cliffs of Gallipoli - you haven't, but you might - and you look down, and if you were the Turk, you look down those cliffs to the sea and you think, 'The inhumanity of pushing men, wet, cold, with a 30-pound pack, up those cliffs, under fire, is one of the greatest butcheries.' And the Turks will say to you, standing there - and I've got into trouble for quoting this, but it's true; many times I've been told this and I believe it to be absolutely true - the Turks always say, 'We were not your enemy, the English were the enemy of us both.' And that to me is the whole campaign. And Hamilton [Sir Ian Hamilton, 1853-1947], the English general who was hopeless but he was a good poet, once wrote that the Australians, who were a new kind of soldier, were 'gladiators with the eyes of children.' And I love that. The second part of your enquiry, I don't, I'm not - - -

Don Longo [01:23:24] Let me explain that a different way while you're thinking about it? We've travelled a lot and we've been to many countries where they commemorate battles or campaigns, but never to the extent that Australia does for its Anzac and particularly Gallipoli. The French have a long military history and we

lived in France for quite a few years, and they also commemorate various battles and wars, but not to the extent of the Australians. So, when I came back to Australia, I started thinking, ‘Why is it that Australia has such an obsessive relationship with Anzac and Gallipoli and with the military?’

Peter Goers [01:24:10] I think it's like Eureka, what did Mark Twain say? I forget his quote, but - - -

Don Longo [01:24:17] **Yes, I know the quote, it'll come to me.**

Peter Goers [01:24:20] Something of a victory from defeat. You know, it's part of that ‘beautiful lies’ thing? And it is a beautiful lie, Gallipoli. But... I can't think of that Mark Twain quote.

Don Longo [01:24:34] **I know the quote but I can't remember either.**

[Transcriber's note: Mark Twain, Following the Equator, 1897: I think it (The Eureka Stockade) may be called the finest thing in Australasian history. It was a revolution – small in size; but great politically; it was a strike for liberty, a struggle for principle, a stand against injustice and oppression....It is another instance of a victory won by a lost battle. It adds an honorable page to history; the people know it and are proud of it.]

Peter Goers [01:24:35] The fact that it was despite the English that we did it. It appeals to me. Also, the bravery of it appeals to me; also, rare among campaigns, the affection between Turk and Australian is very interesting and rare, very rare. The way the Turks have embraced the Anzacs, you know, ‘Our sons as well,’ on the famous Ataturk quote. As to the... I can see the point of... I think we went bananas. No country spent more on the commemoration of the centenary or this redevelopment of the war memorial for a half a billion dollars, is an insanity. And I've clashed with Brendan Nelson, who was responsible for all that, and I've described him as: to the war memorial what Colonel Sanders is to Kentucky Fried Chicken, you know, he was ubiquitous. I do agree... although, why can't we have our myths? Why do our myths have to be reduced? I'm not sure... I think it has been wildly exaggerated, but what's wrong with the commemoration of the sacrifice of 101,000 men [and women] mainly in foreign wars, mainly for Britain? Why can't we commemorate that? And that's my interest in that, and I think its anti-Britishness always appealed to me.

Don Longo [01:26:16] **Yeah, that's right. You went there 18 times.**

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Peter Goers [01:26:18] I did because it was four and a half years down the road from Istanbul. It was like going to Robe, but more interesting. And you could, and I loved it.

Don Longo [01:26:28] **It was obviously a deep emotional experience.**

Peter Goers [01:26:30] It was, yes, and I loved going there. I knew it very well and I was very attached to it.

Don Longo [01:26:37] **Mmm. And Cuba?**

Peter Goers [01:26:40] I love Cuba.

Don Longo [01:26:41] **Yes, you've said it many times, you love Cuba, and I thought when you write your articles in the Sunday Mail about how good Cuba is, I wonder what the blue-rinse ladies at Burnside might think. [laughs]**

Peter Goers [01:26:55] Well, they're always reminding me of the mistakes of Cuba and the mistakes of Castro, which were many. But unlike most leaders, Castro admitted his mistakes. He was the first... He imprisoned homosexuals, well, we did, too. But unlike us, he has apologised for that and he said, 'I got it wrong.' And other things that he's apologised for. I think he should have apologised for Angola, which was a big mistake in the Cuban experience. I felt at home... There's been nowhere in the world I have relaxed more than Cuba; it's a very relaxing place.

