A FLAGSHIP RECITAL FOR THE NAVY’S CENTENARY CONCERT 10 JULY 2011

ON STAGE AT THE NANCHANG RADIO AND TELEVISION CENTRE 24 OCTOBER 2011
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BIOGRAPHY

COMMANDER PHILLIP CHARLES ANDERSON OAM RAN
Commander Phillip Charles Anderson OAM RAN

MBA (QUT), GDipAppMus, FTCL (Clarinet), LTCL (Conducting), LTCL (Clarinet), DipMusMgt, psc
‘one of Australia’s foremost leaders in wind band music’

Commander Anderson is a Fellow at Trinity College London (FTCL), a Graduate of the Royal Australian Navy Staff College (psc), and a Graduate of the Queensland University of Technology with a Master in Business Administration (MBA). He is an accomplished conductor, composer, and one of Australia’s foremost leaders in wind band music. His outstanding record of service was recognised in the 2004 Queen’s Birthday Honours by being awarded the Medal of the Order of Australia. Commander Anderson proudly wears the Australian Active Service Medal and Iraq Campaign Medal after completing four deployments to the Middle East Area of Operations.

He has composed numerous musical works including: The Grey Gladiator (HMAS Sydney); With Courage and Honour (Battle of the Coral Sea); When Courage Abounds (HMAS Armidale); Proud Echo (HMAS Perth and USS Houston); Stubborn to Endure (HMAS Bataan); and Beneath the Southern Cross (Battle of the Coral Sea).

Commander Anderson enjoyed the privilege of leading ‘one of Australia's premier military ensembles’ as the Director of Music of the Royal Australian Navy Band from July 2002 until January 2012. On becoming its Leader, he restructured the Navy Band and reinvigorated its contribution to Navy and the nation. With the support of a unified team of full-time and part-time musicians, Commander Anderson built the band’s reputation and steered it through 32 international deployments. He was the Australian Contingent Commander for the Australian Defence Force’s contribution to the Brunei International Tattoo in 2006 and in 2011, the Coronation of King Tupou V in Tonga in 2008, the 2011 International Defence Exposition and Conference in Abu Dhabi, and the 2011 Nanchang International Military Tattoo in China.

During his period at the helm of the Navy Band, Commander Anderson commissioned and conducted world premier performances of numerous musical works. He developed a prolific recording and broadcast profile, which includes nine symphonies and many contemporary and traditional wind band compositions. An enduring privilege of his service was the opportunity to celebrate the Centenary of the Royal Australian Navy through commissioning a number of significant musical works along with aboriginal artwork to honour Indigenous service to the Royal Australian Navy.

In addition to his professional achievements, Commander Anderson has shown a commitment to voluntary service in the community. Through his appointment in 2002 as the Commanding Officer of Training Ship Sirius—a unit within the Australian Navy Cadet organisation—he mentored young people between 12 and 19 years of age and guided them through a program of safe and fun activities with a maritime focus. In 2011, he led Training Ship Sirius on its first international deployment during a visit to Singapore to commemorate Anzac Day.

He has conducted numerous band workshops across Australia and was the key note speaker for various music events and remembrance ceremonies.

Commander Anderson commenced an extended period of leave in 2012 prior to moving on to other roles within the Royal Australian Navy. During his period of leave he plans to conduct research into the development of wind bands with a special focus on their role within youth organisations and support of local communities. He will also be continuing his voluntary work with the Australian Navy Cadets and becomes a Regional Representative for Mercy Ships Australia in February.

He and his wife Bernadette have five children, and have provided safe haven to 24 foster children.
CHAPTER 1

REPORT OF PROCEEDINGS ON CESSATION OF DUTIES OF
THE ROYAL AUSTRALIAN NAVY’S 8\textsuperscript{TH} DIRECTOR OF MUSIC,
COMMANDER PHILLIP CHARLES ANDERSON OAM RAN
REPORT OF PROCEEDINGS ON CESSATION OF DUTIES OF
THE ROYAL AUSTRALIAN NAVY’S 8TH DIRECTOR OF MUSIC

All the worlds a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages. W. Shakespeare.

Introduction

I have the honour to present this report on cessation of my duties as the 8th Director of Music of the Royal Australian Navy Band. The report is a summary of key events and policy decisions that have shaped the band’s current position. It also provides a narrative about some of the band’s key achievements.

As I approach the eve of the conclusion of my tenure as Navy’s 8th Director of Music I want to take this opportunity to say how grateful I am for the contribution given by all members, past and present, who have promoted the Royal Australian Navy in such a favourable and highly effective way. The work undertaken by each of them has been first-class and collectively they have been a powerfully positive and consistent voice for Navy’s public image, for demonstrating navy’s values and traditions, and for engaging with and embracing change.

I have been truly fortunate to have had so many highly competent musicians and sailors of great quality to help carry the band’s banner, and who have attended to the Navy band’s musical and ceremonial duties with such flair and authority.

I am also thankful for the confidence shown by Navy’s senior leadership in allowing me such an extended period at the helm of this world-class military ensemble, for affording me wise counsel when necessary, and for giving me significant freedom to manoeuvre.

Many others within Navy have assisted me over the past nine and a half years, some of whom have moved on to other positions or to civilian employment. I wish to also thank them along with staff at the Defence Force School of Music for their ongoing commitment to providing highly trained musicians for important musical leadership roles within the Navy band.

My successor, Lieutenant Commander Paul Cottier, will assume the position as Navy’s 9th Director of Music on 16 January 2012. I am confident that he has the skill, ability, and enthusiasm to build upon the story of the Navy Band’s proud record of service. I wish him my most sincere best wishes.

Serving in Harmony, it has been a privilege. I am deeply indebted for the opportunities and memories that you have afforded me.

Now go we in concert to liberty and not to banishment. W. Shakespeare.

Main Themes and Development

The three most visible and significant changes to the band during my tenure as Director have been (1) the establishment of ‘one band’ policy, (2) the establishment of the Sea Deployment Group, and (3) the establishment of benchmark activities. This report outlines important guiding documents and material that I initiated to implement what I saw as required change and to set the direction during my tenure. The content also provides a summary about Who We Are, What We Stand For, What We Have Been Doing, and Where We Are Headed. It also gives some insight into the level of strategic consideration required to lead and manage a large military unit and musical organisation.
The story in this report is told through the six following chapters: Ashore and Afloat; Major Business Proposals; Essays and Speeches; Selected Articles from RAN Band News; Music Programmes: Benchmark Concerts; and Recordings.

Ashore and Afloat is a short narrative on the history of the band; including its more recent achievements. Getting the musicians back to sea was one of the most difficult challenges faced early in my tenure. It was a challenge that required a unified approach to carefully balance the tasks ashore with the obligation of sea at service, and it would not have been possible without operational authority being vested in the Director of Music along with the support of permanent detachment Band Officers who had to manage the disruption this policy shift caused to their local activities. It also required re-educating the musicians about their obligations for sea service after such a lengthy period of absence afloat.

During my period at the helm, elements of the band embarked in Major Fleet Units on 21 separate occasions and more recently, musicians supported two rotations of the Transit Security Element (OPERATION RESOLUTE). This has been an outstandingly productive and highly visible level of output in direct support of the Fleet, and has significantly contributed to building the band’s reputation within Navy.

Another opportunity that needed to be carefully nurtured was the band’s support to the Forces Advisory Council on Entertainment (FACE). The band’s partnership with FACE resulted in large band elements being Force Assigned to either OPERATION SLIPPER or OPERATION CATALYST on three separate occasions (2003, 2005 and 2008). Smaller elements were Force Assigned to both of these operations on three additional occasions (2003, 2004 and 2010). Fifty two of Navy’s musicians have been awarded the Australian Active Service Medal with four more musicians deploying to Afghanistan in the coming months, and twelve musicians have been awarded the Iraq Campaign Medal. The relationship with FACE produced many other opportunities; including large elements being Forced Assigned to OPERATION ANODE (2005 and 2007) with smaller technical teams supporting entertainment tours to the Sinai (OPERATION MAZURKA), East Timor (OPERATION RESOLUTE) and the Solomon Islands (OPERATION ANODE).

Separate to these FACE deployments, detachments deployed to the Turkey for the annual Gallipoli Pilgrimages in 2004, 2007 and 2010—during my tenure, 48 musicians benefitted from this opportunity.

Additionally, the band deployed major units to Brunei for the 60th Birthday Celebrations for the Sultan in 2006 and again in 2011 for the 50th Birthday Celebrations for the Royal Brunei Armed Forces. Large contingents deployed to Tonga for the Coronation of King Tupou V in 2008, to Abu Dhabi for the International Defence Exhibition and Conference in 2011, and to China for the Nanchang International Tattoo in 2011. As I prepare to depart my duties, Decision Briefs have been submitted to Chief of Navy seeking to deploy a 30-piece ensemble to the east coast of America (New Orleans, Washington and New York) and Honolulu from April to May 2012 and a 50-piece ensemble to the Hong Kong International Tattoo in June 2012.

This rate of output on the international arena and afloat achieved very impressive results; even though it was quite disrupting to normal activities. Thanks to the support of local Band Officers, who understood to need for the change of direction, along with careful organisational planning there was no loss to capability and output at home. The band’s detachments still managed to meet their normal military commitments and to support many hundreds of tasks around Australia each year.

Major Business Proposals gives an account of the level of administrative detail, planning and focus required when taking responsibility for the stewardship of a large musical organisation. Leadership requires the incumbent to be strategically minded, alert to the broader picture and the way ahead. This section of my report contains a collection of major business proposals put forward during my tenure, and gives some insight into how the Navy Band has been managed.
RAN Band Business Plan (2003)—Chapter 1 Analysis articulated what was then the band’s current situation, made recommendations for change, and presented options for the Way Ahead. The ‘one band’ policy was perhaps the most important visible change in direction during my tenure, and evolved out of this analysis. When the five reserve bands transferred to Fleet Command in July 2003, the opportunity presented itself to implement a more unified business model with an enhanced operating system; the ‘one band’ seven (now six) detachment concept was borne. The ‘one band’ model afforded a greater level of ownership and control of the business by the stakeholders—the musicians—and facilitated a significant level of output.

It is important to note that had the ‘one band’ policy not eventuated, then establishing the Sea Deployment Group, undertaking benchmark activities, deploying musical elements to the Middle East Area of Operations, the Solomon Islands, East Timor and the Sinai, and reshaping the reserve component would have been impossible to achieve.

RAN Band Business Plan (2003)—Chapter 1 Analysis was revised a number of times during my tenure and served as a guiding document from which other plans flowed; including formalising capability statements for each detachment and redefining the type of music products being delivered across the nation. Redefining ‘what we do’ proved particularly beneficial to the image of our reserve detachments that had been over-extending themselves and putting their image and capability delivery at risk. The ‘one band’ concept is a Fleet of ensembles each with varying levels of capability that complement the whole; this has been our strategic advantage, it has enabled our success, and it has given the band its world class reputation for delivering excellence in musical services to Navy.

Business Case for the Establishment of a Permanent Detachment of the Royal Australian Navy Band in Western Australia failed; but it gives a good account of the level of argument and detail required for such a submission. In hindsight, it was fortunate that this business case was not successful. Had it succeeded, the level of support to Fleet activities and the ‘one band’ concept may not have been as productive as it has ultimately proven.

Chief of Navy Senior Advisory Committee Submission: Royal Australian Navy Band Deployment to Washington and Pearl Harbor and Brief for Deputy Chief of Navy: Proposal to Hold a Series of Naval Tattoos and Concerts are additional examples of a significant volume of work undertaken in promoting the band as Navy’s most important public relations asset. It is now probable, five years after the original proposal was first approved by Chief of Navy (but not funded) that the band will finally get to Washington; not for the 65th Anniversary of the Battle of the Coral Sea as was first envisaged but for the 70th. Hopefully, the tattoo concept, which was also proposed as one of the signature events for the Centenary Fleet Review in 2013 will also be kept alive.

Hurt Statement—RAN Band Funded Reserve Commitment (FRC) was necessitated as a result of outcomes generated by the Navy Reserve Whole-of-Capability Workforce Review (NR WOCWR), which was established to support the challenges of Chief of Navy’s intent outlined in The Navy Strategic Plan 2009-2010. The aim of that review was to align the Navy Reserve construct to prioritise capability outputs in accordance with The Navy Strategic Plan 2009-2010 and to ensure a sustainable workforce to meet future capability requirements. It is worth noting that prior to the NR WOCWR I had instigated measures to establish Reserve Support Element’s in the Sydney and Melbourne detachments using salaries allocated to positions in the New South Wales detachment. The intent was to enable a more effective disposition of reserve musician resources to achieve two fully integrated detachments without disestablishing any reserve positions. Establishing the Reserve Support Elements enabled the band to deliver more effective and flexible musical services to navy; including its ongoing support to Sea Deployments, and it also gave the senior leadership team an opportunity to implement further reform and to reinvigorate the reserve detachments.
Essays and Speeches helped me form and deliver key messages to the musicians and to the wider community. The Leadership Essay builds on the business planning approach that was foreshadowed in RAN Band Business Plan (2003)—Chapter 1 Analysis and articulates the band’s current approach to its business encapsulated within the New Generation Navy framework. Music Leadership is a short dialogue to the Senior Sailor Cohort challenging them to consider their role as they progress to Bandmaster and what is expected of them. This dialogue was encouraged prior to the December 2010 combined Senior Leadership and Bandmaster meeting. The proposed posting action that would have come out of this dialogue didn’t eventuate; as I decided not to go against the meetings majority view. Nonetheless, I remain convinced of the soundness of my proposition that musical leadership is the core element required for the ongoing success of the Navy Band. The Anzac Day, Battle of the Coral Sea, Remembrance Day speeches and the Address to the Australian Music Examination Board Annual Presentation Ceremony are brief but important narratives on our national military heritage and the sacrifice of our forebears.

Selected Articles from RAN Band News forms the bulk of this report, and contains many stories by the band’s people and gives an impressive account about what they have been doing. A more complete story is contained in the entire 19 editions of RAN Band News. Establishing RAN Band News also came out of the recommendations contained in RAN Band Business Plan (2003)—Chapter 1 Analysis. For this report, I have selected articles predominantly from the band’s sea, operational, and major international deployments.

Music Programmes: Benchmark Concerts have also been included in this report. This section of the report represents a small collection of music programmes from some of the band’s benchmark concert performances. The establishment of benchmark activities was the third most visible change during my tenure, and also came out of the recommendations contained in RAN Band Business Plan (2003)—Chapter 1 Analysis. This section contains the music programmes for concerts (Flagship Recitals) celebrating the 100th Anniversary of the Great White Fleet’s visit to Australia, the 110th Anniversary of Australian Naval Service and the 100th Anniversary of the Royal Australian Navy.

Recordings lists an impressive output and undeniably demonstrates the world-class ability of the band and its people. Recordings have formed an important part of the benchmark activity program, and have been distributed to schools, libraries and community groups around Australia. Various tracks are also featured on the band’s internet site and YouTube site, which were also established during my tenure, and provide an important reference point for those wishing to seek our services and for our recording history. These recordings form an impressive and enduring legacy about the band, its people and its capability.

Finale

The most crucial theme to the band’s success since I inherited the good fortune to become its 8th Director has been a unity of purpose, without which the musical talent and quality of its people would not have been able to flourish. This unity of purpose has been enabled the band to develop its reputation (ashore at home, on the international stage, and afloat). It has been the platform from which Navy’s musicians have been able to develop and showcase their professional military and musical skills and make the Navy Band the powerful public relation asset that it is today, and to fly the band’s banner high. They have made us all proud to serve.

To all of Navy’s musical seafarers I wish Fair Winds and a Following Sea.

P.C. ANDERSON OAM
Commander, RAN
Director of Music and Leader

Serving in Harmony

156January 2012
CHAPTER 2

ASHORE AND AFLOAT
ASHORE AND AFLOAT

CHEER SHIP AT THE BRUNEI INTERNATIONAL TATTOO 2011

Music is the universal language of mankind

Henry Wadsworth Longfellow

The Royal Australian Navy Band plays a crucial role in keeping Navy’s image in the public consciousness, and maintains one of Navy’s most consistent and significant public engagement profiles. Its musicians promote awareness in the wider community of Navy’s critical contribution to the nation and reflect the quality and values of Navy’s people.

Through ship borne deployments of small elements of musicians, the band provides personnel who are cross-trained in a range of mariner and non-category specific skills—this enables its musicians to make a very meaningful contribution to the capability of the ships that they join, as well as enhancing the Fleet’s engagement profile ashore.

Navy’s musicians have demonstrated a strong and proud record of service. Prior to and immediately after Federation, music was provided in the various state Navies by volunteer musicians from within the structure of each group.

Whilst records are scarce, there are indications that in 1879 the Fremantle Naval Volunteers (sometimes referred to as the Fremantle Naval Brigade or Naval Artillery Volunteers) formed a fife and drum band. In 1893, the New South Wales Naval Brigade Band comprised 22 personnel. Another of the very early naval bands was the Band of the Victorian Naval Brigade. This band deployed to China as part of the naval contingent that assisted in quelling the Boxer uprising, and was present (as a band of the Commonwealth Naval Force) at the arrival in 1908 of the US Navy’s ‘Great White Fleet’ in Port Phillip Bay.

Some months prior to the commissioning of HMAS Australia in Portsmouth on 21 June 1913, six musicians (recruited in Melbourne) were sent to England to join up with a number of ex-Royal Marine and British Army bandsmen. These musicians, who formed the first official band of full-time musicians established under the title ‘Royal Australian Navy’, were kitted up in the Royal Marine uniform of the period and arrived in Sydney aboard HMAS Australia on 4 October 1913.

2 R.W. Gates (MCAUST), signal to the RAN Band, 1 July 2003.
3 www.firstaif.info/west-aust/page/05-fremantle.htm
5 The band changed from Royal Marine uniform to RAN uniform in 1960.
On 5 August 1914, after war was declared, *Australia* sailed with orders to seek out the German Pacific Fleet—Navy’s musicians, who were embarked in *Australia* during this deployment and throughout the Great War, were utilised as medical attendants.

A second band was formed in 1927 for Flinders Naval Depot (now HMAS *Cerberus*). This band consisted of permanent musicians assisted by volunteers from all branches within the depot. By the late 1930’s, in addition to bands in shore establishments, there was a rapid expansion in musician recruitment with a total of five bands at sea serving in the cruisers *Australia*, *Canberra*, *Hobart*, *Perth* and *Sydney*.

During WWII, musicians served with distinction in HMA Ships in all theatres of war. To supplement their musical duties, they worked as gun crews, shell bearers in magazines, in transmitting stations, as first aid parties and as lookouts through day and night watches. Fatalities occurred; and given the fact that cruisers were prime enemy targets, musicians were among those unfortunate sailors who lost their lives in HMA Ships *Perth*, *Australia*, *Penguin*, *Canberra* and *Sydney*. A particular point of reflection can be noted in Kathryn Spurling’s *Cruel Conflict*:

> Few men attended more burials than Ordinary Seaman Elmo Gee. Playing these days was restricted to the haunting melancholy lament ‘The Last Post’. Gee would play that 1500 times—one day he played it 33 times.⁶

Ordinary Seaman Gee was one of Perth’s buglers. As a prisoner of War, he laboured on the infamous Burma-Siam Railway. Able Seaman Jim Nelson, HMAS *Perth*’s first bugler,⁷ recalls at the burial at sea service for 13 of his ship mates after enemy attack in the Mediterranean:

> As the bodies were committed to the sea, I had to sound the Last Post and Reveille. When the Chaplain nodded to me to sound off I was overcome with emotion, my lips went dry and for a moment I could not raise a note. I closed my eyes and by mind transportation took myself away from the ship and played as if I were back in harbour at a routine Sunset. I played as I had never played before. Every feeling in my body went through that instrument. I made the strident bugle tones as mellow and sweet as I could and lost myself in the production. I am only nineteen years old! What is expected of me? How much more can I give?⁸

In the midst of that ceremony, four more enemy aircraft swooped low towards the ship and released a brace of bombs off to port, happily with no damage.⁹

Musicians also saw action aboard the carrier HMAS *Sydney* in Korean waters in 1953, and 172 musicians served aboard HMA Ships *Sydney* and *Melbourne* during the Vietnam War—these two bands performed separate concert tours of South Vietnam in 1970. By 1973, the only band remaining afloat was serving aboard HMAS *Melbourne*, and this band transferred to HMAS *Stalwart* on the decommissioning of the ageing carrier in 1982.

Without a carrier, the ability of musicians to serve at sea was very limited for a short while after 1982. Although Navy’s larger ships possessed some spare capacity when not conducting operations, the majority of the Fleet consisted of ships of frigate size and smaller, with little excess accommodation above the requirements of their crews. Nonetheless, after a brief absence, the band successfully reconfigured itself to take account of the changed environment and re-established its links with the Fleet by regularly embarking small musical ensembles. Now, as in the previous decades of naval service, musicians assist in establishing strong morale within the ship in which they are embarked, and also make a valuable contribution to promoting Navy’s interests ashore and afloat.

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⁸ ibid, pp 294-5.

⁹ ibid, p 268.
During sea deployments, Navy’s musical seafarers are employed in a variety of roles including for general duties in cafe and laundry parties and in the galley, on watch in the bridge, on the helm, and as members of ship force protection teams. During Gulf War II, as part of OPERATION SLIPPER and OPERATION FALCONER, the musicians worked as members of a Flight Deck Team whilst embarked.

In 2003, the Commanding Officer HMAS Arunta reported that his detachment of musicians ‘significantly contributed to the Task Group achieving its goals of representing Australia to the nations of South East Asia’. He added further that ‘in a Navy of pressing operational imperatives the detachment has proved a powerful weapon in winning the hearts and minds of the people in which they have been in contact’. His report is reflective of many other reports attesting to the value of embarking a detachment of musicians. During HMAS Anzac’s visit to South Africa, one of the band’s musicians sang the Australian National Anthem at the Rugby Union match in Cape Town between the Wallabies and the Springboks.

The deployment of 17 musicians to the Middle East Area of Operations (MEAO) during Christmas 2003 and the New Year 2004 demonstrated to Australian and coalition forces the calibre of Navy’s musicians as well as the band’s impressive musical capability—this was the first deployment to the MEAO by an Australian Defence Force Band. For Anzac Day 2004, the band deployed 15 musicians to Anzac Cove and one of its buglers also performed at the Dawn Service in Baghdad.

The band’s role in supporting Australia’s Regional Assistance Mission to the Solomon Islands in 2005 and its redeployment to the MEAO for Christmas 2005 further strengthened its record of contribution to operational service.

<table>
<thead>
<tr>
<th>Deployment</th>
<th>Musicians</th>
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<tbody>
<tr>
<td>HMAS Kanimbla (2002)</td>
<td>Five musicians, OPERATION RELEX II</td>
</tr>
<tr>
<td>HMAS Sydney (2002)</td>
<td>Eight musicians, North East Asia</td>
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<tr>
<td>HMAS Adelaide (2003)</td>
<td>Eight musicians, South East Asia</td>
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<tr>
<td>HMAS Warramunga (2003)</td>
<td>Eight musicians, South Pacific</td>
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<tr>
<td>HMAS Toebruk &amp; Arunta (2003)</td>
<td>Seven musicians, North East Asia</td>
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<tr>
<td>FACE (2003/2004)</td>
<td>17 musicians, OPERATION CATALYST</td>
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<tr>
<td>Gallipoli Pilgrimage (2004)</td>
<td>15 musicians</td>
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<tr>
<td>HMAS Parramatta (2004)</td>
<td>Four musicians, EXERCISE RIMPAC</td>
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<tr>
<td>HMAS Anzac (2004)</td>
<td>Eight musicians, North East Asia</td>
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<tr>
<td>HMAS Toebruk (2004)</td>
<td>Eight musicians, South Pacific</td>
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<tr>
<td>HMAS Anzac (2005)</td>
<td>Eight musicians, NORTHERN TRIDENT</td>
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<tr>
<td>FACE (2005)</td>
<td>16 musicians, OPERATION ANODE</td>
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<tr>
<td>HMAS Stuart (2005)</td>
<td>Eight musicians, South Pacific</td>
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<tr>
<td>FACE (2005/2006)</td>
<td>19 musicians, OPERATION CATALYST</td>
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<tr>
<td>HMAS Manora (2006)</td>
<td>12 musicians, EXERCISE RIMPAC</td>
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<tr>
<td>Chief of Defence Force (2006)</td>
<td>66 musicians, 60th Birthday Celebrations for the Sultan of Brunei</td>
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<tr>
<td>HMAS Toebruk (2006)</td>
<td>11 musicians, South East Asia</td>
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<tr>
<td>Tour de Force (2007)</td>
<td>16 musicians, OPERATION ANODE</td>
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<tr>
<td>Gallipoli Pilgrimage (2007)</td>
<td>15 musicians</td>
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<tr>
<td>HMAS Adelaide (2007)</td>
<td>Six musicians, Indian South Asia</td>
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<tr>
<td>HMAS Parramatta (2007)</td>
<td>10 musicians, North East Asia</td>
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<tr>
<td>HMAS Sydney (2007)</td>
<td>10 musicians, North America</td>
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<tr>
<td>Tour de Force (2008)</td>
<td>12 musicians, OPERATION CATALYST</td>
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<tr>
<td>HMAS Toebruk (2008)</td>
<td>11 musicians, EXERCISE RIMPAC</td>
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<tr>
<td>Chief of Navy (2008)</td>
<td>34 musicians, Coronation of King Tupou V</td>
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<tr>
<td>HMAS Anzac (2009)</td>
<td>12 musicians, NORTHERN TRIDENT</td>
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<tr>
<td>Gallipoli Pilgrimage (2010)</td>
<td>17 musicians</td>
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<tr>
<td>HMAS Darwin (2010)</td>
<td>Six musicians, South East Asia</td>
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<tr>
<td>HMAS Kanimbla (2010)</td>
<td>12 musicians, EXERCISE RIMPAC</td>
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<tr>
<td>FACE (2010)</td>
<td>Four musicians, OPERATION SLIPPER</td>
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<tr>
<td>Chief of Navy (2011)</td>
<td>33 musicians, Abu Dhabi IDEX, 50 personnel, Brunei Military Tattoo, 51 musicians, Nanchang Military Tattoo</td>
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</table>

10 Commanding Officer, HMAS Arunta, message dated 4 November 2003, para. 1.
11 ibid., para. 4.
The 2005 deployment to the Solomon Islands was sponsored by the Forces Advisory Council for Entertainment (FACE) and was a resounding success. The band contingent comprised musicians from the Melbourne and Sydney detachments who presented a high energy program performed entirely from memory.

The success of the band’s second deployment to the MEAO during Christmas 2005 and the New Year 2006, also sponsored by FACE, should not be understated. The 19 member contingent completed 25 performances over a 16 day period in eight separate locations moving more than three and a half tonnes of equipment for each performance—this was in addition to four days of in theatre military training. There were twelve major concerts (where civilian artists joined the band) with performance times ranging from one and a half hours to three hours. The entire program was performed from memory with a high level of choreography. An additional three and a half hours were required for the set up and pack down. Once again, Navy’s musicians made a truly magnificent contribution in support of Australian and Coalition Forces during an important holiday season. The band returned to the Solomon Islands in 2007 for a second tour and to the MEAO in 2008 for its third tour; this time travelling within Afghanistan as well as throughout Iraq. Additionally, small technical teams deployed to East Timor in 2009 and 2010, and the Solomon Islands in 2008, 2009 and 2010, to Afghanistan and the Sinai in 2010.

Fifty two of Navy’s musicians have now earned the Australian Active Service Medal after deployments to Iraq and Afghanistan, and 12 have been awarded the Iraq campaign medal. Furthermore, a high percentage of its current generation of musicians have served at sea.

In Australia each year, the band completes more than 500 missions with audience numbers in the many hundreds of thousands. Importantly, the band is able to keep Navy’s image alive in communities far removed from any naval presence. Tasks range from supporting local community groups and ex-Service associations to supporting ceremonial, public relations and social activities for the wider naval family. The Commander Australian Navy Systems Command, Rear Admiral Steve Gilmore, wrote in acknowledgment of the band’s role in the Thanksgiving Service for HMAS Sydney II held at St Andrew’s Cathedral, Sydney, ‘the RAN Band was (as usual) a first class centrepiece to the service and again showed that it is second to none’.12

Rear Admiral Raydon Gates, a former Fleet Commander, commented that the presence of the band at Departure and Welcome Home Ceremonies for ships deploying to and returning from operations adds ‘immeasurably to the importance of those occasions for our people and their loved ones.’13 It is interesting to note that in 1900, on the eve of Federation, the bluejacket New South Wales Naval Brigade Band farewelled Australia’s Naval Expedition to the Boxer uprising. The expedition comprised members of the New South Wales, Victorian and South Australian colonial naval forces, and sailed from Cowper Wharf at Woolloomooloo.14 Today’s Navy Band continues the tradition established by the bluejacket band; however, instead of playing ‘Sons of the Brave’, as was the case in 1900,15 today’s musicians perform the popular tunes ‘I Am Australian’, ‘My Country’ and Australia’s national song, ‘Waltzing Matilda.’

The Royal Australian Navy Band has performed on the shores of Gallipoli and in the bunkers of Vietnam, throughout Iraq, Afghanistan and the Middle East, at the Royal Tournament in England, in Disneyland, at the Popes summer palace (Castel Gandolfo), in the "Big Egg" Stadium in Japan, and in many other countries throughout the world. It supports Navy’s regional engagement profile overseas whilst continuing to maintain a strong commitment schedule across Australia. These performances, throughout Australia and the four corners of the world have created the proud traditions upheld by Navy’s current generation of musicians, and have established the Royal Australian Navy Band as ‘one of Australia’s premier military ensembles’.

12 S.R. Gilmore, CANSC, email to the executive 27 April 2008.
13 R.W. Gates, loc.cit., para. 3.
14 B. Nicholls, op.cit., p. xi.
15 ibid.
CHAPTER 3

MAJOR BUSINESS PROPOSALS
CUSTOMERS AND MISSION

Customers

The RAN Band employs five detachments of musicians, which are located in each capital city of Australia excluding Canberra and Darwin. The band is sponsored by the Maritime Commander—Australia, operates as a sub-business unit, and has billets for 105 professional musicians and 150 volunteer or part-time musicians. The professional musicians are recruited from throughout Australia to be stationed in the Melbourne and Sydney detachments; they are highly skilled and versatile. The volunteer or part-time musicians—who form the reserve detachments stationed in Sydney, Brisbane, Adelaide, Hobart and Perth—are, on average, less musically qualified; however, they have a wide range of other skill specialisations.

The RAN Band maintains a national focus and the level of services it provides is diverse. Currently, the band views its primary customer as the Navy. This customer concept is too narrow and doesn’t take into account the needs of the musicians and the expectations of the wider community. Diagram 1 is a conceptual model of a proposed customer relationship, where mutual obligation exists with all players. The Australia people are the owners; after all, they have invested significant money in the Defence program. Navy—a key stockholder—has an obligation to ensure that the Australian people receive a satisfactory return on their investment; and Navy demonstrates its support for the band by allocating the necessary financial and human resources for it to contribute towards Navy’s objectives in support of the Australian people. In this model the members of the band are the stakeholders. The band has an obligation to ensure Navy’s needs are met and, to do this effectively, it relies on Navy’s support. Importantly though, members of the band should not disregard their own unique creative capabilities when deciding how best to serve Navy’s needs.¹

Recommendation No 1: Implement a customer model that recognises the needs of the owners, the stockholders, and the stakeholders.

Mission
The band has a high profile within Navy and enjoys a very good reputation. Its current mission is, to provide ceremonial, musical, and public relations support for the Royal Australian Navy. Its ceremonial ability is its core competency, and all detachments are resourced for this role; however, its strategic advantage has been gained through an ability to also provide music and public relations support for Navy. Linkage to the Maritime Commander’s Mission is through his Goal No 4—Promote the Navy. Although the band’s current mission is relevant, a more direct linkage to the Maritime Commander’s Mission should be considered. This will assist to align the band more directly with the key stockholder’s mission.

Recommendation No 2: Develop a mission that aligns directly with the Maritime Command Goal No 4.

ENVIRONMENTAL SCAN

Changes
Issues that affect Navy—particularly in the macroeconomic environment also impact upon the band. Change management will remain a key issue for the foreseeable future; particularly as Navy tries to find ways of making the dollar go further. Therefore, maintaining the band’s continued favour with Navy—during what are difficult budgetary conditions—presents a significant challenge. Broader issues that affect Navy also affect the band. What are these issues and in particular, what are the trends in our future workforce and what are our strengths, weaknesses, opportunities, and threats?

Workforce Trends
According to an Australian Defence Organisation survey, employee loyalty to an employer is weaker and employees are seeking increased lifestyle benefits. Also, other organisations are becoming more flexible and innovative in response to the needs of their employees. Failure to address these societal trends—particularly employee lifestyle concerns and their needs for more flexible working arrangements—will see the exit rate continue at high levels; Navy’s ability to recruit and retain quality people will be diminished. Furthermore, young people nowadays display attitudes towards careers unlike those of previous generations; they identify themselves by their independence. Of more concern—because Navy is a team based environment—is the notion of the social contract, which is disappearing as most young people neither give nor expect loyalty from a company.

These trends present particular challenges to current Navy personnel policies, which are unable to deliver the flexibility required to recruit, manage and retain a modern workforce. Some policies are out of step with Australian society and need review.

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3. The macroeconomic environment consists of forces outside the organisation that affect the survival potential of the organisation and influence its decision-making process. See McColl-Kennedy, J.R. et.al., op.cit., pp. 56-57.

4. The underlining importance of environmental scanning is reflected in Darwinian Laws: the environment is ever changing; organisms have the ability to adapt to a changing environment; and organisms that do not adapt do not survive. See QUT GSN408 (2000) Study Guide, p. 40.

5. A major task for good planning is to gather information about the current environment in which a firm operates and understanding the trends in our future workforce. An external analysis leads to identifying opportunities and threats, and an internal analysis helps to identify strengths and weaknesses. See McColl-Kennedy, J.R. et.al., op.cit., pp 742-746.


9. loc.cit.
Strengths, Weaknesses, Opportunities and Threats

Some of the external factors affecting Navy’s future workforce can be summarised as including:

a. national economic and employment trends,

b. demographics and interest of the recruiting pool, and

c. declining community interest in the ethos of military service.\(^{10}\)

The national economy and employment trends are beyond the Navy’s area of control or influence; however, Navy does have an ability to generate interest within the recruiting pool and interest in the ethos of military service.\(^{11}\) For example, both detachments of professional musicians are located in high population centres. A demographically targeted and localised recruitment strategy may ease personnel shortfalls for the band and also assist with Navy’s broader recruitment needs. Furthermore, Navy’s public relations potential and image profile may be enhanced by an increase in the band’s operational tempo in this larger market. However, continuing incidents of unacceptable behaviour and sensationalised media reporting of those incidents remains an ongoing concern. These matters are damaging internal and external customer perceptions of the state of Navy’s ethical environment;\(^{12}\) so a concerted effort will be required to raise Navy’s profile, protect Navy’s reputation, and address internal cultural weaknesses.

Major Challenges

The events of September 11 have resulted in an increased operational tempo, which has required significant spending adjustment. Navy’s workforce remains in a state of negative growth and significant effort is required to reverse the downward trend. In particular, Navy is having difficulty finding recruitment and employment policies that appeal to the expectations of Navy people.

Members of the band have high expectations of their employer and they see themselves as capable of achieving much more than is required of them; like the rest of Navy, the band’s ability to retain its people will be an ongoing concern. Budgetary adjustments within the Maritime Commander’s program—caused by an increased operational tempo—remain a significant threat to the band’s operational outcomes. Recruiting shortfalls and the threat of posting turbulence are further examples that impact negatively on the band’s operation ability.

Consumer Sovereignty Test

Applying the ‘customer sovereignty test’\(^{13}\) to each of the three sections of the band’s customer model, may provide some answers as to its current situation. For example, will the Australia people continue to have confidence in Navy and demonstrate this by their financial support? Also, will current and forecast funding constraints cause Navy to consider switching to cheaper music and ceremonial products, and does Navy have sufficient information about the band’s achievements and outputs? And how do members of the band rate their employment opportunities; how do they value the band’s collective output compared with music programs in Army, Air Force or the civil community?

Navy’s ability to recruit and retain people is influenced by its reputation. Importantly, the band contributes to sustaining Navy’s profile in the community and assists in protecting Navy’s reputation. As society moves forward along the Marketing Ethics Continuum,\(^{14}\)

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\(^{10}\) ibid, para 33.

\(^{11}\) First order conditions are those which exist outside the firm and are uncontrollable but may be influenced by the firm. See Constantin, J.A., Evans R.E. & Morris M.L (1976) Marketing, Strategy & Management, Business Publication Inc., p. 21.

\(^{12}\) McColl-Kennedy, J.R. et.al., op.cit., p. 70.


\(^{14}\) ibid, p. 89.
Navy’s obligations to all of its customers must also advance; this is also relevant for the band. Implementation of a customer model, as outlined above, will assist the band to meet the challenges ahead. However, reputation management is also important. High standards of ethical and professional behaviour should be expected from all members of the band. This will be crucial for image protection and for projecting a positive image for Navy in the wider community.

**Consumer Buying Behaviour**

Consumer behaviour can be defined as; ‘behaviour that consumers display in searching for, purchasing, using, evaluating and disposing of products, services and ideas that they expect will satisfy their needs’. The owners, albeit a small national sample that have direct contact with the band, make their purchase decisions habitually; they make strong brand loyalty and repeat purchase decisions. There are no direct costs for purchasing the band’s services, and the owners have been educated (through prior performances) to expect a certain style of product; so there is little problem recognition or search required of them. However, a key problem exists to expanding this consumer base. The stockholder position (the band’s primary customer and its employer) is similar.

The position for the stakeholder is different as potential members do conduct a limited search prior to making the decision to join the band. Their search is a result of recognising that a problem exists that has been caused by a discrepancy between their desired state and their actual state. After recognising that a need exists and searching for it, the band’s potential employees evaluate alternative choices prior to making their decision to purchase employment with the band. The stakeholders also evaluate the product and search for alternative employment opportunities when considering re-enlistment options; that is, will another Defence Force Band or job offer a more attractive package? Strategies that aim to fulfil stakeholder needs may have a positive affect on retention.

**Factors influencing consumer buying behaviour**

There are many factors that influence a consumer’s decision to purchase a product or service. Listed below are some internal and external factors that have relevance for the band:

- **Learning.** Consumers learn from their experience in the marketplace through stimulus, drive, response and reinforcement. Potential audiences can be stimulated by tapping into school and other youth markets using high energy rock ‘n’ roll and popular music products.

- **Attitudes.** Attitude models are used to study purchasing behaviour and can be formed by beliefs and characteristics of a particular brand. The band can build on brand loyalty by exploiting the ex-Servicemen and women who value traditional music and ceremonial products.

- **Reference groups.** Consumer actions are frequently influenced by those around them. Our cultural background, social class, and values and beliefs are transmitted to us through reference groups: family, friends, and work-mates. Social surroundings also have a significant impact on consumer behaviour and, in particular, our people (one of the three customer groups mentioned earlier). Educating the internal audience (our people) about all aspects their employment conditions, not just the negative ones, may help to engineer a positive work environment.

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17 ibid, p. 57.
18 McColl-Kennedy et al, op.cit., p. 102.
19 ibid, p. 103.
20 Neal, et.al., op.cit., p. 38.
• **Situational factors.** Shifting the culture to one which is performance and achievement oriented supported by peer groups and situational factors\(^{21}\) will also impact positively upon the social surrounding.

These factors—which influence consumer buying behaviours and their decision-making—give vital guidance for successful marketing of the band’s products.

**Recommendation No 3:** Implement a demographically targeted and localised recruitment strategy.

**Recommendation No 4:** Increase the band’s operational tempo in Sydney and Melbourne.

**Recommendation No 5:** Revise the band’s cultural value statements to include a Credo.

**Recommendation No 6:** Revise the band’s Human Resource Management Plan and include it as a key component in the Business Planning Process.

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**MARKET SEGMENTATION**

**Current Market Segmentation Approach**

Currently, the band’s marketing mix comprises two professional detachments and five reserve detachments all of which maintain similar products with varying quality based on broad-range capabilities. All detachments target similar markets. The band uses a multiple segmentation strategy\(^{22}\) with its seven detachments, all of which bring common benefits to the customer: For instance:

a. **All detachments are resourced for ceremonial activities to meet the core needs of the stockholder (Navy) and the expectations of the owners (the Australian People).** Some of the stakeholders (members of the band) also realise the importance that these ceremonial products have to the band’s continued viability; however, this appears not to be widely appreciated by this customer group.

b. **Most detachments attempt to maintain concert bands and small popular music ensembles which add value by providing wider musical support to the owners;**\(^{23}\) however, support tends to be with a small segment of ex-Servicemen, ex-Servicewomen, and older Australians. These ensembles also fulfil the expectations of the stockholders and stakeholders.\(^{24}\)

c. **Some detachments maintain discrete public relation cells which add value by providing wider public relations support helping to raise Navy’s profile with the Australia people (the owners) and which helps to increase Navy’s perception regarding the return of investment that the RAN Band brings to Navy (the stockholder).**

This marketing mix generates value for all of the customers; however, there is significant compromise to quality as product standards fluctuate widely, and there are significant inefficiencies with high agency\(^{25}\) and inventory\(^{26}\) costs. For example, detachments that maintain broad-range capabilities require large instrument and music inventories and are therefore very expensive to maintain.

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\(^{21}\) McColl-Kennedy et al., op. cit., p. 108.

\(^{22}\) See McColl-Kennedy, J.R., et al., op. cit., p. 238.

\(^{23}\) Evidence here is gained from external Customer Surveys and letters of appreciation.

\(^{24}\) Evidence here is gained from internal Climate Surveys and normal acknowledgments.


\(^{26}\) McColl-Kennedy, J.R op. cit., p. 239.
Also, local managers over-resource activities and attempt, particularly in the small reserve detachments, to present the same type of high value expensive products produced by the larger professional detachments. This strategy is not cost effective and achieves a diminished quality of output. A particular and pressing concern regarding the on-going insufficient level of funding for reserve salaries must be addressed. However, the likelihood of an increased allocation remains poor so other innovative strategies must be sought. This requires a close scrutiny of the sustainability of our reserve detachments in their current form.

Market firms are subjected to the discipline of the market; so organisations must be efficient and innovative to survive.\(^\text{27}\) Unfortunately though, public bureaucracies such as the Navy are shaped by politics. Democratic politics requires compromises or inefficiencies, which are different from those posed by the private sector.\(^\text{28}\) Nonetheless, the band should adjust its marketing mix strategy to one that maintains detachments (segments) with different capability sets.

**Proposed Segmentation Policy**

Diagram 2 shows a conceptual model of the proposed marketing mix which continues with the current multiple segmentation approach; however, the key difference rests with a minor adjustment to the type of products and capabilities produced by each detachment.

Selecting the market segment depends largely on the market potential.\(^\text{30}\) For instance, there is significant opportunity to improve effectiveness by developing marketing strategies based on market location. The band’s stockholder has positioned fleet units in Sydney and Perth and conducts recruit training in Melbourne; so Navy requires ceremonial outputs in these regions.\(^\text{31}\) Why then are the music detachments in Brisbane, Hobart and Adelaide resourced for very few ceremonial activities?\(^\text{32}\)

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\(^{27}\) Besanko D., et.al., op.cit., pp. 112-116.


\(^{29}\) Developed from a model on multiple market segmentation. See McColl-Kennedy, J.R. et.al., op.cit., p. 239.

\(^{30}\) McColl-Kennedy, J.R op.cit., p. 265.

\(^{31}\) This presents a geographic segmentation opportunity for the band. See Constantin, J.A., et.al., op.cit., p. 125.

\(^{32}\) The answer lies in the political environment where expectations to maintain this capability, in regional locations, are high.
The current organisational structure supports this segmentation approach; however, clearly defined purpose statements will be required to realign each detachment to organisational objectives. For instance, international capabilities and national tasking will be best maintained by the Sydney detachment through radio broadcasts and recording. This detachment currently has the professional and resource capability. It also has a significant market potential and demographic opportunity through its location in the high population area of Sydney. This detachment is able to promote Navy on the national and international stage whilst at the same time providing broad-range support to Sydney based fleet units. The Melbourne detachment is smaller; however, it has similar professional capabilities but is resourced, in terms of personnel numbers, to a lesser level. The reserve detachments have lesser capability but are more cost effective; however, current and forecast salary allocations make it difficult for these part-time detachments to achieve and maintain the band’s key product differentiation—its quality.

The instrumentation requirements for each detachment have never been formally identified and the billet requirements do not match positions to instrumentation requirements. Consequently, a mismatch is evident in all detachments and impacts on our ability to present a quality product. Furthermore, the current high inventory liability is exacerbated due to this mismatch and the accompanying repair and maintenance cost are not sustainable. Instrumentation lists should be developed to minimise potential for future mismatching, and to give clear guidance for recruiting and posting purposes.

Increasingly, it is the case that the RAN Band is the only way in which Navy can take its message to the people of Australia—promote awareness of Navy’s critical contribution to national security. Also, the band can represent that the Navy is good value to the taxpayer and worthwhile as a prospective employer. This multiple segmentation strategy represents the best way of achieving quality for all customers.

**Recommendation No 7**: Review the organisational structure and design purpose statements that clearly set out the role for each detachment and which fits the proposed segmentation policy.

**Recommendation No 8**: Review the billet structure and requirements of each reserve detachment to ensure on-going sustainability.

**Recommendation No 9**: Resource detachments to meet revised capabilities. In particular, develop instrumentation lists, which match the purpose statements for each detachment.

**Recommendation No 10**: Develop and implement a national marketing plan.

**POSITIONING STRATEGY**

The RAN Band is acknowledged by its ability to deliver quality broad-range products, which are focussed on the needs of the stockholder; this strategy has given it a competitive advantage over other Service bands and has secured the band’s continued favour with Navy in what have been very tough economic and political times. As an organisation, the RAN Band is capable of achieving world class status, and the Sydney detachment has the ability to achieve world class status in its own right; particularly, with its ceremonial and wind orchestra capability. However, standards are not consistent across all detachments and significant compromise has to be made to meet the individual needs of members of the band. For instance, posting priority is to meet individual locality needs and not the needs for maintaining balanced music ensembles.

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31 Constantin, J.A., et.al., op.cit., p. 129.

34 Maritime Command Goal No 5
The specific product attribute,\textsuperscript{35} which is based on quality, should not change. However, the acknowledged benefits attribute,\textsuperscript{36} which is based on broad-range capability, needs to be adjusted to take account of severe budgetary conditions. Furthermore, pro-active measures must be taken to ensure the band continues to be perceived by its customers as an organisation that supplies quality cost effective products; and importantly, the marketing effort must support its positioning strategy. After all, successful product positioning requires an organisation to ensure that all components of its marketing mix are consistent with its advertising messages.\textsuperscript{37} Also, the band must ensure that training packages remain relevant for today's band, and support the product attribute. Training goals should align with category goals. Importantly:

- The band’s current promotional material is outdated and poorly presented. The promotional material must be updated, redesigned, and presented in a professional format suitable for all forms of media.
- The positioning strategy must also be effectively communicated to its external and internal customers; an important consideration here is the first line of exposure or the ‘people to people’ interaction.
- A thorough training review should be conducted, which examines category training liability, course design and content.

Further positioning opportunities can be achieved by producing recordings and marketing them throughout the national library networks, radio stations, and the school system. Live to air radio broadcasts present further positioning opportunities; this form of media also generates a perception of quality. Furthermore, participation at major community events will achieve wider regional and national exposure.

Brand Navy is about Navy’s people, values, image and reputation - it is about the way we as a Navy present ourselves to the Australian community and the rest of the world. Our brand is Navy’s brand and is about who we are and what we promise to deliver. Through effective branding we can improve public perception of Navy whilst increasing their awareness of our role and achievements. Brand Navy is about taking control of our image, improving our reputation and presenting ourselves as professionals. We need to support and be proud of our brand, but also understand that if we damage the Brand we damage the Navy’s reputation.

The RAN Band seeks to be a world class military organisation which provides quality ceremonial, musical, and public relations support for the Royal Australian Navy. It must implement benchmarking standards by comparing its product with national and international organisations, measuring and evaluating its performance, and readjusting strategies when required.\textsuperscript{38}

**Recommendation No 11**: Updated the band’s promotional efforts to standards that reflect a world class organisation and include:

- annual recordings—which demonstrate the product quality and diversity—to be distributed free of charge through national and community libraries, secondary colleges, and commercial and community radio stations;
- a newsletter to inform the wider community and current audiences of its activities;
- a professionally produced brochure which annunciates the bands role and values; and
- a national mailing list and website.

\textsuperscript{35} McColl-Kennedy, J.R op.cit., pp. 266-267.
\textsuperscript{36} loc.cit.
\textsuperscript{38} ibid, p. 170.
Recommendation No 12: Continue the band’s national radio exposure through association with ABC Classic FM, and by seeking a higher level of exposure in community radio networks.

Recommendation No 13: Promulgate all tasks of national or international importance as benchmark activities, and resource them to standards that are consistent with world class standards.

Recommendation No 14: Promote Brand Navy by taking control of our image, improving our reputation and presenting ourselves as professionals.

Recommendation No 15: A thorough training review should be conducted, which examines category training liability, course design and content.

MARKET RESEARCH

Marketing Information System

Effective marketing relies on a two-way information flow between the marketer and the prospect. Demographic and life-style information will provide a valuable source for understanding the market and can enable an organisation to more effectively determine market segments.\(^{39}\) Therefore, the band must use an effective Marketing Information System (MIS) to collect, store, and retrieve information that can be used to aid its strategic marketing decisions.\(^{40}\) Information can be gathered from external and internal sources prior to selecting the marketing areas that will provide the greatest competitive advantage.\(^{41}\) An effective MIS balances information from three key areas: the internal reporting system; the environmental scanning system; and the marketing research system.\(^{42}\) However, the research process requires that a problem must first be defined,\(^{43}\) that is, what are the market research objectives?

Currently, the band’s market research objectives measure:

- the degree of external customer satisfaction, and
- national outputs.

For example, how do the owners and stockholders rate and value the band’s achievements based on producing quality ceremonial, musical and public relations support for the RAN?\(^{44}\) However, these objectives do not measure a key component of the customer model—the band’s stakeholders.

The band’s current internal reporting system comprises quantitative data\(^{45}\) in the form of ‘on-occurrence’ statistical information including:

- number of tasks;
- number of commercial and Navy media hits; and
- letters of appreciation.

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\(^{40}\) The information can come from our external environment, our industry and from within our organisation. See McColl-Kennedy, J.R. et.al., op.cit., p. 164.

\(^{41}\) Constantin, J.A., et.al., op.cit., p. 373.

\(^{42}\) McColl-Kennedy, J.R. et.al., op.cit., pp. 164-165.

\(^{43}\) Constantin, J.A., et.al., op.cit., p. 95.

\(^{44}\) RAN Band Mission.

\(^{45}\) McColl-Kennedy, J.R. et.al., op.cit., p. 183.
Information for the environmental scanning system is gathered by qualitative research, conducted by the stockholder and which is available in planning resources documents such as Plan Green and the Maritime Command Communications Strategy. Currently, the band’s MIS is incomplete as few detachments have recognised the national imperatives for keeping, reporting, and disseminating this information. Nonetheless, this primary data should be used to support and make future investment decisions, for example, by allocating scarce resources (financial, equipment and personnel) based on the achievement and outcomes of individual detachments.

Survey Design Methodology

Navy engages private consultants to conduct qualitative research, with the focus group often being used. This research technique is used to determine the in-depth, underlying reasons and motivations driving community attitudes towards Navy and the results are incorporated in this document.

Self-completion surveys are used by the Sydney detachment to measure:

- levels of external customer satisfaction and to sample audience demographics, and
- levels of internal satisfaction and team characteristics.

An advantage of these types of survey is that they are not expensive, are free of interviewer bias, and are anonymous. These surveys should be used by all detachments and analysed, along with quantitative data from the internal reporting system, with the results used to evaluate performance outcomes and to tailor products that meet specific customer needs.

Recommendation No 16: Widen the band’s market research objects to include stakeholder satisfaction.

Recommendation No 17: Include external customer surveys and internal climate surveys (which measure workplace satisfaction and team characteristics) in the band’s marketing research system.

SUMMARY OF RECOMMENDATIONS

- Implement a customer model that recognises the needs of the owners, the stockholders, and the stakeholders.
- Develop a mission that aligns directly with the Maritime Command Goal No 4.
- Implement a demographically targeted and localised recruitment strategy.
- Increase in the band’s operational tempo in Sydney and Melbourne.
- Revise the band’s cultural value statements to include a credo.
- Revise the band’s Human Resource Management Plan and include it as a key component in the Business Planning Process.
- Review the organisational structure and design purpose statements that clearly set out the role for each detachment and which fits the proposed segmentation policy.

46 ibid, p 192.
47 ibid, p 181.
48 Investment decisions involve the allocation of major resources of a firm. See McColl-Kennedy et al, op.cit., p. 162.
49 ibid, p. 193
• Review the billet structure and requirements of each reserve detachment to ensure on-going sustainability.

• Resource detachments to meet revised capabilities. In particular, develop instrumentation lists, which match the purpose statements for each detachment.

• Develop and implement a national marketing plan.

• Updated the band’s promotional efforts to standards that reflect a world class organisation and include:
  • annual recordings, which demonstrate product quality and diversity, to be distributed free of charge through national and community libraries, secondary colleges, and commercial and community radio stations;
  • a newsletter to inform the wider community and current audiences of its activities;
  • a professionally produced brochure which announces the bands role and values; and
  • a national mailing list and website.

• Continue the band’s national radio exposure through association with ABC Classic FM, and by seeking a higher level of exposure in community radio networks.

• Promulgate all tasks of national or international importance as benchmark activities, and resource them to standards that are consistent with world class standards.

• Promote Brand Navy by taking control of our image, improving our reputation and presenting ourselves as professionals.

• Conduct a thorough training review, which examines category training liability, course design, and course content.

• Widen the band’s market research objects to include stakeholder satisfaction.

• Include external customer surveys and internal climate surveys in the band’s marketing research system.

Bibliography
Maritime Command Strategic Plan
Navy Plan Green 2001-2001
Williamson, Oliver. 1996. The Mechanisms of Governance, Oxford University Press, Inc
BUSINESS CASE FOR NAVY COMMITTEE OR DELEGATE CONSIDERATION

B/C TITLE: ESTABLISHMENT OF A PERMANENT DETACHMENT OF THE ROYAL AUSTRALIAN NAVY BAND IN WESTERN AUSTRALIA

For Consideration by: DGNPT/DGNBM
Prepared by: DMUS-N
Date: 26 August 2002
Sponsor: CCSG MHQ
Consultations: MCAUST, COSMHQ, CCSG, CO HMAS Stirling, Bandmaster WANB, NHQ
Security Classification: Unclassified

EXECUTIVE SUMMARY

1. The Royal Australian Navy Band is a prestigious ceremonial unit of the Australian Defence Force, and is one of Australia’s premier military ensembles. The band consists of two major detachments of professional musicians stationed at the naval establishment HMAS Kuttabul, Potts Point, New South Wales and HMAS Cerberus, Westernport, Victoria. A third detachment consists of reserve musicians who are stationed in Sydney, Brisbane, Adelaide, Hobart, and Perth.

2. This proposal seeks to establish a permanent detachment of the Royal Australian Navy Band in Western Australia. The successful outcome of this Business Case would:

- support Chief of Navy Goal 6 ‘Promote the Navy’,
- improve recruiting,
- provide additional fleet support and public relations activities on those occasions when the current reserve detachment is not available, and
- support wider Australian Defence Force activities in the west.

3. Major considerations within this proposal are:

- the impact on the East Coast detachments;
- personnel costs including removals and housing;
- facilities;
- outcomes within the Musician Category Plan; and
- additional garrison support costs such as transport, power, phones, and the provision of local area network services.

4. Consultations have been undertaken with the Maritime Commander—Australia, the Commanding Officer HMAS Stirling, the Director of Naval Officer Postings and the Director of Sailors’ Career Management. All stakeholders have strongly supported the proposal and can identify no impediments to its earliest implementation.

5. It is recommended that following favourable consideration of this Business Case by Naval Headquarters, the Director of Music—Navy be given approval to proceed with positioning a permanent detachment of the Royal Australian Navy Band in Western Australia at the earliest opportunity.
INTRODUCTION

Background

6. The reserve detachment of the Royal Australian Navy Band in Western Australia comprises of members of the Australian Naval Reserve and has been in existence since November 1957; it is known as the West Australia Naval Band. During this time it has served the Royal Australian Navy admirably; notwithstanding limited manpower and the limited time reserve musicians have available for commitments due to their civilian employment and family responsibilities.\(^1\)

7. In 1994, the Australian Army Band Perth—a full time unit—was reduced to a reserve band also with limited resources. This situation placed great strain on the musical capabilities of the Australian Defence Force in Western Australia to meet ceremonial, public relations, fleet, recruiting and Vice-Regal requirements.\(^2\)

8. Significantly, almost 60 percent of the fleet is home-ported at HMAS Stirling,\(^3\) and the West Australia Naval Band can only fulfil limited local requirements. Many excellent public relations and recruiting opportunities are missed due to the non-availability of the band during the Monday to Friday period.

Objective

9. The objective of this project is to establish a permanent detachment of the Royal Australian Navy Band in Western Australia.

Scope

10. This project involves establishing a permanent detachment of the Royal Australian Navy Band in Western Australia from current manpower levels.

Constraints

11. The following constraints must be met while undertaking this project:

- No increase to overall permanent musician category personnel numbers.
- No increase to the band’s national operating budget.
- Project completion cannot be achieved without current vacant positions being filled and instrumentation imbalances in the East Coast detachments being corrected.

Assumptions

12. The following assumptions form part of this project:

- The current reserve musicians would combine with the permanent detachment to form an integrated force for events of national significance.
- The new permanent detachment would use current facilities in Perth.
- Local housing authorities will be able to accommodate the increased number of personnel in Perth.

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\(^1\) There is only one musician who meets the current Permanent Naval Force trade skills requirement. The remainder of personnel have backgrounds and skills from across other industry specialisations. These members do not have the skills required—nor are they available—for Continuous Full Time Service.

\(^2\) A point taken up frequently by politicians, State Governors and prominent community leaders is that there are no permanent Australian Defence Force (ADF) Bands in Western Australia while the East Coast boasts 10 full-time ADF Bands between Townsville and Melbourne.

\(^3\) Navy is the largest employer in Western Australia with one sixth of the Navy located there; however, it has the worst recruiting record of any state in Australia.
KEY PEOPLE

Key Decision-Makers and Support Authorities

13. The Chief of Navy has issued clear guidelines regarding Navy’s public image and the band is an integral tool reinforcing his wish to extend Navy’s public relations reach. Likewise, the Maritime Commander—Australia is also a key stakeholder as he is responsible for operational control of the band. The Commanding Officer, HMAS Stirling, will be required to provide valuable administrative and divisional support for the band; so he has a keen interest in this project. Also, the Director of Naval Officer Postings and Director of Sailors’ Career Management will be keen to ensure the best outcomes for our people. Furthermore, filling vacant positions and instrumentation imbalances will be crucial if the project is to proceed; so support from the Director of Defence Force Recruiting is needed. The Business Case must also receive support from the Director General of Navy Business Management. Therefore, key decision makers and support authorities are:

- Chief of Navy,
- Maritime Commander—Australia,
- CO HMAS Stirling,
- Director of Naval Officer Postings,
- Director of Sailors’ Career Management,
- Director of Defence Force Recruiting, and
- Director General of Navy Business Management.

14. The Director of Music—Navy will responsible for implementing and managing the project.

Personnel Affected by this Project

15. Members of the permanent naval detachments may be relocated as a result of the success of this project. Also, members of the reserve detachment in Perth may see their long-term future threatened by injecting a permanent detachment into their area of operation. Therefore, key drivers for implementing this project are:

- Music Director’s and members of the East Coast detachments, and
- Bandmaster and members of the current Western Australia detachment.

BROAD STRATEGY

Stages

16. Establishment of a permanent detachment in the west would be staged over 18 months. There are five stages:

- **Stage One.** Approval stage.
- **Stage Two.** Fill current vacant positions in the musician category and correct instrumentation imbalances.
  - This phase would be ongoing during the life of the project. It is envisaged that once a permanent footprint is established in the west the project will benefit from geographic recruitment opportunities.4
- **Stage Three.** Relocate a small group of key instrumentalists to the west and seek geographic recruitment opportunities.
  - This group will form the core component of the new integrated detachment; able to perform high-energy popular music products, and able to complement the current reserve detachment.

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• **Stage Four.** Relocate the remaining personnel.
  - This will give a permanent ceremonial capability in the west, giving the combined detachment significant capabilities.\(^5\)

• **Stage Five.** Evaluation stage.

### Project Team

17. The Director of Music—Navy (DMUS-N) will be the Project Manager and will be responsible for planning, monitoring and controlling the project\(^6\). In particular, DMUS-N will be responsible for:

- redirecting appropriate financial resources from within the current National Band Program Budget,
- posting key members to the west,
- ensuring organisation support and goal setting particularly during the transition stage,
- overseeing the project, and
- liaising with and reporting progress to all stakeholders.

18. In addition to the Project manager, the following key team members will play an integral part in driving the project through to completion by minimising any human risk factors:\(^7\)

- Field manager\(^8\)—Officer in Charge of the new integrated detachment.
- Support Services Manager\(^9\)—current Bandmaster of the West Australian Navy Band.
- The new integrated detachment—current members of the West Australian Navy Band and new members from the East Coast detachments.\(^10\)

### Work Breakdown Structure

19. A simplified linear responsibility chart is shown at Figure 1:

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<table>
<thead>
<tr>
<th></th>
<th>Chief of Navy</th>
<th>Maritime Commander</th>
<th>CO HMAS STIRLING</th>
<th>Director of Naval Officer Postings</th>
<th>Director of Sailors’ Career Management</th>
<th>Director of Defence Force Recruiting</th>
<th>Director of Music Navy</th>
<th>Director of Navy Business</th>
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<th>Support Manager</th>
<th>Personnel</th>
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<td>●</td>
</tr>
<tr>
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<td>■</td>
<td>▲</td>
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</tr>
</tbody>
</table>
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Figure 1

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\(^5\) This supports the RAN Band Goals 1, 2 & 3.

\(^6\) These responsibilities ensure the fundamental purpose of the project is achieved. See Meredith, J.R. and Mantel, S.J., op.cit., pp 412-413.

\(^7\) Meredith, J.R. and Mantel, S.J., op.cit., pp 163-165.

\(^8\) ibid, p 161.

\(^9\) ibid.

\(^10\) Herzberg’s ‘hygiene’ factors require a participative approach to leadership. Furthermore, the project success will depend on teamwork within the new detachment. See Meredith, J.R. and Mantel, op.cit., p 165.
THE WAY FORWARD

Advantages

20. The advantages of a permanent detachment of the Royal Australian Navy Band in Western Australia are significant to Navy, and reinforce Chief of Navy’s Goal 6 and the band’s mission, Promote the Navy.11 One advantage is the weekday availability of the band to perform at schools, colleges, universities, and out-door public performance venues—this is not possible as the reserve detachment is only available on weekends. There is no permanent Australian Defence Force Band presence in Western Australia and that could be a major factor in the traditionally poor recruiting in the west across all target groups.12

21. A permanent detachment would also be available for fleet support activities and major fleet ceremonial mid-week tasks such as departures, arrivals, divisions, mess functions, open days and family days. Presently, detachments are flown in from the East Coast to meet most of these activities. Such additional opportunities—particularly those with youth and community groups—help promote Navy as good corporate citizens.13

22. For the musician category, which is experiencing only moderate recruiting success,14 Western Australia would create additional posting opportunities outside of Sydney and Melbourne and expose musicians to the wider naval community. These extended opportunities and challenges will assist in job satisfaction and thereby, retention.15 A permanent detachment in the west should also assist with geographically based musician recruiting.

23. This proposal adds value to the existing arrangement by both reinforcing the reserve detachment when required, while simultaneously expanding capability within Western Australia.16 Ship movements at HMAS Stirling between October 2000 and October 2001 that could not be supported by the current reserve detachment included 30 requests from fleet units and 20 additional international ship arrivals.

24. For the year 2001, the Australian Defence Force Recruitment Unit in Perth undertook the following activities that could not be supported by the reserve detachment:

- 30 expositions,
- 23 colleges,
- 57 schools, and
- seven tours.

OTHER KEY CONSIDERATIONS

Personnel

25. The current 105 permanent positions17 are:

- RAN Band-Sydney (62);18

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12 Australian Defence Force Recruiting has supplied figures, which indicate that recruit enquiries in Perth are substantially lower than in other states.

13 It also supports Chief of Navy’s Goal 6.

14 According to Navy’s General Recruiting Brief given to Senate Legislative Committee Hearing Winter Session 2002, current recruiting targets for musicians is 63 % for FY 01/02.

15 Discharge rate for FY 01/02 was 10.17 % with figure supplied by Navy Workforce Planners.

16 Using the FY 00/01 year as a comparison of output, the Sydney detachment completed 160 tasks while the WANB completed 48. This clearly demonstrates the PR potential of a permanent presence in the west.

17 This figure does not include the current officer allowance of one Lieutenant Commander and four Lieutenants. Also, a proposal for an additional allowance for two officers has been endorsed by Navy Workforce Planners and is separate to this proposal.

18 This figure includes a Members Required in Uniform allowance of five personnel.
• RAN Band-Melbourne (35);
• Recruit Training Faculty at HMAS Cerberus (1);
• Australian Defence Force Recruiting in Canberra (1);
• Naval Headquarters South Australia, Tasmania and Queensland (3);
• HMAS Stirling (1); and
• Defence Force School of Music (2).

26. The thrust of this proposal requires no increase to existing manpower, results in limited impact on current band operations in the east,19 and has no adverse impact on current budgetary demands. Sixteen positions would be transferred from Sydney and three from Melbourne in addition to the Permanent Naval Force Bandmaster already posted in the west. The category model would be:

• HMAS Kuttabul (46);
• HMAS Cerberus (32);
• HMAS Stirling (20);
• Recruit Training Faculty at HMAS Cerberus (1);
• Australian Defence Force Recruiting in Canberra (1);
• Naval Headquarters South Australia, Tasmania and Queensland (3); and
• Defence Force School of Music (2).

Composition by location and rank would be:

<table>
<thead>
<tr>
<th>WO</th>
<th>CPO</th>
<th>PO</th>
<th>LS</th>
<th>AB</th>
</tr>
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<tr>
<td></td>
<td>Old</td>
<td>New</td>
<td>Old</td>
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<tr>
<td>Kuttabul</td>
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<td>2</td>
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<td>Cerberus</td>
<td>-</td>
<td>-</td>
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<td>7</td>
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<tr>
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<td>-</td>
<td>-</td>
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<td>NHQ SA, QLD, TAS</td>
<td>-</td>
<td>3</td>
<td>-</td>
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<tr>
<td>Total</td>
<td>2</td>
<td>2</td>
<td>8</td>
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</tr>
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</table>

27. This model allows for the continuing high level of output in Melbourne and Sydney, improved capability in the west, and posting alternatives for the category while maintaining musically balanced and capable ensembles throughout. It is not anticipated that any inter-state supplementation or additional recruiting campaign would be needed for Sydney. The rank structure in the west would be:

• One Chief Musician,
• One Petty Officer Musician,
• Four Leading Seaman Musicians, and
• Fourteen Able Seaman Musicians.

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19 Product flexibility and scope may diminish slightly; however, this can be managed.
Facilities

28. A purpose built band facility has been modernised in Irwin Barracks, Perth. Ample space exists for rehearsal, storage and administration. There are no further facilities costs associated with this proposal and the complex within Irwin Barracks is presently under-utilised.

29. When the band complex was refitted in 1999, additional band equipment was also pre-positioned there so there will be no costs associated with the removal or provision of additional band equipment.

Accommodation

30. Using the 2001 Ready Reckoner (Navy Group) General Costs - Variable, Column 9, to compare housing costs in Sydney South and Cerberus with Perth, there is a considerable saving in each rank as follows:20

<table>
<thead>
<tr>
<th>Rank</th>
<th>Sydney South</th>
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<tr>
<td>Petty Officer</td>
<td>$6607</td>
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<td>Leading Seaman (Syd)</td>
<td>$11214</td>
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<td>$25875</td>
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<tr>
<td>Leading Seaman (Cer)</td>
<td>$6217</td>
<td>$2589</td>
<td>$3628</td>
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<tr>
<td>Able Seaman (Syd)</td>
<td>$6070</td>
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<tr>
<td>Able Seaman (Cer)</td>
<td>$4282</td>
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<td>$2496</td>
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</table>

This has the potential for an annual total saving of $90,822.

31. The Grand Total Variable Costs at Column 13 of the Ready Reckoner also reveal a saving as follows:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Sydney South</th>
<th>Perth</th>
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<tr>
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<td>$80516</td>
<td>$70571</td>
<td>$29835</td>
</tr>
<tr>
<td>Leading Seaman (Cer)</td>
<td>$73624</td>
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<td>$3053</td>
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<td>Able Seaman (Syd)</td>
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<tr>
<td>Able Seaman (Cer)</td>
<td>$63698</td>
<td>$61321</td>
<td>$2377</td>
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</table>

This has the potential for an additional annual total saving of $99,667.21

Removals

32. The generic relocation cost from east to west is $12770.22 For 19 personnel, the total relocation cost would be $242,630. This initial cost would be recouped in less than two years from the reduction in housing costs and Grand Total Variable Costs, which would then become a recurring annual saving. However, the requirement to move 19 people from the East Coast can be reduced by implementing a geographic recruitment strategy in Western Australia during stage three of the implementation plan.23 Four recruit targets from Western Australia are achievable. Therefore, anticipated full removal costs will be for 15 people giving a total relocation cost of $191,550.24

20 Members with Dependents assumed.
21 This does include accommodation.
22 Figures supplied by the Posting Turbulence Review Team.
23 Natural attrition, 10.17% for FY 01/02, will keep East Coast numbers within position allowance levels.
24 Removal costs for Initial Indocination Training at HMAS Cerberus should be minimal.

Royal Australian Navy Band: A Musical Voyage
Reunion and Recreational Leave Travel

33. Not expected to impact significantly, as given the tenure of the postings and the unique nature of band duties, most personnel would be married accompanied. If the same ratio as applied to housing was applied to leave travel, then four personnel could incur recreational leave travel costs and an estimate would be in the order of $8000 annually.  

Command and Control

34. Basically, the detachment will be a lodger unit of HMAS Stirling for personnel and divisional matters, while the Maritime Command will retain operational control managed by the Director of Music—Navy. This is similar to the current arrangements in New South Wales and Victoria.

Travel and Subsistence

35. There will be travel and subsistence (T&S) costs associated with a detachment in Western Australia of approximately $50,000; but these will be offset by a corresponding reduction for 19 East Coast personnel. Additionally, three deployments by the Melbourne detachment were undertaken to Western Australia over the past 16 months at a total cost of $70K, with two additional planned to support returning ships from OP SLIPPER during FY 02/03 at $45,000. This saving would also be used to offset T&S funding in Western Australia. Unfortunately, there is no anecdotal evidence in Western Australia on which to base estimates for other than the current reserve detachment, but similar to the other permanent detachments, resources would be allotted against a priority of internal and external commitments formulated under the National Band Program.

Local Area Network

36. The band complex in Perth will require no further action or expenditure.

Transport

37. Transport for the local reserve detachment is already provided under existing contract provisions within HMAS Stirling and via self-drive vehicles. The contract may need to be amended in due course depending on the frequency of new detachments requirement. There are no available estimates of additional costs associated with the proposal at this time. There will be a corresponding reduction in transport use in Sydney.

Utilities

38. Costs associated with phone and electricity have been difficult to assess but are considered minimal in the overall costs of the proposal. The existing band complex is manned and operational every day so power and phones are already in full use. There will be a corresponding reduction in use in Sydney.

39. As this proposal is a redistribution of band assets, all manpower and additional resources including transport, power, phones and accommodation have an offset or saving from within the Sydney detachment.

COST BENEFIT ANALYSIS

40. A summary of the cost benefit analysis is shown at Annex A.

SUMMARY OF COSTS

41. A summary of cost is shown at Annex B.

---

25 Two return airfares PA @ $1000 x 4 personnel = $8000

26 The Commanding Officer, HMAS Stirling, has acknowledged the line of command, control and tasking.
RISK ASSESSMENT

42. There is very little financial risk associated with this project with the initial outlay for removals being recovered in two years from housing savings—removal costs can be staged over two financial periods. However, the band’s inability to fill key instrument positions and to improve on achieved recruit targets remains a concern. The project cannot proceed beyond stage three unless stage two realises a 10 percent improvement to positions filled and without key instrument categories being filled.

CONCLUSION

43. This proposal allows for the redistribution of an element of Royal Australian Navy Band’s assets to Western Australia at minimal cost. The benefits include wider public relations horizons; stronger fleet support and improved recruiting potential, greater support for Chief of Navy’s Goal 6, and improved job satisfaction and retention for the musician category through more varied posting opportunities.

RECOMMENDATION

44. Given the level of support from all stakeholders, it is recommended that following favourable consideration of this Business Case by Naval Headquarters, the Director of Music—Navy be given approval to proceed with establishing a permanent detachment of the Royal Australian Navy Band based in Western Australia at the earliest opportunity.

For your consideration,

P.C. ANDERSON
LCDR, RAN
DMUS-N

26 Aug 02

Annexes:
Cost Benefit Analysis
Summary of Costs

Bibliography:
Department of Defence (2001) *Ready Reckoner (Navy Group)*
**COST BENEFIT ANALYSIS**

<table>
<thead>
<tr>
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<th>BENEFIT</th>
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<tr>
<td>1. Removals to the west for 19 personnel</td>
<td>1. Reduced housing/accommodation costs</td>
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<td>2. Reunion/Rec Leave Travel for approximately 4 personnel</td>
<td>2. Reduced Total Variable Costs</td>
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<td>3. Reduced East-West Band travel costs for individual activities</td>
</tr>
<tr>
<td></td>
<td>4. Utilities (neutral) - off-set from Sydney</td>
</tr>
<tr>
<td></td>
<td>5. Transport (neutral) - off-set from Sydney</td>
</tr>
<tr>
<td></td>
<td>6. Salaries, Super, Common Allowances, Activity Overheads (neutral)</td>
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<td></td>
<td>7. T&amp;S (neutral) - offset from Sydney and Melbourne</td>
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<td><strong>Non Financial</strong></td>
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<tr>
<td>1. Reduction in East Coast based billets (19) as an off-set</td>
<td>1. Wider support for CN Goal 6</td>
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<tr>
<td></td>
<td>2. Enhanced recruiting activities</td>
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<tr>
<td></td>
<td>3. Improved community communication</td>
</tr>
<tr>
<td></td>
<td>4. Greater Fleet Unit Support</td>
</tr>
<tr>
<td></td>
<td>5. Improved local morale/Esprit de Corps</td>
</tr>
<tr>
<td></td>
<td>6. Greater ceremonial support for Stirling</td>
</tr>
<tr>
<td></td>
<td>7. Wider posting opportunities for musicians and band officers</td>
</tr>
<tr>
<td></td>
<td>8. Enhanced PNF support for the WA Reserve Detachment</td>
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<td></td>
<td>9. Significant improvement in the use of existing music facilities</td>
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### SUMMARY OF COSTS

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<td>19 pers</td>
<td>$242,630</td>
<td>Worst Case (recovered in 2 yrs)</td>
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<td>Removals</td>
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<td>$191,550</td>
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<td>(offset from East Coast)</td>
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<td>Phone/Power</td>
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<td>NK</td>
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<tr>
<td>Facilities</td>
<td>Nil</td>
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<td>(already in use by local Reserves)</td>
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<tr>
<td>T&amp;S</td>
<td>20 pers</td>
<td>$50,000 pa</td>
<td>(off-set from existing East-West travel)</td>
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<tr>
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<td>4 pers</td>
<td>$8,000</td>
<td>(estimate number of MWOD)</td>
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RAN BAND DEPLOYMENT TO WASHINGTON AND PEARL HARBOUR
MEETING 13 SEPTEMBER 2006
EXECUTIVE SUMMARY

Purpose
1. Next year marks the 65th Anniversary of the Battle of the Coral Sea and the 65th Anniversary of the Battle of Midway. Both of these battles are landmark events impacting on the history of Australia and the United States of America.
2. This agendum paper seeks, as its central purpose, funds to deploy a contingent of the RAN Band to Washington and Pearl Harbour to commemorate the 65th Anniversary of the Battle of the Coral Sea: a battle in which HMAS Australia and HMAS Hobart joined forces with USS Lexington and USS Yorktown to turn back enemy naval thrusts, for the first time, in the Pacific war. Additional support would be provided to the Australian Ambassador in Washington by deploying a small advance party to commemorate:
   a. the 90th Anniversary of the first occasion in which Australian and US Forces fought in battle side by side;¹
   b. activities marking the largest migration of Australians to leave Australia;²
   c. the 92nd Anniversary of ANZAC Day; and
   d. the 56th Anniversary of the signing of the ANZUS Treaty.
3. This proposal needs to be dealt with by CNSAC due to the level of additional funds being sought and its potential to attract interest by MINDEF.

