# The script

Contribute to the final script by copying and pasting your draft response into the appropriate field.

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| **Questions** | **Response** |
| 1. Charles Bean, you were born in Bathurst and educated in both Australia and England. You returned home in 1904 going on to become a journalist at the *Sydney Morning Herald*. When the First World War started, calls went out for reporters. Charles, how did you get the position as Australia’s official war correspondent, and what did the job involve? |  |
| 2. Some of your first writing from Egypt was in relation to the Australian soldiers' behaviour in Cairo. Can you tell us about the nature of that writing, especially one particular newspaper article? |  |
| 3. To get a soldier's perspective on your article we've invited on Sergeant Frank Westbrook. Frank, can you give us your impression of Captain Bean's piece? |  |
| 4. What did you think of that criticism Charles? How bad was it? |  |
| 5. By April the Anzacs had moved to Lemnos for training and of course, on April the 25th, they landed at Gallipoli. One of your peers on the peninsula was the celebrated English reporter Ellis Ashmead-Bartlett and he's here tonight. Ellis, what was your great scoop at Gallipoli, and how would you describe the nature of your column? |  |
| 6. In fact Charles, you were quite annoyed about this column and Ellis's general style of reporting. Can you elaborate for us? |  |
| 7. After the initial charges, the Gallipoli campaign quickly became bogged down until the battles of the August Offensive. These had little or no success and cost thousands of men, either killed or wounded. Ellis, at this point you did something extremely controversial. Can you explain your actions? |  |
| 8. The other key player in this episode of the campaign was Keith Murdoch. Keith, can you take up the story and tell us role in it. |  |
| 9. So Charles, what position did you take on the two letters? |  |
| 10. I guess the Gallipoli letter raises the very real question about just how much of the campaign you were able to tell the Australian public. |  |
| 11. Some might say that journalism is the first draft of history. How did you go about researching your stories and what were some of the pitfalls you had to look out for? |  |
| 12. Isn't it true that you were criticised by some regarding the nature of your work? |  |
| 13. So after eight months, all the Allied troops at Gallipoli were evacuated and sent back to Egypt for more training. Then in March and April 1916, the Anzacs were relocated to France. Charles, what were your immediate thoughts comparing the Western Front to Gallipoli? |  |
| 14. You were joined on the Western Front by photographers Hubert Wilkins and Frank Hurley, who's with us tonight. Frank, you produced some of the most iconic images of Australia's participation in the First World War as well as introducing some revolutionary wartime photographic techniques. Can you describe your 'composite' photos and tell us why you chose this method? |  |
| 15. You had a different opinion of these photos Charles. What did you think of Frank's work and can you explain why you had issues with some of his photos? |  |
| 16. Another person you clashed with on the Western Front was General John Monash. Why did you dislike him Charles? |  |
| 17. Well, after those criticisms I think we should give John Monash the right of reply. John, given your record, particularly on the Western Front, why do you think Charles Bean disliked you so? |  |
| 18. Charles, leaving aside the personality clash, what opinion did you form about John Monash's military skills? |  |
| 19. As fighting on the Western Front continued, did you notice a difference in the mindsets of the Australian soldiers, and did your writing change? |  |
| 20. Of course, all of this was happening just before the first [conscription referendum](https://en.m.wikipedia.org/wiki/Australian_plebiscite,_1916) when Prime Minister Billy Hughes was desperate for the soldiers to support the 'Yes' argument before the population at home voted. You received criticism for your role in the conscription debate — why was that? |  |
| 21. Off course, on 11 November 1918, the war finally came to an end. Rather than celebrate with everybody else, you were finishing up a book you'd written in two weeks called *In Your Hands, Australians.* Charles, what did you think was the message to come out of the First World War for Australia? |  |
| 22. Your greatest post-war writing was still to come, and it was while writing the first volume of the Official History of Australia's part in the war that you met and fell in love with Effie who became your wife in 1921, and she's here tonight. Effie, could you tell us about Charles' writing process and what became of the Official History? |  |
| 23. For your part Charles, it must've been a great relief to be free from the restraints of the censors now the war was over. How did you go about researching the Official History? Were there any weaknesses in your method? |  |
| 24. Your other great First World War legacy for the Australian people was the Australian War Memorial. Your great collaborator in the early years of this mammoth undertaking was war veteran John Treloar. So John, tell us about the early ideas and plans for a national war memorial? |  |
| 25. Charles, can you describe the nature of the Australian War Memorial, opened in 1941? What makes it unique as a war memorial? |  |
| Thank you Charles, it's been a fascinating insight into your life and all your different histories of the First World War. So all that's left to say is, Charles Bean, this is your life! | |