

TRADE UNION HISTORY PROJECT

# Newsletter

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## *Seminar Issue*



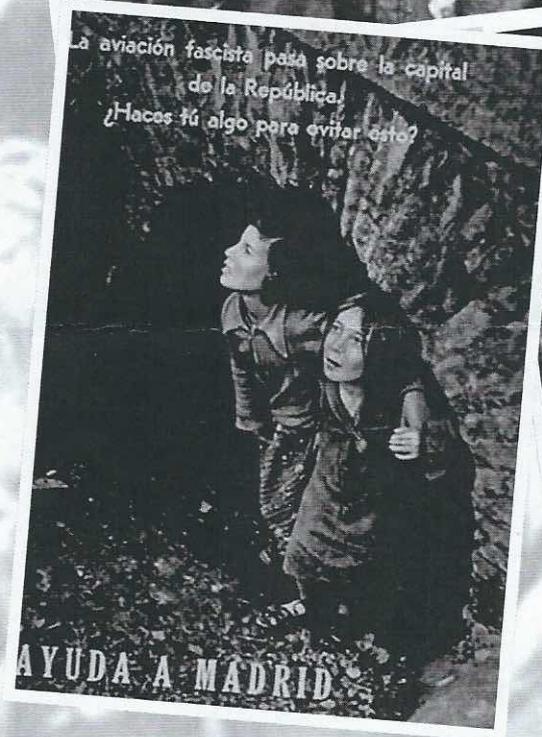
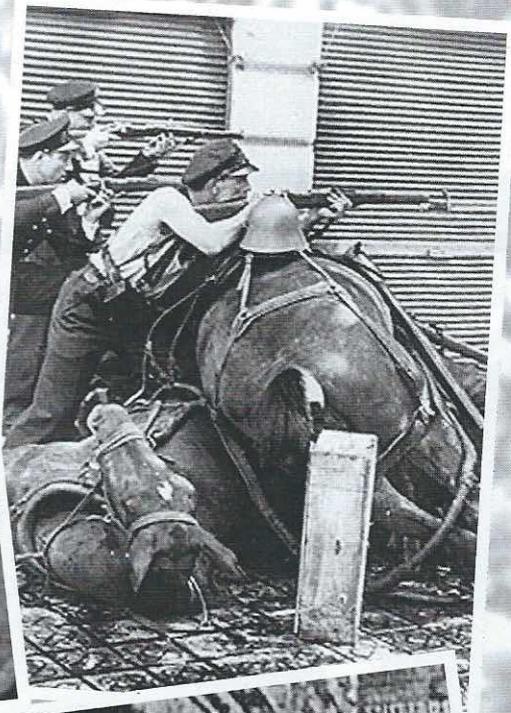
**La Guerra Civil Española**

1936 - 1939

**New Zealand and the Spanish Civil War**

Seminar

4-5 November 2006





# *New Zealand and the Spanish Civil War*

*On November 4-5 the TUHP will be holding its seminar on New Zealand and the Spanish Civil War. The Seminar is timed to commemorate the seventieth anniversary of the arrival of the International Brigade in Madrid, an event that provided a major morale-boost to the citizen's who were defending the city against Franco's fascists.*

In a previous article (in the March 2006 TUHP Newsletter) Mark Derby outlined the stories of some of the New Zealanders who fought in the International Brigade. These included *Griff MacLaurin*, a brilliant young mathematician from Auckland, who was killed on 9 November 1936, in the defence of Madrid. The following article outlines some of the other stories to be dealt with in more depth in the November seminar. It looks at the roles of some of those closer to home who supported the Republican cause; in this case the Trade Unions and the *Spanish Medical Aid Committee* (SMAC). It also follows up the story of the New Zealand nurses and other medical personnel who worked with the forces of the Spanish Republic.

## *The Trade Unions and the Spanish Civil War*

In the mid 1930s the attentions of the New Zealand Trade Unions were firmly focused on internal issues. The effects of the Depression were still being felt, while most unionists had a strong desire to support the first Labour Government, elected in 1935. Despite this preoccupation, the attempted military coup in Spain was seen by many unionists as the latest instalment the spread of fascism, following on from the Japanese invasion of Manchuria in 1931, Hitler's triumph in Germany in 1933, and the Italian invasion of Ethiopia in 1934. Those unions who took a stand on Spain all saw the War as a symptom of a much wider problem. The *Federation of Labour* (FOL), formed as a national representative body in May 1937, voted to give both financial and political support to the Spanish Republic, as part of a general stand against fascism. In March 1938 they lobbied the Labour Government to "secure the collective security of all democratic countries against fascism", expressing concern over events in Austria and China, as well as Spain.