Objective
4. The objective of this proposal is to use the RAN Band as a vehicle in which to advance the Australia-United States friendship, promote Australia’s security interests,³ and advance the RAN-USN relationship.⁴

Workforce
5. The deployment will comprise 51 musicians from the RAN Band, one medical rating and one photographer. Scope exists for senior RAN representatives to visit Washington and Pearl Harbour in and around the period of the deployment to capitalise on and add to the goodwill that will be generated by the band’s performances.

Resource Implications
6. The proposed deployment will be conducted in three separate stages:
   a. **Stage One.** Deployment to Washington of an advance party comprising 14 musicians to assist the Australian Ambassador from 15 to 30 Apr 07.
   b. **Stage Two.** Deployment to Washington of an additional 39 personnel from 30 Apr to 7 May 07.
   c. **Stage Three.** Deployment of 21 personnel from Washington to Pearl Harbour from 8 to 13 May 07 with the remaining members returning to Australia.
7. The total estimated cost is in the order of $444,968 (economy class) and $721,893 (business class). However, costs can be reduced by omitting the first or third stages of the deployment.

¹ HADS in Washington has indicated the 17 Apr 07 is the key date being considered to mark this occasion.
² Cultural Advisor in Washington has indicated that various ceremonies to mark this occasion will be held during the period 17-24 Apr 07.
³ Mission—Head of the Australian Defence Staff Washington
⁴ Mission—Naval Attaché to Washington
Risk
8. Risk to people resources is low as the RAN Band has sufficient musicians to undertake this task whilst also fulfilling local requirements in Australia. Time exists to manage contingencies should they arise.

Sensitivities
9. Due to the substantial costs involved and interest already shown by the Ambassador in Washington, MINDEF should be appraised of this proposal and any decision to proceed with the deployment. MINDEF may welcome an opportunity to attend the joint concert with the RAN Band in company with the US Navy Band in the Daughters of the American Revolution Constitutional Hall on Sat 5 May 07.

Consultation
10. Consultation has been undertaken with the Head of the Defence Staff Washington, Naval Attaché Washington, Cultural Attaché to the Australian Embassy Washington, Officer in Charge of the United States Navy Band, representatives of Bethesda Naval Medical Centre and US Navy Memorial, and the Officer in Charge of the United States Navy Pacific Fleet Band. All stakeholders enthusiastically support this proposal.

Conclusion
11. This proposal identifies a significant way in which to commemorate and mark important anniversaries and landmark events impacting on the history of Australia and the United States of America. The goodwill generated by a visit of this nature would form an enduring testament to the strong relations between both Navies. Opportunities to develop closer relationships may eventuate as a result of the RAN Band’s deployment; including a reciprocal visit by the US Navy Band to Australia and the development of an exchange program between both bands. Moreover, this proposal provides a powerful music platform in which to advance the Australia-United States relationship, promote Australia’s security interests, and advance the RAN-USN relationship.

Recommendations
12. I recommend that CNSAC agree with this proposal, identify sources of additional funds, and task DMUS-N with responsibility for planning and conducting the deployment.

Contact Officer: N. BANKS
Authorised by: P. JONES
CAPT, RAN
CDRE, RAN
CSO(O)
CANS
Aug 06
Aug 06

Royal Australian Navy Band: A Musical Voyage
BAND DEPLOYMENT TO WASHINGTON AND PEARL HARBOUR

BACKGROUND

1. Next year marks the 65th Anniversary of the Battle of the Coral Sea. This anniversary immediately precedes the 65th Anniversary of the Battle of Midway. Both of these battles are landmark events impacting on the history of Australia and the United States of America. This agendum paper seeks funds to deploy a contingent of the RAN Band to Washington and Pearl Harbour to commemorate the 65th Anniversary of the Battle of the Coral Sea: a battle in which HMAS Australia and HMAS Hobart joined forces with USS Lexington and USS Yorktown to turn back enemy naval thrusts, for the first time, in the Pacific war.  

3. This agendum paper has the RAN Band deploying to Washington to mark the 65th Anniversary of the Battle of the Coral Sea as its central purpose. Additional support would be provided to the Australian Ambassador in Washington by deploying a small advance party to commemorate:
   a. the 90th Anniversary of the first occasion in which Australian and US Forces fought in battle side by side;  
   b. activities marking the largest migration of Australians to leave Australia;  
   c. the 92nd Anniversary of ANZAC Day; and  
   d. the 56th Anniversary of the signing of the ANZUS Treaty.

PURPOSE AND SCOPE

Objective

4. The objective of this proposal is to use the RAN Band as a vehicle in which to advance the Australia-United States friendship, promote Australia’s security interests, and advance the RAN-USN relationship.

Scope

5. This project involves deploying a 51-piece contingent from the Royal Australian Navy Band, one medical rating and one photographer to Washington and Pearl Harbour to mark the 65th Anniversary of the Battle of the Coral Sea and to assist the Australian Ambassador in Washington commemorate other important anniversaries that coincide with the deployment. Scope exists for senior RAN representatives to visit Washington and Pearl Harbour in and around the period of the deployment to capitalise on and add to the goodwill that is expected to be generated by this proposal.

VENUES AND STAGES OF THE DEPLOYMENT

Venues

6. Key venues would include the Washington National Cathedral, the Australian Embassy, and the Millennium Hall in the Kennedy Centre. A number of joint performances would be undertaken with the US Navy Band and RAN Band (in Washington), and with the Pacific Fleet Band and RAN Band (in Pearl Harbour).

7. The deployment would be conducted over three stages:

5  Ambassador Gnehm remarks on the occasion of the Prime Minister’s reception in honour of the fiftieth anniversary of the signing of the ANZUS Treaty, 30 May 01. (http://canberra.usembassy.gov/anzus/amb_pm_speech.html 11 Jun 06)  
6  HADS in Washington has indicated the 17 Apr 07 is the key date being considered to mark this occasion.  
7  Cultural Advisor in Washington has indicated that various ceremonies to mark this occasion will be held during the period 17-24 Apr 07.
Royal Australian Navy Band: A Musical Voyage

Stage One

8. Tasks associated with Stage One are yet to be finalized; but initial talks with the Cultural Attaché and the Head of the Defence Staff Washington indicate the following opportunities:

a. A formal reception and other activities marking the 90th Anniversary of the first occasion in which Australian and US Forces fought in battle side by side,8 the largest migration of Australians to leave Australia,9 and the 56th Anniversary of the signing of the ANZUS Treaty.

b. A remembrance ceremony at the Washington National Cathedral marking the 92nd Anniversary of ANZAC Day.

9. Opportunities can be explored to conduct music performances at schools and universities, at Bethesda Naval Medical Centre, and for joint training and activities with the US Navy Band.

Stage Two

10. The following tasks have been identified for Stage Two with a detailed itinerary contained at Annex A:

a. Washington:
   (1) Wed 2 May - Joint rehearsal with the US Navy Band;
   (2) Wed 2 May - Two concerts in the Medical Centre Auditorium at Bethesda Naval Medical Centre and impromptu performances in selected wards and the main foyer;
   (3) Thu 3 May - Joint rehearsal with the US Navy Band;
   (4) Thu 3 May - Recital in the Millennium Theatre, Kennedy Centre;
   (5) Thu 3 May - Coral Sea Dinner at the Australian Embassy;
   (6) Fri 4 May - Joint rehearsal with the US Navy Band;
   (7) Sat 5 May - Joint Performance (Wind Orchestra) with the RAN Band in company with the US Navy Band in the Daughters of the American Revolution Constitutional Hall;
   (8) Sun 6 May - Joint Performance (RAN/USN Choirs and Fanfare Teams, and RAN Chamber Ensemble) for the Battle of the Coral Sea Commemoration Ceremony at the Washington National Cathedral; and
   (9) Sun 6 May - Joint Performance (RAN/USN Rock Ensembles and RAN Ceremonial Ensemble) at the United States Navy Memorial.

b. Annapolis:
   (1) Fri 4 May - A Flagship Recital in Mahan Hall at the US Naval Academy.

---

8 HADS in Washington has indicated the 17 Apr 07 is the key date being considered to mark this occasion.

9 Cultural Advisor in Washington has indicated that various ceremonies to mark this occasion will be held during the period 17-24 Apr 07.
11. A draft music program is contained at the enclosure. This program gives an example of the concert concept that includes a formal music performance by the RAN Band, and addresses by Chief of Navy, Head of the Defence Staff Washington, and the Naval Attaché. The concept can be broadened to promote the joint nature of some of the proposed performances.

Stage Three

12. The following tasks have been identified for Stage Three with a detailed itinerary contained at Annex A:

   a. Honolulu:
      (1) Thu 10 May - Battle of the Coral Sea Commemoration Service at the USS Arizona Memorial Visitor’s Centre;
      (2) Thu 10 May - Recital of Naval music after the Commemoration Service at the USS Arizona Memorial Visitor’s Centre;
      (3) Fri 11 May - Joint training with the PACFLT Band;
      (4) Fri 11 May - Joint Performance (RAN Rock Ensemble, USN Big Band, and RAN/USN Ceremonial Ensembles) for the Morale, Welfare and Recreation organisation in Pearl Harbour; and
      (5) Sat 12 May - Joint Performance (RAN Rock Ensemble, USN Big Band, and RAN/USN Ceremonial Ensembles) as part of ‘Sunset at the Beach’ (Mayor’s Summer Concert Series).

Public Relations and Marketing Plan

13. To maximise the benefits of the deployment, capture its results, and deliver key messages, a detailed internal and external public relations and marketing plan would be developed and implemented should approval be given to proceed with the deployment.

COSTS

14. A summary of the estimated cost is shown at Annex B.

15. The cost for Stage One, to deploy 14 musicians to Washington for 16 nights, is estimated to be in the order of $120,548 for economy travel and $190,584 for business class travel.

16. The cost for Stage Two, to deploy the full contingent of 53 personnel to Washington for eight nights, is in the order of $344,203 for economy travel and $606,503 for business class travel; however, costs can be reduced to $295,903 (economy) and $502,828 (business class) by offsetting the airfare component and special equipment allowance required to conduct Stage One. Should Stage One not proceed, then the full cost to conduct Stage Two would be in the order of $344,203 for economy travel and $606,503 for business class travel.

17. The cost for Stage Three, to deploy 21 musicians from Washington to Pearl Harbour then back to Australia is estimated to be in the order of $28,482. The additional cost for a stopover in Honolulu is small and accommodation costs are reduced by using Service accommodation.

18. The estimated cost to conduct all three stages is in the order of $444,968 (economy) and $721,893 (business class).

Conclusion

19. This proposal identifies a significant way in which to commemorate and mark important anniversaries and landmark events impacting on the history of Australia and the United States of America. The goodwill generated by a visit of this nature would form an enduring testament to the strong relations between both Navies. Opportunities to develop closer relationships may eventuate as a result of this deployment including a reciprocal visit by the US Navy Band to Australia and the development of an exchange program between both bands.

20. This proposal also provides a valuable opportunity for senior RAN representatives to visit Washington and Pearl Harbour in and around the period of the deployment to capitalise on and add to the goodwill. Moreover, this proposal provides a powerful music platform in which to advance the Australia-United States relationship, promote Australia’s security interests, and advance the RAN-USN relationship.
Recommendation

21. I recommend that CNSAC agree with this proposal, identify sources of additional funds, and task DMUS-N with responsibility for planning and conducting the deployment.

Prepared by: P.C. ANDERSON
Endorsed by: N. BANKS
LCDR, RAN CAPT, RAN
DMUS-N CSO(O)

Aug 06 Aug 06

Annexes:
A. Itinerary—Stages Two and Three
B. Summary of Costs

Enclosure:
1. Music Program—A Flagship Recital
ITINERARY—
STAGES TWO AND THREE

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<th>REMARKS</th>
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<td>1325</td>
<td>1. Travel by air</td>
<td>Check into accommodation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Arrive same day at 2025</td>
<td></td>
</tr>
<tr>
<td>Tue 1 May</td>
<td>Free day</td>
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</tr>
<tr>
<td>Wed 2 May</td>
<td>0800 / 1200</td>
<td>Rehearsals with US Navy Band</td>
<td>Washington Navy Yard</td>
</tr>
<tr>
<td>Wed 2 May</td>
<td>1400 / 2000</td>
<td>Performance at Bethesda Naval Medical Centre</td>
<td>1. RAN Sea Chanters (Choir) in the Foyer</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>2. Concert Band recital in Medical Centre Auditorium</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>3. Sea Chanters impromptu performances in the wards</td>
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<td>4. Concert Band recital in Medical Centre Auditorium</td>
</tr>
<tr>
<td>Thu 3 May</td>
<td>0800 / 1200</td>
<td>Rehearsals with US Navy Band</td>
<td>Washington Navy Yard</td>
</tr>
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<td>1800 / 1900</td>
<td>Concert at the Millennium Theatre, Kennedy Centre</td>
<td>RAN Sea Chanters (Choir), Brass and Chamber Ensembles</td>
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<td>Coral Sea Dinner at the Australian Embassy</td>
<td>RAN Sea Chanters, Woodwind Quintet &amp; Jazz Ensemble</td>
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<td>Fri 4 May</td>
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<td>Rehearsals</td>
<td>Washington Navy Yard</td>
</tr>
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<td>Fri 4 May</td>
<td>2000 / 2100</td>
<td>A Flagship Recital in Mahan Hall US Naval Academy,</td>
<td>Wind Orchestra</td>
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<td></td>
<td>US Naval Academy,</td>
<td></td>
</tr>
<tr>
<td>Sat 5 May</td>
<td>1930 / 2200</td>
<td>Joint Performance</td>
<td>Free admission with tickets coordinated by the Public Affairs Department of the US Navy Band</td>
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<td>A joint RAN Band and US Navy Band Concert in the Daughters of the American Revolution Constitution Hall</td>
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<td>Sun 6 May</td>
<td>1000 / 1200</td>
<td>Joint Performance</td>
<td>RAN Band Wind Orchestra and USN Band Sea Chanters</td>
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<td>Battle of the Coral Sea Commemoration Service at the Washington National Cathedral</td>
<td></td>
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<td>Sun 6 May</td>
<td>1400 / 1600</td>
<td>Joint Performance</td>
<td>1. RAN Band Ceremonial Ensemble</td>
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<tr>
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<td></td>
<td>Recital at the US Navy Memorial</td>
<td>2. RAN Band Corvettes and USN Band Cruisers (Rock Groups)</td>
</tr>
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<td>2. Arrive 0600 next day</td>
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<td>Wed 9 May</td>
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<td>1300 / 1400</td>
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<td>Rehearsals with PACFLT Band</td>
<td>Pearl Harbour</td>
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<tr>
<td>Fri 11 May</td>
<td>1800 / 2000</td>
<td><strong>Joint Performance</strong></td>
<td>Joint performance</td>
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<td></td>
<td>Morale, Welfare and Recreation Concert in Pearl Harbour</td>
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<td>Sat 12 May</td>
<td>1800 / 2000</td>
<td><strong>Joint Performance</strong></td>
<td>Mayor’s Summer Series Concert program</td>
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<td>Sunset at the Beach Concert</td>
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<td>1130</td>
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<td>RTA</td>
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<td></td>
<td></td>
<td>2. Arrive 1730 on 14 May</td>
<td></td>
</tr>
</tbody>
</table>
ANNEX B TO
RAN BAND CNSAC AGENDUM PROPOSAL
DATED  AUGUST 2006

SUMMARY OF COSTS

<table>
<thead>
<tr>
<th>STAGE ONE</th>
<th>90th Anniversary and ANZAC Day</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Building the Australian and United States of America Alliance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Economy</th>
<th>Business Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of personnel</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Transport Costs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Airfares/taxes per person</td>
<td>$3,000</td>
<td>$8,000</td>
</tr>
<tr>
<td>Total Airfares</td>
<td>$42,000</td>
<td>$112,000</td>
</tr>
<tr>
<td>2. Excess Baggage per member</td>
<td>$225</td>
<td></td>
</tr>
<tr>
<td>Total Excess Baggage</td>
<td>$3,150</td>
<td>$3,150</td>
</tr>
<tr>
<td>3. Ground (coach &amp; truck)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accommodation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washington (Motel)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 rooms x USD $160 x 16 nights</td>
<td>AUD $28,632</td>
<td>AUD $28,632</td>
</tr>
<tr>
<td>Meals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>USD $112 per day per member</td>
<td>AUD $33,011</td>
<td>AUD $33,011</td>
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<tr>
<td>Incidentallys</td>
<td></td>
<td></td>
</tr>
<tr>
<td>USD $30 per day per member</td>
<td>AUD $8,842</td>
<td>AUD $8,842</td>
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<tr>
<td>Equipment</td>
<td></td>
<td></td>
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<tr>
<td>Special equipment allowance per member</td>
<td>$225</td>
<td></td>
</tr>
<tr>
<td>Total Equipment allowance</td>
<td>AUD $3,150</td>
<td>AUD $3,150</td>
</tr>
<tr>
<td>TOTAL EXPECTED COSTS FOR STAGE ONE</td>
<td>AUD $120,584</td>
<td>AUD $190,584</td>
</tr>
</tbody>
</table>
### Stage Two

**65th Anniversary of the Battle of the Coral Sea: Building the Royal Australian Navy and United States Navy Relationship**

<table>
<thead>
<tr>
<th>Number of personnel</th>
<th>53</th>
</tr>
</thead>
</table>

#### Transport Costs

1. Airfares/taxes per person $3,000

<table>
<thead>
<tr>
<th>Economy</th>
<th>Economy costs less adjustment from Stage 1</th>
<th>Business Class</th>
<th>Business Class less adjustment from Stage 1</th>
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<tbody>
<tr>
<td>$159,000</td>
<td>$117,000</td>
<td>$424,000</td>
<td>$312,000</td>
</tr>
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</table>

2. Excess Baggage per member $225

<table>
<thead>
<tr>
<th>Total Excess Baggage</th>
<th>$11,925</th>
<th>$11,925</th>
<th>$11,925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjustment from Stage One costs</td>
<td>$8,775</td>
<td>$8,775</td>
<td>$8,775</td>
</tr>
</tbody>
</table>

3. Ground (coach & truck)

<table>
<thead>
<tr>
<th>Sydney</th>
<th>Washington</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500</td>
<td>$8,000</td>
</tr>
<tr>
<td>$500</td>
<td>$8,000</td>
</tr>
</tbody>
</table>

#### Venue Hire

| DAR Constitution Hall | AUD $19,737 | $19,737 | $19,737 | $19,737 |

#### Accommodation

| Washington (Motel) | 26 rooms x USD $160 x 8 nights | AUD $46,526 | $46,526 | $46,526 | $46,526 |

#### Meals

<p>| USD $112 per day per member | AUD $62,484 | $62,484 | $62,484 | $62,484 |</p>
<table>
<thead>
<tr>
<th>Incidentals</th>
<th>AUD</th>
<th>AUD</th>
<th>AUD</th>
<th>AUD</th>
</tr>
</thead>
<tbody>
<tr>
<td>USD $30 per day per member</td>
<td>$16,105</td>
<td>$16,105</td>
<td>$16,105</td>
<td>$16,105</td>
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<tr>
<td>Equipment</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Special equipment allowance per member</td>
<td>$225</td>
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</tr>
<tr>
<td>Total Equipment allowance</td>
<td>$11,925</td>
<td>$8,775</td>
<td>$8,775</td>
<td>$8,775</td>
</tr>
<tr>
<td>Adjustment from Stage One costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Promotional Material</td>
<td></td>
<td></td>
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<tr>
<td>Tour Booklet</td>
<td>$8,000</td>
<td>$8,000</td>
<td>$8,000</td>
<td>$8,000</td>
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<tr>
<td><strong>TOTAL EXPECTED COSTS FOR STAGE TWO</strong></td>
<td><strong>AUD $344,203</strong></td>
<td><strong>AUD $606,053</strong></td>
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<tr>
<td><strong>TOTAL EXPECTED COSTS FOR STAGE TWO LESS ADJUSTMENTS FROM STAGE ONE</strong></td>
<td><strong>AUD $295,903</strong></td>
<td><strong>AUD $502,828</strong></td>
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### STAGE THREE
65th Anniversary of the Battle of the Coral Sea
Building the Royal Australian Navy and United States Navy Relationship

<table>
<thead>
<tr>
<th>Number of personnel</th>
<th>21</th>
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</table>

#### Transport Costs
1. Airfares/taxes per person $100
   - Adjustment for a stopover in Honolulu $2,100
2. Ground (coach & truck)
   - Honolulu (US Navy Base) $4,000

#### Accommodation
- Honolulu (US Navy Base)
  - 21 members x USD $20 per night x 5 nights AUD $2,763

#### Meals
- USD $112 per day per member AUD $15,474

#### Incidentals
- USD $30 per day per member AUD $4,145

**TOTAL EXPECTED ADDITIONAL COSTS FOR STAGE THREE** $28,482
BRIEF FOR DEPUTY CHIEF OF NAVY—
PROPOSAL TO HOLD A SERIES OF NAVAL TATTOOS AND CONCERTS

Reference:
A. DMUS-N minute 45 / 06 dated 16 Oct 06
B. DMUS-N minute 14 / 07 dated 07 Mar 07

INTRODUCTION

Background
1. This brief follows on from the initial proposals forwarded at the references to conduct a series of Naval Tattoos at Fleet Base East in Sydney. The initial concept has been developed further IAW instructions from DCN and outlined below to include a Tattoo-Styled concert in Perth.
2. **Scope.** This proposal is driven primarily towards promoting Navy by honouring its heritage and showcasing its current and future generation of sailors. More specifically, it demonstrates how Navy can use its significant human capital and assets to promote an ‘organisation with a worldwide reputation for excellence...staffed by a professional team of highly motivated quality people, serving Australia with honour supported by a nation proud of its Navy’.1
3. **Assumptions.** To implement and conduct this proposal it is assumed that:
   a. there will be a high level of coordination and cooperation by the participating Commands, and
   b. the identified resources will be made available.
4. **Aim.** To tell Navy’s story by using a series of Navy Tattoos and Tattoo-Styled Concerts as a platform in which to honour its heritage and showcase its current and future generation of sailors.
5. **Objectives.** Through a very carefully designed entertainment package that showcases a range of Navy’s people telling the story of Who We Are, What We Stand For and Where We Have Been, complemented by a mix of still and moving images and static and dynamic displays, this proposal will:
   a. enhance recruiting through communicating goals and achievements to a specially targeted external audience and in particular, the Australian Navy Cadet population and, as identified in the Navy Community Engagement research, the wider 16-30 year old demographic;2
   b. improve reputation and community awareness and complement Navy’s broader community engagement strategy by promoting Navy as a preferred employer and Navy as a great lifestyle;3 and to a lesser extent
   c. contribute to retention and recruiting by giving Navy’s people a way in which showcase there skills and life experiences and feel good about Who We Are and What We Do.4
6. To help tell Navy’s story and reach a wider audience a mix of television and radio broadcast opportunities will be proactively pursued to promote these performances: similar to the recent successes with ‘Today’ on Channel Nine and ‘Better Homes and Gardens’ on Channel Seven.

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1 Excerpt from Navy’s Vision.
2 This age group is the key demographic as identified in the Navy Community Engagement Strategy (NCES), p.5, para 11, DGNPT, September 2005.
3 Key Message Number One “Navy as a preferred employer”: Continue to build Navy’s reputation, ibid, p 10, para 32.
4 Key Message Number One “Navy as a preferred employer”: Improve our sense of individual and collective worth, loc.cit.
7. **Consultation.** A range of stakeholders have been consulted in preparing this proposal; including various resource managers and local Commanding Officers who have been enthusiastic in their support. The following Key Stakeholders have indicated their strong support:

   a. DCN,
   b. COMAUSFLT,
   c. CANSC, and
   d. CANSG.

### ASSETS AND OTHER RESOURCES

8. Assets required for the Navy Tattoos at FBE include:

   a. two Major Fleet Units (with a helicopter onboard) to form a backdrop for the tattoo and for the Host Officers to conduct a preconcert Cocktail Party for selected guests;
   b. a massed Royal Australian Navy Band that utilises detachments from its Permanent Navy (PN) and Naval Reserve (NR) Components;
   c. the Precision Drill Team from Australia’s Federation Guard;
   d. 22 sailors from FSU to form a Heritage Guard and Boarding Party;
   e. NEOF Graduation Class for Ceremonial Sunset with Gun Carriage and Cannon;  
   f. selected items from Navy’s Heritage Collection,
   g. 200 Australian Navy Cadets from the New South Wales and Australian Capital Territory Division; and
   h. resources utilised during in the annual Navy Week Open Day.

9. Assets required for the Tattoo-Styled Concert in the Perth Concert Hall include:

   a. PN & NR Components of the Royal Australian Navy Band including musicians for the Ceremonial Sunset Guard;
   b. 22 sailors from HMAS STIRLING to form a Heritage Guard, and Boarding Party;
   c. 100 Australian Navy Cadets from the Western Australian Division for ‘Cheer Ship and a massed cadet Drum Corps;
   d. personnel to support static and dynamic displays for the pre-concert segment; and
   e. helicopter support for a fly over of the Australian White Ensign (during the post-concert afternoon tea and activities).

10. Guest artists will be invited to support the Navy Tattoo and Tattoo-Styled Concert. These artists will be chosen from a pool of entertainers who have deployed to the Middle East Area of Operations (MEAO) as part of a Forces Advisory Council of Entertainment sponsored tour. A visiting UK Sea Cadet group will also be invited to participate in the post-concert entertainment at the Perth Concert Hall. Additional production support including lighting, sound and staging will be hired from a professional event company with costs identified in the budget.

11. Assets in subsequent years will expand to encapsulate a wider Navy contribution and include international bands.

### PROJECT TEAM

12. A Project Team will be required to steer the event and is proposed at Annex A. DMUS-N (LCDR Anderson) will be the Project Manager (Executive Producer) and will be responsible for planning, monitoring and controlling the project. DMUS-N will be responsible to DCN for delivering a successful events and preparing a detailed OPINST and other planning documents for approval by DCN.

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5 Subject to being available for release from training activities at HMAS Creswell; alternatively, the Federation Guard is able to fulfil requirements.

6 Missy Higgins (multi ARIA winner), Angry Anderson (an Australian music industry legend), Beccy Cole (Golden Guitar winner).

13. In addition to the Executive Producer, the following key team members will play an integral part in driving the project through to completion by minimising any human risk factors:8
   a. Event Manager9—Manager Navy Events (LCDR Brownlie);
   b. Production Manager10—Assistant Director of Music (LEUT Coleman);
   c. Support Services Managers11—1st LEUT HMAS KUTABUL and 1st LEUT HMAS STIRLING; and
   d. Asset Managers12—the various Managers of the participating components.

HOSTING AND INVITATION MANAGEMENT

14. Each of the Key Stakeholders will host one of the performances. To enable a more effective approach to engage local businesses, corporate partners, and community interests each Key Stakeholder will host one of the performances. The following hosting opportunities have been identified:
   a. CANSC – 1st Tattoo performance (on completion of Navy Week Open Day);
   b. COMAUSFLT – 2nd Tattoo performance (1st evening);
   c. DCN – 3rd Tattoo performance (last evening); and
   d. CANSG – Tattoo-Styled Concert (Perth Concert Hall).

15. The Event Manager will, in consultation with the Host Officers, maintain control and coordination of all invitation lists to enable effective management of an expected 6,000 invitations.

THE PERFORMANCES

Navy Tattoos

16. This brief proposes to conduct a series of four Navy Tattoos on the Oil and Cruiser Wharves at Fleet Base East with the iconic images of the Sydney Opera House and Sydney Harbour Bridge in the distant background. The first tattoo would be held as part of Navy Week 2007 and the second in August 2008 to coincide with the 100th anniversary of the Great White Fleet’s visit to Australia.

17. The first and second tattoos would be limited in size but would provide valuable learning opportunities for a third and much larger International Seafarer’s Tattoo in 2011 (to be held to mark Navy’s celebrations of the 110th Anniversary of Australian Naval Service and the 100th anniversary of the proclamation of the title ‘Royal Australian Navy’). The fourth tattoo would be held to mark the 100th Anniversary of the arrival into Sydney Harbour of the first Australian Fleet on 04 Oct 13.

18. The first tattoo will involve three performances over two days during the period 06 to 07 Oct 07.13 The first performance will be held from 1330 to 1600 on Saturday 06 Oct 07 as part of Fleet Base East Open Day.14 The second and third performances will be held from 1930 to 2130 on Saturday 06 Oct 07 and Sunday 07 Oct 07 respectively.

19. Seating for each of the evening performances will be provided for 2000 invited guests from Defence Industry, current serving personnel and their families, the veterans community, the ANC (including cadets, families and friends), and a specially targeted audience of potential recruits and potential corporate sponsors.15 Seating for the Matinee performance on conclusion of FBE Open Day would be unreserved.

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9 Refer to Field Manager, ibid, p 161.
10 ibid.
11 ibid.
12 Hertzberg’s ‘hygiene’ factors require a participative approach to leadership. Furthermore, the project success will depend on teamwork by all participants. See Meredith, J.R. and Mantel, op.cit, p 165.
13 This is the middle weekend of the October school holiday period and will allow the NSW & ACT Division of the ANC to conduct training during its Annual Continuous Camp.
14 An added benefit of using the Oil and Cruiser Wharves to stage the tattoo will be to create access to the Heritage Centre and Public Access Area for the annual Navy Week Open Day.
15 Attracting industry and corporate sponsorship will be an effective way in which to reduce costs to host each of the follow-on events.
20. During the proposed period, HMAS MANOORA (ID/FAMP), HMAS SYDNEY (IMAV 23), and HMAS KANIMBLA are alongside. HMA Ships STUART and NEWCASTLE are conducting aviation support but will be alongside during the weekend of the first performance. The preference is to use STUART and NEWCASTLE to form a backdrop for the tattoo; however, an alternate option is to use STUART and KANIMBLA.

21. Opportunity exists to enter an exclusive arrangement with Channel Nine Television (similar to and complementary with the broadcast schedule for Sea Patrol) to record and broadcast the tattoo and possibly package the event with a wider story about Navy and its broader family.

22. The arena plan is attached at Annex B with a synopsis of the performance contained at Annex C. A draft rehearsal timetable is contained at Annex D with an outline of the draft Sequence of Events shown at Annex E. A map of Garden Island is contained at Enclosure 1.

**Tattoo-Styled Concert**

23. This brief also proposes to conduct a series Tattoo-Styled Concerts in the Perth Concert Hall with the first to be held on Sun 14 Oct 07 commencing at 1500 and concluding by 1730. The concert will be preceded by an afternoon tea and Navy Exposition commencing at 1330 comprising a mix of static and dynamic displays. The afternoon tea will provide an informal meet and greet opportunity for Navy’s Senior Officers to mingle with guests and families of our wider Navy family; including families from our deployed forces. The second, third and fourth performances would coincide in following years with the proposed Navy Tattoos.

24. Like the Navy Tattoo performances at FBE, entry will be free with seating provided for 1729 (hall capacity) invited guests from Defence Industry and the wider Naval and civilian communities. This concert coincides with the ABC Classic FM direct to air broadcast ‘Australia Wide’ and the band has been invited to perform a separate concert to the program’s regular audience of 400 people. This direct to air broadcast reaches a national radio audience of more than 360,000 people. Unfortunately, it is not possible to conduct the Tattoos-Styled Concert in conjunction with the direct broadcast.

25. A draft rehearsal timetable is contained at Annex F with an outline of the draft Sequence of Events shown at Annex G. The Seating Plan for the Perth Concert Hall is contained at Enclosure 2.

**BROAD IMPLEMENTATION STRATEGY**

26. There are five stages to this proposal:

- **Stage One.** Approval stage.
- **Stage Two.** Formation of the Project Team and development of the Work Breakdown Structure and Implementation Plans.
- **Stage Three.** Creative Development and Design of the performances.
- **Stage Four.** Conduct of the performances.
- **Stage Five.** Evaluation and Post Activity Report.

**SUMMARY OF COSTS**

27. **Navy Tattoo.** Resources used will draw upon those normally provided for Navy Week Open Day; however an estimated additional $364,005 will be required to stage the tattoo including funds for lighting, sound, staging, and to bring musicians from interstate.

28. **Tattoo-Styled Concert.** Costs to stage the concert are estimated to be $243,057.

29. **Full Costs.** The budget is contained at Annex H with full costs expected to be in the order of $607,062.

**RISKS AND BENEFITS**

**Risks**

30. The risk of inclement weather is low as October is generally fine with low rainfall recorded during the first two week period. The tattoo is not dependent on using the Major Fleet units other than for a backdrop; so there is limited risk should operational requirements change. Costs, however, may be reduced significantly should Service accommodation be available in Sydney and Perth.
Benefits

31. The total cost to stage the 2007 events equates to spending $75 per head to deliver Navy’s message directly to a specially targeted audience. Additional benefits include broadcasting the event direct to our deployed forces using INMARSAT, developing future promotional material from images captured from the first events, and developing a wider reach through commercial radio and television. Also, audiences will be invited to make a donation to a major charity; similar to the in-flight program conducted by Qantas, and this will reflect well upon Navy as a responsible corporate entity.

32. The first performances in 2007 and 2008 will present valuable learning opportunities should Navy wish to proceed with the third and fourth international events in 2011 and 2013. Moreover, the first performances will allow Navy to gauge the level of interest in attracting wider corporate sponsorship to assist in reducing costs for the proposed much larger events. Importantly though, the potential value to Navy’s image as an ‘organisation with a worldwide reputation for excellence’ through hosting international events in 2011 and 2013, is significant.

CONCLUSION

33. This series of Navy Tattoo and Tattoo-Styled Concerts will give a platform in which to deliver Navy’s message to its key audience group and help to tell Navy’s story with additional benefits realised through using a mix of television and radio broadcast opportunities to reach a National audience.

34. This proposal will:
   a. enhance recruiting through communicating goals and achievements to a specially targeted external audience;
   b. improve reputation and community awareness and complement Navy’s broader community engagement strategy; and
   c. contribute to retention and recruiting by giving Navy’s people a way in which showcase there skills and life experiences and feel good about Who We Are and What We Do.

RECOMMENDATION

35. Recommend you support this proposal, seek additional funds as part of Navy’s Budget Development Proposal process, and direct the formation of the Project Team.

P.C. ANDERSON
LCDR, RAN
DMUS-N
23 Apr 07

Annexes:
A. Project Team
B. Navy Tattoo (Arena Plan)
C. Draft Navy Tattoo (Performance Synopsis)
D. Draft Navy Tattoo (Rehearsal Timetable)
E. Draft Navy Tattoo (Sequence of Events)
F. Draft Tattoo-Styled Concert (Rehearsal Timetable)
G. Draft Tattoo-Styled Concert (Sequence of Events)
H. Project Budget

Enclosures:
1. Map of GI
2. Perth Concert Hall seating plan
3. Quote from Daylight International
### Project Team - Navy Tattoo

**Executive Producer**  
LCDR Anderson DMUS-N  
Responsible to DCN for delivering a successful Tattoo and preparing a detail OPINST

<table>
<thead>
<tr>
<th>Event Manager (Front of House)</th>
<th>Security Manager &amp; Base Support Officer</th>
<th>Production Manager (Performance)</th>
<th>Asset Managers &amp; Performance Directors</th>
</tr>
</thead>
</table>
| LCDR Brownlie is responsible to the Executive Producer for Front of House Management, preparing the **Public Relations and Marketing Plan** (including Guest Services and VIP Management), coordination of Static and Dynamic Displays, and coordination and control of Invitations), preparing the **Event Brochure** and coordination of local support teams.  
**Navy PR and Marketing Team** | **HMAS KUTTABUL**  
1st LEUT  
LEUT Baker is responsible to the Executive Producer for Event Security (including the production of a **Risk Assessment and Emergency Plan** that also includes Parking and Public Access Strategies).  
**Navy PR and Marketing Team** | **Assistant Director of Music**  
LEUT Coleman is responsible to the Executive Producer for the production of the **Sequence of Events** (including stage management, sound and lighting direction), all aspects in relation to the performance space, and script development.  
**Stage Management**  
LEUT Cottier (SNO DFSM)  
WOMUSN Bekendam (RANBAND DET SYD)  
**Master of Ceremonies**  
TBA is responsible for guiding the audience through the ceremony and production of the **Dialogue Guide**  
**Navy PR and Marketing Team** | 

The following personnel are responsible to the Executive Producer for preparing and coordinating assets under their control:  
**RANBAND DET SYD**  
LEUT Stokes  
**RANBAND DET MELB**  
LEUT Stanke  
**NR RAN BAND**  
WOMUSN Granger  
**NAVY COMPONENT AFG**  
Fleet Support Unit  
Command Ceremonial  
**SO NSW & ACT DIV ANC**

The OPINST is to include detailed orders including as Annexes a Public Relations and Marketing Plan, Budget Management Plan, Risk Assessment and Emergency Plan, Sequence of Events, Dialogue Guide.
### Project Team (Tattoo-Style Concert)

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Executive Producer</strong></td>
<td>LCDR Anderson</td>
</tr>
<tr>
<td><strong>Event Manager</strong></td>
<td>LCDR Brownlie</td>
</tr>
<tr>
<td><strong>Security Manager &amp; Base Support Officer</strong></td>
<td>HMAS STIRLING 1st LEUT TBA</td>
</tr>
<tr>
<td><strong>Production Manager</strong> (Performance)</td>
<td>Assistant Director of Music</td>
</tr>
<tr>
<td><strong>Asset Managers and Performance Segment Directors</strong></td>
<td>The following personnel are responsible to the Executive Producer for preparing and coordinating assets under their control:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Manager Navy Events</strong></td>
<td>LCDR Brownlie</td>
</tr>
<tr>
<td><strong>Security Manager &amp; Base Support Officer</strong></td>
<td>HMAS STIRLING 1st LEUT TBA</td>
</tr>
<tr>
<td><strong>Production Manager</strong> (Performance)</td>
<td>Assistant Director of Music</td>
</tr>
<tr>
<td><strong>Asset Managers and Performance Segment Directors</strong></td>
<td>The following personnel are responsible to the Executive Producer for preparing and coordinating assets under their control:</td>
</tr>
</tbody>
</table>

- **RANBAND DET SYD**
  - LEUT Stokes
- **RANBAND DET MELB**
  - LEUT Stanke
- **NR COMPONENT RAN BAND**
  - WOMUSN Granger
- **Command Ceremonial**
  - CPO Bexton
- **SO WA DIV ANC**
  - CMDR Hurren ANC

The OPINST is to include detailed orders including as Annexes a Public Relations and Marketing Plan, Budget Management Plan, Risk Assessment and Emergency Plan, Sequence of Events, Dialogue Guide.

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Royal Australian Navy Band: A Musical Voyage
DRAFT NAVY TATTOO (PERFORMANCE SYNOPSIS)

Scene 1

The scene commences with a fanfare provided by the massed Fanfare Trumpeters followed by brief commentary and words of welcome. The ANC Guard and RAN Band (NR Component) march on in preparation to receive the Host and Guest of Honour.

The Host is received on parade with formal honours.

A fanfare and entrance music is played as the Guest of Honour enters the arena. Once on the dais the Guest of Honour receives formal honours with a musical salute and then inspects the guard.

The Guard and Band retire.

Scene 2

Scene two commences with a fanfare provided by the massed Fanfare Trumpeters. The Master of Ceremonies introduces the Heritage Guard as they move into position centre stage to the tune ‘Portsmouth’ followed by a parade of sailors in uniforms from various periods of naval service. The Australian White Ensign is raised during a mock Colours ceremony.

Dialogue to acknowledge Navy’s heritage from First Fleet to the establishment of the AWE on 1 March 1967

SCENE 3

Force Protection Parties are moved into positions followed by an armed boarding party that is inserted into the arena from a pre-positioned location on a flat top barge. Images of current operations are shown on large screens. The boarding party sweeps the arena with the bubble out and forming a protective screen. A fire exercise is then conducted with a Fire Protection Party with full equipment.

The dialogue will include references to current operations.

SCENE 4

A Precision Drill Team from Australia’s Federation Guard will give a demonstration of precision drill.

SCENE 5

Tour De Force with the rock element of the RAN Band (dressed in Cams) performing a selection of music taken from their deployment to the MEAO:

- GUEST ARTIST JOINS THE BAND ON STAGE
- IMAGES OF OUR NAVY ON DEPLOYMENT TO BE DISPLAYED DURING THE PERFORMANCE

SCENE 6

The massed PN Component of the RAN Band performs a marching display.

Scene 7

Ceremonial Sunset is conducted with the full cast. The ceremony will be preceded by Beat to Quarters and Cheer Ship (by ANC).
# DRAFT NAVY TATTOO (REHEARSAL TIMETABLE)

<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon 1 Oct 07</td>
<td>Individual units conduct preparations</td>
</tr>
<tr>
<td>Tue 2 Oct 07</td>
<td>Individual units conduct preparations&lt;br&gt;PN &amp; NR Band Components rehearse Beat to Quarters and ceremonial Sunset</td>
</tr>
<tr>
<td>Wed 3 Oct 07</td>
<td>Individual units conduct preparations&lt;br&gt;ANC rehearsals with NR Band Component</td>
</tr>
<tr>
<td>Wed 3 Oct 07</td>
<td>0800 Wharf to be cleared&lt;br&gt;Stage and lighting setup commences</td>
</tr>
<tr>
<td>Thu 4 Oct 07</td>
<td>Individual units conduct preparations</td>
</tr>
<tr>
<td>Thu 4 Oct 07</td>
<td>1200 Stage, audio and lighting setup completed</td>
</tr>
<tr>
<td>Thu 4 Oct 07</td>
<td>1300 Divisions rehearsal&lt;br&gt;RAN Band (NR Component)&lt;br&gt;ANC Guard and Divisions from NSW &amp; ACT Division</td>
</tr>
<tr>
<td>Thu 4 Oct 07</td>
<td>1500 RAN Band marching display&lt;br&gt;Drill Display&lt;br&gt;RAN Band (PN Component)&lt;br&gt;AFG (Navy Component)</td>
</tr>
<tr>
<td>Fri 5 Oct 07</td>
<td>0800 Divisions rehearsal&lt;br&gt;RAN Band (NR Component)&lt;br&gt;ANC Guard and Divisions from NSW &amp; ACT Division</td>
</tr>
<tr>
<td></td>
<td>0900 Tour de Force rehearsal&lt;br&gt;RAN Band Rock Element&lt;br&gt;Heritage Guard</td>
</tr>
<tr>
<td></td>
<td>1000 Ceremonial Sunset rehearsal&lt;br&gt;Full cast</td>
</tr>
<tr>
<td></td>
<td>1330 / 1600 Opening Sequence&lt;br&gt;Heritage Guard</td>
</tr>
<tr>
<td></td>
<td>1800 / 2000 Full timed rehearsal&lt;br&gt;Full cast</td>
</tr>
</tbody>
</table>
### DRAFT NAVY TATTOO (SEQUENCE OF EVENTS)

#### NAVY OPEN DAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Unit</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000/1600</td>
<td>Open Day</td>
<td>HMAS KUTTABUL and other units</td>
<td>Navy Week event open to the public</td>
</tr>
</tbody>
</table>

#### NAVAL TATTOO 1ST (MATINEE) PERFORMANCE

1400/1600 - Refer to the Sequence of Events for the 2nd and 3rd performances

#### NAVAL TATTOO 2ND AND 3RD PERFORMANCES

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Unit</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1800/1915</td>
<td>Pre-tattoo CTP</td>
<td>HMAS XXX</td>
<td>Host Officer XXX</td>
</tr>
<tr>
<td>1900</td>
<td>Pre-Tattoo Music</td>
<td>RAN Band recording as guests arrive</td>
<td>The Seafarer</td>
</tr>
<tr>
<td></td>
<td>Ceremony Commences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1930</td>
<td>Divisions Ceremony</td>
<td>RAN Band (Reserve Element)</td>
<td>VIP arrivals with full honours</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANC Guard and Divisions</td>
<td>Inspection</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>March past at conclusion of the</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Division’s ceremony</td>
</tr>
<tr>
<td>2000</td>
<td>Heritage Guard</td>
<td>FIMA</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>Boarding Party</td>
<td>FIMA</td>
<td>With images from current operations</td>
</tr>
<tr>
<td>2015</td>
<td>Drill Display</td>
<td>AFG (Navy Component)</td>
<td></td>
</tr>
<tr>
<td>2030</td>
<td>A Tour de Force</td>
<td>RAN Band Rock Element</td>
<td>As performed in the MEAO during Christmas</td>
</tr>
</tbody>
</table>

Royal Australian Navy Band: A Musical Voyage
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2045</td>
<td>Band Marching Display</td>
<td>RAN Band (PN component)</td>
</tr>
<tr>
<td>2105</td>
<td>Ceremonial Sunset</td>
<td>Full cast</td>
</tr>
<tr>
<td></td>
<td>RAN Band (NR component), FED Guard, NEOC CS Guard, Flag Orderlies and ANC Divisions march on and join RAN Band (PN) for Cheer Ship &amp; Ceremonial Sunset</td>
<td></td>
</tr>
<tr>
<td>2125</td>
<td>Ceremony concludes</td>
<td></td>
</tr>
</tbody>
</table>
DRAFT TATTOO-STYLED CONCERT (REHEARSAL TIMETABLE)

<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed 10 Oct 07</td>
<td>Individual units conduct preparations</td>
</tr>
<tr>
<td></td>
<td>RANBAND DET SYD &amp; MELB conduct combined rehearsals</td>
</tr>
<tr>
<td></td>
<td>RANBAND DET WA rehearse with ANC Drum Corps (Karrakatta Barracks)</td>
</tr>
<tr>
<td></td>
<td>Ceremonial Cell training ANC for Cheer Ship</td>
</tr>
<tr>
<td>Thu 11 Oct 07</td>
<td>Individual units conduct preparations</td>
</tr>
<tr>
<td></td>
<td>RANBAND DET WA rehearse with ANC Drum Corps (Karrakatta Barracks)</td>
</tr>
<tr>
<td></td>
<td>Ceremonial Cell training ANC for Cheer Ship</td>
</tr>
<tr>
<td>Fri 12 Oct 07</td>
<td>Individual units conduct preparations</td>
</tr>
<tr>
<td></td>
<td>RANBAND DET WA rehearse with ANC Drum Corps (Karrakatta Barracks)</td>
</tr>
<tr>
<td></td>
<td>Ceremonial Cell train HMAS STIRLING elements</td>
</tr>
<tr>
<td>Sat 13 Oct 07</td>
<td>Rehearsals with full cast at Karrakatta Barracks</td>
</tr>
<tr>
<td>Sun 14 Oct 07</td>
<td>Bump in and setup Perth Concert Hall full cast</td>
</tr>
<tr>
<td></td>
<td>Setup dynamic displays in terraces</td>
</tr>
<tr>
<td></td>
<td>Finale rehearsals (full cast)</td>
</tr>
<tr>
<td></td>
<td>Setup and Wind Orchestra rehearsals for ABC Classic FM Direct to Air broadcast</td>
</tr>
<tr>
<td></td>
<td>Lunch (full cast)</td>
</tr>
<tr>
<td></td>
<td>Direct broadcast ABC Classic FM ‘Australia Wide’</td>
</tr>
<tr>
<td></td>
<td>Navy Exposition and dynamic displays</td>
</tr>
<tr>
<td></td>
<td>Concert</td>
</tr>
</tbody>
</table>
## DRAFT TATTOO-STYLE CONCERT (SEQUENCE OF EVENTS)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1300 / 1400</td>
<td>ABC Classic FM direct to air broadcast for ‘Australia Wide’</td>
</tr>
<tr>
<td>1330 / 1500</td>
<td>Navy Exposition and afternoon tea on the terraces</td>
</tr>
<tr>
<td>1500 / 1600</td>
<td>Tattoo-Styled Concert commences</td>
</tr>
<tr>
<td>1600 / 1630</td>
<td>Intermission</td>
</tr>
<tr>
<td>1630 / 1730</td>
<td>Tattoo Finale</td>
</tr>
</tbody>
</table>
## Project Budget (Naval Tattoo)

### RAN Band

<table>
<thead>
<tr>
<th>Unit</th>
<th>Personnel</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAN Band Det SYD</td>
<td>42</td>
<td>$ -</td>
</tr>
<tr>
<td>RAN Band Det MELB</td>
<td>30</td>
<td>$ 56,070</td>
</tr>
<tr>
<td>RAN Band Det QLD</td>
<td>20</td>
<td>$ 37,660</td>
</tr>
<tr>
<td>RAN Band Det NSW</td>
<td>10</td>
<td>$ -</td>
</tr>
<tr>
<td>RAN Band Det TAS</td>
<td>10</td>
<td>$ 20,530</td>
</tr>
<tr>
<td>RAN Band Det SA</td>
<td>20</td>
<td>$ 40,020</td>
</tr>
</tbody>
</table>

**Additional transport costs in Sydney for RAN Band**

Three buses, pick up and drop off, eight days at $600 per bus per day

$14,400

**Total Costs for Band Support**

$168,680

### Navy's Component to AFG

Nil costs except for meals during performances which are allocated in catering costs below

### Australian Navy Cadet Support

Nil costs except for meals during performances which are allocated in catering costs below

### Tattoo Support Services

#### Production

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staging</td>
<td>$ 2,215</td>
</tr>
<tr>
<td>Lighting (including enhancement of heritage buildings)</td>
<td>$ 19,960</td>
</tr>
<tr>
<td>Audio</td>
<td>$ 8,620</td>
</tr>
<tr>
<td>Guest Artist</td>
<td>$ 10,000</td>
</tr>
<tr>
<td>Audio Visual</td>
<td>$ 7,620</td>
</tr>
<tr>
<td>Scaffolding</td>
<td>$ 12,000</td>
</tr>
<tr>
<td>Seating</td>
<td>$ 24,300</td>
</tr>
<tr>
<td>Event Equipment Hire</td>
<td>$ 7,420</td>
</tr>
<tr>
<td>Toilet Facilities</td>
<td>$ 5,950</td>
</tr>
<tr>
<td>Other Services</td>
<td>$ 500</td>
</tr>
<tr>
<td>Management fee</td>
<td>$ 2,740</td>
</tr>
<tr>
<td>Additional unexpected costs (design, staging and props)</td>
<td>$ 30,000</td>
</tr>
</tbody>
</table>

Royal Australian Navy Band: A Musical Voyage
Royal Australian Navy Band: A Musical Voyage

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pyrotechnics (two nights)</td>
<td>$16,000</td>
</tr>
<tr>
<td>Catering for 400 participants at $19 per head during 2 x performances and 1 x rehearsal</td>
<td>$12,000</td>
</tr>
<tr>
<td>VIP Hosting (nil day time costs plus two nights x 200 VIP guests x $10 per head)</td>
<td>$8,000</td>
</tr>
<tr>
<td><strong>Event Promotion</strong></td>
<td></td>
</tr>
<tr>
<td>Tattoo Booklet</td>
<td>$12,000</td>
</tr>
<tr>
<td>Post Event DVD (50% costs shared between tattoos and concert)</td>
<td>$8,000</td>
</tr>
<tr>
<td><strong>Event Security</strong></td>
<td></td>
</tr>
<tr>
<td>Police for traffic guidance at entry and exit times</td>
<td>$5,000</td>
</tr>
<tr>
<td>Additional base security staff</td>
<td>$3,000</td>
</tr>
<tr>
<td><strong>Total Costs for Tattoo Support Services</strong></td>
<td>$195,325</td>
</tr>
<tr>
<td><strong>TOTAL COSTS</strong></td>
<td>$364,005</td>
</tr>
</tbody>
</table>
## PROJECT BUDGET (TATTOO-STYLED CONCERT)

### RAN BAND

| RANBAND DET SYD (42 personnel) | $66,066 | 60 PN musicians and 12 Fanfare Trumpeters |
| RANBAND DET MELB (30 personnel) | $44,670 | 30 NR musicians |
| RANBAND DET SA (10 personnel) | $14,610 | |
| RANBAND DET WA (20 personnel) | $- | |
| Ceremonial Sunset Guard (3 Ceremonial Cell plus 4 musicians) | $11,011 | |
| **Total Costs for Band support** | **$143,557** | |

### AUSTRALIAN NAVY CADET SUPPORT

| AUSTRALIAN NAVY CADET SUPPORT | $- | $- |

### CONCERT SUPPORT SERVICES

**Production**

- Hall Hire | $20,000 |
- Audio Visual Hire | $10,000 |
- Pyrotechnics | $6,000 |
- Guest Artist | $10,000 |
- Additional unexpected costs (design, staging and props) | $8,000 |
- Catering for 200 participants at $20 per head for lunch on performance day | $4,000 |
- Catering for 1700 guest at $15 per head for afternoon tea and canapés | $25,500 |

**Event Promotion**

- Concert Booklet | $8,000 |
- Post Event DVD (50% costs shared between tattoos and concert) | $8,000 |

**Total Costs for Tattoo Support Services** | **$99,500** |

**TOTAL COSTS** | **$243,057** |
HURT STATEMENT—
RAN BAND FUNDED RESERVE COMMITMENT (FRC)

MUSN/OUT/2010/055
COMSPT Through: CSO EST

HURT STATEMENT—RAN BAND FUNDED RESERVE COMMITMENT (FRC)

Introduction

1. Mission. The Royal Australian Navy (RAN) Band is a prestigious unit of the Australian Defence Force (ADF). Its mission is to promote the Royal Australian Navy as a Navy renowned for excellence in service to the nation. This is achieved by delivering high quality musical, ceremonial and public relations services to a wide range of Navy activities ashore, afloat and on the international stage. The band’s strengths are its people, its depth of individual and organisational expertise, its ability to provide a highly capable and flexible level of service, and its record of service to Navy and to the Nation.

2. Structure. The band is structured around a Directorate of Music with two components comprising seven detachments. The permanent component has two full-time detachments and the reserve component has five part-time detachments. The full-time detachments are located in Sydney and Melbourne and the part-time detachments are located in Brisbane, Sydney, Hobart, Adelaide and Perth.

3. Capability. The permanent component maintains a set of versatile music capabilities specialising in the delivery of ceremonial music, traditional and contemporary wind music, and popular music products. Key capabilities are its ceremonial ensembles, wind orchestra and concert band. The permanent component maintains a Sea Deployment Group to provide support to international sea deployments. The reserve component, known as the Scrap Iron Flotilla, delivers ceremonial and popular music products and maintains a strong metropolitan focus. Key capabilities are its parade bands, popular music ensembles and small wind ensembles. This multiple segmentation strategy is enhanced by a marketing mix that includes benchmark activities, sea and operational deployments, and a range of capabilities within each detachment.

4. Output. The band reaches many thousands of people across the nation each year and thereby promotes Navy’s image throughout the wider community. The Reserve Component completes more than 225 tasks each year engaging with an estimated direct audience of 180,000 people across the nation.

5. FRC positions. Currently, the Reserve Component has 34 FRC positions shared by 126 reserve musicians distributed throughout the five part-time detachments. For FY 09/10, 4,984 days were allocated with a full salary cost of $849,968.

Navy’s Strategic Plan 2009/2010

6. Chief of Navy, Vice Admiral Crane, states in The Navy Strategic Plan 2009-2010 that Navy must ensure that its workforce distribution meets its long-term sustainability needs as well as its short-term priorities. He goes on to state that the most fundamental contributor to Navy’s success is its own sense of worth and self esteem, and that these are gained, in a large part, through Navy’s positive reputation, and that Navy’s reputation can be impacted by factors such as its visibility among the Australian public.

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1 This aligns with Navy’s vision and Chief of Navy’s Strategic Intent as given in The Navy Strategic Plan 2009 - 2010.
2 Direct audiences are where members of the band engage directly with members of the public and take the opportunity to personally delivery Navy’s key messages; as opposed to playing to a passing crowd or for a street parade or for a short media hit on television.
3 The Navy Strategic Plan 2009-2010, July 2009, para 19
4 ibid, para 15
7. *The Navy Strategic Plan 2009-2010* prescribes as one of its key outputs building partnerships with Government, the Australian public and the other Defence elements who contribute to the Navy mission. These relationships provide assurance of the enduring and effective support of Navy’s activities. Externally, to contribute to this, a positive reputation for Navy needs to be maintained.5

RAN Band’s bid for FRC days

8. The Navy Reserve Whole-of-Capability Workforce Review (NR WOCWR) was established to support the challenges of Chief of Navy’s intent outlined in *The Navy Strategic Plan 2009-2010*. The aim of the review was to align the Navy Reserve construct to prioritise capability outputs in accordance with *The Navy Strategic Plan 2009-2010* and to ensure a sustainable workforce to meet future capability requirements.6

9. It is worth noting that prior to the NR WOCWR the band instigated its own measures to establish Reserve Support Element’s in the Sydney and Melbourne detachments using days allocated to positions in the New South Wales detachment. This intent was to enable a more effective disposition of reserve musician resources, achieving two fully integrated detachments without disestablishing any reserve positions. This objective was to enable the band to deliver a more effective and flexible level of musical service to Navy; including to its ongoing support to Sea Deployments.

10. As part of the consultation phase of the NR WOCWR, Position Managers were given the opportunity to provide input—specifically how each individual position contributed to capability output. The band’s bid (shown at Annex A) revised downwards its 34 current shared positions to 32 shared positions with a small increase from 4,984 to 5,003 days. The bid equated to a modest average allocation of 40 days for each of the 126 reserve musicians, and was forwarded ranked as Priority 5 using the given Personnel Prioritisation guidelines. All but one of the 32 positions were aligned to Part 1 of the Strategic Map,7 and all but six were marked by the capability manager as essential to capability.

11. The NR WOCWR assessed each position based on Chief of Navy’s priorities, capability output in accordance with *The Navy Strategic Plan 2009-2010*, and the Position Manager’s priorities.8

Allocation of FRC days

12. The outcome of the first phase of the NR WOCWR delivered a reduction of the band’s 32 essential positions to seven (shown at Annex B), and is a meagre 760 days with a full salary cost of $140,640—this equates to six days for each of the band’s 126 reserve musicians and represents an 84% cut compared against current levels.9

13. The detailed analysis of the NR WOCWR has not been made available to all stakeholders, and there has been no explanation as to how the cutbacks were determined other than being based on Chief of Navy priorities, capability output, and the Position Manager’s priorities. Nor is it apparent how the distribution of the 760 days was determined. For example, why were all of the positions in the New South Wales detachment disestablished, and why was the Tasmanian detachment allocated twice as many days as the Queensland and South Australian detachments when the Queensland and South Australian detachments each have twice as many musicians and maintain stronger capability and significantly higher levels of output when compare to the Tasmanian detachment? Furthermore, why was the Western Australian detachment allocated three times as many days as the Queensland and South Australian detachments when all three detachments are similar in size and maintain the same capability and levels of output?

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5 ibid, para 31
6 AUSNAVSTRATCOM ZNR 162109Z NOV 09 - Navy Reserve Capability Review
7 ibid, Annex A
8 Naval Reserve Whole-of-Capability Workforce Review - Phase I - Update, p.1, para7
9 4,984 days were allocated to the band’s FRC positions for FY 09/10 compared to the forecast 760 days in future years.
14. Under the planned distribution of days none of the reserve detachments will be able to operate beyond 30 Jun 10. For example, it is not feasible to expect that the 100 days allocated to the Queensland detachment could be distributed among 27 musicians with any productive purpose or enable it to maintain any real level of capability: this outcome is the same for the South Australian detachment. The outcome is marginally better for the Tasmanian and Western Australian detachments; nevertheless, it will remain impossible for either of these two detachments to maintain any real level of output. In effect, the NR WOCWR reduces the band from seven detachments (two full-time and five part-time) positioned in six major capital cities, to two full-time detachments in Sydney and Melbourne.

15. At best, the band may be able to maintain one part-time detachment (albeit with reduced capability) by redistributing the 760 days. This will require four of the five part-time detachments to be disestablished, and will generate a significant level of adverse representation by our reserve musicians and members of the community. Furthermore, it is difficult to appreciate how the outcome delivered by the NR WOCWR will enhance Navy’s ability to build its positive reputation; nor can it enhance Navy’s ability to build partnerships with the Australian public. In effect, the NR WOCWR significantly diminishes the ability of Navy’s most effective public relations platform (the RAN Band), to deliver Navy’s key messages throughout the community.

Recommended options

16. **Option 1.** Redistribute the 760 days to maintain one part-time detachment and two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability enabling the band to sustain its Sea Deployment activities; however, to keep within the financial limits, the mix of days will require amendment as shown at Annex C. Further consideration will be needed to determine where this part-time detachment should reside.

17. At first glance it would appear most suitable to maintain a detachment in Perth to support Fleet Base West. However, Navy already enjoys significant profile in this region and the detachment currently provides very limited direct support to Fleet Units—its audience reach is also limited by the regions low population base. However, Navy will be able to achieve greater public relations exposure by positioning this detachment in Brisbane where a very large audience reach is possible with more than four million people living in South East Queensland.

- This option reduces the number of reserve musicians from 126 to 22.
- This option disestablishes four of the five part-time detachments and significantly reduces the band ability to extend its reach across the nation.
- The salary cost for this option is $140,640 which represents an 83% cut compared against current funding levels.
- This option delivers in a significant reduction to the detachment’s capability—support to ceremonial activities will no longer be part of the detachment’s capability suite.
- This option will require supplementation to the band’s Suppliers and Expenses (in the order of $105,000 annually) to provide support to ship visits and major Navy activities in the regions vacated by the part-time detachments.\(^\text{10}\)

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\(^{10}\) This estimate is based on the assumption that the remaining part-time detachment will be positioned in Brisbane. Additional funds will be required to fly 20 PN musicians to support: two ship Farewell and Welcome Home Ceremonies and Navy Week at FBW ($75K); Navy Week in Tasmania ($14K) and Navy Week in Adelaide ($16K).
• This option will enable the detachment to assist the local Commander, at HMAS Stirling or Navy Headquarters - South Queensland, advance Navy’s reputation—as the primary role—as directed by Chief of Navy.\(^{11}\)

• This option establishes two Reserve Support Elements within the two full-time detachments to sustain the band’s sea deployment activities.

• This option reduces the national output from 225 to 25 community engagement tasks each year at a salary cost of $5,624 per task. An estimated audience of 20,000 people will be directly engaged for a total salary cost of $140,640.

18. **Option 2.** Maintain a presence in each of the current locations with a reduction of musician numbers and by reshaping current capability into four 12-piece highly mobile ensembles, and maintain two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability enabling the band to sustain its Sea Deployment activities.

• This option reduces the number of reserve musicians from 126 to 59.

• This option disestablishes one of the five reserve detachments (DET NSW) but still achieves a music presence in each of the current locations.\(^{12}\)

• The salary cost for this option is $390,370 which represents a 54% cut compared against current funding levels.

• This option delivers in a significant reduction in each detachment’s capability—ceremonial activities will no longer be part of the capability suite.

• This option will require supplementation to the band’s Suppliers and Expenses (in the order of $54,000 annually) to augment local musician numbers to provide additional support to major Navy activities in the regions.\(^ {13}\)

• This option maintains two Reserve Support Elements within the two full-time detachments to support the band’s sea deployment activities.

• This option will enable the part-time detachments to assist the local Commanders in Brisbane, Hobart, Adelaide and Perth advance Navy’s reputation—as the primary role—as directed by Chief of Navy.

• This option will reduce the national output from 225 to 100 community engagement tasks each year at a salary cost of $3,904 per task. An estimated audience of 80,000 people will be directly engaged for a total salary cost of $390,370.

19. **Option 3 (preferred option).** Maintain current capability levels in each of the current locations but implement a 45% cut and also maintain two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability and enabling the band to sustain its Sea Deployment activities.

• This option reduces the number of reserve musicians from 126 to 89.

• This option disestablishes one of the five small reserve detachments (DET NSW) but still achieves a music presence in each of the current locations.

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\(^{11}\) Chief of Navy, *Directive to the Commanding Officer - Navy Headquarters South Queensland*

\(^{12}\) RANBAND DET NSW is collocated with RANBAND DET SYD

\(^{13}\) Additional funds will be required to fly eight PN musicians to support: two ship Farewell and Welcome Home Ceremonies and Navy Week at FBW ($32K); Navy Week in Tasmania ($6K), Navy Week in Brisbane ($8K), and Navy Week in Adelaide ($8K).
The salary cost for this option is $467,482 which represents a 45% cut compared against current funding levels.

This option maintains current capability levels and will not require supplementation to the band’s Suppliers and Expenses in order to augment local musician numbers for major Navy activities in the regions.

This option maintains two Reserve Support Elements within the full-time detachments to support the band’s sea deployment activities.

This option will enable the part-time detachments to assist the local Commanders in Brisbane, Hobart, Adelaide and Perth advance Navy’s reputation—as the primary role—as directed by Chief of Navy.

This option will reduce the national output from 225 to 80 community engagement tasks each year at a salary cost of $4,880 per task. An estimated audience of 64,000 people will be directly engaged for a total salary cost of $467,482.

20. Annex C provides a breakdown of costs for each option.

Conclusion

21. *The Navy Strategic Plan 2009 – 2010* was shaped by the need to address three key strategic challenges:

   a. Pressures on the delivery of current capability;
   b. The review and reform programs that have been announced including *New Generation Navy* (NGN); and
   c. Managing Navy’s reputation and marketing the Navy.¹⁴

22. The NR WOCWR was established to address some of these challenges. Unfortunately, Phase 1 has not reached deep enough in its analysis of the impact that its recommendations will have on the delivery of the RAN Band’s capability and of its people. Furthermore, the outcomes significantly diminish the ability of Navy’s most effective public relations platforms (the RAN Band) from promoting Navy’s reputation and enhancing Navy’s marketing reach across the nation.

23. However, the band fully recognises and appreciates that these are turbulent times for some of its reservists and that some individuals’ employment opportunities may be compromised. Option 3 represents the fairest and most effective way forward.

24. Furthermore, it would seem prudent to leverage upon the resources that are already in place in Brisbane, Hobart, Adelaide and Perth as Navy approaches some of its key anniversaries; including the 110th Anniversary of Australian Navy Service, the 100th Anniversary of the title ‘Royal Australian Navy’, the 100th Anniversary of the arrival in Sydney of the first Australian Fleet, and the launch and Commissioning of new capability platforms which are likely to be located in namesake cities. These major milestones will attract significant additional demand upon scarce Navy Band’s human and financial resources should the outcome as given in the NR WOCWR proceed.

P.C. ANDERSON
CMDR, RAN
DMUS-N

14 May 10

Annexes:
A. RAN Band Funded Reserve Commitment—Bid
B. RAN Band Funded Reserve Commitment—Allocation
C. RAN Band Funded Reserve Commitment—Recommended Options

¹⁴ *The Navy Strategic Plan 2009-2010*, July 2009, para 4
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Royal Australian Navy Band: A Musical Voyage
## RAN Band Funded Reserve Commitment—Allocation

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**Total Days Funded:** 760
ANNEX C TO
DMUSN/OUT/2010/055
DATED 12 MAY 10

RAN BAND FUNDED RESERVE COMMITMENT—RECOMMENDED OPTIONS

OPTION 1

1. This option redistributes the 760 days to maintain one part-time detachment and two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability and enabling the band to sustain its Sea Deployment activities.

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858                    22
OPTION 2

1. This option maintains a presence in each of the current locations by reducing musician number and reshaping current capability to four 12-piece highly mobile ensembles, and maintains two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability and enabling the band to sustain its Sea Deployment activities.

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OPTION 3

1. This option maintains current capability levels in each of the current locations but implement a 45% cut and also maintains two Reserve Support Elements (within the full-time detachments) keeping a small additional pool of reserve musicians who have unique capability and enabling the band to sustain its Sea Deployment activities.

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Total: 2773 days for 89 people.
CHAPTER 4

ESSAYS AND SPEECHES
LEADERSHIP ESSAY BY THE DIRECTOR OF MUSIC

Introduction

I welcome this opportunity to present my thoughts on the future direction of the Royal Australian Navy Band in this Leadership Essay. I would like to commence by making the following unequivocal statements:

- The Royal Australian Navy Band is a prestigious unit of the Australian Defence Force, and 'one of Australia’s premier military ensembles'.
- The band plays an invaluable role in keeping Navy’s image in the public consciousness.
- Our musicians promote awareness in the community of Navy’s critical contribution to the nation and reflect the quality and values of Navy’s people.
- The band’s strengths are its people, its depth of individual and organisational expertise, its ability to provide a highly capable and flexible level of musical, ceremonial and public relations services to the Royal Australian Navy, and its record of service to Navy and to the Nation.

When Chief of Navy, Vice Admiral Russ Crane, launched New Generation Navy (NGN) onboard HMAS Arunta on 14 April 2009 he stated that NGN would deliver a Navy that is:

- appropriately prepared to contribute to joint operations when required and to produce forces in an enduring manner,
- a training focused organisation with properly trained people well equipped and well supported,
- a values based organisation renowned for principled leadership,
- a highly regarded and effective contributor to Defence objectives, and
- supported by a nation proud of its Navy.

He also stated that if Navy wanted to continue to deliver on its long and proud history, it needed to make a change of course to deliver on its future capability.1

This essay encapsulates the intent of New Generation Navy, considers key elements contained in previous Musician Category Management Plans, and states the course for the short to medium term. It has been considered after conducting a review of the way we do business and an examination on how best we can position ourselves and the Navy Band during the challenges ahead. In preparing this essay, I have consulted closely with all members of the Senior Leadership Group2 and held category and focus group meetings. I hope that this essay will provide a clear statement of direction about Who We Are, What We Stand For and Where We Are Headed.

Also included in this essay are my thoughts on the relevant leadership style that should be employed, at all rank levels, as we go about our business. The band’s executive operating documents3 are also being reviewed to ensure compliance with the intent of New Generation Navy: much of the guidance given in this essay will be incorporated into those documents.

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1 Vice Admiral Russ Crane’s address onboard HMAS Arunta 14 April 2009, p. 2.
2 The band’s Senior Leadership Group comprises the five Officers and the two permanent and reserve component Warrant Officers.
Who We Are

The Royal Australian Navy Band’s history is linked to the various bands of the colonial naval forces—which were in existence prior to Federation—and to the bands of Her Majesty’s Royal Marine Band Service. Throughout its history, the band has performed for thousands of audiences within Australia and around the world. Today, we continue the proud tradition of providing musical, ceremonial and public relations support for the Royal Australian Navy.

To understand Who We Are we need to have a clear understanding of what our business model is, and in particular; who are our customers, what does our operating structure look like; what is our approach to the marketplace, and what capabilities do we need to maintain in order to meet the needs of all of our customers.

Customer Model

The Australian Government has invested significant money in the Defence program—which includes the Royal Australian Navy—and Government quite rightly expects to receive a satisfactory return on its investment. Navy demonstrates its support for the Royal Australian Navy Band by allocating financial and human resources to enable the band to contribute towards Navy’s obligation to the Australian Government; and in order to maintain Navy’s ongoing support and confidence, the band has an obligation to ensure Navy’s expectations are satisfied. To do this effectively—and paramount to the success of our mission—the band relies upon the unique and creative capabilities of each of its musicians who have a strong understanding of the business and contribute their creative capabilities to the band’s output.4

The customer model (Diagram 1) adopted by the Royal Australian Navy Band is one that shows a relationship of mutual obligation between the customer and the supplier. In this model, the band is the supplier of services to the Australian Government as the owner, to Navy as the stockholder, and to its musicians who are key stakeholders.

Operating Structure

Prior to 2003, the Musician Category supported seven separate bands across the nation, each with its own sense of identity and purpose, and controlled by local commanders who were guided by the local Band Officer or Bandmaster who were, in most part, totally responsive and responsible to the local Commanding Officer. The two permanent bands were positioned within Maritime Command and the five reserve bands were positioned within Australian Navy Systems Command. The Director of Music, who was positioned within Maritime Command, controlled the national budget and set policy; but beyond that, had little ability to influence the direction and shape of the services being provided to Navy by the musicians.

When the seven bands transferred to the one Command in July 2004 (Australian Navy Systems Command), the opportunity presented itself to implement a more unified business structure with an enhanced operating system; the ‘one band seven detachment’ concept was borne.

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The one band model created a greater level of ownership and control of the business by the stakeholders—the musicians—and facilitated a significant level output; not least of all by getting the musicians back to sea and on operational deployments, in its recording and benchmark activities, and in the delivery and recording of its story. On 1 July this year the band transferred to Fleet Command.

Within the current allowed force structure, we have positions for five officers, 101 full-time musicians and 31 naval reserve positions currently shared by 118 part-time musicians. The band’s structure includes a Senior Leadership Group that functions similar to a Board of Directors whose job is to ‘create tomorrow’s [Band] out of today’s’. The Permanent Component has two full-time detachments and the Reserve Component comprises four part-time detachments. Small Reserve Support Elements are embedded within each of the full-time detachments. Detachments are positioned in each capital city of Australia excluding Canberra and Darwin:

- Sydney Detachment (full-time)
- Melbourne Detachment (full-time)
- Queensland Detachment (part-time)
- Tasmanian Detachment (part-time)
- South Australian Detachment (part-time)
- Western Australian Detachment (part-time)

**Segmentation Strategy and Marketing Mix**

Selecting the market segment, that is, the type of products maintained within each detachment, depends largely upon the market potential. For example, there is significant opportunity to improve effectiveness by developing marketing strategies based on market location and tailoring musical support based on local requirements. The band’s stockholder has positioned fleet units in Sydney and Perth and conducts recruit training in Melbourne; so the bulk of Navy ceremonial requirements are conducted in those regions. Nonetheless, there remains significant opportunity to enhance Navy’s marketing reach by locating smaller musical detachments in other major centres across the nation.

