

STATE LIBRARY OF SOUTH AUSTRALIA
J. D. SOMERVILLE ORAL HISTORY
COLLECTION

OH 730/29

Full transcript of an interview with

DAYNEA LORRAINE HILL

on 1 February 2013

by Madeleine Regan

Recording available on CDs

Access for research: Unrestricted

Right to photocopy: Copies may be made for research and study

Right to quote or publish: Publication only with written permission from the
Adelaide City Council Archives

OH 730/29

DAYNEA LORRAINE HILL

NOTES TO THE TRANSCRIPT

This transcript was donated to the State Library. It was not created by the J.D. Somerville Oral History Collection and does not necessarily conform to the Somerville Collection's policies for transcription.

Readers of this oral history transcript should bear in mind that it is a record of the spoken word and reflects the informal, conversational style that is inherent in such historical sources. The State Library is not responsible for the factual accuracy of the interview, nor for the views expressed therein. As with any historical source, these are for the reader to judge.

This transcript had not been proofread prior to donation to the State Library and has not yet been proofread since. Researchers are cautioned not to accept the spelling of proper names and unusual words and can expect to find typographical errors as well.

**First interview with Daynea Hill
recorded by Madeleine Regan**

**1 February 2013
at Kent Town**

for the City of Adelaide Oral History (Extension) Project 2012/2013

Also present is Sandy Hill, Daynea's husband, who contributes to the interview

Oral Historian (OH): Thank you, Daynea, for agreeing to be interviewed for the project. I'd like to begin with your background. Could you please tell me your full name?

Daynea Lorraine Hill (DH): Daynea Lorraine Hill [nee Mildren]. My mother had called me Daynea, I wish she had not done that – Daynea – because I myself would have difficulty knowing how to pronounce that. So I wish she had spelt it Daynay or anything, but Daynea it is.

OH: And your date of birth?

RB: 12/11/26.

OH: And where were you born?

DH: I was born at Memorial Hospital.

OH: In?

DH: In North Adelaide.

OH: And your parents, could you tell me just a little about each of your parents?

DH: Well my father was Chief Comp at *The News*.

OH: When you say Chief Comp, you could explain?

DH: He was in charge of the whole department of what they used to call a Comp, Compositor, and they used to use metal then, and Daddy was in charge of it, and trained up a lot of young men at the time, and of course I used to delight in going to see him at 'The News'.

My mother, she was a very independent woman. She had had shops at

Semaphore and also at another suburb, I can't think of the name of it now. Anyway, she had an antique shop, Hyde Park, that's correct, Hyde Park, she had an antique shop there, and then she went down and had a general purpose shop selling things like, in those days, spiders, which was ice-cream on the top of a drink. Also she had a section of the corner of the shop for fruit and vegetables, and I can remember as a child, I was born there, so I must have been an enormous surprise for both my mother and my father, but they made me welcome.

OH: When you say that you were a surprise, what do you mean?

DH: Well I was born 20 years after, I was born 20 years after, my sister was 20 years old when I was born, so I do think I probably was a surprise, and my sister would take me in the pusher, take me down to the beach, and there was a photograph of that, and I would very dearly love to find it, and I just can't find it at the moment, I keep looking, but it's in a big box of photographs somewhere, of Burl with me on her knee, so this showed the disparity of age.

OH: And her name was?

DH: Burl, again the unusual name because everyone called her Beryl, but my mother thought, *No, it will be called Burl Dagmar Veronique Mildren*. So she was a pianist and she did all this incredible war work. She actually played, she was a wonderful pianist, and she played for about four or five concert parties here during the war, and never stopped, and when she'd come home from work at Cawthorne's, she would don as glamorous as possible for the boys you see, and off she'd go, a car would pull up for her and take her off, and then she'd be playing all night in her evening gown for the boys. So singers and so forth could perform and she could help them you see.

OH: Right! And could you just tell me your parents' names?

DH: Yes, my father was Frederick Howard Mildren and my mother's name was Lyn Elsie Gertrude. She hated the Elsie Gertrude so she called herself Lyn, Lyn [spelt out].

OH: And what was her family name?

DH: Conrad.

OH: And when you were growing up, where did you live?

DH: First of all we lived in Davenport Terrace – first of all, of course, down at the shop when I was first born.

OH: And the shop was at?

DH: That was at Semaphore. I remember vaguely, I can remember, I must have been there for just long enough to remember the trains going up and down, but then we moved, Mum gave up the idea of having a business at last, much to Dad's relief I think, so we moved to Davenport Terrace, Wayville, and Mum had this desire to send me to college, which was very convenient at that point. So we were renting then in Davenport Terrace, Wayville.

My father didn't ever want to drive a car, so he was a great bowler, and leading bowler of his club, you know, etc, very, very much honoured for his ... He got medals which I gave to the Archives for his work representing the state in some great, on some great occasion.

Anyway, they had never wanted to own a house or a car, so that didn't change as far as my father was concerned regarding the car, but it changed as far as the house was concerned, because we went to 3 Davenport Terrace, Wayville, and then we moved one street in front to a rented place in 3 Rose Terrace, Wayville, and then that was sort of put on the market, or Daddy had. By that time, I think my mother was getting a bit of sick of moving, so the two of them put their heads together and found the money somehow, borrowed it I suppose, to buy it, so that became their home, and that's where we were at the time of my marriage. I got married from that address.

OH: Right! And just going back to the point about your father being a bowler, I think you told me that he used bowling grounds in the Park Lands?

DH: He was in the Park Lands. I think it was called the South Park Bowling Green, it's still there, but Daddy was the star attraction of it, so as I say there was the Empire Games I think it was, and he represented South Australia in that, and got these marvellous medals, which I then, at his death, presented to the Archives, so they're in there, I haven't got them.

OH: And Daynea, where did you go to school?

DH: First of all I went to the college, what was it called, what was the college called, Sandy, you know the college in Rose Terrace? What was the name of the college at the time?

Sandy Hill (SH): Methodist Ladies College.

DH: Yes, I went there, and then from there I went to a little private school for a while in the same street, a little private school that was run by three retired teachers, two old ladies and their brother, so I went to that, and then I went to Muirden College for two years, to Muirden College, to

get my quite illustrious credentials when I left, and I was sort of top of the class there.

OH: And what credentials did you get?

DH: Well the top, you know I was able to do typing, shorthand, just those things really. It was a generalised education, but mainly to fit you out to be a really, really good secretary, which is what I wanted to do.

OH: And what was Muirden College like at that time that you were there?

DH: Oh, it was a lovely place to be, we loved it, very happy there.

OH: Where was it?

DH: I think it's still there in the same spot in King William Street, down near the park end of it, if you know what I mean. So I'd walk across there with Daddy, because Daddy always used to walk to work, so I walked with him to Muirden's, because I was going to there.

I remember the first year that I was there, I shouldn't have been there two years, I should have only been there one year because the first year I slacked off a bit and then I got a very stern talking to from my father, and he said, *Keep going and we'll give you another chance, but you'd better come through.* Well I came through then, I really came through then, so I was a very, very illustrious student by the time I left, much thought of, well thought of by the teachers, with very high credentials, so I was able to get a job, I mean anywhere, anytime, anyhow, from that point.

OH: When you were at Muirden did you wear a uniform?

DH: I can't recall, I think we did have a uniform, yes, a sort of a burgundy-type thing. It was a, you know, a coat, and I think, I can't remember, but I do remember yes, that they did have a uniform, definitely, at that time, but I can't remember much about it.

OH: And Daynea, how old were you when you left Muirden's?

DH: Sixteen. I was 14 when I started, 16 when I left.

OH: And what did you do when you left? Did you have a job that was lined up?

DH: I don't remember the exact job I had first.

OH: I think you told me earlier that you had gone to Cawthorne's, is that right?