In addition to encouraging member unions to support the

*Spanish Medical Aid Committee* (SMAC) the FOL also set up the "Spanish Ambulance Fund" in 1938. On the initiative of the Otago, Auckland and Wellington Trades Councils £562/7/4 were despatched from FOL funds to purchase an ambulance for Spain. This money was then recovered from affiliated unions by means of a levy. Between September 1936 and November 1938 the Waterside Workers Union, in conjunction with the Labour Party, had run the "Spanish Relief of Distress Fund", collecting cash donations from a wide range of unions and from individual unionists, with a total of £375/11/2 being raised. The Waterside Workers' Union went on to raise more than £800 for Spain from its own members, the union secretary *James "Big Jim" Roberts* being a strong supporter of the Spanish cause. The Watersiders, the Federated Seaman's Union, the miners, railwaymen and freezing workers were all strong contributors to SMAC. The biggest contributors and the strongest political support for the Spanish cause tended to come from the larger industrial, militant unions. There is no way of estimating how much money was given in aid to Spain by unionists from 1936 to 1939, but

*(Continued on page 4)*



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the amount was over £2000. Adjusted for inflation this would be around \$175,500 in 2006 terms.

Many unions gave political support to the Spanish Hamilton, Palmerston North, Te Aroha, Invercargill and Stockton. Once the nurses had been sent to Spain fundraising concentrated on supporting them and providing the Spanish with medical supplies. From mid-1938 SMAC's focus turned to aiding the growing number of Spanish refugees. Fund raising efforts included public meetings, screenings of the film "Defence of Madrid", and organising speaking tours by returned International Brigaders and other supporters. While generally these went smoothly, SMAC ran in to a great deal of trouble when an attempt was made to send the returned nurse *Millicent Sharples* on a New Zealand wide speaking tour. Nurse *Sharples* turned out to be a "loose cannon" who refused to follow the SMAC's direction and was a liability to the cause when making public pronouncements. The tour was called off and SMAC ended up severing all ties with Nurse *Sharples*.

### ***New Zealand Medical personnel in Spain***

Three New Zealand nurses went to Spain in May 1937, under the auspices of SMAC. *Renee Shadbolt*, who was a Sister at Auckland Hospital with eleven years of nursing experience, became the leader of the nursing unit. She and *Isobel Dodds*, the

youngest of the three, both came from Labour backgrounds and were strong supporters of the Republican cause. Despite this fact, both stated that the humanitarian motive was their prime reason for volunteering. *Isobel Dodds* later stated, "I was a nurse first; we went there to nurse". The third and oldest of the nurses *Millicent Sharples* appears to have been totally ignorant of the politics in Spain. She seems to have volunteered from a combination of humanitarianism and an overly romantic notion of what nursing in a war zone would entail. Before their departure it was revealed that *Sharples* was not in fact a fully qualified nurse, but the decision was made to send her to Spain anyway.

The three nurses were held by the New Zealand police for questioning on the day of their departure. The police tried to determine the nurses' links with the Communist Party and persuade them not to go to Spain. After three hours the nurses were released and set off on their mission. Nurse *Sharples* did not have a very successful time in Spain, apparently because of her poor response to discipline. She did put in some brave service driving ambulances for the Republicans but was sent home early in May 1938. Nurses *Shadbolt* and *Dodds* served in the International Brigade hospitals at Huete, in central Spain, and Mataro, in Catalonia. They worked incredibly long hours under appalling conditions until finally evacuated in October 1938 as Franco's army advanced.

On their return to New Zealand, in January 1939, the two nurses conducted a speaking tour for SMAC to raise funds for Spanish refugees.

Two other New Zealand women also nursed in Spain. *Dorothy Morris* nursed first with the British Universities Ambulance Unit and then with the XIII International Brigade in Catalonia, in 1937. After this service she worked with the Quakers in Almeria and Murcia, to set up a hospital and welfare centre for refugee children. Beyond these details little else is known of her work in Spain. Sister *Una Wilson* served with the Australian medical unit. She worked at a front-line hospital in Madrid, often having to work day and night to deal with the heavy casualties from the defence of Madrid and later from vicious battles such as Jarama, Brunete and Tereul. In late March 1937 she suffered a nervous breakdown from a combination of overwork and poor food. On her recovery she returned to front-line nursing work.

Among the doctors who served in Spain were two New Zealanders. Of one, Dr *Gladys Montgomery*, very little is known. She was one of the first presidents of the New Zealand Federation of Women Doctors and appears to have briefly worked in Spain, in 1937, with a British ambulance team. The other doctor was *Douglas Waddell Jolly*. A graduate of Otago, he was studying in London when the Spanish war broke out. *Jolly* joined the

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## Workers' Weekly' cartoons

**The Communist Party of New Zealand was one of the key local protagonists in the debate over the Spanish Civil war.**

The party paper, the *Workers' Weekly*, carried regular and detailed reports of events as they unfolded in Spain, including reports from New Zealand combatants in defence of the republic. It also reported on local activities in support of the cause. One regular feature of the coverage were cartoons which graphically captured the essence of the momentous events. As with other issues some of the best cartoons were sources from radical publications overseas.