The band’s approach to the marketplace is a multiple segmentation strategy structured around six detachments in various locations throughout Australia. This multiple segmentation strategy is enhanced by a marketing mix that includes benchmark activities, sea and operational deployments, and maintaining a range of capabilities within each detachment. This approach to the marketplace has achieved higher standards of output and greater flexibility in the delivery of the band’s services: it remains relevant today, and will continue out to medium term.

**Capability Statements**

The following capability statements outline the key capabilities that are required to be maintained by each detachment in order to enhance the band’s national marketing mix.

The Sydney detachment has a strong national focus and maintains versatile music capabilities specialising in the delivery of ceremonial music, traditional and contemporary wind music, and popular music products. Key capabilities of the detachment are its ceremonial ensemble (including its bugle, drum corps, and fanfare capabilities) and its wind orchestra. Built into its scheme of complement and extending its reach is a high-energy show group—the Admiral’s Own—a wind chamber ensemble—the Commodores, and the Sea Chanters Chorus:

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The Admiral’s Own delivers jazz orchestra and big band repertoire, high energy rock group features, and small jazz ensemble capability.

The Commodores deliver woodwind and brass ensemble repertoire.

The Sea Chanters is a mixed voice chorus comprising instrumentalists from within the detachment who are used as a chorus to enhance major concert performances.

The Melbourne detachment maintains versatile music capabilities specialising in the delivery of ceremonial music, traditional and contemporary wind music, and popular music products. This detachment has a strong metropolitan and regional focus with its reach extending to national tasks. Key capabilities are its parade band and concert band. Built into its scheme of complement and extending its reach is a high-energy show group—the Corvettes—and a wind chamber ensemble—Pipe the Side.

The Corvettes deliver big band, rock group, and a small jazz ensemble repertoire.

Pipe the Side deliver woodwind and brass quintet repertoire, and small vocal ensemble features.

The Reserve detachments are known as the Scrap Iron Flotilla and specialise in the delivery of ceremonial, popular music products and small chamber ensembles. These detachments maintain a strong metropolitan focus with reach extending into their local regions. Key capabilities of these detachments are their parade band, popular music ensembles (stage bands and rock groups) and small chamber ensembles.

What We Stand For

Management theory informs us that a lack of unity or harmoniousness in relationships will diminish team and individual performance due to the belonging needs not being fulfilled, and failure to fulfil the belonging needs of individuals is intensified when teams fail to achieve a given task. In order to align the individual and team to the task, it is my responsibility in close association with the other members of the band’s Senior Leadership Group to fulfil two primary responsibilities—establish the quality statements (Vision, Mission and Goals) and communicate them.

The advantages of creating an effective vision and mission include creating a sense of united purpose within the organisation; providing priorities for allocating resources; and providing a basis for primary objectives and tasking through the organisation. Management theory further informs us that an effective vision statement looks at the expected long-term achievements of an organisation, whereas the Mission Statement communicates to stakeholders answers to questions such as, What is our business?; Why do we exist?; and Whom do we serve?. Our vision should be a statement that describes the principal direction and function of our band. Furthermore, our goals should be attainable, clear, measurable, challenging, time-based and provide us with a basis for planning and decision making.

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In reviewing the band’s quality statements there was a strong level of input that recommended incorporating the band’s core business strength (its music and its music ensembles) into its Vision and Mission. I agree that the delivery of music services is a core area of our business; however, we actually do much more.

The Senior Leadership has decided that the Band’s Vision should be based around Navy’s Vision ‘an Australian Navy renowned for excellence in service to the nation; Navy’s Motto ‘Navy - Serving Australia with Pride’; which directly support Navy’s Mission ‘Fight and win in the Maritime environment’.

**Quality Statements**

*(Vision, Mission, Goals & Signature Behaviours)*

Our Vision is:

*We aspire to be an organisation with a worldwide reputation for excellence serving Australia with pride.*

Our Mission is:

*Promote the Royal Australian Navy as a Navy renowned for excellence in service to the nation.*

We will achieve our Mission by:

*Delivering high quality musical services to the Royal Australian Navy,*
*Delivering high quality ceremonial services to the Royal Australian Navy,*
*Delivering high quality public relations support to the Royal Australian Navy,* and
*Providing effective divisional and team support to each other*

Our Vision, Mission and Goals will be achieved through our personal and collective commitment to Navy’s Values:

**HONOUR HONESTY COURAGE INTEGRITY LOYALTY**

**Signature Behaviours**

Importantly, our overall success will be underpinned by a guiding philosophy that all members of the band will be given equal opportunity to develop their professional and military skills in an environment that recognises and fosters both team and individual achievement. In order to deliver quality services, we each must give detailed thought to the best method of fulfilling our obligations the Australian people, to Navy, and to the people with whom we work. Navy’s Signature Behaviours are one way of assisting us to fulfil these obligations; however, it requires our individual and collective willingness to behave in an ethical manner.

To live the Navy values, we will:

Respect the contribution of every individual;
Promote the wellbeing and development of all Navy people;
Communicate well and regularly;
Challenge and innovate;
Be cost conscious;
Fix problems, take action;
Drive decision making down;
Strengthen relationships across and beyond Navy;

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Be the best we can; and

Make Navy proud, make Australia proud.\(^{16}\)

When we act in accord with these signature behaviours, we demonstrate attention to People, Performance, and Professionalism.

Where We Are Headed

Our quality statements give us a sense of Who We Are and also Where We Are Headed. To enhance those statements of purpose and direction, the Senior Leadership Group has developed a set of Statements of Intent that reinforce the commitment by each member of the Senior Leadership Group towards meeting the band’s values. I have also provided a statement on what I see as key Strategic Imperative’s for our future performance.

Statements of Intent

We will honour our heritage.

In achieving this we acknowledge that our band has a strong history, enjoys a very good reputation throughout the nation and within Navy, and plays an invaluable role in keeping Navy in the public consciousness.

We will value each other.\(^{17}\)

In particular it is vital to look for new ways to recognise the unique skills of our people. We also acknowledge that the quality of our people along with the ‘depth of expertise’\(^{18}\) within the band and its strong history contribute significantly to the band’s image as an organisation worthy of the confidence of the people with whom it conducts its business.

We will balance the needs and aspirations of each other with the requirements of the Service.

We acknowledge that the band’s ability to complete its mission is limited by its financial position. However, and despite those funding challenges, we are determined to complete our mission by balancing the needs and aspirations of our people with the requirements of the Service.

We are committed to Navy’s values of honour, honesty, courage, integrity and loyalty.

We will demonstrate that commitment by being truthful, by doing what we know is right regardless of the challenge, by displaying honesty and fairness, and by demonstrating a commitment to all of our people and to our duty of service.

Strategic Imperative’s

The Strategic Imperative program, which I implemented in 2004, has delivered nation best results in key areas of performance through a series of Benchmark activities\(^{19}\) and by embarking small musical elements in Major Fleet Units. This program will continue to be an important way for the band to achieve nation best results in key areas of performance, and to also continue the delivery of direct ceremonial and musical services to the Fleet. The Strategic Imperative’s will be expanded to give opportunity for the band’s jazz and classical specialists to further develop and to showcase their skills. The Strategic Imperative’s are:

Sustain the Sea Deployment Initiative; and

Enhance the Benchmark program of activities to include a recording that features our soloists and recital opportunities for our jazz and chamber ensembles.

\(^{16}\) Vice Admiral R. Crane (address onboard HMAS Arunta), op cit, p. 5.

\(^{17}\) Two of the main points of New Generation Navy are recognising the ‘value of the Australian sailor’ and showing ‘respect regardless of rank’. Refer to Crane, R. (2008). *State of the Navy: 2008 Video Symposium* [DVD], Canberra: Department of Defence.


\(^{19}\) Benchmark activities including the Wind Orchestra for ‘Flagship Recitals’ and recordings, and the Ceremonial Ensemble for Commissioning and Decommissioning Ceremonies.
LEADERSHIP STYLE

Core Characteristics
The band operates in a formal, military environment; but its approach to leadership—an approach that is embraced by its Senior Leadership Group—is one that encompasses people-oriented and task-oriented behaviours that balance concern for its people and concern for the task.  

This conceptual model is characterised by three core areas of performance—leadership, the individual, and the teams. These areas of performance are supported by our values, beliefs, and aspirations, and along with our broad-range and flexible capabilities give our band its strategic advantage and high standards of task achievement. The model also shows that continued evaluation is required to ensure constructive adjustment and focus. I will now expand upon this model.

Leadership Characteristics
Leadership is the privilege and obligation shared equally by every person serving Australia’s Navy. Our approach to leadership, shown at Diagram 3, should be one that encompasses people-oriented and task-oriented behaviours that balance concern for people and concern for the task. There are many strategies that we can employ to achieve the right level of concern for our people.

Some key ones are:
- delivering effective team and divisional support to one and other,
- providing opportunities for job enrichment,
- providing flexibility in working arrangements, and
- providing equal opportunity for tasking, development and advancement for those who hold the appropriate qualifications.

Individual Characteristic (Performance and Motivation)
Three factors influence individual performance:
- individual attributes or the individual’s capacity to perform;
- work effort or the individual’s willingness to perform; and
- organisational support or the amount of opportunity given to an individual.

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Diagram 3

Royal Australian Navy Band: A Musical Voyage
Again, management theory tells us that the physical and psychological well-being of an individual must be our top priority, and an inner passion to solve the problem at hand will lead to solutions that are far more creative than extrinsic rewards such as money. When considering motivating factors, intrinsic motivation will have more impact on creativity than extrinsic motivation.

Key ways of enhancing intrinsic motivation are by fulfilling tasks at a high level of competency, giving ownership and accepting accountably, and knowing what we are doing is important to the Navy team. This is not just a concept developed by the business community of Navy leaders: Chief of Defence Force states that Defence leaders need to focus on empowering and motivating our people. Furthermore, feelings of inequity lead to reduced performance; as individuals are motivated to engage in behaviour to correct perceived inequity.

We are fortunate to have within our ranks some of the best military musicians in the country; but many of our people also hold qualifications in non-music areas such as marketing, teaching, human resources, and psychology.

Utilising and recognising peoples’ unique skills can boost individuals’ self worth and help them recognise their importance to the team. Part of our success relies on developing individuals’ skills for the benefit of the whole team.

Teams Characteristic

An organisation comprises many individuals and teams working together to achieve given tasks, so, obviously, harmonious relationships are important. Harmonious relationships are established by meeting the ‘belonging needs’ of the individual—this is a concept which enables team cohesion.

There is a place in the band to incorporate the leadership model shown at Diagram 4, which shows single leader teams and real teams. The real-team concept is best employed with small groups of not more than seven people. For example, the Senior Leadership Group can be one area for real-team performance and decision making. Real-team performance can be devolved to other areas; in particular, to the smaller ensembles within each of the various detachments or within each of the music sections or music groups within each detachment. The real-team concept does not mean that other forms of leadership or single leader decision making is irrelevant or wrong. Rather, this concept is meant to enhance the decision making processes currently employed within our workplaces as well as meeting the fulfilment and intrinsic motivational needs of the individual.

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25 Herzberg’s ‘hygiene’ factors.
28 Wood et al, op cit, p 183.
30 An organisation consists of real teams and non-teams and in particular, ‘high performing organisations require a flexible and balanced leadership effort that fully exploits non-teams as well as real team. See J.R. Katzenbach, Teams at the Top, Harvard Business School Press, Boston, 1998, p 5.
Values, Beliefs and Aspirations

Cultural values are ‘the system of shared beliefs and values that develops within an organisation and guides the behaviour of its members’. Our values, beliefs and aspirations have been explained earlier in this essay.

EVALUATION

Measure of Outcomes and Achievements

The band’s Evaluation Plan will comprise a mix divisional and administrative data, a Team Culture Survey, Customer Evaluation, and collection of statistical information to give a clear measure of our outcomes. Divisional and administrative data will include collating requests (supported or otherwise) and opportunities given members.

The Team Culture Survey will record individual and collective assessment of the following:

- Individual Opportunities and Mission;
- Team characteristics:
  - Common vision and goals;
  - Team ethos and teamwork;
  - Communicating and listening;
  - Mutual trust and respect;
  - Full Delegation and Acceptance of Responsibility;
- Authority and Accountability;
- Continuous team improvement; and
- Leadership.

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31 ibid.
Customer Evaluation will be undertaken by monitoring letters of appreciation and informal feedback, and each detachment will report ‘on occurrence’ statistical information with regard to public relations outcomes. The results of these measures will provide us with a unique opportunity to identify both areas of achievement and opportunities for improvement. They will also enable us, by a review and evaluation process, to ensure the achievement of our mission.

The Team Culture Survey will be conducted twice each year. The first will be delivered in December this year with results published in early February 2010 and the second survey in June with the results in July 2010.

CONCLUSION

The Royal Australian Navy Band has a proud record of service and its current generation of musicians generate many good news stories for Navy. Its reputation throughout the wider community is sound and its position within Navy as a highly effective business unit is fully appreciated by our senior leaders. We are fortunate to have a pool of very talented and highly educated people across a range of disciplines. Our business model is robust with a worthy set of quality statements to guide us through the many challenges ahead. We belong to a larger organisation, the Royal Australian Navy, whose values and record of service to the nation have gained the enduring trust of a nation.

There is much for us to be proud of and I am personally enthused by the opportunity New Generation Navy brings to each of us; and look forward to seeing the results of our individual and collective contribution.
MUSIC LEADERSHIP ESSAY BY THE DIRECTOR OF MUSIC

I wish to create some discussion about the aspiration of Senior Sailors as they prepare to move into the band’s important Bandmaster positions, and what I see as a capability weakness within that cohort. In particular, I am concerned that our Bandmasters have become more comfortable in the field of administration and management to the detriment of 'music leadership'.

Over the last 10-15 year period I have observed a significant capability gap emerging between the level of music skills of our Senior Sailors and Junior Sailor. This has developed, in part, as a result of higher enlistment standards; but as yet, those higher skills have not fully progressed through promotion into the Senior Sailor cohort. It may also have developed because of the growing workforce demands, expectations, mandatory requirements and very generous geographic posting stability enjoyed by our musicians. Of course, good administrative and management skills are vital to our success as an organisation; but our core skill rests in the art of music, and delivering high quality music products requires maintaining a good balance in both of these fields. The main thrust of my argument rests in my assessment that the balance has shifted too much towards the administrative requirements of our Senior Sailors, and in particular, the Bandmasters.

Here is what I see are the main music roles of our Senior Sailors. The core music responsibility of a Petty Officer Musician is in the role of a Group Leader. The core music responsibility of the Chief Petty Officer Musician is in the role of an Assistant Band Leader (in the full-time detachments) and Bandmaster (in the part-time detachments). Our Group Leaders should be actively involved in rehearsing and training our musicians, and on some occasions actually leading small ensembles or groups such as a rock group and small jazz or chamber ensembles. The Assistant Band Leaders should be actively involved in rehearsing and training the Concert Band, Big Band and Parade Band, and on some occasions actually leading and directing the Parade Band and Big Band. Bandmasters are expected to be fully engaged in actually leading all of the music ensembles within the part-time detachments. This is a long-standing model for military bands around the world and for which our training is based. There may be an argument that this model and training requirement is also due for an overhaul, and this too may also need to be addressed.

During my visits to the various detachments my observation has been that few of our Senior Sailors are actually engaged in their core responsibility either as Group Leaders, Assistant Band Leaders or Bandmasters. This may be because they have become more comfortable in the management discipline and haven't been driven (self or directed) towards maintaining the 'music leadership' energy to enable them to maintain the confidence to rehearse, train and lead what is unquestionably a highly skilled group of Junior Sailors. It is clear to me that where I have observed 'music leadership' from within the Senior Sailor cohort that higher standards of output have also been present.

In the Chief Petty Officer cohort, it is my assessment that there are only two out of the eight Chief Petty Officers who have demonstrated the drive and passion to seek out 'music leadership' opportunities. Of the current (and soon to be promoted) 12 Petty Officers only five are actually engaged in 'music leadership' activities with the remainder seemingly more comfortable in non music related tasks. This drives my assessment that a significant number of our Senior Sailors appear more comfortable behind a computer or involved in administrative tasks rather than in front of a detachment of music ensemble.

I believe that this situation, if my assessment is correct, is the Achilles heel to our future capability needs. Unless I can be convinced otherwise (through weight of argument and persuasion) I intend to address the 'music leadership' imbalance, as I did previously with instrument/rank imbalances, through posting action over the next six month period in combination with also managing other capability risk issues and in order to grow and encourage our future music leaders. Please give this some thought so that your voice and argument is fully heard during discussion of this item.

This is an agenda item at the forthcoming combined Senior Leadership Group and Bandmasters meeting for which I look forward to some healthy discussion.
On ANZAC Day, we traditionally commemorate those, especially the fallen, who served before us in past conflicts. We also reflect on our own recent and ongoing service in operational theatres, which continues to bring great credit upon Navy and the Australian Defence Force. As we approach the 95th Anniversary of the landing of the Australian and New Zealand Army Corps at Gallipoli, it is appropriate that we review the reasons why we commemorate ANZAC Day and what it means to us as a nation and as individuals. It will be a particularly poignant anniversary this year for 17 of our musicians who have deployed to assist with the remembrance ceremonies at Anzac Cove and Lone Pine. No doubt, the 30 musicians who deployed to the Gallipoli Peninsula in 2004 and 2007 will also recall some strong emotions from their experience.

Between 25 April 1915 and 9 January 1916 men from Australia, New Zealand, the United Kingdom, France and other countries fought a fierce and ultimately unsuccessful campaign to capture the strategically important Gallipoli Peninsula, capture Constantinople and knock Turkey out of the war. As we commemorate ANZAC Day it is also worth reflecting on the little known story of HMAS AE2 and the Royal Australian Navy Bridging Train. Navy was in fact the ‘first in and last out’ of the Australian forces at Gallipoli: The submarine HMAS AE2 began her passage of the Dardanelles before the ANZAC landings commenced; and the Royal Australian Navy Bridging Train departed after Anzac Cove had been evacuated.

1  CN AUSTRALIA message 191016ZAPR10 para 1
It has often been said that Australia came of age on that morning some 14 years after Federation. That may be true and perhaps that is why we hold the day in such high regard in our national calendar. It certainly is not a day to celebrate a great military victory. In fact, it was a military disaster from any viewpoint; except for the well-planned and successful evacuation, which followed some eight months later. The final count of the dead was 250,000 of which 10,000 were ANZAC troops.

However, it is just not Gallipoli we remember on ANZAC Day; nor is it even the First World War. ANZAC Day is a day set aside for us to collectively give thanks to all those men and women who put their lives in harm’s way and in many cases paid the supreme sacrifice. Those men and women did not start the wars in which they were involved; they were fighting on behalf of all Australians. What they did was to offer their very existence when they were told that their country needed them.

More completely, ANZAC Day is a day to commemorate the bravery and self-sacrifice of past and present generations. It is a day to acknowledge the selflessness of all those who have been prepared to lay down their lives for Australia so that we can live in freedom. So on this ANZAC Day we thank and recognise those who served in the first and second world wars, Korea, Malaya, Vietnam and more recently, Cambodia, Somalia, Rwanda, the Persian Gulf and Afghanistan.

You have heard me say before that the Royal Australian Navy Band has a proud record of service to the nation, and it is worthwhile reiterating some examples of that service. On 5 August 1914, when war was declared, HMAS Australia sailed with orders to seek out the German Pacific Fleet: our musicians were utilised as medical attendants onboard Australia during the Great War.

During WWII, our musicians served with distinction in HMA Ships in all theatres of war. They worked as gun crews, shell bearers in magazines, in transmitting stations, as first aid parties and as lookouts through day and night watches. Our musicians were among those unfortunate sailors who lost their lives in HMA Ships Perth, Australia, Penguin, Canberra and Sydney. A particular point of reflection can be noted in Kathryn Spurling’s Cruel Conflict:

> Few men attended more burials than Ordinary Seaman Elmo Gee. Playing these days was restricted to the haunting melancholy lament ‘The Last Post’. Gee would play that 1500 times— one day he played it 33 times.

Ordinary Seaman Gee was Perth’s bugler. As a prisoner of War, he laboured on the infamous Burma-Siam Railway.

Our musicians also saw action onboard the carrier HMAS Sydney in Korean waters in 1953, and a total of 172 musicians served onboard HMA Ships Sydney and Melbourne during the Vietnam conflict—the musicians from these two ships also performed separate concert tours of South Vietnam in 1970. Forty five of our current generation of musicians served in the Persian Gulf as part of Operation Falconer, Operation Catalyst and Operation Slipper. On ANZAC Day we give thanks to all of those musicians.

I am sure that we would all agree that ANZAC Day is not a day for honouring war; for war is not something to be honoured. War is something that is used by a nation as a last resort to safeguard its sovereignty when diplomacy has failed. We do however, on ANZAC Day, honour all of the people of Australia who have undertaken warfare to protect that sovereignty, no matter how distasteful it may have been to them personally and in spite of the risk of losing their lives. To them, on ANZAC Day, we say:

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3 Address to the ANZAC Day Service at the National Cathedral, Washington DC, by the Treasurer of the Commonwealth of Australia, The Hon Wayne Swan MP on 24 April 2009


Royal Australian Navy Band: A Musical Voyage
Be proud of what you have done, as we are proud of you. Parade yourselves confident in the knowledge that your deeds are appreciated by the Australians for whom you served, no matter which of Australia’s battles you have fought. You have helped create a tradition which our relatively young nation can display with honour in any company. We thank you for all of this.\(^5\)

But as we reflect on all of the conflicts in which Australians have been involved, and the many incredibly dangerous situations faced by our defence forces in other operational deployments, one thing clearly stands out—mateship is at the heart of what we refer to as the ANZAC values: it drives loyalty, courage, endurance and sacrifice. It is a compelling reason for most acts of heroism, and is a powerful motivator in our nation’s psyche.

Vice Admiral Crane characterises the ANZAC Spirit as ‘noble and selfless service to our nation’,\(^6\) and there is no finer example of noble and selfless service than that shown by Ordinary-Seaman Edward (Teddy) Sheean.

On 1 December 1942, HMAS Armidale was attacked by Japanese aircraft whilst enroute to Timor and had to be abandoned. As the crew was abandoning ship, the Japanese began machine-gunning survivors in the water. When he saw this, Teddy Sheean, though himself wounded, manned the aft 20 mm Oerlikon gun and began shooting at the attacking aircraft. He shot one down and damaged two others. Sheean remained at the gun and continued to engage the enemy aircraft even as the ship went down.\(^7\)

Teddy Sheean gave up his chance to escape and died trying to save his mates. As Armidale took her final plunge, witnesses saw an arc of tracer rounds going up from Teddy’s gun as the hot barrel hissed into the water. If ever a little ship died fighting, then Armidale was that ship; and it was this teenage boy who brought undying fame to his little ship at the cost of his young life. But he did not die thinking of fame. He gave his life for his friends.\(^8\)

What does the example of Teddy Sheean teach succeeding generations of young Australians? The Navy honoured him by naming a submarine after him—the only submarine ever named after an ordinary sailor in any navy. Perhaps what young Teddy teaches us all, young and old, is, “it’s not all about me!” In my view, that useful phrase sums up the point and purpose of ANZAC Day. Teddy’s 94 year old sister pointed out at the commissioning of the new patrol boat HMAS Armidale a few years ago:

He was an ordinary seaman, and an ordinary Australian who performed an extraordinary act.

Mateship has never been the exclusive preserve of our defence forces. Whenever Australians are called upon to assist, mateship comes to the fore. We see it in our fire fighters and emergency services teams, in our vast band of community volunteers, our medical staff, our police and many others who respond to those in need.\(^9\) Perhaps most of all, ANZAC Day is a celebration of ordinary people who have done extraordinary things. When you parade on ANZAC Day, reflect upon the opportunities and freedoms bequeathed to us by our forebears; they would be comforted in knowing that we, and the people of Australia, remember and honour their sacrifice. But we can take the act of commemoration to an even higher place by following their example—by committing ourselves to lead lives worthy of their sacrifice by looking after our shipmates and our fellow citizens as well as we are able. This is the test of humanity, which will make us worthy of our inheritance. And in this way, we can renew our pledge of nationhood in honouring those who served and suffered or died. The ANZAC values serves to shape Who We Are and What We Stand For.

\(^5\) ANZAC Day Speech by the RSL National President, Major General Bill Crews, 2006
\(^6\) CN AUSTRALIA message 191016ZAPR10 para 6
\(^7\) http://www.navy.gov.au/Publications/Papers_in_Australian_Maritime_Affairs_No._17, article by N. Watson
\(^9\) ANZAC Day Speech by the RSL National President, Major General Bill Crews, 2006
REMEMBRANCE DAY SPEECH BY THE DIRECTOR OF MUSIC

At 11 am on 11 November 1918 the guns of the Western Front fell silent when the Germans called for an armistice. The eleventh hour of the eleventh day of the eleventh month has attained special significance in the post-war years. It’s the moment in time which has become universally associated with the remembrance of those who died in that war. After four years of bloodshed the battlefields were becalmed; Great empires had been broken; and millions lay dead—among them, sixty thousand Australian heroes whose final resting place will forever be foreign soil. And there were a further one hundred and fifty thousand whose bodies and minds were forever scarred by the horrors of that war. And all this from a country of some four million people. It was called the War to End All Wars. But we now know that it was not. It was the First World War.

Today we remember the end of that Great War where we as a nation paid a heavy price:

- 26,111 Australian casualties at Gallipoli including 8,141 deaths.
- 5,533 Australian casualties at Fromelles—in one night.
- In the fighting at Pozieres the Australian Imperial Force suffered more than 23,000 casualties in little more than six weeks, with nearly 7,000 killed.
- At Bullecourt, 10,000 Australians were killed or wounded.
- During the three battles at Ypres there were 38,000 Australian casualties.

Today these numbers are mind-numbing—they are horrific in magnitude.

So it is right that we honour the service and sacrifice of the fallen today. It is right that we honour all those who have served. And it is right that we remember today those who are still serving.

From a naval perspective it is also right to consider that at the outbreak of hostilities in 1914, the Australian Fleet operated as an integral part of the Royal Navy and served in all operational areas. The Australian Naval and Military Expeditionary Force carried in HMAS Berrima and supported by units of the Australian Fleet, including HMAS Australia which had the first band of the Royal Australian Navy embarked and whose musicians performed wartime duties as medical orderlies) captured German New Guinea colonies. This was the first amphibious assault of the war. After this operation the ships of the Royal Australian Navy began the vital role of convoy escort. It was whilst escorting a convoy that the light cruiser HMAS Sydney was detached to investigate the sighting of a strange warship. This ship turned out to be the German light cruiser Emden. In the ensuing battle Sydney destroyed the Emden and thus won the Royal Australian Navy’s first battle.

The Royal Australian Navy also played a supporting role in the Gallipoli campaign. HMAS AE2 became the first allied warship to penetrate the Dardanelles, but was eventually sunk by the Turkish Navy in the Sea of Marmora. On the peninsular the Royal Australian Navy also played a supporting role in the Gallipoli campaign. HMAS AE2 became the Bridging Train provided vital service to the troops as well as being the last Australians to leave Gallipoli.

The submarines AE1 and AE2 were the only losses suffered by the Royal Australian Navy during this conflict. The first named was lost with all hands off New Britain on the 14 September 1914, and AE2 was scuttled by her crew in the Sea of Marmora on the 30 April 1915, after she had forced a passage through the dangerous waters of the Dardanelles in support of the Gallipoli campaign.

In years past, Remembrance Day ceremonies overwhelmingly reflected personal loss. It is different now. Thankfully, a great many Australians have no personal experience of war, no way of knowing the anguish of enforced separation, or the greater grief of separations made permanent.
Today we remember that each of the fallen had a family and friends whose lives were enriched by their love and diminished by their loss. Each added to the life of a city suburb or country town. Each worked before enlistment in one of countless occupations, which added to the prosperity and the richness of our nation. These strangers from another time have given us a legacy from the past on which to build the future.

A spirit born on the cliffs of Gallipoli, then matured in the mud of the Western Front, in jungles and in deserts, and in desperate struggles on the seas and in the sky. A spirit which draws Australians together in time of need. A spirit which may seem to slumber; but arises to draw new breath when needed.

Their story, the legacy of all Australians who have died or suffered in war and armed conflict, has been passed to each one of us. By today's act of remembrance, we cherish and nurture this possession, their gift. We prove an understanding both of its value and its cost.

One of the most enduring symbols of Remembrance Day is the Red Poppy, which was among the first plants that sprouted from the devastation of the battlefields of northern France and Belgium. This same poppy also flowers in Turkey in early spring—as it did in April 1915 when the ANZACs landed at Gallipoli. Folklore tells us that the poppies were vivid red from having been nurtured in ground drenched with the blood of soldiers.

The Red Poppy was first described as a flower of remembrance by Colonel John McCrae who served in France in World War One as a medical Officer with the first Canadian Contingent. After watching the death of a close friend he wrote in pencil on a page torn from his despatch book the following poem which has become synonymous with Remembrance Day:

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

We should all be familiar with that poem, but you may not know that it inspired many replies from across the world including the following poem from an American, Miss Moira Michael, entitled We Shall Keep the Faith:

Oh! You who sleep in Flanders’ fields,
Sleep sweet - to rise anew,
We caught the torch you threw,
And holding high we kept
The faith with those who died.
We cherish too, the poppy red
That grows on fields where valour led.

It seems to signal to the skies
That blood of heroes never dies,
But lends a lustre to the red
Of the flower that blooms above the dead
In Flanders’ fields.
And now the torch and poppy red
Wear in honour of our dead.
Fear not that ye have died for naught
We've learned the lesson that ye taught
In Flanders' fields.

It is right that we remember those who fell, that we remember the lessons they have passed to us, and that we honour the contribution they have made to our nation. We honour the contribution they have made to the world. And we commit ourselves afresh to the worthy cause of peace.

Lest We Forget

SPEECH BY THE DIRECTOR OF MUSIC
TO THE AUSTRALIAN MUSIC EXAMINATION MUSIC BOARD
ANNUAL PRESENTATION CEREMONY AT SIR JOHN CLANCY AUDITORIUM ON SUNDAY 8 MARCH 2009

Introductory Remarks
Chairperson of the NSW State Committee Australian Music Examination Board and Dean of the Sydney Conservatorium of Music, Professor Kim Walker, Distinguished Guests, Music Examiners, Educators and Administrators, Graduates, Ladies and Gentlemen, I am very pleased to have this opportunity to address you today.

Professor Walker, thank you for your kind introduction. I would also like to acknowledge the Australian Music Examination Board (AMEB), and in particular, the NSW State Committee for its effort to foster and encourage music across a wide range of disciplines. The AMEB does this by maintaining an examination and qualification system that is widely recognised and respected at home and internationally. And the quality of that system was clearly demonstrated by Amy Corkery—I add my personal salutation to the thunderous applause that Amy received.

To each of the today's prize winners and diploma recipients I offer my hearty congratulations. Your success today demonstrates a level of determination and perseverance that is uncommon in today's environment where instant result are expected; often with little effort. Because you have worked hard to attain your achievements, you will have more chance of sustaining the journey far beyond your current level of experience.

‘Music is the universal language of mankind’. I suspect that we could all agree with those words penned by Henry Wadsworth Longfellow who was one of America's my popular 19th Century poets. And I agree: music is the universal language of mankind; but music is much more than just a language.

Chinese philosopher, Confucius, tells us that ‘Music produces a kind of pleasure which human nature cannot do without’. Think about it; where would we be without music or our vinyl recordings or in the case of the graduates here today, their iPods. Music is a kind of pleasure which we cannot do without!

According to the German novelist, Berthold Auerbach, ‘Music washes away from the soul the dust of everyday life’. What a wonderful, sustaining truism that is! And what a rewarding ability it is to be engaged in an art that enables you to communicate beyond linguistic borders, and to wash away the dust of everyday life.

So it follows that according to Longfellow, Confucius and Auerbach, music gives you the gift to speak a universal language and also to bring pleasure and insight into the soul of those nearest you and of those you reach out to. I would argue that music is even more than that and that the ‘art of music’ is synonymous with and inextricably twinned to the ‘art of communication’.
The Band

When I was invited to speak at today’s ceremony I was asked to talk about my experiences in the Navy Band; and I am glad to have this opportunity to tell you about the band that I have the privilege to lead and to tell also about its role in communicating Navy’s story at home and abroad. I hope that my story is one that also informs you that your art can take you in many directions; paths that you may not currently envision.

For me, being a member of the Royal Australian Navy Band is doubly pleasurable; because I have been given the rare opportunity to lead ‘one of Australia’s premier military ensembles’, and to live my life’s passion within an organization that encourages music and also has a proud record of service to the nation. For more than 108 years now, Navy musicians, both individually and collectively, have been communicating their art ashore and afloat. Despite the long and sustained period of service, I suspect that not many of you here today know what is that the Navy band does. Let me tell you about the band and its record of service.

Prior to and immediately after Federation, music was provided in the various state Navies by bands formed within the structure of each group. One of the very early naval bands was the Band of the Victorian Naval Brigade. This band deployed to China as part of the Australian naval contingent that assisted in quelling the Boxer uprising.

These musicians were the first Australian naval musicians to see active service; and that record of active service continued throughout World War I, World War II, the Korean War, in Vietnam and more recently in the Rehabilitation of Iraq and in Afghanistan for the War on Terrorism. In World War I, when Her Majesty’s Australian Ship Australia led a taskforce that was deployed to find the German Pacific Fleet, the embarked musicians performed as first aid orderlies. During WWII, musicians served with distinction in Her Majesty’s Australian Ships in all theatres of war. To supplement their musical duties, they worked as gun crews, shell bearers in magazines, in transmitting stations, as first aid parties and as lookouts through day and night watches. Fatalities occurred; and given the fact that cruisers were prime enemy targets, musicians were among those unfortunate sailors who lost their lives in HMA Ships Perth, Australia, Penguin, Canberra and Sydney. Musicians also saw action aboard the carrier HMAS Sydney III in Korean waters in 1953, and the Fleet Band performed two concert tours of Vietnam during the early 1970’s.

Currently, the Royal Australian Navy Band has positions for 106 full-time musicians and 118 part-time musicians structured within two components. The Permanent Component has two full-time detachments and the Reserve Component comprises five part-time detachments. Each of these detachments is positioned around the nation; so the band has a substantial ability to reach many people and to communicate the story of the Royal Australian Navy. Indeed, the Royal Australian Navy Band is one of the few platforms in which Navy can communicate its message to the people of Australia; but its musicians also add significant value to overseas deployments undertaken by major fleet units. Through ship borne deployments, the band provides personnel who are cross-trained in a range of mariner and non-musician specific skills. This enables its musicians to make a very meaningful contribution to the capability of the ships that they join as well as adding value to the Fleet’s engagement profile whilst ashore.

Of the 106 current serving permanent musicians the band has 45 members entitled to wear the Australian Active Service Medal; 12 of whom also wear the Iraq campaign medal. Importantly, a high percentage of its people have served at sea and the band continues to provide a very impressive output for Navy at home and abroad.

In Australia each year, the band delivers Navy’s message, by communicating through its music, to hundreds of thousands of Australians. Tasks range from supporting local community groups and ex-Service associations to supporting ceremonial, public relations and social activities for the wider naval family. The band is always present at Welcome Home and Departure Ceremonies for ships deploying to and returning from operational areas. It is interesting to note that in 1900, on the eve of Federation, the bluejacket New South Wales Naval Brigade Band farewelled Australia’s Naval Expedition to the Boxer uprising.
Today’s Navy Band continues that tradition established by the bluejacket band; however, instead of playing ‘Sons of the Sea’ and ‘God Save the Queen’, as was the case in 1900, today’s musicians perform the popular tunes ‘I Am Australian’, ‘My Country’, Australia’s national song, ‘Waltzing Matilda’ and our National Anthem ‘Advance Australia Fair’. The band, and its musicians, communicates a strong level of national pride to all who attend those ceremonies.

The Royal Australian Navy Band has performed on the shores of Gallipoli and in the bunkers of Vietnam, throughout Iraq, Afghanistan and the Middle East, at the Royal Tournament in England, in Disneyland, at the Popes summer palace (Castel Gandolfo), in the "Big Egg" Stadium in Japan, and in many other countries throughout the world. These performances, throughout Australia and the four corners of the world have created the proud traditions upheld by Navy’s current generation of musicians, and have established the Royal Australian Navy Band as ‘one of Australia’s premier military ensembles’.

About Me

My journey with the band commenced 32 years ago. I took up music at 17, a relatively late age, and after completing my fifth grade AMEB assessment on Clarinet I attended the audition for entry as a musician and was accepted. Nowadays, the audition standard is, I am pleased to say, very, very, much higher; and I can also state that the applicants with AMEB qualifications are consistently well-prepared.

Since enlistment I have been fortunate to travel to many parts of Australia and throughout the world. As a junior member of the Navy Band and specialist clarinet soloist I performed in Malaysia, the Philippines, and New Zealand and embarked in the aircraft carrier HMAS Melbourne. I had the opportunity to develop my core skills and enjoy my role as a soloist before discovering arranging, composition, and conducting.

As one of the senior managers I’ve had to move away from the core skills and develop other competencies in music administration, and music leadership. As the leader of the Navy Band I have deployed four times to Iraq and other countries within the Middle East Area of Operations: Something that I never envisioned 32 years ago was flying throughout Iraq in Blackhawk and Chinook helicopters and travelling in armoured personnel conveys in the company of 17 other Navy musicians; all whom were carrying loaded weapons. We did this, not only to provide brief musical diversions for our deployed forces and to boost their morale; but also to communicate the gratitude of a grateful nation.

In more recent times, I had the good fortune to lead a 70-piece Australian contingent to Brunei to celebrate the Sultan of Brunei’s 60th Birthday and a 35-piece Navy Band contingent to Tonga for the King’s Coronation. The Royal Australian Navy Band was the platform in which the Australian Government communicated its goodwill to our close regional neighbours.

Music has taken me to many parts of the world and filled my heart with much pleasure, and I commend all of today’s graduates to follow their passion and their gift to wherever life’s journey takes them; and to enjoy the ride. You have the gift to speak a universal language and to communicate, through your art, your individual story and perhaps also the collective story of the organisation for which you may one day be employed.

Closing Remarks

The Royal Australian Navy Band is fortified by its heritage, and along with other disciplines within the music industry, whether that be in music administration, education or performance, has its roots firmly embedded in the history of human existence.

Ancient Greek philosopher, Aristotle Plato, is credited with saying, ‘Music gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything’. Each of the graduates here today has already shown that they have ‘what it takes’ to succeed—determination, perseverance, and a high level of demonstrated skill; and I hope that each of you realise your dreams, hopes and aspirations.

Good luck, and thank you.
Thank you for the invitation to present an address at this ceremony marking this Anniversary of the Battle of the Coral Sea. I would like to acknowledge the staff and cadets from Training Ship SIRIUS for their fine turn out today and the men and women of the Sydney detachment of the Royal Australian Navy Band for their musical support. In particular, I acknowledge the veterans gathered here today for their contribution to the nation during times of conflict; but also for their ongoing contribution to the fabric of Australian society. So we have present here today past, current and, hopefully, future generations of Australian seafarers in the company of veterans of the Australian Defence Force.

As the Director of Music for the Royal Australian Navy I am mindful that musicians embarked in HMAS AUSTRALIA during the Battle of the Coral Sea would have been at action stations as members of gun crews, as shell bearers in magazines, in transmitting stations, as first aid parties and as lookouts. So I am pleased to also pay respectful gratitude to those former members of the Royal Australian Navy Band.

In early 1942 as the list of military defeats for the Australian, British, American and Dutch military and naval forces began to mount, the feeling in the general populace of Australia must have been one of depression and a general expectation that the Japanese would invade at any moment. It is a fact that the Japanese forces were conducting preparations for the capture of Port Moresby, the Solomon Islands, New Caledonia, Fiji and Samoa. The object of their plan was to extend and strengthen the Japanese defensive perimeter as well as cutting the lines of communication between Australia and the United States.

It is important to note that the occupation of Port Moresby would have cut off the eastern sea approaches to Darwin and provided the Japanese Navy with a secure operating base on Australia’s northern doorstep. The Battle of the Coral Sea prevented the direct assault of Port Moresby by sea, buying time and keeping open the northern sea lanes, and it made possible the successful defence of the Kokoda Track and the eventual recapture of New Guinea.

The Battle of the Coral Sea was one of the major air and naval engagement of World War II. It was also the first naval engagement in history in which two fleets clashed, but neither fleet saw each other—it was fought entirely with aircraft. Australia’s part in the battle consisted of the heavy cruiser, HMAS AUSTRALIA, the light cruiser HMAS HOBART, and aircraft flown from bases in Queensland by both Australian and American crews.

In late April 1942, US Intelligence detected a major Japanese flotilla heading toward the Coral Sea. The Japanese codename for the flotilla was Operation MO. Its objective was the invasion of the small but strategically important, Papuan town of Port Moresby. Admiral Nimitz, Commander-in-Chief of the Pacific Fleet, responded by deploying his two available carrier groups. Rear Admiral Fitch, commander of Task Force (TF) 11 embarked in USS LEXINGTON, was ordered to sail and join Rear Admiral Fletcher’s TF17, which was centred on the USS YORKTOWN in the Coral Sea. TF44 was deployed from the south under the command of Rear Admiral John Crace RN. This combined force, under the command of Rear Admiral Fletcher, was designated TF17.

For the purpose of my short address I will focus TF44 which comprised HMAS AUSTRALIA (flagship), HMAS HOBART and USS CHICAGO supported by the destroyers USS PERKINS and WALKE.

Early on the morning of 7 May, Admiral Fletcher split his force by detaching TF44 to cover the Jomard Passage and intercept the Japanese invasion force: this was an extremely risky decision and perhaps the most important in the entire battle. For not only did Admiral Fletcher weaken his own air defences; but he also exposed Admiral Crace’s ships to the possibility of air attack without hope of fighter protection, as had occurred five months earlier with disastrous consequences when Her Majesty’s Ships PRINCE OF WALES and REPULSE were sunk by 86 Japanese aircraft.
TF44 arrived off the Jomard Passage, near the Louisiade Islands, at about 2 pm on 7 May: this was the sea route through which the Japanese force was headed towards Port Moresby. Due to the major air threat that faced the cruisers, Admiral Crace ordered his ships to take up an anti-aircraft diamond formation. Japanese aircraft were sighted at about 3 pm. Admiral Crace ordered his Task Force to alter course so that the ships were heading directly towards the oncoming aircraft. In an attempt to make as difficult a target as possible each of the ships commenced evasive manoeuvring. This presented the narrowest possible target for the torpedoes launched by the Japanese aircraft, all of which, thankfully, missed. After releasing their torpedoes the aircraft strafed the ships and a number of sailors were injured. Admiral Crace’s Task Force then faced another wave of aircraft attack from high level bombers, which seemed to single out HMAS AUSTRALIA. Fortunately, the bombing attack proved to be ineffective. The skilful ship handling of Admiral Crace and his commanding officers also contributed to the safety of the ships.

While the brunt of the battle was fought in other areas of the Coral Sea by US servicemen, TF44 including the Australian seamen on the heavy cruiser AUSTRALIA and the light cruiser HOBART played a very significant role in ensuring Japanese ships did not exit the Jombard Passage towards Moresby. Their presence in this area was important in influencing the decision by the Japanese Commander to turn back the Moresby landing force.

Tactically the Battle of the Coral Sea was pretty much a draw, but strategically it was an Allied victory as the Japanese Port Moresby invasion force—scheduled to land on 10 May—was ordered to turn back. And although both fleets withdrew simultaneously from the engagement, crucially, the Japanese had two vital fleet carriers too badly damaged to be available for the decisive Battle of Midway one month later.

Had all the Japanese carriers been present at Midway, the chance of American victory would have been greatly reduced, with incalculable consequences for the war in the Pacific.

In essence, the Battle of the Coral Sea was the indispensable prelude to success at Midway. However, our success during the Battle of the Coral Sea came at great cost:

- one of the American carriers was destroyed and one was badly damaged,
- one oiler and one destroyer both sank,
- 66 aircraft were lost, and
- more than 543 allied sailors and airmen were killed or wounded.

Today, we remember with thanks and pride the courage shown and the sacrifices made during the Battle of the Coral Sea.

We shall never forget.
CHAPTER 5

SELECTED ARTICLES FROM RAN BAND NEWS
WELCOME FROM THE DIRECTOR’S DESK

Welcome to the first edition of the RAN Band News. I hope that this twice-yearly publication will prove a useful way for all of us to keep in touch, as well as becoming another medium in which to provide category specific information.

I would like to commence by stating that I am fortunate to have the privilege of leading the Royal Australian Navy Band—one of Australia’s premier military ensembles, and I am grateful to my predecessor, Commander Ashley Greedy AM RAN for the excellent shape that the band was in when I assumed my watch last July. Commander Greedy dedicated most of his working career to the Royal Australian Navy. His achievements were acknowledged in 1993 by an award in the Member in the Military Division of the Australian Honours and Awards, and by a Chief of Navy Commendation last year. It was humbling to witness the generous level of personal acknowledgment given Commander Greedy during his farewell visits to each detachment. Commander Greedy is now enjoying the 19th hole on Norfolk Island and, on behalf of the Musician Category, I formally thank him for his tremendous contribution.

There has been much change during the previous seven-month period. This change was foreshadowed in our Category Management Plan and began to gather pace as our people regained their sea legs and commenced short deployments to sea. During the course of this financial year, almost thirty percent of the category would have enjoyed the opportunity to spend some time at sea. Some interesting stories are contained in this first edition, which gives some insight to the sea-ride in HMAS *Kanimbla* and deployment to North East Asia in HMAS *Sydney*. Currently, four members are embarked in HMAS *Kanimbla* as flight deck teams, and other opportunities are being explored to embark elements of the band in HMAS *Adelaide*, HMAS *Success*, and HMAS *Manoora*.

Royal Australian Navy Band: A Musical Voyage
However, there has been a cost associated with getting our people back to sea. Six months ago, no one was qualified for sea; by the completion of this financial year, almost 100 percent of the category will be readily to embark at short notice. Getting people re-qualified has resulted in a lot of disruption to each of the permanent detachments. This disruption, combined with the high training liability for the January / June period, has to be managed carefully and I am working closely with each of the Music Director’s to minimise any potential risk to our activities. In the Category Management Plan I identified a series of activities, which were to be resourced and funded to achieve nation best standards. These benchmark activities have included; the national tour to Newcastle, Melbourne and Adelaide; the ceremonial recording in Sydney; the ‘live to air’ broadcast on ABC Classic FM; Chief of Navy and Maritime Commander Ceremonial Sunset ceremonies; the Stuart commissioning; and various welcome home and farewell ceremonies. This initiative has been a resounding success, generating a high level of interest from potential recruits, and securing our position within Navy as an organisation able to present a world-class product. The retention situation has eased to a 10 percent annual exit rate and, notwithstanding a high failure rate during the enlistment medical process, I expect more than 95 percent of our positions to be filled by July. Our reserve detachments continue to achieve good outcomes towards our national marketing effort—despite significant pressure on reserve salaries, scrutiny by this office, and national structural reform for the Naval Reserves. There is little doubt that my next task is to address the growing concerns of our reserve people. However, I acknowledge that achieving a balance between organisational goals and the career aspirations of our reserve members is not going to be easy. Also, you should all be aware of the proposed transfer of control of the RAN Band from Maritime Command to Systems Command. I convened a number of category meetings last year with representatives across the category; the Systems Commander, Commodore Crane; and the Chief of the Combat Support Group, Commodore Robinson. I have been working with Commodore Robinson to ensure that our position of strength is not compromised as a result of the transfer, and to ensure that our level of reinvigoration to the Fleet continues. Commodore Robinson has been particularly helpful during this period of uncertainty.

To quote Albert Einstein, ‘In the middle of difficulty lies opportunity’. Hopefully, we will be able to work together in the coming months to make opportunity out of the difficulties in reserve salaries and the forthcoming transfer of control to the Commander, Australian Navy Systems Command.

**BANDIES AT SEA**

**HMAS Kanimbla: Article by Able Seaman Gordon Orr**

Early June 2002 the Musician Branch was asked for volunteers to board HMAS *Kanimbla* (Amphibious Class) for a twelve-week tour of duty somewhere to an unknown destination. With only 24 hours notice due to a decision on NBCD training, the following personnel were lucky enough to be chosen:

Able Seaman Shannon Rankine
Able Seaman Sonya Henderson
Able Seaman Karen Collidge
Able Seaman Brett Douglas
Able Seaman Gordon Orr

HMAS *Kanimbla* left Sydney, whilst Brett and I were flown to Darwin to meet the Ship. On joining the ship we had 15 minutes to stow our gear and get straight into NBCD training. We completed three days of theory on the ship and then spent a day of practical application of what we had learnt out at the fire training ground at HMAS *Coonawarra*. The practical component consisted of Fire fighting, entering a closed compartment with full fire fighting gear and extinguishing a real fire, entering a flooding compartment and stopping the leaks with shoring, plugs and pipe clamps. We also learnt how to operate a thermal cutter, which cuts through 12mm steel (invented by a bank safe robber) and learnt how to use a ramset tool (a nail gun used to nail steel sheets to bulkheads).
Our mission was called “Operation Reflex II” and our goal was to patrol the waters around Christmas Island to stop any illegal fishing or immigrating refugee boats. Our task on the ship was to work as Spare Hands, and as such, we were assigned a program of working within other departments for a week at a time.

The departments we worked with included:
- Bosun’s Mate: Rope/Boat work, armoury & ship repair.
- Naval Stores: Checking off inventories.
- Café Party: Setting up Breakfast, Lunch & Dinner and cleaning duties.
- Aviation: Learning about Sea king helicopter operating procedures.
- Chiefs Mess: Breakfast, Lunch and Dinner meal serving and cleaning.
- Medical/Dental: A day spent with Medical & Dental to observe their work.
- Photography: Two Days working with photographers.

Our routine consisted of working with the above departments from 0800 to 1200hrs and then having music rehearsals from 1300 to 1600hrs before commencing Watch on Deck duties.

The Watches are:
- First dog 1600 – 1800hrs
- Last dog 1800 – 2000hrs
- First 2000 – 2359hrs
- Middle 0001 – 0400hrs
- Morning 0400 – 0800hrs

On Watch we would be expected to be on the Helm, Port/Starboard Lookout, or be the Quartermaster assistant, which included answering phones, making pipes, recording weather and sea state. We all had the opportunity of being on the helm during Officer of the Watch Manoeuvres and we all completed over 10 hrs on the helm thus received our Helmsman Certificate Qualification.

The Commanding Officer, Commander David McCourt, and the Executive Officer, Lieutenant Commander Edwards, were very pleased to have us bandies on board their ship and as such asked if we could provide some music for an upcoming wardroom dinner on the aft flight deck. We accepted the challenge and with the odd combination of instruments that we had, set about transposing some Clarinet, Trumpet and Saxophone quartets that I had brought along that also had taped rhythm backing. The music at the wardroom dinner worked well playing songs such as;
- Proud Mary, 25 or 6 to 4, Old time rock n Roll, New York New York, Theme from Ice Castles, Little Boy Lost, and Georgia. Duets (CD Backing) (Trom & Clary) Mood Indigo, Satin Doll and other Ellington favourites.

Other musical highlights of the trip included, playing marches and incidentals on the Gun Direction Platform (GDP) Deck to HMAS Sydney, HMAS Adelaide and HMAS Melville during Replenishment at Sea (RAS), Entering and Leaving Darwin harbour, and various Church Services both on board and at Christmas Island. Another highlight was providing music for the Ships cocktail party and Ceremonial Sunset.

With the help of Captain Lindsey Mee (OIC Army Band Darwin) I was able to secure the services of side drummer Musician Sheryl Wilson and with her help made the night a great success. All music provided was very successful due to the versatility and ability that is to be expected from today’s RAN Band musicians.

As for refugee boats, none spotted, although one steel ship with 633 refugees that was due to leave Indonesia but was stopped by authorities before sailing. Some Type 3’s (Indonesian fishing boats) were spotted by Kanimbla and challenged by the Patrol boat HMAS Launceston that was shadowing us.
Christmas Island is a small island rising sharply up out of the sea. An interesting fact is that we were sitting in 600m of depth when tied at the buoy 200m from shore. It has a population of approximately 1500 which are mostly Chinese, Indonesian and Island migrants with some ex-Australian Mainlanders thrown in.

We were able to go ashore in groups of 60 a day for day leave if on the nominated sheet and not required for duty. Other times we got to go ashore were for the Kanimbla verses Christmas Island sport days i.e. Soccer and touch footy. Ship’s company could also volunteer to go ashore to help restore a run down Gun emplacement and bunker, which was overthrown by the Japanese during WWII. This was a good-will contribution from the ship to the Island people.

On the way back to Darwin the ship stopped to help a stricken yacht, which had a broken rudder. The ship sent over a dive crew to remove the broken rudder, had the ship’s carpenters make up a new one and had the divers refit it. The yacht was back underway within the day.

Back in Darwin we were fortunate enough to be selected to go on an expedition to Katherine Gorge with 30 other ship’s company. We experienced canoeing Katherine Gorge, various national parks, thermal pools and various waterfalls.

Our time with the ship gave us a valuable insight into how other departments function within the daily running of a ship. We all got along well with the ship’s company including all ranks. The ships crew appreciated our playing of wakey, wakey in the mornings and beer calls. They would often ask us to play their favourite tunes and we would learn them by ear to play at the next available pipe. This helped to boost morale, as it was different from the norm. It was also good for other sailors to see that we can “hold our own” when given other challenges outside of our normal band work and perform hose challenges well.

I would recommend sea trips to other bandies so that they can get “out there” and experience “sea life” as it is. Then they can answer the question that we are all so often asked, “What’s it like being at sea?”

I Would also like to take this opportunity to thank Able Seaman’s Henderson, Rankine, Collidge and Douglas for their hard work including, team work in transposing and rewriting charts, their valuable input during rehearsals, and lastly the enduring and trying times finding a suitable rehearsal space. Job Well Done. Also thanks to CO HMAS Kanimbla, DMUS-N and the Band Officers for giving us the opportunity to experience life at sea.

_HMAS Sydney: Article by Petty Officer Nick Pearce_

Everyone in the Navy will tell you, “Never volunteer for anything”. In this case, common dog was ignored. In less than forty-eight hours after being informed of this deployment, a seven-piece ensemble had been selected from a list of names submitted from the musicians of Sydney and Melbourne Detachments.

The musicians chosen for the deployment, Petty Officer Pearce, (sax/clarinet/vocals), Leading Seaman Collins (trombone/keys), Leading Seaman Watson (tuba/electric bass), Able Seaman Honor (saxophones/flute) Able Seaman Goinion (drums), Able Seaman Hansch (trumpet/bugle), Seaman Dowd ( vocals/guitar/bass drum).

The ensembles roles have been to perform beat to quarters followed by ceremonial sunset’s and to provide the ship with a rock band, jazz ensemble and a small parade band for all other functions and occasions.

After completing our basic NBCD course at HMAS Creswell we managed to get a few days of quick rehearsal at Sydney studio to brush up our drum corps skills and to quickly go over a twelve song forty minute set with the rock band. We departed Sydney airport early on the 11Sep 02 and made our way to Darwin to meet HMAS Sydney. The next day we waited on the dock of Darwin Navy Base until approximately 1000. Sydney steamed into Harbour and anchored, we loaded our equipment into a workboat and climbed on board, were issued bedding, boots, anti-flash and overalls and then continued to post in.
A large transit accommodation sleeping space that looks like a giant chest freezer was set up in the stb hangar for most of the band's Junior Sailors whilst the remaining moved into respective female and PO's messes. The port hangar has been our nominated equipment storage and work place area and is our part of ship for daily routine rounds.

Five days of calm sea's made it easy to productively rehearsed up the rock band and drum core for Beat to Quarters with the guard before the first port of Manila.

1000 Procedure Alpha for Manila worked well on the flight deck although we had to quickly get the equipment out of the way and help rig up the gangway, the awning, store the ship with fresh rations, eat lunch and rehearse the Beat to Quarters with the guard. On completion we set up for the cocktail function and had enough time to get three hours ashore to regain our land legs, and make calls home and be back in time to scan up, dobe up and commence playing smooth background cocktail function jazz by 1830 to 1945.

The Beat to Quarters at 2000 was successful and very much applauded and appreciated. We then continued ashore around 2145 and in fine Navy band tradition on the first night in, had lots of fun.

We are fitting in with the ship's company well and are now a part of night watch duties. These duties comprise of man overboard sentry, helm, lookouts and anything that is piped for spare hands like cheering ship when in light jackstays with Japanese ships. We are also keeping protection force duties and will be shore patrol guards in Guam. We have visited Qingdao in China and Japan's port of Nagasaki where we again performed to everyone's expectations and repeated all sailor traditions in the art of buying rabbits, having a look about and consuming a quiet ale here and there. We are presently in defence watches at sea on exercise with the Japanese Marine defence force in a small typhoon two days south of Tokyo and are looking forward to seeing the bands and ships of other Navy's.

To date we have performed with our many ensembles two flight deck concerts, three cocktail functions, three beat to quarters and sunset ceremonies, one touch football match, one basket ball match and six procedure Alpha's.

Our performances have been very well received by all ranks.
Welcome to the second edition of the RAN Band News. There has been much achievement and acknowledgment during the previous twelve months period, and it is timely that I review that achievement and acknowledgement in this edition as we transfer from Maritime Command to Navy System Command. Our effort to reinvigorate the band’s contribution to the Fleet has been a resounding success. Since July last year we have embarked elements of the band on four separate occasions; in all, a total of 25 musicians have been deployed on Major Fleet Units. You would be aware of the costs associated in getting back to sea. To remind you; this time last year no one was qualified for sea and we had a significant shortfall in personnel, and getting people re-qualified resulted in a lot of disruption to each of the permanent detachments.

This disruption, combined with the high training liability for the January to June period had to be managed carefully, and required some of our reserves to undertake continuous full time service. I would like to acknowledge Lieutenant Steve Cottier and Lieutenant Paul Cottier for their support of this initiative and their ability to manage any disruption within their detachments.

I am pleased to report that our recruiting effort has also been a resounding success. As we move into the next financial year all of our allowed positions are full, and we have a significant list of applicants waiting for positions to become vacant. There is still some mismatch with regard to instrumentation balance; but I expect this to be resolved over the coming year.

Despite a budget that is less than we would all hope for, we have managed to achieve impressive outcomes; these outcomes are reported at the end of this newsletter in ‘Progress on National Goals’. Our new public relations material and recordings have been very well received, and our position within Navy as an organisation able to present a world-class product was recently acknowledged by a Maritime Commendation.
The text is included in full on the next page along with an ‘all ship all shore’ signal from the Maritime Commander and a signal from the Navy Systems Commander, Commodore Crane.

It is worthy of noting that during the presentation ceremony at Maritime Headquarters last week the Maritime Commander made a point of emphasising the following sentence from the commendation, “The Royal Australian Navy Band promotes awareness in the wider community of Navy’s critical contribution to the nation”. In his signal, Rear Admiral Gate states, “THE ROYAL AUSTRALIAN NAVY BAND IS ONE OF THE FEW PLATFORMS IN WHICH NAVY CAN TAKE ITS MESSAGE TO THE PEOPLE OF AUSTRALIA”. The commendation and signal acknowledge the work undertaken across the country by all of our people, as does the signal from Commodore Crane which state, “I AM WELL AWARE OF YOUR PREVIOUS EXCELLENT SERVICE TO NAVY UNDER THE COMMAND OF THE MARITIME COMMANDER AUSTRALIA AND I ASK THAT YOU CONTINUE TO DELIVER THOSE HIGH LEVELS IN THE FUTURE.”

Other effort has recently been rewarded. Lieutenant Paul Cottier received a Maritime Commander Commendation for his work in promoting Navy and for his support to reinvigorate the band’s commitment to the Fleet, and Petty Officer Michael Vaughan was awarded the Centenary of Federation Medal for services during the Federation year. Chief Petty Officer Bill Bekendam was promoted to Warrant Officer after many years of loyal and dedicated service to the Musician Category and takes up his posting to the Defence Force School of Music this month.

Many thanks to Warrant Officer Dale Granger who returns to the Tasmanian detachment after a period of full time service at the Defence Force School of Music (DFSM), and thanks also to Lieutenant Steve Cottier, particularly for his support in implementing organisational change; Lieutenant Cottier is returning the DFSM as the Senior Instructor. Thanks also to Lieutenant Steve Stanke for a job well done as my assistant; I’m sure he will enjoy the many challenges ahead as the Music Director of the Melbourne detachment.

This edition contains some great input from across the category. For me, the articles from our people at sea are a particular highlight. The articles on Music as Therapy and the Art of Encouragement provide good inspiration, and the article ‘A Week in the Life of the Melbourne detachment’ shows the great flexibility of our people and their willingness to accept the sometimes very difficult tasks given them.

During the next twelve months I will be reinforcing some of the change undertaken when I assume the role as Director of Music. I look forward to your continued support.

MUSICIANS DEPLOYED IN A COMBAT ROLE

**Article by Leading Seaman Chris, Able Seaman Meredith and Able Sonya**

In September 2002 four musicians from the Sydney detachment of the Royal Australian Navy Band volunteered to join HMAS Kanimbla (Leading Seaman Chris, Leading Seaman Meredith, Able Seaman Sharon and Able Seaman Sonya) for a six month deployment to the Gulf. We were trained up to work with the Aviation Department as part of the flight deck team. On January twenty third, five weeks early, we set sail from Sydney Harbour to a very expectant war on Iraq. As we sailed into the tropics we sweated our way through an intense week of simulated damage control work ups; multiple fires, floods, smoke bombs, mine blasts, crashes on deck, toxic hazards and our least favourite chemical threats. Tired but relieved to have passed our Operational Readiness Examination, we pulled into Darwin for a beer and said goodbye to Australian soil.

Here are some memorable moments from our trip.

**DCX 400...**

(Meredith and Sonya)

The alarm for action stations rang loud. We (Meredith and Sonya) donned anti-flash and rushed to our action station- Aft Repair. Assigned the duty of “tank deck rovers”, our task was to bring our section of the ship to “state one condition Zulu”. Not a minute too soon it was piped to “BRACE! BRACE! BRACE!”...”BOOM!”....
…”we are sitting in a dark compartment with only one emergency escape light. The ship has been “hit” and is drifting aimlessly in the ocean. No communications are working in a situation which would normally call for frequent, fast, detailed sit reps. The silence of the engines leaves only the shuddering sounds of the ship creaking and rocking, and of the waves crashing about outside... very eerie.”

It wasn’t till later we found out the extent of damage to the ship. The superstructure and all of “Aft Repair” had been wiped out. This included us. We were for exercise, dead. We could only imagine what this would have been like for real.

**A ‘Medical Evacuation’....**

(Chris)

It was the big one, the ORE (Operational Readiness Examination), the culmination of our intense ‘O Loc’ work-up. We were an hour into the DCX (Damage Control Exercise) when we the ship came under simulated attack from enemy fighter jets. Our repair base suffered major damage and to make it as real as possible a member of ‘The Green Team’ came into our compartment and handed out injury/fatality cards. For the ones ‘lucky’ enough to be ‘killed’ it was the end of the exercise. My card, complete with a real photograph of the injury, stated that I had sustained a massive compound fracture to the right leg. After initial treatment by the medics I was moved to the ships hospital. There it was decided that due to the serious nature of my injuries I would have to be airlifted off the ship. A nervous stretcher ride out to the helicopter followed (I was sure they were going to drop me!). There the realism of the exercise was relaxed a bit and instead of going into the helicopter on the stretcher I was able to sit in one of the seats. We then took off and flew around for 20 mins to simulate the journey to a hospital before landing back on the ship. Since I was theoretically off the ship at that point I was not allowed to take part in the rest of the exercise, which went on for another couple of hours, lucky me!

**Desert Duck**

(Chris)

“Hands stand to flying stations, prepare to receive Desert Duck aft”. This was one of the most eagerly anticipated pipes made during our time in The Gulf. Desert Duck is the nickname given to the fleet of Sea King helicopters that transport stores, passengers and more importantly mail to and from naval ships in the area. They would land on Kanimbla once or twice a week but we never knew if they were carrying mail until we actually started unloading.

The other interesting thing about ‘The Duck’ is how their aircrew painted yellow prints across our flight deck. We had been pre-warned that this was the habit of theirs, kind of like a calling card to say that they had landed on the ship. It took about a month but sure enough one day they got us. Just before the aircraft was due to take off one of the aircrew men jumped out and stamped the deck with a line of yellow duck prints.
Sand Storm
(Sonya)

One night before the war, our flight deck team was psyched up for five deck landings of which most would be hot refuels. During the twilight we had landed a helicopter with no problems, and now at 23:00 we stepped outside with a cylume stick each in our sleeve pockets and our cranials on ready to receive our next land on. We waited on the aft flight deck, and waited,... and waited. There was a strange substance in the air. Visibility waning so that we could no longer see any lights on the water or in the sky. Like mist or fog- yet neither, we concluded that it was dust! We were tasting the little gritty bits in our mouths. Very strange! We were in the middle of a sand storm, which from Kuwait, had blown itself out to sea. Bad news for the visiting helo that spent fifty minutes trying to find us! In an effort to help them our ship’s searchlights shone at full beam from the main mast into the dust blanket hovering over the ship. Though at one stage we distinctly heard the helo, we could see only dust and darkness. Even the idea of a trail of smoke flares from the pyrotechnics locker seemed futile. An hour later they radioed us to say they were safely on US ship Valley Forge. They would otherwise have had to ditch in the ocean.

Back inside the hanger the dust filled the air and looking up the breezeway you could barely see the roller door at the other end. Our faces (bar a patch around our eyes from the goggles), were caked with sand as were our cranials, overalls and boots. It was so dusty. I can only imagine how it would have been to experience this dust storm ashore.

(Chris, Meredith and Sonya)

We have now left the Northern Arabian Gulf and have begun our journey home. As we write this we are pulling into Muscat, the port city of Oman. We also look forward to stopovers in Colombo and Singapore before we finish our deployment with a family cruise from Cairns to Sydney.

As we begin sailing for home we can reflect on how lucky we have been. Although we faced numerous threats and at times ‘sailed close to the wind’, we are relieved that we have come through the experience unscathed. It’s been an amazing five months and a chapter in our lives that we will never forget.

MUSICIANS ONBOARD HMAS ADELAIDE

Article by Petty Officer Gabe Kicsak

After all the gear had been freighted from Sydney to Perth, the eight members that were nominated for sea were ready. All NBCD and Advanced NBCD courses were completed, medicals done. After collecting medical and dental documents, our post-out was complete.

Monday, 26 May 2003, all our bags are packed and we are waiting at the airport. Usual story; hurry up and wait as our plane was delayed by 90 minutes. The flight over was smooth and transport at the other end was waiting for us. We went via Irwin Barracks to be greeted by Chief Petty Officer Bekendam who had all our gear waiting for us. We loaded it into the trailer and were on our final destination to HMAS Adelaide at Fleet Base West.

We arrived at the gangway, met the Officer of the Day and were told that they weren’t expecting us until Thursday. Lucky we got there on Monday, as power for the amps was hard to get. We finally had power for everything by Wednesday afternoon.

The ships program had changed at the last moment. We were now going to sail on Saturday morning instead of Friday. First day out at sea was great. No one in the band got seasick. Rehearsals had already begun whilst we were alongside and now rehearsing at sea. Our first gig was for Replenishment at Sea with United States Naval Ship Yukon. After six days at sea, we finally saw land. We were going to refuel at Christmas Island. The Ships Company were granted a SWIMEX for about an hour in crystal clear blue water. We weighed anchor and finally en route to Chennai, India.

Monday morning came and we pulled into Chennai (formerly known as Madras). Final rehearsals happened for Ceremonial Sunset and the Cocktail party. About 150 guests were present for the evening function.
The next day we played at Mithra School for disadvantaged and less fortunate children. The day was a big success on the musical side.

Most of these kids have never seen a saxophone, trombone or trumpet in their life before. Talk about having a completely captivated audience that was entranced by these instruments. The ship’s company built the school a new playground while others painted a mural including the talents of our newly promoted Petty Officer Kara Williams.

That night, the group rigged up again at the Park Hotel for a fundraiser for the Rugby Club and the school we played for earlier that day. Most of the ship’s company turned up to the function including Maritime Commander. The night turned out to be a mini ship’s ball and a great time was had by all.

Friday morning we set sail again and sailed into heavy seas. Exercises were the order of the day with an Indian ship. Late afternoon saw us all manning ship. The Indian ship sailed past us and we “Cheered Ship” to each other. This is the first time I have seen a “Cheer Ship” other than a commissioning.

We all had Damage Control walkthroughs and were confident on how to use a Bauer Air Compressor. Damage Control Exercises happened and the band were manning the compressors and recharging the bottles for the next exercise. This freed up the ship’s company to do their jobs and everyone was happy again.

The ship’s next stop was Singapore as Phuket was cancelled because of high terrorism threats. All the Able Seaman had a day each doing Force Protection in both Chennai and Singapore. Not many gigs were scheduled whilst alongside. Our only gig whilst in Singapore was a cocktail party onboard HMS Marlborough on the second night in. There was lots of shopping to be had by all and people comparing prices on whom got a better bargain. All in all, everyone picked up a great bargain and saved about 50% off prices compared to home.

Six days in Singapore was the duration of the stay. Once again, we weighed anchor and were now involved in “Flying Fish 2003”. This exercise saw Malaysian, United Kingdom, New Zealand and Singaporean ships. The band played for RAS’s, Steel Deck BBQ’s and also a Sports Day. We are in middle of the exercise and won’t be back for another two weeks. We will stop in Singapore for a snappy refuel and food before returning back to Perth on the 10th July. The band is staying another day onboard Adelaide as she will be hosting a Family Day on the 11th July.

I would like to take this opportunity to thanks the members that were my sea buddies onboard the mighty Adelaide. They are: Petty Officer Brad Scudds (Drums), Petty Officer Kara Williams (Keyboard), Leading Seaman Aaron Geeves (Guitar), Able Seaman Tracy Burke (Vocal), Able Seaman Kirstin Sampson (Trumpet), Able Seaman Shaun Tatnell (Trombone) and Able Seaman Stuart Vandegraaff (Saxophone and Vocal).

A good time was had by all. We helped where we could to relieve the ships company’s duties. We cooked, we washed, we repaired computer systems that backed up vital data recordings (I did anyway) and did jobs that no one else wanted. Our Divisional Staff could not thank us enough. In the end, it was a job well done and the ship does not want us to go.
WELCOME FROM THE DIRECTOR’S DESK

Much as happened since our last edition. I am pleased to report that our effort to enhance the band’s support to Fleet activities has continued during the July to December period. For a short while we had two elements of the band deployed at the same time with eight musicians embarked in HMAS Warramunga (in the Pacific) and seven in HMAS Tobruk during its North East Asian deployment. The article Good Morning Vietnam by Able Seaman Sharon Jarvis and Missiles and Musicians by Petty Officer Matt Jessop are excellent commentaries on the importance of these deployments; both in terms of how they add value to our image within Navy and to the individuals who were fortunate enough to accept the opportunity for sea deployment.

I am also pleased to report that during this period that the band completed 51 more tasks than for the same period last year. We have released two more recordings and funded a number of benchmark activities to achieve very impressive results. The first of these two recordings was a double compact disc which marked the 90th anniversary of the band. The music was taken from two Flagship Recitals held in the Eugene Goossens Hall at the ABC Ultimo on 1 August and 3 October. This double compact disc is an important milestone:

- As an organisation we had not previously recorded a major symphonic work; we have now released a double CD, A Flagship Recital, which contains two complete symphonies. Disc one is the Third Symphony Opus 89 by James Barnes and disc two is Lord of the Rings by Johan Meij.
- Each of our seven detachments is represented on the second recording, Cruising Stations. This CD also showcases some of our very talented soloists.

Another benchmark activity was the Commissioning Ceremony for HMAS Parramatta. There can be no doubt that the contribution given by the band to ship commissioning ceremonies is nothing less than first class.
I received an invitation from the Forces Advisory Committee on Entertainment (in mid November) to send an element of the band to the Middle East Area of Operations (MEAO) during Christmas and the New Year to support Australian and Coalition forces deployed in the Gulf. I had the privilege to take sixteen very good people and talented musicians on a deployment that demonstrated the calibre of our people and the flexibility and effectiveness of our organisation. We joined with an Australian Legend of Rock n Roll, Angry Anderson, and a Canberra based rock group called ‘Kintama’ to form Tour De Force MEAO 1. Articles in this edition from some of the members give more detail; however, there can be no doubt about how our people and our organisation were received. This was an outstanding result and a testament to the quality of our people and our strength as an organisation.

Eighteen months ago I inherited an organisation that was respected and had a strong history. It was in good shape but in need of some reform; particularly, as its budget had diminished significantly over 12 consecutive years (and it was clear that this trend would continue). Vacancy and exit rates were high, sea deployments had all but ceased, PR material did not exist nor did a branch newsletter. Only one CD had been released since 1992. Almost none of our people had the prerequisite training for sea and our reserves received little funding support from the band’s financial allocation.

From a starting point of one, we now have 21 people entitled to wear the Australian Active Service Medal. We have supported six Major Fleet Units with thirty nine musicians and most of our people are now fully qualified for sea. Including the recent deployment to the MEAO, 56 musicians have deployed overseas. All of our permanent positions are full and significant progress has been made in meeting shortfalls in our reserve detachments. The reserves are now receiving a greater share of the financial allocation and are travelling outside of their metropolitan areas. We have produced and released four CDs and PR material. We have also conducted numerous benchmark activities; that is, tasks of national importance funded and resourced to achieve nation best standards. Other opportunities are planned including embarking eight musicians for a deployment to North East Asia in April (yet to be agreed) and 15 musicians will be visiting Anzac Cove this coming ANZAC day. Also, a Review of our training needs (a key recommendation in the July 2002 Category Plan) has commenced along with an external review on our future funding needs. These are significant achievements.

Thank you for your contribution towards ensuring we remain ‘one of Australia’s premier military ensembles’.

TOUR DE FORCE IN THE MIDDLE EAST

Article by Able Seaman Shannon Rankine

After a week of intense rehearsals, sorting out our program and having many a BBQ (I can tell you now if we have to have one more BBQ!), we packed our bags, said goodbye to our loved ones and began a journey like none other. As a group we were about to embark on the journey of a lifetime and it is this journey that will bond us together with some of the most incredible memories.

We met at Kingsford Smith International Airport on Saturday 20 December 2003; I don’t think it actually hit home for many of us as to where we were about to go as we had been so incredibly busy with work. We had 17 hours to relax and enjoy the creature comforts of our flight, but first we began with some food and drink in the New Zealand Air Lounge whilst we waited for our friends from Kintama (a civilian rock group), Angry Anderson, Lieutenant Colonel Charles Reynolds and our mover Perryn Smidt to arrive.

Once in the air we settled into the flight, the televisions came out and Grant promptly checked the heads to see if Gulf Air compare to the standards of Singapore Airlines—they didn’t with the deciding factor being no cologne or flowers! Over the next 17 hours we ate like we had never eaten before with meal after meal—three breakfast meals during the flight was a little too much. Most of the group caught up on much needed sleep, so the trip over was relatively quite. Just before arriving in Singapore we received the first breakfast meal.
Singapore was a stop for refuelling. It was the 21st of December and Carl’s 21st Birthday; the crew sang Happy Birthday and promise Carl a bottle of Champaign, which he never sets eyes on!! We then flew onto Bahrain International at 0300 and shortly after take off were given another breakfast. We landed in Bahrain to a very different landscape; lots of sand, flat plains and concrete buildings. We rushed through the airport (quite a way), through the detectors and into a very large woman who, because I beeped, gave me a very thorough pat down—and I wasn’t going to argue! We finally got through customs then back onto another shuttle bus, which drove us all the way back to where we started—our connecting flight was right next to the plane we got off! The flight to Kuwait was only an hour long and you guessed it, another breakfast!