Don Longo [01:27:39] **You speak of it with such fondness.**

Peter Goers [01:27:41] I loved it. I loved it. Some of the best times of my life were there.

Don Longo [01:27:46] **Is it the ambience? The socialism?**

Peter Goers [01:27:48] Have you been?

Don Longo [01:27:49] **No, we haven't unfortunately; it's on our bucket list, as they say and we'll go... Is it the socialism, the ambience, the people, the culture?**

Peter Goers [01:28:00] All of that. I have been to countries with nicer people, actually, but the Cubans are a... can be, particularly young Cubans are... Cubans generally tell people what they want to hear. So, if you arrive, if you're an American, you arrive and you say, 'This is terrible. This system just does not work.' They'll say 'Oh no, you're perfectly, right.' But if you say, 'Oh, this is wonderful, isn't it, aren't you lucky?' They'll say, 'Oh yes of course we are.' They tell you what they want to hear, what you

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want to hear. Look, it's not perfect, but it's better: there is no homelessness, there is no hunger - - -

Don Longo [01:28:54] Free education, free health care - - -

Peter Goers [01:28:55] ---free education, glorious health care. Everyone is, in fact, over-educated and almost over-healthy. Everybody's glowing with beautiful white teeth because dentists are free to... I had an experience with the health system there and I saw how it worked. I had this terrible sort of dysentery and after a couple of days it wasn't curing, so my friends said, 'We're taking you to the International Clinic.' So, I went to the International Clinic where two doctors saw me and there was a lot of tut-tutting. And I thought, 'Well, it's a chance to experience the famous Cuban health system.' And they said, 'You have suspected cholera.' And I said, 'But there's no cholera in Havana.' And they said, 'No, but...'

And see the other thing there, I didn't miss the internet. In six years of a month at a time in Cuba, the only time I felt the need for Google was I couldn't remember the name of a railway cart, which was a Kalamazoo; that's the only time. And they do have the intranet. So, I hastily googled, went on the intranet for cholera, and I realised didn't have cholera. And they said, 'We're sending you to the Centre for Tropical Diseases for tests.' And I said, 'I don't think I've got cholera.' And they said, 'Well, it's a notifiable disease, so if you don't go, we know where you're staying in a little private hotel and we'll come there and take everybody at the hotel to the Centre for Diseases.' And it was two days before Christmas and I thought, 'I can't do that.' I said, 'Okay, fine, I'll go.'

So an ambulance, a 1950s ambulance was summoned with a woman who looked like she'd stepped out – a nurse - of the 1950s herself in cap and white, and I was put in the back of this ambulance and rocketed 25 kilometres to the Centre for Tropical Diseases, worried that it was late on a Sunday afternoon that there'd be no pathologist. I was the only patient in this enormous hospital. There was a pathologist there. Within minutes, I'd had the test taken. Within minutes I saw a specialist. She took one look at me and she said, 'You don't have cholera, you're dehydrated.' She put me on two saline drips. The results came back within 10 minutes. I didn't have cholera. An hour and a half later, after two saline drips, I was released.

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This experience cost me seventy-five American dollars, which was mainly in tips. It was under the threshold to claim on my travel insurance. Now that's the Cuban system. It's not without issues, shortages, mainly due to America.

Don Longo [01:32:04] Well, they have had an embargo since 1959.

Peter Goers [01:32:07] The longest siege in history.

Don Longo [01:32:09] Longest siege in history, yes.

Peter Goers [01:32:10] And they've had to develop a pharmaceutical industry because it was tough after the fall of the wall and the Soviet Union which had supported Cuba. And there are - - -

Don Longo [01:32:23] Sometimes the American strangle people then they say, 'Why are you suffocating?'

Peter Goers [01:32:29] Yeah, Americans... because Americans have always been allowed to go there; they just can't go from America and they have to go from Canada or Mexico. But there would be tours. And one thing Obama did was made it easier. Prior to Obama, you had to have, if you were in a tour, it had to be a cultural or historical tour and you had to have a representative from the State Department with you at all times. And you had to sign a contract. I have seen this contract with my own eyes - the only thing Obama did was, they didn't have to have a State Department person - the contract they had to sign in order to go, I'm not kidding, Don and Lyn, 'You must not look at anything important.' [laughter] 'You must not enjoy yourself.' 'You must not buy anything that gives money to the state.' Now, that's impossible, almost impossible.