- DH: Oh, that's correct, yes, because I'm immediately jumping to the conclusion that I went straight into advertising, but no, my sister, who was the Chief Buyer at Cawthorne's at that time, she got me a job there, and I was then secretary, using the secretarial credentials, to the Manager, Mr Cawthorne himself.
- OH: And can you tell me a little bit about Cawthorne's, what it was and what business it conducted?
- DH: Well it was a huge store at the time, because people would buy sheet music and stuff like that at the time you see, and this is all, of course this is, if I'm only 16 the War was on, wasn't it, very much so, obviously, because I wouldn't have gone down to ...
- At that time, this coincides with me being in the Cheer Up Hut, but getting back to Cawthorne's, I had to work quite hard. I mean Mr Cawthorne was a very handsome man only quite young, youngish, you know not an old man, so he was only about in his '40s or something, but he was a very demanding boss, but I always remember very strongly that while I worked for him, I had to go up some stairs to go to this little tiny office that was up at the top of the steps in this great big music store.
- OH: And where was it located?
- DH: Exactly opposite Myer's.
- OH: In Rundle Street?
- DH: In Rundle Street, yes, and so when you'd go out for lunch or anything, you'd just go straight across to Myers and, you know, all this stuff, and that's when I've got these memories of the city as it was then, and it's a fascinating memory because at that time it was **the** thing to come to town, that's what everybody did. Whenever they got a chance or got any time off, or if they had plenty of time, they'd go to the city, that was what you did, and of course when you went across to Myers or David Jones, or Charles Birks I think it was called then, you'd go in, or Miller Andersons, you'd go into and have a meal there, certainly at Myers and John Martins and David Jones, which was Birks then, and you'd have this meal. I mean honestly they accommodated all these people coming to town, there wasn't very much else, and so you'd go and you'd either go to the cafeteria, which is where most of the workers went. You'd push a tray along and you'd get your food that way, or if you were having a heyday and a holiday type day in town, you'd go to the big, huge, enormous area it was, that they allowed for the dining room, the big dining rooms. They were plush, they were really special, so you'd enjoy that. So that's what was happening in the city then at that time.

And of course again I can always remember the remarkable experience of Sigalas's. There was a hotel on the corner, so there was Sigalas's, wasn't there Sandy, Sigalas's?

SH: Yes.

DH: And then on the corner there was a hotel which was owned by my relatives, this is my father's side of the family.

OH: Right, and was that the Norfolk Hotel?

DH: That was the Norfolk Hotel, and it was owned by my father's relatives. He must have been practically brought up in a hotel because his father, my grandfather, was a builder here at Norwood, and a high-class builder who could afford to send his sons to Prince Alfred College, but he moved from there. He owned, first of all at the time Daddy was born, he owned one house. Oh, needed a bigger house so he built another one next door. I always go around wondering what he built. I went to a lot of trouble to get a background on him, which I've got, but I don't know what he actually built. He could have built this house quite easily.

So my grandfather, shortly after that period of time where he built the second house to accommodate his new child, he decided he'd take off and go up into the country. I think he went up into the Clare regions or something, and he built a hotel up there. This hotel that he built up there, my father always remembered it, he would have probably been the boot boy you see, little kid in a hotel, run here, run there. He hated them, Dad hated them. So that was a lot to do with Daddy not wanting to have anything to do with hotels, but his brother, Uncle Darcey, and I used to call him Uncle Doss, he went into hotels, and his son was the owner of this hotel we're talking about.

OH: So it would have been on the corner of Rundle Street and the little lane next to Myers?

DH: That's right, next door to Sigalas's, and opposite what was, yes. So one night we went in there, and that was a big heyday of my life, because I was a very eager beaver when it came to a little girl, you know, wandering around. They lived their lives, I mean Dad and Mum, Mummy was a bowler too, she took up bowls, so I'm so grateful that they did, but they didn't stop everything for me, they kept going, and so I had to tag along, and I was always feasting my eyes on everything I could you see, and so when we went one night to – much to Dad's horror – we all went into Dick's place, and up we go in the lift, and we had this incredible food comes out, all these incredible things, you know, angels on horseback, very sophisticated Dick's wife was.

I really thought that was marvellous, and several times now when I've been in Op Shops, that's why I haven't been well enough to get through all this lot, but you buy up old recipe books and you see these things. That was the fashion of the time. So it's just fascinating to think that that was my experience there.

DH: But through Sandy and I, our experience in that area was that we used to go to Dot Rankine's, didn't we darling, Dot Rankine's Coffee Shop. That was in the lane there too.

OH: Daynea, I might ask you a little bit further on in our interview about those cafes and places, but I'd just like to take you back to your childhood, and whether you have any memories of going into the city. You've mentioned about going to the Norfolk Hotel with your parents.

DH: Well yes, that particular occasion. Most of the time I trawled around bowling clubs, either my mother's Bowling Club or my father's bowling club, and I used to walk around and around, and what was his name, he was to do with Woodroofe's, Ham Woodroofe I think his name was, Ham being of course his nickname. He would come up to me and he'd give me a glass of, not soda water but what's sweet soda water?

OH: Lemonade?

DH: Lemonade, oh yes, a glass of lemonade. Well after I'd gone in to the Members' Room and had a look at all the boards with all the names of who won this, oh my God, and so that's really my childhood. Other than that nothing terribly eventful because I just had to tag along with these two beautiful people, and I worshipped them both, I worshipped them both. My mother, she was the most wonderful open-minded, superb lady that I think, you know, you could ever meet anyone like her, and Daddy, well same thing there. I had great inner most contact with them both. I was very fortunate that I never felt that I was a nuisance or anything, and I loved them very dearly. I'm so grateful they did as I've said several times. Their attitude to me was, *Well you're here and so we love you and we'll welcome you, but we're not changing our lives for you*, and I think that's wonderful, I think it's lovely.

OH: One of the stories you told me about your childhood was remembering your father getting tickets for the Regent Theatre.

DH: Oh yes, well he did you see, and that of course is another reason why that links in with the Cheer Up Hut. I told you I mentioned about the fear factor.

OH: Well I think that maybe if we can talk about the Cheer Up Hut in a moment, but if you could ...

- DH: But regarding the theatre, that's the same thing, that's that same feeling. When you stop and think about it, not too many people ... obviously there was no TV, the only way you knew, an average person in a home at that time, was the radio or *The Advertiser*, the paper, *The News* or *The Advertiser*, and you'd see photographs of these things but when you went to say the Regent, and subsequently there was a newsreel, nothing but, people were hungry for that, so when you went to one of them it was, you know, the whole of Adelaide reeked with fear. They had to because you saw it with your own eyes then.
- OH: And that was during the War?
- DH: Yeah, it was during the War. If War broke out now we would be doing this with our TVs, but then if you wanted real impact coming at you about the fear that maybe the Japanese were going to take us over, or, *Are we going to win the War or not?* or what, you got it when you saw those, when you saw those newsreels, because the newsreel cameramen were very brave, and they were risking their lives to take photographs which took you there, you know, so that's really a memory I've got of that fear, and you either had it or you didn't, but because of Daddy getting those wonderful gifts, tokens, and that was also a night out, because the Regent Theatre at the time had a girl that they turned into their hostess, and she would stand up at the top of this marble staircase, and she would greet you, and then you'd go into the theatre, and it was so plush. That was all designed, I realise now, to give people an opportunity to take a bit of the pressure of them you see, like into the theatre, a night out, it was very important. So that's what it was, but then, as I say, you'd have to subject yourself to seeing these newsreels, and oh boy, they were so frightening, because at that time, we didn't know whether we were going to win the War, you know, it was very real.
- OH: Just on the Regent Theatre, can you remind me where the Regent Theatre was?
- DH: It's where it is now but now it's an arcade, they turned it into the Regent Arcade.
- OH: On Rundle Mall?
- DH: Yes.
- OH: Right.
- DH: Yeah, I don't know whether there is a Regent Theatre there now, a small version of it, or not. I think it's all closed up now. Well that was huge, it was very big, and of course there was this great big Wurlitzer Organ in

there playing, you know, oh, it was a night out and a special place to go – nothing else could match it, that one.