We were met at the Airport by some officers who led us through customs. Once we had our bags we boarded a small convoy including at the head one Suburban, our coach and another Suburban. All personnel in the escort vehicles were armed and we wore Combat Body Armour (CBA); the reality of how dangerous this tour was began to set in. The trip to Camp Doha was an eye opener. Every couple of kilometres we passed tankers and Humvee’s with 50 cal weapons and all US military personnel had weapons. Camp Doha is a huge American military base with a very small Aussie contingent. After being shown our accommodation and enjoying lunch in the “chow hall” we settled in for an afternoon and evening of briefings that was broken up by weapons training. The main lesson was on ‘force protection’ something us Aussie’s take very seriously. Rules of Engagement were covered and we were told about some of the threats including Improvised Explosive Device’s. All of us enjoyed a decent night’s sleep and were ready to tackle the next day feeling a little more human.

Over the next few days we all successfully passed our weapons trade test (which was a mandatory requirement for our leg into Iraq), and were issued and fitted with CBA, patrol webbing, a weapon and ammunition. We also conducted our first concert, which was a resounding success. We had all of the Aussie’s up and dancing and we could tell the Yanks were enjoying the show as well although their body language was far less flamboyant. After the first concert, a three hour extravaganza, we were all pretty tired. After the gig we packed down and moved all the gear to the warehouse where it needed to be re-packed onto the pallets ready for our early start in the morning. Our pack down finished at midnight and the start time was for 0530.

The PX store here was amazing and had an adjoining food court with Baskin ‘n’ Robbins, Subway, Pizza Hut and Starbucks to name a few. Not what we typified with a ‘war like’ situation but something we were to quickly become accustomed to.

An early start as we head off to Camp Victory and it was hilarious just getting to the flight. This was the first time we needed all our CBA and webbing and didn’t we all look like the real deal. Grant had his little GI Joe figurine from his children and he looked an exact replica of the GI Joe, so much so that it became known as GI G!!! The CBA, webbing and our weapon weighed about 30kg and after a couple of hours wearing it you somehow don’t feel like the GI G you did earlier. Our flight into Baghdad International Airport was interesting to say the least, however as was to become the norm Kirstin and I slept through pretty much every plane trip. The weather in Baghdad was extremely cool and at night time it got down to about zero degrees, just the right kind of weather to be doing pickets throughout the night.

On our second night we were re-joined, as a full concert group, after a smaller group went into Baghdad and a few other locations to perform to our troops. The concert was held at Aussie Island in Camp Victory and although the weather was freezing our fans were up dancing and nothing was going to stop them from enjoying themselves. A few of us went to bed quite hungry as food had become a rarity and sometimes hard to get; the ‘chow hall’ was over a kilometre from Aussie Island and most of us couldn’t be bothered with the long walk in CBA and weapon. We’ve gotten used to the Rat Packs the US Army provided, with the out of date M ‘n’ M’s!
Again, like yesterday, this was a very different way to spend Christmas. We began with opening our Christmas presents on the roof, and yes, we had our very own Santa weapon (Petty Officer Kara Williams) complete with weapon to hand out our presents. Some of us got some interesting and hilarious gifts from each other. It was nice to be able to take some time out and give and receive some Chrissie presents.

After the present opening we headed off to church where, with our fine voices, Santa hats and headbands with Tinsel on top, we were church choir! It was a nice service and a time to reflect on the day and remember our families back home. It was quite different sitting in church and having Blackhawk’s fly past the window; not something you see everyday. After quick calls back to Oz, we loaded the jazz group gear onto a truck and headed down to the main palace where lunch with just the Aussie’s was to be served. The function room was absolutely amazing and it was a feast fit for King’s and Queen’s with everything you could imagine from the Christmas ham to prawns and for desert Christmas cake and ice-cream. Santa made another visit, this time looking a little different (he was wearing a pistol) and of course his sack was full of presents. The jazz group did a wonderful job presenting some jazzy carols. Something we didn’t expect and that I didn’t even realize was that Chief of Defence Force (CDF), General Cosgrove, was serving the corn. I went straight passed him, said ‘yeah, I’ll have a bit of that corn, ta’!!! After lunch General Cosgrove made some presentations to the band and awarded medals to some other personnel. He was very much appreciative of the work that we had been doing to support our troops. Our troops spend around six months away whilst our coalition friends, the Americans, do around 12 months. Having the RAN Band in the Middle East allowed the troops some time to relax and, for the time being, forget what they’re actually here to do.

After lunch we had a quick tour of the palace and what a palace it is! Just in the entry alone is a huge chandelier that’s nine metres wide. It’s been an experience showering in marble showers and using marble toilets, however, they’re still a little behind the times here and the pipe system is yet to learn how to cope with toilet paper! This particular palace has about 17 smaller palaces around a huge man made lake. There used to be masses of bush land around the palace where wild animals from India and all over the world roamed, so that the ‘royals’ could do a spot of hunting whenever they felt like it.

Carl, Shaun and Andrew had a dip in the ‘royal’ pool, crazy stuff as it was bloody freezing! This part of the trip has been an amazing experience one which will not be forgotten. In the afternoon jazz group played for the Aussie’s again at the headquarters and in the evening we gave another concert (the best of the tour). We gave another three hour show in freezing cold conditions with about 300 people in the audience. The Force Protection brief given immediately before the concert started certainly reminded us of where we were! A few members of the 5th Corps US Army band came and played a few charts with us. This band has been posted to Camp Victory since June 03 and don’t know when they’re going home.

As our time at Camp Victory came to an end we went to sleep with some amazing memories. Boxing Day had us on the move early again, once again all in CBA. We headed for the airport for our flight out. This time Kirstin and I weren’t missing any of the fun and again we had a very interesting experience during the flight. Once on the ground in Kuwait we handed back our weapons, CBA and webbing (much to the disappointment of the Chief who loved every minute of our time at Camp Victory). We boarded again and continued our journey to Camp Andy our next destination. Again, the scenery was very different and interesting; one thing we did enjoy was the warmer weather!

Again, like many other bases we’ve visited Camp Andy was predominantly American troops. This base can only be described as ‘tent city’. As far as the eye can see there are tents and one word that will sum it up is ‘Mash’; we felt like we were in an episode of Mash. In the middle of the camp was a place called the Wagon Wheel, which was the hub of entertainment once the sun had set. This camp permits a beer issue of three cans per day, unit permitting and we loved to sit back after our gigs relaxing and having a few beers or vodka’s. The CO and XO of the Aussie headquarters here went out of there way to make our stay as enjoyable as they could, which was very much appreciated. Our gigs at Camp Andy were great; we even had some rises built in a few hours for our first concert!
The Aussie’s again were great supporters and although the American’s told us how much they enjoyed our concert it was extremely hard to tell during the show; they just sat back and listened and none of them got up and danced.

During our few days at Camp Andy we had a little bit of time off to sleep, and do a little bit of shopping at the PX store. Our shopping day into the local town was cancelled due to troubles with the government trying to organize our visas. Some of the Aussie’s took orders and went in for us and we got perfume, DVD’s, remote cars and lots of other goodies. We went on a tour of the base and saw some amazing things, the jobs some people do are just crazy. We saw the bomb squad, F15 and 16 fighter jets, British Tornado’s, the trusty old C130’s and the US C17’s. All in all it was a very interesting day and the British guys put on an awesome fly past for us. After this the jazz group and the acoustic version of Kintama set up and we had a pizza and volley ball night. Our time here in the Middle East is rapidly coming to an end and tomorrow we fly out for a few more concerts (can’t say too much about that but HMAS Melbourne received some Christmas cheer from us as well.).

Our last day started early (again) with cleaning the equipment. We say goodbye to our Aussie troops and head for Dubai. Once in Dubai we had a few hours before our flight to Sydney departed. All of us headed into town for some retail therapy………

All in all I think we can say that we’ve had one of the best experiences of our lives and careers. It’s been an amazing experience and we’ve made friendships and memories that will never be forgotten. The guys of Kintama did an awesome job and were brilliant, Angry was fantastic and might I say is the massager from heaven (and the other girls will attest to this). Our mover for the trip, Perryn, did a wonderful job and made our travels go smoothly; it didn’t take him long to settle into our group! Thanks must also go to our Chief, Andrew Stapleton, who had a lot of running around to do, making sure that we were all informed of what was going on throughout the trip. To our boss, Lieutenant Commander Anderson, thanks for your hard work in getting us here, you picked an awesome bunch of people. Lastly, to Lieutenant Colonel Reynolds, the Commanding Officer for Tour de Force; this has been amazing, thank-you for giving us the opportunity to play for our troops—we certainly won’t be forgetting this anytime soon.

ONE OF THE MOST FRIGHTENING EXPERIENCES OF MY LIFE

Article by Able Seaman Grant Metcalfe

The deployment of ten personnel from Baghdad International Airport to the Security Detachment in Baghdad City was one of the most inspiring and frightening experiences of my life.

Upon arriving at Baghdad International Airport we were greeted by soldiers from the Security Detachment in two Australian Light Armoured Vehicles (ASLAVs). We then loaded all music equipment onto a Unimog truck. Movement orders were then issued in an extremely serious, matter of fact tone. It was then that it hit me that we were going into Baghdad. Picture it; eight bandies in Desert Cams with Combat Body Armour, Kevlar Helmets, full Patrol Webbing and a Steyr rifle at the load state, stepping into the rear of an ASLAV—very surreal. Joining us for this leg of the tour was Angry Anderson and the tour Commanding Officer, Lieutenant Colonel Reynolds.

Our convoy travelled into the centre of Baghdad. The exact location is secret; however, it is certainly in one of the main areas of security concern in Baghdad. The trip was hair-raising. ASLAVs travel through the city at top speed with soldiers aiming the 1.05mm turret gun and sighters to each side—120kmph in an ASLAV is fast.

We arrived safely and disembarked. The soldiers live in a heavily fortified building with no windows or doors; basically, it’s a gutted high rise that provided ample viewing aspects for force protection duties. The scenes in front of our eyes of ASLAVs, soldiers, 50 cal weapons in sandbag bunkers was straight out of a movie, except for one thing; it was very, very serious and most definitely the real thing. Our duty for the evening was to perform two gigs to two groups of soldiers on watch rotation. That sounded easy enough but before any of that we had to receive more safety and security briefs, establish our sleeping arrangements, put together our racks and try to come to terms with our surrounding.
All that done we began the setup. Surprisingly, the main dining area was brilliantly well appointed. A great cook and a few homely touches like footy posters, movie posters and other posters (no surprises for guessing) and a Christmas tree and some lights helped us to feel at home.

So we got to it. Angry Anderson is one of the most outgoing and friendly people I have ever met; so his warmth and friendship was well received. As best as we tried, we failed in getting these hard core Aussie soldiers up dancing; however, they all loved and appreciated the music we played.

We had the opportunity to go to the top floor for a viewing of Baghdad city. The body armour, helmet and weapon added about 30kgs to our weight so by the time we got to the top we were all a little red faced. A stark contrast to the chisel jawed soldiers leading the way. We were given a clear picture of our position and could see all the major infrastructure of the city.

By the end of the evening we were all well and truly worn out so it was off to sleep (by the way, it was freezing!). All things going well until I stirred to some strange sounds. It took me only a few seconds to work it out though; gun fire, and lots of it. Solid machine gun fire followed by massive blasts and a sort of loud coughing sound. We could feel the shock waves. I was scared ......! It sounded like it was outside the building. No time for heroics. I stayed tightly in my spot with my sleeping bag pulled up to my chin, silently listening with awe, fear and excitement. I later found out that Chief Petty Officer Stapleton was doing the same thing; too scared to talk but unable to stop listening, totally awestruck.

The next morning we found out that the fighting lasted about two hours and was about four kilometres away. Most of the noise came from a C130 spectre gun ship. Basically, it’s a Hercules gunship with massive weapons.

My impressions of these Aussie soldiers on the front line are hard to describe; but pride, admiration and complete respect go some way towards it. And remember these are Aussies; so their mateship and humour was present in abundance.

Our next duty was to return to Baghdad International Airport; so it was movements’ briefs, combat protective armour and loaded weapons into the ASLAV and 120 kph through the city.

Upon return we began setting up for another performance. We were joined by ‘Kintama’ (a civilian rock group) and basically rocked the place. Everyone loved it. Angry was masterful and the line for a photo with the little guy was huge.

After that gig we boarded the ASLAVs again and made our way to Australia Island. We met with the rest of the touring party, exchanged stories, and you guessed it, started to set up for another gig; and oh what a night it turned out to be.

GOOD MORNING VIETNAM

Article by Able Seaman Sharon Jarvis

On 2 October 2003, seven musicians from the Sydney detachment flew out of Sydney to join HMAS *Tobruk* in Darwin for a two-month deployment “up top”. The embarked ensemble consisted of Chief Petty Officer Stapleton, Able Seamen Tatnell, Mildren, Solecki, and Jarvis, and Seamen Bradshaw and Riseley. For some it was not only their first taste of life at sea, but also their first time out of Australia. We arrived in Darwin and once on board *Tobruk* organised our messing arrangements, secured the equipment for sea and then, as only one would do, proceeded ashore to soak up the ambience of what is a great city before sailing the following morning. First stop Singapore!

The first week saw us take on the role of “Super Cafe Party”, experience the joy of the “DCX”, squeeze in rehearsals in our own little classroom down on the tank deck and witness the ancient ritual according to the laws of the deep, THE CROSSING OF THE LINE CEREMONY!!! There were three musicians that were initiated—Seaman Riseley, Seaman Bradshaw and Able Seaman Solecki. The rest of us looked on, had a good laugh and provided some musical accompaniment.
On the second morning at sea, Seaman Riseley commenced playing wakey-wakey, receiving many favourable comments from all on board and was inundated with requests. On arrival in Singapore we were informed that there were no official functions, so unfortunately we had to hit the road and do our part in kicking along the local economy!! To top it off, our departure from Singapore was delayed a day due to an unspecified administrative complication, but luckily there was much to do to pass 24 hours. Life is good!!!

The morning of departure we soon came to realise how quickly your day can change when you are a musician at sea. As we were in company with HMAS Arunta, and being a day behind schedule, it was suggested that we get ourselves and our equipment onto Arunta, as she would make better time to Bangkok where we needed to be for the Beat to Quarters and Ceremonial Sunset. Great thinking, but definitely hard work when they add that you have only 15 minutes to do so! Of course we rose to the challenge and before we knew it we were aboard and heading for Thailand.

We commenced rehearsals for the Ceremonial Sunset and before we knew it, the morning of arrival was upon us. Due to an increase in security, forced protection was in place and Seaman Bradshaw and Able Seaman Tatnell volunteered to do a watch. They certainly looked the part decked out with kevlar helmet, flack jacket, two way radio and steyr!! Their contribution was greatly appreciated by the Seaman department. The evening’s performance of Beat to Quarters and Ceremonial Sunset was very well received and many favourable comments were made. We then disembarked Arunta, moved back onboard Tobruk and proceeded to explore Bangkok, “The City of Angels”.

The day of departure saw yet another change in our routine. It was decided that the group would play on the flight deck of Arunta for arrival in Ho Chi Minh City, so we packed up and headed back to our second home, the hangar on board Arunta.

It pays to remain flexible and keep ones sense of humour at all times! At last the day arrived that everyone was looking forward to—entry to Ho Chi Minh City (Saigon). To say that this was the most enjoyed port visit is an understatement. It was a great visit, fantastic people with a fascinating culture, and the shopping was incredible. Ho Chi Minh was also to be the port where we had many high-profile commitments due to the Maritime Commander being present and the response from everyone was overwhelming. The detachment did an outstanding job, covering commitments from the Maritime Commander’s Official Reception and Ceremonial Sunset, playing at a volleyball match between the Vietnamese Navy and the Aussie crew, and a primary school commitment that whipped the local children into a frenzy. The last day in port gave everyone a chance to snap up many of the bargains on offer. It was agreed that Ho Chi Minh was a favourite for everybody.

All good things must come to an end though and before we knew it, we were back on the high seas and back on Tobruk - destination Fremantle. During the two-week passage back to Australia the ship held its concert, which saw the embarked ensemble provide musical support to over seven acts. A big BZ to Able Seaman Solecki and Chief Petty Officer Stapleton for the time taken to write out the charts for the numerous acts. It was a terrific evening for all and a huge success.

From Fremantle we headed down to Adelaide. Able Seaman Tatnell, Seaman Riseley and Seaman Bradshaw joined in with the South Australian detachment for a two-hour performance, coincidentally down at Port Adelaide right where the ship berthed; their efforts greatly appreciated.

Hobart was our last stop. There was one more commitment, that being the Senior Sailors/Senior Non Commissioned Officers Cocktail Party. There was one slight problem however - we did not have a drummer as Able Seaman Mildren departed in Fremantle due to personal issues. Luckily, the newly promoted Petty Officer Musician Paul Parnell was more than happy to fill in and a great night was had by all. Thanks Paul for doing an outstanding job. Great to see that you have still got it!
November 26 was upon us before we knew it and Seaman Riseley stepped up to the challenge to not only do vocals but play the drums so that we could do entering harbour in Sydney. He did a fantastic job and this is definitely one young guy to keep an eye on. I am sure that he will have a very successful career. He is also to be commended for his outstanding contribution to the numerous memorial services held whilst onboard. Also, a big BZ to Able Seaman Tatnell for his impressive bass guitar playing - not bad for a trombonist!

We are all grateful to have been given the opportunity to partake in such a memorable deployment. Everyone should put their hand up when such opportunities arise, as I can assure you, you will have the time of your life and memories that will stay with you always.

MISSILES AND MUSICIANS

Article by Petty Officer Matt Jessop

On 17 August 2003, eight members of the Royal Australian Navy Band were gathered on the flight deck of HMAS Warramunga watching the rapidly receding coastline off Darwin as they headed for the Islands of Hawaii. For seven of the eight members of the deployed group it was their first time at sea. For one member, Able Seaman Chris Ellis, it was only his third week in the job.

This small group of musicians had come together during the previous week for rehearsals in Sydney. Two members of the Melbourne detachment, myself and Leading Seaman Klohs and six members of the Sydney detachment, Leading Seaman Kennedy, Able Seamen Foxe, Aston, Dowd, Cairncross and Ellis were to form this sea going element. We had been tasked with supporting the first operational firing of the Evolved Sea Sparrow Missile (ESSM). This involved ceremonial support at numerous cocktail parties throughout the eight-week trip. The principle one being at Pearl Harbour with dignitaries such as our own Chief of Navy, and four of the top ranking United States Navy Admirals among the 150 guests invited.

After a day of settling in we were able to commence a daily routine which was to become the norm whilst at sea; this consisted of music rehearsal from 0800 until 1200 and then commencing other daily ships duties from 1200 until 0800 the following day. Duties we were tasked with whilst on board included bridge watch keeping, assistant officer of the watch, laundry, scullery, cooking and working in the engineering department. We found that assisting with these extra duties greatly helped with our integration into the Ship’s Company. It did however have its entertaining moments. One example was when the Commanding Officer came up to the bridge to find one musician on the helm and another navigating. He managed to mask his look of horror rather quickly and rapidly gained confidence in us.

After 12 days at sea, a crossing the line ceremony, ships concert and a replenishment at sea, we arrived at our first destination, Pearl Harbour. Pearl Harbour would have to be the most famous and exciting of all naval harbours in the world. One of the first things you are confronted with when entering harbour is the enormous bulk of the USS Missouri. She is bigger in real life than I had ever imagined and dominates the harbour from where she is permanently berthed as a tourist attraction. Immediately behind her is the very sombre memorial to the USS Arizona on which 1100 sailors were killed during the Japanese attack on Pearl Harbour. Later in the trip we were privileged enough to be able to visit the memorial site; an experience I am sure none of us will forget.

And so the “little green Australian ship”, as the Americans liked to call us, arrived in Pearl Harbour with the music of Cold Chisel, U2 and Men at Work being played from the flight deck. On arrival there was no time for rest as we immediately started preparing for that nights cocktail party. It was a welcome change to rehearse the marching display on a steady deck after rehearsing at sea. All went well with the cocktail party and those who count seemed happy with what we had put together for the Beat to Quarters and Ceremonial Sunset.
After two days of sightseeing it was back out to sea for the ESSM firings. This was an experience we would not forget as the crew were allowed to stand on the flight deck to watch the first firing. The noise of the missile is incredible, even with full hearing protection and anti-flash on there was a ringing in the ears for minutes to come. Our first launch was most successful with the ESSM striking the incoming missile head on, a feat rarely achieved. Firings proceeded over the next two days before we headed to our next port of call, the Island of Kauai.

Kauai is the island where Jurassic Park was filmed and no explanation can be given to the extreme beauty of this place. Steven Spielberg would have had to make no changes to the scenery to achieve a prehistoric feel for his movie. Once again there was no time for rest on arrival, as we had to prepare for a Ceremonial Sunset that night. The following day we performed at the local shopping centre to a very appreciative crowd of around 150. That night we played for the ship’s company at a local bar owned by an expatriate Australian. It was a great night had by all with promises being made of a tour of the island the next day. So the next morning we all piled into the back of a Chevy pickup for an interesting bushwalk to “Secret Falls”. These waterfalls are in the valley shown at the start of the movie Outbreak, and proved to be most interesting.

Our time at Kauai had to come to an end and it was with regret that we headed back out to sea for some exercises with a Los Angeles class attack submarine. The sub fired a total of six torpedoes at us over the period of two days and then it was time for us to return to Pearl Harbour for a further four days alongside.

This visit to Pearl Harbour was to bring the musical highlight of the trip. Whilst at sea we had been in contact with the United States Marine Corps Band who had invited us to play at the Honolulu street festival. Little did we know that we would be performing in front of four US service bands and thousands of people on the main street of Honolulu. It was a career highlight for me with the detachment performing to its highest level in front of a wonderful audience. The generosity and friendship shown by the Marine Corps Band was also something to be experienced. Before we knew what hit us they had thrown a welcome party and were showing us around the island. I only hope that we will be able to return their generosity when they come to Australia in March 2004 for the Victorian Military Tattoo. Our next port of call was New Caledonia.

New Caledonia was only a short stop of three days but gave us the opportunity to watch the Australian Football League (AFL) Grand Final. On the night of our arrival we performed another ceremonial sunset for the French navy and local dignitaries. With no previous abilities to speak French, Able Seaman Dowd did a magnificent job performing the French national anthem in the local language, much to the delight of the local crowd. The following day we performed at the local marine festival on behalf of the Australian embassy.

On completion, it was off to a local establishment to catch a live broadcast of the AFL Grand Final. After joyfully watching Eddie Maguire crying on public television it was off to perform a concert at another waterfront establishment. It was great to see the majority of the ship’s company turn up at these non-compulsory affairs with the Commanding Officer and the wardroom leading the way on the dance floor. Next it was off to the land of the long white cloud, New Zealand.

With the World Cup looming, it was always going to be interesting being in New Zealand as an Aussie. If only we had been there after the semi final! Once again it was another ceremonial sunset upon arrival for the local New Zealand Navy and Dunedin’s dignitaries. This was a four day stop over with the detachment once again performing their final ship’s concert at a local establishment. Some members of our group grabbed the opportunity of a day off to do some sightseeing in Queenstown, only to return to Dunedin in a blizzard and to find Warramunga blanketed in snow. New Zealand may be a spectacularly beautiful country but the weather leaves a great deal to be desired! Next it was off to Hobart and a return to local shores.
The journey to Hobart around the South end of New Zealand provided the worst weather of the trip with *Warramunga* encountering an anti-cyclone producing winds of 70 knots and huge seas. Arrival in Hobart once again had us performing a ceremonial sunset but gave us the opportunity for two days off over the weekend. Whilst it was great to be overseas, it was wonderful to be in Australia again. After a brief visit, we commenced the final leg home to Sydney.

Arriving home is a wonderful feeling that should never be underestimated. Playing *Khe San* on the flight deck, whilst travelling up Sydney Harbour was an experience that I will never forget. For me this trip has been the highlight of my Navy career from both a personal and professional viewpoint. Not only have I made some wonderful new friends, I have seen some things only a privileged few are ever lucky enough to see. From a professional aspect it has been the greatest privilege for me to lead a wonderful group of musicians on this deployment. My thanks go out to them for their outstanding efforts during this trip.
FROM THE DIRECTOR’S DESK

This month marks two years since I was given the privilege of leading the RAN Band. It is timely that in this edition I recap on some of our achievements during this period but in particular, our outcomes since the band transferred from Maritime Command to Australian Navy Systems Command last July.

The previous editions of our newsletter give testimony of where we’ve been and how we travelled that journey. However, recent tasks have highlighted a period of significant achievement. Importantly, since the transfer to Navy Systems Command the band has continued its effort to renew and reshape itself to serve Navy as its needs change. The band’s funding situation remains difficult and this has, to some extent, required us to review the way that we do business. Nonetheless, and despite the angst caused through this funding position, the band’s national results have been impressive.

Since the transfer the band has completed more than 510 missions for Navy (that’s 85 more task than last Financial Year). Our performance for the Welcome Home Ceremony for HMAS Kanimbla, the release of two new recordings (a Flagship Recital and Cruising Stations), our contribution to the Commissioning Ceremony for HMAS Parramatta, our Flagship Recital at the Eugene Goossen’s Hall in Sydney marking the 90th anniversary of the band, and our role in the Commissioning Ceremony for HMAS Ballarat were nation best.

Furthermore, our public relations figures remain strong and our web-site has achieved significant page view and music download results since going on the net. Importantly though, since the transfer to Australian Navy Systems Command we have continued to re-establish our links with the Fleet by embarking musicians in HMAS Warramunga, HMAS Tobruk, HMAS Arunta and HMAS Parramatta. These deployments have followed on from the previous year with deployments in HMAS Kanimbla (on two occasions), HMAS Sydney, and HMAS Adelaide.
The results from this Sea Deployment initiative have been significant and integral to the band’s image within the wider naval community; they have also brought much overseas travel opportunity for our musicians. We will continue to manage this initiative on our terms by choosing the right deployments and where possible, only sending people who seek this opportunity.

The deployment of an element of the band to the Middle East as part of the Tour de Force Middle East Area of Operations during Christmas 2003 and the New Year demonstrated to our deployed forces the calibre of Navy’s musicians along with the band’s impressive musical capability.

More recently, the band’s detachments extended Navy’s reach in the week prior to Anzac Day with performances in Kalgoorlie and Alice Springs, and on Anzac Day detachments of the band performed in most major capital cities across the nation achieving wide media coverage. The reserve component of the band plays an important role in extending the band’s reach. These small ensembles of part-time musicians continue to find improvement in the quality of their output and remain a very effective contributor to the band’s national image and its outcomes.

The performances to record crowds at the Dawn Services in Melbourne and Sydney were noteworthy; as was the contribution by one of our buglers at the Anzac Day Dawn Service in Tennant Creek. Furthermore, the performances at Anzac Day services in Hobart by former members of the band help to keep Navy’s image alive in the wider community. This unofficial 8th detachment (past members of the RAN Band) has an important role in supporting the current generation of musicians and represents the significant contribution members of the band have given their nation over many years. I was pleased to recently be invited to become one of the Patron’s of the RAN Band Association. I have accepted that invitation and hope that my involvement with the association with help to re-establish our ties with our past members.

However, most notable and reflecting the significant role that the band has in promoting Navy’s image across the nation and on the international stage were:

- radio interviews from Gallipoli with some of our musicians;
- performances by our musicians at the Dawn Service at Anzac Cove and at the memorial service at Lone Pine; and
- the contribution by one of our buglers at the Dawn Service in Baghdad in the presence of the Prime Minister, Senior Representatives from our Coalition Partners and members of our deployed forces.

The RAN Band plays an invaluable role in keeping Navy in the public consciousness. It maintains one of Navy’s most consistent and significant public engagement profiles, and continues to support Fleet activities through ship borne deployments of small elements of musicians.

This edition of RAN Band News contains many personal accounts from members and their experiences on Anzac Day as well as articles which show how busy we have been and all the fantastic places that we have taken Navy’s image.

Well done on your achievements.

Before I sign off I would like to acknowledge the very strong contribution given the RAN Band by Lieutenant Steven Cottier who departs the Royal Australian Navy in the coming months to commence a new path in his career. Steven has been a loyal and hard-working member of the RAN Band since he enlisted on 17 September 1978. He is currently the Senior Instructor at the Defence Force School of Music and has enjoyed postings as a musician in all of our permanent detachments as well as leadership experience as the Bandmaster of the South Australian detachment and Music Director of the Melbourne detachment. A more dedicated member of our team would be hard to find. On behalf of the RAN Band I wish him, Karen and family every success on their next journey together and thank them for the friendship that they have shared with us.
ANZAC DAY 2004 IN BAGHDAD

Article by Chief Petty Officer Andrew Stapleton

As the dim light of dawn filtered through the crisp, clear night my attention was drawn to the sound of sporadic gunfire off in the distance, to my estimation somewhere just north of Camp Victory. As always, when outdoors, my weapon was slung over my left shoulder and hung comfortably down the middle of my back. I checked my left pocket for the live magazine that was always strategically placed there for easy access. My heart lifted a little more as the crack of small arms fire continued and the anticipation of the service to come drew near. The ANZAC Day Dawn Service in Baghdad was about to begin.

The eerie tranquillity was disturbed as the Catafalque Guard slow marched into position, their boots lightly scraping the ground. I couldn’t help but wonder how I got here, to this place, this moment. My mind drifted back to the 10 year old boy in the Parkes Town Band uniform nervously awaiting the cue to commence his first rendition of the Last Post on ANZAC Day all those years ago. Had all the bugle calls and all the services and ceremonies been leading to this point in time and if so, how would I perform.

The Prime Minister and Senior Representatives of the Coalition took their places among the Australian personnel who had gathered. The service commenced with the singing of ‘Abide with Me’ and continued with a reading from Commodore Darby and an address from General Cosgrove.

As the Prime Minister moved forward for his address, the extra security around the perimeter was now visible in the pervading morning light. Special Forces Troopers had their attention firmly focused outside the Air Traffic Control compound as the fire-fight off to the north intensified.

With the laying of wreaths came my cue to move into position for the ‘Act of Remembrance.’ As one wreath after another was brought forward I noticed my nervousness and anxiety ebbed away and was replaced by a sense of calm and confidence. I raised my bugle in preparation for the General Salute from the Catafalque Guard, my hand did not tremble, my mind was focused, and I was determined to play well.

On completion of the service, as personnel jockeyed for a photo opportunity with the Prime Minister, I noticed General Cosgrove walking my way. My attempt to stay modestly in the background had failed. The General shook my hand and said “I can’t believe I had to travel half way around the world, to Baghdad for ANZAC Day to hear one of the best bugle calls I’ve ever heard.” He then presented me with a signed copy of Ataturk’s famous poem. I was humbled by his comments and gratified by the gesture. In my own being I knew I’d performed well. I had, for every experience, every nerve-racking performance and everything I’ve ever done in the past had prepared me for this great honour and what an awesome time it was.

ANZAC DAY AT GALLIPOLI

Article by Lieutenant Steve Cottier, RAN

As I am sure most of you are aware, the RAN Band provided 15 musicians as part of a 30 person ADF Contingent to support the commemoration of the 89th Anniversary of the ANZAC landing. The band consisted of 10 members from the Sydney detachment, four members from the Melbourne detachment and was directed by myself who was also given the auspicious task of administration officer for the overall deployment! The remainder of the contingent included a senior ADF representative party, a RAAF Chaplain, a detachment from Australia’s Federation Guard and a Public Affairs and Corporate Communications element.

I don’t intend to go into great detail about the deployment as I have asked Petty Officer Kara Williams and Able Seaman Beth Winterhalter to pen their thoughts and reflections of the sortie.

I would like to say however, that Gallipoli 2004 was a resounding success and this can be attributed in no small way to the professionalism and attitude displayed by the musicians who represented our branch, the RAN, ADF and ultimately the Australian community.
The RAN Band is renowned for trying something different, therefore the initiative to provide entertainment prior to the Dawn Service and on completion of the Lone Pine Service should come as no surprise. To see approximately 8,000 Aussies at Lone Pine doing the ‘Mexican wave’ while singing out the chorus’s of “I am Australian” and “Khe Sanh”, is something that will remain in my memory bank for along time. It has also set precedence for service bands that represent our nation at Gallipoli in future.

Another significant highlight for me as the Officer in Charge was the comradely displayed between all elements of the contingent to help each other to get the job done. The members of the Australia’s Federation Guard would not hesitate to give a hand to us when moving equipment and conversely the musicians were always willing to assist the Guard when required. This made for easy management. It was also pleasing to see everyone mix socially as well!

Although the deployment was a real team effort I must personally congratulate Able Seaman Beth Winterhalter for her renditions of the bugle calls at both services which she performed under extreme pressure, both professionally and in pretty tough weather conditions. I can honestly say that in 25 years service in the Royal Australian Navy I don’t recall hearing better. Also congratulations to Able Seaman Damian Dowd for his vocal work and entertainment value; a legend in his own right! It would also be remiss of me not to thank Leading Seaman Aaron Geeves for his commitment in organising the jazz and rock ensembles and Petty Officer Kara Williams for the assistance she readily gave me. A member who didn’t deploy but I would like to pay tribute to is Leading Seaman Nat Pollard. Thank you for allowing us to play your composition “Crimson Sand” which I believe you wrote specifically for this occasion. It was a perfect prelude to all of the commemoration services and received much favourable comment from many including the Minister of Defence, the Australian Ambassador to Turkey and the Chief of Air Force.

I believe a key measure of success is the positive feedback that you receive. If this is a reflective statement then the RAN Band overwhelmingly accomplished its mission at Gallipoli 2004.

Finally, on a personal note I would like to thank the Director for “volunteering” me for the deployment and to the Commandant at the Defence Force School of Music for approving me to attend. All in all it was a wonderful experience and an honour to a part of a deployment of such national significance.

Article by Petty Officer Kara Williams

The 2004 Gallipoli contingent arrived in Dubai a little over 14 hrs after departing Sydney two hours late a little bit worse for wear and ready for the opportunity to either shop or drop for a few hours! The plane from Dubai to Istanbul was also delayed and a 4 ½ hour journey was eased out over a few more hours! This wasn’t really a problem as the hospitality of the private Maharbar lounge at the airport provided by Emirates Airlines made everyone more than comfortable!

Our arrival into Istanbul was met with knife blade precision. The freight was offloaded and our luggage and passports fast tracked while we sat in the VIP lounge of the airport receiving introductions to key personnel and briefs on security, our accommodation and the next day’s activities. A very interesting sight it must have been for the local guides and Military staff assigned to us to see 30 bleary-eyed travel weary military personnel shuffling themselves off the airport bus and into the VIP lounge!

The need for an alarm clock was painfully undercut as the local Mosque (a block or so away) started “call to prayer” at around 5am! Was it 5am? Already?! The early wake up call was quickly forgone to the sight of the culinary delights spread from one corner of the hotel restaurant to the other for our breakfast dining pleasure! I’m not so sure I would get used to olives, cheeses, large amounts of pickled meats or tomato and cucumber for breakfast, but the choice for us Aussies in the form of cereals, eggs, sausages, fruits, yoghurt, breads and spreads and the most wonderful teas and coffee were aplenty!
It was just as well a hearty breakfast was on offer as the day’s proceedings of a tour of the sites of Istanbul conducted by our allocated guides was non stop but a once in a lifetime adventure. We were fortunate to visit some of Istanbul’s premier tourist attractions including the Hippodrome and monuments where the crowds used to gather to watch Gladiator Battles, the Blue Mosque, St. Sophia’s (originally a Roman Catholic Church then Mosque and now a museum), the Basilica Cistern and best of all, the Turkish Grand Bazaar! 4000 stalls of shopping pleasure! At one point one of our police escorts was heard to announce: “Step away from the Australians, I repeat, step away from the Australians!” over a loud speaker to the local spruiking salesmen! (This did make the Contingent Commander a little nervous because of the security alerts). We were constantly tailed and looked out for by our own personal men in black and the entire Turkish police force. The gross national earnings for Turkey (particularly from the purchase of leather jackets) was, at very least, doubled in the few hours the contingent spent at the Bazaar! But that wasn’t all our guides had in store for us....

A six-course meal and a dose of the local liquor “Raki” ensured the night was going to be interesting. Local traditional dancers, scantily clad (and extremely talented!) belly dancers made the Padre's night extremely interesting as one rather voluptuous dancer plonked herself down and proceeded to shimmy her way across the Padre's lap! Nothing but nothing though was to prepare us for “Singing around the world” with Mr. Charisma himself, the “Julio Inglesias/ Elvis” of Turkey! A musical event we will never have the opportunity to repeat!! Fatigue was starting to show and despite enjoying the whole day's entertainment, everyone was more than ready to fall into bed and sleep.

Call to prayer: 0515! Woo Hoo, a sleep in!!! Today would find us packing bags and getting onto our busses (with our police escort) to travel from Istanbul to the Gallipoli peninsula, a four hour trip by road. On our arrival we were greeted by two local historians who guided us through a most memorable tour of the gravesites and in particular, a visit to ANZAC Cove and Lone Pine memorial sites. Each of the memorials were beautifully maintained, an obvious recognition of the kinship and mutual respect between the ANZAC and Turkish nations. The pristine shores of the coves along the peninsula did not, however, belie the terrible loss of predominantly young lives during the Gallipoli campaign. The thought of scaling massive cliffs, cold and wet, with masses of gear strapped to your back and a rifle in your hand while dodging a barrage of fire in the pre-dawn blackness sent a chill right through me. There was, however boundless tales of mateship and gentlemanly candour as ANZACs and Turks exchanges cigarettes, food and other items of comfort during the quieter times and had a respect for one and other as brothers in arms that have carried through to the present. On completion of this most exhilarating experience we bussed down these narrow winding roads to Eccabat where we boarded the ferry for a bit of sea time across the Dardanelles to our accommodation in the seaside town of Cannakie. That evening saw us do our own thing for dinner in the mandatory groups of four or five.

The following morning saw us back on the ferry and across to the Peninsula to do some work (yes, work)! We represented Australia in the march past at the Turkish International Service held at Mehmetcik and was also apart of the congregation at the Commonwealth Memorial Service at Cape Helles, where we also provided two buglers for the Last Post and Reveille. In the afternoon a breakdown in communication prevented us from having a sound check at both ANZAC Cove and Lone Pine as we were on a tight time frame to get the Jazz Group and Boss back to Cannakie for the Australian Embassy ANZAC Day reception that evening.

ANZAC Day commenced for us at about 2359 with unwelcomed shake from reception, as we needed to be at our own hired ferry by 0100 to try and beat the traffic across to the Cove. A trait that came to light as we arrived at ANZAC cove at about 0300 on ANZAC morning was that if you tell an Aussie not to do something, it will only make them want to do it more! The forecast “low key” 2004 dawn ceremony was expected to have around a 5000 person attendance, which shortly after, reports swelled to 8000. Nothing was to prepare us for the 14 to 15 thousand die hard pilgrims forming a living carpet on the grassed areas in front of the ANZAC memorial site.
Picking our way through a sea of arms legs sleeping blankets and picnic rugs, we made our way to the hastily constructed stage to the cries of “Yay! The band’s here! Awsome!” Our impromptu sound check was met with roars of appreciation from the crowd. The sounds of Crowded House and Diesel echoed around the hills intermingled with anticipation, elation, sombre remembrance and a willingness to keep the spirit of all that served at Gallipoli and became sons of Turkey forever.

At about 0450 it was down to business with the band preparing the crowds for the arrival of the VIP’s and the Dawn Service itself.

On completion of the Dawn Service, the contingent and official guests were invited back to the Kum Hotel for ANZAC day’s “shotgun” breakfast banquet. Having left the Hotel in Cannakkale some 12 hours before, the food and beverages (and the odd Bundy and coffee!) were more than welcome to get the two-up rolling into full swing. I think the highlight of breakfast was the boss winning 1,000,000 Turkish Leura ($1.00 AUS) of the Minister for Defence in a game of “Two Up”. (He took it too)!!

The Australian service was preceded by a stream of thousands slowly trickling along and up the steep winding roads from ANZAC cove to the memorial at Lone pine. Emotions were high and remembering the Aussie’s that had lost their lives particularly at ANZAC Cove and “The Nek” brought emotions welling up in the faces of the crowd, the ancestor of an original Pine standing gnarled but proud among them.

The memorial service culminated in the crowd of approximately 8,000 coming to its feet. Mexican waves washed around the seating and Australian flags were being waved at every opportunity. The crowd literally roared for the band to play. I have never played for and been part of such an appreciative and proud group of people. The feeling was that of completely uplifting natural high mixed with the sombreness and severity of the reason we were all amassed at this time. Quite unforgettable!

After another wonderful banquet for lunch, the contingent heaved themselves into the busses and made for the journey back to the hotel in Cannakkale and those that had the energy celebrated the night away.

The realisation that the reason we were here has passed was quite abrupt. It was a strange sensation reflecting as we made our journey back to Istanbul. The service, the day, the colour and ceremony the solemn moments and the elation seemed like so long ago- but it was all just yesterday. I was so glad there would be so many photographs as the whole experience felt more like a dream than reality and I felt I would need a tangible reminder of what we had experienced.

As I sit here today at my desk with photographs of the trip on my wall I think to myself how lucky I was to have been part of the experience of the Gallipoli legend. Just setting foot at ANZAC cove was unforgettable enough, let alone being a part of the ceremony to remember the men that not only lost their lives there but help forge the “Australian” character that we all carry with us in some part today. This, I will never forget.

**Article by Able Seaman Beth Winterhalter**

It was the day before Anzac Day, and all through the band, the excitement was growing and the nerves were rising. Rehearsals went well. Services at the Turkish Memorial and Commonwealth Memorial went off without a hitch.

Able Seaman Sampson played the bugle at the Commonwealth Memorial Service and I played the echo. The first real gig for the trip was finally here. I couldn’t believe it. The next day was Anzac Day. THE DAY!!

We were required to be up at 0001 hours. The Contingent Commander made wake up calls to every room, to ensure all personnel were ready. I was really excited as we boarded the ferry at 0130 to cross the Dardanelles. It was very eerie at this time of the morning, cold, dark and extremely windy. But not raining which was a blessing.
We arrived at Anzac Cove at around 0240. The buses stopped short of the cove, and we were informed that this was as far as the buses were going. There were too many people to go any further, and that a satellite picture had shown more than 15,000 people were in attendance already.

The first image I saw (after getting off the bus) was a huge mass of bodies, lying and standing every where, dancing, cheering singing. The massive TV screens with the Australian Flag on them and a DJ playing really loud Aussie music. The vibe was so awesome. I was not nervous; this just made me want to get up in front of the 15,000 people (and the whole world) and show them what I could do. I just wanted to play with such honour on this extremely important day - ANZAC DAY!!

The funny thing is the day before I was really nervous, Lieutenant Cottier had asked me how I was feeling about it all and I said “to tell you the truth sir I’m petrified!! He said “you’ll be right…I have total faith in you……”

Some how I seemed to absorb the positive vibe and the excitement from the crowd, which gave me the courage I needed. So the service began. It was cold and really windy, the ropes were banging vigorously against the flagpoles and the dawn began to break. The waves were crashing behind us, and the blue glow of the sun began to highlight the Gallipoli ridges and the sphinx. At that point the snipers came into view. They were everywhere; on the ridges, the roads and in amongst the scrub.

Before going on the trip I was concerned something bad was going to happen due to the media coverage, which had been so intense regarding terrorism. People had been advised not to attend the Gallipoli service and here I was a lone bugler standing out the front, a perfect target. However to this point nothing had happened. There were reports that there were more military personnel on the Gallipoli Peninsula on Anzac Day 2004, than in 1915 when the battle occurred; so we were very safe.

My time came and I was to leave the band and mount the Bugler’s Box. By this stage my hands were freezing and blue, and not much feeling in them at all. (and, I had three layers of thermals on as well as long-johns!! Lucky for them or I would have been frozen). I was just glad the bugle didn’t have any valves. I may not have had enough movement in my fingers to press them down. I put my cornet down and adjusted my uniform, rubbed my hands vigorously to get the blood flowing and said to my self “This is it!!”

This is what I had come to do, and I was so pumped to do it. I walked behind the monument wall and mounted the box, carefully, trying not to be blown off by the wind. I came into position and waited for the moment to come. I was finally there. Standing on the Bugle Box and waiting to play the Last Post and Reveille. It seemed to take forever for this day to come.

I was so proud to be standing in front of the whole world, so honoured to have been chosen to play the bugle at the most important service on ANZAC DAY. I kept thinking how lucky I was - a girl from a small country town in Victoria, chosen to play the bugle at Anzac Cove, Gallipoli. An opportunity I had only dreamed of since joining the Navy.

The ode was read, I began to play, praying to god that there were no glitches. It was a spine tingling experience; so much emotion came over me. The Last Post was over. I could see tears flowing from people in the crowd. The sombre mood and the goose bumps began to rise. I began to count to 120 (for the two minutes silence) when just before I got to 120 some idiot in the crowd blew a toy trumpet. They just couldn’t help themselves. Inconsiderate person!! It startled me a little, but thankfully didn’t upset my performance.

I then brought the bugle up once again and played The Army Reveille. Being a Navy Bugler I had never performed this call before, and so again prayed there would be no slips. All calls went perfectly. I was so happy and was still really pumped. The cheer from the crowd afterward was amazing. Once completed I remember thinking “I’m still alive, I didn’t get snipered, or blown up.” I was very happy.
This was such an honour and the experience of a lifetime. I was so proud to be a member of the Australian Defence Force and to represent my country on one of the most important days in Defence History. I carried the original bugle used in the 1915 battle for the whole day. I was honoured to do so and know that the diggers who gave their lives in the cause of freedom would have been proud.

We then proceeded on to a VIP Breakfast and played two up, which I believe is a tradition on Anzac Day. We then moved on to the Lone Pine Service, where once again the service proceeded without any problem. It was a huge crowd and the atmosphere seemed much more relaxed than the Dawn Service. The bugle call went extremely well with no glitches.

The rock group’s performance after the service was superb, but unfortunately I missed it as I was required at the New Zealand Service, at Chunuk Bair. The service began and I took my position whilst the wreath laying was taking place. The New Zealand Officer made the announcement to the crowd, before the ode, that “could all personnel please remain standing while the Last Post is sounded, followed by a minutes silence, then the Rouse will be played, and still remain standing until after the two national Anthems.”....

What was supposed to be a fairly straightforward directive turned out to be quite the opposite? The minutes silence was cut short, the rouse wasn’t played because the Turkish National Anthems was played early by accident in its place, and the music for the New Zealand National Anthem was not played at all!! The crowd had to sing it unaccompanied. As the bugler I was left stranded, having not been able to complete my official duties! The Officer in Charge came up to me after the service and apologised deeply for the major complications on their behalf.

After the Chunuk Bair Service I was to be picked up by the Contingent but was left stranded on the pinnacle of the Gallipoli Peninsula. The Navy Band and the Federation Guard had forgotten about me. They were all attending the VIP luncheon at the Gallipoli Cottage and I was still on Chunuk Bair. Luckily for the New Zealand officer and his mobile phone, I was soon transported with the New Zealand Contingent to the bottom of the Gallipoli National Park and had leftovers for lunch. (carrot shavings and a 5cm piece of cold chicken) “Thanks heaps Contingent!!”

What an excellent day, and a total career highlight. I’d like to thank all the bandies that went on the trip for their support and friendship whilst away. It was a real buzz!! Thanks guys!!
CHIEF PETTY OFFICER CAMILLE SMITH ENJOYS A HELICOPTER RIDE DURING A SEA DEPLOYMENT

FROM THE DIRECTOR’S DESK

We arrive at another very successful point on our voyage to promote Navy, and once again, there have been many successes for which we can all be proud. Stories abound throughout this edition of RAN Band News, which showcase the good work done by our people and their collective achievements. These stories also attest to Who We Are, What We Stand For, and Where We’ve Been.

We are one of Australia’s premier military ensembles and we provide a very efficient and effective contribution to Navy’s public engagement profile. Many of our people have now served at sea and their involvement in these sea deployments has added significantly to the band’s profile within Navy. We have built on that program over the last six months and the articles in this edition on the deployments in HMAS Parramatta, HMAS Anzac, and HMAS Tobruk are an account of the work done and where we have been. Well done to all those members who have embraced the challenge and have contributed so very effectively to the success of our sea deployment program.

Next year brings more challenges and opportunities. I look forward with much interest to hearing of the exploits of the eight musicians who embark in HMAS Anzac in January for Exercise Northern Trident. The Edinburgh Military Tattoo, to be held in Sydney next February, will give our people world wide exposure as well as an opportunity to participate alongside some of the best bands in the world. As well as participating in those events the usual round of ceremonial and public relations activities will continue.

Over the next twelve months we will be building on our sea deployment program; but the challenge will be to do this for mutual benefit. I also expect to build on our previous good relationship with the Forces Advisory Council on Entertainment and hope to see other opportunities for deployments arise because of that relationship. Importantly though, I intend to ensure that the ‘whole of team’ tour’s program continues as shown in the band’s Marketing Plan; but the challenge will remain to withstand the funding pressure to enable this to happen.
In conjunction with the release of this edition of RAN Band News as well as the band’s latest recording ‘The Seafarer,’ the Navy Band farewells one of its longest serving members after completing 39 years service to Navy and the nation. The Seafarer is dedicated to Warrant Officer Musician Leslie ‘Shina’ Wright OAM, who is undoubtedly one of the true seafarers of the Navy Band. We thank him for his service and wish him every success during the next leg of his voyage.

As you all prepare to celebrate Christmas I wish to thank each of you for the good work that you do for Navy and wish you and your loved ones a happy and safe holiday season.

FROM SEAHWAKS TO SINGAPORE SLINGS

Article by Petty Officer Camille Smith

Eight members of the RAN Band personnel were fortunate enough to be chosen as members of the Sea Deployable Element to embark in HMAS Anzac’s for its recent East Asian deployment from 23 August to 7 November 2004. The musicians were Petty Officer Camille Smith, Leading Seaman Robert Flynn, Able Seaman Yoshi Izumi and Able Seaman Bruce McIntyre from the Melbourne detachment, and Leading Seaman Jason Campbell, Leading Seaman Matthew Klohs, Able Seaman Ian Aston, and Able Seaman Kirstin Sampson from the Sydney detachment. The ports visited included Singapore, Kuantan, Pusan, Qingdao, Tacloban, Manila and Port Klang.

After some initial challenges sorting out power and the storage of equipment, the Sea Element Group settled into life at sea. It was certainly an interesting experience initially practicing rock group on the quarterdeck amongst rubbish bins and under the watchful eyes of the smokers having breaks.

In heavy seas the quarterdeck became rather wet; so equipment was soon moved to the more-favourable position of the gym before the seas got too rough. The flight deck and the hangar became the new rehearsal spaces and the band practiced whenever possible, juggling available time between flying stations and ship manoeuvres. When the musicians were not rehearsing, they were involved in general duties on the ship such as café party, galley hand, mess duties, laundry hand and watch keeping on the bridge. From a very early stage, the ship’s company saw the ‘bandies’ integrating with the rest of the ship and accepted them as part of the crew and taking ownership of the RAN Band Sea Element Group element as their own.

One very memorable afternoon was when the ship discovered a sinking Indonesian fishing vessel. All fifteen crew were rescued just as the last of their boat disappeared into the ocean. They most surely would have perished if HMAS Anzac had not come by at that time: it was quite frightening to see just how quickly the vessel sank. This rescue was to make world news.

Our commitments included cocktail parties and ceremonial sunsets in Singapore, Pusan, Qingdao and Manila with guests including Maritime Commander and Chief of Navy. Both made special mention of the Navy Band contribution and enhancement to the events. The Banyan cultural BBQ, celebrating the opening of Exercise Bersama Lima 04 was an eventful evening for all. All the countries involved in the naval exercises contributed to the evening by providing food, drinks and cultural acts from their countries, with many sailors and dignitaries in attendance. The rock group performed to a huge gathering and got the Australian sailors dancing and singing along to some Australian rock, encouraging all guests to eat more delicious food and sip a couple more Singapore Sling cocktails or an Aussie beer.

The concerts at the Australian International Schools in Singapore and Malaysia were huge successes. The children thoroughly enjoyed the concerts, showing their enthusiasm by dancing and jumping around to the music. The concerts started off with the traditional bugle and drum corps and finished with a variety of rock music.

We played at the US defence recreational club called ‘The Terror Club’ in Sembowang, Singapore, and also at the US Camp Hialeah Army base in Pusan, South Korea. Many of HMAS Anzac’s ship’s company, along with military personnel from other countries, were in attendance.
There were a couple of special services held during the deployment in which both buglers played beautiful renditions of Last Post. Able Seaman Aston played at the United Nations Memorial Gardens in Pusan, and Able Seaman Sampson played onboard HMAS Westralia for the 60th Anniversary of the Battle of Leyte Gulf, at sea, in the presence of many war veterans.

On arrival in Pusan, the ship was greeted by music of the Republic of Korea (ROK) Navy Band, based in Pusan. After introducing themselves to the Korean Band, three of our musicians were fortunate to be shown around Pusan by the second in charge and the wife of the Commanding Officer. They were treated to the most wonderful day of sightseeing and gastronomical delights. All costs were compliments of the ROK Navy Band. The ROK Navy Band’s Commanding Officer, along with some others from their band joined the Australians for a traditional Korean banquet later that evening. The meal was washed down with some traditional Korean whisky.

Qingdao was another great place to visit. There was an official dinner organised by the Chinese Navy to welcome HMAS Anzac to China. At very short notice, we were asked to prepare some sing-a-longs of Australian tunes. We performed a feature number ‘Aussie Salute’, which was enjoyed by the guests. All musicians then lead the singing with Able Seaman Izumi accompanying on guitar. HMAS Anzac’s personnel sang at the tops of their voices, suitably lubricated by the strange whisky concoction they were encouraged to drink by the Chinese. Apparently it was rude to refuse a drink when a toast is offered.

The next two days in China involved the most amazing whirlwind tour of Beijing. All of the musicians joined the tour and got to see many spectacular places such as the Ming Tombs, The Great Wall, Tianamen Square, Forbidden City, Temple of Heaven and Summer Palace, as well as seeing an incredible Chinese acrobatic show.

Whilst at sea, we provided a variety of different “wakey wakey” calls each morning. We also played during Replenishments at Sea, Entering Leaving Harbour, steel deck BBQs and for sundowners. Going up and down ladders became second nature; but unfortunately, early in the deployment Leading Seaman Flynn found out just how treacherous those ladders could be and had a heavy fall down one of them. We were relieved when he started to recover and returned to playing, despite the couple of broken ribs and a very sore shoulder. Able Seaman Aston enjoyed spending time down the depths of the ship in the laundry, amongst stinky overalls and noisy washing machines. Leading Seaman Klohs took on the role of Quartermaster and could be heard quite frequently over the ship’s piping system. Able Seaman Izumi, Able Seaman Sampson and I got a ride in the ship’s helicopter; something that musicians don’t get to do every day. Leading Seaman Campbell and Able Seaman McIntyre attained their helmsman certificates in a very short time. Congratulations to both of them.

It has been a very interesting time at sea, especially for five musicians who have now experienced life at sea for the first time. There have been some challenges, many laughs and good times. The appreciation of some luxuries like a good cup of coffee or showering without wearing thongs can never be underemphasized or understood unless one has spent time at sea. The opportunity to go to sea and visit foreign ports, while still performing as musicians has been tremendous. Many thanks to the crew of HMAS Anzac for making the musicians feel welcome.

**HMAS TOBRUK DEPLOYMENT**

*Article by Petty Officer Kara Williams*

After coming together as a whole for the first time at Brisbane Airport, the members of the Royal Australian Navy Band element embarked in HMAS Tobruk made their way with the help of the Bandmaster of the Queensland detachment of the band, Chief Petty Officer Michael Vaughan, to HMAS Tobruk, which would be the group’s home for the next four weeks.
We spent the day at Bulimba Barracks, first working through the material they had put together, then rehearsed with the Queensland detachment for the combined commitments celebrating Queensland’s ‘Navy Week’ including: a Cocktail Party hosted by HMAS Tobruk and a public concert in the Roma Street Parklands. The Official Reception following the Beat to Quarters and Ceremonial Sunset in front of the Brisbane Town Hall involved the Brisbane Naval Cadets, HMAS Tobruk Ship’s Company forming the Guard and Parade and a Marching Display by the combined band detachments. The Navy Week Church Service and Open Day for HMAS Tobruk ended the week in which HMAS Tobruk saw over 2500 interested members of the public over the Gangway.

With barely any time spent on HMAS Tobruk thus far, we secured our equipment, went about completing newly acquired orientation booklets and proceeded to undertake navigational exercises: get from point A to point B without getting lost!

Whilst in transit to Port Vila, rehearsals with the Guard for the Beat to Quarters and Ceremonial Sunset to be held in Port Vila commenced on the vehicle deck and a major damage control exercise (a fire in the main engine room) was called in which Able Seaman Tom Bastians, Seaman Ellen Zyla and myself were made into some scarily convincing casualties!

Procedure Alpha into Port Vila saw some lily white knees (thank goodness for sunglasses) and soon a steady stream of ship’s company was emptying out onto the wharf and into town as we made preparations for the night’s cocktail party. Fortunately for all, the impending rain showers held off and the Beat to Quarters, Ceremonial Sunset and Cocktail party was a great success.

Port Vila saw us attain some welcome time off in various locations. Catching the free ferry over to Iririki Island to swim at the coral beach and in the resort pool then retire to the restaurant to pretend you’re a millionaire all for the cost of your lunch proved to be a favourite amongst Ship’s Company. Some went on sunset yacht dinner cruises, some went bush but most ended up at one time or another at Hide Away Island. You have to love Port Vila’s free ferries and two dollar mini bus fares! A five dollar Island entrance fee allowed the bearer to sit leisurely on the beach and/or snorkel on the reef teeming with marine life and the world’s only underwater post-office (waterproof postcards and all!) for as long as you wished (or as long as the sun screen lasted.)

The Port Vila markets proved bountiful for many of Ship’s Company, especially the coconut bras, grass skirts and muumuus favoured by some member’s of the HMAS Tobruk Rugby team! HMAS Tobruk’s Rugby team, including Able Seaman Marcus Salone (not wearing a grass skirt or coconut bra by the way), fought valiantly in the local Rugby grudge match to win four tries up. On a more serene note, Mele Cascades showcased the pinnacle of Port Vila’s natural beauty. Crystal clear water and a gentle hike through the rainforest via numerous water steps and rock pools emerged at a spectacular waterfall. Although cooler than the local sea temperature the refreshing clear water, beautiful scenery and a massage courtesy of the falling water was well worth the comparative chill.

Back to steaming in the big blue finding quite a few speed humps along the way! The swell had emerged overnight and the crew of HMAS Tobruk bobbed their way through a hilarious day at the races; HMAS Tobruk’s contribution to the Melbourne Cup horse racing festivities. Able Seaman Jennifer Monk started proceedings with the National Anthem, Able Seaman Marcus Salone sounded the horses to the track and HMAS Tobruk was off and racing!

Seaman Ellen Zyla put in a spectacular effort as a jockey in the second race on horse number three, coming a close second last; but the winner of the “Tobruk Cup” for the second year running was romped in (despite being drenched by a rather icy water hazard) by the Senior Sailor’s mess on horse number four, jockeyed by me. Able Seaman Heather Wright, Able Seaman Tom Bastians and myself helped dispose of 4000 Steyr rounds off into the horizon participating in a small arms shoot off the vehicle deck with the Boatswains Mates and other qualified members of Ship’s company. Needless to say, it took no time at all to dispose of the rounds, and who knows what the fish were thinking!
We took part in café party, and helping in the galley as well as entertaining the crew with well thought out “wakey wakey” routines (a favourite being “The Little Drummer Boy” sung by the Quarter Master Able Seaman Michael Malone accompanied on Parade Drum by Able Seaman Heather Wright) when not being involved in Band related activities.

Norfolk Island proved to be both the hardest and most rewarding commitments to achieve. Getting the equipment to the flight deck from the tank deck and all of it and us onto the helicopter deployed with HMAS Tobruk for the Official reception at the Governor’s residence was quite an evolution. Thanks to the help of the New Entry Officers Course (NEOC) “roadies” and the Aviation Team ferrying our gear to the helicopter in two flights and two utility vans driving us once we were on land, we were set up and ready to play.

The Official reception promptly concluded at 1900 and we were off to the Norfolk Island RSL for a bit of welcome rock band music for the crew of HMAS Tobruk who warmed to the occasion providing us with a mosh pit of dancers all night! All of the ship’s company were warmly and eagerly adopted by the locals and a brilliant time was had by all! A special thankyou to Commander Ashley Greedy AM (RAN, rtd.), Terence Grube, (ex Lieutenant Commander, RAN), “Pinky” and all the locals on Norfolk Island on behalf of the musicians and Ship’s company for all the help and support they gave to make HMAS Tobruk’s visit to Norfolk Island an enjoyable and successful one. (I’m sure Norfolk Island’s economy is looking much healthier in return!)

A second big night at the RSL wrapped up the visit to Norfolk Island and our equipment had to go back to the HMAS Tobruk the same way it came over, on the helicopter via a surprise circumnavigation of Norfolk Island courtesy of the flight crew (and a big thankyou to all of you as well.)

Lord Howe Island, like Norfolk Island was without sufficient berthing, so again the helicopter was utilised for the Ceremonial contingent from HMAS Tobruk for Remembrance Day on Lord Howe Island. We joined forces with a contingent from the Air Command Band along with members of HMAS Tobruk’s company (Navy and Army) and Tri-Service Guard and Catafalque party from Sydney saw a large military presence. Although a small venue, a crowd gathered and nothing was small about the sentiment of the occasion. The entire contingent then moved to the Lord Howe Airport to celebrate the 30th anniversary of the opening of the airport. At the end of official proceedings, HMAS Tobruk’s ship’s company were able to do a small amount of sightseeing, albeit in uniform. Most, at some point, ended up at Ned’s beach for the fish feeding, which all in “whites” must have looked a sight to the locals!

Our last commitment was to participate in was HMAS Tobruk’s “Ship’s Concert” shortly before returning to Sydney. Many and varied acts came forward, but there could only be one winner at the end of the day. Major Bennet won the judges over with her stirring rendition of “Hogan’s Heroes March” on the trumpet and coming a close second were the member’s of the girl’s messes with a heart felt version of “I Will Survive” (original lyrics supported by the musicians). Coming an even closer third place was solo artist Leading Seaman Steward Tye Williams, with his expertise of blowing the conch shell! (Tye subsequently got lynched into doing “wakey wakey” the next morning!)

Procedure Alpha into Sydney (with not so white knees anymore) spelt the end of our short deployment. We made many, many new friends and I personally cannot speak highly enough of the way Commander Nick Bramwell and the entire crew of HMAS Tobruk made us feel welcome.

There is unfortunately not enough time or space to share all of our experiences, escapades and photographs in this article but I am sure any of the members of the band who joined HMAS Tobruk would be more than happy to share some if asked!

The musicians deployed in HMAS Tobruk were: Petty Officer Kara Williams, Able Seaman Tom Bastians, Able Seaman Jennifer Monk, Able Seaman Vitali Rayitsyn, Able Seaman Tim Rees, Able Seaman Marcus Salone, Able Seaman Heather Wright, and Seaman Ellen Zyla.
A LIFE ON THE OCEAN WAVE

*Article by Lieutenant Michelle Coleman, RAN*

Long Look Exchange has taken place between Australian, New Zealand and British forces for the last twenty years. It commenced primarily as an exchange for the Senior Non-Commissioned ranks of the Army, but has since been opened into a Tri-Service venture and is open to all trained ranks. Twenty positions were available to the Royal Australian Navy in 2004 and I was one of the lucky contenders.

On Friday 17 May 2004, I boarded a Royal Air Force Tri-Star aircraft with about 100 other excited souls wondering what was awaiting us all at the other end, and just what were we letting ourselves in for during the next four months. It wasn’t long before we realised that it would take a little more time to find out. We were taking the “long-route” to the United Kingdom so that the aircrew was able to do an around the world flight.

First stop Fiji - unfortunately a few hours for refuelling at Nadi airport does not constitute “been-there, done-that.” Next stop was much more substantial, being Honolulu, Hawaii. We arrived there local time 0100 Friday morning, which was approximately 5 hours before we’d left to travel to the airport in Sydney. All that after spending over 14 hours in the air. A prime example of the time line playing tricks on the mind and body. Our Friday extended over 40 hours. Luckily we had a full day in Hawaii, and the time to be able to visit Pearl Harbour. The memorial that is set up there is fantastic and well worth the visit to anyone that gets the chance. Of course, I also got the chance to view (and photograph) the world famous sunset over Waikiki beach - absolutely stunning.

Next morning we headed off bright and early for the second and final leg of our trip. This was broken up with another “airport visit” - this time in Edmonton, Canada. We finally arrived at RAF Brize Norton on Sunday afternoon local time after more hours in an aircraft than I’d like to remember.

From Brize Norton is was about a two hour drive to Portsmouth and HMS Nelson, which was to be my home for the next four months. For the duration of my exchange I was posted to the Royal Marines School of Music. I was lucky to work with some great musicians and had the chance to really learn about the finer workings of the training system within the Royal Marines Band Service (RMBS).

As many of you probably know, the Royal Australian Navy Band was initially originated from the Royal Marines (RM), so our ties go back a long way. We have kept many of our RM traditions, but have also changed quite a few things.

Two of the most noticeable differences between our two organisations now are with regards to instrumentation. The RMBS trains all its personnel to play string instruments, and the orchestra is still a large part of their commitments.

The second main difference is that the RM still has a dedicated Drum and Bugle Corps. Upon joining the RMBS, musicians that play drums will either become a percussionist or a drum/bugler. It is quite overwhelming listening to those beginning bugle players that have just started training - some interesting sounds. The percussionists will play cymbals and bass drum on parade, but never military side drum.

As with the RAN, the majority of RM musicians play more than one instrument. The categories set by the RM are much stricter however. For example if you audition on saxophone, you will also be required to learn either the violin or the viola. A euphonium player would also learn to play cello. At this point in time, the RM is not hiring specialist vocalists and guitarists, although a guitarist was hired just before I left. As there is no specific category for him, he will need to learn new instruments, but will also be utilised on guitar.

All newly recruited musicians attend a 10 week training course which is run at the Royal Marines School of Music by Royal Marines Commandos whom are posted to the school. Following their recruit training, the new entries commence their music training course. This course is of 2 years duration for the drum and buglers and 2 years 8 months for the musicians. Some trainees complete the course in much less time than this, but many must learn a new instrument, so the majority of training time is utilised.
The location of the school is the old Royal Navy jail. It is a heritage building, and keeps many of its traditional features. The cut glass on top of the thick outer walls certainly gives a feeling of times gone by. The jail cells are now individual practice rooms for the students. The only difference now is the students choose to lock themselves in (and others out).

Whilst I was at the school I held the position of Assistant Director of Music - Training. This involved a myriad of tasks including teaching, assessing, administration, course planning, and rehearsing ensembles. I particularly enjoyed the teaching programme that I was involved in for the duration of my stay. It gave me a working relationship with most of the staff and students at the school, and a great insight into the RMBS from all levels.

During my time in the UK, I also worked with Her Majesty’s Royal Marines Band Portsmouth. This was both through the advanced training wing and as a guest conductor. This group of musicians was great to work with. The band is quite large, and is forever multi-tasking. I was involved in the 60th Anniversary of D-Day celebrations, which saw my first brush with royalty. The band involved me in many other experiences both as performer and observer, which also gave me the chance to see some more of the countryside.

I was lucky to have my husband come over and join me for a month of my exchange. We were fortunate to be able to travel through a great deal of the United Kingdom. It was an absolutely fantastic experience. There is so much beautiful countryside, and so very different to home. We spent a lot of time being overawed by the history and greenness of the country.

Throughout the four months I had the opportunity to meet, work with and master class with some fantastic musicians (both military and civilian). Added to that were the unique experiences like attending a dining-out night on board HMS Victory.

There are so many similarities between our two organisations, yet still many subtle differences. This trip was a wonderful chance to strengthen ties between our organisations and to impart and receive knowledge about the way that we currently do business. Add to that a chance to see some beautiful countryside, and a wonderful experience is guaranteed.

**RIMPAC 2004**

*Article by Able Seaman Tracy Burke*

In May 2004 Able Seaman Riseley, Able Seaman Lowe, Able Seaman Macfie and myself joined HMAS *Parramatta* for RIMPAC exercise 2004. After five days of work-ups with the ships company, sea sick and missing home, we sat on the flight deck and played the ship out of Sydney Harbour with our rendition of Hawaii 5-0. Once at sea we were quickly integrated into the ships company, all four musicians would have a taste of a sailor’s life at sea. Our days were busy but exciting, we were put into watches on the bridge, day duties with different departments and still tried to squeeze in our rehearsals.

Our first port was the island of Tonga where we performed Ceremonial Sunset and jazz group for Tongan dignitaries and residents. The Tongan people were so friendly and generous it was kind of sad to leave, but we knew that Hawaii was only ten days away.

When we arrived in Pearl Harbour we were met by the Chief of the Pacific Fleet Band who showed us around the base, but most importantly, introduced us to the thirty musicians that we would be working with over the next few weeks. For all of us this was a dream come true, the opportunities were endless. We were fortunate enough to perform at such events as the fourth of July celebrations in front of over ten thousand people at Ala Moana, Hawaii’s biggest shopping centre, and in the hanger of the Aircraft Carrier USS Stennis for the Commanding Officers and ships company and all involved in RIMPAC.

We sailed from Hawaii and went back to our duties. We were involved in Evolutions with the ships company, jackstays and helped store ship etc. Standing on the GDP in the pouring rain while we refuelled was actually quite unforgettable.

New Zealand was our last port before returning to Sydney, the weather was terrible but we were happy to be so close to home. Our time onboard HMAS *Parramatta* was definitely a great experience; we made lots of friends and took home some great memories.
ON PARADE DURING REHEARSALS AT THE EDINBURGH TATTOO (SYDNEY)

FROM THE DIRECTOR’S DESK

As I look back at our achievements over the last three years, it is clear to me the immense contribution that the Navy Band makes to wider Navy family and civilian community. The articles in the previous five editions of RAN Band News certainly tell a good story about what we have done and where we have been; and the articles in this edition continue that story.

In this edition, the stories from our people embarked in HMAS Anzac are a fantastic read, and give a very clear account of the exciting opportunities that they have embraced and of the contribution that they have made. The commitment given by the Navy Band to Fleet units over the last three years has been very significant, with exceedingly positive feedback from our people, the various Commanding Officers and ships companies. Personally, I am very satisfied by the achievements of our Anzac detachment.

This edition also tells a story of the missions undertaken by each of our detachments over the last financial year. Importantly, we have extended our marketing reach into regional Australia, and the total audience numbers are, by any measure, very impressive. Over the last six months we have continued with our benchmark activities: these are a series of tasks that have been resourced to a level that ensures Nation best outcomes. The recent Flagship Recital and the recording session with ABC Classic FM of Symphony No. 1 by Philip Sparke, Symphony in B Flat for Band by Paul Hindemith, and the Concerto for Alto Saxophone and Wind Orchestra by Ingolf Dahl were fulfilled to Nation best standards, as was our contribution to the Edinburgh Military Tattoo. These benchmark activities also brought together our people from across the whole organisation and truly reflected the talents and capabilities of the Navy Band.
However, our role in the Repatriation Ceremony, the funerals and the National Thanksgiving Service for those killed in the crash of Navy Sea King SHARK 02 at Nias, Indonesia, will remain for me, our most important contribution to the wider Navy family in many years. Our role in those ceremonies ensured a proper level of military ceremony and added a sense of dignity to what were very sad occasions: It is hard to imagine a Navy honouring its people in such a moving way without the involvement of its musicians.

I would like to take this opportunity to acknowledge some very hard work undertaken by many within the band. First of all, I wish to acknowledge our reserve musicians. One of the reasons that our marketing reach has been so successful is because of the commitment given by the members of our reserve detachments. It’s worthy to note that, unlike their full-time counterparts, our reserve musicians don’t get time off in lieu of weekend tasks. The Bandmasters of these small detachments also deserve special recognition. They have been working hard to manage the many demands asked of them whilst at the same time trying to move their detachments forward. A very difficult task, I am sure.

I also wish to acknowledge the Band Officers and the divisional staff in each of the permanent detachments who I know are usually first in to work and last to leave. Whilst I am sure that they enjoy the privilege of their positions, I also know that quite often they don’t receive the accolades for the significant additional work that they undertake on behalf of their people and to ensure all of the administrative and divisional requirements are met.

My personal team also deserve recognition. They too, are usually first in and last out. I know how hard each of them works to ensure the many and varied requirements of my office are fulfilled, and I have certainly enjoyed their company.

Recently, the Senior Leadership Group and Outpost Bandmasters met to discuss the Way Ahead. The revised vision and mission statements and Statement of Intent are contained at the end of this newsletter. I encourage you all to embrace Navy’s values, our value statements and our direction, and I look forward to the very exciting voyage ahead.

Thank you for your valuable contribution, which has ensured that the Royal Australian Navy Band remains ‘one of Australia’s premier military ensembles’.

A SALUTE TO AUSTRALIA

Article by Leading Seaman Cassandra Mohapp

In February this year, bands from all over the world came to Sydney to participate in The Edinburgh Tattoo – A Salute to Australia. The Royal Australian Navy Band, Royal Australian Air Force Air Command Band, and Australian Army Band Sydney formed a contingent of over 120 musicians.

A Salute to Australia was held at Aussie Stadium in Moore Park, Sydney. Six performances to a crowd of over 25,000 at each performance ensured this spectacular experience reached many. International guests included military musicians from bands of the Royal Marines and Royal Air Force to the New Zealand Army Band. British Military Pipe Bands teamed up with Australian Pipe Bands and provided a thrilling opening sequence to a flourish of musical journeys to follow.

The rehearsals seemed endless... and what a big task it was. We had less than a week to memorise the music, smarten up the drill and have everything in order.

Very early starts, and late night finishes ensured we were as ready as we could be. Don’t get me wrong, we had some time to rest and relax.

Even our international guests from Scotland found time to relax with a cheeky streak across the Sydney Cricket Ground (located right next to Aussie Stadium) with only his sporran to keep him warm!
Historically though, this is only the second time the Edinburgh Military Tattoo has been performed outside of Edinburgh, the only other time was in New Zealand in 2000. I wonder if it rained in New Zealand as well? Nothing worse than wearing a white uniform and trying to dodge horse leftovers in slushy ground... yes we always march on after the horses (this time the New South Wales Mounted Police): some things never change! Apparently not one single performance of the Edinburgh Tattoo has ever been cancelled; rain, hail or shine!

The replica of Edinburgh castle was quite spectacular. A life size version standing 25 metres high, embracing every detail from drawbridge to sentry boxes, made the most magical and dramatic backdrop fitting for such a performance. The smoke machine puffed away as we marched out thus providing a very mysterious entrance into the arena.

The atmosphere of the arena as we marched out was electric. As soon as we were announced there were cheers and whistles. It truly was a magnificent experience....