On the Spanish civil war the best of these overseas graphics were by Unites States cartoonist William Gropper. Gropper was born in New York City in 1897. He worked on the staff of various publications including, the *New York Tribune* and the *New York Sunday World*. His cartoons were published in a number of other major mainstream publications including *Vanity Fair* and *Vogue*. However he was a lifelong radical and also published work in progressive publications such as the *New Masses* and *Morning*

*Freiheit*, the publication of the Jewish section of the Communist Party of the Unites States. During the 1950s Gropper was among those targeted by McCarthyism. More about him can be found at <http://www.gropper.com/>

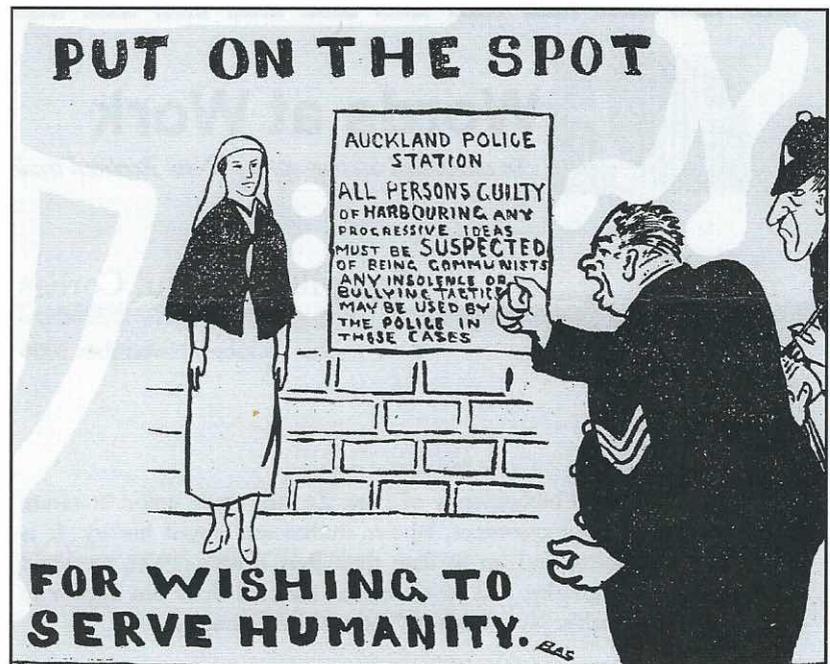
His FBI file can be viewed at <http://foia.fbi.gov/foiaindex/williamgropper.htm>

Not all the *Workers' Weekly* cartoons were from overseas artists. One of the regular locals was Tom Gale, who signed his cartoons Elag, his surname spelt backwards. Gale was a member

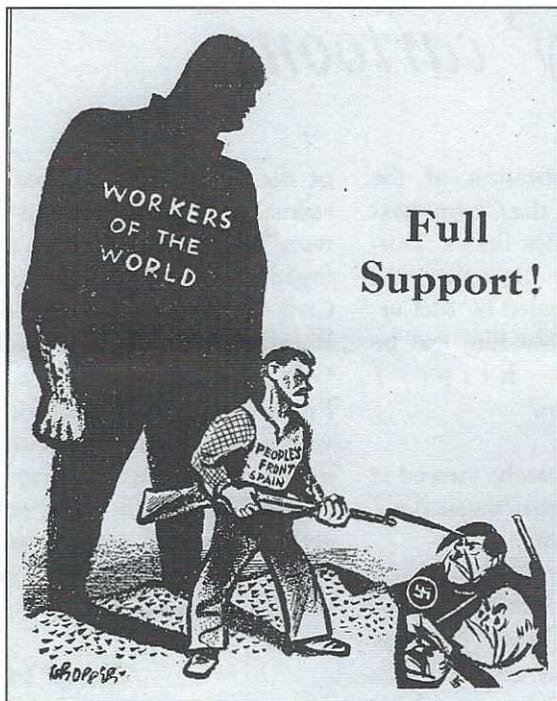
of the CPNZ and worked as a sailmaker at the Otahuhu Railways Workshops, the site a major organising effort on the Spanish Civil war and many other issues. Born in the Isle of Man in 1892 Gale was an activist in the Friends of the Soviet Union and within his union the Amalgamated Society of Railway Servants. Gale died in 1948, still an activist. A brief memoir of his life was published in 1976 under the title *Thomas Gale*.