OH: Thank you, that sounds delightful. I'd like to ask you now about the Cheer Up Hut, and I thought I'd begin by asking you how did you get involved in volunteering for the Cheer Up Hut?

DH: Well, I became a Red Cross Aide while I was at Muirden College. A Red Cross Aide, we had an opportunity to do that, they wanted us to do it to help in the War effort, and we were being trained, I suppose, in case of whatever, we trained to be an aide to the Red Cross, and we had to learn how to do bandaging and all that sort of thing. Oh yes, it was quite hard. We had to do a lot of that as if we were kind preparing ourselves, I suppose at that time, for emergencies.

OH: And where did you do your training?

DH: They came to the college and trained us there, so it was part of our work that we had to do. So I became a Red Cross Aide at the college, as part of the college, and because I was only so young, 16, that's getting the near the time when I left Muirden's but still towards that period of time, I was old enough to go down – Red Cross Aides were very welcomed – down at the Cheer Up Hut, because of all this work we had to do.

OH: And could you explain what the Cheer Up Hut was and what it did?

DH: Well, it was there to exactly what it said, cheer up the men who were going to the War, and to face death, and that's absolutely the fact of life. They were active, and they weren't just men who were being trained, they were the people who were on leave, or things like that, from active service, and it was a very, very, very real thing. We all knew it. So we went down there with the idea – we had to wear this uniform.

OH: And I'm just going to look at that photo that we looked at before. Could you describe that uniform?

DH: Yes. We always felt we looked like nurses. We wore a white dress, white shoes, and we put a veil on, put your veil on. I think that was a pale blue veil, if I remember rightly, and wore a little cape. That gave you the correct uniform of a Cheer Up Hut girl. You were called a 'TCheer Up Hut girl', and you were then one of them. We were a great fraternity, and we would go on a certain day every week. I went Saturday, and every Saturday I'd go, and we would work very hard because as I say, we had to peel potatoes and all the food, mainly we were just doing all that sort of stuff first of all. Then we helped, well some of them were designated cooks and things. We didn't actually cook, we did all the preparations for the cooks. Well then at the end of the time we'd serve the boys, take the food around to them.

OH: And there's another photo here, Daynea, and there looks like there's hundreds.

DH: That's right, there were.

OH: Can you describe what you see in that photo?

DH: Yes, I certainly can. That's what they were, they all sat there.

OH: Long tables.

DH: Long tables and all of those tables had to be put together before they came. They weren't a fixture because we had to move it, and when they had finished there, we took around the various courses, you know, gave them, maybe probably gave them soup first and then a main meal after. It had to be portable, things that could be carried around, and I don't think there was any choice, I think it was just general food, if I remember rightly, probably soup and then a big stew or something like that, you know, and then a dessert. It was hard work.

OH: So then you'd take it all out once people had finished?

DH: We'd take it all out and then the men, some of the men, would change all that scene.

OH: Take the tables away?

DH: Yes. Then we'd go upstairs – I can't see a way to get upstairs now, but there was one – and we'd go upstairs and we would make ourselves look as attractive as we could.

OH: Did you take your uniforms off?

DH: No, no, we still wore the same uniform but we'd take a clean veil or something in there you see, to make us, and always wanting to make ourselves, primp ourselves up as much as we could, because we were taking this terribly, terribly seriously, as everybody was in Australia at the time.

So then we would dance with the boys and, as I say, hear their stories, listen to them, and flirt with them and they'd flirt with us, and all that stuff, but it was again a deadly serious business because they weren't free, they weren't free you see, you know, they couldn't say, *Oh well, can I meet you? Let's get together.* No, because they were all moving away, you'd never see them again, and it was so sad, and as I say to this very day it grips me of a fear that I felt then, I feel it again, that awful fear that we had. There's nothing quite like dancing with a man, or a series of men, who you know may die, you know that. It's as if you're

dancing with a lot of men that have been sentenced by the King of England, way back in mediaeval times to have his chopped off tomorrow, and that's the feeling. This pervaded everything, the whole building oozed of fear, and us trying to negate that fear, trying to be cheerful and happy, but they were all floating souls, floating souls. They were not fixtures, they weren't men who could say, *Oh, I'm here for six months, how about it, let's have a long-term friendship?* or something. No, not a bit. When I was in the Cheer Up Hut it was right in the heart of the War when the War was an unknown quantity.

- OH: Because you began at 16, and that would have been around 1942?
- DH: Yes, early in the War you see, early in the War.
- OH: And Daynea, how many of the volunteer aides would there have been, say on a Saturday? Would there have been 20 or 50?
- DH: To handle a crowd like that there probably was about 30 of us or something I should say. There were quite a number of girls that had to handle that lot and do all the work that we did.
- OH: And were you one of the younger ones?
- DH: I was one of the younger ones, yes, because I was allowed to go there because of my being a Red Cross Aide you see. I probably wouldn't have been allowed at that early age to be there otherwise. In those days 16 was classed as very, very young, wasn't it, but my mother and father were happy for me to do it, and because I was already a Red Cross Aide, that was it, I was welcomed. So I had two uniforms really, I was a Cheer Up Hut girl and a Red Cross Aide, you see.
- OH: And the dancing that you talked about, was there a band, a live band that played the music?
- DH: Well sometimes, but then my own sister would have been playing a lot of the time too. Music was always very good because they were only too happy to do anything to make these boys feel better, make them happy, and when you look at that photograph there, you know, you think, *Well my goodness me, there's so many of them*, and I find it hard to look at it even now, because I do know that it was a terrifying time. That's all I can particularly remember.
- OH: Daynea, do you know if the soldiers who were there were just Australians, or were there men from other countries, like would they have been Americans as well?
- DH: Oh, there'd be Americans at some stage, I can't remember when that happened. That was an influx of the Americans coming in, and I

remember dealing with the Americans was quite experienced because they were so different in their attitude, but that was towards the end of the time that the Americans came in. I'm remembering more, you'd find if you pinpointed this down, you'd find these are all Australian men, and you can see from there, that photograph, what a huge number there were there.

OH: We were talking earlier about the location of the Cheer Up Hut being close to the Adelaide Railway Station.

DH: Yes, it was.

OH: And do you know if it also accommodated men, like it was a place of accommodation, or was it really just for meals and for dances?

DH: Not the Hut itself, no. The Cheer Up Hut was for the purposes I've outlined only, that I know of. I don't think it had any other facilities there for anyone to be looked after all night, or anything. They had to be taken away. They would have been given other areas to go to at that time. The Cheer Up Hut was just to give them a break, give them a break, that's all, which we did.

OH: And how long did you work there, or volunteer there?

DH: I can't recall that, that I find very hard to remember, I really can't remember. It was quite a period, about a 12-month period or something like that.

OH: And you told me when we met earlier that you remembered the end of the War?

DH: Oh gosh yes. Oh well, now that's a clue, isn't it? At the end of the War, because I would have been possibly working while I'm doing this too you see, but at the War we were, Sandy and I both were at 5AD, which was in *The Advertiser* Building.

OH: And 5AD was a radio station, Adelaide?

DH: Yes, it was, and the old building is still there. I don't know what it's used for now, I don't know what it's used for now. Where the Music Department was, the Music Department, where you were up ...

SH: 5AD in the Advertiser Building?

DH: Yes, you were in the front, but I don't know. Anyway, well whatever it's used for now, I don't know, but the building ...

SH: 5AD occupied only the first floor of *The Advertiser* Building.

DH: Oh yes, *The Advertiser Building*.

OH: On King William Street?

SH: It's the corner of King William Street and Pirie Street – Pirie and King William – that's right.

DH: Yeah, and on that top floor which is still there, the building is still there.

SH: No, the building is not still there, that's a new building altogether.

DH: Is it?

OH: On Waymouth, corner of King William and Waymouth.