**HMMS ANZAC DETACHMENT**

*Article by Petty Officer Kara Williams*

When asked to contribute an article for the band newsletter, I felt that my representation of the deployment thus far would only be a small facet of the experiences and views each and every one of us takes with us on a day to day basis. So, I felt it only right to ask each of the members of the HMAS ANZAC detachment for a short paragraph on their highlights of the deployment thus far and it was no surprise the diversity of the comments I received.

**Able Seaman Andrew Hansch**

Wednesday 4 May 2005 will be a memory that I will take with me to the grave. Having the chance to play a civvy gig at any time is always special but this night was a highlight of my 10 years in the Navy. B.J’s nightclub in Malta was the venue, a famous Jazz nightclub that has been the host to some of music’s all-time legends. Just standing on stage was enough, but playing to a packed room full of your ship mates, consulate officials, friendly locals and a few ex-pats who’d come to check us out was just something else. It really didn’t feel like work, as at no time did it feel any effort to whack out a solid gold Aussie hit for the kids to dance and sing along to.

**Leading Seaman Aaron Geeves**

So far I’ve had a great time while on this historic journey re-tracing the steps of our forefather’s as they went of to war as young men full of dreams on an adventure across the world. Sadly most never came home, but in the words of Attaturk “they are now buried in the soil of a friendly country, no longer enemies but friends. My experience has so far been quite different, still quite an adventure but I expect to make it home in one piece. Malta for me was a highlight and each port has proven to be more beautiful than the last. All I can say is: everything is bon, everything is bon.

**Able Seaman Heather Wright**

I have two highlights so far this deployment. First it was fantastic to go to the home of hand made Turkish cymbals in Istanbul. After about and hour or so of hitting testing and mixing cymbals I was able to purchase a set of Hi-hats, Ride, Crash, Splash and China cymbal for a fraction of the cost found in Australia. At the end of one of the streets (it is music lane - a muso’s delight) I have never seen so many music shops in one spot at one time. Secondly, the atmosphere created by the mainly Australian crowd at Anzac Cove and Lone Pine was so exciting and magical - we (everyone at Lone Pine) managed to hold about 10 circles of a Mexican wave. The services were quite “short and sweet”; it was a great day for the ‘ANZACS’.

**Able Seaman Damian Dowd**

So far the Anzac trip has met with success. I have found the ports to be both challenging and rewarding with little or no problems in meeting our objectives and delivering benchmark performances. We have found favour with the ship’s company and over all I think that is wonderful. Our messes are good and the food is really tasty. I like the dessert range as well, but I’m watching my weight, because I could get fat.
Everyone is enjoying the music we are playing. A special highlight for us was playing Ceremonial Sunset in front of Chief of Defence Force and Chief of Navy. Everything is Bon.

Able Seaman Matthew Booth

It's hard to say what the best part of the tour so far is when there have been so many good times: sipping piña coladas in India while watching flocks of European backpackers in bikinis walk along the beach punctuated by the occasional cow meandering aimlessly. Haggling over the price of a camel ride around the pyramids in Cairo - "Hello Australia! Special price for you..." Or wandering around the maze of cobbled backstreets in Crete, pausing to admire local oil paintings of the waterfront or discovering what an actual Greek salad tastes like. Perhaps Istanbul is a highlight, with its seemingly infinite amount of bazaars and cafes with strong Turkish coffee and dark chocolate. I’d have to include pausing for a group photo with Prime Minister John Howard on Anzac Cove on Anzac day, all with the Lleyton Hewitt "COME OONNNNN" pose. And these few memories are just the tip of the iceberg of great moments, and we're not even halfway through yet.

Able Seaman Juliana O'Brien

To volunteer for a six-month trip and never knowing what it would be like is definitely paying off. Sure sometimes day to day, week to week, and month to month I want to be home, feet up on the coffee table sitting next to Dave or making dinner for us. When I left Berl, my mum, in Albany I said "man it's going to suck if I don't like living on a boat"! And then there is Crete. I think Crete definitely has a taste for everyone: shopping, leather, coffee, relaxing by the water, partying, cocktails, food and more food. Walking down the tiny one way lanes lined with all sorts of shops and then you can turn around and see the most beautiful snow capped mountains and be blown away with their beauty, it is truly gorgeous. And another thing that's pretty cool is they run the whole "nanna nap" siesta in the arvo, yeah! Istanbul was of course unreal because I got to celebrate my 25th birthday here. You see something you want to buy, know how much you want to pay for it, and tell the dude the price you'll give him and, nine times out of 10 after the high-energy barter, it's in the bag mate. I had a ball getting the price I wanted to pay. Goa taught me that one and Alexandria perfected the technique! Istanbul was also the first cocktail party we had done (four prior) where the whole bunch of guests sang both their own national anthems and our national anthem. I thought that was pretty special. Also it was the first one we had done at actual sunset and it was beautiful anchored in the Bosphorus Strait. It was heaps pretty out there on the water. The Petty Officer Photographer should have some awesome shots of that one to share with you all back home. Anyway we are not even halfway through the trip!

Able Seaman Shaun Tatnell

The most awesome part of this trip was by far the ANZAC Day ceremony. Even though I was thoroughly exhausted (coming off a 4 - 8 am watch the morning before), it was definitely worth staying awake for. We left the ship at midnight, and boarded a ferry and disembarked, boarded a bus, disembarked and walked the final kilometre of so to the ceremonial ground at ANZAC Cove. We arrived around 2am and had to fill in time as the ceremony began at 0430. HMAS Anzac stayed just off shore to provide a backdrop. The light show was spectacular and accompanying prose told a compelling story about the ANZAC diggers. The ceremony itself was rather like any other memorial service I have been involved in however, when the Australian National Anthem was played, thousands of people sang and the Australian National Flag was displayed on the big screen Television.

It was hard not to feel proud and patriotic while singing and taking in the surrounds. Nearly 90 years to the hour; the diggers were beginning to traverse the beach and the countryside.

Petty Officer Kara Williams

For me, there is so much to say about the first three months of the HMAS Anzac deployment. So many experiences have passed and parts of the deployment are becoming an unerring blur. Some things feel like yesterday and were really months ago and visa-versa. It feels as though the "shakedown" period, stop in Geraldton and subsequent departure from Australian waters out of Albany to follow the route of the ANZAC troops from Australia 90 years ago to me, also seems a lifetime ago.

Royal Australian Navy Band: A Musical Voyage
Our journey has taken us to Goa, India, through the Suez Canal, on to Alexandria and to the magnificent pyramids of Giza, Cairo, (amid a local bombing!) and the experience of having countless hawkers keen to fleece you of every last Egyptian pound you have shout “Gift, gift! Gift for you!” as an item is placed in your hand “Now you give me money!” Obviously the word “gift” has another meaning in Egypt!!! To get on a camel and go for a ride was relatively cheap and fun experience however, getting off said camel was considerably more pricey!

Crete proved to be a fantastic port for both the gigs and the food (despite the poorer than average exchange rate of the Aussie dollar to the Euro (to make our dollar worth around 50 cents!)! The opportunity to perform public concerts in two buildings (the Venetian Arsenals in Crete and the Conservatorium Turkish Mosque in Rethymno) of at twice (closer to three times) the age of modern Australia was phenomenal. We played (via our bus expertly negotiated narrow back streets) at a concert hall (previously a Turkish mosque) in the locality-city of Rethymno. The Mayor (a musician himself) was astounded at the talents of our detachment and despite the language barrier of a good majority of the audience the Mayor gave up on translating our commentary and sat back and enjoyed the show with the rest of the crowd. The Mayor was so impressed in fact, that he was reluctant to let us stop playing! The biggest surprise was near end of the night however, when one local member of the audience stood up from her chair and yelled out “play Jimmy Barnes’ Working class man!!!!” We were more than happy to oblige! All of the official guests, including us, were then subsequently treated to a feast at Rethymno’s top restaurant all at the Mayor’s expense, but that is a story for another time and another of my favourite parts of the deployment.

Having been one of the three Anzac detachment members that participated in the 2004 ANZAC day ceremonies at Anzac Cove, the opportunity to repeat the opportunity was one hard to fathom. Istanbul was much more relaxed experience and at one point in the best spirit and tradition of our last year’s tour guide; “Mert”, I dragged members of the ship’s company (thankfully much to their delight) on a free tour around the Grand Bazaar and other sights of Istanbul. Oh and the Grand bazaar... did I mention the Grand Bazaar? I can only imagine the economic boost HMAS Anzac had over the week she spent anchored off Istanbul in the Bosphorus Strait.

Ninety members of ship’s company formed a skeleton crew on ANZAC day morning as the remainder of the crew boarded ferries and HMAS Anzac’s RHIB in turns to make the journey ashore to Anzac Cove. It was eerie feeling thinking that this would have been a very similar view of the Cove that the Digger’s would have seen ninety years ago. Leading Seaman Aaron Geeves, Able Seaman Damian Dowd and Able Seaman Andrew Hansh had the honour however, of being in Anzac Cove on Anzac Day as members of the crew on HMAS Anzac providing the music for the Anzac Day service held on board.

The “Festival of the Sea” at the Turkish resort town of Marmaris was a fairly event filled stop over. There were ships and representatives from the USA, UK, French, Italian, Russian, German, Ukrainian, Turkish, Greek, Romanian and Spanish Navies as well as ourselves. Having the smallest parade contingent did not deter the local crowd from giving the Australians the biggest cheers of the day. We performed every day in various capacities: performing marches and jazz at the Australian Navy (HMAS Anzac) stall at the International Seafaring Exhibition.

We also performed with the Russian Navy Band in the Armatulan district: They were very impressed by the performance of our detachment’s comparatively tiny (to the Russian Navy’s 60 piece contingent) Jazz Group. We then played Australian Rock songs to the excited crowd (including the Hon. Bronwyn Bishop who seemed to be enjoying herself more than anyone!) at the Areena night-club to end the week’s festivities.

On to Malta and to Toulon in France where we all took some well deserved leave and dissipated over the country-sides of France and Spain to meet up with the ship in La Coruña Spain.
HMAS Anzac detachment of musicians has up to and including La Coruña Spain performed:

1 Freedom of Entry March (Albany)
3 memorial services on board (Kanimbla Helo crew, ANZAC day and the AE2 submarine)
4 memorial services ashore (Crete)
1 open day
1 Maritime Commanders Divisions (Stirling)
8 Cocktail parties (Albany - Australia, Goa - India, Alexandria - Egypt, Chania - Crete, Istanbul - Turkey, Valletta - Malta, Toulon - France), La Coruña - Spain)
7 Ceremonial Sunsets
1 Marching display (with guard)
2 Anzac Idol heats
25 Wakey wakeys
12 Procedure Alphas
2 Official receptions
1 Wardroom function
10 Public Concerts
1 Commanding Officer’s luncheons
4 Replenishment’s at Sea
3 Sail pasts (including the memorial sites on the headlands of Gallipoli)
10 Countries’ National Anthems and;
2 local songs: the Black Sea march supplied by Turkey and Rianxiera by Spain.

The officials and guests of both countries were very impressed by our renditions of their local songs of which all sang along with great gusto, the Turkish Chief of Navy in fact, asked for an encore!

I have to admit that some of my very favourite parts of the deployment did occur whilst I was on leave. I had the opportunity to travel to Paris and see some of the world’s greatest artworks at the Louvre and the Musee d’Orsay. Notre Dame Cathedral, the Eiffel tower (where I did have one of many chocolate croissants) and I climbed the Arc de Triomphe (all 284 stairs). I strolled along the tree lined Siene and Champs d’Elysees. All the things I had imagined about Paris... the food (I did not however eat frogs legs or snails) the sights, the stylish (and those who think they are stylish) people, the extravagance, the expense!

Catching the train through the provinces and across the Pyranees and the Spanish border to Barcelona where the fantastic (in the truest sense of the word) constructions of the master architect Gaudi were on every street corner. In Madrid I visited Picasso’s most famous, massive and moving painting “Guernica” (of the unprovoked bombing of the small Provencal town of that name). I also attended a bullfight in Madrid (which I will have to explain in depth at another time) which was, at the very least, a fascinating insight into Spanish tradition and custom. Others in our detachment travelled into Italy, to Monaco, into Provencal France and Spain and even back to Malta.

As I walked with one of my shipmates from the train station to meet up with the ship in La Coruña (we had no idea where the ship was berthed) we crossed a large overpass and through the buildings I could see HMAS Anzac lit up like a Christmas tree. It was strangely like coming home. At the halfway point of the deployment it feels like we still have a seemingly long way to go before we are “home” home, but if the first half of the deployment is anything to go by the next half will be truly amazing!
FROM THE DIRECTOR’S DESK

The articles in this edition of RAN Band News highlight a very high period of activity. All of our detachments were busy with the usual remembrance ceremonies, ship open days and social functions, and public engagements. Many were involved in some way in supporting an unusually high number of ship commissioning and decommissioning ceremonies. In and amongst all of this activity, the band played an important role in ceremonies marking the 200th Anniversary of the Battle of Trafalgar and the 60th Anniversary of Victory in the Pacific. Interestingly, the band’s national output (tasks within Australia) for the July to December 2005 period was twice the level for the same period in 2004.

During this period we commenced recording music for *All Hands on Deck* and released our first Christmas album, *Do You Hear What I Hear? All Hands on Deck*, scheduled for release in March 2006, will contain tracks featuring each of our detachments and will showcase the full range of our music capabilities. Our first Christmas album was released just in time for Christmas, and showcases our choir (the Sea Chanters) in company with the Wind Orchestra. The album has been distributed to libraries across Australia.

During this period, elements of the band performed with a large number of high profile civilian artists and bands including, the Hoodoo Gurus, Yothu Yindi, Little Pattie, Beccy Cole, Marcia Hines, Todd McKenney, John Paul Young, Guy Sebastian, Deborah Cheetham and Jane Rutter. This level of exposure broadens our reach within the music industry and adds to our usual range of activities promoting music within schools and the community.

Despite the heavy demand for its services, the band continued its sea deployment initiative with elements from the Sydney and Melbourne detachments embarking for short voyages in HMAS *Stuart* and HMAS *Kanimbla*. These two sea deployments followed on shortly after we welcomed back eight of our people from their posting to HMAS *Anzac* for its highly successful NORTHERN TRIDENT deployment. We look forward to continuing our direct support to the Fleet during 2006 with planned deployments in HMAS *Tobruk* and HMAS *Manoora*.

Two particular highlights for the period were our involvement in supporting Australia’s Regional Assistance Mission to the Solomon Islands, and our deployment to the Middle East Area of Operations (MEAO). The deployment to the Solomon Islands in July, sponsored by the Forces Advisory Council for Entertainment (FACE), was a resounding success.
The highlight of the deployment was a concert in Honiara in front of more than 20,000 people. The Royal Australian Navy (RAN) Band contingent comprised musicians from the Melbourne and Sydney detachments and presented a high energy program performed entirely from memory.

The success of the recent deployment to the MEAO, also sponsored by FACE, should not be understated. The 19 strong RAN Band contingent comprising members from the Sydney and Melbourne detachments, Defence Force School of Music and my Headquarters, completed 25 performances over a 16 day period in eight separate locations moving more than three and a half tonnes of equipment. This was in addition to the four days of in theatre military training. There were twelve major concerts (where civilian artists joined the band) with performance times ranging from one and a half to three hours. The entire program was performed from memory with a high level of choreography. An additional three and a half hours were required for the set up and pack down. The band gave a truly magnificent contribution to our Australian and Coalition Forces during the important holiday season. We learned a great deal, from an organisational and individual level, from the operational experience and by using all of the additional equipment that was purchased specifically for the deployment.

Of the 98 current serving personnel we now have 33 entitled to wear the Australian Active Service Medal; eight of whom are also entitled to wear the campaign medal. Furthermore, a high percentage of our people have now served at sea and we continue to provide a very impressive output for Navy.

For all who have been working at the forefront of our activities and for those working in support of those activities, I extend a hearty thanks and well done.

TOUR DE FORCE

A Musical Spectacular from the Land Down Under

Article by Lieutenant Michelle Coleman, RAN

After the build up of Force Preparation training, Steyr training and range practice, along with the music rehearsals, it was finally time to depart for our deployment to the Middle East. The 19 members of the Royal Australian Navy Band that were selected for this tour joined with a mixture of feelings, however the overriding one was of an excited anticipation.

The flight to the Middle East, whilst long, was relatively comfortable. Food was plentiful and the troops enjoyed the attention of the flight attendants. None of the civilian artists were with us at this point, so we had a bit more of a chance over the first week to get ourselves a little more organised and rehearsed. The first few days were taken up with more training and acclimatisation. Luckily the temperature during the day was lovely, but there was a noticeable difference as soon as the sun set. Even within the first week, nights and early mornings became noticeably colder as the area headed into the coldest months of the year. Dotted in between the training, all of the groups were able to rehearse. The loss of conditioning even after such a small break was apparent to us all. The last day of training involved a four hour shoot at one of the local ranges which was a great experience. The bandies got some great results from the bulk shoot, although we did have the assistance of some infantry soldiers that were also training with us. Although a wonderful experience it was also a very tiring one.

Not too long after the last lecture it was time for the first gig. The jazz group performed for an evening BBQ within the Australian camp in Kuwait, which went down really well. After eating American ‘chow hall’ food for four days, it was great to have a barbeque and with ‘Near Beer’ (non-alcoholic beer) included, the setting was complete.

The next day, Sunday, ten members of the contingent participated in three church services taking place in the camp’s chapel. The brass quintet and choir performed for a Protestant, Contemporary Christian and Catholic service, which, by their very nature, were extremely varied. Mixed in with this was a one hour carols sing-along. The audiences were quite small; but extremely appreciative. It was a very long day, and we all felt it, both mentally and physically by the end of the evening.
The following day the brass quintet went across to the chow hall to provide some background music for the lunch and evening meal sessions. This proved to be tiring on the ‘chops’ with all five of us feeling like there was nothing left by about halfway through the last session. The group also performed for the lunch session the next day. That evening there was finally the chance for the full group to perform—the venue being the customs compound of the camp. It was a great opportunity to see how our part of the show went together and to get that first performance under our belts. The crowd was very appreciative with a great vibe (mainly US soldiers that were heading home for some leave with their families over Christmas). We identified some areas where we could improve and had a plan of attack ready for the next set up when the civilian artists arrived.

The civilians we worked with during this tour were great, a real pleasure to perform with. In “performance order”:

**Hayley Jensen.** A young vocalist with an amazing voice. Hayley performed three songs for most of our shows; all originals, and we believe she has a couple of hits there. This was probably verified by the fact that most of us were humming the tunes during pack ups every night. She is a lovely girl, who should have a good future in the Australian music industry.

**Beccy Cole.** What can one say? Most of us were a little hesitant not being big country music fans, but what we expected and what we got were polar worlds apart. Beccy is the consummate performer with an amazing talent. Her originals are just that, with fun lyrics and catchy tunes. This tour has given her a vast number of new fans. Off stage, she was just as much fun.

**Lehmo.** What a funny man! Lehmo (who doesn’t like to be known as Anthony or the ex chartered accountant—now there’s a major career change), played to the crowd, and kept the band amused even on the last show, when we had heard some of the jokes every night. A lot of fun—the Adelaide Fringe and Melbourne Comedy Festivals should be in for a treat with his upcoming “Christmas in Baghdad” show.

**Little Pattie.** Pattie was accompanied by her husband Laurie on kit and performed some great old classics. She received a great reception from the crowds who were very appreciative of her Vietnam efforts; a real déjà vu trip for Pattie, but without the fireworks that she was in with the onset of the Battle of Long Tan on her last tour. She has had a very long performing career and still knows how to grab a crowd.

**Angry Anderson.** Hard to put into words the little stick of dynamite that is Angry. He has been performing for many years, and still had them rocking in the aisles. A “bad boy” with a very tender heart and a great deal of compassion. He gave Dan, on sound, a hard time always wanting more fold back. Most of us were going deaf from the loud levels, but it was never enough for Angry— the louder the better!

**Bessie Bardot and Geoff Barker.** Bessie was always a favourite with the predominantly male crowds, and she certainly played the part to the hilt. Geoff— ‘Commando’ from the TV series ‘Gladiator’—seemed to have the same effect on our female troops.

We cannot forget the skills of the Royal Australian Navy Band. Not only did they put on a great show as a separate team, showing a great deal of versatility, but they also accompanied all of the artists magnificently. It was no small task with such varying styles, but they tackled each with the same professionalism and great results. Beccy Cole found it more appropriate to name the band “Sexual Chocolate”. I don’t think it will stick, but you never know...

On Wednesday morning the civilian artists arrived. It was great to catch up with them all again and to finally meet the “funny man” of the show, Lehmo. No time for the guests to acclimatise or recover from jet lag though as we had our first full show that night. It was fantastic to finally see the show all come together—and even better to see that it worked! All of the civilian artists did a great job (especially considering they were jet lagged).

Although there were a couple of first night blips, the show was a great success with a fantastically appreciative crowd. We had one final show at the Australian camp before finally leaving for our next destination.
With our combat body armour and all bombed up we boarded a Hercules C130 and travelled the first leg towards our next destination, Camp Smitty. For some, this was their first time on a Hercules, so a little bit of extra adrenalin was pumping through some bodies. After a very smooth tactical landing it was time to change from air to land, with our first convoy of the trip. For me, this was the first time that it really felt like we were in a totally different part of the world. What an unforgiving landscape—all you could see for miles in every direction was a lot of sand, dust and flatness. Then out of nowhere, a roadside store selling produce, be it rugs or home goods, even clothing. Travelling through the rural area there was only a hotch-potch of houses—looking quite basic, especially when compared to what we are used to, but nearly all with a satellite dish on the roof. In the less built up areas there seemed to be only the oddly scattered tents. I managed to see quite a few herds of sheep throughout the two hour convoy journey, but missed out on the camels, although apparently they were out there. So, no music for a day, but a day of firsts for many of us—as our esteemed Chief Petty Officer Andrew Stapleton would say, “This is the stuff” (or words to that effect).

Our new hosts greeted us very warmly and we had some great tents to call home for the next couple of days. After our Christmas Eve show we all awoke very bleary eyed for a Secret Santa/Kris Kringle session. Angry won the best dressed competition (that none of the rest of us were aware was happening) sporting an extremely stylish neck to toe thermal striped ensemble, complete with Australian flag and silk boxers—quite a sight to behold, especially for poor Tracy seeing the pre-boxer short version when she went in to give the boys a wake up call. I don’t think she has recovered yet.

On Christmas Day, 11 people (including Bessie, Beccy and Angry) jumped on an English Merlin helicopter and went to Basra to perform for Christmas lunch. Meanwhile, the brass quintet performed for Christmas lunch at Camp Smitty. It was a very noisy affair with not much brass quintet being heard, but the troops, along with special guest, the Governor General, seemed to enjoy themselves (probably helped along by a beer issue). With lunch over, we set up as much gear as possible for the upcoming evening performance. It was then that the best laid plans started falling apart. Due to bad weather, the Merlin was unable to return, so the 11 were not going to be back in time for the evening performance. As it turned out they didn’t return to Camp Smitty at all, finally meeting us at the next location. Obviously that left us with some limitations as to what could be performed, but our main issue was that we had no drum kit. As chance would have it, one of the troops on the base was an intrepid musician who just happened to have his electronic drum kit with him. We ended up having a fun show, which concluded with a cover band comprising Aussie and British soldiers.

Following the show we were quite limited with time to pack up and get ready for our next flight. We made the time line and were ready to go by 2030. Plans were not to go smoothly that day though, at 0100 (and in very, very cold weather) the message finally got through to us that we wouldn’t be going anywhere...so it was back to the tents for another night. The next night we tried again, although the flight was delayed we did get off the ground. With the benefit of being out so late the previous night, most of us were a lot more rugged up, doing our own impersonation of Michelin men. We travelled by US Chinook helicopter, which was a great experience (the first for nearly all of us). After a nearly two hour flight, we dropped a small party of musicians off at the landing zone in Camp Victory before the rest of the tour party continued its journey to the International Zone in Baghdad, arriving at about 0400. The small party we left at Camp Victory conducted performances in the Palace and dining facility at Camp Victory while the remainder conducted performances for Australian and Coalition Forces in the International Zone in Baghdad.

After three hours sleep, we set up for our next concert (meeting up with most of the Basra group that we had “lost” on Christmas Day), before being lucky enough to be taken on tour of the International Zone.

The tour included Saddam’s crossed swords, which was very sobering. Following an afternoon concert we had another tour; the former Ba’ath party headquarters. It was a great view from the top of the building (well worth it after the 150 step climb in full body armour). The moment was very surreal as we watched a beautiful sunset whilst a gun battle was being fought just a short distance away.
That evening we performed another concert to a capacity audience. As the crowd was so responsive, it was a great night and all of the audience and performers thoroughly enjoyed themselves. Following a quick pack down and a short wait, it was time for another night helicopter flight, this time on a couple of Black Hawks. So for the first time since Christmas Day, the entire group was once again in the same location, at Camp Victory.

It was here that we felt the cold the most—the two evening concerts saw most of us wearing multiple layers of clothing to help stave off the chill. We were, once again, lucky enough to be hosted on a couple of tours, getting the chance to see some of the former dictator’s homes and locations where many atrocities took place. I think surreal is the best word to describe our few days in Baghdad. We stayed within the camp lines for the entire visit, which made us feel safe, yet there was so much damage and pain close by. Most of us did not feel as though we were in a “war zone” yet it was all so close.

Time to move on again; so back onto the Hercules with a short stop over to return our weapons, ammo and combat gear (a lot less kilos to wear from here on in). The second leg on the Hercules saw us arrive in our next location, Al Udeid. It was the venue for our New Year’s Eve concert. And what a concert it was. We started at about 1700 with the Jazz group. Beccy Cole played for an extra half an hour or so, as did the Navy Band—a great chance to perform all those extra charts that had to be cut to slim down the main show to two hours. The main show started at 2200 finishing just after midnight. It was a great night. The large crowd was very responsive and the band excelled. This show was definitely the musical highlight of the tour.

Early New Year’s Day and time for another Hercules trip to our final destination. On arrival we had a very short time to get organised and then travel in to the Port (it was great to see water again!) to do a New Year’s Day concert onboard HMAS *Parramatta*. After the preceding night, the crowd was very small and quiet, but they seemed to enjoy it none the less. It was quite hard for us to believe that it was almost over, but at the same time it seemed so long ago since those initial brass quintet jobs just three weeks earlier. The last show went well with, once again, a very appreciative crowd.

Our last day in the MEAO, and we were lucky to have a shopping day. Some people gave their bank balances a real beating and had to buy new bags to get all their gear home. Top marks go to Bessie and Geoff who came in 100 grams under the upper weight limit for the plane ride home.

Throughout the tour, in every location, we were amazingly well looked after. All of our hosts were extremely gracious, and helpful with finding what we required, especially when our equipment didn’t want to play the game. Thanks to everyone who gave us such a warm reception and so much help along the way. During our tour we played for Australian and Coalition Forces, including personnel from the United States of America, United Kingdom, Japan, South Korea, Canada, Italy and Iraq. A tiring, but fantastic experience that I am sure will live with all of us for a very long time.

**LEST WE FORGET**

**BUGLES ENGRAVED TO COMMEMORATE OPERATION RIMAU**

*Article by Leading Seaman Cassandra Mohapp*

In September 1944, when Singapore was under Japanese occupation, 23 British and Australian members of Services Reconnaissance Department / Z Special Unit travelled from Australia by submarine to the outskirts of Singapore Harbour. Their mission was to attack and destroy enemy shipping from small submersible boats using magnetic limpet mines. The party included six former member of the highly successful raid launched against the Japanese shipping Operation JAYWICH. Unfortunately, the raiding party was intercepted by Japanese Forces and in the actions that followed, thirteen were either killed in action or died of wounds. The remaining ten were captured and subsequently executed on 7 July 1945. The place of their execution is approximately 580 metres east of the Junction of Clement and Dover Roads.

After an approach from Major Tom Hall (rtd) and author of The Forgotten Heroes of Rimau, the Director offered to purchase four bugles in memory of the members of this operation.
On Monday 5 December 2005 the four bugles were presented to members of the Royal Australian Navy Band in the presence of the Maritime Commander and relatives of two of the servicemen who participated in Operation RIMAU. Three bugles were inscribed with the names of the three Naval Reserve members of the operation, and the forth bugle was inscribed with a tribute Commanding Officer and Crew of the submarine that transported the team to the outskirts of Singapore Harbour.

**Able Seaman Frederick Walter LotaMarsh** was born in Brisbane in 1923 and joined the Royal Australian Navy in 1941. He took part in Operation JAYWICK and was awarded a “Mentioned in Dispatches” for his actions during this raid. A member of Operation RIMAU, Frederick was wounded at the same time as his mate Able Seaman Andrew Houston was killed. Able Seaman Marsh was captured and transported from the Dabo Police Station to Singapore by the Tengku in January 1945. He was tortured to death in the Kempei Tai establishment located at the YMCA Building, Stamford Road, Singapore. It is believed the ashes of Able Seaman Marsh were spread on a Special Garden at the Kranji War Memorial Cemetery, Singapore.

**Able Seaman Andrew William George Huston** was born in Brisbane on 25 December 1923. In 1941, at the age of 18 he volunteered for service in the Royal Australian Navy. He was a member of Operation JAYWICH and was awarded the Distinguished Service Medal for Gallantry on this Operation. In 1944, he returned to Singapore Harbour as a member of Operation RIMAU and lost his life in the Lingga Archipelago whilst escaping Japanese Forces. A body washed up on Boeaja Island and was buried on 16 December 1944. This body was thought to be that of Able Seaman Huston but was later identified to be someone else. He remains the only member of Operation RIMAU whose body has not been recovered.

**Lieutenant Bruno Philip Reymond** joined the Royal Australian Naval Reserve (Seagoing) in July 1942 and went to Pearl Harbour to serve in the US Pacific Fleet as a Pilot in a Naval rather than in a Flying capacity, and assisted in the landing preparations for Tarawa. For the Rimau Operation Bruno was named as the Navigator. Along with the other members, he sailed out of Fremantle in the British Submarine, HMS *Porpoise*, on 11 September and reached the Rhio Archipelago two weeks later.

Operation RIMAU was aborted following detection of the commandos who were then forces to flee in canoes. They paddled 3900 kilometres to Romang Island before they were captured and returned to Singapore. The eleven survivors were charged with murder and espionage and sentenced to ceremonial execution. This was carried out on 7 July 1945, only thirty nine days before the end of the war. Lieutenant Reymond, age 31, was killed on Pelapis Island on 23 December 1944.

The Royal Australian Navy Band salutes their daring and bravery by inscribing their names on Ceremonial Bugles, which will be used at various Remembrance Services around the nation and abroad.

May these brave men Rest in Peace:

Commander Hubert Anthony Lucius Marsham and crew of HMS Porpoise
Lieutenant Bruno Philip Reymond RANR (1914-1944)
Able Seaman Frederick Walter Lota Marsh RANR (1924-1945)
Able Seaman Andrew William George Huston RANR (1923-1944)

**SEA RIDE IN HMAS KANIMBLA**

*Article by Petty Officer Matt Klohs*

In October of 2005, ten musicians from the Melbourne detachment embarked in HMAS *Kanimbla* in Sydney for a three week visit to Broome and back. The group had a mixture of sea experience with five embarking on their first sea deployment and another five contributing to the recent trend of musicians successfully making their mark within the Fleet. The personnel involved were myself, Leading Seaman (LS) Daniel Blackmore, LS Brett Douglas, Able Seaman (AB) Bruce McIntyre, AB Iain Fisher, AB Jeff McGann, AB Jennifer Monk, AB Ben Hughes, AB Ross Chapman, and AB Yoshi Izumi.
The group was deployed to enhance Kanimbla’s visit to Broome with performances ashore and to support a cruise from Cairns to Sydney with family members and a large contingent of Australian Navy Cadets embarked. The deployment also gave five of our members their first taste of life at sea.

The trip began with the musicians participating in Procedure Bravo as line handlers and standing on the upper decks for the departure through Sydney heads; always a spectacular sight for sailors. The weather was fine and warm and a gentle sea state ensured that the musicians settled into daily routines without the problem of discomfort from seasickness. The musicians were integrated into the ship’s routines immediately, with all members sharing the responsibilities of keeping watches on the bridge, and the AB’s rotating through the Café to help out with the dishes and general cleaning.

LS Brett Douglas was quick to display his strange affinity with sorting rubbish, and rehearsals began in earnest for the performances in Broome. The music repertoire quickly came together and the embarked musical element performed for a steel deck barbeque in the Whitsunday Islands for the ship’s company after a swim and some beach cricket was enjoyed by all on a secluded island.

Throughout the trip, the ship’s company were fundraising for one of their shipmates who had been seriously injured in a motorcycle accident just weeks before the trip, and musicians got involved heavily in this fun, but very important activity onboard. AB McGann was narrowly defeated in the beard-growing contest, and any of us who forgot to take our caps off as we entered the main café were “fined” a gold coin for the effort.

The trip across the top end of Australia and around to Broome was largely uneventful, and good weather made for smooth sailing all the way. Kanimbla’s ship’s company were very welcoming, and certainly made us feel at home within days of joining the ship. This is another indicator of the good reputation that the Navy Band enjoys within the Fleet these days, and this will only continue to grow as more and more musicians are deployed at sea in the coming years.

On arrival in Broome, we were met at the wharf by the Director and AB Carl Riseley, who were to join us for the 72 hour stay in Broome. That afternoon we took our equipment over to the Broome High School and set up for a workshop with the local students. A small, but appreciative audience enjoyed a question and answer time with us, as we demonstrated how to take an existing song, and put our own twist on it, thereby making it ours.

The students were interested to see professional players getting down to the nuts and bolts of rehearsals, and building a performance list, and gained much valuable knowledge from our 60-minute workshop.

The next morning we performed for the Broome High School, and several Primary Schools from around the area, shows which were very enthusiastically received by students across all age groups. The heat and humidity were a real challenge, and the performances became more like workouts as the day progressed. On completion of the school shows, we moved the equipment over the Broome RSL Club for that evening’s performance for the ship’s company. Joining the men and women from HMAS Kanimbla were the ship’s companies of two other Fleet Units. This resulted in an audience of about 300 for our three-set show.

The night began with about 45 minutes of jazz fronted by AB Hughes and AB Riseley on saxophones and vocals respectively, and added a real “Sunset Jazz” flavour to the evening. The Rock Group then played two sets, during which money was raised for the charity to pay for the performance of “Khe Sahn”. In the end, the piece was performed, with the assistance of the Major (OC of the Ship’s Army Department) and $501 was donated to the charity. The performance was a huge success, and the total proceeds from that evening alone for the benefit of the injured Kanimbla sailor were just over $1500.

The next morning we performed at the local markets; a bustling, multicultural feast for the senses, highlighting Broome’s ethnic heritage. The jazz performed was well received, although the extreme heat cut short our performance just a little. Many of the Broome locals who had seen our Jazz and Rock Groups were impressed with the standard of playing and the overall professionalism of the musicians did much to increase the reputation of the Navy Band in Broome; this achieved in just 72 hours.

Royal Australian Navy Band: A Musical Voyage
The AFL Grand Final was watched over a cold drink or two, and the afternoon was ours to explore and see the sights of Broome. We spent some time on Cable Beach, and drove out to the local indigenous peoples’ spiritual birthplace. The ancient, rugged landscape of red dirt and spectacular cliffs were most impressive, and the musicians all felt a special privilege in being able to see such a spiritually powerful place for the local Aboriginal community.

The following morning saw the ship leave Broome and commence the ten-day journey back to Sydney, with a quick stop-off in Cairns to take on some 35 Australian Naval Reserve Cadets and to allow about 40 family members of the ship’s company to join the ship for the final four-day cruise to Sydney. My fiancée, Robyn Heard, joined the ship and gained some valuable insights into life at sea for a musician, including a ship’s concert and a swim on the Great Barrier Reef. The remainder of the trip was largely uneventful, and with a rolling swell (which caused a few moments of sea-sickness for some) on the last morning, we were all glad to steam proudly through the Sydney Heads and into Garden Island.

In conclusion, we were happy to have had the opportunity to deploy to sea, and the members all contributed positively both to the ship (and ship’s company) and to the solid and still growing reputation of the RAN Band within the fleet.
FROM THE DIRECTOR’S DESK

We come to the close of another very busy period with many more articles in this edition of RAN Band News to add to the story of the Navy Band. As this edition goes to print, our 11 musicians embarked in HMAS Manoora are performing with the United States Navy’s Pacific Fleet Band for the 4th of July celebrations in Hawaii. We look forward to reading stories in the next edition about the many performances that these musicians will undertake during their five weeks in and about Honolulu. Three of our musicians have just left Australia to provide technical and production support for a small musical tour of the Middle East Area of Operations, which is being conducted by the Forces Advisory Council on Entertainment. We wish them all a safe and successful deployment. Over the last two-year period 34 of Navy’s musicians have been awarded the Australian Active Service Medal with 11 also earning the Iraq campaign medal. This is a very significant achievement of which we can all be proud.

The Melbourne detachment was force assigned to OPERATION ACOLYTE in March to support the Melbourne 2006 Commonwealth Games. One highlight for the musicians during that operation was a performance at the formal luncheon held in the Exhibition Building in the presence of Her Majesty, Queen Elizabeth II.

We provided musical and ceremonial support to a number of ship commissioning and decommissioning ceremonies held in Darwin and an inauguration ceremony for the Attack crew members of the Patrol Boat Force Element Group. Support to these ceremonies was provided by a mix of permanent and reserve personnel.

In February, I was fortunate to be in attendance with the Queensland detachment when Petty Officer Alan Early was presented an Australia Day Commendation. I first met Alan when, as a young Navy cadet, I began to work with the Queensland Naval Band, as it was then known, as a bugler before enlisting as a reservist some 30 years ago. Alan has been a stalwart of the Navy Band and it was a personal pleasure for me to see his contribution being acknowledged.
In March we embarked 11 musicians in HMAS *Tobruk* for a deployment to South East Asia and the South Pacific. Petty Officer Brian O’Kane led the group to much applause and his article, *Musicians Fear Nought*, contains a number of illustrations of how the musicians successfully integrated into the ship.

We had planned a deployment for 20 of our reserve musicians in HMAS *Kanimbla* for June; but unfortunately, despite best effort, the deployment could not proceed due to a change in operational requirement for the ship. For all those reserves who volunteered and made preparations for this deployment, thank you: I share your disappointment.

We recorded and released our latest CD, *All Hands on Deck*, which showcases each of our seven detachments and the many talented soloists and instrumentalists who regularly add value to Navy’s image across Australia and abroad.

One of our members, Able Seaman Matthew Van Emmerik made it through to the semi finals of Symphony Australia’s Young Performer Awards. A very significant personal achievement: Well done Matthew.

The band’s benchmark concert program continued but due to the heavy commitment to Fleet activities only one benchmark concert has been undertaken so far this year. The Flagship Recital in May, at the Robert Blackwood Hall, Monash University, Melbourne, utilised members from the Sydney and Melbourne detachments. I hope to follow this up with another benchmark concert in Melbourne in October.

As we move into next financial year, I am pleased to report that, with the exception of the Tasmanian detachment, each of the reserve detachments is fully complemented. Difficulties associated with the Naval Reserve Initial Employment Training (NRIET) program are being overcome but medium risk to capability shortfall in some detachments remains a concern. Importantly, almost all of our people are in their posting of first choice, and exit and wastage rates remain under 10 percent. Furthermore, there is only one position vacant in the permanent component and the expected exit rate for the next 12 months remains less than ten percent. However, imbalances with regard to instrumentation requirements have resulted in a critical shortfall of clarinet and saxophone players.

Thank you for your contribution to ensuring that the Royal Australian Navy Band remains ‘one of Australia’s premier military ensembles’ and that its story of service to the nation continues to be told.

**MUSICIANS FEAR NOUGHT!**

*Article by Petty Officer Brian O’kane*

Five members from the Melbourne detachment and six members from the Sydney detachment of the Royal Australian Navy Band joined forces in the Sydney band studio and commenced rehearsals for the deployment. We were to join HMAS *Tobruk* on Friday 10 March and then sail with her on the South East Asian and South West Pacific deployment visiting Indonesia, Singapore and New Caledonia.

Once we had been allocated our racks and had a quick familiarisation of the ship it was time to prepare for our first job as the Navy Band on board HMAS *Tobruk*. The engagement was to be us, on the vehicle deck playing well-known Australian tunes as the ship departed Sydney. This was a very proud moment for us, as well as one or two others alongside. The next job at hand was to prepare for OPERATION PERINGGATAN. This was the memorial service on the first anniversary of the 02 Sea King helicopter crash at the small village of Tuindrao, Nias Island, Indonesia.

Once we arrived in Nias we were informed that only a bugler, singer and a sound engineer would be required for the memorial service. Able Seaman Musicians Salone, Bastians and Monk performed very well and the service was a success.

Our initial week on board gave us the chance to be involved in a Unit Readiness Evaluation. Our contribution was purely Damage Control, and lots of it. All members of the band were found in many different areas of the ship working well outside of their comfort zones.
Once we arrived in Singapore our aim was to perform as a rock group in the famous Terror Club. After a few organisational blemishes the engagement was set up and we played at the poolside for the ships companies of HMAS Tobruk, USNS Yukon, USNS San Jose and local defence families who use the club. The rest of the time in Singapore was spent enjoying the city and all it has to offer.

Time between ports was spent rehearsing the different ensembles. Our rock group and jazz group set up in the noisy tank deck. The brass group used wherever they found an empty mess and the drum corps utilised the huge vehicle deck for ‘Beat to Quarters’ rehearsals.

Our next port was Noumea. HMAS Tobruk was to be involved with a combined amphibious exercise CROIX DU SUD (Cross of the South). This was to practice the scenario of natural disaster requiring the evacuation of people from the island. Our detachment had to prepare alongside the rest of the crew for ANZAC DAY celebrations in the middle of town. After this we had a great opportunity to be landed and commence with some valuable public relations work. We did this with the help of the Australian Consulate General. A collection of engagements were arranged and we were very well looked after and accommodated at the local French Naval Base in Noumea. Our first performance was at the ‘Place de la Marne’. We played a mixture of military style music as well as a few more light-hearted tunes. Leading Seaman Jason Beach even had one of the local Kanak children playing the bass drum for him. The shoppers at the market started to follow us around and the evening as a whole was a great success. Over the next nine days we travelled around New Caledonia performing at a number of venues including the outlying towns of Bourail and La Foa. We then returned to Noumea and performed a concert in the town centre at ‘La Place de Cottetiers’.

In the last few days of our time in Noumea we performed a jazz gig on the French Navy base for around 130 French sailors and their families. As well as this, we performed a private rock concert at the Consulate’s Residence for all Australians residing in New Caledonia as well as members of HMAS Tobruk ship’s officers and crew.

Other activities conducted on board the ship were a rock concert during replenishment at sea with HMAS Arunta and the ships 25th birthday celebrations.
ON PARADE IN BRUNEI DURING TATTOO CELEBRATIONS

FROM THE DIRECTOR’S DESK

We reach the end of another very busy period of activity. Since the last edition of RAN Band News, the band has been particularly busy throughout the country and overseas.

In July, we took up the challenge and successfully executed the mission to provide support to the Brunei International Military Tattoo. The response to the band’s contribution to this international tattoo and the support given the Royal Brunei Armed Forces by our musicians was outstanding. The band’s marching display during the tattoo in front of international guests and other musicians from around the world was ‘second to none’. The quality of the performance standard and unique Australian and Naval flavour of ‘All Hands on Deck; a Naval salute from Australia’ will long be remembered.

At the same time as we deployed 66 Navy musicians to Brunei another 11 were embarked in HMAS Manoora (enjoying five weeks alongside in Honolulu with the Pacific Fleet Band) and our reserves were supporting ship commissioning ceremonies in Albany and Port Pirie, a Graduation Parade at HMCS Cerberus, and a Freedom of Entry Parade in Alice Springs. It is worth noting that had it not been for the support provided by our reserves to the Graduation Ceremony then none of the musicians from the Melbourne detachment would have been able to join the Brunei task. The reserve musicians are adding significant capability to the band, giving it considerable flexibility to meet a wide range of tasks and to extend its reach.

The band’s contribution to the commissioning ceremonies for HMAS Perth (in August) and HMAS Sirius and the decommissioning ceremony for HMAS Westralia (in September), achieved nation best standards and once again attracted very considerable praise. Each of these ceremonies utilised a combination of permanent and reserve musicians and showed how effectively we are building capability through a cooperative relationship between our permanent and reserve musicians.

Also in September, other activities were conducted utilising combinations of reserve and permanent musicians; including Navy Week and HMAS Bendigo’s decommissioning ceremony in Cairns whilst at the same time another group were supporting HMAS Launceston’s decommissioning ceremony in Darwin.
Three other commissioning and decommissioning ceremonies followed in the next few months and each of those continued to demonstrate a high level of cooperation and achievement between the various detachments. Of course, there were the usual Navy Week tasks in other locations and each detachment has a very busy schedule to contend with locally. This has been the busiest period in recent memory and the results and effort by all of our people has been truly remarkable.

That level of achievement combined with a high profile and strong contribution to Navy over the last four years, has been acknowledged with good funding support and a number of Flag Officer Commendations. There are many amongst our team worthy of commendation and I was particularly pleased to see a number of commendations recently awarded to our musicians by the Australian Navy Systems Commander. Commodore Peter Jones presented five commendations to members of the Sydney detachment (at HMAS Creswell(l) and at the same time, I presented another commendation on his behalf to a member in the Melbourne detachment. These commendations acknowledge a lot of hard work; but in particular, a strong and sustained contribution by the recipients across a number of areas of performance. In recent years, each of these members has served at sea and on operations, and each has contributed beyond their primary role: this adds significant value, capability and flexibility to the band. I join the Systems Commander in saluting Chief Petty Officer Andrew Stapleton, Petty Officer Camille Smith, Leading Seaman Jason Beach, Able Seaman Tracy Burke, Able Seaman Andrew Hansch, and Able Seaman Kirstin Paynter on their achievements. They have brought much credit to themselves and Navy.

Merry Christmas, travel safe, recharge the batteries and thank you for your contribution to the Navy Band, ‘one of Australia’s premiere military ensembles’.

ALL HANDS ON DECK

Article by Lieutenant Andrew Stokes, RAN

The Royal Australian Navy Band, in company with some of the best bands from around the world, participated in the Brunei International Tattoo 2006 (BIT 2006) in July and August this year. This special event marked the 60th birthday celebrations for His Majesty Sultan Haji Hassanal Bolkiah Mu’izzaddin Waddaulah, the Sultan and Yang Di-Pertuan of Brunei Darussalam. Other countries involved in the tattoo were Brunei, China, Indonesia, Malaysia, Oman, Pakistan, Philippines, Singapore, Thailand, United Kingdom, Jordan and Vietnam.

Prior to the tattoo performances the participants split up and headed out into the regional areas of Brunei for the BIT 2006 ‘Road Show’. One group went to Tutong and another to the Belait district. The Australian contingent, along with the participants from Thailand, Vietnam and Oman, boarded a ferry for a two-hour trip through dense tropical rainforest along the Temburong River to Temburong.

The people of Temburong were delighted by the arrival of the BIT 2006 Road Show. They lined the waterfront and cheered as the ferry pulled up in the midst of their Water Carnival. After some light refreshments, the Road Show participants commenced a street march from the District Office to Bangar Town’s Commercial Area where they performed a selection of music drawn from the tattoo as separate contingents and as a massed band.

Following the performance, all contingents were treated to lunch and a cultural show at Sultan Hasan Primary School before returning to the capital, Bandar Seri Begawan.

After the highly successful Road Show performances, all contingents congregated for a ‘Grand Parade’ through the streets of the capital. There was an air of excitement as thousands of people were treated with a sneak preview of the upcoming tattoo. The Grand Parade ended in spectacular fashion as all bands joined to perform four songs from the tattoo’s finale.

With the Road Show and Grand Parade completed, there was anticipation among the public that a great show to be held at Hassanal Bolkiah National Stadium was on the way - and it did not disappoint.
The BIT 2006 debut show, attended by His Majesty and other members of the Royal Family, was a spectacular and colourful event in every aspect. The 30,000 strong audience, who were clad in their traditional dress of Brunei, provided an impressive multicoloured backdrop for the much-anticipated occasion. The tattoo proved to be a brilliant display of military pageantry accompanied by a dazzling exhibition of lighting and fireworks.

The Navy Band’s performance featured the Ceremonial Silver Drums, which were presented to the Royal Australian Navy by the Commonwealth and States of Australia to mark the 50th Anniversary of the proclamation of the title ‘Royal Australian Navy’. The set consists of eight side drums, two tenor drums and one bass drum all made from solid sterling silver and emblazoned with the royal cipher, the Commonwealth Coat of Arms and the Royal Australian Navy Badge.

The eight-minute display proved to be very popular as the audience applauded and cheered as the display moved through its many intricate movements, the last of which had the band form a diamond shape (as it was His Majesty’s Diamond Birthday) and the drum corps detached in an ‘arrow-head’ formation. From this position, the band performed a traditional ‘Cheer Ship’ as a salute the His Majesty the Sultan of Brunei Darussalam. As the Director sounded the call, “Hip, hip, hip!” the whole audience joined him with the reply “Hooray!””. Following the third cheer the band continued with a performance of ‘I Am Australian’ sung by Able Seaman Tracy Burke and Able Seaman Damien Dowd. Finally, the band marched off to a rousing applause playing Waltzing Matilda.

After 17 days in Brunei, it was time to board the RAAF C130 at Brunei Airport. Seeing us off were our hosts from the Royal Brunei Armed Forces, a small team of wonderful people to whom we had become very attached. As we said our farewells, the excitement of going home was mixed with tears as we reflected on our journey together.

HMAS MANOORA DEPLOYMENT

By Petty Officer Daniel Hobson

Aloha!

After a delayed start and a mixed lead up period due to HMAS Manoora’s operational requirements to the north of Australia and a major reduction in personnel because of the International Tattoo in Brunei, eleven members of the Royal Australian Navy Band eventually left Sydney Harbour on the 17 June 2006.

Our first commitment, procedure Alpha for the departure, was cancelled due to a mechanical fault that delayed our departure one more time until after dark.

During the long transit to Pearl Harbor we began preparations for the most important engagement of the deployment, the Maritime Commanders cocktail party to take place on the night of arrival in Pearl Harbor. As the detachment settled into its routine of rehearsals, cafe party and watch on deck we crossed the equator for the first time. Due to our haste though, we set an appointment with King Neptune for our return.

Also during the long passage, much work was being done to ensure that we could make the most of our Hawaiian visit. Due to the hard work from the ship, the staff at the Director of Music-Navy’s office and especially Chief Petty Officer Patrick Detroit from the Pacific Fleet Band, it was arranged that we would stay ashore during the Exercise part of RIMPAC.

On arrival in Hawaii preparations were made for the cocktail party, the stewards set up the hanger, the cooks prepared the food and the Guard and Band rehearsed the Ceremonial Sunset for what we thought was going to be about 200 people. However as the time came it became a large crowd of around 500. The cooks and the stewards worked at full speed and the Guard and Band put on a good Ceremonial Sunset to finish. All that attended said it was a fine evening.

The next day our musicians began work with the United States Navy Pacific Fleet Band (PACFLEET). First up were a few Wind Ensemble (Concert Band) performances in Waikiki and Honolulu. After this, half the PACFLEET Band went on leave, this is how they manage to cover their many commitments through the leave period. This provided us with the opportunity to integrate into the PACFLEET Band.
Half of us performed with the Ceremonial Band and the other half with the Big Band. Add to this a few combined performances with the Rock Band element to the Royal Australian Navy Band being involved in about 20 performances during its Hawaiian visit.

Work for the Ceremonial Ensemble included a number of Change of Command Ceremonies for ships including the USS Chosin, the submarine USS Los Angeles (of Hunt for Red October fame and the oldest nuclear submarine in the fleet) and a number of shore establishments for the Navy and the United States Coast Guard.

The PACFLEET Band really enjoyed the opportunity to have members of the Royal Australian Navy Band sit in and perform with them. In particular, Leading Seaman Daniel Sponiar, Able Seaman Vladimir Shvetsov and Able Seaman Dana Moran, these members performed a number of solos and also had charts selected to feature them. In full group rehearsals, these members helped pass on and improve the improvisation and stylistic skills of the PACFLEET Band.

Performance highlights for the Big Band included playing before the 4th July Fireworks at Honolulu, Sunset on the Beach at Waikiki and the Haliewa Arts Festival on the North Shore.

It was not all hard work and no play though. Our routine still allowed us to get out and about and see the sights of Hawaii. The night life of Waikiki, the views from Diamond Head, the sombre atmosphere of Punch Bowl Cemetery and Memorial for the War in the Pacific, snorkelling amongst the coral reefs, fish and turtles of Hanama Bay and the North Shore and of course surfing at the home of surfing.

The most enjoyable facet of our visit to Hawaii was the hospitality shown to us by our hosts, the members of the US Navy’s Pacific Fleet Band. At all times they made sure that we knew all the best places to go and provided plenty of after hours social opportunities in their own homes.

Eventually it came time to depart Hawaii, procedure Alpha to farewell Pearl Harbor. For the voyage to Vanuatu the musicians performed at a steel deck BBQ and was a major part of the ship’s concert. However, the most important event was the appointment made on our way to Hawaii with King Neptune! Seven bandy Polliwogs were presented before the King and paid their respects.

Our Port Visit to Vanuatu began the same as Pearl Harbor, a Cocktail Party and Ceremonial Sunset with the Prime Minister of Vanuatu in attendance. The Jazz group had a performance on stage in a park that was well-received. Able Seaman Matthew Capper, Able Seaman Steve Foxe and Able Seaman Penny Charles are to be congratulated for assisting with a charity project the ship was involved in. This consisted of building new rooms and making improvements to a hospital and chapel.

On Wednesday 16 August 2006 the ship got back into Sydney, although it was a fairly short deployment we were all ready to be home and spend time with their friends and family. During this short deployment, members of the Royal Australian Navy Band demonstrated their ability to be flexible and adapt to changing routines in order to provide the most public relations value to the Navy and Australia.

Aloha and Mahalo
FROM THE DIRECTOR’S DESK

Welcome to another edition of RAN Band News.

Contained in this edition are numerous articles that continue to tell the story of Where We Have Been. I was particularly moved, and hope that you will also be, to read the stories from the recent ANZAC Pilgrimage. We now have 27 people still serving who have, over the past three years, enjoyed the opportunity to participate in such a memorable deployment. This edition also confirms the very high level of integration being achieved between our permanent and reserve musicians.

On ANZAC Day I marched through the streets of Brisbane with the Queensland detachment: something that I did 30 years earlier when I served as a young member of the then Queensland Port Division Band. I felt very comfortable and proud to once again find myself marching with my colleagues from Queensland: a group that plays a very important and effective role in keeping Navy’s image constant in and around Southeast Queensland.

I was also pleased to be in attendance with the South Australian detachment earlier in the year when each member received a Unit Commendation from the Commanding Officer, Commander Andrew Jackman: their work in South Australia has also been constant and highly effective. Commander Jackman also presented Chief Petty Officer Doug Antonoff with a Commendation from the Australian Navy Systems Commander, Commodore Peter Jones, for his exceptional work developing RAN Band capability within the South Australian detachment: 10 percent of our permanent people now proudly wear a Flag Officer Commendation.

The stories in this edition, and our previous editions, certainly demonstrate that the band has travelled far and wide both within Australia and beyond. For example, during the last 12 months the Navy Band has undertaken 129 tasks in 66 towns outside of capital centres, and our musicians have also been seen in Brunei, Hawaii and Vanuatu, throughout New Zealand, in Beijing and on the shores of Gallipoli.

ABLE SEAMAN HANSCH PLAYS THE LAST POST AT GALLIPOLI
The next six months looks just as promising with one and possibly two sea deployments and one deployment in support of the Regional Assistance Mission to the Solomon Islands. The record for gaining overseas deployment opportunities for our people during the past five years has been quite impressive:

Work has commenced to inscribe on our ceremonial drums the band’s Battle Honours and names of previous members who lost their lives in action. We have purchased a number of new drums and intend to refurbish the old ones for distribution to our reserve units and to the Australian Navy Cadets. This initiative compliments the previous one to inscribe the names on our bugles.

I am also working in conjunction with the Australian Army Band Corps on a Pay Case submission for our musicians that we hope to get before the Defence Force Remuneration Tribunal next year, and am pleased to report that a recent proposal to create a position for an additional Chief Petty Officer in the Sydney detachment was successful. I am also pleased to report that, unlike other categories, we conclude this financial year with no vacant positions.

Thank you for your contribution to ensuring that the Royal Australian Navy Band remains ‘one of Australia’s premier military ensembles’ and that its story of service to the nation continues to be told.

GALLIPOLI 2007

Article by Leading Seaman Esa Thomas

This year saw 15 members of Royal Australian Navy Band as part of the Australian Defence Force Contingent participate in the commemoration of the 92nd Anniversary of the ANZAC landing on the Gallipoli Peninsula. After a five hour bus trip from Istanbul where we had spent the first four days of our trip, our first sightseeing stop at the Gallipoli Peninsula involved a quick battlefield tour with local historian Mr Kenan Çelik.

When we finally reached ANZAC Cove, we could not get off the bus quick enough to see the site of the Dawn Service and get the first glimpse from the beach up that fateful hill. The incline is so steep, and you could just see people shaking their heads thinking, “How on earth did they get up there?” We were keen to get down on the beach, and many photo snaps later we were being ushered back onto the buses to see the rest of the sites. The next stop was Lone Pine, and even with the half erected stands, wandering around the tombstones was a sobering experience. There were some beautifully written epitaphs, one I remember saying “He gave up his coat of grey for one of white.” Once again, we were rushed back onto the bus for the final stop with the guide up at Chanuk Bair Cemetery and New Zealand Memorial site. That winding road was one we got very familiar with over the next few days.

The next day we actually had a free morning, but a few of us from the Contingent decided to head back over to the Gallipoli peninsula from Çanakkale where we were staying, do our own touring of the sites. We started down on the beach, and walked up the hill (along a much nicer track than what the diggers would have had) and stopped at Shell Green Cemetery site. We returned to the track to continue up to Lone Pine, where we could take a little more time to take it all in. More walking and up to The Nek, where the view was simply amazing of the country side and out to the water. By this stage, I must admit, I was getting a little tired of all the hiking, but we were with a couple of Army members, who were very keen to get up to Baby 700. “We have to get as far as they did!” was what they claimed as they powered up the last little bit, me trailing behind! It was certainly worth the effort though, and walking amongst the trenches and seeing the tunnels gave a little perspective of what the soldiers were faced with.

Our main purpose for being over there began late on the afternoon of Tuesday 24 April. We loaded up our uniforms, pillows and blankets, and when we arrived, thousands of people were already staking claim to their places on the grass and in the stands. Walking past and seeing someone with vegemite on Turkish bread made me smile, and seemed kind of symbolic that our two countries can get along together in more ways than one!

Royal Australian Navy Band: A Musical Voyage
We headed up the back of the seating area to a couple of tents with a heater that we were lucky to have been provided with! 8.30pm that night saw us opening the entertainment for the night with some tunes from the WWI era. After about 20 mins, we left the stage to cheers and applause, a proud moment for us. Our next set began at 11.30pm, and if it was not for the loud sound system that had been playing all night so far, I would have tip toed down through the sleeping crowd. Obviously the noise was no problem, with thousands of people occupying every inch of grass wrapped up in blankets and sleeping bags with many fast asleep! After our final set, some of us squeezed in a few winks of sleep, and then the time had arrived. Already they were broadcasting ANZAC Dawn services and marches around Australia, and hearing Royal Australian Navy being played by the Sydney Detachment bought a cheer from us!

It was getting closer to that time, and the sun was slowly peaking over the Sphinx as the service got under way. There were moving and insightful speeches from both Australian and Turkish representatives. When ABMUSN Andrew Hansch started with the Last Post, the air hung with emotion and a stillness that can only be felt and not described. The call went without a hitch and being apart of that moment makes you feel proud of being Australian.

We were lucky enough to ride on the buses up to Lone Pine, and the thousands of people that streamed up the hill on foot was amazing. The Lone Pine service had warmed up quite considerably from the chilly Dawn Service, and it seemed a more intimate affair with a smaller crowd in a smaller place. We sat right next to all those who had come so far to pay homage to those who had bravely fought, so it felt we were more apart of the service than just providing musical support.

After the services for the day we headed back down the hill for the last time to attend a “BBQ”. It was not the conventional steak and sausages that I know some were pining for, but it was a plethora of Turkish cuisine that bought nothing but compliments for those who had prepared it.

ANZAC Day in Gallipoli is a trip that I will never forget, and feel very lucky to have been apart of. It is an experience that I can only try to explain, but can not give full justice to the feelings I had of standing on the beach, or getting goose bumps at the sight of opposing trenches not more than a single road’s width apart, or shivering on that early ANZAC Day morning. If one ever has the chance to go over, I would say it is a most worthwhile and memorable trip to embark on.

ON THE BUGLE IN ANZAC COVE

*Article by Able Seaman Andrew Hansch*

Instead of harping on about the whole two weeks of my Gallipoli experience, I would like to share with you my thoughts and feelings of the day before, and the day of Anzac Day 2007.

April 24th, 5am. Today we would be embarking on the ferry from Çanakkale and head across the Dardanelles to the Gallipoli Peninsula. The morning was fresh and still, and what we were about to experience really started to sink in as the first cracks of sun appeared from over the mountains. You could not help but think of the diggers those 92 years prior, how they must have felt and what awaited them the next morning.

We made our way south through the peninsula to the Turkish International Service at Mehmecik Abide. The respect, honour and pride shown by all countries but especially the Turkish was really something else. My eyes were truly opened at this service and to be drawn into a plethora of emotions wasn't hard at all. The service lasted for an hour after which we made our way to the Commonwealth Memorial Service at Cape Helles. Chief Stapleton had drawn the short straw for bugle jobs here, plus there was a Bottle of thank you already organized from the British, "funny how that turned out Chief". He was a little bit nervous, and with good cause too. This was a massive memorial with plenty of hierarchy there but as always, Chief delivered the bugle call with professionalism and did both himself and us all very proud.
It was now late afternoon and it was time to head to Anzac Cove to get settled in for our performances that evening and find some sleep somewhere in between before the Dawn Service. On arrival, Anzac Cove was already showing healthy numbers of Australian and New Zealand people clad in all their pride. The grass looked like a patch-work quilt with bodies sprawled over sleeping bags and rugs. Some people were kicking a footy around, others having a yak with total strangers, but there was an overall feeling of being back home and I felt a sense of comfort and relaxed into the whole atmosphere nicely.

We had two large tents at the rear of the site to kick back in and I was able to find a nice spot in the girls tent close enough to the heater where later on that evening I would throw my head down and try a grab a few hours sleep. 8pm came around and it was time for the Royal Australian Navy Band to kick off the interpretive program which would run right through the night until the Dawn service. We played songs of the era for half an hour after which we received something like a rock concert-like reception from the now 8000 strong crowd. This really was a massive buzz to us all and after a few snappy high 5s and a few low ones, we trotted back up into the tent until our next performance at half 11. I with a few others decided to grab a little sleep and had no trouble drifting off, that was until this unknown guy (his face will haunt my dreams) leapt into our tent and preceded to cut great gaping holes into the roof of our tent letting out all the precious warm air which was replaced by a stream of air that was colder than my first girlfriend’s Father’s face the day I turned up to her house to take her out on out first date, yeah that cold!

The same arrangement for our entertainment went on for the 11.30pm performance and the crowd was now in excess of 10,000 people. Upon completion of our last song the crowd as one burst into a thank you I am sure none of us would ever forget. It took away the freezing sensation from us all and filled our hearts giving us all a real presence of what we were doing was truly appreciated and meant a great deal to everyone there who had travelled great distances to pay their own tribute and respects to the greatest bunch of Australians and New Zealanders.

After another hour or so of sleep in our now wonderfully air conditioned tent it was time for me to get up and prepare myself for the Dawn Service. Up until now all my rehearsals for the bugle call had gone smoothly but now it was time to throw in a bitterly freezing cold wind and a truck load of nerves to boot plus some fair sleep deprivation as well. I warmed up for a good two hours, and with trusty Blistex lip ointment which was going on every 15 mins now, things were feeling really good. Unlike before when the crowd was enjoying each others company and getting into the whole ANZAC experience, you could have heard a pin drop as we made our way down the hill towards the memorial. It was extremely eerie but incredible at the same time to see such respect shown for something that took place here 92 years ago.

During the service we heard some great stories of what took place that fateful day plus some really moving tributes especially from our Defence Minister the Hon. Dr Brendan Nelson M.P who gave truly one of the most articulate, knowledgeable and heart-felt speeches I have ever had the pleasure of hearing. I asked him later that day who his speech writer was and he said he writes all his own speeches, to which I said "you’re a pretty amazing bloke Sir and obviously a very passionate Australian".

The Royal Australian Navy Band and a small number of the Royal New Zealand Air Force Band who had joined us for the day played really beautifully, and Tracy Burke sang like an angel during the service. It was a real pleasure to sit there and listen to what was described as the old-mates band, but they rose above the less than ideal conditions and played their hearts out for our diggers. Now came my turn, I had the fortune of not playing during the service so my lips were rested and prepared. I stood up and marched out a little earlier while the wreaths were still being laid. This gave me a bit more time to look around and take in peoples’ faces, the Cove and the awesome terrain that lay in front of me.
I remember looking up at the sphinx then back down at the Australian "Fanatics" who had all locked arms around each others shoulders, some had even began to cry as the Ode was being read, and what I said in my mind was " to be proud mate of who you are and where you’re from, you’re a bloody Aussie, come on". The bugle call went very smoothly and I felt relaxed and knew I had all the time in the world. This was one of the three most memorable moments of my life to date.

After the service I took a bit of time for myself to reflect upon the whole experience. Coming here with only a patchy idea of what took place leading up to, during and after the battles; I now had a fair understanding of what I had just participated in. To say I didn't shed a tear that day would be a lie and it really is a place we as Australians should make an effort to visit as it stands for everything we hold dear to our hearts. These were some of the greatest men this world would ever see; it was a defining moment in my life and has changed me forever.

At 11am it was time for the Lone Pine service. The whole contingent had been really looking forward to this as it was a chance for us as Australians alone to pay our respects to the finest of our soldiers in one of the bloodiest battles that took place on the peninsula. Some 4,932 ANZAC's lost their lives over a stretch of ground no bigger than a footy field. Probably the greatest moment was the Defence Minister's speech. After remarking on his Dawn Service speech, what he delivered next will stay with me for all time, especially his closing remarks. “Our generation owes theirs a debt we can barely comprehend - let alone repay. But foremost it is too surely, “Keeping their memory”. Can we not, in every workplace, school and home, hang the photograph of just one of them who gave his all - his life, for Australia? They are us and we are them. Lest We Forget”. The Hon Dr Brendan Nelson MP, Minister for Defence.

Once again the Royal Australian Navy Band played from their hearts, and when it came to my call, my nerves were overridden by an overbearing sense of pride and all went well.

I hope these few words I have written above give you some idea of really how much this trip meant to me. It was an absolute privilege going away with everyone involved and what each one of us took away from our experiences will no doubt well inside our minds and hearts till the day we die.

**NAVY BAND TAKES BEIJING BY STORM**

*Article by Lieutenant Steve Stanke, RAN*

On Friday the 9th of March, members of the Melbourne and Sydney detachments flew out of Sydney for an exciting opportunity to perform at the 2007 Australia Ball in Beijing, China. For the four days prior to departure, the ten personnel selected for the trip were extremely busy working up some 45 songs for the rock group component and other numbers for the jazz ensemble. We also put together a drum and bugle corps to perform a small floor show, which included a drum ruffle, (thanks to Seaman Chris Thompson for his patience), Advance Australia Fair, I am Australian and Waltzing Matilda.

Upon our arrival into Beijing we were greeted by Captain Vaughn Rixon (the Australian Defence Force defence attaché in China) and, after a quick guided tour past a well lit Tiananmen Square, we settled into the motel. A meal at the restaurant next door was made easier by the fluent Chinese language skills of Captain Rixon who ordered our chosen meals, and a culinary disaster was avoided.

Saturday morning was free time and all members had an opportunity to do some quick sightseeing around the famous areas of Beijing. Tiananmen Square, The Forbidden City and other historic places beckoned and, although the weather had supplied a vigorous cold snap (minus 2 degrees with a wind chill factor of about minus 10 degrees) we were pleased with the touring and shopping opportunities. Everyone seemed to find some bartering abilities, with $15 Calvin Klein shirts top of the list. All genuine shirts of course, only the best made in China.

The Australia Ball is provided by the Australia Embassy in Beijing for ex-pats and locals and to our pleasant surprise over 700 tickets were sold, guaranteeing a large audience.
The very spacious ballroom at the China World Hotel was chosen as the venue and the embassy also hired professional lighting and sound, which enabled us to concentrate solely on the music. We felt and were treated like rock stars and knew it was going to be a great night. We were not disappointed. The Jazz group entertained during the entrées and then the band marched out to do the floor show. The crowd really appreciated the little touch of Australia with the National Anthem, Waltzing Matilda and I am Australian, and a hearty sing-along accompanied all three. Then it was time to dance for the next four hours, and dance they did. The floor was packed for all 45 songs.

Vocalist Leading Seaman Jason Beach recalls, “I remember singing the final song, Khe Sahn and looking at my watch and realising it was 2.10 in the morning (Australian time).” It was a fabulous night and with many complements all evening about the quality of the entertainment. Several attaches or embassy staff from other countries asked us to return for their balls!! It was 4am when the band finally got to bed.

Sunday was a day off and a chance to get out of the city to see the Great Wall of China. The closest part was about a 90 minute drive from the motel and we had a chance to drive past the new stadium where the Olympics will be held next year. Affectionately known as the “Birds Nest” the unfinished stadium seems to be an unorganised mass of steel girders. Modern architecture! The Great Wall itself is an awesome sight and we spent about two hours there, climbing between several sections. We could have spent more time there, but we were on another mission to get back into town and get some more great bargains at the markets.

The trip took quite a while as the traffic is quiet horrendous and surprisingly, in a city of 18 million people, we realised, with some amazement, that we are all probably physically closer than we think to someone we know. As we were waiting for a red light to change, one of the band members pointed out a girl walking along the footpath and said that it looked like the sister of a friend of his back home. Someone shouted out her name, in the unlikely event that it was her, and to our amazement she looked around. Of course, the traffic lights changed at that precise time and we were off, leaving behind a very bewildered woman standing on a street in Beijing, having just had her name called by a busload of unseen strangers. (I made Leading Seaman Lachlan MacFie promise that he would call his friend when we got home and solve the mystery for his sister!) After we had finished shopping and bewildering tourists, we made our way, under the guidance of local expert Captain Rixon, to an authentic Peking Duck restaurant for authentic Peking Duck, a must when one visits Peking (Beijing). After dinner, we treated ourselves to a massage and agreed that we had a great end to another busy day.

Our final day in Beijing started with a concert with the PLA-N (People’s Liberation Army - Navy) band at a gymnasium on the navy base. We were the first international band to perform at this base and the concert was attended by some high ranking senior officers of the Chinese Navy, defence attaches and cadet officers. We opened the concert with some jazz and rock, and were then entertained by the PLAN band. One of the singers from the Chinese Band asked Leading Seaman Beach to join him in “Sailing” and although Jason has a certain degree of shyness (!) he accepted. He reports that it was a great experience and it was certainly a huge hit with the crowd. The Director of the PLA-N band Colonel Li Xing conducted Advance Australia Fair and I conducted the Chinese National Anthem. The 400 Chinese military personnel really enjoyed the concert as did the 100 VIPs. After a magnificent buffet lunch with the Chinese band we headed back to the motel to collect our things and begin the long trip home. By the time we arrived at the airport and checked in for the 2130 flight everyone was exhausted and agreed that sleep was a good option for the trip home. The final word comes from Leading Seaman Jason Beach. “It was a fantastic trip and a great experience. The band sounded great and for all of us I am sure it was one of the best rock group gigs we have done in the Navy. They trip wouldn’t have been what it was if it wasn’t for the help and friendship of Captain Vaughn Rixon and his wife Felicity. They went out of their way to make the trip a memorable and enjoyable one, and it was.”
BEAT TO QUARTERS IN SHANGHAI

FROM THE DIRECTOR’S DESK

The history of the Navy Band has continued to develop at full pace, and its record of service is nowhere more clearly demonstrated than in this edition of RAN Band News.

We have the usual stories of, what seems like, our routine work and engagement within the Australian community: it may be routine; but in the Australian Defence Force we are recognised as delivering a very high level of service and standard of product for Navy. Also in this edition are stories about our work in support of ship Commissioning Ceremonies and Welcome Home Ceremonies: our leading role in these ceremonies ensures Nation best outcomes. However, personal highlights for me are the stories from our embarked musicians, and the four Commanding Officer Commendations that have been included in this edition that clearly articulate the quality of our people.

Over the past six months we embarked musicians in three Major Fleet Units, deployed a musical team to the Solomon Islands in support of a Forces Advisory Council of Entertainment (FACE) tour, and still managed to do our usual business within and around the Nation.

Feedback that I have received about the contribution made by our people to these sea deployments and to FACE activities has been superb and demonstrates the significant level of additional capability that these small music elements provide to these important overseas missions.
On a larger scale, we conducted a Benchmark *Flagship Recital* in Sydney, performed live-to-air to a national audience for the ABC Classic FM Breakfast Show, and recorded a collection of marches and overtures that will shortly be placed on the band’s website. We commenced a project to record our chamber ensembles and a collection of audio stories about our people, and our drums have now been refurbished with the inclusion of our Battle Honours and Roll of Remembrance.

Our reserve musicians now routinely integrate with our permanent musicians in major tasks. The Reserve Detachments maintain a small but very effective level of capability and are highly regarded. This capability adds a significant degree of flexibility enabling the band to meet a broad range of tasks right across the country. The level of confidence that I have in these small but highly effective detachments will be demonstrated next year with tasks in support of Operations Astute and Anode: I intend, subject to Individual Readiness requirements being met, to select Naval Reserve musicians to form the main component to the band’s commitment to FACE sponsored music tours in support of each of these operations.

We regularly continue to bring volumes of good news stories to Navy and our people are without doubt very positive ambassadors for Navy. However, we face new challenges ahead; particularly with regards to the tightening financial climate and our ability to fund all of the things that we would like to achieve. I see this as our biggest challenge in the years to come: we will need to find more cost effective ways in which to deliver our message to the people of Australia and, at the same time, keep ourselves motivated.

Sadly, as the year drew to a close we learned of the passing of one of our former colleagues. Petty Officer Kirsty Jones served in the band for seven years prior to posting to Maritime Headquarters and then to the Leadership and Management School. In January this year, after a period of prolonged illness, she was discharged from Navy. For all those who knew her and followed her struggle with cancer, Kirsty will be remembered as an exceptional sailor: she was, and remains, inspirational. Kirsty was held in very high regard for her contribution to Navy and was awarded a Maritime Commander Commendation for her efforts. Her funeral, last Friday, was attended by more than 500 mourners: a testament in itself to the high esteem for which she was regarded. I intend, subject to the family’s agreement, to introduce a perpetual shield to be awarded to the musician sailor who demonstrates the qualities for which she was known and will always be remembered.

Reflecting over the past six months, I am very proud of the way in which all of our musicians have performed their duties. Thank you for the contribution that each of you make towards ensuring that the Navy Band is regarded as ‘one of Australia’s premier military ensemble’. Enjoy the Christmas period with your families and travel safely wherever your journey takes you throughout this festive season.