**Kerry Taylor**

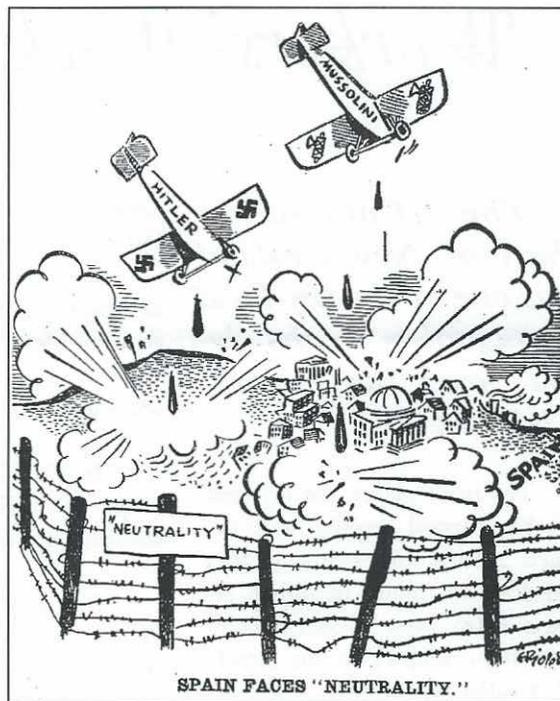
(More cartoons from the *Workers' Weekly* appear on pages 6 & 7.)



This cartoon by Thomas Gale appeared in the *Workers' Weekly* on 18 June 1937



This cartoon by William Gropper appeared in the *Workers' Weekly* on 9 October 1936.



This cartoon by William Gropper appeared in the *Workers' Weekly* on 13 November 1936.



## Words at Work

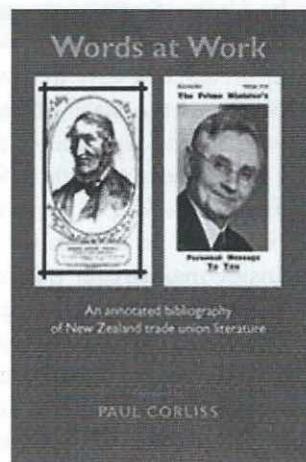
*An annotated bibliography of New Zealand trade union literature*

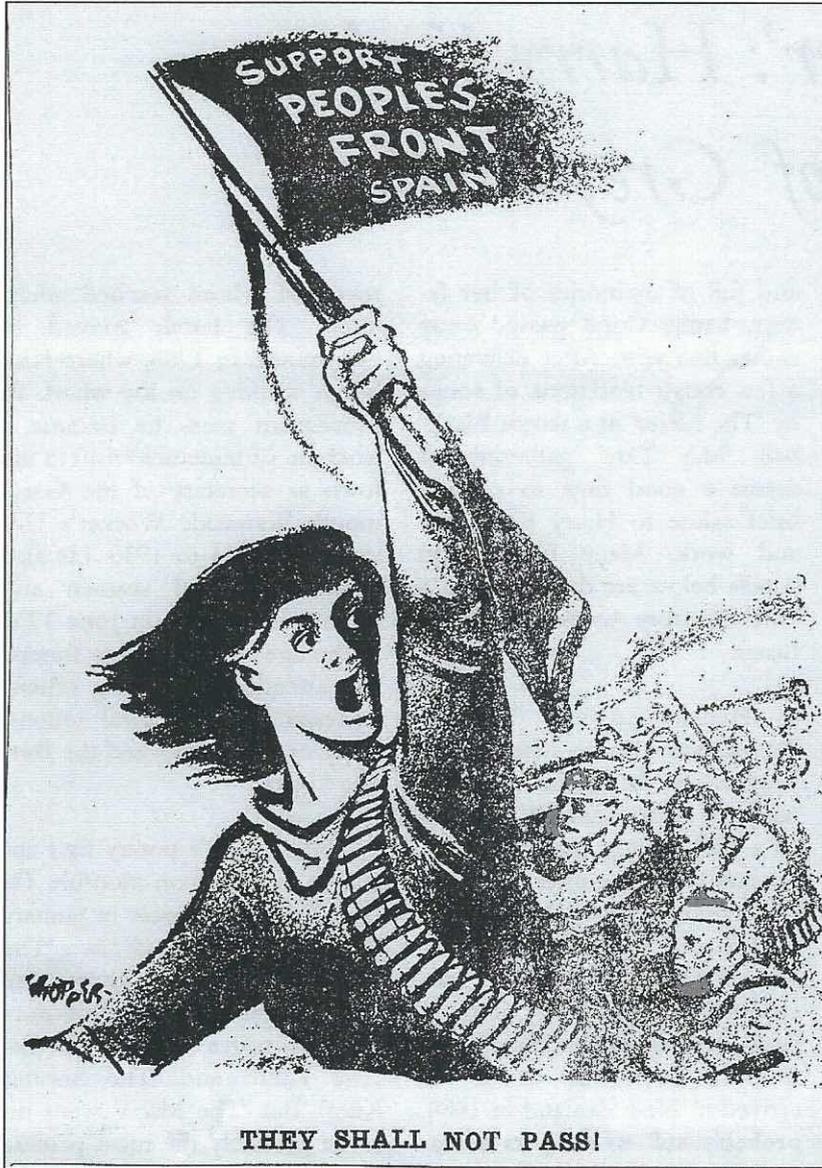
Compiled by Paul Corliss

Due October/November 2006

This annotated bibliography of New Zealand trade union literature includes human resources, labour studies and social history. It is more complete and up to date than Bert Roth's (1970, reprinted 1977) bibliography, and much of the material does not appear in Austin Bagnall's *New Zealand National Bibliography*.