SH: The old Advertiser Building went years ago.

DH: Did it really?

SH: A big huge building now.

DH: Well it just goes to show how up to date I am.

SH: There's nothing left of it whatsoever.

DH: I thought it was still there.

SH: No, it's all gone. It was on the first floor and the front, right on the corner overlooking King William Street.

DH: Well anyway, it was on the corner, the building itself was on the corner. That's right.

SH: And this was Pirie Street.

OH: Or Waymouth Street?

SH: Pirie and Waymouth.

OH: On the west?

SH: On the west side, I mean Waymouth Street, oh yes. Oh yes, of course, Waymouth Street, Pirie and Waymouth, Pirie and Grenfell.

DH: And we actually did tear up, didn't we, do you remember that too, we tore up, we all jumped around like mad and tore up ...

OH: This is when the War ended?

DH: Yes, and tore up pieces of paper and threw them out of the windows. So all Adelaide went into it in the city, and marching along the streets, walking along the streets, everybody went into the city, and we were up there on that corner throwing down what was like confetti to them, and everyone was just screaming with joy at the end of the War, when it was announced. That's a very strong memory because you did that too, didn't you, you were involved that day?

SH: I think I was there at the time, yeah, we were both there.

DH: Yes, that's right.

OH: And Daynea, what work were you doing at 5AD?

DH: Well at 5AD I was a copywriter, wasn't it, yeah, I was a copywriter?

SH: Originally when I met you it was transcriptionist.

DH: Oh, that's right, my gosh yes.

SH: And that was all to do with keeping records and things.

DH: That's right, no, I know what it was now.

SH: Compiling records and stuff for the auditor.

DH: Yeah, I'd been the receptionist.

SH: You'd been the receptionist.

DH: I got a job at *The Advertiser* through being the receptionist, and I found out that the girl, the girl that was in charge of what they called Transcriptions, was leaving to get married. When you got married, that's it, ta, ta, they'd say. So I went to Mr McDonald, Keith McDonald, and asked him, I said, *I've understudied her already in my spare time, could I have her job?* Well he said, *Wow, wow, Keith McDonald, you know, Yes, I think we can arrange that, Miss Mildren.* So I got the job, and in those days – that's something that doesn't happen anymore but it did then ... We had gone into TV by that time?

SH: No.

DH: No, still radio?

SH: Still radio.

DH: Radio, OK, well that's my clue. So what happened was that we used to have to send by air a variety of huge discs, 'When a Girl Marries', 'Dad and Dave', all of those early programs came from one station to another

by virtue of aeroplane travel. In those days every radio station had an office boy, so the office boy would go down to the airport, or wherever their office was, if they had one in the city, and pick up the big transcript discs, and they were huge, and with those we had to compile a variety of things that went with it. So with every jolly program out would have to come the big disc with the current episode on it, marked for the poor announcer to, *Oh, I've got to do it.*

OH: *I've got to find the spot?*

DH: *Find the spot*, and he'd have a theme, and he'd have this, and he'd have a recorded advertisement that went with it. There was a Copy Department, I wasn't a copywriter then. Somebody would have written the copy that he would have to pronounce, you know, and so on. So that was part of my career, and I progressed further as time went on, to do, say for instance I realised that the ads that the announcers were having to deal with at the time –this is I think when TV, later when TV came in, I might be jumping ahead a little bit here – it was still very boring then because the announcer had to read what you call an Epicard, and the Epicard would show it to the camera – he wouldn't do it like that – but the camera would go in on an Epicard, and it was a still, everything was a still, and oh.

This is when I went to Don Miller and I got him to take a beautiful girl, we took a beautiful girl down to a creek and he took a series of photos of her. This is when I'm working, doing the advertising for Myers, so we got this girl jumping, he took a whole series of photos of her jumping the creek. Well of course then I animated, that was me being very innovative, and the camera could then have her jump the lake you see, and so I got ticked over by the boss there for the huge price that that cost in those days, but that's sort of the situation that occurred with advertising in those days.

OH: Daynea, if we go back to the end of the War and meeting Sandy, what's the story there?

DH: Well, it's a very, very interesting story really. It's just that I was engaged, really literally and absolutely engaged to an airman. As far as I can recall he was an airman I met at the Cheer Up Hut, he was a Melbourne boy. Then the War ended you see, and he came back and went to his job and everything else, and proposed to me, and I accepted, and all this sort of stuff, and then a very embarrassing thing occurred that this remarkably attractive office boy, three years my junior, was placed under my command, shall we say. He was there to help take all the transcripts to the airport all the time. Well, I couldn't stop myself and I fell in love with him.

There is one little story out of that, that I think is quite remarkable. One night after agonising, agonising, I was agonising at Rose Terrace, Wayville. My sister came in, she said, *Daynea, you go over to Melbourne, darling, go over to Melbourne.* I think she thought, *Go over to Melbourne, that will fix it, fix this business with Sandy,* confessed to her all about my problem. That didn't work, oh no, still I wanted him.

OH: You did go over to Melbourne?

DH: I did go over to Melbourne, I stayed in their house, and my fiancé's sister was going to be my bridesmaid, and oh yes, it was on, and so meanwhile I'm just hoping and praying that he's still interested in me when I get back home, and he was. Anyway, all this still kept going, nothing seemed to gel.

I then, one night, sat down inside my own head, and I made up my mind, *I've got to make move, I've got to do it,* and I felt obligated to write to Ken and tell him – by this time he knew about Sandy – and I then wrote to him, a long letter telling him that he was the one that I was going to be with, if he would accept me. So I went into town and posted the letter at the GPO [General Post Office].

OH: To Ken you wrote?

DH: To Ken, I wrote to Ken, posted it at the GPO. So I get on a bus, or tram, after with an idea of going to someone that had saved our sanity, mine and Sandy's, a confidante, dear friends they were at the time, Alan and Betty Matthews. So I was going to go there and tell them what I had done you see. I looked out the window and there's Sandy, he's pedalling his bike in the same direction. He was going to go to see them too. Well that was it, I just got out of the jolly thing, and we went back – I just fell into his arms – and we went back to the GPO, and they did something they never ever do, but because they could see how concerned we were, they gave us back the letter.

So they gave us back the letter, which is like a film, isn't it? So they gave us back our letter. So that was it, from then of course there was never any, you know, I let Ken know that it was all over, and from then on we had quite a few years. We had to wait and tread water until he was old enough to become engaged to me and marry me, you see.

OH: How old did you have to be, Sandy?

SH: Did I have to be?

OH: Yes.

SH: Well I was 16 when I met her.

DH: He was only 16 you see.

SH: I was three years younger.

DH: Than me, see.

OH: So you were 16 when you met Daynea?

SH: When we met, so I had to wait – and Daynea was 19 – and my mother said, *Well you're not going to get married until you're 21.*

OH: So five years.

SH: So we went together for five years before we married.

OH: So what year did you marry?

SH: In 1950.

DH: In 1950, yes.

OH: And Daynea, where were you working when you got married in 1950?

DH: 5DN I think, wasn't I, 5DN?

SH: Yes.

OH: And so you'd moved from 5AD?

DH: Yes.

OH: And where was 5DN located?

DH: The CML Building.

SH: Right up the top.

OH: And the CML Building is?

SH: In King William Street, on the 11th floor, the 12th floor of the CML Building, and that's still there.

DH: And while we were courting, when we became an item shall we say, an open item that we were absolutely going together, and everyone knew it for a long, long time, Sandy would only have to come from *The Advertiser*, he continued working there in the Music Department and all sorts of things, was no longer the office boy, and I'm in the CML Building, so I'd just go downstairs in the lift and wait for him to come down to join me there you see. It was very, very convenient, wasn't it?

SH: Uh huh.

DH: So that's what happened, and then when we got married we had all of the people from 5DN and all that stuff, at our wedding you see.

OH: And what were you doing at 5DN?