And so, I'd be walking along Havana and you'd see these American tour groups and I'd say, 'Don't look over there, it's important.' Or I'd say, 'Stop, don't enjoy yourselves.' [laughter] And once I was coming out of a restaurant and this American came out and she said... I said, 'You know, what do you think of Cuba?' And she said, 'Won't it be wonderful when they fix it?' I said, 'Fix what?' I said, 'You want to turn it back into what it was before the revolution? You know, it was a casino with a brothel attached and you want guns and social inequity.' [she said] 'Oh, oh, oh...'

But two quick stories which indicate some of the difficulties of Cuba. I'd go to a lot of theatre because you can go... The Cubans are paying... Because, everyone's earning

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forty American dollars a month, but then the staple food is rationed, it's essentially free. And, you know, they go to the theatre for five cents. Tourists pay more, fine. There's that double economy. That's fine. It's still not expensive. And after a couple of years, I said to my friends, 'I remember a What's On in Havana because it's hard to know what is on.' And they said, 'Oh yes, I haven't seen that for a while, but yes.' So, I asked at the news agent, 'Oh yes, yes and no, we haven't seen it for a while.' I asked around, 'No, yeah,' oh, well, I'll keep looking.' So I went to the Teatro Bertolt Brecht to book some tickets for something, and there was a whole pile of What's On in Havana magazines. And I seized on one and I said to the box office lady, 'I've been looking for this. Thank goodness you've got it. May I have one?' She said, 'Sure.' So, I picked it up, I looked at it - it was four years old. The fact they still had it on the box office, even though it was four...

And we'd go to the 'Museo de Chocolate' in Havana - in Cuba, they call everything a museum, whether it is or it isn't - it had a few sort of bits and pieces about chocolate in it, but it was basically a café. And it was lovely. You had to line up for 20 minutes to get in. But there were two things on the menu only. You could buy hot chocolate and a chocolate milkshake. That's it. So, we lined up for 20 minutes. We were taken in by the maître d', sat at the table. Three Cubans and me brings us these huge menus, which is kind of strange when there's only two things on the menu. I said, 'Right, we'll all have, the four of us will have, a hot chocolate and a chocolate milkshake.' And the waiter said, 'Well, unfortunately, we don't have any chocolate and we don't have any milk.'

Now imagine Americans - you have to be in that mindset - 'why didn't they come out and tell us online that, you know, they had water? Why bring us in?' And Americans couldn't deal with this. And the Cubans just raise their eyes and they say, 'Well, all that complaining gives you is a sore throat. And yes, we'll all have a glass of water thanks and get on with...' That's Cuba. So, there are those issues constantly. But the Cubans have a wonderful lifestyle. If you get two Cubans together with a bottle of beer, you'll have a party; they're very free. I think they've done it very hard with Covid[-19], I mean - - -

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Don Longo [01:37:30] What's your prediction, Peter, with post Castro regime in Cuba? The Americans, of course, are waiting for everything to fall apart, and they can take it over again.

Peter Goers [01:37:40] Mariella - everybody loved Mariela Castro who was Raul's daughter: she was progressive, she did a lot for gay people, she did a lot for everybody. And everybody loved her and she would have been the best president. But the Cubans thought they can't have her because another Castro and it looks like a dynasty, it looks like a royal family. At the same time, we might have got, you know, there was a Bush standing, the third Bush standing for election against the second Clinton, so - - -

Don Longo [01:38:13] That's different, that's in America.

Peter Goers [01:38:16] The Cubans were very... they talked about Raoul [Castro] and Fidel [Castro] as though they were sort of funny old uncles who live next door, that they loved very much, but, you know, we're a bit sick of. And they were basically old, and you can't blame them for wanting young leadership. And indeed, don't we need young leadership. Look at America with this doddering [Joe] Biden. The only thing is in his favour is he's not Trump, but he seems so old and dodderly. At 80, it's ridiculous. Is there no one younger in the world?

So, I don't know, I think there are issues and Covid[-19] - because the whole tourist economy has collapsed - and I'm hearing ructions. But a lot of this is stirred up by the Miami Cuban mafia and American money. And, you know, it's bad. See the Americans hate every revolution other than their own. They adore... they revere their own revolution but hate every other revolution throughout the world.