**HMAS PARRAMATTA DEPLOYMENT**

*Article by Petty Officer Natalea Erskine*

Members from the Melbourne detachment of the Royal Australian Navy Band flew to Sydney on Monday 13 August 2007, where they assisted the Sydney detachment with a live broadcast at the ABC studios. Between rehearsals for this event a small ten-piece group began compiling a long list of music for the various ensembles. This included the ceremonial component, jazz ensemble and rock group to enable entertainment on all levels for the South East Asia deployment aboard HMAS *Parramatta*.

The group consisted of Petty Officer Natalea Erskine, Leading Seaman Rob Flynn, Able Seaman Belinda Knowles, Able Seaman Belinda Marks, Able Seaman Angus Donald, Able Seaman Cameron McAllister, Able Seaman Bruce McIntyre, Able Seaman Melanie Wilkinson, Able Seaman Mark Shearn, and Able Seaman Steve Tabe. We joined *Parramatta* on Monday 20 August 2007 where the first challenge was storing equipment on board the ship. With a little confusion this was soon sorted and the music equipment was stowed on the Mezzanine Deck in the hanger.
The first official function for the musicians was the Family Day Cruise. The families embarked HMAS Parramatta at 0800 hours where they were welcomed by the sounds of a selection of military marches performed by the modest parade band. Once underway the families were entertained with some light jazz including Herbie Hancock and Santana tunes. As we sailed out through Sydney Heads, the swell picked up and with lunch approaching some of our musicians assisted in the café and scullery to enable smooth messing for all concerned. With only a few civilians succumbing to sea sickness, overall the day was a huge success.

On Monday 27 August 2007, HMAS Parramatta sailed out from Sydney’s Fleet Base East proudly displaying the crew in procedure Alpha including the parade band positioned on the flight deck performing as the ship left harbour and sailed out through Sydney’s Heads. Sadly due to uncontrollable circumstances the embarked group was reduced to nine members, adding a new hurdle of covering for the shortfall of losing one of its members. Due to persistence, enthusiasm and professionalism of the entire group, the loss of one member was soon rectified with a small shuffle of instrumentation and personnel.

On Thursday 6 September 2007 HMAS Parramatta sailed into Singapore Harbour in Procedure Alpha, the parade band positioned on the flight deck performing marches such as Royal Australian Navy, Waltzing Matilda and Aussie Salute.

Chief Petty Officer Marine Technician Aaron Beinke from the Royal Australian Navy Liaison Office (RANLO) was waiting on the wharf to assist with organising performance contacts and transport for our group and band equipment. There were a number of performances during the visit to Singapore; one of these included the Commanding Officer’s luncheon where a jazz trio performed for the distinguished guests prior to lunch in the Commanding Officer’s cabin. Guests included Russell Pendergrass NRS USN, Commander Jon Finderup (RNZN, NZDSU) and members from RNLO.

The Australian International School was a fantastic place to perform; all of the musicians enjoyed this event. The children were aged from kindergarten through to grade four. We performed two concerts of 20 minutes each, with a Ceremonial Drum Ruffle and a number of marches. The children had plenty of questions including, ‘Why is a trumpet so loud?’ - Difficult to answer. Karen Manskey the Music Assistant at the Australian International School Singapore provided the band with a light morning tea and an in depth tour of the school.

Late Saturday afternoon on 8 September we performed at the Terror Club in Singapore with two sets of jazz group, featuring solo’s on trumpet by Able Seaman McAllister and vocal features by Able Seaman Belinda Marks. This was followed by some Aussie and American rock charts to liven up the atmosphere at the Terror Club. It was a great evening and the food was excellent.

On Tuesday 18 September, HMAS Parramatta arrived at the buoy in the Hong Kong Harbour; the city lights gave an impressive backdrop for HMAS Parramatta. Our requirements were limited somewhat due to having to transport heavy equipment via liberty boats ashore.

Events in Hong Kong included another Commanding Officer’s Luncheon. The jazz trio performed on the bridge prior to the luncheon hosted in the Commanding Officer’s cabin, distinguished guests included; Honourable Ambrose Lee, IDSM, Secretary for Security, Security Bureau, HKSAR Government; Major General Wang Yuren (accompanied by Major Xiang Jianghua), Deputy Force Commander, The People’s Liberation Army Forces in Hong Kong; H.E. Mr Murray Cobban, Consul-General of Australia; and Mr Tony Nguyen, Director of Protocol, Government Secretariat (Protocol Division).

That evening the Ceremonial Sunset and Cocktail Party was hosted on board HMAS Perth. Light Jazz music created a relaxed atmosphere so that all guests could enjoy the great food prepared by the cooks from HMAS Perth. At 1930 the preparations were made for the Ceremonial Sunset to begin. The nine embarked musicians marched out to drum and bugle sequences Cheltenham and Gamma. The drum corps Beat to Quarters and out marched the guard. The Ceremonial Sunset was complete with the Chinese National Anthem.

A highlight for our time in Hong Kong was the Australian Film Festival Official Opening, held at the Hong Kong Arts Centre on Friday 21 September. The small jazz ensemble entertained the crowd who mingled prior to the showing of the movie Kenny.
HMAS *Parramatta* arrived at Yangzijiang Wharf, Shanghai on Monday 24 September where the Peoples Liberation Army-Navy (PLA-N) band played on the wharf to welcome the Royal Australian Navy to their country. Our focus in Shanghai was the performance planned for the Glamour Bar and exclusive top level bar on the Bund. There were a number of events in Shanghai, these included the Ceremonial Sunset and Cocktail Party with the formidable sight of two ANZAC class frigates alongside. Along with the guard, we utilised the space of HMAS *Perth*’s flight deck to show off the Ceremonial procedures with the firing of blank volleys.

Ellen Turner, the Australian Manager of the Glamour Bar, was thrilled to have us perform at the bar with the beautiful backdrop of the flood lit Bund. We enjoyed a fantastic meal at the *M* restaurant upstairs from the exclusive bar; including salt encased slowly baked selected leg of lamb served with vegetables and a rich brown sauce. Crew from HMAS *Parramatta* and HMAS *Perth* ventured to the exclusive bar in support of the embarked musicians; overall, it was a very successful night.

The most anticipated port for the Ships Company would have to be Vladivostok, Russia. HMAS *Parramatta* pulled along side with the Russian Band playing tune for tune on the wharf with our musicians on the flight deck. Once the official welcoming was complete, the Commanding Officer held an official luncheon in his cabin with the jazz trio to add the right ambience for the occasion.

Friday 5 October 2007, HMAS *Parramatta* visited the Russian Orphanage where the children enjoyed dancing with some of the ships company to some Salsa and Latin music. The children cooked and prepared an afternoon tea for the ships company and brewed a very sweet Russian tea which was enjoyed by all. On completion of the concert the ships company were shown the children’s toys and watched as they challenged some of the crew in a wrestling match, one of Russia’s favourite sports. HMAS *Parramatta* made a substantial donation to the children’s orphanage so that the children could enjoy some luxuries that other children get to enjoy.

HMAS *Parramatta* sailed into the Western Naval District Port of Maizuru to the sounds of the Japan Maritime Self Defence Force (JMSDF) performing *Waltzing Matilda* and the *Song of JMSDF (Umi wo Yuku)*. The Japanese people were shown true hospitality on board HMAS *Parramatta* during the Cocktail Party and Ceremonial Sunset. Once again the musicians performed an hour of jazz while guests were served some local Australian cuisine of Kangaroo, Crocodile and good wine. The small ceremonial ensemble and guard performed the Ceremonial Sunset and guests at the Cocktail Party were invited into various messes to enjoy some Australian hospitality.

On Thursday 11 October, crowds were entertained for the open day celebrations and our musicians enjoyed playing the Dixie solos in *When the Saints Go Marching In* with the Japan Maritime Self Defence Force band. The Japanese were extremely friendly and it was a great thrill to perform with their 35 piece band alongside HMAS *Parramatta* for the open day.

On Wednesday 17 October, HMAS *Parramatta* arrived into the Cebu International Port, Philippines and was greeted by the official welcoming party and the Philippine Navy Band. That evening HMAS *Parramatta* hosted the Cocktail Party and Ceremonial Sunset entertaining 80 guests including Governor Cebu Province Honourable Gwendolyn Garcia (equivalent to a State Premier), and Deputy Mayor and Senior Naval and Coast Guard Officers. The evening was enjoyed by all.

Early on Sunday 28 October 2007 HMAS *Parramatta* berthed alongside in Western Australia. Busy preparations were made to prepare the ship for the crew to celebrate being home. Overall the South East Asia Tour was a very successful deployment for the Navy and HMAS *Parramatta*. The embarked element of the Royal Australian Navy Band showed their professionalism at its very highest and displayed an excellent standard throughout the entire trip.

Throughout the deployment the nine band members were utilised throughout the ship for a variety of tasks. Unfortunately due to limitations in time and training there were only a limited number of positions throughout the ship where they could safely be employed. These positions included Scullery and Café Party: an important but underestimated job.
Prior to meals the tables are set, condiments and drinks are filled, dishes, cutlery and cups are washed and replaced back in the galley, garbage emptied and café cleaned and set for next meal. Petty Officer’s and Chief’s Messmen were responsible to prepare meal areas and clean Senior Sailors shower and toilet area, ensure overalls are washed and returned to various messes. Band members also assisted with the stores department mustering and storing equipment, and cleaning.

Probably the favourite within the group was Watch on Deck. Working in a four watch system assisting Bosuns with Watch on Deck requirements, including Helm, Lookout, and Quartermasters assistant. Another necessary task was Operational Sentinel Anti Piracy Watches. Personnel with Steyr qualification were utilised for armed stern lookout. Force Protection Rolls and Duty Watch roles saw members carry out positions as armed upper deck sentries. The musicians fulfilled their weapons requirements. Those personnel who have Steyr qualifications were able to carry out training, trade testing and high sea firing to become weapons ready for individual readiness. It really was an interesting afternoon shooting waves.

Three months away on the South East Asia Deployment enabled the musicians to integrate into the ships crew of HMAS Parramatta. Members of the ships company were very hospitable and assisted with the musicians learning the ropes. Overall, it was a diverse experience that enabled members to experience life in the sea going Navy aboard HMAS Parramatta.

**HMAS SYDNEY DEPLOYMENT**

*Article by Petty Officer Kara Williams*

Rather than a deployment of amassed quantity of achievements, I have come to think of the HMAS Sydney North American Deployment as a deployment of ‘firsts’ and ‘one off’ experiences. The once in a lifetime chance to sail to within miles of Alaska, witnessing the first firing of new weapons systems (including four missiles), a once in a lifetime chance to visit to many of the cities along the western seaboard of mainland USA and Canada on an Australian Warship, the first time across the equator for more than half of Ship’s company and possibly the first (and last!) time ‘Surfin’ USA’, ‘California Girls’, ‘Kids in America’ and ‘Viva Las Vegas’ have been played at an HMAS departure......

It is important for me to detail the achievements of the embarked musicians; however, at the risk of sounding more like a Lonely Planet guide throughout this article, the most memorable things have been those we have collectively experienced ashore. I certainly don’t intend to make our musical contributions to the North America deployment on HMAS Sydney any less important, far from it. The embarked musicians performed with the peels of applause accolades addressed to those producing noticeably high quality results; it is just that the extraordinary geographical positions this deployment has put us in has in my mind somewhat overshadowed our achievements in the more traditional sense.

It would be remiss of me not to include input from each of the other nine members as each one of us takes something different; even from a singular event. So much richer is the experience told from different perspectives so; with the reporting of extremely well received Commanding Officer’s luncheons, Cocktail Parties, Marching Displays and Ceremonial Sunsets in each port through to Wakey Wakeys, Watch on Deck, Quartermaster, Quartermaster Assistant, Laundry and Café Party duties, Remembrance Day in Canada, Replenishments at Sea, Cup Day and Crossing the Line festivities, steel deck barbeques and public concerts there is another side to the achievements of the ten musicians posted to HMAS Sydney for the Northern America Deployment.

*Leading Seaman Dana Moran*

“Probably the highlight of the trip for me was spending my birthday in Seattle at the Jazz Alley watching Arturo Sandoval and his quintet perform live. Able Seaman Ashley Markey and I had a dinner table less than five metres away from the stage. After an excellent meal we were treated to an outstanding display of musicianship.
Arturo is known as a showman and his trumpet acrobatics but the depth of musical expression on show was outstanding. Fellow trumpet legend Al Vizzutti was part of the audience and we both met him after the show and Al even introduced Ashley to Arturo and we both got his autograph; a great night that’s for sure.

Previously in Hawaii, we did our usual cocktail party and ceremonial sunset our first night in at Pearl Harbour. During the cocktail party I ran into Wing Commander Steve Kennedy (Consul Defence Liaison) and his wife. They had previously hosted our jazz group there last year at his residence when I participated in RIMPAC aboard HMAS Manoora. They were both very complimentary and mentioned the success of our performance at their function last year and invited us to visit when we stop in Hawaii again on the way home.

Other highlights include catching up with old friends from the Pacific Fleet Band in Pearl Harbor who were once again very hospitable. Following this trend we were fortunate enough to be hosted by the local Navy Band in Esquimalt, Canada which is near Victoria, B.C. We marched with them on Remembrance Day and they served us lunch back at their band room before heading out to the Legion Club (like an RSL) for the first of many free beers. A good time was had by all. The locals loved the fact that we were in our sailor suits (W2s) as they stopped wearing that uniform back in the 60s and now wear something similar to our senior sailor winter uniform.”

**Leading Seaman Grant Metcalfe**

“As part of my responsibilities as a Kellick, I am required to keep a Quarter Master duty. As this was an entirely new experience for me there were a lot of new skills to learn on the job. One memorable experience was a “Safeguard: Man Over Board”. As part of ships training Man Over Board drills are carried out regularly to increase Whole of Ship procedures and response times to what is a very serious incident. Whenever a real incident occurs the phrase Safeguard, Safeguard, Safeguard precedes any pipe so that it can be perceived as a real incident.

Whilst on watch as QM during 2000 to 2359 one day, a message came through to the bridge from the Life Buoy Sentry “...Safeguard, Safeguard, Safeguard ... Safeguard: Man Over Board”. I was directed by the OOW to Pipe “Safeguard, Safeguard, Safeguard ... Safeguard: Man Over Board. Standby to recover” within seconds of making the pipe the CO, XO NAV, all rushed onto the bridge along with about 10 other people. I could hear the rumbling of feet around the ship as every sailor on board rushed to gather life jackets, NVG’s, life buoys. The ships sea boat was launched at speed in order to minimise time that casualty would be in the water. The ship was piped to Leaving Ships Stations so that the MOB could be identified. Within about 15 minutes it was discovered that all personnel on board had been accounted for therefore the MOB was incorrect. The life Buoy sentry had sighted a Cylume stick in the water and correctly responded to the ramifications of that.

The aspect that was most impressive was the entire ship’s company’s high speed and effective response to such an incident. It was clear that the drills which take place equip the ship’s company with the training to be effective in real time situations.”

**Leading Seaman Aaron Geeves**

“The best experience I have had so far has been when a few of us went out and saw a local band that featured Andrew Speight, a Sax player from Sydney. After the gig, we grabbed a cab and the cabbie took us up and down the streets of San Francisco full speed like they do in the movies. You know; the way they get airborne?! We saw some other great jazz in San Francisco- big bands and trios and the like. What a great place for live music.”

**Able Seaman Jennifer Monk**

“The most interesting thing I have done on the trip so far would probably have to be the visit to Alcatraz and a wine tour to the Napa and Sonoma Valleys in San Francisco, California. On the first day I visited Alcatraz and it was excellent. We were guided through the prison via an audio tour that was narrated by four ex prison guards and four ex convicts. The stories were very interesting and they guided us to various parts of the prison where there were many displays and photographs to look at and read. (Ross thought the tour was so good that he bought a copy of it from the gift shop).
The Prison itself is situated in the middle of San Francisco Harbour on a small island making the views of the city and the Golden Gate Bridge quite spectacular. The freezing water and strong currents made it an ideal spot for a high security prison, although there were a number of escape attempts throughout its working life.

The following day, Able Seaman Chapman, Able Seaman Fisher and I went on a wine tour that explored the region up and around the Napa and Sonoma Valleys. The weather was excellent during the day though unfortunately the famous San Francisco fog made an appearance both as we crossed the San Francisco Bay Bridge on the way to the wineries, and as we crossed the Golden Gate on the way back making it impossible to see the view. We visited three wineries and had lunch in the town of Sonoma. The wineries were beautiful and unique. I could have bought a great deal of wine except for the annoying customs rules! Able Seaman Chapman was pretty determined that nothing is as good as South Australian wine yet he still bought quite a bit! Overall it was an excellent day and a great way to get out of the city and do some exploring."

"Unlike many, I am one of the rare breed of our branch that doesn't mind going to sea. I have actually quite enjoyed being away on deployment to the US and Canada on HMAS Sydney. By far my favourite part of the trip so far was Remembrance Day in Victoria, Canada. For the Canadians, this day is treated like we treat ANZAC Day, and which one of us would ever knock back the opportunity to have two ANZAC days in one year. From meeting our brothers in the Naden Canadian Forces Band, and being given the full extent of their hospitality, to doing one almighty rig run throughout the afternoon and evening, the whole day was just awesome. There were a large number of veterans to talk to, whom especially loved our junior sailor uniforms as they got rid of them back in 1968, and many very hospitable Canadians in town. Victoria was a beautiful city, especially their Parliament building, out the front of which we did the service at 1100.

I also enjoyed visiting Alcatraz in San Francisco, attending a NFL game in Oakland, going through the Science Fiction museum in Seattle, walking across the Capilano suspension bridge in Vancouver, going to an Ice Hockey game in Seattle, and wine tasting in the beautiful Napa Valley outside of San Fran. Interspersed between all of these I've had some great nights, heard some great music, and met some awesome people, both on the ship and in the countries we've visited.

I can only hope my memories of San Diego, where I will attend a Thanksgiving dinner at the invitation of some of the locals as well as visit the zoo and maybe even sea world, and then Hawaii, where I plan on playing some golf in the sun and visiting the Missouri and Arizona, will be just as good."

Able Seaman Ashley Markey

"I have had many enjoyable moments aboard HMAS Sydney. It was great to be promoted to Able Seaman and it has been enjoyable seeing the ship's company's reactions to the vast array of wakey wakeys. I have enjoyed playing alongside other service bands and we have in both Hawaii with the Pacific Fleet Band and in Naden Band in Esquimalt. I have also enjoyed exploring the various ports we have visited."

Able Seaman Iain Fisher

"To me the biggest thing about being at sea, is the necessity to look not weeks or years into the future; but instead to live in the moment and plan only four hours ahead. Looking to the immediate such as your next meal, watch or sleep is a relatively relaxed lifestyle within an otherwise stressful environment. Living in the moment and just noticing the number of those moments in which you are happy and how vastly they outnumber the moments in which you are not. Little things, like the reflection of the Canadian Mountains off the rippling water, a really hot shower after a wet and cold day or even just a coke and a mars bar (yes product placement but the money was good so... hey) at "canteen", make up the moments, not that you would necessarily write home about but it is the lesson to live within the moment which trips like these remind me of."

Royal Australian Navy Band: A Musical Voyage
“I really enjoyed San Francisco in particular the Jazz Clubs and celebrating two birthdays during the port visit. Sitting in with an ‘old time’ dance band playing at the Legions club in Esquimalt (Canada) was a blast! I am looking forward to being warmer in San Diego and getting home to see my girl.”

“The highlight of the HMAS Sydney trip for me was the opportunity to play with the Canadian band on Remembrance Day. It was a great opportunity to see how other bands work around the world and actually how many similarities there were between the two Bands. It was also good to experience the Remembrance Day ceremony as this is very similar to our ANZAC day. The Canadians were very welcoming of the Australian Sailors and the contribution from the ship and the Band helped add to the occasion.”

**Petty Officer Kara Williams**

My own unique experiences have been too numerous to mention in detail without attaching a novel of epic proportion (the unabridged diary of this deployment is available on request!) The incredible seafood, sailing in bays surrounded by snow covered mountains, grasping at the shore, walking in the parks in Vancouver among amber and ruby festooned foliage, finding a shop in San Francisco called “Kara’s Cupcakes” and riding trolley cars up and down impossibly steep hills, picking up a bargain or seven, standing only metres away from a wild deer on a Naval base, meeting a real Canadian Lumberjack and seeing real Canadian Mounties, walking along one of the highest suspension bridges of its kind in the world in the rain, watching the last globe of the sun dip beneath the edge of the sea filled horizon, being up close and personal with beluga whales and giant sea otters, seeing actual American police in a coffee and doughnut shop and experiencing cultures both very close and at the same time completely alien to our own.

I would have to pick, at this point, being invited to participate in Canada's Remembrance Day on the 11th of November in Victoria by the Canadian Forces (Naden) Band being the most enjoyable so far. The hospitality and genuine warmth afforded us by both the Officer in Command Lieutenant Byrne and his Band was overwhelming. I was almost embarrassed by the generosity of spirit afforded by the CF(N) Band and the Canadians in general toward their Australian compatriots- and it was made just impossible for us to buy our own drinks! I would hope that one day we can repay their generosity; and some! It was somewhat bizarre though; that at the opposite end of the globe there is a group of musicians an almost carbon copy of ourselves. Like catching up with a close family member or old friend you haven’t seen for ages, our embarked musicians and the CF(N) Band seemed to share an undefined kindred spirit which invited a feeling of being ‘home’ thousands of miles from home.

For us right now, it is back to doing laps of Nanoose Bay for more trials and thinking up adventures for our next port visits. As this article is due before this deployment has ceased, this is where the tales of 10 musicians must end. I am sure that those of San Diego, Hawaii (visit number two) crossing the line, the entry back into Sydney and many other more colourful details will be told in a detachment near you soon enough........

**HMAS ADELAIDE DEPLOYMENT**

**Article by Petty Officer Daniel Hobson**

Early 2008 will see the decommissioning of the first ADELAIDE Class FFG, HMAS Adelaide. To assist with her final overseas deployment, six musicians from the Sydney detachment of the Royal Australian Navy Band were embarked. The Ships mission was to participate in Exercise Malabar and visit ports in India, Thailand and Singapore.

The group consisted of a small jazz ensemble, and drum and bugle corps to enhance the high profile Ceremonial Sunset and Cocktail Parties to be hosted onboard during our port visits in India.

The first five members of the group joined the ship on the 18th August and had a week to adjust to the routines of ship life. This week was spent in the Western Australian Exercise Area (WAXA) assisting in training for the submarine squadron. This was a harsh introduction as the WAXA put on its typical rough weather to welcome us.
On 26 August our final member Able Seaman Shvetsov arrived and on Monday 26 we set sail. This was to be a long period at sea as we were headed for the Indian Exercise area for the Malabar Exercises with the Indian and United States Navies. During this time the musicians performed during a number of Replenishment at Sea (RAS) manoeuvres with the oiler HMAS Sirius and INS ADITYA. This period also gave us a chance to ensure the jazz ensemble, and drum and bugle corps were up to standard for the upcoming cocktail parties.

During Exercise Malabar, the ship maintained defence watches and the musicians added a large amount of Damage Control training to our normal routines. This culminated in a toxic hazard exercise with musicians fulfilling all roles at the scene. A notable event of Exercise Malabar was the ditching of an Indian Sea Harrier whilst we were at action stations; but the highlight of the exercise was the day of the combined Task Force photo opportunity. This saw all ships of the participating Indian, Singaporean, Australian and United States Navies in close proximity for photo shoots. This included a Los Angeles Class Submarine and three aircraft Carriers, USS KITTYHAWK, USS CONSTELATION and INS VIRAAT.

As our first port drew nearer the guard and the musicians started to rehearse together and all of the ship’s company were looking forward to the first port after 18 days at sea. Visakhapatnam, or Vizag, is a small city by Indian standards; but it is a major port and home to India’s Eastern Fleet. An Indian Naval band was on the wharf to welcome us along side and preparations begun for the cocktail party and sunset. The cocktail party and Ceremonial Sunset went well with guests from the Indian Navy and their partners introducing us to the traditional colourful saris of India.

Our time in Vizag was a real eye opener. For most of us it was our first trip to India and the sights and sounds were at times overpowering.

The ship’s next port visit was Chennai. This is a major city in southern India formally know as Madras. Once again our first duty was to provide support to the cocktail party. Guests for this event included many city officials who were eager not to stay too late as the Indian team was involved in a 20/20 Cricket match that evening. Our visit to Chennai saw the introduction of force protection which involved many of the ships company, including the musicians, tasked with upper deck sentry and entry control point duty.

During our stay in Chennai the musicians and members of ship’s company visited the MITHRA centre for Disadvantaged and Disabled children. This centre was run by a Nun originally from Brisbane who appreciated the supplies of peanut butter and vegemite the ship provided. The visit to the MITHRA centre concluded with a concert with performances from the children as well as our jazz ensemble and Beat to Quarters routine.

Once the ship left India the official duties had concluded and the more enjoyable ports of Phuket and Singapore awaited us on our way home. This route took us through the Malacca Straits, the busiest in the world. It was quite a sight as the ship made its way at great speed through the straits passing all manner of ships large and small. The Malacca Straits are known to be very dangerous due to the large amount of piracy in the area, this provided a spectacle of fire hoses and search lights throughout the night provided by the ships in the area.

Our duties on the return consisted of after dinner jazz and barbeque music on the flight deck, but one important task remained on the way back to Fleet Base East after our departure from Singapore. That is the Crossing of the Line Ceremony to pay homage to King Neptune and his court. Of the musicians Able Seaman Grindley and Able Seaman Zyla were summoned and after the two played for the arrival of the court, payed their respects and completed this rite of passage. Upon our return to Fleet Base West on 10 October, the jazz ensemble once again played for procedure Alpha and our seven week trip was over.

STORIES FROM THE SOLOMON ISLANDS

Article by Able Seaman Sonya Henderson

Hallo Fren, Mi fala tell yu sumting gut tru about owa trip....

Fronds and leaves from the jungle trees brush past as we hurdle along the muddy track through the jungle land of Honiara, Solomon Islands....
Day Two of our four day stint found us fed, watered and hopefully rested after a first night’s sleep on mozzie-net-cocooned stretchers in tents at Guadalcanal Beach Resort. We had hit the ground running; Jazz Group off to play at a Pink Ribbon Fundraising Dinner upon arrival, and the rest of us straight to a barbeque reception to meet and greet troops and fellow performing artists (civilians) of the Tour de Force ‘07 contingent.

We came to a clearing, climbed out of the trooper carriers and spent some time at the rifle range where the civvies enjoyed firsthand experience firing live ammunition down the range and out to the ocean. As well as this we all witnessed a spectacular demonstration of a section attack which included smoke grenades and flares.

In the afternoon the troops drove us up to a village, a real highlight of the trip. It involved meeting warm, loving yet shy Solomon Islanders, as well as some not so shy ones along the way! With grins and waves, smiles and squeals of excitement, they provided as much entertainment for us as I’m sure we did for them! Our tour guide, Captain Daniel, told us the relationship of this village to the Australian Army was remarkable due to their men helping locate and rescue the missing body of Australian Soldier Jamie Clark who had died on the steep slopes near the village.

Well, after a big day out already, we headed back to camp via the US Memorial site and began set up for our first concert. The bar area was packed with AFP and Army Troops as well as some New Zealanders. The Darryl Cotton and Nash Band (but without the Nash – Able Seaman Mildren “filled in”) began the show…. Then…Comedy, Magic, Brazilian Dancers, Didgeridoo music and more, we finally got up to play our Rock Group set and the toe tappers started to boogie. A good night was had by all and the stretchers felt wonderful tonight!

Day Three began at 8am with a drive to the Forward Operating Base Maritime (FOB) and at Lieutenant Colonel Ferndale’s request (or crack of the whip?) we set up and repeated the previous night’s concert - the whole kit and caboodle - well shortened from three hours to two. The troops appreciated it and fed us again with a delicious barbeque. Splitting into two groups from there some of us drove to the Solomon Island’s Prison to perform an informal concert with the Solomon Island Police Band. Our audience grew from eight to ten, to forty… to fifty curious little bodies all huddled up close together enjoying the show, in particular Adrian Ross’s didgeridoo stories.

We returned fairly exhausted to Guadalcanal Beach Resort to find the others slaving away in the heat setting up for the final concert. This time outdoors in the tropical setting, up on the side of a semi-trailer truck as our stage. We all pitched in had yes another barbeque - very nice, and kicked off the show. It was a wonderful night celebrating for many police, the end of their deployment, and for those who were staying on, a chance to let their hair down.

At unsustainable tempo, this four day whirlwind was close to finishing. We gladly fell asleep before our final task of cleaning all our gear at 7am. Every lead wiped down and all road cases vacuumed. This event somehow was a joyful team bonding experience. Everything was weighed and at last I could pop my toes in the pool, before saying goodbyes. All in all a wonderful first time Tour de Force experience.

JINGILI MAN’S SOLOMON’S TOUR

Article from Navy Website

Jingili’s Andrew Stokes is just back from the Solomon Islands, where he has been entertaining Australian troops and police in the Australian-led Regional Assistance Mission to the Solomon Islands — RAMSI for short. It was Andrew’s job to bring them a touch of home if only for a day or two. “It was a great opportunity to do our bit to help boost morale,” said Andrew. “I always look forward to the challenge of putting on a great show in difficult conditions!”

Andrew attended Jingili Primary School, Nightcliff High School and Casuarina Secondary College, and joined the Navy in 1990. Then came more training at the Defence Force School of Music. Andrew is now a Lieutenant, and he is the Music Director of the Sydney detachment of the Royal Australian Navy Band.

Royal Australian Navy Band: A Musical Voyage
“My job has also taken me to Gallipoli, the Brunei International Tattoo for the Sultan’s 60th birthday, and to the 60th anniversary of the Battle of Greece and Crete. I was a working musician and a keen sailor so I thought I’d join the Navy band. I’ve always had a passion for music and can’t imagine doing anything else.”

Now that Andrew has returned from the Solomon Islands, he is looking forward to spending quality time with his wife and their 19-month-old daughter.

Also performing with the Navy Band were successful solo artists Russell Morris and Darryl Cotton – also known for performing with Somebody’s Image and Zoot respectively; comedian Chris Radburn; magician Adam Dean; didgeridoo artist Adrian Ross; MCs rock guru Glenn A Baker and model Anneliisa Tonisson.

Some 140 ADF personnel are now working alongside military personnel from New Zealand, Tonga, Fiji and Papua New Guinea in support of the Royal Solomon Islands Police, along with other participating Police Forces from Pacific nations. The Forces Entertainment team regularly takes entertainers to overseas theatres of operations, bringing a little bit of home to the men and women of the Australian Defence Force who are away from loved ones for months at a time.
FROM THE DIRECTOR’S DESK

As I stated in the previous edition of RAN Band News, ‘the history of the Navy Band has continued to develop at full pace’, and its record of service is no where more clearly demonstrated than in this edition.

Over the past six months we have deployed 12 musicians to the Middle East including to Iraq and Afghanistan, embarked 11 musicians in HMAS Tobruk and deployed a technical team to Timor to support a Force Advisory Committee on Entertainment (FACE) tour. We conducted a number of benchmark activities including a ‘direct to air’ broadcast, one ship decommissioning ceremony and one ship commissioning ceremony, and a number of ship Farewell and Welcome Home Ceremonies. We also deployed a small musical element to support HMAS Arunta for ANZAC day in Mumbai. Throughout all of this activity we still managed to do our usual business within and around the Nation.

Feedback that I have received about the contribution made by our people to the recent deployment to the Middle East has been nothing short of outstanding. The quality of our people and the capability that they bring to any event is clearly evident. I know that the people who manage these FACE sponsored tours value very highly our contribution.

The ‘direct to air’ broadcast on ABC Classic FM reached more than 700,000 people and inspired the musicians with an exciting and challenging music program. We remain grateful to the team at ABC Classic FM for the confidence that they continue to show in the Navy Band and for their willingness to support wind band music in Australia and, in particular, our unique performances.

The band’s contribution to ship Farewell and Welcome Home ceremonies continues to deliver a strong sense of national and naval pride to those occasions: it’s hard to imagine what those important ceremonies would be like without the Navy Band.
Two of our people, Lieutenant Andrew Stokes and Petty Officer Cassandra Mohapp were selected for LONGLOOK exchange and are currently enjoying the hospitality of Her Majesty’s Royal Marine Band Service. Fortunately for us, we welcomed Major Tony Smallwood (RM) and Musician Jennifer Coupland take up their vacant positions. Both members are excellent ambassadors for the Royal Marines and have readily contributed to our mission in a very positive way.

We regularly bring volumes of good news stories to Navy and our people are, without exception, very positive ambassadors. The level of goodwill generated within Navy towards the Navy Band has been significant; however, Navy faces significant financial challenges. Let’s hope that we will be able to continue to generate many ‘good news’ stories as Navy seeks to prioritise activities. I will be doing my best on your behalf to secure the best financial outcome possible in the current financial circumstances.

Reflecting over the past six months, I am very proud of the way in which all of our musicians have performed their duties. Thanks to all for the sterling contribution to Navy and to the history of the Royal Australian Navy Band.

TOUR DE FORCE 9

Article by Lieutenant Commander Paul Cottier, RAN

On the 25 March 08, 12 Navy musicians boarded the weekly sustainment flight heading for the Middle East and Tour De Force 9. After a week of rehearsal in Sydney there was much anticipation and excitement. After a 26 hour flight including refuelling stops in Darwin and the Maldives, we landed at Kuwait International Airport.

After a 40 minute bus trip we arrived at Ali Al Salem air base which was to be our home for the next four days. During this period we were required to undertake RS0 & I training which is compulsory for all Australian military personnel posted to the Middle Eastern area of operation. This course involved presentations on current security issues as well as being issued with our armoured vests, weapons and ammunition. As part of this training we went to the firing range to zero in our weapons and ensure that we were confident and efficient on the Styer F88 rifle. Another interesting aspect of this training was visiting Camp Buehring medical facility to have a refresher in first-aid. We were able to use computer operated mannequins to fine tune our medical skills. Our first two days in Kuwait also saw us experience severe sand storms and give us a reality check on life in the Middle East.

After our in-country training, we were fortunate to fly by a commercial airline to a neutral Middle Eastern Country to perform for RAAF personnel and more importantly help them celebrate the RAAF birthday. There was an increase in temperature with the daily high reaching 43.9 degrees. This was also a great opportunity for us to perform and ensure that all of our equipment was serviceable after the flight over. This commitment included a cocktail party followed by three brackets of entertainment. We were made to feel extremely welcome and a good night was had by all. The following day we headed back to Kuwait to meet up with the civilian artists who left Australia a week after us.

On our return to Kuwait the rest of our touring party arrived. The party included Amy Williams, Brielle Davis, Fred Lang, Angry Anderson, The Wolverines and Tania Zietta. We also had a three person ABC film crew from Australian Story who were to film our tour for a two week documentary. With three members of the Force Advisory Council of Entertainment, the 26 person touring party was formed and ready for action.

On 3 April we went to board our C130 Hercules transport aircraft dressed in all our protective body armour and weapons bound for Afghanistan; reality set in and the adrenaline started pumping. After boarding the aircraft the first disruption occurred. Our aircraft had a mechanical problem so we had a five hour delay. Second time lucky; we boarded again and off we went. It was to be a six hour flight however, due to bad weather and the closure of the airstrip in Tarin Kowt our plane was diverted to Kandahar. This was a disappointing start to the tour as all we wanted to do was perform. Our unexpected arrival in Kandahar saw us move into transit accommodation. The next day 3 April, was to bring more disappointment as the airstrip was still closed and we had to spend a second night in Kandahar. We had heard a lot about Tarin Kowt and it was looking as if we were not going to get there.
To utilise our time we held an impromptu concert at Camp Baker the Australian compound. This was an ideal opportunity for us to run through the show and get in a rehearsal session. The Australians based in Kandahar were invited to attend and the show was greatly appreciated.

Saturday, 5 April saw us arrive in Kabul. The weather was a lot cooler with snow on the mountain tops. The terrain was very mountainous. With the high altitude it was very noticeable even when breathing. Due to the high risk in the area, it was decided that we perform at the airport and that it was safer for the Australian troops to be transported to us rather than us to them. We performed in the Dutch recreation area which was a very homely building with a bar computers etc. The audience was made up of mainly Australians and Dutch with a few American troops. Our first official show went over extremely well. The placed rocked and we received a lot of positive feedback from our first Blues Brothers Show.

Sunday 6 April saw another change to our itinerary. Instead of returning to Kandahar we were diverted to Tarin Kowt. Everyone was excited with the news. Tarin Kowt was home of most of the Aussie troops in Afghanistan. The base is in a valley surrounded by impressive mountains and the terrain was hilly with powder like dust. The weather was a lot hotter than Kabul. We rigged up on the back of a large semi-trailer.

On Monday 7 April was one of the many highlights of our trip. In the morning we visited a Trade School which was set up by Australian troops who taught Afghan children trades in carpentry and plumbing. We spent a couple of hours mixing with the local kids and watching them at work. The Trade School is one of the success stories of the work which is being carried out in Afghanistan. A tour of the Tarin Kowt area and a weapons and vehicle demonstration was organised. It was very informative and gave us the opportunity to experience the life of a soldier. Our second show in Tarin Kowt started well however 10 minutes into the show we had a problem with the power. After a 40 minute delay and a lot of luck it was show on again. The show went over very well with a lot of complimentary feedback.

It was hard to believe that our time in Afghanistan had come to an end. Everyone was so happy to have had the opportunity to visit Tarin Kowt. We had the opportunity to view the rugged terrain and the conditions that our fighting troops live in every day. After a refuel stop in Kandahar we left Afghan airspace and headed to our next destination.

After arriving in our new destination it was all hands on deck. Time had got away and we only had one hour to set up and sound check. The base is the main airbase for the American Air Force. We played to approximately 2000 servicemen who loved the show. After the show we were invited to the Australian compound for a cocktail party.

We departed AM the following day heading for Kuwait. Twenty minutes into our flight we had engine trouble and we had to return to our original destination. After a two hour delay we were back in the air heading for Kuwait. Returning to Kuwait was like coming home. We had spent so much time in and out of Kuwait and because we were able to keep our accommodation it was very comfortable returning there. It also marked the end of the first leg of our trip. We rigged up in fat alley which is the fast food area of Ali Al Salem airbase. We played to yet another very enthusiastic audience.

Thursday 10 April saw the start of the second leg of the tour into Iraq. There was much excitement as we boarded the C130 for the 90 minute flight into Baghdad. We stayed at Camp Victory which houses nine of Saddam Hussein palaces and is the Headquarters for the American and Australian forces. The area is made up of man-made lakes surrounded by impressive buildings including the War Cabinet Room of the Iraqi Army. We were fortunate to tour the Palaces including the Al Faw Palace which is now the Headquarters of the American forces. A lot of the buildings have been affected by bombs in the initial attack in 2003. Another highlight was a tour of the Improvised Explosive Device (IED) training facility. This facility trains soldiers in identifying IED’s as well as responding and defusing these dangerous devises.
Our first concert at Camp Victory was held on the main stage and was attended by Australian and Coalition forces. We had a set back when smoke started bellowing out of our PA amplifiers and effect desk. It turned out that the venue’s electricity had been wired incorrectly. It was looking very grim at one stage however we were fortunate that the Australian electrician was able to correct the wiring as well as replace the melted fuses. On the bright side we were lucky that the guitar amps etc were plugged into a different circuit. If all our electronics were plugged into the facility circuit we may have lost all of our amplifiers. After a 50 minute delay the concert got under way to an enthusiastic audience.

On Friday 11 April we travelled to the International Zone in the heart of Baghdad. We were transported in a convoy of Armoured Personnel Carriers as well as two trucks which had our equipment in them. We travelled along Root Irish which is one of the most dangerous roads in the world. IED’s are often placed along this road and the adrenaline pumped when we were told to load our weapons. This trip gave us a good idea of what the soldiers go through every day of their tour. The professionalism they showed was commendable. The soldiers based in the International Zone are responsible for the security of the Australian Embassy in Iraq. The two concerts went over very well. We also had the opportunity to go onto the roof of the Bathe Party Headquarters, which is the building that Saddam’s Court hearing was heard. This gave us an opportunity to view the city of Baghdad. The following day we had the opportunity to tour the area. This was the first time on the tour that we had time to relax. We performed a second concert at Camp Victory on Aussie Island. This was a more relaxed performance and included a BBQ for all the Aussie troops.

We left Baghdad on the 14 April and headed for our last destination Tallil. Tallil is in southern Iraq and is the home of the majority of our troops in Iraq. The venue was Memorial Hall, a large venue with a large stage and good facilities. We played two shows, the first for Australian troops and the following night was for the coalition forces. The venue was at capacity for both shows.

Whilst in Tallil we visit the Ziggurat of Ur. These ancient ruins were 4000 years old and this city was the birth place of Abraham from the bible. To have this opportunity to tour such a historical place was a great way to finish our tour of duty.

It was hard to believe that the tour had come to an end - 12 concerts with the civilian artists in 15 days and 13 Navy Band performances in all. To have the ABC film crew with us and to be part of Australian Story was indeed special. To be part of the first Navy Band to tour Afghanistan was something that we will never forget and is now in the history of the Royal Australian Navy Band. I would like to thank the touring party for their efforts and dedication. What an honour, to be given the opportunity to direct such a dedicated and talented group of musicians.

TOUR TO AFGHANISTAN

Article by Petty Officer Mark Ham

Brisbane, September 2007: Playing the Bass Bone/Tenor Bone part in the production of Miss Saigon. The orchestra was crammed into a small space. I had no social life. I rarely saw my children. It was during this show that I contemplated a return to the Royal Australian Navy band. I mean, seriously. How hard could it be?

Baghdad, April 2008: Rifle (loaded), full body armour (on), helmut and blast goggles (on), my 6-foot frame crammed into an ASLAV, sweat dripping down my back and it’s not just due to my attire and salubrious surroundings. Along with 11 of my fellow reality-checked colleagues, I was about to travel THE most dangerous stretch of road in the world. Luckily, I’m in the lead vehicle.

Suddenly that orchestra pit in Brisbane seemed like a wonderful place to be.
Sydney, June 2008: As this was the third tour to Iraq for the Navy Band, I'll concentrate on the Afghanistan section of the journey. There is also another reason to concentrate on Afghanistan and that is to remind Chief Petty Officer Andrew Stapleton that despite his many tours of duty he hasn’t been to Afghanistan, or Ghanners or Stanners or just the big A as we veterans call it. (We don’t really call it any of those names; but it certainly annoys the Chief!)

First stop in this war-ravaged land was Kandahar. First impressions say a lot; and if you were into dilapidated airfields and destroyed Soviet Aircraft wreckage—this is your Mecca. Not to put too fine a point on it, but the Lonely Planet Guide might read something like this: Kandahar—Don’t!

The first noticeable departure from our previous coalition experiences was the increased English, Dutch and Canadian presence at the base. This presence was most welcome on many fronts. The most welcomed though was the chance to have a varied menu at the DFAT (Scran Hall). Although Leading Seaman Beach was missing his American favourite—Grease Burgers and fries (deep fried Southern Style), deep fried Salad (on the side), washed down with a bucket of Diet Coke and vat of Baskin Robbins Quadruple Choc. The rest of us, along with our livers and colons, were happy to see some vegetables.

The other joys of the coalition were The Brits. It’s always good to have the Brits around so we could remind them how bad they are at cricket. The Dutch were good to have around too because they were Dutch and not American.

Kandahar’s own Australian part of the world was as typical as all the Australian Bases and camps we visited, insomuch as they are not typical. The Aussie troops go the extra mile to make sure their part of the world is an Aussie Oasis in a sea of PX’s, Fast Food halls, retailers, weaponry, dirt, rocks and sand.

Due to some inclement weather—that obviously the Brits brought with them—we were held up in Kandahar for a few days. This was a good opportunity for the musicians to have a run through the program and fine tune a few things. It was also a good opportunity to witness another countries love of sport, this instance, the Canadians, and their sport/religion is Ice Hockey. Unfortunately the Canadians have suffered considerable causalities in Afghanistan and to see their own little patch of home in the form of the Hockey rink must make things a little easier. Although the thought of fighting the Taliban all day then coming home to belt the living daylights out of each other on a Hockey Rink does seem somewhat masochistic.

The British tradition of a pint and game of darts seems more relaxing: not that there is any chance of a pint of larger in these parts. The closest one comes are the ‘near beers’. They are just like beer: minus the flavour, taste, hops, refreshing, cool, cold, satisfying, as a matter of fact I’ve got one now, I feel like a tooh…..you get the idea. These ‘beers’ were just like the real thing; only they taste like Adelaide water infused with effluent. Luckily being naval musicians we didn’t miss having the real thing at all!

After 47 changes of plans and numerous false starts we landed in the stunning capital, Kabul. Kabul is one of the world’s most elevated capital cities, and at 1800 metres it is only 400m below Australia’s highest peak. Majestic, snow-capped mountains encircle the city and stand as silent witness to the ruins that lay at their feet. Kabul was once a scenic and powerful city. As an example of its war-torn decline, I was only able to get a postcard of the city circa 1976.

On our arrival all the flags of the 50 or so nations involved in action in Afghanistan were at half-mast. They remained that way for our two-day stay. If that wasn’t enough to bring one’s attention to the fact that this was serious: the large bullet holes and craters into side of the Kabul International Airport certainly made the point. At this particular juncture, one was happy that one had bought undies in the shade of brown—and in bulk.

The Dutch played host for our concert in Kabul in the well thought out name Holland House—Whacky senses of humour those Dutch. Despite a smallish crowd and a few language barriers, the concert was well-received. Unfortunately, we recorded our first casualty. My trombone was dented, in the slide, and could not move past 4th position.
For a normal trombonist this may have been a concern, but for your intrepid reporter! No worries. With the aid of part of our issued rifle and Able Seaman Dan “Action” McMahon, the dent was removed: tragically the wrong notes remained intact and are still to be affecting one’s playing to this day. This good news of the repaired horn boded well, for we headed to our next, and possibly, most dangerous destination: Tarin Kowt.

Tarin Kowt is in the Oruzgan province and has been the site of numerous battles with the Taliban. The base itself has a real look and feel of an old fort—the kind you’d see in an old western movie with John Wayne. The camp sits on some undulating hills before giving away to some fertile plains that lead quickly to steep, rugged mountains that are as old as time itself.

Our friends the Dutch have a huge presence in the camp and our Aussie troops have formed a strong bond between these two diverse nations. Having said that, the Dutch were particularly keen to talk to the female section of our touring party. Perhaps the girls know more about clogs, or wooden shoes in general?

We had two gigs in Tarin Kowt. The first was performed mainly for RTF3 who were about to head home after over six months of being deployed. I’m sure their spirits were so high in anticipation of returning home they would have applauded a grass growing competition. Luckily we were slightly more animated and entertaining and the show was a hit. The second night was a complete contrast. The previous night’s audience had gleefully flown out—courtesy of Herc Airways (What a great way to fly!) —and our new audience, RTF4 was ready for action. Unfortunately the only action they were up for was getting stuck into the Taliban, not listening to us. The fact that the lighting and electrical system decided to die mid song did not help. Fortunately due to some quick work by ‘Action’ Dan the show went on and the troops warmed to our show. Once again the troops seemed quite interested in the ladies garments—must be an army thing? After a quick phone call to Chief Petty Officer Stapleton back in Sydney to reiterate the fact we were there and he wasn’t, we took off for a luxurious C130 trip back to home base in the Middle East Area of Operations.

So, the Royal Australian Navy band expands its list of War theatres supported. Friendships were made and strengthened. Instruments were broken and livers cleansed. Afghanistan and the Royal Australian Navy Band haven’t been quite the same since.

ANZAC DAY IN MUMBAI

Article by Leading Seaman Esa Douglas

ANZAC Day for four musicians of the Sydney detachment was a little different this year. Chief Petty Officer Andrew Stapleton, Leading Seaman Tracy Burke, Leading Seaman Esa Douglas and Able Seaman Chris Thompson flew over to Mumbai in India a couple of days before ANZAC Day to meet with HMAS Arunta. HMAS Arunta was on its way home to Australia after a six month deployment in the Middle East, and had a stop over in Mumbai after finishing exercises with the Indian Navy. The Dawn service had an air of greater significance with the sailors returning from active service and reflecting on those who had served before them. A number of poems were read by the ships company and struck a chord with all when the poems read were from a perspective of a sailor, and one from a little boy marching with the diggers in remembrance of his daddy. The reflective nature of the service was made more poignant with the stirring bugle call by Chief Petty Officer Stapleton, and the naval hymn being beautifully sung by Leading Seaman Burke.

The next day, the ship hosted a cocktail party for Indian Navy Officers and Australians who were currently residing and working in India, followed by a ceremonial sunset by the guard and band members. The ceremonial sunset began with the traditional Beat to Quarters and a rousing rendition of My Country sung by Leading Seaman Burke. The guard marched out to Royal Australian Navy and completed the Ceremonial Sunset, finally marching off to our unofficial anthem, Waltzing Matilda. The Commanding Officer and all of the ships crew were very welcoming and made our experience quite enjoyable. The fact that we were there was greatly appreciated by both ships’ crew and attending visitors; one lady commenting that it felt like we had bought her a little bit of “home”.

Royal Australian Navy Band: A Musical Voyage
In between rehearsals and the ceremonies, we were able to have a bit of a look around Mumbai. We visited the Gateway to India, and saw how the rich lived by going into the Taj Mahal Palace hotel. An interesting restaurant we came across was the “Sachin Tendulkar Restaurant”, which featured some of his favourite meals, as well as cricket and sporting memorabilia. With 18 million people in one city, it is more crowded and traffic crazier than you can imagine! It was easy to strike up a conversation with the taxi drivers by just mentioning cricket, Brett Lee and Shane Warne obvious favourites. On Sunday, the pace did slow down quite considerably, but probably because everyone was on every playing field available playing cricket! India was certainly an experience, and by receiving the great support and appreciation from HMAS Arunta by providing some live music for them ensured our trip was a success.
ON STAGE WITH THE PACIFIC FLEET BAND FOR ‘HANDS ACROSS THE SEA’

FROM THE DIRECTOR’S DESK

Another six months has flown by and the band and its story continue to impress. In addition to the many tasks within Australia, the band still had sufficient capacity to deploy a 34-piece contingent to Tonga in July and to also embark an element in HMAS *Tobruk* for RIMPAC 2008. We were selected to represent Australia during the Coronation of King Tupou V and our musicians enjoyed a very successful few weeks in the Kingdom of Tonga. The sea deployment group also had an interesting and successful deployment. Two of our people have returned from an incredible experience with Her Majesty’s Royal Marine Band Service and one other participated in ANZAC Exchange. Other major events included the band’s contribution to celebrations marking the 100th Anniversary of the Great White Fleet and numerous memorial services around the nation for HMAS *Sydney II*.

For the *Sydney* memorial services, I had the privilege of conducting the Western Australian detachment—supported by some members from the Sydney detachment—during the Sunset Ceremony and for the reburial of the unknown sailor in Geraldton. During these ceremonies I was reminded of the sacrifice given by the musicians who formed the band in *Sydney* and who perished along with 645 shipmates. It was indeed an honour to be involved in those memorial services: I also had opportunity to reflect upon the contribution made by those musicians to the proud story of the Royal Australian Navy Band.

The band’s role in the Great White Fleet anniversary celebrations was significant and its level of performance standard was absolutely outstanding: I have never heard any band play better than what I witnessed on Friday evening 22 August for ‘Hands Across the Sea’ and on Sunday afternoon 24 August for ‘All Hands on Deck’. We established an award to honour the memory of, and as a dedication to, ex-Petty Officer Musician Kirsty Jones who inspired her subordinates and superiors through her personal qualities, positive attitude, and commitment and dedication to duty. I am pleased to announce that the inaugural recipient is Able Seaman Yoshinari Izumi from the Melbourne detachment.
We also released two new recordings, *A Flagship Recital (Mark II)* and *Classic Marches*. Each of these recordings demonstrates very clearly, the impressive capability of the Wind Orchestra; but the music also shows the skill and collective ability of the group. These recordings will shortly be distributed to schools and libraries across the nation and add significant value to the story of the Navy Band.

There are a number of people moving on to new positions next year. I would like to take this opportunity to thank Chief Petty Officer Mike Vaughan for his work with the Queensland detachment and Chief Petty Officer Andrew Stapleton for his work with the New South Wales detachment. Each of them has made a sterling contribution to their individual detachments. They will be leaving their detachments in much better shape due, in large measure, to their personal commitment and the professional mentoring that they provided their people. Also moving on next year, after three and a half years as the Central Band Stores Controller, is Chief Petty Officer Camille Martin who has been an exceedingly productive member of my team. Camille undertook much additional work in my office and I very much appreciate her dedication to duty and willingness to take up other roles when needed. Camille was recently promoted and is the first female Chief Petty Officer Musician; next year she will become the first female to take up a role as Bandmaster. Leading Seaman Esa Douglas is moving back to the Sydney detachment after setting the standard as the band’s National Manager for Marketing and Public Relations. Lieutenant Michelle Coleman is also moving on next year. Michelle was the first female to be appointed as a Band Officer and made her mark firstly as a champion euphonium player and then as the Assistant Director of Music and the Music Director of the Sydney detachment. I know that Michelle and her husband, Dean, leave the Navy family with our thanks and best wishes.

There are many people within the band who make a very significant and ongoing contribution; but space doesn’t permit me to acknowledge everyone on this occasion. Collectively though, we are a very productive and credible military music organisation. I would argue that we are in fact the most effective military band in the nation. Listening to the recent broadcasts and recordings leads me to state with much confidence that our produce demonstrates a world-class military band. I want to thank each of you for your effort and contribution towards achieving such good results.

**HANDS ACROSS THE SEA**

*Article by Leading Seaman Esa Douglas*

During August, in support of the Great White Fleet 100th Anniversary Celebrations, American and Australian ships re-enacted the Australian visit to Sydney, Melbourne and Albany. In 1908, the Band of the Victorian Naval Brigade performed for the fleet as it steamed into Port Philip Bay. One hundred years later, the Royal Australian Navy Band in company with musicians from the United States Pacific Fleet Band, greeted USS *John S McCain*, and HMA Ships *Sirius* and *Darwin* as they berthed at Fleet Base East. The ships were greeted by the Melbourne detachment on arrival at Princess Pier in Melbourne, and a combination of the Western Australian and Sydney detachments were in Albany to welcome USS *Shoup*, and HMA Ships *Darwin*, *Sirius* and *Manoora*, and also to support the Freedom of Entry through Albany.

From the 16 December 1907 to the 22 February 1909, United States President Theodore Roosevelt dispatched the fleet on a voyage to circumnavigate the world making 26 port calls on six continents. The fleet consisted of 16 American battleships, all of which were painted white to denote peace, hence the term “Great White Fleet” being adopted.

The visit to Australia was the fleet’s third leg, its travels taking it from San Francisco to Manila, which covered 30,254km’s. They arrived in Sydney on 20 August 1908, and the subsequent visits saw the fleet in Melbourne from 29 August to 5 September, and 11 September until 17 September in Albany. The sailors arrived with a tremendous welcome and crowds of between 400,000 and 600,000 turning out to greet the fleet.
As part of the celebrations, a number of functions and events were held in each of the ports. In Sydney, two major concerts and a ball hosted by the American Australian Association were supported by elements of the Royal Australian Navy Band and US Pacific Fleet Band. The first concert, *Hands Across the Sea*, was held at City Recital Hall in Angel Place to an audience of approximately 900 people. The audience was treated to a night of seafaring music, a precision drill team, the ‘Sophisticated Sounds’ with the Admiral’s Own Big band, and a Naval Occasion with the Ceremonial Ensemble.

The evening began with each nation’s respective colours being raised by the Royal Australian Navy Colour Guard and Flag Party provided by Training Ship Sirius. The concert opened with Nick Clark’s *The Alert March*, followed by a major work that took the audience on a journey of the ocean through calm and stormy seas with Francis McBeth’s *The Sea Treaders*. A ship’s bell also featured throughout the piece giving a real feel of a ship at sea.

The first soloist for the evening was flautist Able Seaman Svetlana Yaroslavskaya. She performed Phil Coulter’s *Home Away from Home*, which had been arranged by Leading Seaman Martyn Hancock. After such a calming and beautiful interlude, it was back into march mode with John Phillip Sousa’s *Hands Across the Sea*. This march had been composed in 1899 and dedicated to all of America’s allied countries abroad. What better way to get in the mood for some sea shanties with Clare Grundman’s *Fantasy on American Sailing Songs*. The piece used four familiar American sea songs, ‘Hornet & Peacock’, ‘Lowlands’, ‘What Shall We Do With a Drunken Sailor’, and ‘Bound for the Rio Grande’.

Brass players, especially trumpet players, are often known for their extroverted personalities and loud approach to life. So when you combine that fact, with their mouthpieces attached to .303 weapons to produce a louder than usual trumpet sound, you come up with some humorous results. Able Seaman Andrew Bryce, Musician Third Class Ivan Boshkovich, Able Seaman Andrew Hansch, Able Seaman Stuart Malcolm and Able Seaman Cameron McAllister took to the choir balcony to perform the *Gunnery Officer’s Gallop* better known as *Coach Horn Gallop*. This unusual and highly entertaining piece had the audience in fits of laughter.

To end the ‘First Watch’, the tone was calmed considerably with Michael McDermott’s *Hymn to the Sea* and *Eternal Father*. Featuring during this finale to the first half were Leading Seaman Christopher Palamountain on Saxophone and Able Seaman Marcus Salone on Trumpet. The Sea Chanters Chorus accompanied the Wind Orchestra and seafaring images were shown throughout: the first half concluded with a rousing standing ovation.

The Admiral’s Own Big Band commenced the ‘Second Watch’ with ‘Sophisticated Sounds’. Taking to the stage during this jazzy set were two vocalists; Able Seaman Belinda Marks, and from the Pacific Fleet Band Musician Anton Dupreez.

The big entertainment feature for the second half was ‘A Naval Occasion’ beginning with Alex Lithgow’s *Royal Australian Navy*. The Drum Corps then performed a traditional *Beat to Quarters*, followed by three cheers led by the Director, Lieutenant Commander Phillip Anderson. The climax of the evening came with patriotic songs of each nation. Leading Seaman Tracy Burke sang a beautiful rendition of *God Bless America*, and Able Seaman Bryony Dwyer followed with a moving version of *My Country*. The evening concluded with *Advance Australia Fair* and *Star Spangled Banner*. The colour guard from USS John S McCain joined the Royal Australian Navy Colour Party in retiring their respective colours to *Anchors Aweigh* with the final march of the evening, *Waltzing Matilda*, getting toes tapping for one last time.

Saturday evening saw some members from both bands supporting the America Australia Association Gala Ball with a small ceremonial ensemble, chamber group and a rock ensemble. On Sunday, the combined band presented a ‘direct to air’ broadcast on ABC Classic FM from the Eugene Goossens Hall in Ultimo to a live audience of 200 people, and a radio audience of approximately 700,000. Another program had been prepared for this concert, with a number of marches, serious concert band works, big band repertoire and choral selections filling the afternoon’s broadcast time slot.
It was a successful week for the Great White Fleet celebrations, with a significant contribution to the festivities being thanks to the professionalism of the musicians from both the Royal Australian Navy Band and United States Pacific Fleet Band. Although there was limited rehearsal time together, the polished performances both entertained and impressed Australian and American VIP’s, and all attending audience members. It was a chance for the two Navies to work together and continue their enduring friendship, as well as bringing some great entertainment to the community.

Noted American historian, Professor Jim Reckner, who was in Australia to lecture on the Great White Fleet commented:

*One of the events that most struck me was the wonderful joint RAN-USN band concert in Sydney. The highlight of that performance, for me, was a wonderfully stirring rendition of “God Bless America” sung by a young female RAN member. Immediately after the performance, I commented to the Chief of the Navy and also to the General Counsel of the US Navy who was representing the Secretary of the Navy, that, in my view, there is no other country in the world where America could receive such a sincere and meaningful salute. I left Sydney last Saturday singing the praises of Australia as a tried and true friend of America, and will continue to sing those praises.*

**RIMPAC 2008**

*Article by Petty Officer Sharon Jarvis*

Three weeks in Hawaii?? Free meals and accommodation thrown in?? Sounds like a great deal!! Oh, by the way, you’ll also spend 52 days at sea. Welcome to RIMPAC 08!

So began the journey for ten musicians: Leading Seamen Martin Hancock and Aaron Geeves, Able Seamen Damian Dowd, Patrick Beaman, Haylen Newman, Natalie Urquhart, Catherine Wainwright, David Rampant, John McCorkelle, and myself. The date of departure had been set (9 June), so the two weeks prior were spent rehearsing, organising gear and familiarising ourselves with HMAS *Tobruk*—our place of work for the next 71 days. We set sail 10 June; only one day later than scheduled. The transit to Hawaii took us 17 days and during this time our days were filled doing rehearsals, damage control exercises and café party. For seven of our group this was their first sea experience and they quickly adapted to life at sea, with some extra guidance from two of our more experienced members, Leading Seaman Geeves and Able Seaman Dowd.

Our first commitment alongside in Pearl Harbour was a cocktail party and Beat to Quarters onboard HMAS *Success*. Over 400 invited guests were entertained by our fabulous jazz group and ceremonial band, culminating in Able Seaman Dowd performing a stirring rendition of *I Am Australian*, the *Star Spangled Banner* and the Australian National Anthem. The band received very positive feedback and the night was a huge success, resulting in the mention of us doing a cross decks with a United States ship during the sea phase of RIMPAC. Of course, we shrugged it off and gave it no more thought; but little did we know what lay ahead!

Later in the week we performed at two combined commitments with the Pacific Fleet Band, the first being a Change of Command Ceremony and that afternoon a concert at the Aloha Tower Shopping Centre. In Australia, when there is a change of command, a somewhat small ceremony is conducted but we have nothing compared to how the United States Navy conducts theirs. Talk about bigger than Ben Hur! Patriotic is an understatement when it comes to the Americans! One memorable phrase would have to be “the mightiest ship, in the mightiest Navy, in the mightiest nation in the world”. This was, however, topped off when the new Commanding Officer of the ship took to the podium, in front of many invited guests, high ranking United States Naval Officers and the ship’s company, and started to cry whilst giving his speech. He was obviously overwhelmed by the entire occasion as were we! We all came away from the ceremony feeling as if we had been extras in some kind of Tom Cruise movie.
Independence Day was a free day for the Sea Deployment Group so many of us took advantage of the wonderful Hawaiian weather to see the sights on offer (not that wonderful for those poor souls that really are not into heat and humidity as it makes them swell up like a puffer fish - thank goodness for air conditioning!) Three of our members saw it as a great opportunity and challenge to go for a bit of a hike. They decided to tackle one of the numerous, quite high mountains in Hawaii. Unfortunately they thought that they were going to plunge to their death as they struggled up some wet and muddy goat track that was only about one foot wide and had a sheer drop on either side! One would think that as they were making their ascent and passing people descending wearing hard hats and carrying safety equipment that alarm bells would have sounded and that they may have thought that they were just a tad under prepared. Our intrepid adventurers continued on their merry way, at times crawling on their hands and knees, with the belief that once they reached the summit they would be able to find an alternate route down. Alas, no! Leading Seaman Hancock was required to put his boy scout skills to good use and ended up sharpening some branches that the group could use like ski poles to help support them for their descent. At one stage they actually thought that they would have to call someone to rescue them as they thought they would not be able to get back down the mountain! Luckily though, it did not get to this and our happy trio finally made it to the bottom, only to discover that there was a definite lack of taxis in the area, resulting in them walking 9 kilometres into Waikiki. By all accounts, they and their clothes were covered from top to toe with mud and they received quite a few strange looks from the locals as they made their way back to civilisation! Needless to say, the next day they were very stiff and sore as they reminisced about their big day out!

The remainder of our time alongside before the sea phase saw us complete numerous Rock and Jazz group commitments around Hawaii. Although audience numbers were quite small, the band was very warmly received and performed outstandingly. The logistical support we received from the Pacific Fleet Band was greatly appreciated by all, along with their hospitality.

Before we knew it, the sea phase was upon us and we all had 18 days of fun to look forward to. Due to the tank deck being taken up with equipment that was to be used during the sea phase, our equipment was not easily accessible and rehearsals came to a standstill as the area was out of bounds. Our days became a café party blur, especially as extra troops had been embarked from Malaysia and the US Marine Corps, resulting in both galleys being operational. This however changed very quickly on 20 July when I was informed by the Commanding Officer of Tobruk that the Sea Deployment Group would be heading over to the USS Bonhomme Richard.

The plan was for us to take “minimum gear”, as we were to be landed ashore via RHIB (three trips was all that was allowed) to a place named the “Old Tower” where we would then be met by a helicopter that would take us to the Bonhomme Richard. We were informed that there would be no requirement for us to take any amps or PA gear as apparently they had equipment onboard (though it was unclear what kind of gear they had - visions of inadequacy appeared!). We were also told that we would only be gone for a couple of days and to just take a knapsack with the bare essentials. Famous last words!

What they didn’t tell us was that the “Old Tower” was miles away from where we were dropped off in the RHIB, so there we were with all our gear and no transport. Luckily Leading Seaman Geeves struck up a conversation with a man that had a vehicle that resembled a golf cart and after many trips, we, and our gear, finally made it to our rendezvous point. After sitting around in a hanger for over two hours, wondering what was going on and having no point of contact, a helo finally came our way. I’m not sure it what type of helo it was but it was big! There were a heap of marines already onboard so I suppose all up it held over 25 people. Also, the back of the helo didn’t close so for those that didn’t mind heights, the view was spectacular! (not that I would know though I’ve seen the photos!)
The *Bonhomme Richard* has the capacity to carry 3000 personnel though there were only 1200 onboard when we embarked. Talk about overwhelming, especially when we had just come from a ship with a crew of 180! We were given a brief tour then headed off to scran, which in itself was bizarre. Huge long queues, trays instead of plates, and very sweet food, especially the bread! And, boy, do they love their “peanut butter and jelly”. Then it was off to the hanger to rig up and do a sound check for the performance the following evening. As expected, the gear wasn’t quite what we were used to but our wonderful sound technician, Able Seaman Rampant, gave it his best shot with fantastic results. During the sound check, the Commanding Officer came down and was very excited to have us onboard. We definitely had made a fan! Then question was the asked......... “Are you coming to the ice cream social?”

Now, for those of us with a sweet tooth, this was to be a highlight. They have every possible flavour of ice cream imaginable, along with every topping, sprinkle and hot fudge possible and you get this huge cup which they fill with all your favourites. We then made our way to the seating area of the café and gorged ourselves whilst the crew took it in turns to sing karaoke, complete with a big screen! This was one of the many activities they do on a regular basis onboard, along with jousting, dodge ball and trivia nights.

The following day was a steel deck BBQ complete with sumo wrestling, bike riding, footy practise and golfers teeing off. Of course, the only thing we could do was to enjoy their hospitality and rest up before the much anticipated concert that night. Now, what can I say about the Rock Group concert that night..................? Unbelievable! It was definitely the best gig of the trip and the band sounded fantastic! The crew absolutely loved the band, waving their Aussie flags and having a great time. Special mention goes to Able Seaman Dowd, Able Seaman McCorkelle and Able Seaman Rampant. Able Seaman Dowd was brilliant on kit and vocals, Able Seaman Rampant did amazing things with what equipment we had available to us and Able Seaman McCorkelle had the crowd eating out of his hand in his role as Master of Ceremonies.

All up, our two day cross deck became an eight day adventure, with many false starts on a daily basis when it came to departing. Our time onboard though saw us do a couple more performances, appear in articles in their onboard daily newsletter and we also attended a morning tea with the Commanding Officer who presented us all with a ships coin. The hospitality shown to us by the United States Navy during our stay was very much appreciated by all members. Needless to say, we were welcomed back to *Tobruk* with open arms, though I think it was only due to them struggling to find people to do café party as well as our guys did!

Sea phase finally came to an end and we had four days alongside in Hawaii before making the trek home. During this time we actually had no commitments so there was the opportunity to do some last minute shopping, sightseeing and generally have a good time. The trip home was quite uneventful but long, as those of you who have done 14 days straight or more at sea would know............just the usual *Tobruk* breakdowns (not for exercise!), damage control exercises and some more café party. Before we knew it, 19 August was upon us and it was all over as we had Fleet Base East in our sights.

To everyone involved with the RIMPAC 2008 Sea Deployment Group, a big heartfelt thank you to you all for your contributions and enthusiasm during a somewhat challenging time.

**KING’S CORONATION, TONGA**

*Article by Leading Seaman Esa Douglas*

From 21 July until 4 August, a group of 34 musicians travelled over to the Kingdom of Tonga for the momentous occasion of the Coronation of his Majesty, King George Tupou V. Coinciding with the Coronation festivities, was the Heilala Festival, the country’s national flower. Over the two weeks, the ceremonial ensemble performed at a number of functions, as well as rehearsing for the Kings Coronation ceremony, and military parade.
The first commitment for the deployment was to attend the opening of the Heilala Festival on Tuesday 22 July. Entertainment was presented throughout the night to the Princess with traditional dancers and entrants of the Miss Heilala festival parading as part of the upcoming competition. The contingent performed a number of Australiana tunes, and afterward was invited to watch the rest of the night’s entertainment.

The next day, we met with the Tonga Defence Service Band for a first initial sit down and running of the music that would be performed for the King’s Coronation events. They would later be joined by the New Zealand Army Band and the U.S. Marine Corps band to form a massed band for the King’s Coronation Service and the Coronation Military Parade. Rehearsals were run everyday with the massed band, guard and officers to ensure the Coronation Parade would run smoothly. To ensure the success of the event, timed rehearsals were run from the very first person marching onto the parade ground, simulating arrivals of guests and dignitaries, conducting the march past and short marching display, to the end of the parade and a march that would later take us through the town. This may appear to be a walk in the park for those of us that have stood through many parades, but the rehearsals not only timed for three hours, but on the day, the parade went for at least three and half hours with one and a half hours of timed arrivals!

As well as rehearsals for the Coronation, the contingent interacted with the community in a number of other activities. We performed a concert for two schools, starting with the drum ruffle and then playing the Australian Marches *Aussie Salute* and *Waltzing Matilda*. The first school, Apifo’lo College welcomed the contingent with their amazing voices singing a prayer in a cappella style. The second school, St Andrews, displayed their musical talents with their concert band not only performing for us, but also joining us to play a march together. We were also in for a special treat, first being offered a gift of a Tapa mat (a mat made of beaten bark), and then watching a young girl performing the tau`lunga, a traditional Tongan dance. As part of this tradition, the girl is covered in oil, the purpose of which is not only to highlight her beauty, but also for those watching to place money notes on her. Quite often, the money received is used for fundraising purposes. That school in particular is trying to build its resources for their new music department.

To end the first week, and to have the opportunity to relax and enjoy the cultures and traditions of Tonga, the contingent attended the “One Tonga” Block Party in Nuku’alofa, the purpose of which was to celebrate Tonga’s Diverse Community. There were stalls lining the main street representing countries present in Tonga; from Samoa, Fiji and the Philippines, to Australia, New Zealand, Japan and Germany. Each country also had the opportunity to present on the main stage, a performance representing something from their respective country. The festivities went long into the night, with traditional dances from Fiji, New Zealand and Tonga, a recital by two young children in German, and finally (about three hours later than originally expected!) the Royal Australian Navy Band taking to the stage to loud cheers and applause from the audience.

The weekend gave us the opportunity to relax and explore Tonga a little more. We were invited to attend a church service on Sunday, and although the service was spoken in Tongan, we were all impressed by the beautiful singing from the entire congregation. As no activities or trading occurs on a Sunday, we ferried out to one of the neighbouring resort islands to spend the day relaxing and snorkelling in the pristine waters.

After fine-tuning rehearsals, on Friday 1 August, the Tongan people lined the streets from the Palace to the Main Free Wesleyan Church. They had also placed along the entire route the King would travel on, Tapa mats that had been made especially for the Coronation. Loud cheers and clapping followed the King as he was driven from the Palace to the Church. An hour later, King George Tupou V was officially coroneted as the new king of Tonga. On Saturday 2 August, the culmination of our time in Tonga saw us taking to the parade ground for one last time for the Coronation Military Parade held at the Palace. At the conclusion of the parade and the massed band marching through the streets of Nuku’alofa, we were invited to attend a traditional Tongan feast at the Palace.
Our time in Tonga came to an end the following Monday when we boarded the plane to fly back to Australia. It was an interesting cultural experience, not only having the opportunity of experiencing Tongan culture, but also seeing how other cultures influence the day to day living of the Tongan people. It was also a great honour for us to be involved in such an important event of which many dignitaries, both government officials and Royal representatives, from around the world was invited to attend.

LONGLOOK 2008

*Article by Leading Seaman Cassandra Mohapp*

Long Look Exchange 2008 began in April 2008 and was completed in August 2008, and it was with great delight, and some anxiety that we received the notification that we were to represent the Royal Australian Navy Band in the United Kingdom; a high honour and privilege for both of us.

We spent a substantial amount of time prior to departing on LL08 researching the bands we were going to be working with, believing how important it was to know the respective band leaders and also a little of their history. Most importantly, we spent some time working out how we were going to be most effective in each band. We left our country with high expectations of ourselves, and also the organisation where we were to spend the next three months.

We arrived in Brize Norton on Thursday 24 April 2008 and were greeted by a very cheerful and delightful man and one with whom we were to spend the next three months with, Warrant Officer 1st Class James Whitwham. Mr Whitwham was our liaison for the duration of the Exchange Program and we were not to know that he would also become such a great and dear friend to us all. He drove us to Portsmouth to start LL08 with Her Majesty’s Royal Marine Band - Portsmouth. It was on this journey that I witnessed something terrible… a car with three wheels! I yelled from the back seat… “Oh no! What happened to that car!?” After a few minutes of laughing his head off, Mr Whitwham replied… “It’s ok Cassie. That is a special car that only needs three wheels. It’s ok. It’s supposed to look like that.” I didn’t believe him and thought he was having a joke with me… luckily I only saw the one car like it because I found it very confusing… it was just wrong… like nothing I had ever seen before!

However, after arriving safely in Portsmouth we literally got back in the car the next day to drive five hours up to Manchester to do a concert with the cast from Coronation Street with Her Majesty's Royal Marine Band - Scotland. The concert was a charity event and was held at the Bridgewater Hall, Manchester. A beautiful hall and the crowd were most appreciative. The band was great and certainly knew how to make us Aussies feel very welcome - although it was impossible to enjoy their abundance of hospitality with pint after pint after pint! Goodness me… but one did her best!! It was a slow and steady journey back to Portsmouth the day after the concert, Saturday 26 April 2008. We sadly missed out on ANZAC Day in London but the concert in Manchester was certainly a lot of fun and we enjoyed the festivities just the same.

Three weeks working with Her Majesty’s Royal Marine Band - Portsmouth gave us some wonderful performance opportunities. Lieutenant Andrew Stokes conducted, and I performed with the band in Dorking and Sonning on Thames and we enjoyed many other performances in Eastbourne, and Fareham. We were privileged to accompany the band on a special event at St Pauls Cathedral in London, A City Salute, and were moved by the supportive crowd surrounding us. It was an occasion to honour their service personnel in the Middle East and was hosted by Prince William and Prince Harry. It really was an extremely memorable occasion.