DH: I was a copywriter then by that time, a copywriter.

OH: And you were doing copywriting for advertisements?

DH: Yes, for advertisements, yes, and of course I became very highly skilled at that.

OH: And how did you enjoy that?

DH: I loved it, oh yes I loved it, loved my work. As the years rolled on, of course I was able to adjust to the various mediums that changed, like the intervention of TV and all that sort of stuff, and did jobs just anywhere. Anywhere I wanted a job I'd get it because of my ability and my credentials, so I worked in all the radio stations, in TV stations, advertising agencies, just about everyone of them, one way and another, as it suited us to move around or whatever it was. I would always leave, I never got the sack from anyone of them, but I would move around, you know you did that in those days.

OH: Thank you Daynea, I think that's a great place for us to finish the first interview, so thank you.

DH: Oh, thank you very much indeed. I think it's an honour.

OH: Lovely, thank you.

Second interview with Daynea Hill

recorded by Madeleine Regan

1 February 2013

at Kent Town

for the City of Adelaide Oral History (Extension) Project 2012/2013

Also present is Sandy Hill, Daynea's husband

Oral Historian (OH): Thank you, Daynea, for continuing with the interview today. I thought that we would begin just by going back to your job as copywriter at 5DN, and I wonder if you could tell me a little bit about that role that you had.

Daynea Lorraine Hill (DH): Well yes, actually that was my big break because I wanted badly to be a writer, more than anything, and I got a chance to go into a vacancy there as a copywriter, and I was delighted with my job, and worked with a wonderful crowd of people. Betty Kitson, she was a friend of mine, a wonderfully protective friend, if you know what I mean, and we just dearly loved, Sandy and I both dearly loved her, and she understood about the predicament I had of being in love with a younger man, and all this sort of stuff. I'm not quite sure that I can recall how that links up time wise, well it must have been, by the time I went to 5DN I think that it was an open-ended thing that we were a couple. Yes, it was.

Sandy Hill (SH): Yes.

DH: So that's a big help there.

OH: You really enjoyed that work?

DH: Well I loved working as a copywriter because it was just something very, very important, and one of the experiences I've just had, we had

Tony Antonious, he was a young Greek boy, and he became a copywriter there too, but so naive that Betty Kitson and I, we both used to drag him up and say, *Tony, don't do that*, and he loved us both, and of course Betty herself has subsequently passed away, and Tony, every now and again, rings up and has great long conversations with me, because he thinks of us as his mentors you see. He went off to Canada and became CKNW, the writer for them over there.

But writing for radio was a fascinating thing and prior to me going down from 5AD to 5DN – I think we're going to get to that in a minute, aren't we, about the food places – because I do remember very well Sandy being at 5AD, and all the staff used to go up, and similarly we did it at 5DN too. You'd get a break and you'd all go to a room which was provided by the firm for you to have your coffee and stuff, and way back before I moved over to 5DN from 5AD, Sandy and I used to go across the road, and all the tongues would wag but it didn't worry us.

OH: And where did you go?

DH: We'd go over to this marvellous place, the Devon Milk Bar, didn't we?

SH: No, that wasn't the Devon, that was the Roxy.

DH: Oh, the Roxy, yes. We'd go over there.

OH: And where was the Roxy?

DH: In King William Street.

SH: Pirie Street, just around the corner, like Pirie Street and King William Street.

DH: King William Street, straight on.

SH: Yeah, in King William Street, just around the corner from Pirie Street, yes.

DH: Yes, but in King William Street.

SH: In King William Street.

DH: Near the hotel. What was the name of the hotel there?

SH: Oh, I don't remember, you might remember.

DH: The old Majestic. The Majestic Hotel used to be down there too, we had dinner there several times as well.

OH: And what about the Roxy? What could you get at the Roxy?

DH: Oh, the Roxy was an amazing place. That was terribly sort of posh, a luncheon and afternoon tea, the Roxy.

SH: You might remember it differently, but I remember it as a ...

DH: No, I'm thinking of the Covent Gardens, Covent Gardens was the posh one, that was the posh one. Further down there was Balfours, and Balfours was huge, gosh, and Covent Gardens was similar to Balfours, and both of them were, shall we say, places where you could have lunch or morning tea, or afternoon tea, or coffee, at any time, and the only word I can think of it is the word 'posh'. They were sort of terribly well put together, you know, and you felt you were somewhere when you went into them.

OH: Do you mean they had tablecloths and that kind of thing?

DH: Oh yes, absolutely, absolutely, and this is all in King William Street, about in the middle, because in the middle, yes just about in the middle of that area that had all the shops in it, a little bit up towards 'The Advertiser' end, but there was the – what did I say the name of the hotel was a moment ago?

OH: The Majestic.

DH: The Majestic Hotel, that was a big hotel, you could go in there and dine. This is another reason for saying, reiterating, that it was a common feeling, you'd go to town, that's where all the attractions were. There was nothing in the suburbs at all, you know in those days you had to go to town if you wanted to have a meal because that's where it all was, all the action was in town, so of course they were very, very good.

OH: And tell me about Sigalas's, you mentioned that earlier. Where was Sigalas?

DH: That was opposite Myers in Rundle Street, next door to the hotel that was owned by my cousin, or my uncle at the time, until his son took it over.

OH: And what could you get at Sigalas's?

DH: Oh well, you'd go in there and you'd get these fabulous spiders, that was a drink at the time, wasn't it? You'd have an ice-cream.

SH: Yes, milkshakes and all that sort of stuff.

DH: And milkshakes, oh milkshakes, gee.

SH: That was their main ... everybody used to have milkshakes.

DH: And they served beautiful pies and pasties and things in there too.

SH: Oh yes, all of that sort of stuff.

DH: Oh, it was the place to go. Gee, it was wonderful there.

OH: What about ice-creams?

DH: Oh, ice-cream yes, oh yes, absolutely, beautiful serves. They used to call them sundaes and you'd have a triple scoop of ice-cream in there and then you'd have chopped nuts on top of it, and all kinds of hot chocolate sauce or something, anything you wanted they'd bring it up for you, in those days.

OH: And one of the other ones you spoke about was Dot Rankine's Coffee Shop. Where was that?

DH: Dot Rankine's was in the lane, it's called James Place I think, and Dot Rankine's was the most upmarket thing that Adelaide had to offer, because she was the first of the Melbourne style coffee lounges, it was called a coffee lounge. So you'd go into Dot Rankine's and a lot of arty people would go there and you'd often see the artists of the day, who were performing in the theatres which were active. I mean the one down near the market, the big theatre there, that would have something going on, live performers quite often, and you'd sort of rub shoulders with them when you went into Dot Rankine's. She had it like a lounge, you know sitting around and having food, and having coffee, oh yes, she was very innovative.

OH: So if you went in the front door, what did it look like?

DH: Well just like going into a lounge really, with furniture around.

OH: Like sofas do you mean, or couches?

DH: Sofas, coaches, yes, you would relax in there *a la* Melbourne, she was copying Melbourne. We became fanatical about Melbourne, after I took my sister's advice and went to Melbourne to see if I could rectify things. I also at that time stayed there for several months, and became a Melburnian, so I had a job in Melbourne, and I knew what it was like to stream down from the Railway Station corner, and I knew what it was like to have my lunch hour in Melbourne, and I knew what all the Melburnians did on Friday night. They didn't go home, they'd stay in Melbourne, stay in the city, and I know that now.

Sandy had to take me to Melbourne about three times a year until only just very recently, that I've decided, *It's a bit of a bore, don't let's go,*

but until that time he's taken me to Melbourne about three times a year, haven't you darling?

SH: Yes, quite often.

DH: Absolutely, we know every inch of it.

OH: Dot Rankine's Coffee Shop obviously reminded you of what you had seen in Melbourne?