*Published by Canterbury University Press*





This cartoon by William Gropper appeared in the *Workers' Weekly* on 16 October 1936.

(Continued from page 4)

British SMAC and went to Spain in December 1936. He served there until October 1938, achieving the rank of Commandant Surgeon in the International Brigade and gaining a high reputation as a front-line surgeon. He later wrote a surgical textbook based on his time in Spain, *Field Surgery in Total War*, published in 1941. While *Jolly* was not a Communist, he was a dedicated anti-fascist and took part in speaking tours in both Britain and New Zealand to support the Spanish cause.

Peter Clayworth

## TRADE UNION HISTORY PROJECT NZ and the SPANISH CIVIL WAR

SEMINAR 4-5 NOVEMBER

Visit : [www.tuhp.org.nz](http://www.tuhp.org.nz) and

Send your Registration Form to P O Box 27-425, Wellington  
asap ONLY A FEW PLACES LEFT DON'T BE DISAPPOINTED!



## 'The Mixer': Harry Kirk — The Bard of Greymouth

*Harry Kirk (1872-1933) is one of New Zealand's most important trade-union poets. He may be best known in connection with the anti-conscription song 'The Bloke That Puts the Acid On,' reprinted in Dick Scott's 151 Days (1952) and the anthology Shanties by the Way (1967). This is just one of many poems, parodies and songs which Kirk wrote – under the penname 'The Mixer' – while secretary of the Greymouth branch of the Waterside Workers' Union during the early decades of the twentieth century.*

Since 2001 I've been researching folk and vernacular music in New Zealand and Harry Kirk's work is proving an interesting case study. A few years ago, wondering whether some of his children might still be alive in the Greymouth area, I made inquiries with historian and Blackball resident Brian Wood. Thanks to Brian's efforts, I've subsequently had the pleasure of talking with several family descendants: Raewyn McKnight, Neville Sheehan, Jack Sheehan, Viv Sheehan and Irene Lister. In September 2005 I also spoke to Kirk's daughter Coral Gunn, aged 90 at the time, still lively

and full of memories of her father. Sadly, Coral passed away earlier this year. After delivering a few rough renditions of songs by 'The Mixer' at a recent Blackball 'May Day' gathering, it seems a good time to offer a brief salute to Harry Kirk's life and work. Many biographical details below are derived from a family history written by Irene Lister.

Henry Edward Ignatius Rossell was born in Manchester, England, in 1872, the son of a tailor of Irish-Catholic descent. At a fairly young age he went to sea and there are differing family explanations of why he changed his surname to Kirk – he himself said it was because he'd absconded from the navy at some point and understandably didn't want to be tracked down. He arrived in New Zealand in 1888, probably still working as a seaman, and a few years later was caught up in the shipwreck of the 'SS Wairarapa' off Great Barrier Island. He was among those who survived by clinging to a perilous rock ledge, in a disaster which claimed the lives of 121 passengers and crew.

In 1900 he married Catherine Parker (of Greymouth) and they started a family in Port Chalmers, having eight children,

seven of whom reached adulthood. The family moved to Greymouth in 1908, where Kirk began working on the wharf. In subsequent years he became a lynchpin of trade unionism in the town as secretary of the Greymouth Waterside Worker's Union from 1914 to 1930. He also represented local seamen and firemen. Kirk died in June 1933 at the age of 61 and his funeral was attended by, among others, representatives of local unions, shipping companies and the Buffalo Lodge.

Harry Kirk's poetry first appeared in the union monthly *The New Zealand Watersider* in January 1918, under the *nom-de-plume* 'The Mixer'. At this stage, there were various other verse contributors to these pages with names like 'The Knut' and 'The Snotter King'. But 'The Mixer' went on to be probably the most prolific penman of all and in 1926 over a hundred individual poems and songs were collected into a volume entitled *The Transport Workers' Song Book*. (Note: *The New Zealand Watersider* was renamed *The New Zealand Transport Worker* in 1919). To my knowledge, this is the largest body of trade-union verse by a single writer to have been published in New Zealand.

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Some other union poets of the era, like Edward Hunter or J.B. Hulbert, expressed socialist visions with strident meter and often lofty imagery, but 'The Mixer's' work is different. His poems are often set in the pub or on the wharf and uses more colloquial slang (he writes of 'lumpers', 'John-Hops' and 'tiger-skins'). The verse conveys the day-to-day perspective of the worker or union official contending with bullying foremen, poor work conditions, wage cuts, sub-standard housing and internal union quarrels. His obituary in the *Transport Worker* praised him for depicting "the life and struggles of the waterside workers better than any other literature we know."