We then travelled to Plymouth and worked with Her Majesty’s Royal Marine Band at HMS Raleigh. We performed in Coldrose for a Wings Parade and Lieutenant Stokes conducted the band for the Welcome Home parade for HMS Campbeltown in HMS Drake. We managed to see some of the beautiful countryside in Cornwall and were grateful to members of the band for spending the day with us and driving us around AND for organising a “special” tour of the Plymouth Gin Distillery. It was lovely.
We then headed over to Lympstone to work with Her Majesty’s Royal Marine Band in Exmouth. We had the pleasure of performing in the Saint Mary Magdalene Church in Taunton, a church built in the thirteenth century. We also performed in a graduation parade for the newest Commando recruits which were thought was a lot of fun. We were overwhelmed by the generosity of members of this band who held a BBQ party for us at their home. We extend a very warm thank you to them for all their efforts in keeping us busy with social events; drinking, eating, water skiing, drinking, squash, drinking, golf and drinking. We hope to repay the favour one day.

We also were able to spend some time with the Royal Marine Band School of Music giving tutorials and workshops which was extremely rewarding. It was interesting to see the similarities of how the Australian Defence Force School of Music runs musicianship courses and how the Royal Marines School of Music manages and conducts their business. Our time with the staff and students from the Royal Marines School of Music finished with a performance for an Open Day at Whale Island, Portsmouth. We were also privileged to be invited to the band’s performance in Deal and also on a few other occasions where band members, who passed away while we were serving with the band during Long Look, were honoured. It was significant for us to be included and a very sad day for the band corps.

We joined the Royal Marine Band - Scotland on Monday 14 July 08. I nearly missed the flight to Edinburgh due to insisting that it was important to take ALL of my luggage and gifts with me on the flight as opposed to having it travel later with the Portsmouth band. I reluctantly left some precious purchases from the Plymouth Gin Distillery with Warrant Officer Whitwham who thankfully drove all the way back to the airport to pick it up for me. I sense the long-haired Colonel (Mrs Whitwham) still hasn’t quite forgiven me! Although, I was pleasantly surprised to receive all my precious goods unopened!

We came to our last stop in the Long Look Exchange Program 2008 – HMS Caledonia. We observed the band doing Beat Retreats in Liverpool and Sunderland, and began rehearsals with them two weeks later for the Edinburgh Military Tattoo. Lieutenant Andrew Stokes conducted the band in the opening fanfare sequence and I performed on side drum with the band. And I must make mention of the special performance where my Uncle Les and Aunty Pauline were present. It was by pure chance that they had tickets to a performance of the Edinburgh Military Tattoo the same night I was performing. A few years ago they booked their holiday to the UK and were truly excited to have a special mention made of them on the night of the Edinburgh Military Tattoo performance. It is something they still talk about and I can imagine will continue to talk about for many years to come. Performing in the Edinburgh Military Tattoo was the most amazing experience we have all had and we are thankful to Principal Director of Music, Lieutenant Colonel Chris Davis, OBE for his generosity in allowing us to be involved. It was a lovely way to conclude our time in the UK as members from each of the bands we had visited previously all came together in Scotland. We were able to socialize and perform with band members as well as doing a little sight-seeing. It was a perfect finale to a fantastic exchange program. What would be fabulous though is the opportunity to use the arena of the Edinburgh Castle to showcase the marvellous marching displays we do and really ‘blow the socks off’ our international friends. We must never underestimate the brilliance of what we do and what we can achieve on the world stage!

Long Look Exchange 2008 was an extraordinary experience; on a professional and personal level. We had the opportunity to work with all four bands of Her Majesty’s Royal Marines spending a few weeks with each; Portsmouth, Plymouth, Lympstone and Scotland. Her Majesty’s Royal Marine Band in Dartmouth was not operational at the time of Long Look Exchange 2008 but we feel we really did get a fabulous taste of the quality of musicianship, leadership and administration for Her Majesty’s Royal Marine Band.

On a final note though, and probably the most significant lesson that came from this exchange program, is that you don’t really understand or appreciate the high level of musicianship within your own organization until you are exposed to other levels of musicianship from around the world. We really do have world class musicians in our band and this was significantly highlighted during Long Look 2008. The resources we have, the level of musicianship we have, the versatility we enjoy, the people we have, and the level of leadership we command is really world class.
I once doubted the stature of these important elements but these doubts are no longer necessary. The international reputation of the Royal Australian Navy Band is one for us all to enjoy, and it’s one to be completely proud of.

**HMAS SYDNEY II**

*The Pride of the Australian Fleet*

*Article by Leading Seaman Esa Douglas*

The legend of the HMAS Sydney II continues another chapter in both Australian and Military history books with its discovery off the Western Australian coast on March 16 2008 by the ‘Finding Sydney Foundation’. Its infamous battle with the German ship HSK Kormoran, of which the Sydney successfully sank before succumbing to its own watery demise, became Australia’s largest loss of life in a naval battle with all of its 645 crew going down with the ship 67 years ago.

The HMAS Sydney II, a 6,830 ton modified Leander class cruiser, had been considered a superior battle ship and the pride of the Australian Fleet. The ship was commissioned at Portsmouth on 24 September 1935, and arrived in Australia on 2 August 1936 where she remained in home waters until the outbreak of World War II. The Sydney II, under the command of Captain John Collins, sailed to the Mediterranean, where she was involved in a number of battles with victorious results and came out mostly unscathed. Sydney returned to her namesake city on 10 February where a public holiday had been granted to the people so all could come to see her and the brave crew parade through the city.

Sydney returned to home waters in Western Australia, and on 11 November 1941 now under the command of Captain Joseph Burnett, she sailed from Fremantle to escort the troopship *Zealandia* to the Sunda Strait. Sydney was due to return on the afternoon of 20 November 1941, and although her absence of return was noted, at that stage there was no immediate concern. It was on her return home, on 19 November 1941, Sydney sighted what appeared to be a merchant vessel approximately 130 miles west of Shark Bay. Signals were exchanged between the two ships to establish who the mystery ship in fact was. The mystery ship identified itself as the *Straat Malakka* a Dutch merchantman, but on enquiring through flag signals what the secret identification was of the ship, the vessels true identity could no longer be concealed.

HSK Kormoran, under the command of Commander Theodor Detmers, ordered the Dutch colours to be struck, and hoisted the German Naval Ensign. They opened fire at approximately 1730 when the two ships were no more than a mile apart from each other. One of the first blows hit the bridge of Sydney, where all communications were cut off and would explain why they were unable to get any messages out. Sydney returned fire simultaneously, although were unable to meet their mark straight away. Kormoran concentrated all their fire power on hitting the bridge, torpedo tubes and anti aircraft batteries. With two of Sydney’s turrets out of action, a third turret opened quickly and accurately hit Kormoran in the funnel and engine room. The fierce exchange of gunfire and torpedoes continued at close range, and at one stage the Sydney appeared to turn quickly as if in an attempt to ram the Kormoran. Sydney, crippled and on fire, steamed slowly to the south at approximately 1825. At around 2000, Detmers gave the order to abandon ship, and set up charges to scuttle the Kormoran. At 0035, the mines exploded and the Kormoran sank rapidly stern first.

All accounts from the battle were gathered from the surviving German crewman. 317 of the 380 crewman survived and were rescued from life rafts by passing ships or the rafts washing up along the coast of Western Australia. Their stories and accounts report that the fatal battle lasted no more than half an hour and Sydney was last seen in the distant glare with occasional flickering lights until 2200 when she seemingly disappeared. The success of destroying the Kormoran meant that Sydney had stopped the raider’s plan to lay up to 360 mines across vital shipping lanes. For 66 years, controversy surrounded the Sydney on how and why it sank, and where it was that she lay to rest.
Many books have been written over the years to try to come to terms with how and why the Sydney sank. The Finding Sydney Foundation, a not for profit group, was established in July 2001 with the intention of finding the location of HMAS Sydney II and to honour all those that had been lost in her. The Directors for the foundation were Ted Graham, Commodore Bob Trotter RAN (retired), Don Pridmore, Keith Rowe and Glenys McDonald AM JP. An active search with the help of shipwreck investigator David Mearns onboard the SV Geosounder, began on 29 February 2008. For the many remaining relatives and friends, the successful outcome of this large undertaking would be an opportunity to put to rest their unanswered questions and perhaps gain some closure.

On Wednesday 12 March 2008, an image appeared on the sonar screen of the search vessel SV Geosounder. 26° 05’ 49.4” S 111° 04’ 27.5” E Approximately 207km from the west coast (Steep Point) of Western Australia, at a depth of approximately 2,560 metres, the location of the HSK Kormoran was discovered. This exciting revelation meant that Sydney must be close by, and the months of searching would perhaps soon have a successful end. On Wednesday 16 March 2008, at the location of 26° 14’ 37” S 111° 13’ 03” E, and a depth of approximately 2,468 metres, HMAS Sydney Its hiding spot was finally revealed as a sonar image on the computers of the Geosounder.

On Thursday 17 March 2008, the Prime Minister, Honourable Kevin Rudd, together with the Minister for Defence Science and Personnel, the Honorable Warren Snowdon, MP, Chief of the Defence Force Air Chief Marshal Angus Houston, Vice Admiral Russ Shalders, Chief of Navy and Mr Ted Graham, Chairman of The Finding Sydney Foundation, made the historic announcement the HMAS Sydney II had been discovered. By Thursday 3 April, the first images of Sydney were being taken and delivered to the world.

A National Memorial Service to commemorate the Ship’s Company of HMAS Sydney II who lost their lives was held on Thursday 24 April 2008 at St Andrew’s Cathedral. Over 1200 people attended the memorial service, which included almost 1000 relative of the Sydney II crew members. The Sydney detachment supported the occasion with the wind orchestra, ceremonial fanfare team with buglers and the Sea Chanter’s chorus. The bugle players Able Seaman Marcus Salone and Able Seaman Chris Ellis held the Navy Bands military drums that have a battle honours roll displayed of band members lost in the line of service, and performed on bugles that have been dedicated to band members who were on board HMAS Sydney II at the time of its sinking. The service was broadcast live by the ABC, and repeated a short time later on the Sky New Channel.

The anniversary of the sinking would indeed be an extra special occasion with its 67th year being celebrated this year on Wednesday 19 November. Memorial services were attended around the country, with the Royal Australian Navy Band being in attendance for number of the services. The Sydney detachment supported services at the Sydney Cenotaph in Martin Place and the Canberra War Memorial. The Melbourne detachment attended a service at the Shrine of Remembrance in Melbourne, and the Queensland detachment attended a Brisbane commemorative service at the Shrine of Remembrance in ANZAC Square.

A small element of the Sydney detachment also travelled to Geraldton to supplement numbers of the Western Australian detachment. The first commitment for the group was to attend a service for the burial of the unknown sailor, held at Queens Park and attended by about 150 people. The sailor believed to be the only crew member of HMAS Sydney II was found in a life raft on the shores of Christmas Island in February 1942. DNA testing has ruled out 15 of a possible 16 identifications, the last test is currently being investigated. The unknown sailor has become a symbol for all those who lost family and friend on the Sydney. His remains were laid to rest at the Geraldton War Cemetery. After a brief ceremony including the reading of the Naval Ode and a rendition of The Last Post, a rifle salute rang out as the coffin was lowered.

A Commemorative Sunset Service was held at the HMAS Sydney II Memorial at Mt Scott Park. Known as the ‘dome of souls’, the memorial was created by Joan Walsh-Smith in collaboration with the Rotary Club Geraldton, and is certainly an impressive and well thought out structure. It was on 19 November 1998, during the dedication of the HMAS Sydney memorial site that a large flock of silver seagulls flew in formation above the crowd.
Knowing the story of seagulls representing the souls of sailors, Joan designed the dome to incorporate 645 stainless steel seagulls to represent each of the men who lost their lives. The seven pillars holding the dome represent each of the states and one territory. Hanging from the top of the dome is an anchor, which is Sydney’s crest, with port and starboard lights. An honour roll of all 645 names is written across two walls, and a wavy line on the top of the wall represents the sailors laying to rest under the ‘sea’. The stele represents the bow of the ship, and a waiting woman, with an anchor on her necklace and dressed in the clothes of the 40s, looks out to the ocean. She represents all of the wives, mothers and daughters waiting for their men to return from sea. The garden beds surrounding the site have been planted with rosemary, for remembrance, and red roses representing blood. Even bollards on the path leading to the dome have significance as they were the last ones at the old Geraldton wharf Sydney tied up to before her fatal end.

The Commemorative Sunset Service attended by thousands of people was made up of family members of the crew, dignitaries and state and federal politicians. Amongst the attendees were Governor General Quentin Bryce, and Glenys McDonald who both gave moving speeches. On the command for the Catafalque Party to take post, the slow march to the dome was accompanied by drums and bugle call performed by Chief Petty Officer Andrew Stapleton. This new bugle call was conceived at rehearsals the day before between both the Director of Music and Chief Stapleton. The bugle call, only consisting of three notes, was created as a dedication to those who had lost their lives on Sydney. The bugle that was performed on by Chief Stapleton has been engraved with the name of Vincent Warren, one of 12 band members who lost their lives on 19 November 1941. It is highly likely that the musicians would have been deep below the decks in the operations room if the ship was closed up for action stations. The moving call set the solemn mood for the rest of the ceremony which included the laying of the wreaths, with all 645 names being read out, performance of the Naval hymn and the Last Post and Reveille, finally finishing with the National Anthem and a fly past by RAAF aircraft.

Also on Wednesday, a group of 280 family members attended an at-sea service held at the wreckage site on board HMAS Manoora. Also present during the ceremony was the guided missile frigate, HMAS Sydney, the fourth Australian ship to carry the Sydney name. Band member Able Seaman Ashley Markey had the honour of playing the Last Post and Reveille for the service.

This significant event in naval history is one that will always be remembered. The subsequent memorial services to recognise the resting place of Sydney to not only remember but also honour all those who bravely served on her, is an occasion that members of the Royal Australian Navy Band can be proud of being apart of.

Research compiled from:
www.findingsydney.com
www.museum.wa.gov.au
www.2australia.gov.au
As I have stated in previous editions of RAN Band News, ‘the history of the Navy Band develops at full pace’, and its record of service continues to be told in this edition.

Over the past six months we conducted a ‘direct to air’ broadcast, supported the Navy Freedom of Entry through Sydney with more than 120 musicians, released our chamber recording *The Commodores*, deployed eight musicians to sea in HMAS *Sydney*, and supported a number of Ship Farewell and Welcome Home Ceremonies. We also deployed a small technical team to the Solomon Islands, and two of our people were selected for LONGLOOK exchange with Her Majesty’s Royal Marine Band Service. Throughout all of this activity we still managed to do our usual business within and around the Nation.

The ‘direct to air’ broadcast on 1 March on ABC Classic FM reached more than 700,000 people and inspired the musicians with an exciting and challenging music program.

The band’s contribution to Ship Farewell and Welcome Home Ceremonies continues to deliver a strong sense of national and naval pride to those occasions: it’s hard to imagine what those important ceremonies would be like without the Navy Band.

We regularly bring volumes of good news stories to Navy and our people are, without exception, very positive ambassadors. The level of goodwill generated within Navy towards the Navy Band has been significant; however, Navy faces significant financial and structural challenges. Let’s hope that we will be able to continue to generate many more ‘good news’ stories under the New Generation Navy banner. I will be doing my best on your behalf to secure the best outcome possible in the current and future environment.
I am pleased to announce the establishment of the Royal Australian Navy Band Association Award, which will be presented annually to a member of the reserve component of the band who has been assessed as making an outstanding contribution towards the band’s operational effectiveness. The winner of this award will be selected to specifically acknowledge their direct contribution to encouraging good morale within the team; promoting a positive workplace atmosphere; enhancing a sense of esprit-de-corps throughout the Royal Australian Navy Band; and upholding Navy’s values of Honour, Honesty, Courage, Integrity and Loyalty.

All members of the reserve component will be eligible for this award with the winner decided by the band’s Senior Leadership Group. The award will comprise a perpetual shield to be displayed in the winner’s detachment, a letter from the Director of Music and a crystal plaque. The inaugural recipient will be announced in December. On behalf of the current serving members I would like to state my thanks to the Royal Australian Navy Band Association for establishing this award and for the ongoing efforts to promote Navy in the wider community. The award was created to promote awareness of the Royal Australian Navy Band Association and to acknowledge the Reserve Component of the Royal Australian Navy Band. It provides a very good balance to the Kirsty Jones Award, which is presented, based on similar criteria, to a member of the Permanent Component.

We said our farewells to Lieutenant Michelle Coleman earlier this year on her discharge from Navy due to ill health. I know that I speak with one voice when I say that we were privileged to have served with her and benefitted from her example of dedication, loyalty and professionalism. We wish her and her husband, Deane, best wishes for the journey ahead.

Reflecting over the past six months, I am very proud of the way in which all of our musicians have performed their duties. Thanks to all for the sterling contribution to Navy and to the history of the Royal Australian Navy Band.

FREEDOM OF ENTRY CELEBRATIONS

Article by Leading Seaman Tracy Kennedy

On Friday 13 March 2009 the Royal Australian Navy conducted a Fleet Entry into Sydney Harbour followed by a Fleet Review. These two impressive occasions were to mark the conclusion of the Fleet Concentration Period; one of Navy’s largest annual exercises. The Governor of New South Wales, Her Excellency Professor Marie Bashir received a 21 gun salute from HMAS Sydney. There was also a hive of activity on Sydney harbour as musicians from the Sydney and Queensland detachments performed onboard public ferries and paraded at Fort Denison as ships and ferries sailed past.

The following morning sailors from the 15 ships involved in the fleet entry and members from all detachments of the Navy Band gathered in the Rocks for the Freedom of Entry Parade through the City of Sydney. It was a great sight to see the permanent and reserve detachments from around Australia marching down George Street.

It was a sea of white as over 4500 sailors stood ready to take part in this momentous event. The ceremony started with a Royal Salute as Her Excellency the Governor General Ms Quentin Bryce was received on parade. The Queen’s Colour was escorted by the Royal Guard for the first time in Sydney since it was presented by the Governor General in 1989.

This was followed by Her Excellency the Governor General presenting the Gloucester cup to HMAS Parramatta.

With the official proceedings completed, the parade was underway and our official march Royal Australian Navy could be heard through the city as we made our way to the saluting dais. Over 10,000 people lined the streets showing their support for the Royal Australian Navy and to witness such an historic occasion.
After the parade had finished the musicians made their way to the buses and it was back to the band studio for a quick lunch. The busy day continued as members of the New South Wales and Queensland detachment stage bands combined for a public concert at the Australian National Maritime Museum in Darling Harbour. All other members made their way to Admiralty House to rehearse for an evening performance of Beat to Quarters and Ceremonial Sunset.

The Ceremonial Guard and Band for the Beat to Quarters and Ceremonial Sunset were made up entirely of members from both the Sydney and Melbourne detachments. For many of the musicians in the Guard it was the first time they had held a weapon and not an instrument during a Ceremonial Sunset performance.

The ceremony commenced with the Drum and Bugle Corps marching the Drill Team (with SLR weapons) and Fanfare Team onto the Quarterdeck. The Ceremonial Guard, under the command of Chief Petty Officer Camille Martin, and Drill Team had all worked very hard rehearsing with Chief Petty Officer Greg Morris and Leading Seaman Craig Elston from the Systems Command Ceremonial Cell ensuring all of the drill was in perfect unison.

The Band marched on and played United We Stand followed by the Drill Team performing a drill display to Proud Echo and the massed Drum Corps Beating to Quarters. Able Seaman Damian Dowd and Able Seaman Bryony Dwyer sang a stirring rendition of I am Australian and My Country. The guard fired a volley at five minutes to sunset and as sunset was called the Governor General and her guests stood and all officers in uniform saluted the Australian White Ensign as it was slowly lowered. The Director narrated throughout the entire ceremony outlining various key elements of Navy’s heritage.

Towards the end of the performance, the sky put on an impressive display of its own. The weather across the harbour changed dramatically with thunder and lightning and just as we marched off heavy rain soaked everyone and everything in sight. This certainly made for an eventful closing to a rather hectic week!

The feedback received from all who attended the performances, in particular at Admiralty House, was exceedingly complimentary with strong and emotive accolades from the Governor General, Her Excellency Ms Quentin Bryce, the Chief of Navy, Vice Admiral Russ Crane and fellow dignitaries. Having so many of our musicians working together in Sydney for these performances certainly made for a great atmosphere for everyone involved. It’s not often that so many of Navy’s musicians have the chance to catch up with each other; so this event provided the perfect opportunity.

**NORTHERN TRIDENT**

*Article by Petty Officer Brett Douglas*

Welcome from the musicians deployed in HMAS Sydney, as part of Operation Northern Trident. The operation is a five month international deployment aimed at supporting Government of Australia priorities in selected Western European, Northern American and Asian Countries. We have had quite a trip so far, with the first leg of the deployment encompassing countries such as India, Egypt, France and Spain.

With the exception of overnight stop-overs in Cairns and Darwin, 16 days were spent at sea between Sydney and India. It was during this time where the musicians established themselves as productive members of the ship’s company. We achieved this by getting involved in a variety of tasks including; walk rounds for Ship familiarisation, participating in auxiliary duties such as laundry, scullery and Quartermaster watches, getting stuck into Damage Control training and securing regular times for rehearsals. We also utilised what little time was left to participate in a number of activities including; an ANZAC Day service at sea (which was covered by Navy News), a Cocktail Party and Ceremonial Sunset in India and a ‘crossing the line’ ceremony where fun was had by all personnel involved (albeit covered in a variety of non-toxic substances).
Due to the increased security state at different times throughout this passage, all of the musicians were utilised for the Ship’s Defence Team. This involved being the first physical response to any unwanted guests at sea and whilst coming alongside in ports such as Cochin. Although the duty was in two watches, the musicians still participated in a variety of performances which really solidified our ‘can do’ reputation. Some of these performances included; assembling the drum and bugle corps on 02 deck to farewell ships from the Indian Navy participating in operations, a small brass group for a church service at sea, rock group for a RAS with USNS Lewis & Clark and the Cape Spada commemorative service. This service had special significance as it occurred at the very location where the Italian Cruiser Bartolomeo Colleoni and HMAS Sydney II went into battle on 19 July 1940.

The lack of sleep and rehearsal time during this eight day marathon was off-set by a well deserved two day tour of Egypt organised by the ship to experience the Pyramids, Sphinx, Egyptian Museum and many other tourist attractions. Six out of the eight musicians were able to participate, with the remaining personnel experiencing the transit through the Suez Canal. There were as many highlights from the trip as there were photos taken, with Able Seaman McMahon taking out the award for most images taken in a 24 hour period, closely followed by Able Seaman Ward.

On completion of the Canal transit, the routine eased off enough for us to put in some very productive days of rehearsals. A few other non musical opportunities were thrown in for good measure including a supervised shot gun shoot that Able Seaman Izumi and Able Seaman McMahon were able to attend and also a 9mm pistol shoot. As a result of the solid rehearsal time and the addition of Able Seaman Summer’s vocal talents in jazz group, the Cocktail Party and Ceremonial Sunset in Toulon were a resounding success with very favourable comments from all who attended. Special thanks must go to Able Seaman Mildren who put in a great deal of effort on the night, enhancing both the drum corps and jazz groups musical product. Able Seaman Hansch also deserves a huge debt of gratitude for working tirelessly in obtaining high profile performances to enhance the ship’s (and musicians) positive profile throughout the entire trip.

All the long days and nights at sea seemed to be rewarded over the following days, with all but two personnel being able to leave the ship for the full port visit around the south of France. The remaining two members had a 24 hour duty on the front gate, however on completion were free to explore cities such as Nice, Monaco, Marseilles and Toulon where the ship was docked.

As I am writing this article, we are making our way to Spain for a four day visit of Ferrol, where the Royal Australian Navy’s new Air Warfare Destroyers and Landing Helo Dock are being made. For the musicians, it involves participation in another Cocktail Party and Ceremonial Sunset and localised performances to represent HMAS Sydney and the Royal Australian Navy Band. We will all be thinking of our land based bands-people as we are munching on Paellas and soaking up the sun in Spain.

**LONGLOOK 2009**

*Article by Lieutenant Matt Klohs, RAN*

In late March, Leading Seaman Esa Douglas and I departed Sydney for the United Kingdom to participate in the Longlook Exchange Program for 2009. As part of a 98-member Tri-Service contingent, we flew to London Heathrow via Singapore and then proceeded to the HQ of the Royal Marines Band Service in Portsmouth. On arrival to the UK, the weather was suitably raining, freezing cold and generally quite miserable: typical of England in March. On arrival at HMS NELSON in Portsmouth, we were greeted by Major Tony Smallwood RM, himself a veteran of two Longlook Exchanges to Australia, and who was to be our host officer for the duration. Once Leading Seaman Douglas had been assigned to the Portsmouth Band and settled in her accommodation, Major Smallwood informed me that I was to be put in charge of the RM Band at Lyme stone for the four months. He also told me that it was the first time in their history that a foreign national had been appointed as a Director of Music of one of a Royal Marine Band.
After spending the weekend recovering from jetlag and getting used to the cold weather, Major Smallwood and I headed down the M27 to the “west country” to the Commando Training Centre in Lympstone, near Exeter in Devon, to introduce me to my Band. The following day was one full of wonderful moments, including meeting my Musicians and Buglers (especially the golfers!), being introduced to the Brigadier and finding the Officer’s Mess Bar. The highlight of the day was when Major Smallwood showed me the corridor of the Band room where the portraits of former Director’s of Music CTCRM Band are proudly displayed. I was told that my portrait was to be placed directly opposite the portrait of Major Ricketts RM (aka Kenneth Alford) who was the Director in the 30’s and 40’s. I was to be among prestigious company indeed!

Leading Seaman Douglas was straight into the thick of things over in Portsmouth with an Orchestra Concert performed in St Mary’s Cathedral in Portsmouth. It is indeed a rarity for our musicians to have the opportunity to perform at work with strings, so the concert was the first of many great experiences she would have during the exchange. We both travelled down to the Britannia Royal Naval College to parade for the First Sea Lord, Admiral Sir Jonathon Band (a four-star Admiral!) and my memory of my first parade in charge was that we both froze for just under two hours in the wind and drizzle. The first few weeks for both of us were a time of watching, learning and just getting used to everything, and before we knew it, the Band Service went on leave and we were left to our own devices for two weeks.

We decided to travel through Wales for the first week, which was simply beautiful, although still cold and rainy. Highlights included a visit to Tintern Abbey just outside Cardiff, Lake Vyrnwy in the mountains (stunning!) and me almost driving the wrong way around a roundabout: a near-death experience for us both. We then caught the Eurostar (very fast train - almost 300km/hr) to Paris. I had high expectations of Paris, having been told by friends that it is a great city in which to visit famous buildings, dine on wonderful food and wine, or just simply sit at any one of thousands of small cafes and watch the world walk by. We did all of these things, and Paris lived up to expectations completely. We found the people friendly, our wafer-thin knowledge of the French language sufficient, and had a fantastic few days.

Anzac Day commemorations saw us return to London, and gave a wonderful opportunity to openly display our Australian heritage in Hyde Park at the Dawn Service. There is something unique and special about being an Australian Serviceman when you are overseas at an Anzac Day Dawn Service. Later that morning we were both involved in the security team for the Westminster Abbey Anzac Service where we greeted and helped organise thousands of British citizens and Australian Expatriates prior to their entry to the Abbey. On completion of the Service, the usual Anzac customs were observed with plenty of good cheer and “Aussieness” in abundance at an Australian pub on the Thames.

Returning to work for us both saw Leading Seaman Douglas join me down at Lympstone for the last of the Winter Series of Concerts at Exmouth, not far from Lympstone. The venue is an old theatre and Leading Seaman Douglas performed an Oboe solo receiving loud and lengthy applause from audience members and other musicians alike. Fortnightly parades and the occasional Concert were the rule of thumb for the next few weeks until we were tasked to travel to Scotland from our respective Bands to work with Captain Jon Ridley and his musicians for ten days at HMS CALEDONIA near Edinburgh. The whole experience of travelling in and around Scotland is superb. Hairy cows, golf, the highlands and lots of haggis and whisky were the highlights, with a concert performance in Glasgow at the BBC Scottish Symphony Orchestra Hall being a brilliant night for musicians and audience alike.

As guests at both the Trooping of the Colour and Beating the Retreat at Horse Guards Parade in London, we were treated to some of that famous British Military spectacle for which they are world-renowned. Beating the Retreat involves about 250 RM Musicians and Buglers, and featured some incredible Drum work from the Buglers. The marching display was imaginative and complex, having been designed by the Corps Drum Major.
Back to work and it was normal routine for the last six weeks or so, with the highlight being visits from Petty Officer Brett Douglas and his team from HMAS Sydney, and my wife, Robyn who spent two weeks at Lympstone with me. Also worthy of mention was a quick three day trip down to Venice. What a great city! There was super food, good wine, friendly locals and so much to see and do. The water taxis and all of the hand-blown glassware were probably the highlights, but the atmosphere and vibrancy of the city were also simply wonderful.

Before we knew it the time had come to start saying our goodbyes, and these were done with more than a small amount of sadness. Strong friendships had been forged, and it was not easy to leave. Returning via Bangkok, the flight was without incident and we found ourselves, somewhat suddenly, back in Sydney and sitting in our own homes again. Longlook was indeed a career highlight for me, and a valuable experience for us both. I would unreservedly recommend anyone to apply and experience life in the UK, and the talent, hospitality and comradery of the RM Band Musicians and Buglers. They are a fantastic lot and I am certain we have both made some life-long friends through the Longlook Exchange Program.
DEPARTING SYDNEY AT PROCEDURE ALFA ONBOARD HMAS DARWIN

FROM THE DIRECTOR’S DESK

As we come to the end of another busy six month period it is appropriate to reflect upon our achievements. It is evident, from the various articles in this edition of RAN Band News, that we have once again demonstrated our impressive capability (ashore and afloat) and excellence as an organisation that delivers high quality ceremonial, musical and public relations services to the Royal Australian Navy.

During this period we welcomed back to Australia 12 musicians who were embarked in HMAS Sydney for Northern Trident and two of our people who were on exchange with Her Majesty’s Royal Marine Band Service. We embarked another six musicians in HMAS Darwin for a high profile series of port visits to Sea East Asia and deployed small technical teams to the Solomon Islands and East Timor.

We also commenced a recording project (Our Soloists) that is intended to showcase our many superb specialists, and completed the studio recording phase for the next compact disc, All Hands on Deck: This recording, which features tracks from each detachment, is currently in the final stages of editing and should be available for release early next year.

In and amongst all of these important tasks we managed to complete more than 200 missions throughout Australia reaching many thousands of people in a direct manner and hundreds of thousands through indirect media exposure. Our detachments visited numerous regional centres outside of their capital city locations; including, Albany in Western Australia, Cairns, Caloundra and Meandarra in Queensland, Darwin in the Northern Territory, Eden and Newcastle in New South Wales, Canberra in the Australian Capital Territory, Morgan, Mt Gambier and Jamestown in South Australia, and Portland and Bendigo in Victoria.
I recently announced the names of the 17 musicians selected to form the Navy Band contingent for the Gallipoli Pilgrimage at Anzac Cove in 2010 and the 45 musicians who will participate in the Edinburgh Military Tattoo in Sydney in February 2010. I was very pleased to be able to include a mix of permanent and reserve musicians in these key opportunities. I also announced the names of the 20 musicians earmarked for the Sea Deployment Group during 2010. These musicians will embark in HMA Ships Newcastle and Kanimbla for Exercise RIMPAC 2010, and will have a mix of additional roles including as members of the Ship’s Medical Emergency Teams and Flight Deck Teams. The musicians embarked in Newcastle will also visit Japan and Canada. I am acutely aware that these sea deployments are not high within the set of needs and aspiration of our people. However, the Sea Deployment Group continues to form a key component of our contribution to Navy and future as an organisation. I remain grateful to all of the musicians (80% of the permanent force) who have now served at sea, as well as to the 20 who will deploy next year; and I wish them the best of good luck for a safe and positive experience at sea.

There can be no doubt that, despite the ever-present budgetary challenges, we continue to deliver very effective and efficient services: I believe that our band has given Navy its best effort. I am also convinced that through our very experienced group of officers and senior sailors, we have delivered our people a very high level of professional care and support. I know that there is likely to be a mix of views on my assertion in relation to output and professional care; but I see the constant flow of requests for periods of absences from workplace duties that are supported by the senior leaders along with the volumes of letters of appreciation and positive feedback. So I can confidently state that we are doing our very best to balance the needs of one and other with the requirements of Navy.

Our band holds a strong position of trust and esteem within Navy, Defence and the wider community; and this has not been achieved by goodwill alone or the collective efforts of each detachment. In particular, I wish to acknowledge our four Lieutenant Band Officers who are moving to other positions within the band next year. Lieutenant Commander Paul Cottier is posting back to the Defence Force School of Music, Lieutenant Steven Stanke is moving to the Sydney detachment, Lieutenant Andrew Stokes is back to the Assistant Director’s position and Lieutenant Matthew Klohs is off to the Melbourne detachment. Each of them has provided forthright advice and feedback to me and fulfilled their responsibilities in a highly commendable and professional manner. They deserve our collective vote of thanks.

To each and everyone; thank you for the valuable contribution that you make in telling the story of the Navy Band and continuing the band’s proud record of service to the nation.

NORTHERN TRIDENT (SECOND LEG)

Article by Able Seaman Paul Parnell

As part of a crew change out half-way through Northern Trident 2009, I departed Sydney with Leading Seaman Lachlan Macfie, Able Seaman Chris Ellis and Able Seaman Volka Schoeler in company with around forty other sailor’s bound for Nova Scotia. While our C-130 Hercules transport was not what we had originally in mind, the five-day journey over the Pacific Ocean gave us ample time to bond with the new crew as we enjoyed leisurely stop-over’s in West Samoa, Hawaii, and the massive Travis Air Force Base in California. Our ‘bugler’s holiday’ was soon to end after a day of time zone recovery in Halifax, when we reunited with our musician colleagues who were already embarked in HMAS Sydney. After two long days of settling into messes and getting up to speed on FFG damage control, we soon found our way to what would be the our most utilised areas; the galley, starboard hanger, and the smokers pit on 02 Deck!

Once underway, it was only two sleeps until we were sailing into New York to our dock near 46th Street, Manhattan, in company with HMAS Ballarat and USS Mahan. The entry was truly magnificent; the Statue of Liberty and ceremonial tugboats set a colourful back drop for the rock band as we played through a variety of iconic Aussie hits on the fo’c’sle. The importance of our mission was soon apparent when guests from the United Nations Headquarters, Military officials, and various International Ambassadors were ushered aboard. Our first gig in New York City was the first of many high level cocktail parties and Beat to Quarters events during our part of the deployment.

Royal Australian Navy Band: A Musical Voyage
On day two, our friends from the United States Navy Band (Rhode Island) joined us for two sets of jazz and rock in the middle of Times Square. A memorable gig and one which has given us the opportunity to now claim that we have played a jazz gig in New York City. Most significantly, Able Seaman Chris Ellis performed the Last Post at a Ground Zero memorial, which was a very moving and solemn occasion.

From New York City we travelled down the East coast, frequently stopping to provide a ceremonial platform for extending Australian diplomacy and trade. This was a busy leg of the band’s journey, however, we still found time to visit Washington DC whilst alongside at Baltimore and combined with the United States Navy Band at Norfolk Navy Base for a twilight concert on Virginia Beach. With multiple stops and only two or three night journeys between cities we soon began to tire and our wallets became considerably lighter, even given the generous exchange rate. Nonetheless, we maintained a constant vigil in the ship’s scullery and laundry and demonstrated the highest standards of signature behaviours in the performance of our ancillary duties.

After some well-deserved rest in Nassau Bahamas and a steady diet of Jerk Chicken and battered conch, we sailed through Panama Canal en route to San Diego, burritos and nachos. We kept the onset of homesickness at bay with some retail therapy at the massive Naval Exchange and sightseeing around Old Town and the Mexican Border on the trolley car. With the silhouette of nearly a hundred grey gladiators behind us, we departed San Diego homeward bound. Even after such a terrific US experience, it was comforting to return to the Pacific Ocean once again, heading to our last ports of Hawaii and Samoa.

As always, the United States Pacific Fleet Band gave us a warm welcome in Pearl Harbour with many of their members attending our concert in the beach precinct and later taking us to dinner at Waikiki Beach. The next morning we combined with our American friends to perform a memorial service on USS Missouri. With the band assembled under the main forward turrets, we listened to a recording of the surrender ceremony in 1945 that took place on that very spot, before performing some of Sousa’s best for the crowd of veterans. This would be our final gig on American soil, and a memorable one at that.

After a shortened stop in Apia to refuel, and de-ammunitioning at Eden, we returned home to Fleet Base East on 19 September after six months for ‘full trippers’ and three months for us ‘change-outs’. It had been a whirlwind voyage and a great opportunity to represent our band and expose our musical talents abroad. Leaving the less attractive aspects of shipborne life aside, it was certainly an honour to sail in HMAS Sydney for such a significant deployment.

SEA DEPLOYMENT GROUP HMAS DARWIN

Article by Petty Officer Mark Ham

With a disrupted preparation due to last minute personnel changes, six members of the Royal Australian Navy Band—Leading Seaman Gordon Orr, Able Seaman Stuart Malcolm, Able Seaman Chris Thompson, Able Seaman Marcus Salone and Seaman Paul Stiles—embarked in HMAS Darwin to be part of the ship’s South East Asian Deployment visiting ports in Indonesia, Malaysia, Thailand, Singapore and Vietnam. Our workload was confined to Ceremonial Sunsets performed onboard the ship in each port visited (six in all). Each was well received by our hosts and members of ship’s company. The highlight of the tour was playing to children from an orphanage in Cambodia. Through the power of music we were able to transcend the language and cultural boundaries and make the kids’ day a special one. Members of the Sea Deployment Group also assisted in ‘odd jobs’ around the orphanage to fix up basic facilities: such as mosquito nets on beds for the children.

Another highlight was our performance at the cultural display at the opening of exercise Bersama Lima 2009. Of the seven nations involved with the exercise, each provided a group to give a demonstration of their culture to all the Officers and Sailors participating. Our performance of a mixture of the traditional Beat to Quarters, Brass Quintet and Rock music was the most enthusiastically received of all the groups.
Whilst we assimilated well into life onboard HMAS Darwin the tour was more a challenge mentally and culturally. To highlight this I have included some excerpts from my diary.

Firstly the trials of life onboard “...When I initially saw the bed/rack, I thought there must have been a mistake as I thought the bed must have been for the local Oohmpahlumpas or there was a Dwarf Convention in town and they had adjusted the beds accordingly. But then, silly me, I realised it must have been a bed made for visiting Circus Acrobatic Midgets - as they are the only beings that could both get into, and fit into the bed. I was about to complain to my tour guide when I further realised that this was all I was going to get and make do I must!”

And getting a good bout of culture shock “....As I am travelling via Grey Funnel Lines we always stop at 'Port Cities' (strangely enough?). All ports have roughly the same set up and are miles away from anything decent - all ports in my experiences have been variations on this now all too familiar theme. Usually we get in around 9am and assorted dignitaries come onboard. Usually these are Department of Foreign Affairs and military people. These are closely followed by local tour operators that are really authorised Sailor Fleecers who give you the chance (in the next few days) to go on a guided tour to a dump. This involves a death ride by a crazed mini bus driver. Tour to some “Ancient Shrine” made from plastic. Throw in a bowl of rice and they'll call it “Lunch Included”. A quick trip via some tourist trap selling more fake Nikes and Rolex and soon you'll be back onboard minus $100US and little to show for it except a nasty rash you got from the toilet that seemed to have been patronised by people with little understanding of ‘how’ to do ‘what’ ‘where’.

In closing and on a more serious note, I must thank the sailors in the Sea Deployment Group for their professionalism and ability to adapt to the situations we found ourselves in. Through their outstanding efforts the Royal Australian Navy Band was able to promote a fantastic image for the Royal Australian Navy and our country.
FROM THE DIRECTOR’S DESK

Reading through the articles in this edition of RAN Band News has strengthened my confidence that the Navy Band is continuing to tell a very worthy story about its contribution to Navy, and is building upon its proud record of service.

During the first six months of this year the band supported a number of major ceremonial events including the Opening and Closing Ceremonies to the Sea Power Conference, the Australian Defence Force contribution to the Edinburgh Military Tattoo in Australia, Navy’s contribution to the Gallipoli Pilgrimage, and the Gun Carriage Funeral Service for Rear Admiral Nigel Coates AM RAN. We also embarked 12 musicians in HMAS Kanimbla and stories about their journey and of their successes are starting to emerge. Four musicians also deployed to the Solomon Islands as members of a technical team for a tour sponsored by the Forces Advisory Council for Entertainment. The feedback that I have received about the role played by our band and our people at tasks around the country and overseas continues to be resoundingly positive.

Our recording projects A Flagship Recital (Mark III) and Cruising Stations (Mark II) have been completed and the compact discs will be distributed to schools and libraries across the country. These recordings demonstrate the breadth of capabilities maintained by our band together with the expert skill of our people across classical and jazz disciplines and in ensemble performance.

The band’s Annual Report for Financial Year 2009 - 2010 has been released and can be viewed on the band’s intranet site. This report shows our collective success across a range of activities throughout the nation.
Containing in this edition of RAN Band News is a copy of the Defence Paper by Lieutenant Andrew Stokes titled People, Performance & Professionalism: How Navy’s Signature Behaviours will manage a ‘New generation’ of Sailors. This is a thoroughly researched essay that provides a timely reminder of other initiatives occurring throughout Navy at the moment, and is worth a good read.

Late last year, the Navy Reserve Whole-of-Capability Workforce Review (NR WOCWR) was established to support the challenges of Chief of Navy’s intent outlined in The Navy Strategic Plan. One of the issues faced by the review was the significant and growing demand being placed on the national reserve salary budget. The band contributed to that demand with a 60 percent increase in its salary allocation during the course of the last five years; and this is no longer sustainable.

The NR WOCWR delivered a reduction to the total number of days available for reserves across Navy; and I was required to redistribute the band’s allocation to meet priorities across our national program. A new business model has been developed to meet those challenges and to enable the band to continue to deliver appropriate musical services to Navy and sustain its future capability.

For a number of years now the New South Wales detachment has not been able to operate without the support of musicians from the full-time Sydney detachment. Furthermore, the type and volume of activities normally undertaken by the New South Wales detachment has steadily decreased and other priorities have now emerged that require new ways to deliver our musical services. From 1 July, members of the New South Wales detachment commenced fulfilling their duties as members of a Reserve Support Element embedded within the Sydney detachment. A separate Reserve Support Element was also established in the Melbourne detachment. This structural change was foreshadowed by me last year and became imperative due to the outcomes of the NR WOCWR.

As a consequence of the changes to the New South Wales detachment, I invited Petty Officer Dennis Mercer to prepare an article for this edition of RAN Band News. In his article, he gives a very good account of the contribution made by reserve musicians to Navy activities in the Sydney area since the 1960s; and there have certainly been many good achievements. Change, however, was inevitable as the detachment was no longer viable; but I wish to stress that there is no intent to reduce the role played by reserve musicians in Sydney or at any level within the Navy Band. I believe that the most effective way in which to utilise the skills of Navy’s Sydney based musicians is as a fully integrated force. Reserves musicians will continue to be used to support Navy activities within Sydney and throughout Australia, and will maintain their important role within the Navy Band.

I also invited the Secretary of the RAN Band Association, Mr Ralph Daines, to submit a report on the association’s visit to Singapore in support of Anzac Day ceremonies. For many years now I have referred to the RAN Band Association as a valuable additional detachment in the Navy Band’s capability suite. Our veteran musicians demonstrated their past record of service very proudly whilst in Singapore, and produced a highly commendable outcome that reflects well, not only on them, but also on the Royal Australian Navy Band.

FROM THE PR DESK

Article by Leading Seaman Tracy Kennedy

The year began with Australia Day activities, the Edinburgh Military Tattoo and the Sea Power Conference. The Closing and Opening ceremonies for the Sea Power Conference were certainly met with great enthusiasm and appreciation from all guests including the Chief of Navy, Vice Admiral Russ Crane AO, CSM, RAN and other important dignitaries. After the closing ceremony we headed to the Novotel in Darling Harbour to play for the Vice Admiral Crane’s guests at a private event. From the balcony of the function room we had a great view of the Australia Day fireworks and could see our drummers on top of the floating towers in the middle of the Darling Harbour.

We then went straight into rehearsals, and a week of performances for the Edinburgh Military Tattoo. Apart from one night where the weather stopped us from using microphones on the field, the show ran smoothly. This year the Royal Australian Air Force Band was in charge of the Australian Defence Force segment.
They seemed to focus more on showing the side of military musicians that people don’t necessarily see. Our display showed the versatility of our musicians, and focused not only on the ceremonial aspect but also on our current contribution to deployed forces in the Middle East. The audience seemed to enjoy our rendition of ‘Long Way to the Top’ and ‘I Still Call Australia Home’. It’s always a challenging but rewarding event to be involved in and great for building friendships with other Australian and international bands.

Earlier this year I was fortunate to be involved in the official opening of TECHPORT in Adelaide. TECHPORT is a maritime industrial precinct in South Australia that was built to support the building of the new Air Warfare Destroyers for the Royal Australian Navy. I was asked to sing ‘I am Australian’ as the employees of the organisation were revealed. The then Prime Minister, Kevin Rudd MP and the Minister for Defence were in attendance. It was a great event to be part of and I could tell it meant a lot to the workers to be involved in such an important project for South Australia.

In March this year we were given the opportunity to join with members of the Melbourne detachment to record music for the A Flagship Recital Mark III at Trackdown studios. One of the pieces, ‘The Divine Comedy’ by Robert W Smith featured the percussion section. We used chains and water glasses to create certain effects within the movements and experimented with different sounds.

As ANZAC day was approaching Able Seaman Dayne Grindley and I were asked to perform at the AFL match between the SWANS and the EAGLES at the SCG on the 24 April. I sang the National Anthem and Able Seaman Dayne Grindley belted out a great ‘Last Post’. Sporting events are always a lot of fun to be involved in (especially the free tickets) and it’s always an honour to represent the Royal Australian Navy and our band. I was also given the opportunity to sing the Australian and French National Anthems at the Rugby match between the Australian Navy and French Navy. It was another challenge and opportunity, which was well-received.

Auditions seem to be going strong; finally we have managed to find some clarinet players! (Fingers crossed they make it through the recruiting process). Over the next few months, we have a number of applicants waiting to get a spot in recruit school; hopefully we will be welcoming some of them in the near future.

As always, the feedback from audiences is exemplary from all detachments. I receive a lot of letters and emails and comments from the Navy feedback website about how much everyone enjoys our music and how professional they find our concerts. It’s always great to hear appreciation and even suggestions from our audiences.

As my last days in the public relations role come to an end, I would like to thank everyone in the Director’s office for making me feel welcome and providing a fun environment to work in. I feel like I have achieved a lot both professionally and personally and have learnt a lot from my role as Public Relations Manager. I am looking forward to moving back to the Sydney detachment, and I know that after this break from regular singing duties I have developed some fresh ideas and new motivation. I would like to wish Leading Seaman Cathy Wainwright luck in her new role as the Public Relations Manager. I am sure she will enjoy the break and enjoy learning about how the other side of the job works.

**RIMPAC 2010**

*Article from the Navy Internet Site*

The RAN Band Sea Deployment Group, embarked in HMAS Kanimbla, has held a series of public performances during the Exercise Rim-of-the-Pacific (RIMPAC) 2010, starting with a performance at one of Hawaii’s most important and historic sites.

The USS Arizona Memorial at Pearl Harbor, marks the site where America’s war in the Pacific began. It is home now to two World War 2 memorials - the USS Arizona which was sunk by the Japanese, USS Oklahoma and USS Missouri, where the Japanese surrendered at the end of the war. The Sea Deployment Group played on site for an impressive two and a half hours.
The brass quintet setting a suitably sombre theme with renditions of “Danny Boy” and “Starlight”, to the delight of the American crowds.

The Memorial’s Superintendent Paul DePrey said RIMPAC was a great opportunity to feature musicians from another country.

“The performance was great. The selection of music was really appropriate and set the tone for visitors to the site,” Mr DePrey said.

“I like the fact that they were from Australia - another country that had such a strong relationship the US during the Pacific War.”

Band Master for the Sea Deployment Group Chief Petty Officer Musician (CPOMUSN) Doug Antonoff said the performance had come about through a contact in the Pacific Fleet (PACFLT). “This was a good opportunity for the brass quintet,” CPO Antonoff said.

“This site is steeped in history. It is a good opportunity to be here to perform for a lot of international tourists.”

CPO Antonoff said tuba player Able Seaman Musician (ABMUSN) Adam Arnold had been responsible for the selection of music and this event had given him an opportunity to develop his leadership skills. “It’s always a challenge selecting music. We have a diverse repertoire with a broad range of music and styles,” AB Arnold said. “It has been a privilege to perform here.”

Not all of the band’s performances were so serious. The band also played at the Australian-run Wet ‘n Wild Water Park, an afternoon concert at Hale Koa Hotel in Waikiki and they joined the Pacific Fleet Marching band in a special parade.

12 members of the RAN Band SDG have deployed on HMAS Kanimbla for RIMPAC and include the brass quintet, a jazz group and a rock group.

On the way to Pearl Harbor, HMAS Kanimbla stopped in Apia, Samoa, and the Sea Deployment Group played a concert for the children at Vaiala Beach School. Vaiala Beach School in Apia Samoa, an independently owned company was established with one pupil, at Aggie Greys Flats at Vaiala in 1984. It steadily grew over the years until it occupies two flats, which was a far cry from the original beginning of a tin shack on the water’s edge. Cyclone Ofa, in 1990, created havoc and demolished the school that pre-empted the hasty move to Apia Park. It was during this period that land was purchased at Vailima for the eventual establishment of permanent premises. January 1994 saw the fruition of these plans with the opening of the new premises at Vailima. The school have since added five extra classrooms, a library and sports shed.

ANZAC GALLIPOLI PILGRIMAGE

Article by Lieutenant Commander Paul Cottier, RAN

On Monday 12th April 2010, 16 very excited Royal Australian Navy Musicians and I arrived at the Sydney detachment rehearsal complex for preparations and rehearsal for our departure to Turkey for the 2010 ANZAC Commemorative Service held at ANZAC Cove on the 25 April. The touring party consisted of nine reserve musicians and eight permanent musicians. As part of our rehearsal schedule the contingent recorded all of the ANZAC music, in which Compact Disc copies of the music were given for distribution by Chief of Navy, Vice Admiral Russ Crane who represented the Australian Defence Force at the ceremony.

After four days of recording and rehearsals the contingent departed from Sydney to Canberra for pre-deployment briefs and the issue of our travel attire. This was also the first opportunity for us to meet the other members of the touring party which included members of Australia’s Federation Guard, Navy Chaplain and the winners of the Chief of Army scholarship.

We departed Canberra by coach on Saturday 17 April and headed for Mascot Airport to catch our flight to Istanbul via Dubai. On arrival at Istanbul we then had a 350 km road trip to Canakkale where we would spend the next eight days.
Over the following three days we were fortunate to experience cultural tours which included visiting Troy, Island of Tenedos Bozcaada, Assos and the Skirts of Mount Ida. On 21 April we visited ANZAC Cove for the first time and joined the “I am an Australian Soldier” Scholarship Group for a day of Battlefield Tours. This was a day that I and I am sure the touring party will never forget. To see first hand the terrain and hear the stories of bravery from the ANZAC’s was indeed very emotional and rewarding. We visited The Nek, Chunuk Bair, Outpost No 2, Walkers Ridge, Shell Green, Quinns Post and Lone Pine just to name a few. We were able to stand in the trenches and remember those who paid the ultimate sacrifice on the battle field.

On 23 April we were joined by nine New Zealand Defence Force musicians for rehearsals in preparation for the Dawn Service at ANZAC Cove. We also combined and performed at the Turkey International Children’s Festival which was held at the Canakkale Football Stadium. This performance also included bands from the Turkish Armed Forces as well as Defence Bands from Pakistan and France. We performed to a full stadium of approximately ten thousand people as well as the performance being televised live on Turkish television. On completion of the festival each band marched along the Canakkale foreshore to an appreciative audience.

The 24th April started with us performing at the Turkish International Service at Mehmetick. This performance also included the Turkish Defence bands as well as the Bands from Pakistan and France. On completion of the service, Leading Seaman Marcus Salone performed the Last Post and Reveille at the Commonwealth Memorial Service at Cape Helles.

After an afternoon of rest we departed for Bagali to perform at the Bagali Peace Festival. The festival was held on the site of Gazi Mustafa Kemal ATATURK headquarters during the invasion and battle at ANZAC Cove. The festival was attended by thousands of young University Students who enjoyed a week-end of music and cultural dancing. Our performance included a mass bands performance as well as a 10 minute solo performance of Australian music. This event was also televised live on Turkish television. On completion of our performance we departed for ANZAC Cove in preparation for the Dawn Service the following morning.

We arrived at ANZAC Cove at approximately 10:30 pm on the evening of 24 April and prepared the stage for the Dawn Service. At 3 am we combined with the New Zealand Defence Band and performed a 35 minute reflective music program which included music from the era. The highlight of the program was a performance of Un Peu D’Amour which was sung by Able Seaman Bryony Dwyer and accompanied by Leading Seaman Marcus Salone on Cornet. The origin of performing this work was that a Turkish Soldier who was a professional musician performed the tune from his trench every evening after the days fighting had finished. The work has become a part of the lead up to the Dawn Service.

At 4:30 am members of the Navy Band Contingent were joined by Turkish String section musicians for the performance of “The Landing” written by Elena Kats-Chernin. Over the past three years prominent musicians have been asked to write a movement of a suite which will be performed in its entirety in 2015 at the 100th Anniversary Celebrations. The suite describes the journey of our diggers as they prepared, landed and fought the battle at Gallipoli. We were indeed fortunate to be involved in the third movement.

The Dawn Service commenced at 5:30 am on a cold still morning. The service was very emotional and it was an honour to be part of it. It was amazing how quite such a large crowd could be. I could not have been more proud of the contingent’s performance. Warrant Officer Dale Granger performed an excellent rendition of the Last Post under very difficult conditions.

After the Dawn Service at ANZAC Cove we ventured to Lone Pine for the Australian Service. This service was a lot more relaxed and was performed to a festive atmosphere. Once again the Navy musicians performed brilliantly and we were well received by the general public. Leading Seaman Marcus Salone performed an excellent rendition of the Last Post and Reveille. On completion of the service we attended the New Zealand Service at Chunuk Bair before returning to Canakkale.
We departed from Canakkale on 26 April and returned to Istanbul where we had the opportunity to enjoy the culture of the city and visit sites such as the Blue Mosque, Cistem and the Grand Bazaar. We departed Turkey on 29 April and arrived in Sydney on 30 April. I would like to thank all the musicians for their efforts and the high standard of music performance that they produced. We all now have fond memories on what was a trip of a life time.
Welcome to another edition of RAN Band News. The articles contained in this edition tell a story of significant achievement across the band’s national and international program. Despite the ever-persistent funding challenges, the articles show that the band continues to reach many hundreds of thousands of people ashore and afloat. Collectively, our detachments have proven a very effective platform in which to deliver musical services to Navy.

In addition to routine activities, our detachments visited Marysville in Victoria, Maroochydore in Queensland, Cairns in far north Queensland, Mt Morgan in South Australia, and Symmons Plains and Lachlan in Tasmania. We also recorded three major musical works for ‘A Flagship Recital Mk IV’ which will be released in July this year. Recoil by Joseph Schwantner, Bells for Stokowski by Michael Daugherty and Planet Earth by Johan de Meij are very significant works for Wind Orchestra and the standard of performance achieved during the recording sessions was second to none within the Australian Defence Force.

In amongst all of this activity, we welcomed back to Australia 12 musicians who had been embarked in HMAS Kanimbla for RIMPAC 2010, and we deployed technical support teams to OPERATION SLIPPER and OPERATION MAZURKA to assist with entertainment tours sponsored by the Forces Advisory Council on Entertainment.

Petty Officer Sharon Jarvis was selected to tour the United Kingdom with the Royal Australian Navy Lawn Bowls Association (RANLBA) and Able Seaman Natalie Urquhart was fortunate to work with the New Zealand Navy Band as a participant of ANZAC EXCHANGE.

Leading Seaman Gordon Orr competed at the Australian Army Skill at Arms Meeting (AASAM) and placed third in the Champion Shot - Navy section. In previous years he had placed fifth, third and second. Gordon’s achievement this year was all the more remarkable noting that he hadn’t shot a weapon since the last AASAM twelve months earlier.
Leading Seaman Esa Douglas participated in the annual Variety Bash, which is Australia’s most successful charity motoring event, and Able Seaman Simon Bartlett performed with Ngarukuruwala, an indigenous choir comprising members from the Tiwi people of Bathurst Island. His article *Strengthening Ties Beyond Navy* is a particularly good read.

We achieved this impressive level of output despite very significant funding challenges, and in a time of considerable change. New Generation Navy has brought with it a significant administrative and compliance regime. I am pleased to report that we have met all of those requirements; but more will be expected from each of us in the coming months as Navy pushes on with its ambitious change program.

I regret to say that it is unlikely that the funding pressures will ease in the foreseeable future, and it is likely that the band’s financial allocation will continue the ever-declining trend. Our current customer model, approach to the marketplace, and inventory liability will need re-evaluation to meet the challenges of the ‘value for money’ and ‘cost conscious’ arguments, which place less value on the human factors and make it difficult to balance the needs of our people with those of Government and Navy.

We recently said farewell to Warrant Officer Arend Bekendam, who was one of our longest serving members. Arend gave 38 years of loyal and dedicated service to the Royal Australian Navy and Navy Band. As a Warrant Officer, he provided forthright advice to the band’s senior leaders and a high level of divisional support to the musicians. We owe Warrant Officer Bekendam a vote of thanks for his loyalty to us and dedication to service in the Australian Defence Force. On behalf of all members of the Navy Band I thank him for his service and wish him and his wife Donna and family the very best for the years ahead.

**FROM THE PR DESK**

*Article by Leading Seaman Cathy Wainwright*

Earlier this year I found myself being sounded out about taking over the role of the National Public Relations Manager in the Director of Music’s office. This came as somewhat of a surprise, as it seemed only a short time since Leading Seaman Tracy Kennedy had moved into the job. Leading Seaman Kennedy, as you would be aware, has moved Public Relations into the 21st century with the fantastic work she has put into helping develop the Band’s website, the professional presentation of this Newsletter and a number of other Band documents. However, after 18 months away, Leading Seaman Kennedy was missing the Band, and the public was missing Leading Seaman Kennedy’s fabulous singing, and so it came about that she and I did a swap in mid-July.

After seven years as a flute player in the Sydney detachment and a ten year period of music teaching following an earlier stint in the Royal Australian Air Force Air Command Band at Richmond NSW it was many years since I had last done a desk job: in a previous life I worked as a Social Worker in the then Department of Social Security, now Centrelink. A significant part of my role there was the promotion of Social Security’s payments and services within local communities so I came armed with some relevant experience!

Naturally the most important part of any Public Relations role is getting to know the many individuals, groups and organisations that comprise our ‘customers’ both within Defence, and in the community. It has been wonderful over the last six months meeting so many of you either in person or over the phone, and I appreciate the very warm welcome that many of you have given me. As I have familiarised myself with the various mailing and distribution lists that have been compiled over the years I can only be impressed by the thoroughness of my predecessors in leaving no stone unturned when it comes to avenues for publicising the Band’s activities Nevertheless as a Sydney local, and having been involved in amateur and professional music making and teaching in Sydney for many years, I have been able to generate some new and potential audiences.

One of my early tasks was the advertising and ticket distribution for the Flagship Recital featuring *The Commodores Chamber Ensemble* at the Independent Theatre in North Sydney. Co-incidentally *The Commodores Chamber Ensemble* had also just been engaged to provide a series of supporting chamber music recitals for the David to Cézanne exhibition at the Art Gallery of New South Wales.
By attending the Art Gallery recitals and promoting the concert I was able to engage a significant number of new audience members many of whom have now been added to our mailing list. For one of these recitals the Commodores performed to an audience of over 100 in the surrounds of the Gallery’s 19th Century Australian Art collection. The performance and atmosphere were on a par with a similar concert I was lucky enough to have experienced in The Hermitage in St Petersburg last year. I felt extremely proud of our musicians and the statement that we were able to make in conjunction with the Art Gallery of New South Wales about Australian art and culture.

The Independent Theatre is a new venue for the Sydney detachment, and one ideally suited to chamber music performances. With 90% of seats allocated prior to the performance we were anticipating close to a full house, however, somewhat disappointingly, many who had booked tickets did not actually attend on the day. Those who did were treated to a feast of both popular and lesser known chamber works. The enjoyment of the musicians was infectious, with audience members commenting on “the exuberance of the young sailors” and “the enthusiasm and talent of the musicians who mixed with the public at interval and afterwards”. If you missed out this year don’t despair - we are intending to hold further performances there in 2011.

Another of my early tasks was the distribution of the Band’s two latest CDs to libraries and schools all over Australia. Cruising Stations (Mark II) and A Flagship Recital (Mark III) represent the latest achievements of our Big Bands and Wind Orchestra respectively, with some outstanding instrumental solos for flute, clarinet and guitar. If you can’t find these in your local library please let me know and I will send some out. I have also started to build a database of statistics about the usage of our CDs in local libraries and, whilst small at present, it is starting to reveal some very interesting information. Areas reporting the highest borrowing rates include Camden and Blacktown in Sydney, and the Gold Coast and Gympie in Queensland. Borrowings have been consistent since our CDs were first distributed to libraries in 2002, and all styles of music are equally popular. Many of the schools sent letters of appreciation, indicating that the CDs would be used by students not only in music courses but also for background music in other technology and media projects. And by the way if you are ever visiting “The Submarine Town” of Holbrook in NSW listen in to the background music being played in the Museum - I am told it is from Navy Band CDs!

Of course CDs are not the only way to access music and images of the Royal Australian Navy Band. Most of the tracks on our CDs (and some not released on CD) can be listened to on our website (www.navy.gov.au/Navy_Band) Many works that are out of copyright can also be downloaded to create your own compilations. In addition, there are now a considerable number of videos of the band performing both live and in rehearsal on the Director of Music’s YouTube channel (www.youtube.com/DMUSN) The latest upload to YouTube is video footage of the Royal Australian Navy Band participating in the military tattoo to mark the 60th birthday of the Sultan of Brunei in 2006. The Navy Band’s growing presence on the ubiquitous World Wide Web is opening up links with interested individuals, radio stations, and other music organisations around the world from which we are now receiving regular enquiries.

Recruiting activities have continued over this period. Most of the vacancies for full-time musicians exist within the Sydney detachment; the Mornington Peninsula must be a much more desirable place to live, or perhaps it just has something to do with respective property prices! In Sydney vacancies are mainly for the “classical” instruments with clarinet positions being particularly hard to fill at present. I have recently held Band recruiting/information stalls at The Ultimate Clarinet and Saxophone Weekend in Sydney and in conjunction with The Admiral’s Own Big Band concert at the Australian Institute of Music. We are currently advertising in all the major tertiary music institutions across the country hoping to attract some of this year’s graduates.

By the time you read this several of our detachments will have been sharing the festive spirit with you from Fremantle in the West, to Mt Morgan in South Australia, and at HMAS Watson in Sydney. I hope the Christmas break will be a peaceful and happy one for all.
2011 is shaping up to be a big year for the Royal Australian Navy Band as we prepare to commemorate major Navy anniversaries. Events to put in your diary are a ‘direct to air’ broadcast from the Eugene Goossens Hall on ABC Classic FM commencing 1300 on 2 March and a Flagship Recital commencing at 1930 on 10 July at the City Recital Hall, Angel Place, Sydney.

RIMPAC 2010 SEA DEPLOYMENT GROUP

Article by Chief Petty Officer Doug Antonoff, Able Seaman Adam Arnold, Able Seaman Fletcher Mitchell and Able Seaman Ellen Zyla

On Monday, 1 June 2010 twelve musicians selected for the RIMPAC 2010 Sea Deployment Group (SDG) Chief Petty Officer Doug Antonoff, Petty Officer Lucas Kennedy, Leading Seaman David Coit, Able Seaman Adam Arnold, Able Seaman Karen Baker, Able Seaman Melissa Ballantyne, Able Seaman Tony Frantz, Able Seaman Stephanie Hutchinson, Able Seaman Fletcher Mitchell, Able Seaman Doug Ross, Able Seaman Greg Smith and Able Seaman Ellen Zyla, met, some of us for the first time, at the RAN Band Studio in Sydney. Most of the group had never been to sea before and in the ensuing days were to be initiated into all the necessary pre-embarkation preparations. These included liaising with the Executive Officer (XO) of HMAS *Kanimbla* to discuss the SDG’s daily routine; arranging accommodation, a rehearsal area, and storage area for our musical equipment; collating music and rehearsing for all the musical requirements of the deployment. Two days prior to sailing we moved all our personal belongings and band equipment on board. Bunks various messes and lockers were secured and equipment was stowed on the tank deck.

On the afternoon of 9 June we set sail for Hawaii via Samoa, to the sounds of the SDG playing nautical marches. Then began our daily routine. 0800 to 1600 each day was set aside for band rehearsals in the tank deck. - extremely hot and the constant engine noise made it very difficult to hear ourselves playing! Moreover our rehearsals were regularly interrupted for various briefings and exercises.

The XO and the Officer Commanding the Ship’s Army Department onboard, and under whose wings the Band was placed, were very supportive and keen to do anything to help us go about our business. The SDG quickly made new friends with the Ship’s Company and were accepted as part of the crew. We attended PT sessions in the evenings, participated in whole of ship evolutions and all Able Seamen did a stint in the scullery over the duration of the deployment. Leading Seaman Coit regaled us with popular (and in some cases not so popular!) songs each morning for 0645 ‘wakey-wakey’.

Our first port of call was Apia in Samoa to deliver two fire trucks gifted by the Australian Government. The SDG played on the ship as we entered harbour and then again for the Commanding Officer’s presentation of the fire trucks to the Prime Minister of Samoa. Performances ashore included a street march with the Samoan Police Band and a performance at Valala Beach School. From the moment we arrived at the school the children were amazed and intrigued with everything, from our instruments as we unpacked, to the name bars and ribbons on our uniforms. The Band played everything from the drum ruffle to rock and disco. Many of the children had never seen or heard a band perform live, and being able to bring something new to these children was one of the most rewarding moments of the deployment.

Crossing the equator and entering the realm of King Neptune is always a big occasion on an RAN ship and most of the SDG joined with the 200 or so others of the Ship’s Company for whom this was a new (and somewhat mucky) experience!

Prior to our departure, and whilst en route, Petty Officer Kennedy had been in contact with the US Pacific Fleet Band in Pearl Harbor arranging performance opportunities for the SDG. We joined forces with the Pacific Fleet Band for a Fourth of July street march through the small seaside town of Kailua at Kaneoke Bay. The varying ensembles of the group performed in many different places including a jazz and rock group gig at the Hale Koa Hotel (for US Defence members and their families), the Wet ‘N’ Wild Theme Park, a ceremonial sunset onboard HMAS *Kanimbla* and a sombre brass quintet performance at the USS *Arizona* Memorial.
When not busy performing, the group found time to enjoy the offerings of Hawaii. Most stayed at a hotel to relax and recharge the batteries, tasted the local brew and hired mustangs or Harleys to check out the sites and tour the island. “Waikiki is just the same as the Gold Coast except that our beaches are better and have surf for the surfers”, one of our group observed.

After ten days alongside and a gig nearly every day, it was once again time to set sail for Exercise RIMPAC 2010, three weeks of combined exercises with navies from other Pacific Rim countries in the Hawaiian waters. The SDG was unable to rehearse during this time as HMAS *Kanimbla* embarked over 200 US, Canadian and Indonesian soldiers and marines, and our tank deck rehearsal area was full of Amphibious Assault Vehicles. Nevertheless whilst the ship was at anchor in a bay with a backdrop of the locations for films such as *Jurassic Park*, *Indiana Jones* and *South Pacific* the rock group was able to do a concert for the Ship’s Company and embarked forces.

During this phase the SDG was offered the opportunity to spend some time on two US ships, USS *Cleveland* and USS *Bonhomme Richard* whilst difficult logistically, including helicopter transfers for twelve people, their luggage, instruments, amplifiers and PA gear, the spirit of international co-operation allowed the crews of all the ships to make it happen. Our time on the USS *Bonhomme Richard* was especially interesting as it provided us with an insight into what the two new LHDs currently being built for the RAN and due for entry into service in 2013 will be like. Concerts were given on both ships and were highly appreciated by the embarked forces, which included a platoon of Australian Army troops from 2RAR onboard USS *Cleveland*.

After 25 days at sea it was time to return to Pearl Harbor but our work was not yet finished. The SDG had been invited to perform on one of the Japanese ships for their end of exercise cocktail party. After the performance we were invited below deck for food, sake and Japanese beer. The Captain enjoyed our company immensely and was torn between socialising with us below decks and the official party on the flight deck. He apologised regularly as he returned to the official party, returning only minutes later to rejoin us. The following day was our last chance to take in the sights and sounds of Pearl Harbor, the Naval Exchange for duty free shopping and of course Waikiki beach.

The last phase, our trip home, was very much a repeat of what we had already experienced, two ship’s concerts, damage control exercises and a little more time to read and watch movies. For all the members of the group RIMPAC 2010 was an unforgettable experience and a deployment that will be talked about for years to come. Naturally there are many more stories than we can cover in this brief account so feel free to get us talking whenever you next see us!

**OPERATION SLIPPER DEPLOYMENT**

*Article by Lieutenant Andrew Stokes, RAN*

Touching down in Al Minhad Air Base I was feeling both anxious and excited. Anxious about the danger and the unknown, while excited to be part of what promised to be a thrilling tour. I had to suppress the desire to jump on the first flight to Afghanistan and get the tour started and redirect that energy into four days of RSO&I training. Besides, the entertainers were a week away from arriving and I wasn’t sure that the one-man-Andrew-Stokes-show would go down real well!

With RSO&I complete, we had some time to relax and make final preparations for the tour. Once the entertainers and the equipment arrived it was all hands on deck to prepare for moving into Afghanistan.

Landing at Tarin Kowt revived the parallel anxious and exciting feelings. There was no time, however, to worry about being shot at or rocketed as the first show was approaching fast and with briefings to attend and accommodation to find our set up time was diminishing fast. Thanks to the crew’s hard work, the first show got underway on time and was a great success.
The next day we were off to Kabul where again, with much time taken by briefings and waiting for equipment, we needed to execute a fairly hasty set up. Although there are very few Australians in Kabul, the audience numbers were good and the show went well.

With some time to spare the next morning, there was opportunity to have a look around Kabul Air Base and visit the markets. One thing I found weird was walking into shops carrying a rifle - I felt like I needed to explain that I was not there to rob them. What was even stranger was sitting down to a lunch at a Thai restaurant where all patrons were wearing military uniform and had weapons under their chairs!

That afternoon we flew to our next destination - the hustle and bustle of Kandahar Air Field. The place is incredible - 47 nations, tens of thousands of troops, traffic jams and what war-zone Air Base would be complete without its own KFC! We received a warm reception that night at Camp Baker with an Aussie style barbecue complete with sausage sandwiches, a gum tree and ‘near beer’. There was some time the next morning for a look around Kandahar Air Field before setting up for the evening show.

The next day it was back to Al Minhad Air Base where we combined with the Op Mazurka tour for two shows over our final two nights in the Middle East. Once we improvised our way around our power problems and snuck in quick sound checks in between local prayer times, it was on with the final shows.

Even though it was a relatively short tour, on reflection, I feel much was achieved. Five shows at four venues over six days, reaching over 1000 troops. The team worked hard, bonded together well and quickly established good rapport with the entertainers. A big thanks to Petty Officer Simon Potter, Leading Seaman Tom Bastians and Leading Seaman Gordon Orr for their contribution to making the tour successful and memorable.

**STRENGTHENING TIES BEYOND NAVY**

*Article by Able Seaman Simon Bartlett*

For many years, French Horn player for *Australian Idol* and Musicologist Genevieve Campbell has been working with the Tiwi People of Bathurst Island, recording their traditional songs, and observing the way these songs have developed over the past century, by comparing them with previous recordings. As a part of this work, she has formed a group called *Ngarukuruwala* (literally translated as ‘We Sing Songs’), which combines the songs of the 'strong' women of Bathurst Island with a jazz group.

I got to know all about this in the playground of Croydon Public School, where we would wait to pick up our respective daughters. One day she asked me to come and play with *Ngarukuruwala* at a performance at the Sydney Conservatorium, which I did. She then asked if there was any chance I could help out the ladies sing at the Darwin Festival. I sent a request up the Divisional Chain, and it was agreed that this could only be a good thing for *Ngarukuruwala* and Navy.

After an overnight stay in Darwin we boarded a charter flight to Bathurst Island. This 25 minute trip included an impromptu flying lesson during which I took the controls once we had reached cruising altitude. (You don't get that with Qantas!).

**ABLE SEAMAN SIMON ‘WATER BUFFALO’ BARTLETT WITH THE TIWI LADIES OF BATHURST ISLAND PAINTED IN THEIR DREAMING**
Once installed in our accommodation, we went to the old Catholic Church (situated next to the radio shack where a priest warned Darwin of the impending attack by the Japanese), and rehearsed the program for Darwin Festival with the ladies. By about 3pm, everyone was tired out, so we called it a day, drove the ladies back to their respective accommodation and went to ‘The Club’. This is a licensed premises with very strict rules: maximum of six drinks per person; no buying drinks on someone else’s behalf; only mid-strength beer cans available and no take aways.

The following day we continued rehearsing, except this time at ‘The Club’. Part of the purpose of this rehearsal was to allow the local kids to hear the traditional songs, and after some negotiation, the kids were allowed into ‘The Club’ - the first time minors had ever been allowed onto the premises. The Ladies also taught the kids the ‘Strong Kids Song’, a combination of traditional melody and lyrics reinforcing what the kids thought were important in staying safe. Representatives of the Red Cross, Northern Territory who had funded some of this rehearsal period were in attendance. A free sausage sizzle was an integral part of the event, as that ALWAYS gets people there, and the NAVY cap proved a good conversation starter.

We then drove the Ladies back to their homes so they could pack for the flight to Darwin.

On our first day in Darwin we travelled to Charles Darwin University, where we would be artists-in-residence. We held an open rehearsal with students and lecturers in attendance. The Head of Creative Art and Music, is especially interested in projects such as this that marry indigenous and contemporary music.

The next day was the first of our performances at the Darwin Festival. Having assembled outside the venue, the Ladies began singing and dancing. One of the elders then gave me my dreaming - Niyamwayi, or Water Buffalo Some of the Water Buffalo women taught me my dance - once you have your dreaming, then you do that particular dance, whatever the music is! (This actually happened at ‘The Club’ a few nights earlier - regardless of what was on the juke box, people would do crocodile, shark, jungle fowl, horse, dugong or water buffalo dances, depending on their dreaming!)

Once on stage, we tried to play the program as advertised, however, the Ladies act spontaneously when they perform, adding or discarding songs as the mood takes them. Although the band plays arrangements, the Ladies will come in when they like, pointing to the band when they want an instrumental break, and the lines of each verse may vary in length by a number of bars! The main reason for rehearsal is for the Ladies to gain confidence.