DH: Oh absolutely, oh yes, it was so like Melbourne, and I don't know when that place ceased, but it was a tremendously innovative thing. On Collins Street at that time in Melbourne too – that's all changed now – but in Collins Street there were facsimiles of Dot Rankine's. You'd just walk past one and then the next one, *Which one will I go into?* They were all the same at that time, and they were so wonderful, so we loved them when we first went over there.

OH: And in the city here in Adelaide, you also had spoken about The Blue Kitchen.

DH: Yeah, The Blue Kitchen was remarkable here because that was the most mouth-watering produce that you could ever hope for, and anybody, like in 5DN or 5AD, we all knew about this marvellous place and, you know, you'd feel yourself being drawn to go over and find an excuse to buy one of her cakes or something, and bring it back to the office, to eat it or whatever. Oh, I can remember them now, beautiful custard-layered things. It's hard to describe them now, but whatever it was, it was superb, absolutely superb.

OH: And where was The Blue Kitchen?

DH: Oh, The Blue Kitchen was in a little lane going towards the Terrace [North Terrace], around beside Myers, one of the lanes that go through there, when Myers was not ...

SH: You would know better than I, but I seem to remember that it came off King William Street, and then eventually ended up into Hindley Street, just a little leg in there. I thought that was The Blue Kitchen.

DH: No, it was off Rundle, it was off Rundle.

SH: I don't know because I never went in there on my own, I only went with you once that I recall.

DH: Right, we only ever went there to buy the jolly thing and bring it home, or bring it to the office at 5AD or 5DN. It definitely was in a little lane,

I'd go over there myself, and it was in a little lane between Myers and the Terrace. There was a street there, whatever that was at the time.

OH: And there's one more that you spoke about, and that was Stone's.

DH: Oh yes, gee, Stone's, my God.

OH: Where was Stone's?

DH: That was in James Place. This was this incredible place, he had this big, huge ham or lots of hams, two or three of them or something, I don't know, but anyway it was a ham, and if you wanted a ham sandwich or a roll, he would cut that piece of ham off and put it in the roll and sell it to you. Oh well, you've no idea how delicious that was, and Myers copied that at one stage. They decided they'd copy him, and they had a little thing inside their front door, so the passers-by would come in and copy that idea that he'd had, but those were the most marvellous sandwiches that you could ever have in your life, they were beautiful, and he would stand up there and cut you this slice of ham and put it into the roll. You'd go away and have this incredible thing. The food in Adelaide was pretty jolly good.

OH: And what about department stores, where would you have shopped when you were a working young woman?

DH: Well just about all of them. Mostly as Myers across the road from where I was working when I was with Cawthorne's, but as time went on we would investigate all of them. There was Miller Anderson's in Hindley Street, and then Foy and Gibson's right down the end. We went to all of them, shopped at all of them. I was a great shopper, I loved shopping.

OH: Did you enjoy shopping for clothes?

DH: Yes, I did, but we had very little money. That depends on when you're talking though, whether it's before I got married or after.

OH: Before you got married.

DH: Oh, before I got married. Oh well, I'm finding it very hard to remember what it was that I wore then, but I must have been wearing something enough to attract Sandy over there [laughs].

OH: So there were quite a few department stores, and were there differences between them?

DH: Oh well there were. Miller Anderson's, I used to love Miller Anderson's for some reason, and I used to love Birks. I always liked Birks.

- OH: Were any of them more exclusive than others?
- DH: Well they all had different modes, different modes altogether. Birks was quite different to, shall we say, Myers. Myers was always a bit showy and John Martins was always very good, but they all had their moods. I used to go to all of them – I used to love shopping – so I always frequented the lot of them really.
- OH: And we were talking about hotels, and we've talked about the Majestic and the Norfolk Hotels. What about the South Australian on North Terrace, would you have ever gone there?
- DH: Yes, I did, but it was terribly, terribly posh, gee. If you went there you really knew all about it. That was terribly expensive, and people of our age, young as we were then, we weren't that keen on, you know, it was more for the older person to go there than us, so we weren't really attracted. It was sort of almost in the too-hard basket that one was for us.
- OH: When you and Sandy were courting, what kinds of places would you go to around Adelaide, what would you do?
- DH: Well one story that comes to mind immediately from what you've just said, there's quite a, shall we say amusing one, because it has to do with the way we filled our time in. I don't know where we'd been that night but I hid him for a while, see, from my family, so he was saying goodbye to me in the lane behind 3 Rose Terrace, Wayville, there was a lane. So he was saying goodnight to me at that gate, and then we got tapped on the shoulder. My father had come down through the big, long backyard of a double-fronted house, Daddy came down. *Young man and Daynea, would you come up please?* So my mother had got my father to get us. She wanted to find out who this young bloke was, see. So we followed Dad meekly. Now the interesting part of it and the end of the story is that my mother took one look at him, I took one look at my mother, and I knew that I had nothing to worry about. She just fell in love with Sandy as soon as she saw him. He was a blonde Adonis, I can assure you, and so there was no worry from then on. I saw my mother's face relax completely, and that was the end of the story [laughs]. It was lovely. I don't know whether I've gone off the track there a bit, but that's pretty well ... After that of course, you know, Sandy was welcome to come to our house at any time, and that was a great relief to me, and it was a long, long courtship, wasn't it darling? We had to wait, we had to wait until he was about ...
- SH: Until I was 21 before we were allowed to marry.
- DH: No, until you get engage, at 20.
- SH: We got engaged I think when we were 20.

DH: Yes, that's right.

SH: And right up until that time we went out together, but in those days it was different, there weren't restaurants. I was a mad motorcyclist and I always had a motorbike, and we used to go everywhere on the motorbike.

DH: With a sidecar.

SH: With wings, out into the country, it was an outdoors activity, nearly always.

DH: Later he got one with a sidecar, yeah.

OH: Dancing?

SH: No, no, no.

DH: No, what did we do anyway? I can't remember what we did. I can't remember.

SH: No, I have to admit I couldn't dance really.

OH: And what about the wedding?

DH: Oh wow!

OH: You got married in the city?

DH: Got married at Christ Church, North Adelaide, with Archdeacon Bulbeck, and that went down very well.

DH: In the interim there, that was quite interesting too, I got the summons. Sandy's mother and father lived at North Adelaide, Barnard Street, North Adelaide, and he had an aunt, a couple of aunts who were alive then, they were much loved. Dr JB Lewis was a very big friend of the family, and he lived up in the hills. Winnie, one of the aunties, she lived up there too, and believe you me, when the time came I had to be shown to them see. I mean what Sandy experienced, we've just described, I had to go through it too, and I had to be vetted, and I'll never forget that, but I passed the test. So after a while we decided we would get married at North Adelaide, at Christ Church, and that really was a wonderful thing. They were terribly thrilled, and we did have a marvellous wedding at North Adelaide, and also of course a terrific reception, by courtesy of my mother and father, at St Helen's Reception House, which is no longer there.

OH: Where was that?

SH: It is there.

DH: It is still there, St Helen's, is it? Good grief!

OH: Whereabout?

SH: St Helen's was on Prospect or Braun Road, yes, that was Prospect Road. It's about a mile or so out from the city on Prospect Road, and it was St Helen's House.

DH: My mother gave me my dream, the dream reception. I'll always remember it because she had instructed them to keep on refilling all the food things, and there were brandy snaps, you know brandy snaps filled with cream. All the food was on gorgeous, big, elevated things, and the cream things and all of those things. They were replenished, as soon as they'd been eaten they were replenished, it was like a magic thing. I'll never forget it, and it was very wonderful. While the guests were still there, we trotted off on our honeymoon and sneaked out [laughs].

OH: And where did you go for your honeymoon?

DH: That was the ridiculous ...

SH: We went to Coffin Bay. Of all the places that I could take my new bride to was Coffin Bay to go fishing. That gives you an idea of how, you know ...

DH: We went from the gore blimey to the ridiculous.

SH: Romantic it wasn't [laughs].