Characteristically, Kirk is on the attack and the sheer staunchness of his rhetoric is striking. He lines up predictable targets - "profit-grinding grabbers" or "the piffle press" - but also stirrers in the rank and file, as in this excerpt from 'Below', where loose talk in the hold finds an anti-unionist singled out in no uncertain terms:

"Come up, and get bobbed,  
or shingled,  
You Union-fighting gink;  
You slimy, big-mouthed  
bandicoot,  
Come up or the hold will  
stink.  
You foul the air that others  
breathe,  
You're a damn misfit right  
through;

Come up, while the  
stretcher's waiting

To remove what's left of  
you!"

Kirk's verse reflects the challenges and deprivations his family would have faced in hard times, in addition to the task of holding a small local union together during the difficult years following the industrial disputes of 1912-13. His virtuoso sarcasm was no doubt designed to whip up strong feelings of 'insider' solidarity, both in Greymouth and, via *The Transport Worker*, elsewhere in the country. One effective technique was to satirise the platitudes surrounding occasions like Christmas or visits by royalty. The poem '1924' finds the wealthy classes celebrating New Year, before Kirk extols the reader to:

Come now with me down  
"Bread-line" Street,  
To the shacks of those who  
dwell,  
'Mid sickness, strife and pov-  
erty,  
That makes life a living hell.  
The infant's cry on dying  
breast,  
Is lost in the joy-bell din  
-  
That's how they see the Old  
Year out  
And the New Year in.

With other poems, the tone is not so bitter, even if the messages are similar. In 'The Ha'p'ny Rise' he describes how, after a minuscule wage increase, his "brain is all afire" with calculat-

ing that "by working, say, three thousand hours, I could get a suit of clothes"! Even more approachable are his parodies of parlour and music-hall songs which enjoyably send up Victorian pieties and sentiments. For example, a rewrite of Arthur Sullivan's 'The Lost Chord' - entitled 'The Lost Curse' - depicts a "stringer bird" ruing that he has forgotten an all-powerful curse which not only "scared the gulls away" but "struck the foreman dumb" and thus gained him a job:

I strive with a passionate  
longing  
That curse to again com-  
mand,  
And compose a rhapsody on  
it  
For the bosses on the stand.  
.....  
It may be that death's bright  
angel  
Will bar me from heav-  
enly domain;  
Then I know it's only in hell  
Shall I hear that curse  
again.

The songs were not only printed in the *Transport Worker*, but were also probably sung in the wharfies' shelter-shed on the waterfront, where, according to his daughter Coral, there was an old piano for such purposes. Kirk also sang concerts at the Greymouth Opera House, being involved with a 'nigger minstrel' band during World War One and later with concert groups. Coral recalled her father's union paro-

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dies being received by capacity audiences there in the 1920s with laughter and applause for his mischievous wit. Evidently he also composed music, created costumes, performed magic tricks, and even wrote his own stage-plays, including an untraced work tantalisingly entitled 'Blacklegger's Daughter'. The public concerts were sometimes charity events to raise funds for destitute families or to support civic welfare institutions, like the local retirement home. In fact, Kirk received a personal citation for raising assistance for strikers' families at Broken Hill, Australia, during the strike of 1919-20.

The accounts of Harry Kirk's performances are interesting for a number of reasons.

They open a rare and valuable window onto the cultural life of a working-class community of this era - in Greymouth, trade-unionism seems to be woven into the social and civic fabric of the town. By implication, they also raise questions about little-explored aspects of unionism in New Zealand. While the role of brass-bands has been noted by later historians, the contribution of 'bards' like Harry Kirk has received less recognition. Investigations into the informal music-making of communities and unions may well prove a fruitful new avenue for labour history in the New Zealand context. I hope to return to Greymouth soon to continue researching the life and work of 'The Mixer', and present these findings at a future date.

**Michael Brown**

#### Notes

1. Kirk was probably composing poems and songs well before this. There is a mention of one "Harry the Bard" in the Greymouth Union in the October 1917 issue of *The New Zealand Watersider*.
2. *The New Zealand Transport Worker*, August 1933.
3. Notwithstanding the work of Len Richardson, John E. Martin, Tony Simpson and a few others.
4. Another union poet was the Wellington watersider Bill O'Reilly, whose work may be worth looking at. I understand an effort was made some time ago to try and collect together Bill O'Reilly's poetry and songs, but I don't know where this collection is located, or even if it still exists. There may be former members of the Wellington Waterside Worker's Union or family members who have memories of O'Reilly's work.