At the end of the performance the band played, and the ladies danced. Leonie, one of the elders, pointed to me and said ‘dance’. I obediently put my trombone down, went to the front of the stage, and did my Water Buffalo Dance. The Tiwi men in the front of the audience laughed, pointing at me and shouting out ‘Wrong! Wrong!’ To add insult to injury, the Ladies kept getting me to go back to the front of the stage and repeat the dance. I would like to think that it was because I was a good dancer, but I think it was really because I needed the practice! I have never been so glad of a Festival’s ban on photography during performances.

The following night’s performance went along the same lines, except we ‘painted up’. The photo shows me and some of the Ladies painted with our dreaming.

All in all, the trip was a resounding success: the performances were incredibly well received; I gained a better understanding of indigenous people; and my contribution was gratefully received. I hope that in the future there will be further opportunities for this type of involvement with community groups.

FROM B SHED TO BYRON BAY WITH NAVY’S VARIETY BASH

Article by Leading Seaman Esa Douglas

The annual Variety Bash is Australia’s most successful charity motoring event. It is not a race or a rally, but an annual charity drive that is the focal point of fundraising events by many hundreds of supporters of Variety - the Children’s Charity.

Royal Australian Navy Band: A Musical Voyage
It is an event that I have always wanted to participate in since I was a child, having watched it on TV and seen the ‘Bashers’ come through my home town. The idea of travelling around with a group of mates to places one wouldn’t usually see, whilst raising money for an obviously great charity and having a lot of fun in the process appealed to me even then.

Since its beginnings in 1985 the Bash has raised more than $100 million to help ill, special and disadvantaged children throughout Australia. Since 2003 the Navy Bash team has raised more than $340,000. This year there were eleven people in the Navy team, and five cars, all over 40 years old. We had two EH Holdens, and two HR Holdens that had been transformed into a frigate, two helicopters and a submarine, as well as a Dodge crew cab painted in DPNU camouflage! Early on 22 August 117 themed cars lined up next to the B Shed at Sydney Markets to begin the 3,500km journey to Byron Bay via Temora, Cobar, Bourke, Moree, Goondiwindi, Toowoomba, and Lismore.

Each morning and lunchtime we would gather at a hall or school to meet with the locals and present them with items ranging from computers to sporting equipment. The children always had a lot of fun seeing how much ‘booty’ they could acquire from the thousands of giveaways the Bashers had to disperse. With plenty of Navy and Defence Force Recruiting giveaways we certainly got our name out there very positively. All of the cars would then line up and parade through the Variety arches while being given our instructions for the next destination.

There were a number of theme days and fun activities over the week. Day Two was white day for lawn bowls at Cobar. Also on this day all the cars gathered at the Temora Aviation Museum where we were divided into four teams for a mini games morning to mark Armed Services Day. This event took place in the true Bash style of treachery, cheating and bribery and (perhaps not surprisingly!) the Navy team triumphed.

The highlight of the trip for me was during our stay in Moree when we drove out to a ‘secret’ location. We had a passenger that day, a lady who had bought a seat for a day in a Bash car at a Variety fund-raising auction. A local farmer was kind enough to open up his farm for the day and so all the cars traversed across the levees, at times heading in totally opposite directions to each other (oops!). We met at the homestead for another games day and were treated to the most amazing barbecue of local meats and delectable desserts. Thanks to our Bash spirit (the aforementioned cheating, bribery etc.) we won a silver service dinner at the Western theme night, dressed as cowboys, Indians and barmaids.

Other highlights were the two days I got to spend in other Bash cars – the ‘Bashbusters’ who have been bashing for about 20 years and the ‘Three Little Pigs”. I also met Ian Stenlake from Sea Patrol who joined the Navy team for the last couple of days.

It was great fun driving down dirt tracks, through water crossings and even just stopping by the side of the road to watch the sun set. I feel so proud and lucky to have been able to take part in such a wonderful event.
ALL HANDS ON DECK FOR ‘A NAVAL SALUTE’

FROM THE DIRECTOR’S DESK

As I read through the various articles in this edition of RAN Band News I could not help but be impressed by the volume of work being done across the whole of our programme, and the quality of output being produced. This edition articulates loudly, the significant work that our musicians are doing each and every day towards delivering positive news stories and enhancing Navy’s reputation. Those stories are not limited to just our musical achievements. For example, Petty Officer Gordon Orr’s achievement in winning the Champion Shot Navy Medal and Petty Officer Mark Ham who was selected to play for the combined Australian Services Cricket Team to compete in the Arafura Games 2011.

This six-month period has been particularly busy with very successful international deployments to Abu Dhabi and Brunei, a national radio broadcast, and the recording and release of our latest recording, The Seafarer Mk II. However, the highlight and milestone event was our Flagship Recital, A Naval Salute, which celebrated the Centenary of the Royal Australian Navy on 10 July 2011.

It was a rare occasion to have such an impressive list of distinguished guests present at the concert including the Governor-General of Australia, Her Excellency Ms Quentin Bryce AC and Mr Michael Bryce; the Governor of New South Wales and Honorary Commodore, Her Excellency Professor Marie Bashir AC CVO and Sir Nicholas Shehadie AC OBE; Chief of Defence Force, General David Hurley AC DSC and Mrs Hurley; and Chief of Navy, Vice Admiral Ray Griggs AM CSC RAN and Mrs Griggs. Her Excellency Marie Bashir penned the following words of appreciation:

Warmest congratulations and deep appreciation for the memorable concert held to celebrate the Centenary of the Royal Assent which marked the independence of our Royal Australian Navy from its parental predecessors. Your splendid program conveyed the proud links, as well as the unique Australian character, and even some appropriate nostalgia which brought quiet tears to the eyes of those who may have recalled the darker days of World War II. The naval musicians were superb and kept the audience enthralled to the final note.
She also added some personal words, which I won’t reproduce here; but I want you to know that when she spoke with me immediately after the concert it was very clear that she was deeply moved by the band’s performance. Her Excellency Ms Quentin Bryce also spoke to me (a length) about the concert and our performance at Admiralty House on the previous evening. Let there be no doubt that she was exceedingly warm and generous with her praise of the Navy Band, its musicians and its role in Australia’s musical heritage. I also sensed a very strong level of care and pride amongst our musicians during the rehearsals and performance, and there were a lot of people doing good things behind the scenes and beyond what is normally expected. I wish to acknowledge Lieutenant Andrew Stokes and his event production team for their work towards ensuring a successful concert, and Leading Seaman Cathy Wainwright for ensuring a full house on the evening. I know that many valuable lessons have been learned by the experience of hosting a major event.

The articles in this edition show that our activities range from relatively simple tasks to more complex ones such as A Naval Salute and the international deployments; and they continue to build the proud story of the Navy Band’s service to Navy and the wider community. Regardless of the level or complexity of the task you have all made a magnificent contributed to telling that story.

FROM THE PR DESK

**Article by Leading Seaman Cathy Wainwright**

Phew, what a six months it’s been! I can honestly say it’s been the busiest six months of my eight years in the RAN Band - but then a Centenary Concert doesn’t come around every day of the week! Add to that a concert and live broadcast on ABC Classic FM in March, and two overseas deployments in February and May, and you are starting to get some idea of the frantic pace that has permeated the Director’s office this year.

My roles in relation to the Centenary Concert were two-fold. Most significantly from my point of view has been the opportunity to research and help realise the commissioning of an indigenous art work acknowledging the contribution of Aboriginal and Torres Strait Islanders to the first 100 years of the Royal Australian Navy. This project began about nine months ago, with the germ of an idea put ‘out there’ by the Director, which captured my interest, and from which I have learned an enormous amount. I have also had the opportunity to meet some very committed and interesting people along the way.

It was a great honour to be the ‘unveiler’ of the artwork on stage at the Centenary Concert in the presence of the Governor-General, representing the culmination of this fascinating project. The second part of this project was finding a way to reproduce the artwork and its accompanying story in a form that could be attached to the drummers’ slings as an enduring feature of the Drum Corps in all our detachments.

My other main task was Ticketing and Front of House, and let me tell you, keeping track of over one thousand tickets and making sure that everyone ended up in seats that were suitable, and with the people they wanted to sit next to, was not without its challenges! I was assisted at various stages during this task by Able Seaman Paul Stiles, Able Seaman Alisha Coward and Able Seaman Kevin Orchard without whom I would never have got all those phone calls made, and all the envelopes addressed! My sincere thanks to each of you for all you did. Our work paid off and (contrary to the Navy News report) we had a wonderfully appreciative audience of approximately 900.

No sooner had we started advertising than we were swamped with bookings, and the flyers never even made it out of the box! At one stage we had a waiting list of over a hundred people while we made sure we had kept enough seats aside for the VIPs, and I had to keep the tickets out of sight so that they didn’t disappear! A large number of people also accepted the invitation to be added to our mailing list thus ensuring new audience members into the future.

The response following the concert was overwhelmingly positive, with many telephone calls and emails arriving in the following days as well as cards and chocolates! The one which summed it up best for me came from a member of the public whose teenage daughter is very keen to pursue a career as a Naval Musician. He wrote:

Royal Australian Navy Band: A Musical Voyage
The evening was indeed overwhelming and we feel privileged to have shared it; we felt we were in the presence of a very big, very special family celebration. ... The evening before we attended the Capitol Theatre and saw Mary Poppins ... I must tell you though that Sunday evening topped Saturday and my daughter was absolutely beside herself. She hasn't stopped talking about it since.

However, like the Roman God, Janus, we must always be looking forward as well as backwards. Whilst we paid tribute to our veterans and the legacy they have passed on to today's sailors, we must continue to focus on investing in the future of the Navy and the Navy Band, through organisations and programs such as the Naval Cadets, the Work Experience Program and school visits. Many of our Musicians acknowledge that it was exposure to a military band in their formative years that sparked their thoughts about pursuing this as a career.

This year has seen a dramatic increase in the number of applications from 16 year olds for Work Experience placements with the Band. Three have already taken place and another six are lined up for the remainder of year. Pleasingly two of these have resulted from a Band visit to the students' school. Two of the schools that the Sydney detachment has performed for this year also organised large groups of parents and students to be in the audience at the Centenary Concert. These linkages, networking and added value that spin off from the Band's performances are what for me make our job satisfying and meaningful.

Likewise, interest in auditioning for the Band has been high with some 15 enquiries to date that have progressed, or will progress, to auditions. As a result of some sustained advertising we are even managing to recruit some of those rare and endangered species, bassoon, clarinet and french horn players! It is pleasing to be able to report that we now have a full complement of french horn players for the first time in many years.

Our music continues to travel far and wide. In the last few months requests for our CDs have come from Alaska, Canada, Sweden and the USA. Our music is played in the operating theatres at Albury Base Hospital to calm both surgeons and patients, and only recently we supplied parts for I Am Australian and Waltzing Matilda to a community band in Ireland to welcome in a cruise ship of Australian tourists!

ABU DHABI INTERNATIONAL DEFENCE EXHIBITION
AND CONFERENCE 2011

Article by Leading Seaman Martyn Hancock

Whoosh!...Aaaaaaaaaagh!...Splat, ouch...splat, ouch...splat, ouch...phew, it's over! Sitting in the front seat of the world’s fastest roller coaster, being catapulted from 0-240 kilometres per hour, in little over four seconds, has to be one of the most exhilarating rides that can be experienced. Add to that a few unsuspecting mosquitoes that, at those kind of speeds, become tiny painful exploding paintballs that make a mess of your shirt and you've got the ride of your life!...Ferrari World, Abu Dhabi. However, that of course is not the reason why we were enjoying our visit to the United Arab Emirates.

Back in February, 30 musicians from Sydney and Melbourne detachments, including Lieutenant Commander Paul Cottier from the Defence Force School of Music, were fortunate enough to travel to Abu Dhabi, capital of the United Arab Emirates to participate in this year's International Defence Exhibition & Conference (IDEX 2011).

Held under the patronage of His Highness Sheikh Khalifa bin Zayed al Nahyan, President of the United Arab Emirates and Supreme Commander of the United Arab Emirates Armed Forces, IDEX 2011 was the 10th anniversary of this biennial event. This year turned out to be the largest event to date with more than 60,000 visitors, 1,060 exhibitors, four naval ships from the United Arab Emirates, United Kingdom and France, as well as military bands from New Zealand, the United Arab Emirates, and of course Australia.

It was a privilege to be part of such a large international event, and our participation was a huge success, not only demonstrating our professional musicianship and drill but also for strengthening international relations.
The show itself, once all of the considerable preparations and rehearsals were over, ran for a five day period. Each day we were required to take part in an opening ceremony, our individual display, and a finale. The other bands ran similar routines and in addition, the daily show consisted of showing off immense military power and technology including Mirage and F-16 fighter jets, Chinooks, Black Hawk and Apache attack helicopter gunships, unmanned drones, tanks, armoured vehicles, stunt motorbikes, winged skydivers and a spectacular tactical demonstration of Special Forces storming a building.

Our display concentrated on demonstrating Navy traditions with the use of bugle calls, boatswain’s calls, Beat to Quarters and a Cheer Ship. In addition, we also put an emphasis on producing a display with an internationally recognisable Australian theme. This was achieved by performing the acclaimed Waltzing Matilda, but with a twist! After forming our finale positions with a team of fanfare trumpeters at the front of the band, a formal flourish and chorale based on the melody was played, which led into a contrasting upbeat jazz version where the trumpeters relaxed and showed off their improvisation skills to the audience’s delight.

Participating in international events such as these is always an enjoyable and educational experience, working closely with bands and military personnel from different and contrasting cultures. However, special mention must be made of our the New Zealand Army Band, with whom we worked particularly closely during our stay in Abu Dhabi, and who continued their spectacular routine even though their home town of Christchurch was devastated by the earthquake whilst they were in Abu Dhabi. In addition to the main show, both ourselves and the New Zealand Army band, entertained a large crowd at the Gala Dinner held at the Abu Dhabi Armed Forces Officers Club, each performing as a ceremonial ensemble and jazz group.

The Armed Forces Officers Club, itself a highly impressive complex constructed of what seemed to be mostly gold and marble with a plethora of crystal chandeliers and an abundance of elaborate ornaments, will also no doubt be remembered by all band members for its extraordinary dining experience. This place was incredible and we were simply, and quite literally, spoilt for choice. For dinner, we were presented with an obscene amount of extravagant, sumptuous food from every nation thinkable. And only those wise enough to have left room were fortunate to have experienced the numerous desserts on offer! As well as the Gala Dinner and main show for IDEX 2011, the band also performed for a cocktail party and Ceremonial Sunset onboard HMAS Stuart, but it wasn't all work, work, work.

During our stay in Abu Dhabi, we also managed to cram in plenty of sightseeing, including a brief visit to Dubai. Of course there was the Ferrari World attraction mentioned earlier and close by our hotel there was plenty of action at the Yas Marina Formula One Circuit. Abu Dhabi, however, also offers a great cultural experience with an interesting history, friendly atmosphere, good food and shopping, as well as plenty of sights to see. In particular, the unique contemporary architecture stands out, with an array of interesting shapes and designs from modern day leaning towers to giant upright circular discs. Possibly Abu Dhabi’s most famous landmark though is the majestic Sheikh Zayed bin Sultan Al Nahyan Mosque. This remarkable structure boasts several world records including the world’s largest carpet and largest chandelier. Whilst we were there, we were lucky enough to have been given a detailed guided tour around this incredible building.

All in all, our visit to Abu Dhabi turned out to be a very successful, enjoyable trip and an experience to remember.

BRUNEI INTERNATIONAL TATTOO 2011

Article by Able Seaman Svetlana Yaroslavskaya

The RAN Band and Precision Drill Team from Australia’s Federation Guard (AFG) joined together from 25 May to 2 June to represent Australia at the Brunei Darussalam International Tattoo (BIT) 2011. The rehearsals commenced at Garden Island, Sydney with AFG and band musicians arriving from all over Australia on 24 May. It was a unique experience for both the RAN Band and AFG Precision Drill Team to combine efforts in performing a new marching display on the international stage.
From the first rehearsal everyone involved had the ‘right attitude’ and the display worked from the first run-through. The eight minute display included The Alert march, I Am Australian (sung by Able Seaman Damian Dowd), traditional Beat to Quarters and Waltzing Matilda presented in three sections - fanfare opening, Sea Chanters Choir sung by band members and a jazz segment featuring Leading Seaman Cam McAllister, Able Seaman Dayne Grindley, Able Seaman Tony Frantz, Able Seaman Andrew Hansch and Able Seaman Dave Coit on fanfare trumpets.

The AFG Precision Drill Team enriched the display with more than 300 specific movements synchronised with the music. This was the first time some new dynamic moves were added to the AFG Precision Drill Team routine, including weapon twirling, throwing and catching. Both the Band and the Precision Drill Team agreed that not only did the combined display work very well, but it also allowed representation at the tri-service level.

Upon arrival at the Brunei Rimba Air Base, each member of the Australian contingent was presented with the traditional Malay wedding ceremony gift Bunga Telur - paper flowers covered in glitter with a boiled egg attached to each one - a very nice touch and a warm Brunei welcome. On the same day Tattoo rehearsals commenced at the air-conditioned indoor stadium the Hassanal Bolkiah Sports Complex.

A Reception at the Royal Berkshire Hall gave us an opportunity to meet Tattoo participants from twelve different countries. The cameras flashed non-stop taking pictures of band members, dancers and singers from all over the world. It was a fantastic experience to get acquainted with performers from the Singapore Armed Forces Band, the Chinese Acrobatic Team, the Pakistan Armed Forces Band, the Philippines Armed Forces Band and others.

On 30 May the RAN Band joined the Combined Bands of the Royal Brunei Armed Forces, the Chinese Acrobats and the Singapore Armed Forces Band on a three hour boat trip to perform at the Temburong District Brunei Darussalam International Tattoo Roadshow. During the welcoming ceremony Commander Phillip Anderson presented one of the first prints of the Australian indigenous artwork ‘The Salute’ to the people of Temburong village.

The Roadshow earned much praise and applause from the village crowd. On the way back to Bandar for yet another rehearsal, the banks of the river were alive with grey monkeys and crocodiles. It was hard to resist sending a quick text message back to Sydney: “Hi Darling, I am in the jungle 4 degrees north of the equator!!!”

The Opening Show - what a banquet of traditional melodies, songs, and dances; what a carnival of different cultures, styles and languages! Australia was the first country to present its display to the people of Brunei. The Band and the Precision Drill Team performed at their absolute best, receiving tremendous applause from the five thousand people in the audience. ‘It must be one of the Band’s best performances ever’, enthused one of the RAN musicians. Bruneians absolutely adore Australia and our display received the biggest applause. Waving the Australian flag for the traditional Cheer Ship, joined by everyone in the audience, filled my heart with pride.

Over three days and five shows of the Tattoo more than 25,000 Bruneians enjoyed our live performances. His Majesty, the Sultan of Brunei Darussalam, personally thanked the Director of Music, Commander Phillip Anderson OAM, and the Drum Major Chief Petty Officer Camille Martin.

A NAVAL SALUTE - RAN CENTENARY CONCERT

Article by ALLAN ‘SHORTY’ MOFFATT OAM
PRESIDENT RANCBA (NSW)
(REPRODUCED WITH PERMISSION)

As one of the many functions that are being held to promote the Royal Australian Navy’s 100th anniversary, the RAN Band held a concert ‘A Naval Salute’ at the City Recital Hall, Angel Place, Sydney on 10 July 2011.

The RAN Band under the Directorship of Commander Phillip Anderson OAM, RAN can take a Bravo Zulu for an evening that will long be remembered by all those that attended.

Royal Australian Navy Band: A Musical Voyage
The evening commenced with a fanfare Serving Australia With Pride. On each side of the stage were two Navy Cadets from TS Sirius sending a semaphore message. On arrival of the Guests of Honour, the Governor-General of Australia, Her Excellency Ms Quentin Bryce AC and Mr Michael Bryce; Chief of the Defence Force, General David Hurley AC DSC and Mrs Hurley; Chief of Navy, Vice Admiral Ray Griggs AM CSC RAN and Mrs Griggs; and the Governor of New South Wales, Honorary Commodore Her Excellency Professor Marie Bashir AC CVO and Sir Nicholas Shehadie AC OBE; the Vice Regal salute was taken.

Colours were then carried out to two masts that had been erected, and with a Colour Party all bearing arms - .303 rifles with bayonets fixed - the Australian White Ensign and Australian National Flag were hoisted.

The music then commenced. Ships Without A Name, a tribute to our first submarines AE1 and AE2 and the fate of the ships and the men who served in them; and Jack Tar! highlighting the irreverence and humour of the sailors of the RAN.

Then a spectacular musical performance Belle’s Broadcast in honour of the fourteen women of the Women’s Emergency Signalling Corps who enlisted in the Women’s Royal Australian Naval Service and were based at HMAS Harman during World War II. Belle’s Broadcast was a moving tribute commencing with eight bells and using a number of Morse Code messages including Clear Lower Deck, SOS and Sydney is Lost. The arrangement contains a very moving version of the Naval Hymn as well as songs made famous by Vera Lynn.

The next music was The Scrap Iron Flotilla accompanying a Ceremonial Drill Team display. The drill team wore tally bands acknowledging the five Australian destroyers that served in the Mediterranean during World War II: HMAS Stuart, HMAS Vampire, HMAS Vendetta, HMAS Voyager and HMAS Waterhen, collectively known as the Scrap Iron Flotilla, and tagged by Goebbels as “a consignment of junk”. This was completed with music from the Naval Hymn, Eternal Father Strong to Save.

The intermission provided a chance for many veterans to catch up with old shipmates and be introduced to the Guests of Honour and VIPs.

On return to the hall, the Chief of Navy, Vice Admiral Ray Griggs AM CSC RAN gave a speech reflecting on all: the past, the present and the future, which was well received. This was followed by a video presentation Navy’s People.

A display was then given by some of the crew of HMAS Kanimbla called Boarding Party Close Up. Then Commander Phillip Anderson OAM RAN, Director of Music gave a speech and invited a representative of the 13 veterans associations, whose banners were displayed around the stage, to come forward. Representatives of HMA Ships Australia, Canberra/Shropshire, Melbourne, Sydney, Quiberon, Perth and Condamine, the Fairmiles, the Corvette, the Communications Branch, the Ex-WRANS, the Yung Tau Ferry and the RAN Band Association marched up onto the stage while the Band played Heart of Oak. Seating had been arranged for us on stage. The RAN Band then cheered ship. They removed their caps and gave two cheers, and all in the hall were asked to participate in the last cheer for those that had served.

This was followed by a very moving Ceremonial Sunset commencing with the hymn The Day Thou Gavest Lord, Is Ended. A musical bracket was then played and sung - My Country, followed by Advance Australia Fair, Waltzing Matilda and A Life on the Ocean Wave.

I felt very proud and humble being asked to come forward and represent the RAN Communications Branch across the Nation on this very special night, but my thoughts went to those that I served with in the RAN, those Communicators who are no longer with us, and the young ones who are following in our wake who have made our Branch and our Association what it is today.
THE SALUTE—INDIGENOUS ARTWORK

Artist: Darren James Moffitt

The Salute was commissioned by the Director of Music, Commander Phillip Anderson OAM RAN, to honour Indigenous service to the Royal Australian Navy. It was created by the Aboriginal artist, Darren James Moffitt, and presented to the Royal Australian Navy in the presence of the Governor-General of the Commonwealth of Australia, Her Excellency Ms Quentin Bryce AC, at a concert on 10 July 2011 marking the Centenary of the Royal Australian Navy.

A dugong is the central feature in this painting—the dugong has strong cultural links to both Aboriginal and Torres Strait Islander peoples and like the Navy, is inherently connected with the sea. The dugong is surrounded by five smaller sea animals, each representing Navy’s values with two of each type to symbolise both Aboriginal and Torres Strait Islander peoples: the Stingray for Honour, Fish for Honesty, Shark for Courage, Crab for Integrity and Turtle for Loyalty. The dark blue Starfish form the Southern Cross Constellation to represent Australia and the stars on the Australian White Ensign. This also symbolises country as does the coastline, which frames the painting. The coastline is scattered with stencil paintings, rock wall paintings and footprints. These symbols represent the past: tall ships for the Royal Navy, and Bungaree whose footprints tell of his circumnavigation of Australia with Matthew Flinders.

The hands and traditional weapons are symbolic of Indigenous ancestors and past warriors. The boomerang, nulla nulla and stone axe are used in Royal Australian Navy ship crests to represent Australia. The stark kangaroo and Aboriginal hunter represents HMAS Parramatta, the first commissioned ship of the Royal Australian Navy and first of many to bear Indigenous names.

The drum corps in each detachment of the Royal Australian Navy Band wear slings adorned with a copy of the salute to represent navy’s enduring acknowledgment of indigenous service.
As I approach the conclusion of my tenure as Navy's 8th Director of Music I want to take this opportunity to say how grateful I am for the contribution you have made in promoting the Royal Australian Navy in such a favourable and highly effective way. The work undertaken by each of you and your detachment members has been first-class and collectively you have been a powerfully positive and consistent voice for Navy's public image, for demonstrating navy's values and traditions, and for engaging with and embracing change.

I have been truly fortunate to have had so many highly competent musicians and sailors of great quality to help carry the band's banner, and who have attended to the Navy band's musical and ceremonial duties with such flair and authority.

I am also thankful for the confidence shown by Navy's senior leadership in allowing me such an extended period at the helm of this world-class military ensemble, for affording me wise counsel when necessary, and for giving me significant freedom to manoeuvre.

Many others within Navy have assisted me over the past nine and a half years, some of whom have moved on to other positions or to civilian employment. I wish to also thank them along with staff at the Defence Force School of Music for their ongoing commitment to providing highly trained musicians for important musical leadership roles within the Navy band.

My successor, Lieutenant Commander Paul Cottier, will assume the position as Navy's 9th Director of Music on 16 January 2012. I am confident that he has the skill, ability, and enthusiasm to build upon the story of the Navy band's proud record of service. I wish him my most sincere best wishes.

Serving in Harmony, it has been a privilege. I am deeply indebted for the opportunities and memories that you have afforded me.
EMAIL MESSAGE FROM THE DIRECTOR OF MUSIC - ARMY

From: McLean, Ian LTCOL
Sent: Friday, 16 December 2011 09:40
To: Anderson, Phillip CMDR
Cc: Lambie, Gordon LTCOL

Good morning Phil, on behalf of all members of the Australian Army Band Corps may I extend good wishes as your appointment as Director of Music- Navy comes to an end. You have made a wonderful contribution to Service music during your tenure and you will be remembered particularly for your outstanding understanding, interpretation and presentation of concert band music as well as your ability to develop the versatility of Navy bands so that performances have always been richly entertaining and relevant to the expectations and desires of the modern day audience.

I have sincerely appreciated the cooperative way in which you and I have worked together, always aiming to demonstrate how good music performed well can be such an aid to our respective Services in promoting a positive image. I know how deeply Gordon has valued your contribution and advice as he has advanced training systems, methods and standards at the DFSM.

I’m sure you depart with a deserved level of satisfaction noting the excellent shape in which you leave Navy music. I must confess to a touch of jealousy as we Army guys observe how well you have been able to resource and task your fine players.

Our very best wishes for your future Phil. You have developed and maintained enduring friendships with many of us in Army music. We value the friendship and respect you have given to us. I’m sure the next stage of your career will be approached with the same dedication, enthusiasm and devotion that you have demonstrated as DMUS-N. No role will perhaps ever provide the level of satisfaction you have gained whilst working with Service musicians but I do hope your new life will be both enjoyable and challenging for you.

Kind regards and all the best.

I.J. McLean, AM, CSC
Lieutenant Colonel
Director of Music – Army

EMAIL RESPONSE FROM THE DIRECTOR OF MUSIC - NAVY

From: Anderson, Phillip CMDR
Sent: Friday, 16 December 2011 10:44
To: McLean, Ian LTCOL
Cc: Lambie, Gordon LTCOL; Cottier, Paul LCDR

All the worlds a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.

W. Shakespeare.

I am truly deeply moved by your words; and to be honest, I will cherish them amongst my finest memories. Being the Director of Music for Navy has been an honour and a privilege, and I am indebted for the opportunities that I have been afforded.

On behalf of all members of the Royal Australian Navy Band may I also extend good wishes as your appointment as Director of Music - Army comes to an end. I am glad that the Royal Australian Navy Band and Australian Army Band Corps have reached a point in their evolution where their leaders can conclude their music careers with terms of enduring friendship. We have come a long way, and I wish the Australian Army Band Corps heartfelt success in its journey ahead; in what are challenging times, and for which you have done well to achieve the best possible outcome for your people. It is a journey that will continue to require wise leadership to ensure that the record of service of both our great band organisations will flourish.
I have written separately to Gordon and feel sure you are as confident of him as I am of Paul, that we have left our organisations in the hands of good men who care passionately about their people and the future of their organisations.

_Now go we in concert to liberty and not to banishment._ W. Shakespeare.

Serving in Harmony.

P. C. ANDERSON
Commander, RAN
Director of Music - Navy

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FROM THE PR DESK

_In article by Leading Seaman Cathy Wainwright_

Well here we are at the end of the Navy’s Centenary year and co-incidentally a year of unprecedented overseas and interstate travel for many members of the band. In between the trips and centenary events it has been a challenge to try and keep up with the constant requests for our recordings, and the more routine aspects of the Public Relations (PR) job; such as keeping the website up to date, sending out mail to the roughly four hundred people now on our mailing list, and recording audience numbers and media hits for every gig undertaken by the band around the country.

Having the opportunity to be involved in the preparation for the three overseas deployments this year has opened my eyes to just how much work goes on behind the scenes to make these deployments run smoothly and successfully for all concerned. From the initial negotiations which must be undertaken with overseas organising committees and our own navy management, through obtaining visas, organising freight, uniforms, music, rehearsals, public relations materials, travel arrangements and then of course the rehearsals and performances once in country; many people contribute in numerous ways sometimes unseen and taken for granted. Even after we return there is follow up work to be done, media releases and letters of thanks to be written, and liaison with contacts made overseas to be followed up.

Feedback comes from some unexpected sources such as the following from Adjutant Jean-Marc Lanois of the French Republican Guard Cavalry Fanfare Band. “I saw last week Lieutenant Arandel, Assistant Conductor of the Versailles Transmission Band of France that you met in China, and he spoke to me for a long time about the excellent impressions that he had of your band.”

In this regard it is very satisfying to be able to congratulate Chief Petty Officer Andrew Stapleton on being presented the Kirsty Jones Award. As a key member of the overseas deployments, Chief Stapleton has that knack of being able to put us through our paces and get us wanting to have the best marching display in the tattoo even when we feel we just cannot do it one more time! And he does that with unceasing good humour and patience which always brings out the best in people.

The commissioned artwork ‘The Salute’ acknowledging the contribution of Aboriginal and Torres Strait Islanders to the Royal Australian Navy has also travelled overseas with us in various forms. Initially conceived of just a sleeve to be worn on the drummer’s slings, it has now also been reproduced as full size and A4 sized mementos, and reproduced onto drum sticks. ‘The Salute’ has travelled to Brunei and China as well as to every band detachment in Australia, telling the story of how our Navy has been supported and strengthened by the contribution of the indigenous people over the last one hundred years. It is rewarding to see images of ‘The Salute’ starting to appear in photos coming in from all the detachments. In the New Year all detachments will be displaying a full size reproduction of the artwork with the accompanying story, and the Melbourne detachment has been chosen to permanently display the original.
At the time of writing I have just returned from a visit to Hobart as part of a group supporting the Tasmanian detachment’s contribution to the 200th anniversary celebrations for Anglesea Barracks and the Mt Nelson Signal Station. As part of the Navy Headquarters Tasmania display on Open Day ‘The Salute’ and the Tasmanian silver drum (given by the Government of Tasmania to the Royal Australian Navy on the occasion of its 50th anniversary) aroused much interest amongst visitors to Anglesea Barracks.

Members of the Royal Australian Navy Band take on many roles and the 4th China Nanchang International Tattoo saw the debut of a five person Semaphore team reinvigorating this naval tradition of communication in the visual medium. After signalling ‘Nanchang Hero City’ to the people of Nanchang, the team then learned ‘Lest We Forget’ for Remembrance Day, and most recently ‘Mt Nelson Two Hundred’ and ‘Anglesea Two Hundred’ for the Tasmanian events. It was a challenge for all of us, but also fun doing something completely different.

Speaking of something completely different the Director of Music nominated the band for the first time ever for the Navy League Perpetual Trophy awarded for assistance by an RAN ship or unit to the civilian community either in Australia or overseas. This required the preparation of a substantial supporting document outlining the wide range of activities the six detachments have undertaken over the last financial year offering direct assistance to charities, and indirect support to community groups and veterans associations.

An analysis of our PR stats revealed that in the last financial year our direct and indirect audiences around Australia numbered roughly 9.5 million or 43 per cent of the Australian population. Broken down by category our engagements were 36.2% defence related, 32.9% community focused, 14.7% supporting veterans groups, 8.0% for schools, 5.7% for government and vice-regal functions and 2.5% supporting charity events. There is no doubt that the Navy Band ticks the box for the signature behaviour ‘strengthening ties across and beyond Navy’.

In this regard I must make mention of the many people in the Sydney and Melbourne detachment PR teams who have worked consistently throughout the year doing the ongoing jobs of preparing programs, advertising detachment commitments and sending in the audience figures. I always enjoy the discussions we have about ways that we can expand and improve our audience reach. This hands-on support at the detachment level allows my job to take a more strategic and hopefully developmental focus.

Finally I must make mention of the outstanding year that it has been for the Work Experience program. Ten students from both country and metropolitan high schools have had the opportunity to spend a week with the Sydney detachment observing the job of a naval musician and in some cases playing with the detachment for performances or recordings. This is a significant contribution of time and resources towards the development of future musicians and something of which we should be proud.

Finally, on behalf of us all, I would like to acknowledge the enormous amount of work done by Commander Anderson in public relations for the RAN Band over the last 9½ years, and wish him all the best for his new endeavours. And one final message ...
4TH CHINA NANCHANG INTERNATIONAL TATTOO

Article by Leading Seaman Daniel McMahon

During October, 51 band members were fortunate to be selected to visit Nanchang, the capital of Jiangxi province in inland China. It was the third overseas trip for many in the Navy Band this year, and it was an amazing travel experience for us all. The band was invited to participate in the 4th China Nanchang International Tattoo, as a result of links forged between the Director of Music of the Chinese Peoples Liberation Army-Navy (PLA-N) Band and our own Director of Music, Commander Phillip Anderson. These links have been forged during visits to Australia by Chinese Navy vessels carrying bands.

Along with the O’Shea-Ryan Irish Dancers from Victoria and the New Zealand Air Force Band, we represented our region in the Tattoo in which 17 bands and groups from around the world participated. Some of the other groups included the Tongan Royal Corps of Musicians, the Russian Frontier Guard Band, Chinese PLA Military Bands, Phranakhon Drum and Bugle Corps from Thailand, and our French friends from the Versailles Transmission Band. Altogether there were 2,500 participants in what was truly an International Tattoo. As with any tattoo the performances were a spectacle of colour, music and movement as each group represented its own culture with precision displays born of many hours of rehearsal.

After a 14 hour door-to-door plane trip from Sydney through Guangzhou (Canton) airport, we settled in at the Treasure Palace Hotel in Nanchang. This very comfortable five star hotel along with our air fares were generously paid for by the Tattoo Organising Committee. Our first engagement was a joint concert with the Chinese PLA-N Band in the Nanchang Radio and Television Center, for which we performed as a wind orchestra. Able Seaman Damian Dowd joined with the PLA-N band vocalist to sing the beautiful traditional Chinese song Azalea, Able Seaman Svetlana Yaroslavskaya performed the haunting flute solo Home Away From Home and the O’Shea Ryan Irish Dancers whose ages ranged from eight to eighty highlighted Celtic origins of many of Australia’s population.

The tattoo was held in conjunction with the Nanchang National City athletic games, held in the newly completed ‘birds nest’ International Sports Stadium. This single event was attended by thousands and broadcast by Hong Kong TV to millions of people! Our band’s involvement in the tattoo included our fanfare trumpeters performing in the opening sequence, our individual band marching display, then a massed band finale. The band’s marching performance closely resembled the routines we had honed in the United Arab Emirates and Brunei earlier in the year: This consisted of formation displays during The Alert march, bugle calls and Beat to Quarters, a newly-formed Semaphore Pty spelling out the words ‘Nanchang, Hero City’, Cheer Ship by the Director and the ever-popular fanfare, chorale, jazz and parade versions of Waltzing Matilda.

We then performed as a massed band during a wreath laying at the August 1st 1927 Nanchang Uprising Monument in Ba Yi Square. Military music has always been important in Nanchang and this was nobly demonstrated at this service, playing Chinese anthems and marching songs of the Motherland to the applause of many people in the square. We followed this by one of the longer street marches in recent times - 2.5 kilometres down Zhongshan Lu to the former Communist Party Headquarters building. It was quite an energetic morning marching session! The parade route was lined with many thousands of citizens who showed great appreciation and support for the parade.

We found many cultural experiences in downtown Nanchang during our time off, including some wild local driving! Taxi trips into town were like rollercoaster rides which saw us dodging pedestrians, buses, motorbikes and chickens, often missing other road users by inches!

There was plenty to explore, and armed with some basic Mandarin we saw a lot of sights. Some of us went to the Youmin Buddhist Temple in which was a giant statue of Guanyin, the Chinese goddess of mercy. Bayi Park was pretty with its lakes and gardens and outdoor ballroom dancing lessons in progress. Shengjin Pagoda and temple was quiet and peaceful and the 1,000 year old Anyi villages in the Nanchang countryside were amazing.
We were all struck by the apparent inequality of living conditions and the seemingly uneven
distribution of wealth in Communist China, as well as the complete absence of westerners
on the streets. We felt we were something of a curiosity! Nanchang has a fascinating
military and social history, becoming one of the earliest bases of the Chinese Communist
Party in the 1920s with a much-honoured uprising of the Communists against the
Kuomintang, creating the People's Liberation Army and we tried to absorb some of this
political history in the Uprising Museum.

Those who ventured away from the hotel restaurant came back with many culinary tales to
tell, eating, seeing and smelling foods we had never come across before in the restaurants
and amongst the street sellers in the markets. Plunging into the all-consuming sensory
experience of the Chinese markets was fantastic. Along with spicy local chilli noodles, black
fungus and dumplings, some of us experienced turtle and pigeon chilli stir-fry, a wok of
bullfrogs, and the freshest chicken one could ask for...straight from cage, to stove, to
table! The unfortunate lost-in-translation ‘Chinglish’ on the menus in some local
restaurants gave rise to much humour - wonderful food but with some very amusing names!
Some of our favourites were ‘sizzling cowboy bone’ and ‘health speculation Guangdong
vegetables’! And just what exactly is ‘peasant beans bubble of burning flesh’??

The final performance of the tattoo was in the courtyard of Tengwang Pavilion, first built
about 2,000 years ago on the banks of the Gan River. What a spectacularly memorable final
gig! Our performance was warmly received by the large audience, who gave an
exceptionally rousing applause when Commander Anderson gave three cheers for Nanchang,
Hero City of China in Chinese. It concluded with an amazing ten minute firework display
right above our heads, and many band members said it was one of the most unforgettable
performances ever.

Our performances in China were carried out with a high level of professionalism and
enthusiasm, which showed the Navy Band’s capability to the world. It was an honour for
us to be involved with bands from China and around the world, and the large audiences at
the performances always warmly appreciated us. For several band members this was their
first overseas trip with the band; for others it was a revisit to China - but for all of us it was
a memorable time and a great final overseas trip for 2011.

OPERATION RESOLUTE - TRANSIT SECURITY ELEMENT ROTATION 62

Article by Able Seaman Musician David Coit and Able Seaman Musician Dayne Grindley

As part of the Australian Defence Force’s continuing efforts in border protection, we
volunteered earlier this year for a temporary role as members of the Transit Security
Element (TSE) team in Darwin. This deployment was five months in total, consisting of a
training element of two months and a force assignment of three months. The TSE role has
been ongoing since the tasking of Operation Resolute began in 2006, although has
previously been undertaken by members of the Australian Army and Royal Australian Air
Force. Earlier in 2011, naval high command announced that the RAN would participate in a
two year trial that would relieve the Army and Air Force of these duties, and see Navy
personnel take control of the role.

Operation Resolute is a tri-service operation (controlled by Joint Task Force 639) ensuring
that the northern borders of Australia including Christmas Island, Ashmore Island and Reef,
Cocos Islands and the Tiwi Islands remain patrolled and protected, and that foreign threats
are identified and apprehended before they are able to make landfall.

Currently the operation includes seven Armidale class patrol boats at sea at any one time,
an RAAF Orion P3 and Customs aircraft patrolling the northern borders, a TSE of 20-36
personnel, Army Regional Force Surveillance members, several Customs sea-going platforms
and RAN major fleet units on standby for supplementary tasks.

The TSE role is vital in the operation, and relieves regular sea going personnel of duties
when a Suspected Illegal Entry Vessel (SIEV) carrying potential asylum seekers or illegal
fishing boat is apprehended in Australian waters.
The TSE role is one of boarding, security, holding and steaming and involves small teams (from two to eight) being attached to Navy and Customs vessels temporarily. As part of the training, members are instructed in initial boarding techniques and procedures, use of the Browning 9mm pistol and ASP baton, defensive (hand-to-hand) techniques, situation resolution and use-of-force, first aid in field operations and safety equipment usages.

The TSE rotation 62 was comprised of Navy members from almost every rate, including combat systems operators, electronic technicians, communicators, marine technicians, boatswain mates, stewards, cooks, musicians, and hydrographical surveyors. During normal sea evolutions, the TSE members participate, where possible, in ship duties including galley assistance, sea-boat bowman, helmsmen watches, watch on decks and other assorted watches.

However, it is when an illegal boat is apprehended that TSE members are required to fulfil their specific role, ensuring that the detained people are kept calm, safe and protected. Members of the TSE team hold the apprehended boat after the initial boarding for up to five days, and this can be done by themselves or in conjunction with regular ship’s company, Federal Police or Customs officials. The TSE team are also used in long-haul operations when apprehended persons need to be transported from one location to another on a naval vessel.

This role is considered to be ‘front-line’ for the Navy and while generally the situations are kept safe, there is an inherent risk of something going wrong, as was realised with the apprehension of SIEV. 36 when fuel was ignited by an apprehended person. Five people died and a further 51 were injured. There is also a constant risk of attacks on embarked personnel with weapons, of people jumping over-board and of attacks on other apprehended persons.

During the force assignment, between us, we were involved in over 20 boardings, which included the apprehension of four SIEVs and one illegal fishing vessel; several long-haul voyages and time patrolling areas of interest at Christmas Island, Ashmore Island, and Broome, and a visit to Bali.

It’s hard to say whether musicians will continue to be involved in this deployment due to the staffing nature of TSE rotations and the disbanding of a similar program Enhanced Military Force (EMF) which will see personnel formerly involved in EMF integrated into TSE. Nevertheless the role of TSE will continue to be of vital importance to the success of Operation Resolute. While the rotation of TSE 62 is now complete, Able Seaman Musician Karen Baker is currently undertaking TSE 63 and we wish her all the best and a safe deployment.

PRINCE OF WALES AWARD

Article by Chief Petty Officer Greg Hince

Earlier this year, I was fortunate to receive a Prince of Wales Award to attend the 40th Relationship Awareness Conference in Carlsbad, California. Relationship Awareness theory is a group of ideas that help people to build productive relationships and manage conflict by providing a window into the motivation that drives behaviour. It was developed by Dr Elias Porter after working extensively with Erich Fromm and Carl Rogers. The conference is a forum for accredited facilitators to exchange experiences and to increase their facilitation qualifications.

One of the highlights of attending the conference was my gaining additional accreditation to facilitate the leadership development package The Leaders We Need. This program was developed and delivered by leadership expert and author Dr Michael Maccoby. Dr Maccoby has an extensive list of high profile organisations and individuals he has worked with, and listening to his experience and wisdom was a privilege.

Another highlight was presenting a workshop to other facilitators on how we prepare leaders and teams for work in hostile environments such as Antarctica and Macquarie Island. Attendees were also interested in how this applied to our teams in the RAN, and in particular, some of the other advanced techniques we use for developing our music performance. On completion of the conference, I spent two weeks working with the US
Navy Band Southwest in San Diego. This band has approximately 45 members and spends most of the year performing in smaller groups, covering up to 600 performances a year. As a result, it was rare for all musicians to be in the office at the same time.

During the first week, I accompanied some of the small groups to official functions and ceremonies such as a ‘change of command’ held on board the USS Midway (museum). At the end of the first week, we travelled to San Francisco to participate in the Fleet Week Parade and associated celebrations. The parade wound through some of the typical San Francisco streets and the response from onlookers was amazing. The American citizens I spoke with are intensely proud of their military personnel, and were always keen to speak to someone in an Australian Navy uniform. While in San Francisco, I experienced more of life with the US Navy and US Marine Corps while living on board the USS Bonhomme Richard.

The highlight of the second week was performing with the rock band and stage band. The first of these events was a performance for the Space Warfare leadership conference. The second event was the 100th anniversary of the City of Chula Vista. This event was held at the Chula Vista Olympic training centre - one of the largest in the United States. The sound and light stage for the event took up a large section of the Olympic soccer training field, and was complete with giant video screens.

What impressed me most about the US Navy Band was their professionalism, musicality and flexibility. Their hospitality was humbling, and they all spoke with exceptional regard for the musicians of the RAN. It was clear that their interactions with RAN musicians had left a positive impression and good memories, as indeed I will have of them. On the final day, I presented a collection of Royal Australian Navy Band recordings, a copy of the programme from the RAN Centenary Concert and a framed copy of the indigenous artwork ‘The Salute’ to the Director, Lieutenant Mark Corbliss.

Thank you to the Cadet, Reserve and Employer Support Division for enabling the trip, the Australian Antarctic Division for allowing me to attend and to the Director of Music - Navy for endorsing my work with the US Navy Band Southwest.

**CDF LEADERSHIP FORUM**

*Article by Leading Seaman Paul Parnell*

The Chief of Defence Force, (CDF) Warrant Officer and Non-commissioned Officer Leadership Forum was held over two days in October at the Australian Defence College, Weston Creek Canberra. Approximately 100 personnel from across Navy, Army and Air Force were selected to participate in two days of presentations, syndicate discussions, and open floor discussions with senior defence leaders. Hosted by the Centre for Defence Leadership and Ethics, this year’s theme was based on General Sir John Hackett’s book *The Profession of Arms*, and CDF’s interpretation of this book given at King’s College, London in 2010.

Upon arrival I was presented with a room key and a 300 page compilation of readings to be studied for the next morning! In addition to *The Profession of Arms*, topics included everything from ‘Stoic Philosophy’ to current professional and ethical thinking of comparative defence forces. The opening address by Warrant Officer of the Navy Mark Tandy, enabled us to link the readings to how we could start thinking about current and future challenges of the ADF. Importantly, what do the strategic and operating demands of the next two decades demand of us as professionals?

Many of the guest speakers clearly emphasised that, regardless of rank or job description, we need to shun ‘followerism’ and mediocrity, to become a creative-thinking modern fighting force. Importantly, the speakers highlighted that the three service model of the ADF is bedrock to how we do business. While many new platforms will be operated by more tri-service components in the near future, we risk the trap of becoming ‘purple’ and losing the individual service character that has forged us to be a great fighting force over the last century. The level of cooperation needed to conduct amphibious operations and fourth generation warfare platforms, for example, will necessitate us being very analytical about how we see ourselves and our organisations, and how we will establish new ways of working together to achieve Defence objectives.
The breadth of presentations was nothing less than mind-blowing; my brain was twisted sideways as I tried to put the many seemingly unrelated topics into some order. Lieutenant General Peter Leahy (Rtd) gave an excellent overview of Force 2030 and how our capability planning relates to the geo-political realm.

After syndicate discussions on numerous threads, we were fortunate to hear from a visiting Canadian Army Officer, Lieutenant Colonel Marco Rancourt, who gave us a first hand account of a critical national incident where the gradual diminishing of professional military conduct lead to the murder of a civilian boy in Somalia in 1993. Unfortunately, the essence of the problem was not terribly different from recent problems highlighted in the HMAS Success inquiry. The Canadian incident took ten years to repair public confidence, and stands as an example of the potential for catastrophe when poor people-management, poor ethical and professional conduct, and the media-political machine collide.

On a lighter note, we were treated to an excellent lecture by one of Australia’s foremost First World War historians, Dr. Peter Stanley, who has looked deeply into the ‘larrikinism’ that has existed throughout our military history, and what positive effect this spirit continues to play within our Defence culture. At this point, a theme was emerging from many of the presenters highlighting that we can enjoy ourselves and embrace the larrikin spirit; indeed this is what makes us unique as a fighting force. But we need to be aware of society's expectations of us, and have the self-control to know where to draw the line, or have the courage to speak up when necessary.

Our syndicate discussions reflected some of the challenges that face the ADF, including the pressure we are under as Defence members to be seen to uphold professional and personal standards at a higher level than the general population. We also had some interesting debate about equity in our organisation and particularly the topic of women in combat. Interestingly, it was some of the female participants who were passionately opposed to the changes. I was surprised to hear hardened male combat veterans, up to the most senior members present, advocate for equality in our male-only units.

At this stage I really appreciated what a progressive organisation we work in, and what great potential we exhibit as a team. On a daily level we tend to take ourselves for granted; the forum certainly made me aware that we are individually diverse and unique, as are our workplaces, but collectively we accept change readily and get things done.

In the evening we enjoyed a formal mess dinner hosted by the Vice Chief of the Defence Force Air Marshall Mark Binskin, during which we were given the chance to network with members in all fields, and across all ranks. Consequently, all of us left having a deeper appreciation for each other’s service cultures, roles, and challenges. I was quite taken aback by the level of professional pride in the room when we discussed what we do as units, and how we contribute to the ‘big goals’. I must add that I wasn’t disparaged as a mere ‘bandy’ once throughout the conference. In fact I felt equally respected by everyone I talked with, including Special Forces soldiers, CSOs and clerks who were all interested in how our Band branch fits into the picture and how we go about our core business. This went to the highest level, as a senior HQ-JOC officer became totally wound up telling me about his love of jazz and playing trumpet. I left with a stronger sense of purpose and a realisation that what we do may seem insignificant in the daily grind, but we are a crucial part of the whole support structure.

Overall, the forum was certainly a career highlight. I was particularly pleased to have been given the opportunity to toast ‘Our Men and Women’ at the dining-in night sitting adjacent to the Warrant Officer of the Navy, with whom I shared some discussion about New Generation Navy and the positive change I see it having on our service culture, particularly when compared to a number of civilian jobs I experienced before I re-joined.

I would strongly recommend to my colleagues to put forward nominations for the next forum. It is an excellent opportunity to think about our military music profession in the perspective of the greater organisation, and to consider what more we can do to enhance our relations with internal customers, instil public confidence, and enhance our image as a Profession of Arms.
CHAPTER 6

MUSIC PROGRAMMES
BENCHMARK CONCERTS
THE ROYAL AUSTRALIAN NAVY PRESENTS

‘Hands Across the Sea’

an evening of seafaring music and naval ceremony featuring
the Royal Australian Navy Band in company with the Pacific Fleet Band,
at the City Recital Hall (Angel Place Sydney) commencing 7.30 pm on Friday 22 August 2008
HANDS ACROSS THE SEA

NICK CLARK
The Alert March

FRANCIS MCBETH
The Sea Treaders

PHIL COULTER
Home Away From Home
Arranged by Leading Seaman Martyn Hancock
with Able Seaman Svetlana Yaroslavskaya on Flute

JOHN PHILIP SOUSA
Hands Across the Sea

CLARE GRUNDMAN
Fantasy on American Sailing Songs

CLAUDE T. SMITH
Shenandoah

JOHN WILLIAMS
Midway

G. P. HANS
Gunny Officer’s Gallop
Able Seaman Andrew Bryce, Musician Third Class Ivan Boshkovich, Able Seaman Chris Ellis,
Able Seaman Andrew Hansh, Able Seaman Stuart Malcolm and Able Seaman Cameron McAllister

MICHAEL MCDERMOTT
1. Hymn to the Sea
2. Eternal Father
The Sea Chanters Chorus,
Leading Seaman Christopher Palamountain on Saxophone and Able Seaman Marcus Salone on Trumpet

‘Sophisticated Sounds’ with the Admiral’s Own Big Band

A Naval Occasion
Royal Australian Navy composed by Alex Lithgow
Beat to Quarters (Traditional)
An Australian Celebration arranged by Warren Barker
God Bless America composed by Irving Berlin and arranged by Dan Drew
My Country composed by Toni Hatch and arranged by Lieutenant Andrew Stokes, RAN
Advance Australia Fair composed by Peter Dodds McCormick & The Star Spangled Banner by
John Stafford Smith
Leading Seaman Tracy Burke and Able Seaman Bryony Dwyer

Encores
Anchors Aweigh composed by Carl Zimmerman and Waltzing Matilda composed by Marie
Cowan
THE ROYAL AUSTRALIAN NAVY PRESENTS

‘All Hands On Deck’

an afternoon of seafaring music in a ‘direct to air’ broadcast with the Royal Australian Navy Band in company with the Pacific Fleet Band

at the ABC Centre Ultimo, Sydney, commencing 12 noon on Sunday 24 August 2008
ROYAL AUSTRALIAN NAVY BAND: A MUSICAL VOYAGE

ALL HANDS ON DECK
Conductor: Lieutenant Phillip Commander Anderson OAM RAN

NICK CLARK
The Alert March

PHIL COULTER
Home Away From Home
*Flute Soloist: Able Seaman Svetlana Yaroslavskaya*

JAMES E. FULTON
The Battleship Connecticut March

Conductor: Lieutenant Bruce McDonald USN

CLARE GRUNDMAN
Fantasy on American Sailing Songs

JOHN PHILIP SOUSA
Manhattan Beach

RALPH VAUGHAN WILLIAMS
Folk Song Suite

CLAUDE T. SMITH
Shenandoah

ROBERT JAGER
*Mystic Chords of Memory*

JOHN WILLIAMS
Midway

Conductor: Lieutenant Commander Paul Cottier RAN
Sophisticated Sounds with the ‘Admiral’s Own’ Big band

Conductor: Lieutenant Commander Phillip Anderson OAM RAN

MICHAEL MCDERMOTT
Hymn to the Sea and Eternal Father

JOHN PHILIP SOUSA
The Thunderer
ROYAL AUSTRALIAN NAVY BAND
ONE OF AUSTRALIA’S PREMIER MILITARY ENSEMBLES

The Seafarer
celebrating 110 years of Australian Naval Service

HONOUR HONESTY COURAGE INTEGRITY LOYALTY

Royal Australian Navy Band: A Musical Voyage
THE SEAFARER

2 March 2011 at the ABC Centre, Ultimo, Sydney

The Alert March
Nick Clark

The Seafarer
Hayden Wood

Sea Songs
Ralph Vaughan Williams

The Ship Builders Suite
Peter Yorke

The Scrap Iron Flotilla
Leading Seaman Martyn Hancock

Dreadnought
Jeffrey Brooks

Bride of the Waves
Herbert L. Clarke
Cornet Soloist: Leading Seaman Marcus Salone

Harrison’s Dream
Peter Graham

Circumnavigation
Graham Lloyd

With Courage and Honour
Commander Phillip Anderson
Buglers: Leading Seaman Marcus Salone, Able Seaman Anthony Frantz and Able Seaman David Coit
ROYAL AUSTRALIAN NAVY BAND
ONE OF AUSTRALIA’S PREMIER MILITARY ENSEMBLES

A Naval Salute
Celebrating the Royal Australian Navy Centenary 1911 - 2011
commencing 7.30 pm on Sunday 10 July 2011 at the City Recital Hall, Angel Place, Sydney

Royal Australian Navy Band: A Musical Voyage
A NAVAL SALUTE

PROCESSION AND SALUTE

LIEUTENANT ANDREW STOKES RAN
Serving Australia With Pride

TRADITIONAL
Vice Regal Salute

COLOURS

COMMANDER PHILLIP ANDERSON, OAM, RAN
With Courage and Honour

FIRST WATCH

LIEUTENANT MATTHEW KLOHS, RAN
Ships Without a Name

LEADING SEAMAN MARTYN HANCOCK
Jack Tar!

Soloists on .303 Rifles:
Warrant Officer Dale Granger (Bugle), Leading Seaman Cameron McAllister,
Able Seaman Dave Coit, Able Seaman Anthony Frantz, Able Seaman Dayne Grindley and Able Seaman
Andrew Hansch

LIEUTENANT CASSANDRA MOHAPP, RAN
Belle’s Broadcast

Soloists:
Leading Seaman Tracy Kennedy, Able Seaman Damian Dowd and Able Seaman Bryony Dwyer

LEADING SEAMAN MARTYN HANCOCK
The Scrap Iron Flotilla

Ceremonial Drill Team:
Petty Officer Chris Palamountain, Petty Officer Gordon Orr, Able Seaman Martin Duck,
Able Seaman James Roach, Able Seaman Peter Taylor, Able Seaman Greg Turner and Able Seaman Ellen Zyla

NAVY – A CELEBRATED, PROUD AND CARING FAMILY
The Naval Association of Australia, the Navy League of Australia, the Returned Services
League of Australia,
the Department of Veterans’ Affairs and the Sir David Martin Foundation

GRAHAM LLOYD
Circumnavigation

Commissioned by the Director of Music to celebrate the 110th Anniversary of Australian Naval Service
and the 100th Anniversary of the Royal Australian Navy

STAND EASY
## SECOND WATCH

**ADDRESS BY VICE ADMIRAL RAY GRIGGS, AM, CSC, RAN**  
Chief of Navy

**VIDEO PRESENTATION**  
Navy’s People

## MAN SHIP AND CHEER SHIP

**HMAS KANIMBLA**  
Boarding Party Close Up

**LIEUTENANT STEVEN STANKE, RAN**  
A Momentous Occasion

**DR WILLIAM BOYCE**  
Heart of Oak

## BEAT TO QUARTERS AND PRESENTATION OF INDIGENOUS ARTWORK

**LEADING SEAMAN PAUL PARNELL**  
Beat to Quarters

**WOODLEY AND NEWTON**  
*I Am Australian* (arranged by Commander Phillip Anderson)

Soloists:  
Leading Seaman Tracy Kennedy, Able Seaman Damian Dowd and Able Seaman Bryony Dwyer

## CEREMONIAL SUNSET

**JOHN ELLERTON AND CLEMENT SCHOLEFIELD**  
The Day Thou Gavest Lord Is Ended

**ARTHUR GREEN**  
Sunset

**JACKIE TRENT AND TONY HATCH**  
My Country (arranged by Lieutenant Andrew Stokes)

Soloists:  
Leading Seaman Tracy Kennedy, Able Seaman Damian Dowd and Able Seaman Bryony Dwyer

**PETER DODDS MCCORMICK**  
Advance Australia Fair (arranged by Commander Phillip Anderson)

**MARIE COWAN**  
Waltzing Matilda (arranged by Leading Seaman Martyn Hancock and Graham Lloyd)

**HENRY RUSSELL AND SIGISMUND NEUKOMM**  
A Life on the Ocean Wave

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Royal Australian Navy Band: A Musical Voyage
CHAPTER 7

RECORDINGS
RECORDINGS

ON THE QUARTERDECK (2002)

Salutes
Bay of Biscay (Traditional)
Iolanthe (Traditional)
Beat to Quarters
Gamma (Traditional)
General Call (Traditional)
Cheltenham (Traditional)
Royal Australian Navy (Alex Lithgow)
On the Quarterdeck (Kenneth Alford)
Proud Echo (Phillip Charles Anderson)
Beat to Quarters (Traditional)
I Am Australian (Woodley & Newton)

Ceremonial Sunset
Pride of the Fleet (Nick Clark)
Eternal Father (arranged P.C. Anderson)
Sunset (arranged A.C. Green)
Song of Australia (arranged P.C. Anderson)
Advance Australia Fair (McCormick)
Advance in Review Order
Nancy Lee (Traditional)
Waltzing Matilda (Marie Cowan)
LIVE IN CONCERT (2002)

Invercargill by Alex Lithgow
Fanfare and Allegro by Clifton Williams
An Original Suite by Gordon Jacob
The Carnival of Venice by Baptise Arnold
Colonial Song by Percy Grainger
The Lads of Wamphray by Percy Grainger
Piano Concerto No. 1 by Serge Prokofieff
March Opus 99 by Serge Prokofieff
March from Symphonic Metamorphosis by Paul Hindemith

A FLAGSHIP RECITAL (2003)

Third Symphony Opus 89 by James Barnes
Lord of the Rings by Johan De Meij

CRUISING STATIONS (2003)

Blue Sky
Swing Street
Coconut Champagne
Nature Boy
Just a Gigolo
Son of a Preacher Man
Ain’t No Mountain High Enough
Lady Marmalade
River Deep
Conspiracy Theory
Quintessence
Some Kind of Blues
Just Talk
Have You Heard
My One and Only Love
Keystone Shuffle

THE SEAFARER (2004)

Plymouth Hoe composed by John Ansell and arranged by Dan Godfrey
A Naval Occasion composed by Hubert Clifford and arranged by W.J. Duthoit
Sea Songs composed by Ralph Vaughan Williams
The Ship Builders Suite composed by Peter Yorke and arranged by W.J. Duthoit
Web of Steel 2:42
The Launching 2:36
All Hands at Work 2:12
Maiden Voyage 2:30
Eternal Father, Strong to Save composed by Claude T. Smith
The Seafarer composed by Haydn Wood
Trafalgar composed by Wilhelm Zehle
Heart of Oak composed Dr Boyce and arranged by Kenneth Alford
A Life on the Ocean Wave composed Russell and arranged by Kenneth Alford
Anchors Aweigh composed by Charles A. Zimmerman
Heed the Call composed by Lieutenant Commander Phillip Anderson
CAROL OF THE DRUM (2005)
Christmas Curtin Raiser arranged Ross Hastings
Sleigh Ride composed by Leroy Anderson
Carol of the Drum arranged by John Higgins
Do You Hear What I Hear? By Regney and Shayne
Christmas Kum Ba Ya by Jay Althouse
Sweet was the Song by Donald Bailey
God Rest Ye Merry Gentlemen by Victor Hely-Hutchinson

ALL HANDS ON DECK (2006)
The Gael           Funky Cha Cha
Serenade Op. 22 (c)  When Sunny Gets Blue
Be Gentle          Sway
Groove Merchant    September
invitation         The Man I Love
Tom Thumb          Philly
Tunisia            My Funny Valentine
Mambo Influenciado Miss New Orleans
Thinkin’ ‘Bout Tomorrow  Jealous Guy
There’s the Rub    Gloria Medley

A FLAGSHIP RECITAL (MARK II) (2008)
Conductor: Lieutenant Commander Phillip Anderson
(recorded 14 September 2007)

1 Philip Sparke        Navigation Inn
2-5 Philip Sparke      Symphony No 1
                        Earth
                        Water
                        Sun
                        Wind

Conductor: Lieutenant Andrew Stokes
(recorded 29 March 2007)

6 Alfred Reed          El Camino Real

Conductor: Lieutenant Steven Stanke
(recorded 29 March 2007)

7 Eric Whitacre        Godzilla Eats Las Vegas!

Conductor: Lieutenant Commander Phillip Anderson
(performed live 21 May 2006)

8-10 Paul Hindemith    Symphony for Band
                        Movement 1
                        Movement 2
                        Movement 3

Royal Australian Navy Band: A Musical Voyage
CLASSIC MARCHES (2008)

Conductor:
Lieutenant Commander Phillip Anderson
(recorded 14 September 2007)
Entry of the Gladiators Op.68 by Julius Fucik
March Militaire by Charles Gounod
March Militaire Francaise by Camille Saint-Saens
March from 2nd Suite in F by Gustav Holst*
Radetzky March Op. 228 by Johann Strauss (Sr)

Conductor: Lieutenant Andrew Stokes
(recorded 25 September 2008)
March Militaire No. 3 by Franz Schubert
Florentiner March Op. 214 by Julius Fucik
March from 1st Suite by Gustav Holst

Conductor: Sub-Lieutenant Matthew Klohs
(recorded 25 September 2008)
Seventeen Come Sunday by Ralph Vaughan Williams
Zapfenstreich by Ludwig Van Beethoven
Alla Marcia from Karelia Suite by Jean Sibelius

Conductor: Lieutenant Commander Phillip Anderson
(recorded 14 September 2007)
Marinarella Overture Op.215 by Julius Fucik

* Conductor: Lieutenant Andrew Stokes

THE COMMODORES (2009)

Woodwind Quintet
Able Seaman Svetlana Yaroslavskaya,
Leading Seaman Colin Hughes, Able Seaman
Andrew Doyle, Able Seaman Doug Ross and
Able Seaman Zola Smith

Kleine Kammermusik Op. 24 No. 2 (Paul Hindemith)

Lustig: massig schnelle Viertel
Walzer: Durchweg sehr leise
Ruhig und einfach, Achtel
Schnelle Viertel
Sehr Lebhaft

Flute Solo
Able Seaman Svetlana Yaroslavskaya

Virtuoso Flamenco Studie No. 2 (Krystof Zgraja)

Quasi Tona y Sequiriya

Brass Quintet
Able Seaman Marcus Salone, Able Seaman
Dayne GrIndley, Able Seaman Volker Schoeler, Able Seaman Cindy Sims and Able Seaman Adam Arnold

Suite from the Monteregian Hills (Morley Calvert)

La Marche
Chanson Melancolique
Valse Ridicule
Danse Villageoise

Trio for Flute, Clarinet and Soprano Voice
Able Seaman Svetlana Yaroslavskaya, Able
Seaman Andrew Doyle and Able Seaman
Bryony Dwyer

As it Fell Upon a Day (Aaron Copland)

Trio for Flute, Clarinet and Bassoon
Able Seaman Svetlana Yaroslavskaya, Able
Seaman Andrew Doyle and Petty Officer
Cassandra Mohapp

Divertimento No 2 in Bb Major K229
(W.A. Mozart)

Woodwind Sextet
Able Seaman Svetlana Yaroslavskaya,
Leading Seaman Esa Douglas, Able Seaman
Andrew Doyle, Able Seaman Cindy Sims,
Able Seaman Doug Ross and Able Seaman
Zola Smith

Sextet Op. 271 (Carl Reinecke)

Allegro Moderato
Adagio Molto
Allegro moderato ma con spirito

Royal Australian Navy Band: A Musical Voyage
### A FLAGSHIP RECITAL (MARK III) (2010)

1. **Scott McAllister**  *Black Dog*
   - Clarinet: Able Seaman Andrew Doyle
2-4. **Henk Badings**  *Concerto for Flute & Wind Orchestra*
   - Flute: Able Seaman Svetlana Yaroslavskaya
5-7. **James Bonney**  *Chaos Theory*
   - Guitar: Able Seaman Aaron Geeves
8-11. **Robert W. Smith**  *The Divine Comedy*

### CRUISING STATIONS (MARK II) (2010)

**The Admiral’s Own**

1. *Love Walked In* (Gershwin)
   - Saxophone: Petty Officer Chris Palamountain
   - Trumpet: Able Seaman Chris Ellis
2. *My One And Only Love* (Mellin & Wood)
   - Saxophone: Petty Officer Chris Palamountain
   - Trombone: Leading Seaman Robert Flynn
3. *Come By Me* (Harry Connick)
   - Vocal: Able Seaman Damian Dowd
   - Piano: Able Seaman Vladimir Shvetsov
4. *Zambezi* (Petty Officer Grant Metcalfe)
   - Saxophone: Petty Officer Grant Metcalfe
   - Trumpet: Able Seaman Chris Ellis
   - Piano: Able Seaman Vladimir Shvetsov
5. *Sharing House* (Able Seaman Shvetsov)
   - Saxophone: Petty Officer Grant Metcalfe
   - Trumpet: Able Seaman Chris Ellis
   - Piano: Able Seaman Vladimir Shvetsov
6. *Crowed House Medley* (Finn, Finn & Froom)
   - Vocal: Petty Officer Mark Ham
   - Vocal: Able Seaman Damian Dowd
   - Guitar: Able Seaman Aaron Geeves
7. *Crazy* (Reverberi, Decarlo, Callaway, Burton)
   - Vocal: Able Seaman Damian Dowd
**The Corvettes**

8. *Papa’s Got A Brand New Bag* (James Brown)
   - Vocal: Able Seaman Rachel Summers
   - Guitar: Leading Seaman Yoshi Izumi
10. *Always true To You* (Cole Porter)
   - Vocal: Able Seaman Stephanie Hutchinson
11. *Wives And Lovers* (Burt Bacharach)
   - Saxophone: Able Seaman Gregory Smith
12. *Lake Louise* (Leading Seaman Cam McAllister)
   - Tenor Saxophone: Able Seaman Robert Sandner
   - Alto Saxophone: Able Seaman Gregory Smith
13. *It Must be Love* (Labi Siffre)
   - Vocal: Able Seaman Stephanie Hutchinson
14. *Samba For Norm* (Leading Seaman McAllister)
   - Saxophone: Leading Seaman Tom Bastians
   - Trumpet: Leading Seaman Cameron McAllister

### A FLAGSHIP RECITAL (MARK IV) (2011)

1. **Joseph Schwantner**  *Recoil*
2. **Michael Daugherty**  *Bells for Stokowski*
3-5. **Johan de Meij**  *Planet Earth*
   - Lonely Planet
   - Planet Earth
   - Mother Earth

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Royal Australian Navy Band: A Musical Voyage
THE SEAFARER (Mk II) (2011)

Disc One

Serving Australia With Pride (Stokes)
Sea Treaders (Francis McBeth)
Bride of the Waves (Herbert L. Clarke)
Jack Tar (Leading Seaman Hancock)
Botany Bay (Nick Clark)
Beneath the Southern Cross (Anderson)
Hymn from Ships Without a Name (Klohs)
The Grey Gladiator (Anderson)
The Scrap Iron Flotilla (Hancock)
United We Stand (Hancock)
Ships Without a Name (Klohs)
‘The Ship Without a Name’
‘AE2 Stoker’s Submarine’
The Spirit of Endeavour (Anderson)
With Courage and Honour (Anderson)
Circumnavigation (Graham Lloyd)

Disc Two

Naval Showcase (World Record Club)
Three Jolly Sailor Men (Siebert)
Anchors Aweigh (Columbia)
Anchors Aweigh (Zimmerman)
Washington Post (John Philip Sousa)
At Home and Abroad (Columbia)
Dunedin (Kenneth Alford)
With Sword and Lance (Hermann Starke)
Stenka Razine (Traditional)
Combined Operation (Columbia)
Trafalgar (Wilhelm Zehle)

Here Comes the Band (Columbia)
Officer of the Day (R. B. Hall)
The Moray Firth (MacKenzie)
Bands of the Royal Australian Navy EMI
The New Colonial (R.B. Hall)
Old Faithful (Abe Holzmann)
Imperial Echoes (A. Safroni)
On the Quarterdeck (Columbia)
The Middy (Kenneth Alford)
On the Quarterdeck (Regal) 1967
Navy Forever (L. Palange)
Lest Take a Walk (Columbia) 1971
National Emblem (Bagley)
Blue Water Men (Columbia) 1972
Freedom of Entry (Don Coxon)
Navy Bugle Boy Blues (Brian May)
Blue Water Men (Bob Young)
Circa 1972
Swagman’s Promenade (Hurst/revised: Brown)
Lest We Forget (Columbia) 1974
The Sundowners (W. W. Farrell)
Pop Goes the Navy (Fable) 1976
Liberty Bell (John Philip Sousa)
Marches of Quality (EMI) 1978
Old Panama (Kenneth Alford)
Favourite Marches Revisited (EMI) 1982
Manhattan Beach (John Philip Sousa)
A Life on the Ocean Wave (EMI) 1985
Wings Over the Navy (H. Warren/J. Mercer)
Our Directors (EMI) 1993
Our Director (Bigelow)
The Emancipist (Allans/O’Hagan/Nelson)

A FLAGSHIP RECITAL (MARK V)   (2011)

1 Philip Sparke Orient Express
2-4 Adam Gorb Trombone Concerto Downtown Diversions
Trombone: Able Seaman Volker Schoeler

5 Gilbert Vinter Hunter’s Moon
French Horn: Leading Seaman Jeff McGann

6-11 Percy Granger Lincolnshire Posy
Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

12 Frank Ticheli Angels in the Architecture
STUBBORN TO ENDURE (2011)

1. ‘Heed the Call’ (Commander Anderson)
2-3 ‘Ships Without a Name’ (Lieutenant Klohs)
   Narrated by Commander Anderson
   Ship Without a Name
   Stoker’s Submarine
3-4 ‘The Grey Gladiator’ (Commander Anderson)
5. ‘Proud Echo’ (Commander Anderson)
6. ‘Stubborn to Endure’ (Commander Anderson)
7. ‘When Courage Abounds’ (Commander Anderson)
8. ‘With Courage & Honour’ (Commander Anderson)
9. ‘The Spirit of Endeavour’ (Commander Anderson)
10. ‘United We Stand’ (Leading Seaman Hancock)
11. ‘The Scrap Iron Flotilla’ (Leading Seaman Hancock)
12. ‘Beneath the Southern Cross’ (Commander Anderson)
13. Hymn from ‘Ships Without a Name’
14. ‘Eternal Father’ (arr Commander Anderson)
15. ‘Advance Australia Fair’
   (arr Commander Anderson)

Vocalists
Leading Seaman Tracy Kennedy
Able Seaman Damien Dowd
Able Seaman Bryony Dwyer

Audio Engineer
Able Seaman Ross Chapman

LEST WE FORGET (2011)

Music for specific Naval occasions
1. ‘Ships Without a Name’ (Lieutenant Matthew Klohs)
   Narrated by Commander Phillip Anderson
2. ‘March of the Anzacs’ (Alexander Lithgow)
3. ‘Royal Australian Navy’ (Alexander Lithgow)
4. ‘Proud Echo’ (Commander Phillip Anderson)
5. ‘United We Stand’ (Leading Seaman Martyn Hancock)
6. ‘The Scrap Iron Flotilla’ (Leading Seaman Martyn Hancock)
7. ‘The Grey Gladiator’ (Commander Phillip Anderson)
8. ‘Beneath the Southern Cross’ (Commander Anderson)
9. ‘Song of Australia’ (arr Commander Phillip Anderson)
10. ‘Heed the Call’ (Commander Phillip Anderson)
11. ‘Waltzing Matilda’ (arranged by Howard E. Akers)

Music played at the 2010 Anzac Dawn Service and Lone Pine Service on the Gallipoli Peninsula
11. ‘God of Our Fathers’ and ‘Eternal Father’*
12. ‘O Valiant Hearts’ (Lone Pine Service only)*
13. Hymn from ‘Ships Without a Name’
14. ‘Abide With Me’
15. ‘Deep Harmony’
16. ‘Last Post’
   Bugle: Warrant Officer Dale Granger
17. ‘Reveille’ (Lone Pine Service only)
   Bugle: Leading Seaman Marcus Salone
19. ‘God Defend New Zealand’ (Dawn Service only)*
20. ‘Advance Australia Fair’*

* Soprano: Able Seaman Bryony Dwyer
Audio Engineer: Able Seaman Ross Chapman
INTERNATIONAL DEFENCE EXHIBITION AND CONFERENCE, ABU DHABI, 2011

BRUNEI INTERNATIONAL TATTOO 2011

NANCHANG INTERNATIONAL TATTOO 2011

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ROYAL AUSTRALIAN NAVY BAND
ONE OF AUSTRALIA'S PREMIER MILITARY ENSEMBLES