DH: I'm not kidding you because at the time, right at that time that we were getting married, suddenly there was a glut on accommodation, and you couldn't get in here and you couldn't get in there, you couldn't get in anywhere. Of course I was always this one's secretary, so I did the arranging, we consulted of course, but I'd do the final work on it, and this was the only place that you could get into, and we got into this awful ... Well when we arrived at this terrible little, horrible hovel, it was just a little dump, wasn't it Sandy?

SH: Yes.

DH: A tin shed, a tin shed with iron beds in it. Oh God!

SH: And a wooden stove.

DH: And a wood stove, a wood stove, I'll never forget that. So after we'd been there and suffered it for several days ...

SH: A couple of days.

DH: ... I think we got a chance then, I think that was what we had done. We'd gone there and then we went up, we went to the big hotel at Port Lincoln.

SH: Back to Lincoln, Port Lincoln.

DH: At Lincoln, yes.

SH: On the way home.

DH: Yes, so we were able to have ...

OH: A little bit of luxury.

DH: ... a little bit of luxury then, but not before, and if you call that luxury, my God, in those days, I'll never forget that, it's brought that memory back to me. My God! In the stiff and horrible hotel you'd sit down, in those days, and the meal they'd put on the table, four little doo-dahs, I think we were forced to sit with two other people, and they put four little doo-dahs, and four more little doo-dahs, one each per person for four, and that's all you had. It was terribly mean and it was frightful, wasn't it, dreadful food, and we looked so terribly conspicuous when we left the table and went upstairs to our bedroom. Oh, it was a dreadful honeymoon, wasn't it? We were terribly thrilled when we came here, came down.

Where did we go then, what flat were we in? Some awful flat.

SH: Unley.

DH: We were in a dreadful flat. You couldn't get accommodation then and we had managed to get a flat. Well we couldn't have got that before we were married, we weren't living together before we were married - we must have gone to that after we'd been married - and this dreadful lady, wasn't she awful, I'll never forget it, and we went to this dreadful place and this lady, gee, I remember she had a tin bath, and I think she'd rented out the first two rooms of the place to us, and I put salts, bath salts, into the bottom of this awful tin bath, and of course it eroded [laughs].

SH: It took all the paint off.

DH: It took all the paint off, and she came and tore strips of us. So we were quite happy when we finally ended up by getting into this house, but that's another story that's interesting too, because my hair stands up on end when I think of it even now. Dossie, that's Sandy's Mum, we used

to call her Dossie – Dulcie her name was – and she was a wonderful person at sussing out property values. So I think she bought this at auction.

OH: We're talking about your house in Wakefield Street, Kent Town?

DH: Yes, and so she'd bought it, but then she knew that it was, I think it was occupied, wasn't it, it was occupied, and there was a question mark on, you know, whether you could get the people out, or when they'd go, or whatever, so she did not think, she knew we were looking for a place very early in those days, and she didn't even bother to mention it to us.

She did mention it to Sandy's brother, who's no longer with us, and offered it to him. He said, *Oh no*, he wouldn't touch it. Well, we heard about it then, she did mention it to us then. Well, we drive along Dequetteville Terrace, we turn into this street, oh, we took one look at this, oh gee, that was it, we wouldn't have cared if we'd have had to wait 20 years to get the people out, we wanted it, and we said to her, *We want it*. So that's how we bought this house. We love it so much, and we always have loved it.

Of course, we're actually sitting in the hall. In those days it wasn't half as appealing because when you open the door there's this great hall coming through here with two doors, one into that room and one into this room. We ripped all that out and opened this up, and Sandy saw when he looked from the ceiling the shape of that fireplace, he saw that and realised that it was very attractive, and there you are, and that's the story.

OH: You had two sons born in what years?

DH: Well Brent, our darling Brent, our eldest son, he must have got some message into his head from our heads, that, *Now is the time I will pounce*, because he pounced right on the honeymoon, oh yes, so I was pregnant very soon, and he was born ten months after – very, very proper – he was born ten months after.

OH: So 1951?

SH: 1951.

DH: Yeah!

OH: And your next son?

SH: 1954, Craig.

OH: Craig.

DH: But Mum was horrified when I said to her, *I want Brent to have a companion, I don't want him to be an only child*, like I had been. So she said, *Oh Daynea, you're not going to do that? Yes, I am Mum*, and I talked his lordship into making it possible, so we had Craig. Of course Craig is no longer with us though because he died, but the thing is that they were both born pretty quickly. I had Craig, within a period of three years we had two children, didn't we?

SH: Yes.

OH: And you had some interesting neighbours here in Wakefield Street, with whom you developed quite an important relationship for a while?

DH: Well yes, they lived next door.

OH: And we're talking about the Rosella family?

DH: Oh yes, well Lucia.

OH: So Lucia and Pasquale?

DH: Yes, they lived next door to us, and of course Lucia, they'd have us in there, and she couldn't speak a word of English, and she'd have us in there. We knew Patsy first before he could bring her out. Oh, this baking that she would do. They would invite us in to have this magnificent pasta that she made, pasta sauce. I make it today, that's my, I would say this is my wages for the thing, having her recipe, which I don't in the least bit mind saying it's hers. She taught me how to make the beautiful pasta sauce, but then she made these beautiful pizzas.

Well, me being in advertising, knowing that no one even knew what a pizza was – they used to all call it pizzas [Daynea gives the actual pronunciation], I recognised that there was potential there, even though we needed it like a hole in the head. We didn't need to worry about going into business anywhere, but I just felt that it was interesting to do, and certainly it's been a wonderful thing to know that it's so fruitful for them, because even their grandchildren keep it going. I went in and I found with her agreement – she used to call me Dayne, *Yes, Dayne*, she'd say – so I found a place.

OH: And where was the place?

DH: Next door to the market [Central Market], and that's when I very proudly now say that I spent a year of my life and became a market person, and I loved all those market people. If you wanted to go across to power your nose you'd have to walk past all of the stalls, and you got to know them all, and they all were so loyal. A lot of them would come into our pizza bar and have pizza.

We had taken out money to be paid off, out of the takings of the shop, from Shop Fitting Industries who fitted the shop out for us, and they made a little, it was just one big area, not that big but really about as big as the length of this room, I think, and only about to here. I don't think it is as big as the whole area of the shop that we were in, before we divided it up. When they put the partition up it broke off the kitchen from where the bar was.

SH: Are you talking about the pizza bar?

DH: Yes, I am darling.

SH: The whole pizza bar wouldn't have been any wider than from ...

DH: Well I'm saying about as wide as where we're sitting here now.

SH: Yes.

OH: So about what, 12 feet?

SH: Well from the very back of the kitchen, right to the front of the shop, would probably only be about 12 feet, yes, about 12 feet to 14 feet I suppose, and only from, and probably only another 12 feet going that way, so 12 x 12 would probably be close.

DH: Well we couldn't actually use it like that of course, so we had to pay for Shop Fitting Industries to come in and fit it out, and they did, and they put a bar in the front so people could sit down, that was all laminated, the bar, and put a divider up of a section so there was a kitchen area and a big pizza oven. So anybody that had to go around to that section, it was a pretty gloomy thing, and I can assure you we were so poor. Lucia would do a luxury pizza at the time with anchovies, olives, and so forth on the top – but in the divider between the area that the people could come to and the little kitchen, you could go through to it – but I mean whoever was around there was quite hidden, and that was Lucia where she spent most of the time you see, and she couldn't speak English.

OH: So what was your job, Daynea?

DH: Well I was manageress of the whole damned thing, you know. I'd do the buying, I had to do all of that for Lucia because she couldn't do anything, and if you had a customer come in I would have to deal with them. Lucia could manage at a pinch, but in general she couldn't because she couldn't speak, she couldn't speak to them, and that's what I was saying to you, I mentioned about the fact that I'm in two worlds, you see. Lucia is around there doing the cooking and heating up the

pizzas and this and doing that, making more sauce and all that, and I'm up front.