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*Michael Brown lives at Wellington. He recently completed an MA (Mus) thesis about the collecting of folk music in New Zealand, and will be the guest speaker at the TUHP Annual General Meeting to be held on Monday 4th December, 2006, commencing at 6.00 pm. in the upstairs meeting room of the Clothing, Laundry and Allied Workers' Union of Aotearoa, 307 Willis Street, Wellington.*

*Contact: <mbrown@actrix.co.nz>*



# The NZ Film Archive presents:

A documentary series: *NO PASARAN— New Zealand & the Spanish Civil War*

1-4 November 2006

## Screening Venue

- NZ Community Trust Mediatheatre  
NZ Film Archive, cnr. Taranaki & Ghuznee Streets, Wellington

[www.filmarchive.org.nz](http://www.filmarchive.org.nz)

In conjunction with the Trade Union History Project's Seminar New Zealand and the Spanish Civil War (November 4-5), the Film Archive is pleased to present a documentary series of both New Zealand and international productions centred on that conflict. These include two TVNZ productions kindly provided by the New Zealand Television Archive; a Spanish production kindly provided by Catalan Television (Televisió Catalunya); and the legendary Joris Ivens documentary, *The Spanish Earth* (1936) brought here with the assistance of the Royal Netherlands Embassy.

**Wednesday 1 November: 12.15pm**

**Friday 3 November: 3.30pm**

*A Question of Principle* (NZ, 1976 Exempt, 30 minutes)

A film by Paul Leach and Colleen Hodge. Filmed on the 40th anniversary of the outbreak of the Spanish Civil War, *A Question of Principle* documents New Zealand's involvement in that epic struggle through first-hand interviews and archival footage from the period. From TVNZ's Encounter documentary and current affairs series of the seventies, *A Question of Principle* provides in terms of film, the widest available source of New Zealand memory of the conflict, with Joan Conway (sister of New Zealand academic Griff Maclaurin who died in the defence of Madrid), Spanish Medical Aid Committee (SMAC) nurses Isobel Dodds and Renee Shadbolt, New Zealand combatants Tom Spiller and F. H. "Taffy" Patterson, and legendary journalist Geoffrey Cox. The interviews are interspersed with rare archival footage from Pathé News. Screens in partnership with New Zealand Television Archive.

Entry by Koha

**Friday 3 November: 12.15pm**

**Friday 3 November: 4.30pm**

*Tom Spiller and the Spanish Civil War* (NZ, 1986 Exempt, 60 minutes)

A film by Alan Thurston and David Filer. First shown on TV One in 1986. A stunningly illustrated interview with a Napier man who left New Zealand in 1936 for Moscow and, instead, found himself fighting Oswald Mosley's Blackshirts in the Jewish East End of London and then Franco's fascists in Jarama and Brunette. The most visible of New Zealand's International Brigade combatants, Spiller's description of events leaves the viewer in no doubt of the human realities of the conflict. Interspersed with archival footage. Screens in partnership with New Zealand Television Archive.

Entry by Koha

**Thursday 2 November: 12.15pm**

**Friday 3 November: 2.00pm**

*The Spanish Holocaust* (Spain, 2003 Exempt, 60 minutes)

A film by Montse Armengou and Ricard Belis. "We have to sow terror, we have to get rid of any scruples or hesitation in liquidating everyone who doesn't think like us." (General Emilio Mola, July 1936). A moving piece of historical and contemporary

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reportage on the true scale of the terror meted out on the Spanish population during and after the Civil War, and the contemporary wall of silence that hangs over Spanish society. Not for the faint hearted.

The Spanish Holocaust screens with kind permission of Televisió Catalunya.

Entry by Koha

**Friday 3 November 7.00 pm.**

***The Spanish Earth*** (Terre dôespagne, 1937. Exempt, 52 mins)

Director/camera/writer: Joris Ivens. "Red blood sinking into the Spanish earth." Considered one of the great war films, *Spanish Earth* was produced with funds raised by a group of American intellectuals, including poet Archibald McLeash, writer Lillian Hellman, Ernest Hemingway, and composer Virgil Thomson. Its main theme concerns the defense of the road to Madrid, and the parallel efforts of the village farmers to irrigate fields and produce food for their soldiers. Stunningly shot, often in dangerous battle areas, *Ivens* was accompanied by John Dos Passos, Robert Capa, and Ernest Hemingway, who contributed the powerful commentary. *Spanish Earth* screens with the kind permission of Marceline Lorida Ivens and Capi Films. Print courtesy of the Netherlands Filmmuseum. Screening made possible by the generous support of the Royal Netherlands Embassy.

Limited public tickets: \$8 Waged / \$6 Unwaged

**Saturday 4 November from 5.30 pm.**

***The Defence of Madrid*** (UK, 1936 Exempt, 35 mins).

In conjunction with the reprint of Geoffrey Cox's *The Defence of Madrid*: a special screening for "NZ and the Spanish Civil War Seminar" attendees only. A film by Ivor Montagu and Norman McLaren. Shortly after joining the General Post Office Film Unit in London, and before making a film there, McLaren went to Madrid with screenwriter, producer and New Statesman film critic Ivor Montagu to film the siege of the city by Franco's army. The resulting film was used in the campaign to raise funds for the Republican cause, including screenings in New Zealand. Print courtesy of the British Film Institute

Seminar Attendees only.