Don Longo [01:39:27] So what's your prediction for socialism generally in the world? You've called yourself a socialist a number of times.

Peter Goers [01:39:32] Hmm, I am.

Don Longo [01:39:35] Given that Cuba itself might - - -

Peter Goers [01:39:37] Vietnam is doing very well.

Don Longo [01:39:40] Vietnam's doing well. And in Australia?

Peter Goers [01:39:45] I think socialism needs to find it can embrace capitalism on its own terms, as we've seen in China. It is indisputable that China is a miracle when you think that in 50 years, 1.5 billion people were dragged out of feudal poverty into

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a burgeoning middle class. Now that could not have happened except under socialism. Could it? Look at India? So, you know, that is a miracle. It's probably the greatest miracle - economic, social miracle - in the history of the world.

Don Longo [01:40:33] They call China 'state capitalism', but sometimes I prefer calling it a 'market socialism'.

Peter Goers [01:40:38] It is, and they have embraced capitalism, good and bad, to a degree. But I don't... The Cubans are incredibly well-versed on world politics. Incredibly! At one trip early on, we went to Viñales [town in Western Cuba], which was the tobacco growing area, and on the way back to Havana we passed this tourist tobacco farm you could go and visit. My friend said, 'Do you want to go?' I said, 'No,' and five k's [kilometres] along the road, I saw this dear little pink cabin tobacco farm. I said, 'Let's go in there,' and we went in there and the people, they greeted us, this lovely family living very simply. He has about four acres, he farms this with an ox and ox shit and chicken shit. And he said, 'Here I am, I grow the best tobacco in the world, and every year the government comes in and buys everything I grow. And if a cyclone comes and blows down the tobacco shed as it has done, they rebuild the shed and still give me the same amount of money even though I've got no tobacco.' And he said, 'What do I need to mechanise for?' And he's ninth generation tobacco farmer. And we're chatting away with his lovely wife and his kids, smoking his hand-rolled cigars and drinking coffee.

And the next year we went back and they didn't expect us. And he took one look at me at the door, and he said - this is a 40-year-old tobacco farmer - and he said, 'I'm so glad you've come back.' This is in Spanish because I had a translator with me, a young student. And he said, 'I'm so glad you've come back.' He said, 'After you left, I thought, why didn't I ask him? I want to know what was the attitude of Australian society during the Vietnam War?' Now what American would even know we were in the Vietnam War, let alone pose that question. That's how switched... And I had a friend, a sculptor, and we'd go sit there for days with him and his wife talking nothing but world politics. And, you know, they understand. And that was politically... which I was expecting in Ireland and never got. But in Cuba, they live politics, they live - - -

Don Longo [01:43:26] Has your fondness for Cuba and its socialism got you into trouble, particularly when you're in rural South Australia? The RSLs tend to be

very conservative and you've visited a lot of them. Country people generally are more conservative than the city people.

Peter Goers They are.

Don Longo ...And the word 'socialism' isn't always the best word to use.

Peter Goers [01:43:46] Well, I suppose, I'm a known left-wing person and I'm allowed a certain latitude, even at the ABC, like Phillip Adams. I have clashed with country people: they won't do, 'welcome to country' or 'acknowledgement of country', and there's a real block about that. It's getting better, but there's a real block about that. And you'd think they... And I tried to explain to them, 'You understand spirituality of landscape, you understand this country, why can't you accept that they understand it too? You've got this in common, you're not against them.' But there's a bit of a block there. I have a certain licence, that I'm allowed - - -

Don Longo [01:44:54] That's a fair point.

Peter Goers [01:44:55] Yeah, so that kind of works out.

Don Longo [01:44:58] All right, thank you, Peter.

Peter Goers [01:44:59] The country's all about affirmation. As I've said many times, we in Adelaide seem to think that South Australia is a city-state that stops at Gepps Cross and the Toll Gate and Darlington. But beyond that, of course, they feel that they're ignored and they are increasingly ignored and they are increasingly diminishing. I mean, 50 years ago, 50 per cent of the State's population lived in the regions and 50 per cent in Adelaide. Now it's 90 to 10 percent. And so, it's about affirmation, it's about going there and being part of them. Once you're there you can say what you like, and I do.