So I've got this, we'll say there was one particular lady that came in, a terribly boring individual, and she'd sit herself down, and then she'd say, *Now what am I going to have today?* Well of course I'd hear this snort of laughter coming from in there, and I [laughs] was on the pivot point you see, I could stand sort of around there, looking at Lucia and looking at the customer. Oh, talk about fun!

On Friday nights and Saturdays, Fridays and Saturdays ... Oh God, Friday night Lucia would make, for Pasquale, her husband, he would have been working all day, and Sandy was working all day, so the two men would come in, and we'd all eat in the tiny little wincey kitchen, and she'd make things like eels Italian-style, you know, really deluxe things for us on that Friday night, but that's when, as I mentioned to Sandy, how remarkable it was that going into the pizza bar was verbal. I had just mentioned to Lucia one day, *How about we try and think up of a way to start a shop going?* and she'd left it all to me to organise, and the same thing, there was nothing in writing, which I think is quite remarkable, never anything in writing.

OH: How did you feel at the time? Were you confident that it was going to work?

DH: Oh, it worked alright, it's still going. See, I mean I knew it would work. The only thing that wouldn't work was that I could be doing better outside, I didn't need to work 12 hours every Saturday and 12 hours every Friday, I mean I didn't need to. Well I had to get out of it, it was too much for me.

OH: Were you being paid?

DH: No, oh God no, I gave a year of my life for nothing.

OH: So this was 1957 into 1958 probably?

DH: I suppose that would be the time, yes.

OH: So how did you decide, or what did you do when you decided that it was enough for you?

DH: Well, all we did was on one of these Friday nights when Lucia had made the food for the two men and me, we're all eating and serving customers as well, I was. I mean one of us were free at any time. When Patsy was in there he could get up and serve a customer. However, we were all in this tiny little cramped area, so you can imagine us – that's a small kitchen there about the same size – and we were all around there eating

our dinner, and that's when, I first of all of course had consulted with Sandy – but then we both just put it to them like that, one night. Just the same way we put it to them when we started the pizza bar, we did it on the other end and said, *Look, how about you take over? Would it be alright? What do you think if we leave you to your own devices? Can you manage? How would that be? Can we consider it? Yes.* Well they were very happy to do it, so no problem, so we were actually able to walk out and they carried the debt, we didn't have to pay one penny, and what's more they honoured it, but it was all honour. I mean if they had not paid that debt off the people, it was all in my name, they would have hounded us not Lucia and Patsy.

So it was a wonderful, wonderful thing, and then later on of course Patsy got ill and died, and then Lucia got ill and died. They're both gone, but to think that we had that remarkable opportunity to have a verbal, I think that probably was the last time in history that probably other people did it too in those days, I don't know, but just total and absolute trust, total trust, and very wonderful it was, indeed. So we came away from it, oh, free.

Shortly after that I think I would have gone and got a job at Clem Taylor Advertising, or one of my advertising firms where I worked, just to help to boost budget up for us, which we needed to do.

OH: Just to finish off about working at Lucia's, what would have happened in terms of babysitting arrangements when you were working such long days?

DH: They were very well taken care of, we never had to pay a penny for it. They all helped keep an eye on our children, our two, when they came home from school. They owned the whole house, a big one, and of course they had relatives staying with them, Lucia's brother and his wife, and Lucia's sister, and so on, they were all there, and we loved them, knew them, and trusted them. They kept an eye on our children, just the same as they were keeping their eye on Lucia's children you see, so it was no extra worry, that was all just again part of the verbal deal that we had.

OH: So that worked out to be a good arrangement?

DH: Oh well it did, it did, but in the end of course I just started to feel that it was too much for me because I could get a job, I had very high qualifications and didn't have to do that.

OH: And so after that you continued to find work in advertising agencies?

DH: Yes, I did. I would have gone, oh, I don't remember what they were at that stage, I find it very difficult to correlate which ones I worked for,

but I could go into any advertising agency and be given a job, I knew that. I can't remember in what order, I'd have to do some work on that if I needed to be exact about it.

OH: That's fine, Daynea. A couple of other things that I just wanted to ask you about, and that was your involvement in community activities. I'm wondering if you could just give me some of your experience in establishing the Preserve Kent Town Association.

DH: Well I'd be glad to do that, that you mentioned that, because that is clear in my mind. We were warned by the man across the road, the house across the road, he's no longer with us either, Mr Hackett-Jones, and his son, by that time Mr Hackett-Jones was getting on a bit, but his son was actively working I think for the government, so he was right in touch with, a finger on the pulse, and he warned us, the Hackett-Jones's, Mr and Mrs and their son, warned us that across the road – it's now a place for students, the big place across the road, double-storey thing – and he warned us that that was about to be taken over by a huge consortium who were going to make it into an enormous underground parking type place, huge. They were going to capitalise on it, right, left and centre.

OH: And with apartments, is that what you mean?

DH: Well no, with a big motel, great big motel, which of course was enough to frighten the life out of anybody, so because of that he called people over to his house that night to discuss it, and we were all there. I looked around and I felt the mood, put my finger on the pulse, and I thought, *My God, if we let these people go*, they were very agitated all of the ones who came that night, including us, it was, *Oh gee, this is the end, the living end this is*. I spoke up straightaway, I thought, *If we let them go nothing will happen, they'll just all go home, into their own homes, and talk about it*. So I pulled the rabbit out of the hat straightaway and said, *How about we start something now, while we're here?* That's why we hatched up a pretty ordinary name, Preserve Kent Town Association, and that very night, because naturally with my big mouth, I became the first President to do that [laughs].

OH: And this was in about 1975?

DH: Yes, it would have been. So we formed that group then, and we stopped them stone cold dead, and then subsequently ... We weren't in time though to somewhere along the line – this is prior to that – there were three beautiful, right next door to Brent, our son lives next door to us, and then there's a big house, and then between the big house and another great horrible thing which we weren't able to stop, I think that had happened just before we started the PKTA, there were three beautiful bluestone cottages, houses, very similar to ours, same idea, set

well back, and they knocked them all down before we could stop that, before the PKTA could stop it, and if you look when you go out you'll see, instead of the three houses, there's this great monolithic set of apartments. So of course by forming the PKTA we at least were able to preserve what we had left of the atmosphere of Kent Town, so there you are. So that's what that was all about.

OH: An important community activity. I'm going to draw the interview to a close, Daynea, and I'm going to ask you about the City of Adelaide. What do you like about the city?

DH: Well I think it's positively unique, I think it's absolutely beautiful. I love the openness of it, the honesty of it. It's an honest city, I hope it continues to stay that way, instead of being a place where you're frightened that someone is going to pull a knife on you, which of course is happening in some of the suburbs unfortunately. I think there is something about being in the actual City of Adelaide, a unique feeling of shared, everybody shares the feeling.

Sandy, where was it that I said to you the other day, *Oh feel that atmosphere, everybody is grateful*, where was that? Only recently we went somewhere and I said, *Oh gosh ...* You don't remember?

SH: No, I don't remember the day.

DH: Well I particularly had this feeling recently, when we went somewhere, and I thought, *Oh, isn't this marvellous?* Oh, that's right, in our Foodland, our Foodland.

SH: That's not the City of Adelaide.

DH: No, it's not the City of Adelaide, no, but that's where I'm getting confused, but down in our Foodland, in our particular supermarket, instead of it being a very cold, sterile place, everybody seems to be, *Oh, I don't mind moving*, and very cooperative, and appreciative. Now that's the same feeling I get about the whole of Adelaide, that we all, those of us who are capable of recognising Adelaide, appreciate it.

OH: Well that's a lovely way to summarise your feeling about Adelaide, and I appreciate that, and I appreciate the time that you've given to the interview today, so thank you very much, Daynea.

DH: Well thank you indeed for all of the trouble you've gone to, to interview me. I appreciate it very much, and I am delighted to have been able to mention my memories.

OH: Thank you, I've really enjoyed hearing them, thank you Daynea.