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## *Film Venue*



**THE FILM ARCHIVE**

**CNR GHUZNEE & TARANAKI STREETS**

**WELLINGTON NEWZEALAND**



**Mark Derby** (left), exhibition curator, speaking at the launch of *“Strike 1913 — war on the wharves”*, at the Museum of Wellington City and Sea on Monday 21 August 2006.

Among his many interests and activities Mark finds time and enthusiasm to advance the work of TUHP. He is a most energetic secretary, and is the prime force behind the forthcoming *NZ and the Spanish Civil War* seminar, and accompanying activities. We are most appreciative of Mark’s contributions to the advancement of labour history in NZ. Ed.

### **GEOFFREY COX’s**

eyewitness account of 1936 Madrid under aerial and ground attack from Franco and his fascist allies is republished in this new edition with a foreword by Professor Paul Preston and an introduction by Michael O’Shaughnessy. Seventy years on from the events it records, the daily routine of a city pounded by one of the first urban wars of the twentieth century is brought vividly to life.

‘A clearcut and excellent book’ **ROBIN HYDE**, *‘The Singers of Loneliness’*

‘One of the most important books ever written on [this] aspect of the Spanish Civil War’ **PAUL PRESTON**, from his foreword

As a Rhodes Scholar from New Zealand, Geoffrey Cox atypically chose a career in journalism. He soon became a foreign correspondent reporting from Berlin on the establishment of the Nazi regime, recalled in his book *Eyewitness: A Memoir of Europe in the 1930s*. A posting to Madrid followed. After World War II, Cox went on to found Independent Television’s News at Ten. He now lives in Gloucestershire, England.

AVAILABLE AT THE SEMINAR

## DEFENCE of MADRID

### *An Eyewitness Account from the Spanish Civil War*



From **GEOFFREY COX**  
“*News Chronicle*” War Correspondent

MADRID, Friday morning.

**U**NLESS the city surrenders immediately, this afternoon by four o’clock the bombardment will begin in real earnest.”

These were the words of pamphlets dropped by enemy planes on the city during the second air raid today.



Madrid, 30 de octubre de 1936  
El Jefe del Estado Mayor,

*Manuel delgado*

**GEOFFREY COX**



## Seminar Programme

### Saturday 4 November 2006

- 9.00 Registration
- 9.30 Official opening & Powhiri — Spanish Ambassador, *Sr. Camilo Barcia Garcia-Villamil*
- 10.00 Keynote Address: Professor *Judith Keene*, University of Sydney, 'The Spanish civil war and historical memory'
- 11.00 Morning tea
- 11.30 *Malcolm McKinnon*: 'New Zealand foreign policy and the Spanish civil war'
- 12.00 *Susan Skudder* - 'For Spain and Humanity: The Spanish Medical Aid Committee', and
- 12.30 *Graham Butterworth*: 'The Quakers and the SCW'
- 1.00 Lunch
- 2.00 *John Shennan*: 'The Labour Party and the SCW'
- 2.30 *Peter Clayworth*: 'New Zealand Trade Unions and the SCW'
- 3.00 *Kerry Taylor*: 'The Communist Party of NZ and the SCW'
- 3.30 Afternoon tea
- 4.00 *Nicholas Reid*: 'The Defensive Offensive: the Spanish civil war and the Catholic Church in New Zealand'
- 4.30 *James McNeish*: 'Geoffrey Cox - a transformation'
- 5.30 Book Launch, and film at NZ Film Archive
- 8.00 Concert at *Bar Bodega*



### Sunday 5 November 2006

- 9.30 *Amirab Inglis*: 'The Spanish Civil War and the Antipodes'
- 10.00 *Michael O'Shaughnessy*: 'More interesting than the legend - New Zealanders' narratives of the Spanish Civil War'
- 10.30 *Anna Rogers*: 'In a Good Cause: New Zealand Nurses and the Spanish civil war'
- 11.00 Morning tea
- 11.30 *Mark Derby*: 'Dr Doug Jolly, battlefield surgeon'
- 12.00 *Dean Parker*: 'Tom Spiller, SCW veteran'
- 12.30 At the Cenotaph, wreath-laying ceremony for the New Zealanders who died in the Spanish Civil War. Guest speaker: *Keith Locke* MP.
- 1.00 Lunch
- 2.00 Panel discussion on NZ International Brigade vets: *Griff McLaurin, Charlie Riley, Eric Griffiths, and Alex McClure*.
- 3.00 Afternoon tea
- 3.30 *Lawrence Jones*: 'Bringing It Home: New Zealand's Almost Invisible Literary Response to the Spanish Civil War'
- 4.00 *Farrell Cleary*: 'Droescher, Texidor, Trussell - NZ voices for the "Libertarios"'
- 4.30 Panel discussion on issues raised during the seminar.
- 8.00 Guy Fawkes night party and barbecue — to be confirmed.



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