Don Longo [01:45:45] We've found that too actually when we're on the Yorke Peninsula.

Peter Goers That's right.

Don Longo Have you got ten more minutes, Peter?

Peter Goers [01:45:50] Yes, go ahead.

Don Longo [01:45:50] Just some broader issues to round it off. This is a project on... not so much being a social irritant, but being on protests. And you can protest through social irritation or in other ways. How far do you go at protesting? In a

liberal democracy, there are limits. To what extent can one really push protests into civil disobedience?

Peter Goers [01:46:28] Well, I wish they would more. Absolutely. I mean, now I am constrained by the ABC. I can no longer go to rallies or demonstrations unless I'm an observer; I can't take part. So that has constrained me. There are times that... I mean, they know my views on certain things. I'm fortunate at the ABC, I'm given a great deal of rope. For example, I can espouse republicanism. I can espouse, say, the same sex marriage cause. But other things... For example, if there was a building, a heritage building that was to be saved, I can't go to that demonstration. I could go as an observer, but I can't be part of it. That's just part of the deal, that I accept. Post-ABC I would, of course, but that is a constraint.

Don Longo [01:47:32] **What's your advice to protesters, even if you can't participate yourself? How far can you go?**

Peter Goers [01:47:41] Um, well, I think - - -

Don Longo [01:47:44] **There are always limits, I understand that, but where do you draw the line?**

Peter Goers [01:47:48] Well, I don't think you should put marbles under horses as they did at the Moratorium. That just kills your own cause. I think you should break laws where you have to. I think if you believe in the lack of action on climate change, then you glue yourself to the road. I agree. You know, I think - - -

Don Longo [01:48:17] **And you know, I remember Lyn and I, you might have been there too Peter, I don't know, Lyn and I went on the protest march in Adelaide against the Iraq War.**

Peter Goers [01:48:25] As did I.

Don Longo [01:48:26] **Yes. And almost 100,000 people - it's an enormous number for a city like Adelaide. It made no difference.**

Peter Goers [01:48:33] No, it didn't.

Don Longo [01:48:35] **And you wonder, well, what is the point of protesting sometimes; or should protest take a different form? And we're grappling with that now, of course.**

Peter Goers [01:48:46] Yeah. Well, I think social media, perhaps. But yeah... I think you must and people must and take to the streets.

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Don Longo [01:48:59] What about the media? As a media personality, you mentioned before about the black dog at Flinders - it was a media stunt and it was terrific.

Peter Goers [01:49:10] It was, it worked very well.

Don Longo [01:49:11] How can protesters use the media better to promote their causes?

Peter Goers [01:49:18] Well, they seem to think the media is the enemy. How could I be a media basher having been part of the media, you know, since 1985? [sentence deleted.]

Don Longo [01:49:43] And for climate change too. Murdoch has done a 180 degree turn.

Peter Goers [section deleted] But anyway... People should take to the streets and people should be activists in any way they can. And I feel hopeful. I think there is more interest in socialism amongst the young. I'm also very, very hopeful by the young Aboriginal people I meet and talk to. I think, wonderful and leading, and good on them,

Don Longo [01:51:23] And they're very positive too, I find. Any advice to young protesters now? We have a lot of high school kids, for example, protesting, against climate change and good on them. Any advice to them from a standpoint of an elderly person.

Peter Goers [01:51:43] Keep going. Keep going. Agitate, agitate. And like the famous quote, which I kind of live by, from Fidel [Castro] to Che [Guevara]: 'Hasta la Victoria Siempre' - until the victory is forever. You just have to keep going.

Don Longo [01:52:04] Well, that's a good place to stop actually Peter. Thank you very much.

Peter Goers [01:52:09] I have raved on, God knows what you'll do with all this shit.

Don Longo [01:52:11] I want to ask you, is there anything else that we've omitted, that you'd like to say on record? That you want to get off your chest?

Peter Goers [01:52:18] No, only I'd like to thank you. Thank you for allowing me this forum and you've been very fair and good luck with the project. It's been a pleasure having both of you Don and Lyn. Thank you.

Don Longo [01:52:28] And thank you Peter for your support in the past and your hospitality today.

Peter Goers [01:52:33] Not at all. Well, we fucked that pig. END OF TRANSCRIPT